Architecture Program Report

Miami University

Sept 21, 2022

National Architectural Accrediting Board, Inc.

NAAB

Architecture Program Report (APR)
2020 Conditions for Accreditation
2020 Procedures for Accreditation

Institution	**Miami University**
Name of Academic Unit	Department of Architecture and Interior Design
Degree(s) *(check all that apply)* **Track(s)** *(Please include all tracks offered by the program under the respective degree, including total number of credits. Examples:* *150 semester undergraduate credit hours* *Undergraduate degree with Architecture major + 60 graduate semester credit hours* *Undergraduate degree with non-Architecture major + 90 graduate semester credit hours)*	☐ Bachelor of Architecture Track: x **Master of Architecture** **Track: M. Arch II *Undergraduate degree with Architecture major + 57 graduate semester credit hours*** **Track: M. Arch III *Undergraduate degree with non-Architecture major + 88 graduate semester credit hours)*** ☐ Doctor of Architecture Track: Track:
Application for Accreditation	**Continuing Accreditation**
Year of Previous Visit	2015
Current Term of Accreditation *(refer to most recent decision letter)*	Continuing Accreditation (Eight-Year Term)
Program Administrator	Mary Rogero (Chair, Department of Architecture + Interior Design) + Gerardo Brown-Manrique (Interim Director of Graduate Studies)
Chief Administrator for the academic unit in which the program is located *(e.g., dean or department chair)*	John Weigand (Interim Dean, College of Creative Arts)
Chief Academic Officer of the Institution	Elizabeth Mullenix (Interim Provost)
President of the Institution	Gregory Crawford
Individual submitting the APR	Mary Rogero
Name and email address of individual to whom questions should be directed	Mary Rogero rogeromr@miamioh.edu

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INTRODUCTION

Progress since the Previous Visit (limit 5 pages)
In this Introduction to the APR, the program must document all actions taken since the previous visit to address Conditions Not Met and Causes of Concern cited in the most recent VTR.

Program Response:

*From the 2015 VTR, the following **six** conditions were listed as **not met**.*

#1 A. 4. Technical Documentation: Ability to make technically clear drawings, write outline specifications, and prepare models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.

2015 Team Assessment: This criterion was also not met during the previous accreditation review in 2009 for the same reason that this team found the criterion to be not met during this visit: a lack of student work demonstrating the ability to write outline specifications. The team found evidence of technically clear drawings and models. Progress was made by the program to mitigate this previously identified deficiency with regard specifically to the requirement for outline specifications. However, the team found insufficient evidence that all students achieve the ability to develop and integrate outline specifications as part of projects or exercises that involve the preparation of technical documents in classes intended to identify the assembly of materials, systems, and components appropriate for building design. In particular, the projects produced within the Comprehensive Studio (ARC 602) included only a single technical specification section, which was neither edited by the student, nor required to be specifically integrated within the associated drawings(sections, floor plans, and/or details).

The Arc 517 and Arc 518 courses (Materials and Methods sequence) are making progress toward satisfying this criterion with coursework that includes basic lists of materials within a design exercise. However, not all students, notably those in Track I (M. Arch II), are required to take this coursework, and detailed examination of equivalency of course content is not conducted upon admission. It also appears that there may be some confusion with regard to the intent of the term "outline specifications." For purposes of clarity, this term denotes a comprehensive summary of the materials initially determined to be a part of the project (i.e., similar to a specification manual table of contents). The term is not intended to denote a specification that is simply in "outline" format (as all specifications generally follow this format).

SUMMARY OF CHANGES
Outline specifications continue to be a part of the Arc 517 and 518 Materials and Methods Sequence and are covered through lecture materials. In Arc 602 outline specs and general construction notes are included in the requirements for the final project. A guest speaker is engaged to discuss divisions 1-16 with students and they are required to develop/import them in their drawings as they relate to their project.

The current 2020 guidelines do not specifically call out outline specification. At the start of the 2021 academic year, faculty were asked to review the new 2020 guidelines and work to adapt course accordingly. The graduate director and the chair discussed this criteria with the instructor of Arc 602 and determined that the current strategy for addressing outline specs was in compliance with the new criteria.

#2 A. 9. Historical Traditions and Global Culture: Understanding of parallel and divergent canons and traditions of Architecture, landscape, and urban design,

including examples of indigenous, vernacular, local, regional, and national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural factors.

2015 Team Assessment: The Architectural History courses (Arc 621 and Arc 622) have extensive content related to this criterion. However, not all students, notably those in Track I (M. Arch II), are required to take this coursework, and detailed examination of equivalency of course content is not conducted upon admission for this cohort. The team also examined the Contemporary Architecture Theory and Practice course (Arc 551) and the Architecture Theory and Research course (Arc 634), which are both required for all graduate students, for content related to this criterion. While Arc 634 included student essays on critical regionalism, the team did not feel that these essays alone fulfilled the depth and breadth of content intended by this criterion. This criterion was also not met during the two previous accreditation review cycles in 2003 and 2009. The team believes that this repeated deficiency is serious.

SUMMARY OF CHANGES

*Modifications to the **Arc 4/551** were implemented to ensure that students understand the histories and theories of Architecture and urbanism framed by diverse social, cultural, economic, and political forces, nationally and globally. **Arc 551** furthers and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources, and abilities through the following means:*

- *Diverse National and Global Theoretical Inquiry: Students engage in theoretical Inquiry through a broad spectrum of readings and critical, issue-based discussions in contemporary theory exploring environmental, economic, cultural, political, social, and technological contexts. Theories, policies, and practices that promote economic, environmental, and social justice are explored and encouraged.*
- *Diverse National and Global Case Study Analysis: Students analyze nationally and globally diverse case studies from 22 countries including North America, South America, Asia, Africa, Australia, and The Middle East as seen through their environmental, economic, cultural, political, social, and technological theoretical frameworks.*
- *Written Reflection and Criticism: Students reflect through Issue-Based Inquiry (Mid Term Paper) exploring economic, cultural, political, social, and technological issues through relevant, globally inflected theoretical lenses and explore how those issues shape today's Architectural Reality (Final Paper).*
- *Forensic Graphic Analysis: Students apply graphic analytical inquiry that explores the intersection between national and global economic, cultural, political, social, and technological forces and the Architect's theoretical position regarding those forces and the resulting built outcomes.*

*The **Arc 634** course was previously founded on theories related to romantic historicism, phenomenology, psychoanalysis, critical theory, and postmodern urbanism. Currently, the course adds to this list other texts related to politics and ideology in Architecture, structuralism and semiotics, pragmatism, Architecture of the city and utopia, future of cities and urbanism, post-humanism and radical ecology, materialism and new materialism, and critical views on Architecture. Instead of examining complete volumes or monographs over two or three sessions, this course allows students to analyze and compare two or more texts in every session, offering them a wide range of positions in the discourse.*

#3 B. 2. Accessibility: Ability to design sites, facilities, and systems to provide independent and integrated use by individuals with physical (including mobility), sensory, and cognitive disabilities.

2015 Team Assessment: This criterion was not met in the 2009 accreditation review. The school has made progress regarding providing training for designing appropriate facilities for mobility-impaired users, as evidenced in studio projects. However, there is no evidence that coursework includes designing facilities to accommodate sensory and cognitive disabilities. Adhering to the technical aspects of accessibility codes related to mobility seems to be a priority in isolated features (e.g., accessible bathrooms that lack an accessible path of travel), but, overall, the student work does not reflect the spirit of universal design.

SUMMARY OF CHANGES
A canvas course module was created to address universal design. A guest speaker is engaged to present the fundamentals of Universal Design and students are given an exercise in which they have to demonstrate their understanding of the principles in the design of a space.

#4 B. 7 Financial Considerations: Understanding of the fundamentals of building costs, such as acquisition costs, project financing and funding, financial feasibility, operational costs, and construction estimating with an emphasis on life-cycle cost accounting.

2015 Team Assessment: The team found evidence that the students had a thorough understanding of financial considerations affecting acquisition, funding, feasibility, and construction costs through coursework and exams in Professional Practice (Arc 541) and in Atc 601 studio work. However, the team found no evidence of life-cycle cost accounting in student work, although it was listed as a lecture topic in Arc 541. For this reason alone, the team finds the condition not met.

SUMMARY OF CHANGES
*Life cycle costing continues to be a lecture topic in **Arc 541** but we have struggled to incorporate this further into the curriculum. The **Arc 601** Alumni traveling studio has been able to address financial analysis and proformas, but it has been largely dependent on the alum that was engaged with the studio and therefore not consistent from year to year. In a review of the new 2020 criteria, the language has shifted to a more general terms of "fundamental business processes" and "economics" which we feel we are aligned with in **Arc 541**, **Arc 601** & **Arc 602** This continues to be an area of evaluation and assessment for us*. General Costs of Construction are addressed in Arc 602. *A guest lecturer in engaged to present and discuss Costs of Construction with students.*

#5 II.2.2 Professional Degrees and Curriculum: The NAAB accredits the following professional degree programs: the Bachelor of Architecture (B. Arch.), the Master of Architecture (M. Arch.), and the Doctor of Architecture (D. Arch.). The curricular requirements for awarding these degrees must include professional studies, general studies, and electives. Schools offering the degrees B. Arch., M. Arch., and/or D. Arch. are strongly encouraged to use these degree titles exclusively with NAAB-accredited professional degree programs.

2015 Team Assessment: The team's understanding is that NAAB does not accredit post-professional degrees and that the track identified by the school as "M. Arch I," a 36-credit hour degree, is not a part of the team's review. This track was inappropriately identified as accredited in the program's APR and in supporting materials presented to the team. Per the August 20, 2010 NAAB document entitled "Explanatory Note: Non-Accredited, Post-Professional Degree Nomenclature," the team finds that the accreditation requirement is not met for "M. Arch I," and the program is reminded that it should discontinue use of this nomenclature for its post-professional program by June 30, 2018. The program characterizes this track as a post-professional degree, and criteria for admission to the track and coursework support this characterization. Admission

pre-requisites for the track include a professional B. Arch. and licensure. Curriculum consists entirely of the thesis sequence and electives and does not include the professional core. The focus is described as specialized research and study directed at individual interests. The program stipulates on its website and in its admissions material that this post-professional “M .Arch.I” is an option within the accredited Master of Architecture Degree. It is the team’s assessment that these public statements are inaccurate and misleading. The team additionally found that the requirement for 45 general elective credits, per the NAAB 2009 Conditions for Accreditation, was not met for all students. These credits are defined as non-Architectural coursework. The team reviewed the graduate admissions process in detail with the graduate director. Students obtaining their pre-professional degrees from Miami University did satisfy this requirement. However, there is no university pre-requisite for this number of general elective credits for students admitted from other institutions. The graduate admissions process includes a thorough review of incoming transcripts; however, these transcripts are not screened to ascertain satisfaction of the general elective requirement. A random example of an admitted student with a foreign accredited Architecture degree revealed significantly fewer non-Architectural general electives than required. Students with foreign accredited Architecture degrees represent a significant cohort of graduate students in the program. The team recognizes that substantive changes to this requirement will be in place in the next version of the NAAB Conditions for Accreditation.

SUMMARY OF CHANGES
The M. Arch I designation was eliminated from the departmental website and admission materials shortly after our 2015 NAAB site visit. It is correct that there are no university pre-requisites for general elective credits for new graduate students with undergraduate degrees from other institutions. The 45 general elective credits that were required in the 2009 Conditions for Accreditation for all graduate students was changed in the 2014 conditions to read “defined by baccalaureate required for admission”. The current 2020 Conditions for Accreditation do not articulate specific general education requirements.

#6 II.4.1 Statement on NAAB-Accredited Degrees: In order to promote an understanding of the accredited professional degree by prospective students, parents, and the public, all schools offering an accredited degree program or any candidacy program must include, in catalogs and promotional media, the exact language found in the 2009 NAAB Conditions for Accreditation, Appendix 5.

2015 Team Assessment: The program stipulates on its website and in admissions material that the “M. Arch I” is an option within the accredited Master of Architecture Degree. It is the team’s assessment that these public statements are inaccurate and misleading. See Condition II.2.2 Professional Degrees and Curriculum for additional information.

SUMMARY OF CHANGES
The M. Arch I designation was eliminated from the departmental website and all admission materials shortly after the 2015 NAAB site visit.

Program Changes
Further, if the Accreditation Conditions have changed since the previous visit, the APR must include a brief description of changes made to the program as a result of changes in the Conditions.

Program Response:
Our last accreditation was in 2015, shortly after the 2014 Conditions for Accreditation was released. Our 2015 accreditation report was based on the 2009 Conditions. This accreditation report is based on the 2020 Conditions which are considerably different from previous conditions.

Changes to Curriculum
Several changes to the M. Arch II and M. Arch III have occurred since our last accreditation visit. These changes are not exclusive of the change in Conditions.

In the summer of 2020, the university graduate office determined that a reduction in summer funds meant that summer stipends for all graduate students at the university would be available only on a competitive basis and only eligible to those students who had full-time graduate assistantships. All Architecture graduate assistantships receive a 50% stipend which made them all ineligible for summer funding. As a result, the M. Arch II and M. Arch III curriculum dropped a requirement for summer thesis investigation (Arc 700 and Arc 599 which offered up to 6 credits total). In additional budget cutting measures, the department was tasked with aligning tuition waivers to match stipend percentages. Previously our students were receiving an 100% tuition waiver even though they received a 50% graduate assistantship. Currently, students who receive a graduate assistantship are receiving a 50% stipend (8-10 hours a week of work) and a 50% tuition waiver. All stipends and waivers must now be aligned.

Also, since the 2015 accreditation visit, the M. Arch III program was reduced from 105 credits to 88. Since 2015, we have had a relatively low number of M. Arch III students enroll. In 2015, the university began designating a minimum class enrollment size (10 for grad classes, 12 for undergraduate) and we did not have enough student enrollment to support the summer Arc Studio and Graphics requirement (8 credit hours). In 2020 we also eliminated a summer studio requirement (6 credit hours) due to covid. As indicated above, and in alignment with the M. Arch II program, we reduced 3 credit hour summer thesis work (Arc 700) thus reducing the total program requirements by 17 credit hours.

Changes to Faculty/Staff
We also experienced some administrative changes in the department since the last accreditation visit. Mary Rogero was appointed the Interim Department Chair beginning in September of 2015. She held the position until January of 2018 when Graham Cairns was hired, after a national/international search for Department Chair. He held the position until May of 2020 when he stepped down and took a one-year leave of absence. Cairns resigned from the university in August of 2021. Mary Rogero was re-appointed Department Chair in May of 2020.

In addition, Craig Hinrichs stepped down from the role of Graduate Director in January of 2021 and John Humphries assumed the role from January 2021 to May 2022 when he resigned to take a position at Kent State as the new Chair of the Department of Interior Design. Gerardo Brown-Manrique assumed the role of Interim Graduate Director in May of 2022. ***We are currently conducting a search for a new Graduate Director.*** *Coni Biggs, administrative assistant to the DGS retired in September of 2021. The position remained unfilled until January of 2022. Deserah Durkin became the new administrative assistant but resigned unexpectedly in September of 2022.* ***We are currently searching for her replacement****.*

Additional full-time tenured/tenure-track faculty changes since our last accreditation visit include the retirement of Sergio Sanabria (2022), Bennet Jacks (2020), Scott Johnston(2018), the resignation of Patrizio Martinelli (2022) and the passing of Thomas Dutton, (2017). We anticpate several more retirements in the next 2-4 years. New full-time faculty hires include Elizabeth Keslacy (2018), and Jeffery Kruth (2019). ***We are also currently conducting a search to replace Patrizio Martinelli, who served as a faculty in the Interior Design program.***

Divisionally, the Dean of the College of Creative Arts, Elizabeth Mullenix, moved to the Interim Provost role in May of 2022 and John Weigand, Associate Dean, moved into the role of Interim Dean of the College of Creative Arts.

Efforts to Adapt to 2020 Conditions

Adapting the curriculum to the new 2020 Conditions is in its beginning stages. In preparation for the development of our APR, a review of the new accreditation standards was reviewed at the annual faculty retreat in the fall of 2021. The focus of our initial review was on the shared values. We also asked faculty to consider their courses as they aligned with the new student performance criteria. Faculty were encouraged to adopt the new criteria as they may apply to their current courses and to consider modifications to better conform with the new accreditation standards.

We are currently working on an assessment strategy plan that will identity a rotating group of courses to evaluate annually. Our annual university academic assessment plan (AEPIP) has been structured to address previous weaknesses in our programs as identified by our accreditation bodies (NAAB & CIDA). We are in the process of developing a new academic assessment plan that will incorporate the new NAAB 2020 conditions. To date, we have had faculty from the first and second-year studio and graphics courses engaged in a thorough course assessment in 2020-2021 with a particular focus on the use of technology in the curriculum and its impact on pedagogy. In the fall of 2020, we started using the iPad in the first-year studio and graphics courses to facilitate remote learning during covid and remote learning. During the 2021-2022 academic year we decided to continue use of the iPad even though we were back to face-to-face learning. We are continuing to use the iPad but will assess again at the end of the year. In addition, an ad-hoc committee was formed to review and assess the Arc 634 course and a revised syllabus was developed for that course. The instructor that had previously taught the course for many years retired and a new instructor has adjusted the course materials to be more in line with the new 2020 criteria. The graduate committee is currently working to develop a schedule of select graduate courses for assessment. A key course scheduled for assessment for fall 2022 is Arc 602 Comprehensive Studio.

The last three academic years have been challenging due to changes in leadership in the department and throughout the university, the covid pandemic, and initiating the new NAAB conditions. We look forward to engaging faculty and the new Graduate Director on reviewing the curriculum more fully and aligning more closely to the new 2020 NAAB conditions.

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NARRATIVE TEMPLATE

1—Context and Mission

To help the NAAB and the visiting team understand the specific circumstances of the school, the program must describe the following:

The institutional context and geographic setting (public or private, urban or rural, size, etc.), and how the program's mission and culture influence its Architecture pedagogy and impact its development. Programs that exist within a larger educational institution must also describe the mission of the college or university and how that shapes or influences the program.

Program Response:

Founded as a land grant institution under the Northwest Ordinance in 1809, Miami University bears the name of the Myaamia people whose homelands are here in the Miami Valley. The university maintains a strong reciprocal relationship with the Miami Tribe of Oklahoma grounded in our shared commitment to learning and each other. The university is a state assisted university, its main campus located in Oxford, Ohio, with regional campuses in Hamilton, Ohio; Middletown, Ohio; the Voice of America Learning Center in West Chester, Ohio; and the John E. Dolibois European Center (MUDEC) in Differdange, grand duchy of Luxembourg. Student enrollment in Fall 2021 was 16,500+ undergraduates and 2,300+ graduate students that study at our Oxford campus, 4,000+ study on regional campuses, and about 200 students per year study in Luxembourg. Miami students come from all 50 states and 79 countries.

Oxford is a community of about 21,000 residents, located in the northwest quadrant of Butler County. It is situated in the rolling farmland of the Miami Valley in Southwest Ohio, approximately 45 minutes from both Dayton (to the northeast) and Cincinnati (to the southeast).

Miami University is classified in the Carnegie system as a Research University-High Activity, currently offering doctoral programs in 16 fields that award a total of about 55 doctorates a year. For a brief online history, see http://miamioh.edu/about-miami/history-traditions/index.html.

Miami is accredited by the Higher Learning Commission (HLC) as a degree-granting institution at the baccalaureate, master's, and doctoral levels and is accredited by and holds membership in the various agencies most closely identified with its instructional programs and educational activities. It is approved by the State of Ohio Approving Agency for the training of veterans; and it is authorized under Federal law to enroll non-immigrant alien students.

There are eight divisions within the University:

- *College of Arts and Science*
- *Richard T. Farmer School of Business*
- *College of Creative Arts*
- *College of Education, Health, and Society*
- *College of Engineering and Computing*
- *Graduate School*
- *College of Professional Studies and Applied Sciences (regional campuses)*
- *Miami University Dolibois European Center (Luxembourg)*

Gregory P. Crawford, PhD, is president of Miami University. He was appointed in 2016 following the retirement of President David Hodge, who came to Miami in 2006. Prior to coming to Miami, President Crawford served as vice president and associate provost at the University of Notre Dame. Elizabeth Reitz Mullenix, PhD, Dean of the College of Creative Arts, became Interim Provost and Executive Vice President for Academic Affairs on 1 July 2022, following the resignation of Jason Osborn who had been provost since July 2019, having succeeded Phyllis Callahan, PhD and former dean of the CAS was appointed provost in 2015 and retired from the faculty.

Miami University transitioned to an on-line mode of delivery in mid-MArch 2020 in response to the Covid-19 pandemic. The remote mode continued through the 2020-21 academic year, with classes resuming in the traditional mode the following year. During the pandemic, with all curricular and co-curricular activities, including the ARC+ID lecture series, were conducted online, which provided the opportunity to broaden their reach by engaging visiting critics and other guests residing far away from Oxford. The Department has continued to utilize these means even after returning to the traditional mode.

The program's role in and relationship to its academic context and university community, including how the program benefits–and benefits from–its institutional setting and how the program as a unit and/or its individual faculty members participate in university-wide initiatives and the university's academic plan. Also describe how the program, as a unit, develops multidisciplinary relationships and leverages unique opportunities in the institution and the community.

Program Response:
The Miami University Mission Statement indicates that it is a "student-centered public university…[that] has built its success through an unwavering commitment to liberal arts undergraduate education and the active engagement of its students in both curricular and co-curricular life. It is deeply committed to student success, builds great student and alumni loyalty, and empowers its students, faculty, and staff to become engaged citizens who use their knowledge and skills with integrity and compassion to improve the future of our global society." These are values and commitments shared by the Department.

As stated in its Governance Document, the Department of Architecture + Interior Design is in agreement with the mission of the University and sees its own aspirations as parallel to those of Miami. At the undergraduate level, the department has a four-year pre-professional degree program in Architecture (Bachelor of Arts in Architecture) and a four-year professional degree program in Interior Design (Bachelor of Fine Arts) accredited by the Council for Interior Design Accreditation (CIDA), with emphasis on broad-based interdisciplinary design education. Our program of graduate studies, the Master of Architecture, forms a continuum with the strengths of the undergraduate degrees, adding breadth and depth, and, in many ways, leads both the theoretical and practical directions of the undergraduate majors in Architecture and Interior Design. The Master of Architecture is accredited by the National Architectural Accreditation Board (NAAB).

In 2021, in response to the university's MiamiRISE strategic plan, the College of Creative Arts developed the A.S.C.E.N.D. Strategic Plan. As the plan states:

> *"It is our mission to prepare students for global engagement as practitioners, educators, creators, advocates, and patrons of the arts. We foster the development of professional skills and intellectual growth necessary for the pursuit of creative and scholarly inquiry by extending artistic traditions while embracing a culture of innovation and change.*
>
> *Through the transformative power of the arts, our departments and programs serve as a window to an ever-changing and diverse world, providing the knowledge and resources for our constituents to engage in their professions and in society as both artists and citizens."*

To achieve this, the CCA established the following goals:

- *Goal 1: Enact a "Future Forward" Mindset*
- *Goal 2: Engage in the Work of Anti-Racism*
- *Goal 3: Ensure Sustainability*
- *Goal 4: Enable Creatives*

As part of its mission, the Department is committed to a number of initiatives that expand the total experience of its undergraduate and graduate students through an active program of off-campus academic opportunities that are part of its SASE initiative (Study Abroad Study Away). These can be short-term, summer, semester-long and full-year exchanges, including summer studio and semester residency at the

Miami University Center for Community Engagement in the inner-city Cincinnati neighborhood of Over-the-Rhine, summer workshop in London, UK and in Ghana, West Africa, and the semester ARC+ID program at the MUDEC in Luxembourg.

The ways in which the program encourages students and faculty to learn both inside and outside the classroom through individual and collective opportunities (e.g., field trips, participation in professional societies and organizations, honor societies, and other program-specific or campus-wide and community-wide activities).

Program Response:
The culture of the Department of ARC+ID foments collaborative learning by students and faculty members by several activities besides those within the curricular structure. Among these are where students and faculty collaborate in the university-wide undergraduate summer scholars program that focuses on "student-centered learning through mentored research"; students in Architecture + Interior Design have conducted summer scholar research in Ghana, Luxembourg, Lebanon, Laguna Beach, southeastern Indiana, inner-city Cincinnati, in Oxford and elsewhere, and the research results presented to the Department of Architecture + Interior Design by its Summer Scholars in the fall semester after the projects were completed.

Under the auspices of the University Honors Program, ARC+ID students may become Undergraduate Associates, helping a faculty member prepare materials for, and teach, a course. In some cases, they may assist in grading, or they may even prepare and give a lecture. Students who take advantage of this program have the designation "Undergraduate Associate" marked on their final transcript when they graduate.

Organizations with chapters in the Department include the AIAS (American Institute of Architecture Students), NOMAS (National Organization of Minority Architecture Students), IIDA (International Interior Design Association), and APX (Alpha Rho Chi). An annual career fair, sponsored by AIAS, NOMAS and IIDA with the Center for Career Exploration & Success bring regional and national firms to the Department. Also, an annual event is IIDA's "Firm Field Day." Through Miami Alumni Connect, students can establish long-term mentoring connections with alumni.

Summary Statement of 1 – Context and Mission

Program Response:
Miami University, founded in 1809, is located in Oxford, Ohio, a small rural city in the southwest corner of the state. We are a student-centered public university that has built its success through an unwavering commitment to liberal arts undergraduate education and the active engagement of its students in both curricular and co-curricular life. We are deeply committed to student success, building great student and alumni loyalty, and empowering students, faculty and staff to become engaged citizens who use their knowledge and skills with integrity and compassion to improve the future of our global society. The university maintains a strong reciprocal relationship with the Miami Tribe of Oklahoma grounded in our shared commitment to learning and each other.

The College of Creative Arts, within which is the Department of Architecture + Interior Design, is one of eight divisions of the university, which has additional campuses in Hamilton, Middletown, and West Chester, Ohio, and Differdange, grand duchy of Luxembourg. The Department of Architecture and Interior Design is one of four units of the College of Creative Arts (CCA), offering the undergraduate Bachelor of Arts in Architecture, the CIDA-accredited professional Bachelor of Fine Arts in Interior Design, and the NAAB-accredited Master of Architecture degrees.

In collaboration with the College of Creative Arts, our four main goals include enacting a "Future-Forward Mindset, Engaging in the work of Anti-Racism, Ensuring Sustainability and Enabling Creatives.

NAAB

2—Shared Values of the Discipline and Profession

The program must report on how it responds to the following values, all of which affect the education and development of Architects. The response to each value must also identify how the program will continue to address these values as part of its long-range planning. These values are foundational, not exhaustive.

Design: Architects design better, safer, more equitable, resilient, and sustainable built environments. Design thinking and integrated design solutions are hallmarks of Architecture education, the discipline, and the profession.

Program Response:

Each studio process reflects a nonlinear trajectory that begins with a question posited- a design problem explored through research, design iterations, critique. Upon completion of a studio project, students and faculty critique the initial design question and the studio process and each student's milestones that are shaped by the learning objectives and shape the learning outcomes.

The critical consideration of a design question (or design problem) necessitates research through multiple means and methods, including primary and secondary sources: design precedents, case studies, design analyses and pertinent literature. Means include creative visual skills such as drawing and 3-D modeling through analog and digital methods, 3-D printing, digital visualization and virtual reality platforms. Through informal and formal reviews, we foster critical evaluation of design iterations where students, faculty and guests from within the University and invited scholars and practitioners dialogue and actively work through design problems with students. Across the curriculum, faculty pedagogy cultivates student teamwork that empowers leadership skills and ways of negotiating and respecting differences of perceptions and approaches. Faculty model inquisitive research, creativity, and dialogue through their professional work in the teacher/scholar model by sharing studio reviews, presenting their research to students through seminars where applicable, through our lecture series, and disseminating work for public engagement.

The faculty and students cultivate design thinking and making that supports creative processes where opportunities not previously tested are generated. Testing and failing and re-testing by changing approaches and, also, design direction, is an energetic part of the creative work that occurs in the Department. Value includes successes and the failures, risk taking where critical assessment of successes and failures, and the resolve to process work are invaluable to the growth of the student throughout their academics, professional career, and life.

Critical assessment includes student self-assessment in dialogue with faculty. Assessment of learning objectives also includes the ability for students to work in teams and to make decisions for themselves from concept to design development toward a formal review presentation to faculty, departmental guests, and community members

The core value of the Dept of Architecture and Interior Design community of teachers/scholars and students is to foster a continuous curiosity about the world in which we live, to cultivate a deep respect for the diversity of our collective communities with whom and for whom we design. We foster a critical consideration of how we individually perceive our environment and to engage others in dialogue, sharing our commonalities and our differences to construct new possibilities as a community for the designed and constructed environment in diverse contexts.

The department fosters the intellectual and creative life of the student and faculty community by critically exploring our designed world through aesthetic, socio-political, ecological, and technological lenses to understand why and how cultures design spatial experiences through time, and how to engage with our global communities to address our global challenges.

We ask: for whom are we designing? Why does a work have historical relevance and what may be the relevance of contemporary works; what are the aesthetic characteristics that form the design narrative experienced inclusive of the building processes and products? How to consider the consequences to the environment of an Architectural work through technologies and materials used, and the performance of such technologies that affect the well-being of the inhabitants.

Fundamental to our academic, creative and professional mission is to build empathy for each other through dialogue in our studios, seminars, through visiting lectures, and working with communities-at-large to understand their strengths and needs .We celebrate all modes of creative work that challenge us to think broadly and deeply about our agency as individuals, as an Architecture and interior design community and as global citizens.

As an Architecture and Interior Design department within the College of Creative Arts in a liberal arts university, students have the full advantage of learning the skills of the Architecture profession with the ability to explore diverse disciplinary processes across the University curricula that inform the intention of their design work, and informs their academic, professional and personal trajectories.

The first-year fundamental studios introduce the student to design thinking to begin the critical engagement of the design process: skills in visualization and making, precedents and case studies, exploration and understanding of site. Each semester, the faculty conducts a critical assessment of the studio process with student input, as well as the end of semester student anonymous final evaluations that offer insight for faculty.

Faculty bi-weekly meetings allow for dialogue to discuss studios and the curriculum. Faculty engage each other within areas of their expertise and across the Architecture and Interior design curriculum to share how well students are working through studio levels, and to exchange ideas about moving forward with syllabi differently from year to year. Each incoming class requires faculty collaboration and discussion about pedagogical processes that could be more effective in addressing a new cohort and addresses the changing needs of the profession.

Learning objectives and outcomes in the studio and courses support student trajectory toward internship opportunities and professional engagement. A robust network of professional offices exists through our alumni association and the College of Creative Arts Career Services supports students applying for internships. In addition to internships (these include Architectural offices, nonprofits in community engagement, for example), research opportunities with faculty exist in the department and in University programs. Students conducting internships are encouraged to conduct the AXP (Architectural Experience Program) earning hours toward the opportunity to conduct the Architectural licensing exam.

Professional skills include an examination of environmental ethics, equity and human rights, acquiring skills in Architectural drawing nomenclature, constructability of a project through structures, materials and construction courses, and, through the professional practice course, students learn the business process of a project through conducting proformas. Professional skills also include soft skills such as the ability to work within a team, to work with communities

outside of academia that students are engaged with through their thesis project and /or studio work, to be reflective and exercise patience with oneself and each other during their work.

Health, safety and welfare is advanced through multiple disciplinary narratives that include and are not limited to the global climate crisis, ecological and species well-being; addressing social inequities in housing and healthcare; social justice studios such as the Center for Community Engagement Over-the Rhine Cincinnati and studios engaged with the global refugee crises and settlements; commercial and residential projects at multiple scales that embrace net-zero carbon footprint (AIA 2030 Commitment) through exploring building technologies such as Passive House Standards. While a studio will focus on a specific design question or problem to engage with a specific content area, environmental, cultural, and political frameworks that shape Architectural and interior design projects are evident across studio and seminar curricula.

The Master of Architecture thesis process supports the individual passion and interest of the graduate student to pursue their career and personal trajectory. The freedom to pursue interests and to utilize the breadth and depth of the University disciplines and multi-disciplinary opportunities allows students to cultivate a repertoire of experiences that informs their design work and may lead to the pursuit of additional or other careers. Using skills in research, problem solving and application, faculty mentor and support students to honor their passions in whatever direction the student deems necessary.

Like M. Arch students, upper-level students are encouraged and guided to explore the diversity of studio projects available each semester through a studio lottery. Each studio has a unique question to be considered that enables participants to build a well-rounded portfolio by addressing design questions that are human centered and necessitates an engagement with complimentary and support disciplines across the University. Students often minor in disciplines through which they can add depth and breadth to their Architectural work and future careers. Examples are sustainability and the environment, urban planning, healthcare and aging, anthropology, sociology and community advocacy and housing, aesthetics and philosophy, law and ethics, theatre arts, film studies, fashion design, business, to name a few.

Environmental Stewardship and Professional Responsibility: Architects are responsible for the impact of their work on the natural world and on public health, safety, and welfare. As professionals and designers of the built environment, we embrace these responsibilities and act ethically to accomplish them.

Program Response:
"We value the importance of personal values and a sense of responsibility to our global future as essential to positioning our graduates for leadership positions in a changing world."
– from the ARC+ID mission and goals.

Our department's mission is grounded in a holistic and integrated view of ethical sustainability: through our actions we seek to optimize equity, environment, and economics in the way we serve society as professionals and individual citizens. Professional responsibility demands that our students gain a deep and nuanced understanding of the influence that our work in the built environment has on the safety, health and well-being of the public, directly through people's experience within spaces and indirectly through environmental and societal impacts.

We find that it is essential to discuss and understand the intersection of Environmental Stewardship and Professional Responsibility with other fundamental values – especially design, equity, diversity, inclusion, leadership, collaboration, and community engagement – through the process of guiding students to frame and resolve design problems. A mindset that

values Environmental Stewardship is imparted to our students through curriculum that directly addresses ecological knowledge and responsibility; the experience of M.Arch students is detailed in PC.3. Professional Responsibility and ethical actions for public health, safety, and welfare are addressed in multiple areas of the curriculum including required M.Arch coursework in professional practice, building technology and environmental systems, history and theory, research methods, and design studios.

Our department offers students plentiful opportunities to practice values of Environmental Stewardship and Professional Responsibility. ARC+ID students have achieved winning interdisciplinary participation in the Department of Energy's Solar Decathlon design competitions. Student successes include:

2019-2020	1st place in Attached Housing (with the Grand Jury Award for the residential division); Best Poster by the Mixed-use Multifamily team.
2018-2019	1st place in Elementary School; Outstanding Undergraduate Team in Attached Housing
2017-2018	1st place in Small Multifamily; 2nd place in Attached Housing
2016-2017	2nd place in Small Multifamily

Several faculty engage in ecological design as their primary research area. For example: Arc 4/506D Passive and Low Energy Design allows students to take a professional certification exam to become a Certified Passive House Consultant (CPHC). Miami is one of six universities nationwide that is offering the national certification training. In addition, our Center for Community Engagement in Over-the-Rhine provides a framework for students to work alongside other disciplines, citizens, and non-profit groups to ensure equitable access to safe, affordable housing and civic amenities.

Our department's attention to environmental and human wellness is well-supported and synergistic within the university context. ARC+ID faculty and courses contribute to Miami's Master of Environmental Science and other co-majors offered by the Institute for the Environment and Sustainability. Miami University has an established record of constant action and improvement in the realms of sustainability and climate action. Miami has joined more than 400 other colleges and universities that have signed Second Nature's PCLC commitment to carbon neutrality and will join the 111 schools that have also committed to resilience through the climate commitment. The university has acted broadly to promote responsible environmental stewardship, in wide ranging areas such as shifting campus utilities away from carbon-intensive steam to geothermal, comprehensive planning to achieve carbon neutrality, preservation of natural areas, creation of an interdisciplinary Institute for Food and associated farm. Sustainability is often a focus topic for the AIAS, NOMAS, and Alpha Rho Chi student organizations, and Miami University has a number of sustainability-focused student organizations including the Student Sustainability Council, Miami University Green Team, GreenHawks Media, Green Oxford, and Zero Waste Oxford.

Environmental Stewardship and Professional Responsibility are addressed in long-range planning for the M.Arch curriculum. For example, the net-zero-energy module in the ARC 602 studio was initiated in 2016 as part of a pilot project supported by a grant from the Center for Teaching Excellence. Since then, the module has become a stable part of the M. Arch required experience. Learning outcomes are assessed internally each year through review of the student projects and the module content is adjusted annually to facilitate desired outcomes.

Equity, Diversity, and Inclusion: Architects commit to equity and inclusion in the environments we design, the policies we adopt, the words we speak, the actions we take, and

the respectful learning, teaching, and working environments we create. Architects seek fairness, diversity, and social justice in the profession and in society and support a range of pathways for students seeking access to an Architecture education.

Program Response:
The university has a strong commitment to the issues of Equity, Diversity, and Inclusion.

The Myaamia Center
The Myaamia Center, a Miami Tribe of Oklahoma initiative located within an academic setting, serves the needs of the Myaamia people, Miami University, and partner communities through research, education, and outreach that promote Myaamia language, culture, knowledge, and values.

*The Myaamia Center has **two main purposes**: To **conduct in-depth research** to assist tribal educational initiatives aimed at the preservation of language and culture. This research is used to create a wide range of educational models and materials for community language and cultural programs and; to **expose undergraduate and graduate students at Miami University** to tribal efforts in language and cultural revitalization. Student experiences are gained through a wide range of activities, including visits to Oklahoma, direct involvement in research initiatives, class visitations by Center staff, and access to Miami Tribe language and cultural resources.*

*The Myaamia Center is directly supported by the Miami Tribe of Oklahoma and Miami University. Anyone committed to helping perpetuate Miami language and culture for future generations is **welcome to participate**.*

Freedom Summer
Freedom Summer, also known as the Mississippi Summer Project, was a 1964 voter registration drive sponsored by civil rights organizations including the Congress on Racial Equality (CORE) and the Student Non-Violent Coordinating Committee (SNCC). Aimed at increasing black voter registration in Mississippi, the Freedom Summer workers included black Mississippians and hundreds of out-of-state, predominately white volunteers.

Though the SNCC agreed to recruit only one hundred white students for the project, a much larger number was ultimately recruited. Two one-week orientation sessions for the volunteers were held from June 14 to June 27 in Oxford, Ohio, on the campus of then-Western College for Women (now part of Miami University).

Office of Institutional Diversity & Inclusion
The Office of Institutional Diversity & Inclusion's mission is to advance Miami University's inclusive excellence and promote a welcoming community for all by providing an integrated, holistic approach to diversity, equity, and inclusion through structures, policies, initiatives, and programming.

Miami University is committed to and fully embraces the philosophy and belief that a diverse academic community is among an institution's greatest strengths. As decades of research and experience have shown, every unit and individual on campus benefits from diversity when there is an environment where people from a wide variety of backgrounds learn from one another, share ideas, and work collaboratively to ask and solve questions. This is especially important given Miami's commitment to excellence in undergraduate teaching and learning. A diverse and inclusive campus enhances the living, learning, and working environment for every student, staff, and faculty member. Together, these benefits help Miami achieve its special mission as a public institution in Ohio, educating students across the state and

preparing them to be leaders in a variety of fields who are ready for the demands of the 21st century workforce. We therefore aspire to attract and retain a broadly diverse group of faculty, staff and students.

Creating and sustaining a diverse and inclusive environment where active and successful engagement occurs across difference requires effective policy and practice. These are the responsibility of all Miami administrators, faculty, staff, and students. These practices and policies include (but are not limited to):

- *Actively recruiting, admitting, hiring, and retaining the widest array of talented students, faculty, and staff, nationally and internationally*
- *Providing appropriate financial aid to those who need it*
- *Deliberately designing and offering curricula that promote deep learning (including opportunities for deep learning about human diversity) and provide critical learning opportunities*
- *Providing support, professional development, and working conditions for students, faculty, and staff that lead to long-term retention, satisfaction, and growth*
- *Examining these and other practices and policies for impact and effectiveness and changing them when we find them lacking.*

In addition to taking proactive steps like these, we also actively work to address and eliminate acts of harassment, hate, and violence that negatively impact the ability of our community members to engage in their intentional work together. We oppose activities that threaten our educational mission and the rights, dignity, or humanity of the students, faculty, and staff who are fulfilling that mission and working in good faith to engage respectfully across difference. In these ways, we work to ensure that all students, faculty, and staff experience and recognize Miami as a community environment where a diversity of thoughtful ideas and lived experiences are welcome, valued, and contribute to collaborative and respectful knowledge-making.

Actively engaging with a variety of people, perspectives, experiences, and ideas is part of a comprehensive and meaningful education in the 21st century. Research has repeatedly demonstrated that engaging with a variety of perspectives and dialoguing across diverse experiences can provide opportunities for those involved to think critically, increase understanding of disparate ideas, deepen learning, interact in meaningful ways with varied communities, and effectively participate in a heterogeneous world with increasingly porous borders. This research also tells us that students who interact with diverse peers and take courses that include multicultural perspectives are more engaged learners, more likely to become involved in community service programs, more successful in occupations that require teamwork and collaboration, and more likely to remain enrolled in school and pursue professional or graduate degrees after completing undergraduate degrees. We have seen this research play out in our own Miami community through stories and perspectives shared by our students, faculty, administrators, and staff.

There is a robust body of research and court rulings that affirm the educational and workplace value of diversity—a confirmation echoed by a wide variety of stakeholders from business, the military, government, academia, faith-based organizations, and beyond. The research underscores our belief that opinions rendered by a diverse body and community further the University's goals by challenging traditional educational practices and knowledge, by allowing new and different world views to flourish, and by positively impacting the ways of seeing and thinking about problems and issues which consequently allow for new perspectives and answers to emerge, curriculums to shift, and new scholarly pursuits to develop. The position we take here is a reaffirmation of the position we have long taken.

CCA

At the divisional level, the CCA initiated a Social Justice Task Force in the summer of 2020 and moved it to a standing DEI committee in the fall of 2020. The committee is represented by students and faculty in all departments of the division and meet monthly to discuss issues related to advancing divisional goals for DEI. Our commitment to Diversity, Equity and Inclusion is articulated on the CCA website.

In our department, we established a DEI committee, comprised of faculty students and alumni. We developed a series of goals and initiatives for the department based on NOMAS initiatives from Carnegie Mellon University and the chair meets every semester with student representatives of NOMAS to discuss department DEI progress and initiatives. As part of the CCA-DEI, all departments are working on the development of a diversity "dashboard" that will be a part of our website. This work is planned for the 2022-23 academic year. We have examined our own spaces, initiating a "What about George?" project in the fall of 2020 that engaged students in a discussion and a design project examining the presence of a neoclassical George Washington statue located in the rotunda of our department. As part of a collaboration effort, we have encouraged participation from other departments in the university to engage with "George" as well. To date, students in the history department, arts management, art history, sculpture and Architecture, have participated in the re-examination and contextualization of the George Washington Statue. Our initial efforts was not without controversy in the Miami community.

Knowledge and Innovation: Architects create and disseminate knowledge focused on design and the built environment in response to ever-changing conditions. New knowledge advances Architecture as a cultural force, drives innovation, and prompts the continuous improvement of the discipline.

Program Response:

Faculty professional activities include design and professional practice, creative works, and publications that are disseminated nationally and internationally through conferences, exhibitions, and are connected to studio and course content and pedagogy. These proactive engagements focus on global climate crisis and design, environmental ethics, equity in housing and human rights, migration and refugee displacement, global Architectural histories related to gender, equity and inclusion, contemporary design philosophies, computer technologies and design processes as well as emerging digital processes for ideation, representation, and building technologies.

*Faculty with students engage in symposia and conferences, international exhibitions, and have co-authored journal articles with respect to studio pedagogy and learning outcomes. Every fall and spring, Master of Architecture students at the ARC700 level organize and facilitate a thesis symposium engaging their thesis respondent. Graduate students are encouraged to submit to conferences to share their thesis research. The department lecture series supports a diverse scope of scholars and practitioners that include alumni, and the **Cross-Training Workshops** invites scholars and practitioners for a long weekend of workshops with undergraduate and graduate students exploring creative processes, new technologies and ideas in current Architectural and design discourse.*

Cross Training is a workshop series typically offered once per semester in the Department of Architecture & Interior Design. Initiated in 2019 by faculty Elizabeth Keslacy and Jeffrey Kruth, the series complements the regular curriculum by inviting outside guests to host intensive weekend workshops. The series title "Cross Training" suggests new ways of thinking and working beyond the day-to-day work typically found in studios and seminar classes. Athletes are familiar with the concept of "cross training" as the training activities one would do outside

of their usual sport. Runners or cyclists might find themselves in the weight room, or football players might do yoga, as a method of improving overall performance. This is based on the idea that no one activity is a perfect form of training, and that exposure to many different forms can add up to something greater than the sum of its parts. In this academic context, we borrow the concept of cross training to expose our students to new or novel design methods, uses of software, and modes of representation as developed by exciting Architects and practices, as a way of building out their skills and abilities, and exposing them to just some of the conversations happening beyond our walls.

Guests conceive of a workshop in collaboration with faculty prior to their arrival. They are invited to give a public lecture on a Friday afternoon, introducing the students to their work as well as the workshop theme and methods. The guests then facilitate a weekend workshop with a smaller group of students (15-25), who work in small groups of mixed ability, fostering student connections and mentorship between class levels. The workshops conclude with an exhibition of the group's work and a closing discussion with faculty members, invited guests and members of the general student body.

Typically, one Cross Training workshop is offered each semester. To date, the department has hosted four workshops in total. The workshops have included: James Michael Tate of Texas A&M who introduced students to novel methods of 3D modeling and image production; Ashley Bigham & Erik Herrmann of Outpost Office, who asked students to critically create digital patterns and then printed them on a campus quad with the assistance of a GPS controlled robot; Perry Kulper of the University of Michigan who introduced complex drawing production methods; and Joseph Altschuler and Zack Morrison of Could Be Architecture who asked students to create short films and write an Architectural play with modeled elements. An additional workshop with Danielle Willkens of Georgia Tech was cancelled due to COVID travel restrictions.

*The graduate **Arc 601** traveling studio works with Architectural offices on specific projects germane to the specific office location such as Chicago, Dallas, New York City- these projects include high-rise mixed-use projects, and housing and community center projects where the students work with the community on projects facilitated by the Architectural office partners.*

For studios working with social justice content, student leadership, collaboration, and risk taking are fostered through a critical exploration of current global issues that affect collective communities. Students engage with city councils and community groups, non-governmental organizations (NGOs), and global issues of displacement with the United Nations High Commissioner for Refugees (UNHCR), for example.

Within the College of Creative Arts, the Department of Emerging Technology in Business Design (ETBD) houses a virtual simulation lab accessible to students through (ETBD) course work and interdisciplinary faculty collaborations. Studios and seminars working with media such as visualization and film promote a critical consideration of new media as the student assesses through iterative work media that communicates their design narrative and engages new building technologies such as 3-D printing.

Leadership, Collaboration, and Community Engagement: Architects practice design as a collaborative, inclusive, creative, and empathetic enterprise with other disciplines, the communities we serve, and the clients for whom we work.

Program Response:

As Miami University is a liberal arts university, the ability for students to engage courses across the disciplines that offer additional subject expertise supports meaningful Architectural exploration with the depth of cross-disciplinary inquiry.

Collaboration necessitates that students and faculty engage each other with openness and respect for differences of perception and ideas. Collaborative and individual research offers the opportunity for a rigorous and critical consideration of the effect that place, and people have on Architectural production, and the effect that designed spaces have on ecologies, landscapes, and communities.

Collaborative work is intrinsically connected to community engagement, whether within a design team or with the community-at-large. Student leadership has many forms-from stepping up in team work to leading student organizations. Students engaging disciplines that support a deep understanding of how communities are shaped through social, political, and economic frameworks empowers students to address Architectural design as not only responsive to these contexts but that Architectural design can be transformative to support the public good. The Department faculty and students empower and support each other to create change through their work. This is evident in the following:

- *Community-centered research design studios working with the design build studio of Center for Community Engagement (OTR) and members of the People Movement. Students participate in city councils (Cincinnati, for example) presenting their work along with the community with whom and for whom they are designing.*

- *Studios engaged with global migration and refugee settlements collaborate with refugee residents of, for example, the Za'atari refugee camp and NGOs International Relief and Development (IRD), and Oxfam in Jordan to design needed structures. Addressing issues of migration and settlement, studios cultivate a cross-disciplinary research process engaging environmental ethics, indigenous sovereignty rights, international asylum and human rights laws and national policies of immigration and asylum, and local governmental policies to consider viable design approaches that address current community needs building on community strengths.*

- *Students have continued their work in social justice as practitioners, as they actively seek offices or non-profits whose mission is to support such work, as well as pursue additional disciplinary pathways as they develop professionally and personally.*

Lifelong Learning: Architects value educational breadth and depth, including a thorough understanding of the discipline's body of knowledge, histories and theories, and Architecture's role in cultural, social, environmental, economic, and built contexts. The practice of Architecture demands lifelong learning, which is a shared responsibility between academic and practice settings.

Program Response:
The department establishes a foundation for lifelong learning for students by encouraging student research and presentation in public forums dedicated to knowledge dissemination and professional development. Graduate students regularly present their thesis work in university-sponsored public forums including the Three Minute Thesis Competition and the Graduate Research Forum, and the Graduate Architecture Thesis Symposium. Undergraduate students have numerous opportunities to extend learning beyond the bounds of classroom assignments through Office of Research for Undergraduates (ORU) programs such as Undergraduate Summer Scholars, Undergraduate Research Awards, and the Undergraduate Research Forum. To help establish culture of lifelong learning as future practicing professionals, the

department provides resources for students to make informed decisions on their path to professional licensure, including encouraging student participation in the NCARB AXP program, as outlined in section 5.4.2.

We encourage and provide structures of support for students to contribute to the development of lifelong learning in others. Students make presentations to clients, users, and other stakeholders in the context of studios and lecture classes. For example, as part of Professor John Reynolds' Modern Vernacular studio course, students presented their concepts for a proposed Center for the Advancement of American Architecture to a global audience via webinar in MArch 2021. Students make presentations in national public civic and professional forums. For example, members of our winning Solar Decathlon teams (2017, 2018, 2019, 2020) have presented in competition at the National Renewable Energy Laboratory in Golden, Colorado, and post-competition to national conferences including the Energy & Environmental Building Alliance (EEBA) High Performance Summit and the Net Zero Conference, as well as to local stakeholders such as the City of Oxford's Housing Advisory Commission.

Our faculty model the practice of lifelong learning through maintenance of professional licensures in Architecture and interior design and membership, and through contributions as leaders and members of a wide range of professional organizations. Faculty development activities include attending and presenting at academic conferences and professional meetings, publishing scholarly research and other creative works, and earning new certificates and licenses. Faculty are supported in their pursuit of continuing education and improvement as outlined in Section 5.4.3.

Faculty regularly provide learning opportunities for general audiences in the form of presentations to interdisciplinary forums on campus, such as the Institute for Learning in Retirement and the Miami University Alumni Association, and extramural venues such as the Cincinnati Museum Center.

Faculty maintain currency and model lifelong learning by participating alongside students in the context of invited experts visiting classes, such as when local engineering firms interact with student and faculty in the ARC 602 studio setting, on field trips, and in the context of our lecture series and thesis events.

Lifelong learning comes full circle when our alumni return to campus and have the opportunity to share their successes and lessons learned with a new generation of students. This happens continually and informally when alumni join critiques and give lectures, and formally in the 18 of the Last 9 Award, administered by the Alumni Association, the competitive program has featured at least one of our alumni every year since 2015, and hosted them to participate in forums across campus.

3—Program and Student Criteria

These criteria seek to evaluate the outcomes of Architecture programs and student work within their unique institutional, regional, national, international, and professional contexts, while encouraging innovative approaches to Architecture education and professional preparation.

PROGRAM AND STUDENT CRITERIA MATRIX: M. Arch III

		Year 1								Year 2								Year 3								Non-Curricular Activity							
		Fall				Spring				Fall				Spring				Fall				Spring											
	Preparatory Education	Architectural Materials	Design Studio	Graphics Media II	History of Architecture I	Construction Methods	Design Studio	Graphics Media III	History of Architecture II	Environmental Control Systems I	Alumni Traveling Studio	Architectural Theory and Research	Statics and Strengths of Materials	Structural Design	Environmental Control Systems II	Comprehensive Design Studio	Design and Research Methods	Structural Design	Professional Practice	Thesis Studio I	History/Theory Elective	Contemporary Theory & Practice	Thesis Studio II	History/Theory Elective	Graduate Elective	Department Lecture Series	Travel Abroad Workshops	Career Fair	Graduate Thesis Symposium	Student Organizations	Graduate Assistantships	Cross-Training Workshops	Student Advisory Council
		Arc 517	Arc 582	Arc 613	Arc 621	Arch 518	Arc 583	Arc 614	Arc 622	Arc 513	Arc 601	Arc 634	Arc 510	Arc 511	Arc 514	Arc 602	Arc 636	Arc 512	Arc 541	Arc 701	Arc 500	Arc 551	Arc 702	Arc 500	500								
Shared Values																																	
Design	N/A																																
Env. Stewardship & Professional Respon.	N/A																																
Equity, Diversity & Inclusion	N/A																				E			E								
Knowledge & Innovation	N/A																																
Leadership, Collab. & Community Engmt.	N/A																																
Lifelong Learning	N/A																																
Program Criteria																																	
PC.1 Career Paths	N/A																																
PC.2 Design	N/A																																
PC.3 Ecological Know. & Respon.	N/A																				E			E								
PC.4 History & Theory	N/A																				E			E								
PC.5 Research & Innovation	N/A																																
PC.6 Leadership & Collaboration	N/A																																
PC.7 Learning & Teaching Culture	N/A																																
PC.8 Social Equity & Inclusion	N/A																				E			E								
Student Criteria																																	
SC.1 HSW in the Built Environ.	N/A																																
SC.2 Professional Practice	N/A																																
SC.3 Regulatory Context	N/A																																
SC.4 Technical Knowledge	N/A																																
SC.5 Design Synthesis	N/A																																
SC.6 Building Integration	N/A																																
	E	Elective																															

PROGRAM AND STUDENT CRITERIA MATRIX: M.Arch II

		Year 1								Year 2								Non-Curricular Activity							
		Fall				Spring				Fall				Spring											
	Preparatory Education	***Arc 513*** *Environmental Control Systems I*	***Arc 601*** *Alumni Traveling Studio*	***Arc 634*** *Architectural Theory and Research*	***Arc 500*** *History/Theory Elective*	***Arc 511*** *Structural Design*	***Arc 514*** *Environmental Control Systems II*	***Arc 602*** *Conprehensive Design Studio*	***Arc 636*** *Design and Research Methods*	***Arc 512*** *Structural Design*	***Arc 541*** *Professional Practice*	***Arc 701*** *Thesis Studio I*	***Arc 500*** *History/Theory Elective*	***Arc 551*** *Contemporary Arch Theory &Practice*	***Arc 702*** *Thesis Studio II*	***Arc 500*** *History/Theory Elective*	***500*** *General Elective*	*Department Lecture Series*	*Travel Abroad Workshops*	*Career Fair*	*Graduate Thesis Symposium*	*Student Organizations*	*Graduate Assistantships*	*Cross-Training Workshops*	*Student Advisory Council*
Shared Values																									
Design			■					■				■			■			■						■	
Env. Stewardship & Professional Respon.		■					■	■											■						
Equity, Diversity & Inclusion					E								E			E	E		■						
Knowledge & Innovation									■			■			■			■					■	■	
Leadership, Collab. & Community Engmt.									■												■	■			■
Lifelong Learning																		■							
Program Criteria																									
PC.1 Career Paths											■				■			■		■		■			
PC.2 Design	1		■					■				■				■		■	■						
PC.3 Ecological Know. & Respon.	2	■			E		■	■					E			E	E					■			
PC.4 History & Theory	3			■	E								E	■		E	E	■							
PC.5 Research & Innovation									■															■	
PC.6 Leadership & Collaboration											■										■				■
PC.7 Learning & Teaching Culture									■														■		
PC.8 Social Equity & Inclusion				■	E								E			E	E	■	■			■			
Student Criteria																									
SC.1 HSW in the Built Environ.		■					■	■																	
SC.2 Professional Practice											■														
SC.3 Regulatory Context			■					■																	
SC.4 Technical Knowledge	4	■				■	■			■															
SC.5 Design Synthesis			■												■										
SC.6 Building Integration								■																	

1	8 sem of Design Studio + 4 sem of graphic design
2	1 sem of Landscape + Urban Design
3	2 sem of Architecture History
4	1 sem of Design Studio + 2 sem of Materials + Methods
E	Elective

3.1 Program Criteria (PC)

A program must demonstrate how its curriculum, structure, and other experiences address the following criteria.

PC.1 Career Paths—How the program ensures that students understand the paths to becoming licensed as an architect in the United States and the range of available career opportunities that utilize the discipline's skills and knowledge.

Program Response:

Curriculum

Arc541 *Professional Practice is the primary course which informs students about the path to becoming licensed as an architect. The course is taught by Professor Craig Hinrichs, our*

former Director of Graduate Studies and our current Architect Licensing Advisor. Guest lecturers are brought in to discuss licensure and professional careers.

Program Structure and Ongoing Assessment
The primary form of assessment is through ***testing and course evaluation*** *in Arc 541. Many of our full-time faculty are registered architects and continue to practice in addition to teach. Our adjunct faculty is generally from a pool of practicing architects that also can help assist students in understanding the path to licensure.*

Experiences
There are a number of experiences that students can engage in that expose them to career options and pathways to licensure:

- *Career Fair: Held annually in Alumni Hall. Regional and national firms participate in this annual event. The event was held as a 2 day event in 2021; an in-person event that attracted regional firms, and a virtual event that attracted national firms.*
- *Student Organizations such as the AIAS are a great source for students who are interested in finding our more about Licensure*
- *Department Lecture Series: As part of our departmental lecture series, the university's Career Services division helps sponsor an annual Alumni panel presentation. The panel is made up of alumni from Architecture and Interior design who ended up in various allied fields such as furniture design, fabric design, visualization, as an example.*

PC.2 Design—How the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.

Program Response:
Curriculum

- ***Arc 582*** *Beginning design studio for M Arch III students: Due to the low numbers of M.Arch III students, the DGS coordinates placement of student into an appropriate upper division studio experience. Upper division studios vary in their scale and focus. Arc 582 students are placed where they will get the broadest range of experiences with consideration given to their existing knowledge and skillsets.*
- ***Arc 583*** *Beginning design studio for M Arch III students. Due to the low numbers of M Arch III students, the DGS coordinates placement of student into an appropriate upper division studio experience. Upper division studios vary in their scale and focus. Arc 582 students are placed where they will get the broadest range of experiences.*
- ***Arc 601*** *Alumni Traveling Studio: Developed in connection with an alumnus and their firm, the students take site visits to the firm and often take on a firm project or firm-related project.*
- ***Arc 602*** *Comprehensive Studio: Students prepare a full design development set of drawings for a low- to medium-rise mixed use building. The course is taught by a local practicing Architect who engages many people in their firm as well as consultants as guest speakers.*
- ***Arc 701*** *Thesis Studio I: Individualized thesis proposal are moved into the design phase. The primary focus in on site selection and design, programming and preliminary schematic design. Course instructor is supported by student's thesis advisory committee.*
- ***Arc 702*** *Thesis Studio II: Individualized thesis design continuation from preliminary schematic design to final proposal. Course instructor is supported by student's thesis advisory committee.*

Program Structure and Ongoing Assessment

The Department prides itself on offering multiple studio-based opportunities that partner students with outside professionals and real-world projects. These experiences prepare students to practice in a global economy, to recognize the impact of their decision-making on the environment, to practice in collaboration with allied professionals, and to understand the multiple and inter-related needs of diverse clients and populations.

At the undergraduate level, the second-year studios are particularly focused on providing students a comprehensive understanding of professional requirements and issues and on introducing students to a variety of content necessary to prepare them for internships and practice. The second-year curriculum requires support coursework in history/theory, technology, and graphic media (for both majors), so this content is then integrated into studio work. At the upper division level (third and fourth years), studio topics are elective and so vary, but projects increase in complexity. ***Arc 403****—the comprehensive studio in Interior Design—functions like the* ***Arc 602*** *studio and requires that students produce a comprehensive set of technical drawings. Both the* ***Arc 602*** *and* ***Arc 403*** *studios address a single complex project over the course of an entire semester.*

Since so many of our studio offerings are service learning-based, or involve the participation of outside professionals, the associated projects are "real-world." In our Over-the-Rhine design/build studios (fall residency program and summer workshop), students must submit construction documents for building permits and meet all codes and regulations required by the City of Cincinnati. Students also learn that what they design, even when approved, may not ultimately work in the practical realities of construction and that change orders must be made.

For three decades, the Alumni Traveling Studio has been an annual offering. The ATS partners an advanced level Architectural studio with one or more Miami Architecture alumni. These alumni develop the studio project (which typically runs a full semester), visit campus to present the project and return for interim and final critiques, and interact regularly with students via videoconferencing. ***A complete list of ATS partners is included in the supporting documents section of this report****. These projects are comprehensive and typically mirror real on-the-board projects in the partner firm. As such, students engage project financial analysis, code analysis, cost estimating, and other aspects of a project that can benefit by the expertise of the alumni practitioners. Students travel each year to the host firm, and recent locations have included Seattle, Dallas, New York, Washington, and Chicago. Alumni donations also help to support the ATS and associated travel costs. This studio has historically run at the junior-senior level but shifted several years ago to the graduate level (****Arc 601****) given the professional and comprehensive nature of the project. The department is eager to expand this studio model, as resources permit.*

One of our junior/senior level studio offerings is typical of the type of professional engagement afforded to students: Professor John Reynolds studio permitted students to work directly with Peter Bohlin of Bohlin, Cywinski, Jackson on the design of facilities in support of Frank Lloyd Wright's Westcott House in Springfield, Ohio. John's longstanding relationships with the staff at the Westcott House, Fallingwater, and the Frank Lloyd Wright Building Conservancy have enabled these partnerships to happen on multiple occasions.

Our studios regularly include professional Architects and designers in project critiques, allowing students to engage these professionals on a regular basis and develop a greater understanding of professional requirements and trends. These same professionals will

frequently teach courses in a part-time capacity, again bringing a professional perspective to the classroom.

*The primary method for assessment in the design studios is through **the critique process**. We routinely engage with regional and national professionals and academics to participate in the final critique process. **Stakeholder feedback** is an essential component to the critique process and students often benefit the most from hearing the external reviewer's commentary. Students also complete an online **course evaluation** which allows them to provide additional comments on the course and the instructor. A full listing of the questions included in the course evaluation are listed in the appendix of this document. We are working to develop additional questions specific to learning objectives for each course. Students are given a **final grade assessment** for their work. Faculty are encouraged to **conduct exit interviews** with students to discuss the semester and their work. Finally, many of our students enter their graduate studio designs into the annual AIA Ohio student design competition. The five Ohio Architecture schools (Kent State, Ohio State, University of Cincinnati, Bowling Green University and Miami University) all participate in this competition. Our students have been extremely successful including:*

- *2022, 2nd Place Award, "Outward Bound" Aditya Bali*
- *2021, 1st Place Award, "Eviction to Empowerment: Shared Housing in Milwaukee 's Inner City", Julia Bohlen*
- *2021,3rd Place Award, "How Vernacular Architecture Affects the Global: Lessons from Bangladesh", Anindita Laz Banti*
- *2020, 1st Place Award, "Hybrid Atmospheres: Experiencing Invisible Cities", Bin Sayeed Bakhti*
- *2020, Honorable Mention, "Peace Village Attached housing project in Over the Rhine, Cincinnati", Justin Stanley, et. al.*
- *2020, Honorable Mention, "Reinstating Rohingya: Architecture for the well-being of Humanity, Cox's Bazar, Bangladesh", Priyanka Ali*

Experiences
Design is often the focus of our guest lecturers as part of our Department Lecture Series. We maintain an Archive of all lectures that are available to students and the general public. The lecture committee develops a list of potential lecturers and reviews with the chair. We work to provide a varied experience with the lecture series. We are cognizant of the subject matter that will be presented and work to provide an array of diverse voices for the lectures.

Our Traveling Study Away/Study Abroad workshops also provide our students with an opportunity to explore design in the context of an international setting. Numerous study-abroad opportunities connect students directly with real world, complex design problems that require them to make difficult decisions and take leadership roles. Our workshop in London focuses on environmental issues, our workshops in Over-the-Rhine and in Ghana engage complex social issues through the design-build process. Although 70-80% of our undergraduates participate in one or more of our study-abroad programs, since 2019, our M. Arch students have been less able to take advantage of these programs given a more prescriptive curriculum and lack of summer stipend and tuition waiver.

PC.3 Ecological Knowledge and Responsibility—How the program instills in students a holistic understanding of the dynamic between built and natural environments, enabling future architects to mitigate climate change responsibly by leveraging ecological, advanced building performance, adaptation, and resilience principles in their work and advocacy activities.

Program Response:

Curriculum

*Students experience readings, lectures, and assignments that underscore the fundamentals of ecological design in required Environmental Control Systems (ECS) courses. In **Arc 513** ECS I, the student experience includes readings, lectures, and assignments that address place-specific codes, climate information, solar shading and daylighting, natural ventilation, and thermal heat transfer through enclosures. Assignments guide students to actively engage with this knowledge as they learn how these passive concepts become applied strategies in the selection of materials and in design of building orientation, massing, enclosure and fenestration. Students also learn the fundamentals of active heating, cooling, and ventilation, common types of HVAC systems, and opportunities for these systems to have advanced performance. In **Arc 514** ECS II**,** students learn about ecological approaches to other building systems that have direct ecological impacts, specifically lighting, electrical, and water and waste systems. The student experience includes readings, lectures, and assignments that address energy codes, a variety of illumination metrics, plumbing codes. Wherever possible alternatives and emerging best practices are discussed such as on-site waste-water treatment, low-flow and waterless fixtures, daylight and occupant responsive lighting systems. These courses guide students in an understanding of the dynamic relationships between the natural and built environments.*

*The required Comprehensive Studio **(Arc 602)** challenges students to research emerging ecological best practices and advance building performances strategies, and leverage these in the comprehensive design of a mixed-use building in an urban location. In the first part of the studio, students complete a net-zero-energy (NZE) design module that guides them in early design decisions related to site orientation, enclosures, structural and building systems, and the renewable energy potential of the project. The studio professor engages faculty in our department and guests from local engineering firms with expertise in advanced strategies for passive and low-energy design (including PHIUS and LEED programs), structural systems, mechanical and electrical systems, and renewable energy systems, to give lectures, demonstrations, and desk crits to students. The students go on to integrate these strategies within a whole building design with construction documentation.*

*Ecological design is prominently featured in regularly-offered elective coursework that fulfill degree requirements, including Case Studies in Sustainable Design **(Arc 506C**) and Passive and Low Energy Design **(Arc 506D**). Several students in **Arc 506D** (elective) have leveraged the course training to earn standing as a Certified Passive House Practitioner (CPHP). This topic area is of great interest to our students, and many self-select to focus on ecological design as they select their electives. Some students complete Minors or Co-Majors in Sustainability to further deepen their understanding of ecological design.*

Program Structure and Ongoing Assessment

Our program challenges students to understand the ecological impact of building design, construction, and operations. We aim for students to understand the responsibility that the profession has in the creation of a sustainable, resilient, and regenerative environment; additionally, we challenge students to understand their individual role and capacity for leadership in changing paradigms leading toward an equitable, carbon-neutral economy.

The program primarily achieves the criterion of Ecological Knowledge and Responsibility through required and elective coursework described above. Additionally, many students elect to seek out and interact with faculty and others holding expertise in the theory and practice of ecological design as they pursue independent research. For example, in the past few years, M.Arch theses have featured themes strongly engaged with this criterion, including:

- *Environmental Healing Through the Use of Nature and the Built Space*

- Planting Urban Buildings: Cooling and Connection in the Built Environment
- Entangled Stewardship: Examining Contaminated Landscapes at the American Periphery
- *Can We Make a Building From Waste: Reinventing Materials*
- *How Vernacular Architecture Affects the Global: Lessons from Bangladesh*
- *Urban Green Space Rejuvenation – The Use of Regenerative Landscape Design Through Biophilia to Connect Humans back to Nature.*
- *Adapting to Climate Change through Architecture*
- *Proposing a sustainable urban design by the introduction of a new multi-modal transportation system in the United States: A case study in Oxford, Ohio*

Our faculty is well-prepared to provide fundamental as well as advanced knowledge to support student learning in ecological design and responsibility. We also guide students to access other expertise in the university, for example, the Institute of the Environment and Sustainability, and from external partners such as visiting academics and practitioners.

Ecological literacy is a key objective of the B.A. and M. Arch curriculums. We assess our progress and seek opportunities in this area through periodic discussion by the full faculty, the graduate committee, and the individual faculty teaching courses that can address this criterion.

Experiences
Departmental and university lecture series often have guests and topics related to environmental design. Students can join organizations in our department (AIAS, NOMAS, IIDA, APX) that periodically address topics of environment and equity in design, as well as university-wide organizations dedicated to ecological design and responsibility such as Green Oxford. Some M. Arch students have elected to study and gain LEED Green Associate certification from the U.S. Green Building Council.

PC.4 History and Theory—How the program ensures that students understand the histories and theories of architecture and urbanism, framed by diverse social, cultural, economic, and political forces, nationally and globally.

Program Response:
Curriculum
The primary history and theory classes for graduate students include:

Arc 621 (Arc 221) *History of Architecture I is the first part of a two-course sequence surveying the history of Architecture, urbanism and the built environment from pre-history through the 14th century. The course is organized chronologically and provides a broad overview of Architectural and urban achievements from ancient civilizations to 1400. In order to understand the development of form, typology, building technology, and decorative motifs, the course situates the built environment in terms of the cultures, religions, politics, geographies, and intellectual movements that produced them. This course approaches architecture and urbanism as constitutive of, and inseparable from, to the identity and beliefs of the societies that constructed them and will explore how buildings both reflect and shape the cultures that produce them. Course lectures will address the history of the practice of Architecture and will consider how historical buildings and sites have continued relevance after the period of their conception and original use—relevance in the broader cultural imaginary, in political conflict, and for architectural design itself. The course is designed to impart visual and interpretive skills that will facilitate the student's ability to read, understand, describe, and periodize architecture. These include the ability to read architectural drawings and to utilize accurate terminology to describe architectural elements. Those fundamental skills will then allow you to gain knowledge of the primary characteristics of major architectural styles, building materials,*

structural systems, and the functions that animate architectural space. These skills are intended to be applicable not just to the study of architectural history, but architecture's present and future. (M.Arch III requirement)

***Arc 622 (Arc 222)** History of Architecture II is the second part of a two-course sequence surveying the history of Architecture, urbanism, and the built environment from the Renaissance to the present. The course is organized chronologically and will provide a broad overview of Architectural and urban achievements from 1400 onward. In order to understand the development of form, typology, building technology, and decorative motifs, we will situate the built environment in terms of the cultures, religions, politics, geographies, and intellectual movements that produced them. Course lectures will also occasionally address the history of the practice of Architecture and will consider how historical buildings and sites have continued relevance after the period of their conception and original use—relevance in the broader cultural imaginary, in political conflict, and for Architectural design itself. The course is designed to impart visual and interpretive skills that will facilitate the student's ability to read, understand, describe, and periodize Architecture. These include the ability to read Architectural drawings and to utilize accurate terminology to describe Architectural elements. Those fundamental skills will then allow you to gain knowledge of the primary characteristics of major Architectural styles, building materials, structural systems, and the functions that animate Architectural space. These skills are intended to be applicable not just to the study of Architectural history, but Architecture's present as well. (M.Arch III requirement)*

***Arc 634** Architectural Theory and Research: This intensive reading seminar investigates selected texts on modern and classical architectural theory in connection with texts by philosophers and social critics that illuminate central issues of architectural thought. Theory motivates works of architecture or criticizes them, with each theoretical stand moving within or among the following categories: movements; individual influences (persons, texts, works); technologies or tools; social conditions or institutions. Theory can be used as justification, as propaganda, as a guide for practice, as a set of principles, as a vehicle of thought, as a platform for debate, and as an architectural project in itself. In this course, students will learn about concepts, common themes, and keywords, and will reflect on their histories, nuances and controversies. More pragmatically, the seminar will also encourage students to read and write about theoretical works in architecture. Students will develop their reading and writing skills, learn how to plan and adopt standpoints in their research papers, create an outline, write an abstract, cite literary and visual sources, and organize their notes. They will consult libraries, journal archives, articles, and books in search for various sources of information and arguments. An important takeaway from this course is to formulate an intellectual position grounded on a consistent and critical view of the world, or of an aspect of the world that can be affected or manipulated through architecture. In this course, students will alternate readings and discussions of philosophically constructed texts in various disciplines with important classical and contemporary architectural texts.*

***Arc 551** Contemporary Architecture Theory and Practice: This seminar explores and critiques contemporary theories and practices that inform current domestic and global architectural works by considering the intellectual, cultural, social, geographic, political, and technological forces that shape them. The specific goals of this course are: To develop an awareness of, and facility with, the contemporary architectural theories and practices that inform current architecture; To discover the theories and practices within contemporary architecture that can lead to a more humane, socially, and environmentally responsible design ethos, and: To assist students in developing methods to 'read' and critique global design contexts and situations through the study of the architectural theories and practices that will assist them in better contemplating, engaging, and acting in their world.*

Program Structure and Ongoing Assessment
Assessments for all classes are primarily in the grading of assignments and student course evaluations. The History and Theory curriculum committee, along with the DGS, reviewed ARC 634 Architectural Theory and Research in the summer of 2022 to revise and update the course. As indicated in the introduction section of this document, the course revision included the addition of other texts related to politics and ideology in architecture, structuralism and semiotics, pragmatism, architecture of the city and utopia, future of cities and urbanism, post-humanism and radical ecology, materialism and new materialism, and critical views on architecture. Instead of examining complete volumes or monographs over two or three sessions, this course allows students to analyze and compare two or more texts in every session, offering them a wide range of positions in the discourse.

Experiences
In addition to the department lecture series, students and faculty have access to a variety of excellent cross-disciplinary programs offered in the university. One important program is the Altman Program in the Humanities conducted through the Humanities Center. The Altman program is described on their websites as a "signature" program of the Miami University Humanities Center. Its goal is to foster collaboration, pedagogical innovation, and new research across the humanities and beyond."

Each year, the Humanities Center Steering Committee selects two Altman Fellows to plan a year of inquiry into a topic of their own design or, on occasion, into a special topic of particular urgency. Altman Fellows help to recruit a cross-disciplinary team of faculty and student fellows to join the program, and they work with the director and steering committee to plan and coordinate a year-long interdisciplinary exploration of the topic.

The Altman Program includes a bi-weekly faculty seminar; an advanced undergraduate course on the annual theme, team-taught by faculty fellows; a student fellows program to enhance graduate study, undergraduate research, and public humanities work; and a substantial program of public events. Public events are supported with Humanities Center funding and typically include a dozen distinguished lectures, readings and artist talks, works-in-progress presentations, and a spring symposium.

PC.5 Research and Innovation—How the program prepares students to engage and participate in architectural research to test and evaluate innovations in the field.

Program Response:
Curriculum
*The sequence of thesis courses, ARC 636 + ARC 701 + ARC 702, is designed as a deep, scaffolded learning experience that encompasses the full range of Architectural research from observation, understanding, questioning, hypothesizing, designing, testing, iterating, and evaluating results. In **Arc 636** Design and Research Methods, students are introduced to scholarly research methods and techniques, and study how scholarly conversations unfold over time as new research builds on the foundations of previous knowledge. Students are introduced to a range of methods, from physical experimentation to understanding established procedures for working with human subjects. Students whose research process necessitates complete the Institutional Research Board training. Students join faculty at "research methods roundtables" where they are exposed to a wide range of research methodologies and can discuss these methods with faculty.*

Throughout the thesis sequence, students are active participants and guided in a series of strategic engagements with other students, faculty, invited critics, and the general public.

*Starting in **Arc 636**, students present their nascent thesis process work in the "Soiree", a vibrant poster session type event in the Cage Gallery, where students and faculty have conversations. The process helps refine and widen the student's understanding of their topic and facilitates the formation of the thesis committees. After the committees are formed, students give a "Short Presentation," typically an oral and visual slide talk, to share and get feedback on their research literature review, thesis questions in formation, precedents and methodologies explored.*

***Arc 636** ends with a thesis "Dossier" that is structured like a research paper that could be presented at a conference. Some students elect to submit their written thesis to conferences, and this process further introduces students to the researcher's need to address defined audiences. Continuing in **Arc 701** Thesis Studio I, the written thesis research becomes applied as the students explore design methodologies, sites, programs, and test their thesis question through design. This studio course and continuing thesis committee meetings guide students to present their research-in-progress at the **Graduate Architecture Thesis Symposium** (organized by the 700-level cohort). Later in the course, students apply to present at Miami University's **Graduate Research Forum**; many students are selected to present in this multidisciplinary forum.*

*The following semester, M.Arch students have another opportunity to hone their skills in communicating research through the **3-Minute Thesis Competition**. Architecture graduate student Anindita Laz Bandi won The People's Choice Award at this event in 2021. In the final thesis course, **Arc 702**, the student's design research culminates in a formal juried presentation and a summative, reflective thesis booklet – a significant scholarly outcome that is accessible to the general public.*

Program Structure and Ongoing Assessment
All studio courses involve a degree of research into site and program, with emphasis placed in discrete areas based on the learning objectives for that studio. Precedent research as a commonly used tool to establish where traditional or innovative designs, processes or products may be adroit to the problems at hand and the goals that have been established.

*Seminar and lecture courses integrate research in ways related to the course topics. In one example in **Arc 514** (ECS I), students researched new trends in retail design and applied selected trends when programming and designing building systems for a market space. This integration of research into learning occurs in other building technology and in history/theory courses.*

*Because all full-time faculty serve on thesis committees, this area of the curriculum benefits from ongoing feedback from our diverse group of faculty. Proposals for changes to the thesis sequence are vetted in faculty meetings and taken up for discussion by the Graduate Committee. Over time, adjustments to the sequence are piloted and tested for continual improvement. For example, the thesis sequence previously included research credits whereas the current sequence does not include this enrollment. As a result, the bracketing courses, **Arc 636** (Spring) and **Arc 701** (Fall) have made slight adjustments to create the necessary progress milestones for students working toward their end goals of presentation at the Symposium and completion of their design thesis the following Spring.*

Experiences
Research and innovation are significant themes in the department's extracurricular programming. Lecture Series speakers share their research methods and outcomes, with many on the cutting edge of new professional practices. Students have opportunities to

actively participate in the research methods and design practices of guests who visit the department through the Crosstraining: Intensive Design Research Workshops.

PC.6 Leadership and Collaboration—How the program ensures that students understand approaches to leadership in multidisciplinary teams, diverse stakeholder constituents, and dynamic physical and social contexts, and learn how to apply effective collaboration skills to solve complex problems.

Program Response:

Curriculum

*The **Arc 541** Professional Practice course directly informs students in the mechanisms of multidisciplinary teams, the leadership role the architect plays in engaging diverse stakeholders, including code entities, clients, users and consultants throughout the phases of design, construction, and post-occupancy evaluation.*

*Nearly every course in the M.Arch curriculum provides some form of structured opportunity for individual students to learn and practice leadership and collaboration skills. Students lead discussions in **Arc 634** Architectural Theory and Research and perform peer reviews in **Arc 636** Design and Research Methods. In **Arc 601** and **Arc 602** design studios, students collaborate to apply analytical skills to understand the physical and social contexts of the design problem. The **Arc 601** Alumni Traveling Studio engages students in a complex, large-scale, real-world design problem that fully exposes them to an array of environmental, social, and economic conditions. Similarly, the **Arc 701** and **Arc 702** Thesis Studios lead students in the construction of a design problem that is necessarily complex and that forces students to evaluate their design decisions on multiple levels. Over the course of three semesters, each student's M.Arch Thesis Committees becomes a structured team in which multiple faculty members and the student take turns leading an evolving conversation, defining, understanding and seeking innovative resolution of a complex problem.*

Program Structure and Ongoing Assessment

Students have numerous opportunities to engage productively in leadership and collaboration roles, in a range of settings. These experiences help students begin to grasp that their abilities to interact with people unlike themselves and with different talents and gifts is an underlying necessity for professional success. The Department prides itself on getting students out of the classroom to engage real-world problems and clients. We fully ascribe to the critical need to produce graduates who are active, engaged citizens, who are able to understand and address pressing environmental, social, and economic challenges through design, and who are equipped to evaluate the ethical implications of their decisions.

Experiences

*Students have the opportunity to be involved and take on leadership roles in student organizations based in our department, including the **Student Advisory Council (SAC).** Students who serve on the SAC with the Department Chair represent the issues and concerns of their fellow classmates and help plan and prepare the end-of-semester open house and show of student work. Other opportunities for leadership are found through university-wide Graduate School student organizations. For example, 700-level student Ayushi Singhal holds an office in the Graduate Students of Color Association (GSCA).*

*Students holding **Graduate Assistant (GA**) positions are frequently in leadership roles, such as leading a discussion section or teaching a drawing technique. GA's may also collaborate with other GA's in the same course to execute their duties in partnership with the professor. The entire 700-level cohort plays a leadership role in our department, and collaborate with each other and key departmental faculty and staff to plan and run the annual **Graduate***

***Thesis Symposium**. Through these experiences, our students build community, plan, and act in ways that are meaningful to them and that simulate current conventions of teamwork in professional practice.*

PC.7 Learning and Teaching Culture—How the program fosters and ensures a positive and respectful environment that encourages optimism, respect, sharing, engagement, and innovation among its faculty, students, administration, and staff.

Program Response:

Curriculum, Program Structure and Ongoing Assessment

*The **Department Studio Policy** most clearly defines the type of environment that we promote for our students and our faculty. The tenants of the policy guide all of our curricular interactions, not limited to studio courses. Our success in fostering a positive environment is assessed in part through the **Student Advisory Council (SAC**), in which representatives from each program and year level work with the Department Chair to develop new student-driven initiatives, and hear and respond to concerns that may arise.*

Our policy reads:

> *"The studio experience is a time of intense individual and collective effort, resulting in much self-scrutiny. It consists of a pedagogy and language of expression that are radically different from conventional classroom settings. It requires a set of skills not always anticipated by beginning students, including time management, research, teamwork, and clarity of written and verbal presentation.*
>
> *The design studio is a rich learning environment, a voyage of discovery and growth where discrete disciplines are synthesized in the design process. The Department of Architecture and Interior Design at Miami University emphasizes a studio atmosphere where students take the initiative in learning with instructors. A departmental focus on student/professor interaction is achieved through an appropriate student to instructor ratio. This fosters strong communication during designated studio hours but also allows for interaction throughout the academic week. Critique is encouraged from both faculty and fellow students to create the most helpful instances for learning.*
>
> *In order to foster successful learning experiences among students and faculty alike, an atmosphere of respect, clear communication, and understanding is necessary. To establish these goals the studio experience should embrace the following four core principles: responsibility, academic awareness, personal exploration and growth, and community.*
>
> *Responsibility*
>
> *An accredited professional degree in Architecture must operate according to a clear set of standards. It is assumed that students and their professors will attend studio regularly and on time; that any anticipated absences or delays be communicated in advance whenever possible; that the work environment be respectful in terms of noise level and cleanliness; that studio time be used for studio work; that posted materials relate to studio projects; and that spoken and written language is fully respectful of each individual's integrity. Students shall receive a written syllabus for each studio setting forth a schedule, bibliography/resource list, explanation of grading criteria, and professor's office hours and contact information. Work shall be completed on time and meet established presentation requirements. Reviews will be conducted in an atmosphere of civility.*
>
> *Academic Awareness*
>
> *The design studio plays a crucial role in student learning in Architectural education. The expectations for studio will consume much of the student's time, but it is necessary to emphasize the importance of other academic responsibilities and course requirements.*

Studio schedules should not interfere with other classroom obligations as much as possible. Therefore, studio reviews should be correlated with due dates in other courses to avoid the kind of congestion that leads students to cut classes or hand work in late. Studio faculty should schedule field trips and other special events during studio time. If the nature of the event requires a student to miss all or part of another class, the studio instructor should clear this with the other teacher so students are not placed in a difficult position.

Personal Exploration and Growth
The Department of Architecture and Interior Design encourages students to participate in leadership opportunities through both Architectural and university-wide activities. By engaging in experiences inside and outside of the department, students are able to explore values and identity and to understand how these influence their personal perspectives creating opportunities for better design understanding. The graduate thesis symposium is a direct result of ***Arc 636*** *and is organized and developed by the graduate thesis students. In addition, the vast majority of our graduate students are* ***graduate assistance****. This opportunity not only assists the students financially, it also gives them invaluable experience in the classroom and as mentors to younger students.*

Community
It is essential studio members work to create an atmosphere of community which strives for inclusivity by respecting gender, race, sexual orientation, and other aspects constitutive of people's identities. The Department of Architecture and Interior Design encourages students and faculty alike to respect members of the respective majors and programs. Studio members prize shared efforts and mutual support in the task at hand. This entails meeting expectations for team projects, helping each other learn new skills, and sharing resources. At the same time, it means recognizing that we all have other concerns in our lives—family, job, health, etc.—and being understanding and supportive of this reality. A healthy balance between these two spheres will enhance student learning and the studio environment.

Workloads and due dates can be demanding but should not be unrealistic. While "all-nighters" may sometimes be unavoidable, the Department strives to create a culture that does not accept them as a given. It is essential, for example, that students get the amount of sleep they need to function safely and productively. Mostly it means establishing a culture of generosity that will help ensure that our time at Miami University is one within a positive atmosphere that produces collective success."

Experiences
Beyond studios and other courses, our graduate program works to instill a strong sense of community through annual social events with students, such as our annual chili cookoff where faculty and grad students "compete" for the best chili recipe. Other events include our end of semester shows in which student work from the semester is exhibited and students from the ***Student Advisory Council*** *organize food and beverages, university musical or dance troupes to perform, and parents, and donors join in the festivities. The end of fall semester show includes a recognition of graduation seniors and accomplishments of the semester. The end of spring show includes recognition of graduating senior and scholarship award winners.*

The ***Graduate Thesis Symposium*** *is highly effective at building community, especially amongst the 700-level students who organize it, but also for the whole department as students and faculty are invited to attend. Students who hold* ***Graduate Assistantships (GA)*** *contribute a great deal to the Learning & Teaching Culture of the department in the courses where they are assigned, in their interactions with undergraduate students, and in the mentorship they receive from faculty. We often include our faculty as lecturers in the*

Department Lecture Series *so that other faculty and student can see the work their colleagues/teachers are currently researching.*

PC.8 Social Equity and Inclusion—How the program furthers and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources, and abilities.

Program Response:

Curriculum, Program Structure and Ongoing Assessment

As a rural, predominately white institution, it is important that all of our students have access and influence from a wide perspective view. Historically, our graduate students have represented a wide variety of nationalities which helps bring important cultural perspectives to the discussion. We have made an effort to address gender balance in assigning faculty to classes, and ethnic and racial diversity as is possible. Given the relatively low numbers of minority practitioners in the surrounding area, we have instituted an undergraduate online studio option for students and engage with a minority practitioner in a remote location for instruction. This opportunity started during covid when all faculty were working remotely, thus expanding our pool of potential faculty and we have maintained this option for our students. Our hope with developing and institutionalizing this online faculty studio option is to also provide a funded opportunity for the instructor to visit campus 1-2 per semester to physically engage with students and to contribute to our department lecture series. This is an ongoing project in development and will provide all graduate and undergraduate students the opportunity to engage with more diverse voices of practice.

We have also endeavored, within the graduate program, to address diversity in instruction. For example, the ***Arc 601*** *Alumni Traveling Studio has engaged with alumni for 30 year. In 2021, after a review and informal assessment of the history of the studio, the first Black Alumni was engaged (Roderic Walton, principal, Moody Nolan Chicago). This year represents the first female alum (Mary Shoufan, NBBJ, Boston).*

Experiences

No one course or experience is the primary delivery of Social Equity and Inclusion. Rather, it is something that needs to permeate throughout the curriculum, and our actions as a department. Many of the elective offerings of the department address the history of exclusion and the disenfranchisement of communities of color including upper-division studios (for example, Za'atri Refugee Camp Studio and the Border Migration Studio) and ***ARC 527*** *The American City Since 1940. Our* ***Department Lecture Series*** *seeks opportunities to bring diverse views and voices to our community. The* ***National Organization of Minority Architecture Students (NOMAS)*** *chapter at Miami University mission is to "empower members to foster justice and equity in communities of color through outreach, community advocacy, professional development and design excellence".*

We are currently in early discussions of the development of a ***Graduate Certificate Program*** *in affordable housing. Our* ***Miami University Center for Community Engagement (MUCCE)*** *community partners in Over-the-Rhine have expressed the need for such a program and their interest in potential partnerships for such a program. We are currently examining ways in which our graduate students can become more directly engaged in the work that is done at the Center.* ***Travel Abroad Workshops****, including programs at MUCCE, are also opportunities for students to immerse themselves in a different culture and place.*

3.2 Student Criteria (SC): Student Learning Objectives and Outcomes

A program must demonstrate how it addresses the following criteria through program curricula and other experiences, with an emphasis on the articulation of learning objectives and assessment.

SC.1 Health, Safety and Welfare in the Built Environment—How the program ensures that students understand the impact of the built environment on human health, safety, and welfare at multiple scales, from buildings to cities.

Program Response:

Curriculum

Arc 514 *Environmental Control Systems II is part of the building technology curriculum for Architecture and interior design majors. Topics are presented in the context of the built environment with emphasis on human factors in design; universal, inclusive, and accessible design; and principles of sustainable, energy efficient, and net zero energy design. The course introduces fundamental concepts and integration strategies for* ***systems integration****: the role of ceiling, floor and wall assemblies to integrate and coordinate multiple types of systems above;* ***lighting:*** *physics of light, human factors related to light, daylight and electric lighting design, fixtures, lamps, controls;* ***life safety:*** *fire protection, sprinkler system types & distribution, exit signage, detection & alarms, egress routes;* ***electrical:*** *power distribution, communication and security systems, overview of vertical transportation types;* ***mechanical:*** *toilet room design, piping and venting, fixtures, hot water heating, overview of HVAC system types;* ***acoustics:*** *physics of sound, material properties, acoustical assemblies for walls, floors & ceilings, design of rooms for listening****. Arc 513*** *Environmental Controls Systems I addresses human health and safety as relates to thermal comfort and HVAC systems.* ***Arc 517*** *and* ***Arc 518*** *(M.Arch III requirements) and the Structures sequence courses (****Arc 511*** *and* ***Arc 512****) provide students an understanding of material and structural standards and codes that lead to human health, safety, and welfare in the built environment.*

Arc 602 Comprehensive Studio *is defined as the "comprehensive studio," and requires that students complete a comprehensive set of technical drawings and specifications demonstrating an understanding of regulatory requirements, structure, building systems and material performance, cost management, etc. To help ensure that instruction is completely grounded in current best practices,* ***Arc 602*** *has historically been taught by an active practitioner*.

Guest speakers/consultants are brought in for group lectures and typically follow up with a progress review of student work. Topics targeted for the course include:

- *Mary Rogero (Net Zero/Passive Systems)+ follow-up review*
- *Heapy Engineers (Two lectures on materials/systems and best Practices)*
- *Joe Brashear (Building Codes Lecture)*
- *Morgan Sassler (Lecture/Demonstration on Cad and Revit)*
- *Mary Ben Bonham (Lecture on Facades and Lighting) + follow-up review*
- *Katherine Setser (Universal Design Lecture)+ follow-up review*
- *Don Roenker (Structures Lecture)*
- *Matt Farrell (MEP Engineer Lecture)*
- *John Greiwe (Cost analysis and Buildings Systems Lecture)*

Program Structure and Ongoing Assessment

Student assessment in ARC 514 is primarily through "code walk" worksheets and evaluation of how systems are applied in a project space. In Arc 602, assessment is through the instructor's weekly "redlines" of student design development documents and guest reviewers. Course assessment is addressed through student course evaluation.

SC.2 Professional Practice—How the program ensures that students understand professional ethics, the regulatory requirements, the fundamental business processes relevant to architecture practice in the United States, and the forces influencing change in these subjects.

Program Response:

Curriculum, Program Structure and Ongoing Assessment

*Professional ethics is addressed in **Arc 541.** In addition to Chapter 1 of the required course text "The Architecture Student's Handbook of Professional Practice" (by the AIA), the 2020 AIA Code of Ethics is handout for the class in week 2 which is discussed in week 3. There are handouts of assigned essays, weeks 3-15,from "Ethics for Architects" by Thomas Fisher, Princeton Architectural Press. Ethics versus legal issues is the focus of a lecture on the "Professional Standard of Care". Ethics are discussed in class and are related to questions on the Quizzes and Final Exam. Each student also writes a paper on Professional Ethics that counts for 20% of their course grade based on a specific topic chosen by the student, but approved by the faculty.*

Experiences

NCARB procedures and regulatory requirements for the State of Ohio are presented every year by Ms. Shannon Himes, Executive Director of the Ohio Board of Architects, in a guest lecture appearance early in the semester. Architects, an Owner's Representative, and a Professional Liability Insurer, et .al., also present guest lectures in their areas of expertise.

SC.3 Regulatory Context—How the program ensures that students understand the fundamental principles of life safety, land use, and current laws and regulations that apply to buildings and sites in the United States, and the evaluative process architects use to comply with those laws and regulations as part of a project.

Program Response:

Curriculum

*Regulations and codes are addressed in **Arc 601** Alumni Traveling Studio, in which students work on a different design project each year. It is usually a mixed-use high-rise on a dense urban site, in whichever city we are working in with our Alumni Professional. The site zoning is followed with respect to setbacks, easements, height restrictions, sky exposure planes, FAR (Floor-Area Ratio) and other contextual restrictions. The design project follows the International Building Code as amended by the local jurisdiction. Similarly, the **Arc 602** Comprehensive Studio is a mixed-use project in which students research local zoning, building, and energy codes. Guest lectures advise on specific regulatory areas including universal and accessible design, structural, and mechanical system design.*

Program Structure and Ongoing Assessment

***Arc 601** Alumni Traveling Studio addresses the regulatory requirements based on the location of the Traveling Studio Project, with the Alumni Professionals are the interpreters of any conflicts or contradiction. Since all projects are individual in this studio, the students become aware of any apparent code violations that their peers might present in design pin-ups. The reviews are attended by all students in the studio, the faculty member, the Alumni and sometimes select members of their office. In **Arc 602**, assessment is through the instructor's "redlines" of student design development documents. Course assessment is addressed through student course evaluation.*

Experiences

The ARC 601 Alumni Traveling Studio works in partnership with both the alumni and the alumni's firm. Engagement includes a site visit to the firm and the project site, a weekend charette in which the alumni works with the students, interim critics with the alumni and a final review with the alumni.

SC.4 Technical Knowledge—How the program ensures that students understand the established and emerging systems, technologies, and assemblies of building construction, and the methods and criteria Architects use to assess those technologies against the design, economics, and performance objectives of projects.

Program Response:
Curriculum
Technical knowledge is covered by a variety of course in the curriculum:

Arc 513 *Environmental Control Systems I, introduces a range of topics that impact physical comfort within the built environment as well as how to sustainably provide that comfort. This will include understanding site conditions and solar orientation, as well as both passive and active solutions to maintain appropriate conditions for users. The course will provide an understanding of essential concepts so that architectural designers can effectively collaborate with other professionals in developing innovative designs that consume as little energy as possible while maintaining building comfort.*

Arc 514 *Environmental Control Systems II is part of the building technology curriculum for Architecture and interior design majors. Topics are presented in the context of the built environment with emphasis on human factors in design; universal, inclusive, and accessible design; and principles of sustainable, energy efficient, and net zero energy design. The course introduces fundamental concepts and integration strategies for* ***systems integration****: the role of ceiling, floor and wall assemblies to integrate and coordinate multiple types of systems above;* ***lighting:*** *physics of light, human factors related to light, daylight and electric lighting design, fixtures, lamps, controls;* ***life safety:*** *fire protection, sprinkler system types & distribution, exit signage, detection & alarms, egress routes;* ***electrical:*** *power distribution, communication and security systems, overview of vertical transportation types;* ***mechanical:*** *toilet room design, piping and venting, fixtures, hot water heating, overview of HVAC system types;* ***acoustics:*** *physics of sound, material properties, acoustical assemblies for walls, floors & ceilings, design of rooms for listening****.***

Arc 511 Structural Design *A study of the stresses and deflections allowed by the masonry code specifications and wood code specifications. The use of these studies to determine the appropriate sizes of structural masonry and wood members.*

Arc 512 Structural Design *A study of the stresses and deflections allowed by the steel code specifications and concrete code specifications. The use of these studies to determine the appropriate sizes of structural steel and concrete members.*

Arc 517 Materials and Methods I *This course is the introductory of Construction Methods and explores building materials and systems such as wood, plastics and light frame construction, including envelope enclosure and interior finishes.*

Arc 518 Materials and Methods II *This course is a continuation of Construction Materials Arc 417/517. The course explores building materials and systems such as concrete and steel framing systems, foundation systems, movement joints, roof systems, thermal systems, vapor/air barriers and finishes to name a few. These subjects are discussed from the point of view of the many participants in the design and construction process: owners, architects,*

engineers, code consultants, plan examiners, building inspectors, contractors, construction managers, material suppliers, etc. This course is comprehensive and utilizes lectures, field trips, videos, web/digital technologies and project-based learning. Course Objectives: Students will develop an understanding of common materials and methods used in building design, construction documentation and project administration. Students must display an ability to communicate their knowledge of these systems in drawings, and written work.

Program Structure and Ongoing Assessment
Assessment for these classes is primary through testing and project-based learning. Course assessment is addressed through student course evaluation.

SC.5 Design Synthesis—How the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions.

Program Response:
Curriculum
***Arc 601 Alumni Traveling Studio** is an advanced level Architectural studio with one or more Miami Architecture alumni. The projects developed in this course represent "real world" projects and students work collaboratively with firms and alums to develop their designs. Students incorporate user requirements, regulatory requirements, site requirements and other aspects of a project that can benefit by the expertise of the alumni practitioners. Students travel each year to the host firm, and recent locations have included Seattle, Dallas, New York, Washington, and Chicago*

*Design synthesis is also a hallmark of the **Arc 702** Thesis Studio, as students merge methods and design responses from the previous two semesters into a design thesis project, and the **Arc 602** studio, in which building systems integration is a leading factor in the design synthesis process.*

Program Structure and Ongoing Assessment
The Alumni Traveling Studio is in it's 30th year. The underlying concept is that a studio is co-taught as a joint venture with a practicing professional (alumnus) and the faculty member. Prior to the beginning of the semester, they collaborate and negotiate a program on an existing site for an urban mixed-use highrise in the city where the firm is located. The topic is one that the firm is well versed in. The program is introduced by a remote studio session in the first week of the semester. The studio visits the firm's office and the site over a long weekend in the early part of the semester. A brief charrette occurs at the office before departure to clarify site restrictions, code requirements, contextual concerns and program clarifications. The firm's consultants are brought into the discussion as needed. Later in the semester, the alumnus returns to Campus to conduct another weekend charrette. Regular pin-ups and crits occur in the studio with the faculty member and scheduled remote milestone sessions with the alumnus. The final studio deliverables are determined by the faculty member and the alumnus based on the studio's progress. The alumnus returns for the final design review on campus at the end of the semester which includes additional guest alumni and faculty members.

SC.6 Building Integration—How the program ensures that students develop the ability to make design decisions within Architectural projects while demonstrating integration of building envelope systems and assemblies, structural systems, environmental control systems, life safety systems, and the measurable outcomes of building performance.

Program Response:

Curriculum

While it is the intention that most studios above the foundation level are integrative, fusing design with considerations of health, safety, and welfare, several studios are specifically charged with insuring this integration. In the Master's programs, the ***ARC 602*** *studio is defined as the "comprehensive studio," and requires that students complete a comprehensive set of technical drawings and specifications demonstrating an understanding of regulatory requirements, structure, building systems and material performance, cost management, etc. To help ensure that instruction is completely grounded in current best practices,* ***Arc 602*** *has historically been taught by an active practitioner.*

Guest speakers/consultants are brought in for group lectures and typically follow up with a progress review of student work. Topics targeted for the course include:

- *Mary Rogero (Net Zero/Passive Systems)+ follow-up review*
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- *Morgan Sassler (Lecture/Demonstration on Cad and Revit)*
- *Mary Ben Bonham (Lecture on Facades and Lighting) + follow-up review*
- *Katherine Setser (Universal Design Lecture)+ follow-up review*
- *Don Roenker (Structures Lecture)*
- *Matt Farrell (MEP Engineer Lecture)*
- *John Greiwe (Cost analysis and Buildings Systems Lecture)*

Program Structure and Ongoing Assessment

As part of a 2016 CTE Major Teaching Grant, professors Mary Ben Bonham and Mary Rogero initiated a 3-year pilot program titled "Infusing 'Net Zero Energy' into the Design Curriculum" with the intent of improving student understanding of energy performance in the undergraduate and graduate level (the ***ARC 602*** *studio). A complete final report is included in appendix of this report.*

In ARC 602, students are assessment on the following metrics:

1. *Cost Estimate Preparation*
2. *Development of Outline Specifications*
3. *Core and Shell Review*
4. *Development of a Building Systems Narrative*
5. *Design Development Review*
6. *Final Design and Construction Set*

4—Curricular Framework

This condition addresses the institution's regional accreditation and the program's degree nomenclature, credit-hour and curricular requirements, and the process used to evaluate student preparatory work.

4.1 Institutional Accreditation

The APR must include a copy of the most recent letter from the regional accrediting commission/agency regarding the institution's term of accreditation.

Program Response:

Miami University is accredited through the Higher Learning Commission and verification of our status is located through links on the Academic Affairs website.

HIGHER LEARNING COMMISSION

230 South LaSalle Street, Suite 7-500
Chicago, IL 60604-1411
312.263.0456 | 800.621.7440
Fax: 312.263.7462 | hlcommission.org

September 21, 2015

Dr. David C. Hodge
President
Miami University
501 E. High St.
Oxford, OH 45056

Dear President Hodge:

This letter serves as formal notification and official record of action taken concerning Miami University by the Institutional Actions Council of the Higher Learning Commission at its meeting on September 15, 2015. The date of this action constitutes the effective date of the institution's new status with HLC.

Action. IAC continued the accreditation of Miami University with the next Reaffirmation of Accreditation in 2025-26.

In two weeks, this action will be added to the *Institutional Status and Requirements (ISR) Report*, a resource for Accreditation Liaison Officers to review and manage information regarding the institution's accreditation relationship. Accreditation Liaison Officers may request the ISR Report on HLC's website at http://www.hlcommission.org/isr-request.

Information on notifying the public of this action is available at http://www.hlcommission.org/HLC-Institutions/institutional-reporting-of-actions.html.

If you have any questions about these documents after viewing them, please contact the institution's staff liaison Sunil Ahuja. Your cooperation in this matter is appreciated.

Sincerely,

Barbara Gellman-Danley

Barbara Gellman-Danley
President

CC: ALO

4.2 Professional Degrees and Curriculum

The NAAB accredits professional degree programs with the following titles: the Bachelor of Architecture (B. Arch.), the Master of Architecture (M. Arch.), and the Doctor of Architecture (D. Arch.). The curricular requirements for awarding these degrees must include professional studies, general studies, and optional studies.

4.2.1 Professional Studies. Courses with Architectural content required of all students in the NAAB-accredited program are the core of a professional degree program that leads to licensure. Knowledge from these courses is used to satisfy Condition 3—Program and Student Criteria. The degree program has the flexibility to add additional professional studies courses to address its mission or institutional context. In its documentation, the program must clearly indicate which professional courses are required for all students.

Programs must include a link to the documentation that contains professional courses are required for all students.

Program Response:
The course requirements for the M. Arch II and the M. Arch III can be found on our website.

4.2.2 General Studies. An important component of Architecture education, general studies provide basic knowledge and methodologies of the humanities, fine arts, mathematics, natural sciences, and social sciences. Programs must document how students earning an accredited degree achieve a broad, interdisciplinary understanding of human knowledge.

In most cases, the general studies requirement can be satisfied by the general education program of an institution's baccalaureate degree. Graduate programs must describe and document the criteria and process used to evaluate applicants' prior academic experience relative to this requirement. Programs accepting transfers from other institutions must document the criteria and process used to ensure that the general education requirement was covered at another institution.

Programs must state the minimum number of credits for general education required by their institution and the minimum number of credits for general education required by their institutional regional accreditor.

Program Response:
Refer to chart below.
Students who have completed the B.A. program from Miami are assured that their prior academic experience qualifies them to enter the Graduate Program. Other students entering from another institution will have their previous academic transcripts reviewed as described in section 4.3.

4.2.3 Optional Studies. All professional degree programs must provide sufficient flexibility in the curriculum to allow students to develop additional expertise, either by taking additional courses offered in other academic units or departments, or by taking courses offered within the department offering the accredited program but outside the required professional studies curriculum. These courses may be configured in a variety of curricular structures, including elective offerings, concentrations, certificate programs, and minors.

Program Response:
As evidenced in the curriculum links above, M. Arch II and M. Arch III students have 6 credits of elective graduate level history and theory courses and one, 3 credit hours graduate general elective that can be taken in any division. Graduate students are encouraged to find optional studies courses that might align with their thesis investigations.

NAAB-accredited professional degree programs have the exclusive right to use the B. Arch., M. Arch., and/or D. Arch. titles, which are recognized by the public as accredited degrees and therefore may not be used by non-accredited programs.

Program Response:
Miami University's Department of Architecture an Interior design offers a BFA in Interior Design (accrediting board CIDA), a BA in Architecture, an M. Arch II, and an M. Arch III degree.

The number of credit hours for each degree is outlined below. All accredited programs must conform to minimum credit-hour requirements established by the institution's regional accreditor. Programs must provide accredited degree titles, including separate tracks.

4.2.4 Bachelor of Architecture. The B. Arch. degree consists of a minimum of 150 semester credit hours, or the quarter-hour equivalent, in academic coursework in general studies, professional studies, and optional studies, all of which are delivered or accounted for (either by transfer or articulation) by the institution that will grant the degree. Programs must document the required professional studies courses (course numbers, titles, and credits), the elective professional studies courses (course numbers, titles, and credits), the required number of credits for general studies and for optional studies, and the total number of credits for the degree.

Program Response:
Not applicable in this APR.

4.2.5 Master of Architecture. The M. Arch. degree consists of a minimum of 168 semester credit hours, or the quarter-hour equivalent, of combined undergraduate coursework and a minimum of 30 semester credits of graduate coursework. Programs must document the required professional studies classes (course numbers, titles, and credits), the elective professional studies classes (course numbers, titles, and credits), the required number of credits for general studies and for optional studies, and the total number of credits for both the undergraduate and graduate degrees.

Program Response:
The course requirements for the M.Arch II and the M.Arch III can be found on our website. Our undergraduate BA in Architecture curriculum is also available on the website

Master of Architecture III (88 credit hours)							
Undergraduate courses if preparatory							
Required Prof Courses		**Elective Prof courses**		**General Studies**		**Optional Studies**	
Course #s & titles	**crds**	**Course #s & titles**	**crds**	**Course #s & titles**	**crds**	**Course #s & titles**	**crds**
YEAR 1 FALL							
Arc 517 Architeftcural Materials	**3**						
Arc 582 Design Studio	**6**						
Arc 613 Graphics	**2**						
Arc 621 History of Architecture	**3**						
YEAR 1 SPRING							
Arc 518 Construction Methods	**3**						
Arc 614 Graphics	**2**						
Arc 622 Hisory of Architecture II	**3**						
Arc 583 Design Studio	6						
YEAR 2 FALL							
Arc 510 Structural Design	**3**						
Arc 513 Environmental Control Systems 1	*3*						
Arc 601 Design Studio	*6*						
Arc 634 Architectural Theory and Research	*3*						
YEAR 2 SPRING							
Arc 511 Structural Design	*3*						
Arc 514 Environmental Controls II	*3*						
Arc 602 Design Studio	6						
Arc 636 Design and Research Methods	3						
YEAR 3 FALL							
Arc 512 Structural Design	3	500 Level History/Theory	3				
Arc 541 Professional Practice	3						
Arc 701 Pre-Thesis Design Studio	6						
YEAR 3 SPRING							
Arc 551 Contemporary Architecture Theory & Practice	3	500 Level History/Theory	3			Grad Level Elective	3
Arc 702 Thesis Design Studio	6						
Total # of Degree Credits	**79**		**6**				**3**

Master of Architecture II (57 credit hours + Undergraduate degree with architecture major)							
Undergraduate courses if preparatory							
Required Prof Courses		**Elective Prof courses**		**General Studies**		**Optional Studies**	
Course #s & titles	**crds**	**Course #s & titles**	**crds**	**Course #s & titles**	**crds**	**Course #s & titles**	**crds**
Arc 101 Design Studio (MP Experiential Learning)	*5*	*400 Level History/Theory*	*9*	*MP Foundation I (English)*	*3*	*General Elective*	*3*
Arc 102 Design Studio	*5*	*400 Level Comunication Process*	*2*	*MP Foundation IIa (Creative Arts)*			
Arc 201 Design Studio	*5*	*400 Level Building Technology*	*12*	*MP Foundation IIb (Humanities)*			
Arc 202 Design Studio	*5*	*Arc 103 Shop*	*1*	*MP Foundation IIc (Social Science)*	*3*		
Arc 301 Design Studio	*6*			*Perspectives)*	*6*		
Arc 302 Design Studio	*6*			*Sciences)*	*6*		
Arc 401 Design Studio	*6*			*MP Foundation V (Math/Tech)*			
Arc 402C Design Studio (MP Capstone)	*6*			*Perspective)*	*3*		
Arc 221 Architectural History (MPF IIb)	*3*			*MP Advanced Writing*	*3*		
Arc 222 Architectural History (MPF IIa)	*3*			*MP (Experiential Learning)*			
Arc 113 Graphics Media I	*2*			*MP (Capstone)*			
Arc 114 Graphics Media II	*2*			*MP (Thematic Sequence)*	*9*		
Arc 213 Graphics Media III	*2*						
Arc 214 Graphics Media IV	*2*						
Arc 212 Environmental Sysytems I (MPF V)	*3*						
Arc 211 Landscape/Urban Design	*3*						
Total # of Degree Credits	***64***		***24***		***33***		***3***
Master of Architecture II (57 credit hours)							
YEAR 1 FALL							
Arc 513 Environmental Control Systems 1	*3*	500 Level History/Theory	3				
Arc 601 Design Studio	*6*						
Arc 634 Architectural Theory and Research	*3*						
YEAR 1 SPRING							
Arc 511 Structural Design	*3*						
Arc 514 Environmental Controls II	*3*						
Arc 602 Design Studio	6						
Arc 636 Design and Research Methods	3						
YEAR 2 FALL							
Arc 512 Structural Design	3	500 Level History/Theory	3				
Arc 541 Professional Practice	3						
Arc 701 Pre-Thesis Design Studio	6						
YEAR 2 SPRING							
Arc 551 Contemporary Architecture Theory & Practice	3					Grad Level Elective	3
Arc 702 Thesis Design Studio	6						
Total # of Degree Credits	**48**		**6**				**3**

4.2.6 Doctor of Architecture. The D. Arch. degree consists of a minimum of 210 credits, or the quarter-hour equivalent, of combined undergraduate and graduate coursework. The D. Arch. requires a minimum of 90 graduate-level semester credit hours, or the graduate-level 135 quarter-hour equivalent, in academic coursework in professional studies and optional studies. Programs must document, for both undergraduate and graduate degrees, the required professional studies classes (course numbers, titles, and credits), the elective professional studies classes (course numbers, titles, and credits), the required number of credits for general studies and for optional studies, and the total number of credits for the degree.

Program Response:
Not applicable in this APR.

4.3 Evaluation of Preparatory Education

The NAAB recognizes that students transferring to an undergraduate accredited program or entering a graduate accredited program come from different types of programs and have different needs, aptitudes, and knowledge bases. In this condition, a program must demonstrate that it utilizes a thorough and equitable process to evaluate incoming students and that it documents the accreditation criteria it expects students to have met in their education experiences in non-accredited programs.

4.3.1 A program must document its process for evaluating a student's prior academic coursework related to satisfying NAAB accreditation criteria when it admits a student to the professional degree program.

See also Condition 6.5

Program Response:

Admission to the graduate program requires a two-stage approval, first at the University level and also at the Department level. Candidates are evaluated and approved for admission by the University Graduate School, prior to their files being sent to the Department. The University Graduate School examines their transcript, past institution ranking and, for international candidates, their financial status, visa requirements and English language skills. The Departmental Graduate Admissions Committee review includes, design portfolio, written statement, recommendation letters and any interview notes. Instructions for students applying to the graduate program can be found on our departmental website page Graduate Admissions. There are also links on the page that takes students directly to the Graduate school application and the graduate school website. Additional information regarding fees, deadlines, assistantships and FAQ's are available on the Graduate School website.

The candidates are categorized into program tracks based on their pre-professional education and applicable professional experience. The M. Arch II candidate's transcript is reviewed by the DGS and evaluated using the Evaluation of Preparatory /Pre-Professional Education checklist that compares their transcript with our undergraduate four-year, BA Arch curriculum, which aligns with the first 45 credits of our M. Arch III program.

Any deficiencies are noted and listed as additional requirements to the M. Arch II, 57 credit hour program. If significant courses are lacking, the recommendation is made that the candidate be placed with appropriate standing into the M .Arch III, 88 credit hour program. If they appear to be eligible for advanced standing in the M. Arch II program, that is also noted. The course waiver procedure allows for replacement of any required course with elective graduate level credits as an equivalency, if the specific course instructor approves the application and the DGS concurs.

Evaluation of Preparatory/Pre-Professional Education

For applicants who have been accepted by the University Graduate School

Year _____

Applicant _____

Undergrad degree/Institution _____

Previous experience w/ Program _____

Professional Experience/AXP _____

Check List for M Arch II Admission

Equivalent to 124 credit hours

Verify equivalence of Miami University's Undergraduate 4 year BA Arch Program

By Director of Graduate Studies with consultation, as required by members of the Graduate Admissions Committee

Minor deficiencies can be added to M Arch II credit hour requirements. Significant deficiencies result in recommendations for the M Arch III program with the opportunity for equivalency course waivers.

_____ 8 sem Design Studio	ARC 101-402
_____ 4 sem Graphic Design	ARC 113-214
_____ 2 sem Architectural History	ARC 221+222
_____ 1 sem Environmental Systems	ARC 212
_____ 1 sem Landscape/Urban Design	ARC 211
_____ 1 sem Statics + Strengths of Materials	ARC 410
_____ 2 sem Materials + Methods of Construction	ARC 417+418

RANKING FOR M ARCH II OR M ARCH III ADMISSION

High/Medium/Low, Quality (5 to 1)

_____Design Aptitude Portfolio Evidence
by Grad Admissions Comm

_____Statement of Intent
by Grad Admissions Comm

_____ Letters of Recommendation
by Grad Admissions Comm

_____ Interview Form notes if candidate has been to Campus
By Director of Graduate Studies

RECOMMENDATION OF AWARD

High/Medium/Low, Quality (5 to 1) Eligibility pending from Graduate School

_____ GRADUATE ASSISTANTSHIP, GSSA, DEP, GIA
By Director of Graduate Studies with consultation by Graduate Admissions Committee, monitored by Administrative Assistant

NOTES:

4.3.2 In the event a program relies on the preparatory education experience to ensure that admitted students have met certain accreditation criteria, the program must demonstrate it has

established standards for ensuring these accreditation criteria are met and for determining whether any gaps exist.

Program Response:
The M. Arch III candidate's transcript is reviewed by the DGS to determine if past course work is an equivalency for an introductory studio or graphics course. The M Arch III program is then tailored to their background. The Graduate Admissions Committee can suggest additional or reduced requirements for any applicant, and revise financial award recommendations, once they have examined the applicant's file. After the decision of program terms is made, the offer is outlined in the letter of admission that is sent to the applicant. As indicated above, the DGS reviews preparatory education experience using the Evaluation of Preparatory /Pre-Professional Education checklist.

Miami University International Transcript Evaluation Process
Transcripts from institutions outside of the United States are evaluated by university staff familiar with various higher education systems and grading scales. Applicants are required to provide their original language transcript, English translated transcript, and the degree certificate, if available. The institution is reviewed to determine if recognized by the country's Ministry of Education or other relevant body. Once this is determined, the institution's website is used to confirm the program and degree are offered by that institution. Transcripts are then reviewed to determine equivalency. Miami University requires that all applicants complete a minimum of 4 years of post-secondary education to be equivalent to a U.S. undergraduate degree. An applicant who completed a 3-year program of study must have at least one additional year of study (undergraduate or graduate). Review the transcript to determine the grading scale used. If it is different to a 4.0 scale, the course grades are then translated to a 4.0 grading scale using an excel template to calculate the cumulative GPA. The undergraduate grade point average is then available as part of the complete application to determine admissibility, similar to domestic applicants. International applicants are also required to show proof of English language proficiency, and if deficit, are required to enroll in a specialized language course; these credits are not considered part of the degree requirement.

4.3.3 A program must demonstrate that it has clearly articulated the evaluation of baccalaureate-degree or associate-degree content in the admissions process, and that a candidate understands the evaluation process and its implications for the length of a professional degree program before accepting an offer of admission.

Program Response:
We currently do not have this indicated on our website, nor does the Graduate School. We are in the process of updating our graduate program website and will include the information. Once updated, you will find the information here.

5—Resources

5.1 Structure and Governance

The program must describe the administrative and governance processes that provide for organizational continuity, clarity, and fairness and allow for improvement and change.

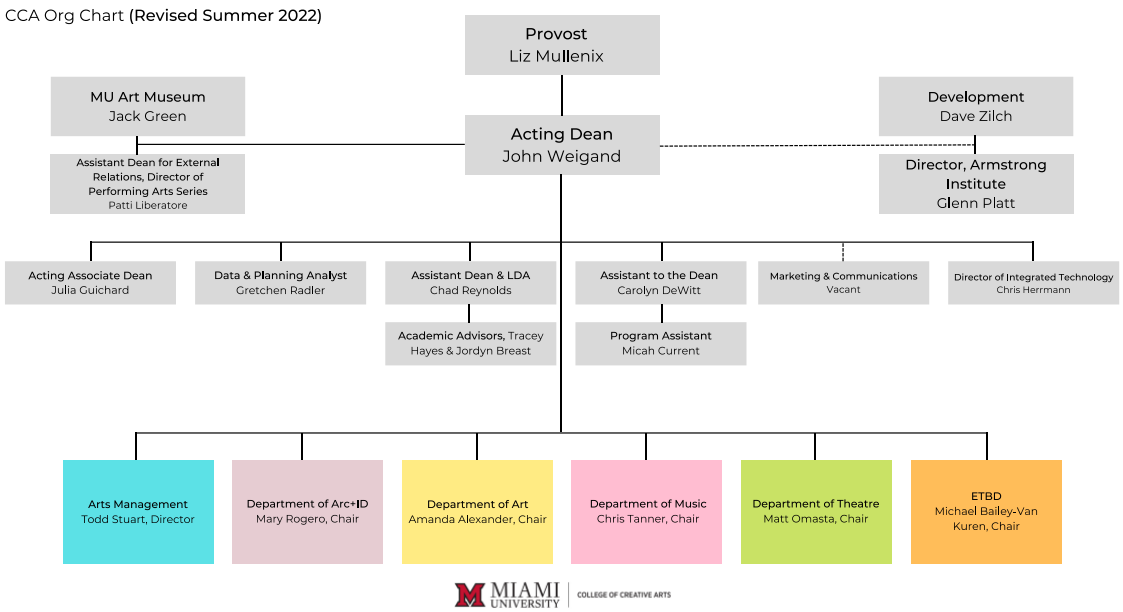
5.1.1 Administrative Structure: Describe the administrative structure and identify key personnel in the program and school, college, and institution.

Program Response:

The Department of Architecture + Interior Design is one of six principal units within the College of Creative Arts:

- *Department of Architecture + Interior Design (Chair, Mary Rogero)*
- *Department of Art (Chair, Amanda Alexander)*
- *Department of Music (Chair, Chris Tanner)*
- *Department of Theatre (Chair, Matt Omasta)*
- *Emerging Technology + Business Development ETBD (Chair, Michael Bailey-Van Kuren)*
- *Arts Management (Todd Stuart)*

Chairs of these six academic units, along with the CCA Interim Dean, Associate Dean, Assistant Dean, Director of the Miami Performing Arts Series, Director of the Art Museum, Director of Marketing, Director of Planning and Analysis, Director of Development, and the Director of the Armstrong Institute for Interactive Media Studies, constitute the CCA Executive Committee, which meets, typically, bi-weekly in addition to 1-2 retreats per year.



The Department of Architecture + Interior Design is headed by Chair, Mary Rogero. Rogero was the Interim Department Chair from 2015-2018, and then resumed the role as permanent Chair after Chair Graham Cairns stepped down and resigned (2018-2020). There are three academic degree programs within the Department of Architecture + Interior design, headed by program directors that report to the Chair:

- *Master of Architecture (M.Arch II, III; Interim Director of Graduate Studies, Gerardo Brown-Manrique.)*
- *Bachelor of Arts in Architecture (Coordinator of Undergraduate Architectural Studies, Diane Fellows)*
- *Bachelor of Fine Arts in Interior Design (Coordinator of Undergraduate Interior Design Studies, Mary Ben Bonham)*

This group of three constitute the Department Executive Committee, although given the small number of departmental administrators and their proximity in Alumni Hall, dialogue can and usually does happen informally.

Department faculty contribute to several minors, but only the Urban Design Minor and the Architecture and Interior Design Studies minor are run directly out of our department. Professor Jeffery Kruth oversees the Urban Design Minor and Diane Fellows oversees the Architecture and Interior Design Studies minor.

5.1.2 Governance: Describe the role of faculty, staff, and students in both program and institutional governance structures and how these structures relate to the governance structures of the academic unit and the institution.

Program Response:
Department governance is articulated in the "Architecture + Interior Design Governance Document." The intent is that this document is revised as necessary, when and if revisions are proposed and endorsed by a formal vote of the full faculty. The full faculty meet regularly on a bi-weekly basis, and all formal policy issues, including curriculum issues, are brought to this group for deliberation and formal vote. The Governance Document is also periodically revised to conform with revisions to the Miami University Policy Library (MUPIM), which constitutes a second, over-Arching governance document. The Architecture + Interior Design Governance Document was updated in 2017 and is currently undergoing a 2022 revision. This revision was mandated for all units by senior administration to ensure currency and conformance with university policies. The intention is that these revised governance documents will be generated using an online standardized template to insure better unity and conformance with university policy.

Departmental governance directly involves students, and our Student Advisory Council (SAC) which was set up with the goal of providing a student voice in departmental governance. Important issues are taken back to the studios by the SAC reps, and we will occasionally discuss departmental issues in a "full department" forum. Representation by the students includes (2) first year students, (1) second year ID major, (2) second year Architecture majors, (1) third year ID major, (2) third year Architecture majors, (1) fourth year ID major, (2) fourth year Architecture major, (3) graduate student, one from each level. Student org presidents are also invited to the meetings. Two representatives from the SAC are invited to sit on the Deans Student Advisory Council.

All full-time faculty in the Department are assigned specific responsibilities at the departmental and divisional levels, and several faculty serve on university level committees. Faculty dialogue directly with the Chair (or other faculty as necessary) to accomplish department level service assignments, and ad hoc committees are set up where input is needed from a larger group. Departmental assignments for 2022-2023 include:

Department Chair	*Rogero*
Dir. of Graduate Studies	*Brown-Manrique (Interim)*
Coord of UG Architectural studies	*Fellows*
Coord of Interior Design program	*Bonham*
Lead Departmental Advisor	*Fellows*
First Year Advisor(s)	*Fellows/Bonham*
Urban Design Minor	*Kruth*

Architecture + Interior Design Studies Minor	*Fellows*
Art and Architecture History	*Keslacy*
Admissions and Scholarships	*Rogero, Bonham, Elliot*
Alumni Relations	*Rogero, (faculty as needed)*
Graduate Committee	*Brown-Manrique, Fellows, Keslacy, Kruth, Khalife*
Curriculum	*Fellows*
Lecture Series	*Keslacy, Kruth*
Cage Gallery	*Cevik*
MUCCE director	*Blake*
Luxembourg	*Brown-Manrique*
Rosenheim	*Fellows*
Graphics Curriculum	*Toland, Ardehali*
Technology Curriculum	*Bonham*
Computer Lab	*Paranandi*
History/Theory Curriculum	*Reynolds*
Promotion and Tenure	*Fellows, Brown-Manrique*
Alumni Hall Facilities	*Rogero, Riggle*
Plotters	*Wong*
Website/Promotion	*Durkin, Riggle, GA*
ACSA Representative	*Kruth*
Departmental Honors/Awards	*Reynolds, Rogero*
University Summer Scholars	*Rogero, Khalife*
CDAG	*Brown-Manrique*
Dept DEI	*Rogero, Kruth, Fellows*
Assessment	*Rogero (Arc) Bonham (ID)*
Senate Rep (ARC+THE)	*Paranandi*
Studio Coordinators	*Paranadi(3rd/4th)* *Elliot (2nd)* *Keslacy (1st)*
Student Org Faculty Advisors	
AXP Coordinator	*Hinrichs*
AIAS	*Elliott*
IIDA	*Setser*
SAC	*Rogero*
APX	*Wong*
LSAMP	*Blake*
NOMAS	*Rogero*

The Department of Architecture + Interior Design prides itself on maintaining a supportive and inclusive learning culture. A supportive and inclusive studio culture is further prioritized in the Miami University Policy Library through policies such as the Professional Ethics and Responsibilities and the Statement of Essential Teaching Practices which clearly articulate expectations for a positive teaching and learning culture. More importantly, student concerns about specific classes, teachers, or procedures are—for the most part—quickly communicated to the Chair or to program directors and addressed. This is facilitated by our smaller department size, by the fact that most classes are taught within Alumni Hall, and by a departmental culture that promotes openness and communication.

Our Studio Culture Policy can be found on our departmental website and is provided below:

Studio Culture Policy

The studio experience is a time of intense individual and collective effort, resulting in much self- scrutiny. It consists of a pedagogy and language of expression that are radically different from conventional classroom settings. It requires a set of skills not always anticipated by beginning students, including time management, research, teamwork, and clarity of written and verbal presentation.

The design studio is a rich learning environment, a voyage of discovery and growth where discrete disciplines are synthesized in the design process. The Department of Architecture and Interior Design at Miami University emphasizes a studio atmosphere where students take the initiative in learning with instructors. A departmental focus on student/professor interaction is achieved through an appropriate student to instructor ratio. This fosters strong communication during designated studio hours but also allows for interaction throughout the academic week. Critique is encouraged from both faculty and fellow students to create the most helpful instances for learning.

In order to foster successful learning experiences among students and faculty alike, an atmosphere of respect, clear communication, and understanding is necessary. To establish these goals the studio experience should embrace the following four core principles: responsibility, academic awareness, personal exploration and growth, and community.

Responsibility

An accredited professional degree in Architecture must operate according to a clear set of standards. It is assumed that students and their professors will attend studio regularly and on time; that any anticipated absences or delays be communicated in advance whenever possible; that the work environment be respectful in terms of noise level and cleanliness; that studio time be used for studio work; that posted materials relate to studio projects; and that spoken and written language is fully respectful of each individual's integrity. Students shall receive a written syllabus for each studio setting forth a schedule, bibliography/resource list, explanation of grading criteria, and professor's office hours and contact information. Work shall be completed on time and meet established presentation requirements. Reviews will be conducted in an atmosphere of civility.

Academic Awareness

The design studio plays a crucial role in student learning in Architectural education. The expectations for studio will consume much of the student's time, but it is necessary to emphasize the importance of other academic responsibilities and course requirements. Studio schedules should not interfere with other classroom obligations as much as possible. Therefore, studio reviews should be correlated with due dates in other courses to avoid the kind of congestion that leads students to cut classes or hand work in late. Studio faculty should schedule field trips and other special events during studio time. If the nature of the event requires a student to miss all or part of another class, the studio instructor should clear this with the other teacher so students are not placed in a difficult position.

Personal Exploration and Growth

The Department of Architecture and Interior Design encourages students to participate in leadership opportunities through both Architectural and university-wide activities. By engaging in experiences inside and outside of the department, students are able to explore values and identity and to understand how these influence their personal perspectives creating opportunities for better design understanding.

Community
It is essential studio members work to create an atmosphere of community which strives for inclusivity by respecting gender, race, sexual orientation, and other aspects constitutive of people's identities. The Department of Architecture and Interior Design encourages students and faculty alike to respect members of the respective majors and programs. Studio members prize shared efforts and mutual support in the task at hand. This entails meeting expectations for team projects, helping each other learn new skills, and sharing resources. At the same time, it means recognizing that we all have other concerns in our lives – family, job, health, etc. – and being understanding and supportive of this reality. A healthy balance between these two spheres will enhance student learning and the studio environment. Workloads and due dates can be demanding but should not be unrealistic. While "all-nighters" may sometimes be unavoidable, the Department strives to create a culture that does not accept them as a given. It is essential, for example, that students get the amount of sleep they need to function safely and productively. Mostly it means establishing a culture of generosity that will help ensure that our time at Miami University is one within a positive atmosphere that produces collective success.

Grievance Policy
Procedures for addressing grievances related to harassment and discrimination are articulated in the Student Policy Library and the Architecture + Interior Design Governance Document, Section 3. A direct link on our department website connects students and/or faculty to the Office of Equity and Opportunity. where there is a link to report a harassment or discrimination.

Academic Integrity Policy
Procedures for addressing grievances related to Academic Integrity are detailed on the Provost's website. University policy on academic integrity is now online, and a Faculty Resources page, including letter templates, has been constructed to aid faculty and administrators in the adjudication of cases. Academic dishonesty/plagiarism cases are infrequent in the Department (at most 1-2 per year) and typically occur in larger foundation lecture classes. Miami University continues to debate and modify these procedures given shifts in student demographics (especially increased international populations) and uneven interpretations of policy.

5.2 Planning and Assessment

The program must demonstrate that it has a planning process for continuous improvement that identifies:

5.2.1 The program's multiyear strategic objectives, including the requirement to meet the NAAB Conditions, as part of the larger institutional strategic planning and assessment efforts.

Program Response:
Long range planning and assessment are integrally linked in the Department of Architecture and Interior Design (and at Miami). Both are required by the College of Creative Arts and by the University Senate, and both are viewed as ongoing processes. Due to pressure from taxpayers and the scrutiny of the state legislature, planning and assessment have become a growing public concern in recent times and thus a focus at Miami.

Long-range planning is guided by multiple university level documents and planning initiatives, including the Strategic Plan For Miami's Future. Miami University has reached all of the goals contained in its last strategic plan, Miami 2020 Plan. Those goals included: more partnerships,

advanced retention rates, enhanced diversity, more multiple majors, and more study abroad. These goals were accomplished two years ahead of schedule. Miami is a stronger university, more connected than ever, and well-positioned for the future. ***The recently completed Strategic Plan for Miami's Future*** *was constructed with this goal. Developed during the 2019 academic year, the plan links goals and assessment metrics. As a result, the College of Creative Arts has the A.S.C.E.N.D Strategic Plan 2021 and references the university plan The primary goals and objectives of the A.S.C.E.N.D. plan include:*

Goal 1: Enact a "Future Forward" Mindset

Objective 1*: Collaborate with internal and external colleagues (#2, #3) to create partnerships that will allow us to be on the avant-garde of industry and pedagogy*
Objective 2: *Create Curriculum (#17, #19, #20, #21, #22) that prioritizes diversity, technology, and interdisciplinarity (health, business, design), and that prepares students for a rapidly changing world.*
Objective 3: *Explore alternative Configurations (#16) for the CCA relative to its structure that would introduce synergies and collaborations that are inhibited by our historical silos. The following are possible strategic reorganizations*
Objective 4: *Interface with Communities through innovative programming locally (#14), nationally, and internationally and thus increase visibility:*
Objective 5: *Incorporate the lessons/impact of COVID*

Goal 2: Engage in the Work of Anti-Racism *It is the intention of this strategic plan to move the CCA beyond goals and strategies about inclusion to goals and strategies that are actively anti-racist.*

Strategic Goal Implementation

- *The CCA will create a permanent, standing committee within the Division—the CCA Diversity, Equity & Inclusion Committee—the purpose of which is to support and assess the implementation of the goals created by the CCA Strategic Justice Task Force. The Committee will work with the Dean to make sure there is annual progress made on the goals within this plan.*
- *Create a timeline for the annual implementation of various goals each semester, with the overall objective being the completion of said goals within five years' time. If metrics or assessment measures are helpful for implementation, create these metrics.*
- *Work with Departments to create their own DE&I goals and a mechanism (report card) for assessing said goals.*
- *The DE&I Committee will consult with BIPOC visiting artists/industry specialists to help them accomplish CCA DE&I goals.*

Recruit and Retain BIPOC Students *Create strategies/best practices for aggressive recruitment of BIPOC students and develop systems and strategies to support them to graduation.*
Recruit and Retain BIPOC Faculty and Staff*: The CCA will establish comprehensive faculty and staff recruitment and retention strategies that support a diverse learning and working environment.*
Pedagogy*: The CCA will establish anti-racist and DE&I best teaching practices, and offer ongoing resources, training, and support for faculty.*
Curriculum*: CCA will increase strategies across the college to advance a learning environment that provides forums for the cultivation of mutual respect of differences and cross-cultural knowledge and understanding.*
Programming*: CCA will increase strategies across the college to foster the creation of a culture where its performances, productions, exhibitions, events, and creative/intellectual*

activity provide forums for the cultivation of mutual respect of differences and cross-cultural understanding.
***Climate and Culture**: Advance efforts and initiatives to create and foster an inclusive and equitable culture within the College of Creative Arts that is characterized by accessibility, respect, and support for diverse people and ideas. By creating and enhancing an inclusive culture, the CCA will be recognized as a leader on diversity issues within Miami University.*

Goal 3: Ensure Sustainability
***Objective 1:** Recruit to ensure all programs in the CCA are at their capacity*
***Objective 2:** Gain national visibility through faculty expertise & program rankings (#4)*
***Objective 3:** Meet Comprehensive Campaign goals with University Advancement (#12)*
***Objective 4:** Implement new programs/IP that will generate net new revenue for the CCA (#22) and for student/faculty artists.*

Goal 4: Enable Creatives
***Objective 1:** Support research (especially cross-disciplinary) for faculty (#3)*
***Objective 2:** Strengthen the #thrivingartists/#careersforcreatives career-readiness programing*
***Objective 3:** Support Staff Development*
***Objective 4:** Increase Advocacy for the College of Creative Arts*

At the program level, Architecture + Interior Design has typically revised its formal long-range planning document every 5-6 years, consistent with the APR and NAAB review cycles. Historically, this planning document has been grassroots (created by our faculty) but often detached from higher-level strategic planning goals. Increasingly, Miami is asking that program level planning be integrated with university and divisional planning in an effort to insure consistency throughout the institution.

*In the same way that the recently completed **A.S.C.E.N.D Strategic Plan** is expected to serve as a fundamental planning document within the institution, the NAAB Conditions for Accreditation drive more local decision-making and performance evaluation within our Architecture programs. The degree to which planning is driven internally or by external accreditors has been the subject of much debate at Miami in recent years. The university Academic Program Review guidelines (AEPIP) is in the process of being revised on the university level. The department is currently revising the 2022 AEPIP plan to align aspects of the 2020 NAAB conditions into the assessment.*

Faculty meetings are held bi-weekly, and an effort is made to devote meeting time to less structured debate about curriculum, programming, and other planning issues. Each year, the department retreats for a 1 day strategic planning session during which faculty discuss current practices and possible new directions. Much of the formal planning directives result from this ongoing less formal debate about what we are doing well and what we can do better.

5.2.2 Key performance indicators used by the unit and the institution

Program Response:
The faculty view planning and assessment processes as fundamentally dialectical in nature. To a great extent, departmental planning is grounded in an ongoing dialogue about how best to meet long-range goals. Most curricular issues in the Department of Architecture + Interior Design are reviewed and debated by a committee-of-the-whole. These are positioned against the departmental and university mission and evaluated against the NAAB Perspectives. The department understands and constantly assesses departmental activities and curricula in terms of their relationship to institutional mission, to students, to the professional registration

process, to the broader and changing profession, and to society. Faculty meetings, department convocations, the Student Advisory Council, and various standing and ad hoc committees are the forum for communication about the department and its goals, both in the broad picture and in refinements.

Although new courses on a "one-time-only" basis may be approved by the Chair and the Registrar, and although there are open course numbers for "special topics" seminars, the nature of service courses in the curriculum as well as the overall management of the curriculum is relegated to the entire faculty and to those representatives of the student body elected to serve on the Student Advisory Council (SAC). New permanent course offerings are submitted, debated, and passed before being sent to the divisional curriculum committee for approval. Existing course revisions are the responsibility of faculty who teach, or who are associated with, that particular course; yet these revisions are again brought to the larger faculty for review and approval. Students may also propose new courses or revisions to courses, either formally or informally.

In addition to evaluating the substance of curricular offerings, the department monitors the implementation and pedagogical quality of courses. As required by our governance, online course evaluation forms are used to evaluate all courses in the department. The online course evaluation form allows individual units and/or faculty to customize the form by adding questions. It also permits students to make a personal evaluative statement in addition to answering questions with numerical ratings. The online format has lowered student response rates somewhat, which has prompted faculty across campus to schedule course evaluations into classroom time. A positive outcome is that data is more quickly processed and is readily available online for review. The Chair and program directors regularly review course evaluations and use this information to inform faculty merit reviews, P&T reviews, and hiring decisions.

All tenure and promotion decisions at Miami require thorough assessment of teaching. Annual reports and dossiers must include multiple evidence of teaching effectiveness, as defined in our Governance. This includes standard course evaluations, mid-semester course evaluations, teaching portfolios, peer evaluations, student eval comment summaries, and instructional diagnostics (and other assessment strategies) offered through our Center for Teaching Excellence (CTE)

Current assessment activities in the department are intended to reduce the possibility that a course will be evaluated only as summative at the end of the semester, long after both faculty and students could profit from clearing up misunderstandings, misperceptions, or other alterable patterns. Instead, they encourage ongoing formative assessment as a direct and positive influence on a course while it is underway. The department encourages proactive assessment in studio, seminar, and lecture courses alike as a means of improving communication between faculty and students and providing an opportunity to improve teaching and learning.

The Department of Architecture + Interior Design has traditionally used studio reviews, during and at the end of each semester, as a way of informing the faculty about the work of their peers in studio teaching. This creates an embedded, more informal assessment of teaching and curriculum that often prompts focused discussion among the faculty as a whole. Studio reviews principally take place during the last two weeks of the semester (immediately prior to final exams). All faculty members, whether they teach studio or not, participate as jury members in multiple reviews. Graduate students also participate as critics.

Students attend their own reviews and those of other studios to gain a broader understanding of department work. In this way, the projects of advanced students can inspire younger students to more impressive accomplishments, and discussions about form and content in advanced studios establish a level of expected discourse for less experienced students.

Self-assessment is also built into some course structures. First- and second-year studios are team-taught, thereby introducing a collaborative and critical element into the pedagogical planning and review processes. There is a studio coordinator for each class year who is responsible for facilitating departmentally generated goals through the teaching staff assigned to the course. Planning for the course is accomplished collaboratively, assessment of projects is also reflexive as well as qualitative in nature, and these factors are complemented by outside jury comments and evaluations.

*In the second-year studios, assessment and self-evaluation is enriched by the intentional relationship of the studio pedagogy to collateral courses in the curriculum. History and theory are intentionally drawn into the studios, through coordination of course planning and goal setting (**Arc 221-222 History of Architecture**). Similarly, **Arc 211 (Introduction to Landscape and Urbanism) and Arc 212 (Principles of Environmental Systems)** inject components into the second-year studios that require planning and assessment activities. For the past 20 years, the faculty member assigned to the Environmental Systems course (Elliott) was also assigned to second-year studio as a way of insuring interaction between these courses. The interaction of the faculty who teach the various required second-year courses thus characterizes the inter-relationship of their work in the curriculum from both a disciplinary and a pedagogical standpoint. Students have the opportunity to observe their instructors in a variety of teaching circumstances and understand integrative learning through modeling by the faculty and as an intentional outcome of the curriculum and course structure.*

Similarly, the department assigns oversight of core content areas to individual faculty, who regularly monitor the frequency of course offerings and course alignment with NAAB performance criteria. The undergraduate BA requires that elective courses be taken in History/Theory, Environmental Systems, and Communication Process, and specific faculty are assigned oversight of these areas.

Our process for student academic advising also allows for ongoing assessment of curriculum and programming. All students in our majors are assigned a faculty advisor, and they also consult our first year advisor, Lead Departmental Advisor (LDA), and Assistant Dean for advising help. Regular advising sessions also occur in group format, via our Summer Orientation program for incoming students, a required advising session for grad students at the beginning of each year, an annual first year advising session, and multiple group advising sessions in the studios.

5.2.3 How well the program is progressing toward its mission and stated multiyear objectives.

Program Response:
We are currently in the process of updating our departmental objectives. The goals will be coordinated between the needs of NAAB, and our university and divisional mission and goals..

5.2.4 Strengths, challenges, and opportunities faced by the program as it strives to continuously improve learning outcomes and opportunities.

Program Response:

Strengths
The new NAAB 2020 conditions give us much more flexibility to develop our programming and emphasize the shared values of the department and the CCA A.S.C.E.N.D goals.

Challenges & Opportunities
We are in the beginning stages of framing our new plans for assessment in the department. The adjustments made during the covid 19 pandemic put us further behind that we would have preferred. Given the new NAAB 2020 Conditions and Procedures, it will take some time for the department adjust to new assessment practices for improvement.

We are looking forward to the opportunity to align our departmental assessment practices with the university assessment requirements. A full deep dive will likely not happen until spring semester of 2023, after our NAAB site visit and CIDA site visit (both scheduled for February 2023)

5.2.5 Ongoing outside input from others, including practitioners.

Program Response:
Alumni advisory committees have only been used historically in our department on an ad hoc basis, given that we dialogue continually with alumni and practitioners who teach or critique student work in the department. In 2015, Dean Mullenix initiated the first College of Creative Arts Advisory Board , which is comprised of alumni from the Arts and Architecture. Currently, Alum serve on our Department DEI committee as advisors.

Practitioners are most widely used a guest critic in the department. In the graduate program, we engage a thesis respondent as our Visiting Maxfield Scholar to work with thesis students throughout their final thesis year. The respondent is brought to campus early in the fall semester for the Graduate thesis Symposium and returns to campus at the end of the spring semester for the final thesis presentations. Students engage with the respondent throughout the semester via zoom meetings. A list of previous Visiting Maxfield Scholars is found on the link above.

The Arc 602 Alumni traveling studio has engaged with alum as studio partners for the last 30 years. In 2021, Alum Roderic Walton '97, a principal from Moody Nolan in Chicago and the 2021 AIA National Firm of the Year award winner, was our Traveling Studio partner. In 2022, the studio is partnering with NBBJ in Boston and Alum, Mary Shoufan, 18'.

In addition to the thesis respondent, practicing Architects and interior designer are routinely engaged at all levels of the department as instructors and for studio critiques.

The program must also demonstrate that it regularly uses the results of self-assessments to advise and encourage changes and adjustments that promote student and faculty success.

Program Response:
Assessment is addressed in multiple ways in the department:

- *Course assessments is the primary method by which students assess a course and these are conducted at the end of every semester. Students are notified and encouraged to participate in the online evaluation. This data is reviewed by the faculty member and the chair. The online evaluation format does not often reap high participation from students compared to the paper version which was conducted in person by office admin. Faculty are encouraged to contextualize these assessment results in their annual reports.*

- *Faculty are required to submit annual report for review by the chair. The chair assesses faculty in relationship to teaching, research and scholarship, service and collegiality.*
- *The chair is required to submit an annual assessment report (AEPIP) to Carolyn Haynes, Senior Associate Provost. The report is reviewed and discussed by the chair and the senior associate provost.*
- *A variety of assessment tools are available to faculty through the Center for Teaching Excellence and faculty are encouraged to conduct midcourse evaluations.*
- ***Assessment examples are provided in the supporting documents section of this report.***

5.3 Curricular Development

The program must demonstrate a well-reasoned process for assessing its curriculum and making adjustments based on the outcome of the assessment.

Programs must also identify the frequency for assessing all or part of its curriculum.

Program Response:

Curriculum review is understood in the Department as an essential and dynamic process, and as integrally connected to long-range planning. Given the relatively small size of the faculty, curriculum discussions are informal. Generally, any proposal must be formally approved by a committee of the whole at a department faculty meeting. Curriculum topics are frequently on the agenda at:

1) Annual faculty retreats
2) Bi-weekly faculty meetings
3) Monthly graduate committee meetings
4) Ad hoc curriculum committee meetings
5) Ad hoc program area meetings
6) Student Advisory Council (SAC) Meetings

Revisions to curriculum can be proposed by any faculty member or student, and in any of these settings. Proposals are often vetted through Curriculum chair Diane Fellows. These are evaluated against established learning objectives, departmental and university mission, accreditation requirements, and current best practices in the discipline. Revisions that achieve faculty or student endorsement can come to a formal vote at faculty meetings. Per our Governance, approval is by majority vote of eligible voting faculty members. Faculty are also encouraged to test ideas in the classroom and via elective course proposals, within the constraints of agreed upon learning objectives, in order to keep the curriculum as current as possible.

Curriculum proposals that are approved at faculty meetings are formally submitted by Professor Fellows for endorsement by the College of Creative Arts Curriculum Committee (overseen by Associate Dean Julia Guichard) and implementation by the Registrar. Professor Fellows is responsible for staying up-to date on curriculum approval procedures, and she is the default member of the CCA Curriculum Committee. She also serves as a new Miami Plan Fellow representative for the department.

Finally, as mentioned above, the faculty view curriculum development as integral to long-range planning. To remain current in all that we do, our curricula must similarly evolve. As a rule, faculty discussions that address comprehensive strategic planning, and which may occur in any of the above venues, are integrally connected to the development of curriculum.

5.3.1 The relationship between course assessment and curricular development, including NAAB program and student criteria.

Program Response:

The Graduate Committee will be reviewing all graduate courses that align with the Student Criteria and Program Criteria. The committee will review all course material, assignments and metrics for the course and provide recommendations for revision, if needed.

5.3.2 The roles and responsibilities of the personnel and committees involved in setting curricular agendas and initiatives, including the curriculum committee, program coordinators, and department chairs or directors.

Program Response:
Changes to the Academic Curriculum are covered by the Miami University Policy with stringent protocol for the addition or change to the number of credit hours of any particular program. A full listing of the approving bodies is listed in the link.

Representatives from the Department of Architecture and Interior Design sit on the Graduate Council Committee that reviews new graduate programs.

Additional curriculum review processes are described in section 5.3

5.4 Human Resources and Human Resource Development
The program must demonstrate that it has appropriate and adequately funded human resources to support student learning and achievement. Human resources include full- and part-time instructional faculty, administrative leadership, and technical, administrative, and other support staff. The program must:

5.4.1 Demonstrate that it balances the workloads of all faculty in a way that promotes student and faculty achievement.

Program Response:
The university has established faculty workload norms for all full-time faculty that allows for departmental exceptions "depending on disciplinary standards and benchmarks and labor-intensive pedagogical practices". The typical workload norm for tenured and tenure track within the Department of Architecture and Interior Design is a 3-3 or a 3-2 load. A detailed description of our departmental policy regarding workload is available in our governance document.

Faculty Resumes
Faculty resumes are provided in NAAB format on the departmental website.

5.4.2 Demonstrate that it has an Architect Licensing Advisor who is actively performing the duties defined in the NCARB position description. These duties include attending the biannual NCARB Licensing Advisor Summit and/or other training opportunities to stay up-to-date on the requirements for licensure and ensure that students have resources to make informed decisions on their path to licensure.

Program Response:
As Miami University's Architect Licensing Advisor, Associate Professor Craig Hinrichs, AIA, LEED, NCARB, has attended numerous Licensing Advisor Summit Events since 1992. This year, he was named as an NCARB Scholar in Professional Practice and presented at the NCARB Scholar Conference at Oklahoma State University in August 2022. He teaches the Professional Practice Course and annually includes Ms. Shannon Himes, Executive Director of the State of Ohio Architects Board, as a guest speaker in the class. Ms. Himes speaks to the class about the current licensing procedure for Architects. Craig also meets annually with*

AIAS student organizations (primarily AIAS), and individuals to explain AXP and the ARE. He serves as a mentor to several students and recent alumni.

**Each year, NCARB invites a select group of professional practice educators to attend this multi-day intensive professional development opportunity. The program focuses on both current and forward-looking trends in academia and practice. During this exclusive training event, up to 20 faculty members from Architecture schools around the country will convene to share best practices, learn from experts, and enhance the delivery of their professional practice courses.*

5.4.3 Demonstrate that faculty and staff have opportunities to pursue professional development that contributes to program improvement

Program Response:
Faculty development is supported on multiple fronts, including leaves, course releases, faculty travel, grant opportunities and workshop development.

Leaves
Faculty are eligible for faculty improvement leaves every (7) years (and possibly more frequently), per the Miami University Policy and Information Manual (Faculty Improvement Leave) and, more specifically, in the College of Creative Arts Guidelines for Faculty Leaves. There is an expectation that a full semester academic leave will be applied for, and granted, during the probationary period (typically in year three or four). Faculty at the Associate and Full Professor rank also frequently apply for and receive academic leaves. Leaves granted to our faculty since the previous NAAB review include:

F 2022 Diane Fellows
S 2022 John Reynolds
S 2022 Jeff Kruth
F 2021 Elizabeth Keslacy
F 2019 Mary Ben Bonham
F 2016 Gulen Cevik
S 2016 Katherine Setser

Course Releases
Per our departmental Workload Policy, a course release is assigned in each of the first two years of the probationary period. Course releases are also granted for administrative assignments, in support of faculty research initiatives, and other specific requests as enumerated in this policy:

WORKLOAD POLICY
DEPARTMENT OF ARCHITECTURE AND INTERIOR DESIGN
REV. 2021

1. *The normal teaching load for full-time faculty in the Department of Architecture and Interior Design shall be one studio and one lecture/seminar each semester, typically in the range of 15 – 18 credit hours per year. In addition to this, all full-time faculty are expected to participate as chairs and/or readers on 2-3 graduate thesis committees and in year-end studio reviews. This load of 15 – 18 credit hours per year is consistent with the Provost's "Faculty Workload Norms" document (MArch 3, 2008), which specifies either a 3-3 or 3-2 yearly teaching load.*

2. *The Department appreciates the flexibility of the Workload Policy. Conditions such as unusually high service loads, large lecture courses, courses with shared teaching assignments, and courses created for the first time may affect the Chair's judgment in*

distributing teaching responsibilities. For faculty holding joint appointments, the Provost's document says "workloads shall be developed jointly by the relevant department chair(s) and program director."

3. *Faculty are expected to contribute to the instructional mission of the Department by teaching studios and support courses required in the curriculum. Typically, faculty will teach no more than one elective course per year.*

4. *Teaching loads for probationary faculty are clearly spelled out in "Faculty Workload Norms," and include a course release in one's first and second year respectively as well as the expectation that faculty will apply for and be granted an Assigned Research Leave during the probationary period. Probationary faculty members should not be burdened with the creation of multiple new courses, unless it is in the interest of the faculty member to do so and in consultation with the Chair.*

5. *Faculty with administrative or significant service assignments may be granted a course release at the discretion of the Chair (typically one course per year). At a minimum, all faculty are expected to teach 12 credit hours per year.*

6. *Historically, the Chair's normal teaching load has been one 3 credit hour course each semester (1-1) plus graduate thesis advising. The faculty recognizes that the Chair's teaching load should be on par with the College of Fine Arts, determined by the Dean and shared with the faculty.*

7. *The clear expectation and responsibility for all faculty is to contribute at the very highest levels of quality in the three domains of teaching, research/creative activity, and service. If a faculty member over time becomes research inactive, in consultation with the Chair he or she may elect to trade a reduced level of scholarship for additional contributions in the categories of service and/or teaching.*

Faculty Travel

Conference travel funding is allocated through an application process that typically awards up to $1000 for international travel and $750 for domestic travel, and up to (3) awards per year per faculty member. Probationary faculty can receive additional funding above these limits, and funding not exhausted in the budget is typically redistributed to faculty at the close of the fiscal year. This provides significant, but typically not full, support for faculty travel to conferences and other events. We believe these funding amounts are typical and competitive with national norms. Department staff, part-time faculty, and graduate students are also eligible for conference travel funding at lower levels.

CTE/ORI

Various other campus initiatives fund faculty teaching and research. The Center for Teaching Excellence (CTE) and the Office of Research and Innovation (ORI), provide ongoing funding opportunities—both internal and external— for our faculty. Several of our faculty have also participated in Miami's Faculty Learning Communities (FLC's), run through CTE. Generally, funding to support faculty development has remained a priority during recent years when other budgets have been cut.

Divisional Grants

Our faculty are regular recipients of CCA Scholarship and Teaching Grants, sponsored by the College of Creative Arts. These grants are relatively easy to secure and are often used as a source of seed funding.

Tech Grants
Beginning in 2006, Miami's IT Services instituted a Student Technology Fee Grant program in support of technology directly benefitting students, faculty, and classroom learning. This program has provided funds for equipment added since our 2015 review, including an Axiom 2'x4' CNC router ($24,995/Ted Wong).

Appointment to MUDEC
All full-time tenured and tenure-track faculty, as well as clinical faculty and lecturers may apply for appointment to the Miami University John E. Dolibois European Center (MUDEC). Faculty accepted for a year-long appointment are expected to co-lead a study tour, an academic trip organized by MUDEC staff. All MUDEC students are required to attend this study tour. Also available are appointments under the Research Affiliate Program for faculty in all programs and at all levels (including lecturers and clinical and professionally licensed faculty) to live on the Luxembourg campus for short periods of time in order to write or conduct research.

Workshops
Academic workshops, typically during the summer and winter terms, provide unique opportunities for faculty to teach off-campus (typically internationally), make professional connections, and earn additional income.

Appointment as Affiliate Faculty
Several of our faculty have standing appointments as "Affiliate Faculty" in other academic units. Current appointments include:

Murali Paranandi, Emerging Technology and Business Design
Mary Ben Bonham, Institute for the Environment and Sustainability
Gerardo Brown-Manrique, Global and Intercultural Studies

5.4.4 Describe the support services available to students in the program, including but not limited to academic and personal advising, mental well-being, career guidance, internship, and job placement.

Program Response:
Miami University offers considerable support services to its students. A comprehensive list and description of student services is available on the Student Affairs website. These generally all function well in support of our students. More detailed discussion is provided relative to the following student services:

Career Services
Miami's Center for Career Exploration and Success is available to all students in the university for assistance in job seArches, resume preparation and mock interviews. The College of Creative Arts has a dedicated liaison to focus solely on our CCA programs. Our current CCA liaison is Michelle Vaske, the Assistant Director of the Career Center. Michelle has regular office hours in Alumni Hall to meet with students and assist with career advising.

Michelle and her staff take a lead role in organizing our annual spring Career Fair; they participate each year with our professional development courses (resumes, portfolios, interview strategies); they provide resume writing support on a weekly basis in Alumni Hall; and they have made presentations to faculty and students on new online and social media strategies (e.g. LinkedIn). The Center for Career Exploration and Success also offers multiple services within their facility in the Armstrong Center. Currently, many of our majors participate in their mock interview program and 2-3 Architecture majors are hired each year to run the mock interviews.

At the time of our 2015 NAAB review, our departmental Career Fair was being run by our student organizations. While this involved students directly in the organization of the event, it did not really leverage the abilities of the Career Services office. Career Services now plays a more active role in organizing the Career Fair. Career Services has been able to help centralize a mailing list database of professional firms, and they now largely oversee the logistics of the event. In 2021, the event was structured as a completely online event. The department held an open zoom meeting for firm representative with faculty prior to the sessions with students. Many of the firm reps are alums and it is a good opportunity to re-connect beforehand. In 2022, the event returned to Alumni Hall as an in-person event and with an Architecture and Interior Design focus. We had experimented in previous years with expanding the focus of the fair to include other aspects of design including graphics and arts related jobs. The in-person event was followed up with an online event for firms that could not attend the in-person fair.

Also during the past few years, Career Services has promoted Handshake, an internship/job seArch platform created for students to use in their career development. Handshake is used by over 200,000 employers, including all Fortune 500 companies. Thousands of internship and job opportunities are posted on Handshake by employers specifically looking to hire students. Students can also access all of the career events the Center for Career Exploration & Success is hosting.

All Miami University students have a Handshake account that is automatically created for them when they enroll. All students need to do is log in to Handshake to activate their account and select a career cluster. Handshake will then recommend certain positions to you based on your profile, allowing for easy seArching. Using Handshake, students can register for networking events, workshops, fairs and info sessions; schedule an appointment with a Career Advisor; Research thousands of employers; Apply for jobs and internships

Advising
Generally, academic advising is decentralized within programs, and faculty have principal responsibility for this function. Our Interim Director of Graduate Studies (Gerardo Brown-Manrique) assumes principal advising responsibility for the M. Arch students, assisted by faculty teaching at the graduate level.

Diane Fellows is the Lead Departmental Advisor and meets with any undergraduate student in need of assistance, particularly transfer students and international assistance. She also serves as the primary first year advisor, along with Mary Ben Bonham, who is the Coordinator of the Interior Design Program. After the first year, students are typically assigned to one of the full-time faculty members for advising. Faculty advises 15-20 students through from their second year on to their graduation. The Associate Dean comes to the department monthly to conduct DAR check on students scheduled to graduate.

Faculty advising at the undergraduate level is supported by our Lead Divisional Advisor and Associate Dean (Chad Reynolds)

Generally, we believe our process for student advising works well and that these changes have helped to address deficiencies in the system. There is a strong culture of faculty support and dialogue in the Department, and most students proactively work with their advisor, the LDA, or other faculty with whom they establish relationships. Because this process requires students to take control over their own academic and career planning, some students can slip through the cracks if they fail to seek out their advisor or rely too heavily on peers.

Student Mental Health Support

Students with issues related to their mental health and well-being are supported through a robust Student Life Services. Student services include individual counseling ,group counseling, drug and alcohol use treatment, ADHD screening and treatment, and sexual assault services. The Dean of Students also provides advocacy, support, and care through student-centered programs, services, and resources to foster growth, learning, and success. The dean of Students site provides easy access for faculty or students to report a student of concern or seek assistance for a number of issues. Jayne Brownell, Vice President for Student Life recently reported to the faculty senate on the state of student mental health. A copy of her report is available in the supporting documents.

5.5 Social Equity, Diversity, and Inclusion

The program must demonstrate its commitment to diversity and inclusion among current and prospective faculty, staff, and students. The program must:

5.5.1 Describe how this commitment is reflected in the distribution of its human, physical, and financial resources.

Program Response:

- *All faculty search plans must be approved through the Office of Equity and Equal Opportunity.*
- *If salary inequities are identified, market adjustments can be addressed through the CCA Dean*
- *OEEO approves the candidate pool prior to interviews*
- *All search committees are required to participate in OEEO training prior to any engagement with prospective faculty hires*
- *All faculty are required to participate in online anti-bias training*

To encourage a diverse pool of candidates, the department typically places ads in the following publications and job postings:

- *Chronical of Higher Education*
- *Academic Keys*
- *ACSA –Association of Collegiate Schools of Architecture*
- *American Architectural Foundation*
- *American Institute of Architects*
- *Higher Ed Jobs*
- *Inside Higher Education*
- *NOMA*
- *Diverse Issues in Higher Education*
- *Journal of Blacks in Higher Education*
- *Hispanic Outlook in Higher Education*

5.5.2 Describe its plan for maintaining or increasing the diversity of its faculty and staff since the last accreditation cycle, how it has implemented the plan, and what it intends to do during the next accreditation cycle. Also, compare the program's faculty and staff demographics with that of the program's students and other benchmarks the program deems relevant.

Program Response:

The Office of Diversity and Inclusion keeps extensive data on the demographics of the student body.

University Diversity and Inclusion Report 2021-2022

Faculty Demographics 2021-2022

FullTime Professor

Race	Tenured Male	Tenured Female	Tenure-Track Male	Tenure-Track Female	Non-Tenure-Track Male	Non-Tenure-Track Female	TOTAL Male	TOTAL Female	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0
Asian	1	0	0	0	0	0	1	0	1
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0
Black or African American	0	0	0	0	0	0	0	0	0
Hispanic/Latino	1	0	0	0	0	0	1	0	1
White	2	0	0	0	0	0	2	0	2
Two or more races	0	0	0	0	0	0	0	0	0
Nonresident alien	0	0	0	0	0	0	0	0	0
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0
TOTAL	4	0	0	0	0	0	4	0	4

FullTime Associate Professor

Race	Tenured Male	Tenured Female	Tenure-Track Male	Tenure-Track Female	Non-Tenure-Track Male	Non-Tenure-Track Female	TOTAL Male	TOTAL Female	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0
Asian	0	0	0	0	0	0	0	0	0
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0
Black or African American	0	0	0	0	0	0	0	0	0
Hispanic/Latino	1	0	0	0	0	0	1	0	1
White	2	4	0	0	0	0	2	4	6
Two or more races	0	0	0	0	0	0	0	0	0
Nonresident alien	0	0	0	0	0	0	0	0	0
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0
TOTAL	3	4	0	0	0	0	3	4	7

FullTime Assistant Professor

Race	Tenured Male	Tenured Female	Tenure-Track Male	Tenure-Track Female	Non-Tenure-Track Male	Non-Tenure-Track Female	TOTAL Male	TOTAL Female	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0
Asian	0	0	0	0	0	0	0	0	0
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0
Black or African American	0	0	0	0	0	0	0	0	0
Hispanic/Latino	0	0	0	0	0	0	0	0	0
White	0	0	1	2	0	0	1	2	3
Two or more races	0	0	0	0	0	0	0	0	0
Nonresident alien	0	0	1	0	0	0	1	0	1
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0
TOTAL	0	0	2	2	0	0	2	2	4

Faculty Demographics 2015-2016

FullTime Professor

Race	Tenured Male	Tenured Female	Tenure-Track Male	Tenure-Track Female	Non-Tenure-Track Male	Non-Tenure-Track Female	TOTAL Male	TOTAL Female	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0
Asian	0	0	0	0	0	0	0	0	0
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0
Black or African American	0	0	0	0	0	0	0	0	0
Hispanic/Latino	1	0	0	0	0	0	1	0	1
White	3	0	0	0	0	0	3	0	3
Two or more races	0	0	0	0	0	0	0	0	0
Nonresident alien	0	0	0	0	0	0	0	0	0
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0
TOTAL	4	0	0	0	0	0	4	0	4

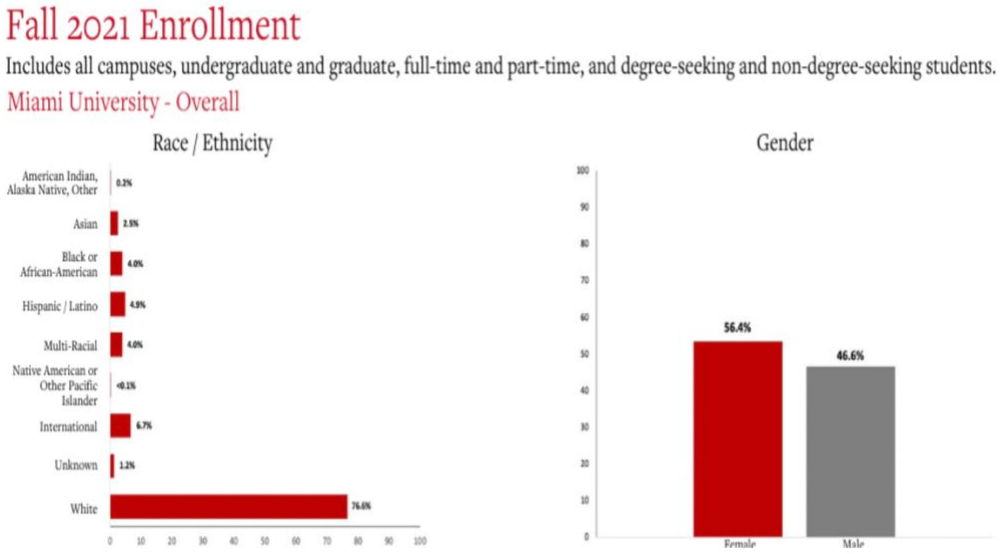
FullTime Associate Professor

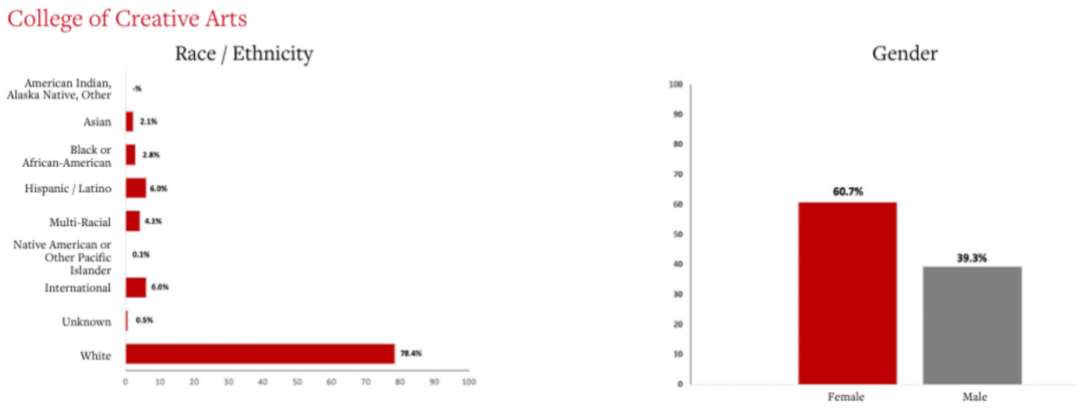
Race	Tenured Male	Tenured Female	Tenure-Track Male	Tenure-Track Female	Non-Tenure-Track Male	Non-Tenure-Track Female	TOTAL Male	TOTAL Female	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0
Asian	1	0	0	0	0	0	1	0	1
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0
Black or African American	0	0	0	0	0	0	0	0	0
Hispanic/Latino	1	0	0	0	0	0	1	0	1
White	4	3	0	0	0	0	4	3	7
Two or more races	0	0	0	0	0	0	0	0	0
Nonresident alien	0	0	0	0	0	0	0	0	0
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0
TOTAL	6	3	0	0	0	0	6	3	9

FullTime Assistant Professor

Race	Tenured Male	Tenured Female	Tenure-Track Male	Tenure-Track Female	Non-Tenure-Track Male	Non-Tenure-Track Female	TOTAL Male	TOTAL Female	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	1	0	1	1
Asian	0	0	0	0	0	0	0	0	0
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0
Black or African American	0	0	0	0	0	0	0	0	0
Hispanic/Latino	0	0	0	0	0	0	0	0	0
White	0	0	0	2	2	0	2	2	4
Two or more races	0	0	0	0	0	0	0	0	0
Nonresident alien	0	0	0	0	0	0	0	0	0
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0
TOTAL	0	0	0	2	2	1	2	3	5

University Demographics





5.5.3 Describe its plan for maintaining or increasing the diversity of its students since the last accreditation cycle, how it has implemented the plan, and what it intends to do during the next accreditation cycle. Also, compare the program's student demographics with that of the institution and other benchmarks the program deems relevant.

Program Response:

Our graduate program has historically been very culturally diverse. Our current graduates are from Saudi Arabia, Iran, Bangladesh, Nigeria and the US. Since covid, in 2019, we have started zoom open houses to assist those who are unable to visit and in different international time-zones. We have also recruited through NOMA's online graduate fair. We look forward to developing a more comprehensive approach to recruiting diverse students when our new graduate director is identified. It is important to note that we are still feeling the impact of the pandemic when it comes to our international students. Out of the twelve students that accepted admission and assistantship offers to attend in the fall of 2022, only five students

were able to attend due to visa restrictions in their home countries. One student from Iran was two weeks late arriving due to visa issues.

Our location in rural southwest Ohio is a difficult draw for many students of color. We are actively working to build strong support systems for our current students and look for additional ways of recruiting for new students of color.

Departmental Student diversity for 2021-2022

M.Architecture Total Enrollment: 20

Race	Male Full Time	Male Part Time	Female Full Time	Female Part Time	TOTAL Full Time	TOTAL Part Time	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0
Asian	0	0	1	0	1	0	1
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0
Black or African American	0	0	0	0	0	0	0
Hispanic/Latino	0	0	0	0	0	0	0
White	2	0	10	0	12	0	12
Two or more races	0	0	1	0	1	0	1
Nonresident alien	2	0	3	0	5	0	5
Race and ethnicity unknown	1	0	0	0	1	0	1
TOTAL	5	0	15	0	20	0	20

Pre-Professional Total Enrollment: 58

Race	Male Full Time	Male Part Time	Female Full Time	Female Part Time	TOTAL Full Time	TOTAL Part Time	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0
Asian	2	0	3	0	5	0	5
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0
Black or African American	5	0	7	1	12	1	13
Hispanic/Latino	7	0	9	0	16	0	16
White	74	4	83	1	157	5	162
Two or more races	2	0	6	0	8	0	8
Nonresident alien	5	1	10	0	15	1	16
Race and ethnicity unknown	0	0	1	0	1	0	1
TOTAL	95	5	119	2	214	7	221

Departmental Student Diversity at Last Accreditation 2015-2016

M.Architecture Total Enrollment: 32

Race	Male Full Time	Male Part Time	Female Full Time	Female Part Time	TOTAL Full Time	TOTAL Part Time	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0
Asian	0	0	2	0	2	0	2
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0
Black or African American	1	0	1	0	2	0	2
Hispanic/Latino	3	0	0	0	3	0	3
White	9	0	6	0	15	0	15
Two or more races	0	0	1	0	1	0	1
Nonresident alien	1	0	8	0	9	0	9
Race and ethnicity unknown	0	0	0	0	0	0	0
TOTAL	14	0	18	0	32	0	32

Pre-Professional Total Enrollment: 42

Race	Male Full Time	Male Part Time	Female Full Time	Female Part Time	TOTAL Full Time	TOTAL Part Time	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0
Asian	2	0	1	0	3	0	3
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0
Black or African American	5	0	2	0	7	0	7
Hispanic/Latino	3	0	7	1	10	1	11
White	68	2	71	1	139	3	142
Two or more races	4	0	7	0	11	0	11
Nonresident alien	10	0	6	0	16	0	16
Race and ethnicity unknown	0	0	0	0	0	0	0
TOTAL	92	2	94	2	186	4	190

5.5.4 Document what institutional, college, or program policies are in place to further Equal Employment Opportunity/Affirmative Action (EEO/AA), as well as any other social equity, diversity, and inclusion initiatives at the program, college, or institutional level.

Program Response:
The university has developed a strong commitment to Institutional Diversity and Inclusion and provides a host of training and resources for the entire university. All faculty are required to take online training and acknowledge receipt of the following policies:

- *Ohio Ethics Law*
- *Accessible Technology Policy*
- *Annual Security & Fire Safety Report*
- *Earnings not Covered by Social Security*
- *Ethics and External Services Policy*
- *Prohibiting Harassment & Discrimination*
- *Title IX Protocol for Employees*
- *Title IX Protocol for Students*
- *Anti-Bias Training*

CCA
In the summer of 2019, our then dean of the College of Creative Arts, Elizabeth Mullenix, (currently the Interim Provost) initiated a divisional CCA Social Justice Task Force. This is now a standing committee (DEI) in the College of Creative Arts and is comprised of faculty members and students from all departments within the CCA.

Diversity Equity & Inclusion Strategic Plan
An outcome of the work of the CCA Social Justice Task Force, this plan is embedded into the 2021 divisional strategic plan, ASCEND, Goal 2: Engage in the Work of Anti-Racism.
Strategic Plan Implementation. *The CCA amended its governance document to create a permanent, standing Diversity, Equity & Inclusion Committee within the Division to support and assess the implementation of the goals created by the CCA Strategic Justice Task Force.*

Committee Membership

- *The Dean will appoint a committee chair.*
- *The chairs/directors of each CCA department/unit will appoint at least 1 faculty/staff representative.*
- *The Committee chair will work with the dean and chairs/directors to solicit student representatives from each department/unit.*
- *Additional members will be invited from across campus as appropriate, i.e. a representative from the President's DE&I Implementation Team.*

Committee Responsibilities

- *The Committee will work with the Dean to make sure there is annual progress made on the goals within this plan*
- *Create a timeline for the annual implementation of various goals each semester, with the overall objective being a completion of said goals within five years' time. If metrics or assessment measures are helpful for implementation, create these metrics.*
- *Work with departments to create their own DE&I goals and a mechanism (report card) for assessing said goals.*
- *The DE&I Committee will consult with BIPOC visiting artists/industry specialists to help them accomplish CCA DE&I goals*.

The dean also initiated several sessions of Anti-Racism training for faculty and conducts a monthly brownbag on Anti-Racism open to all faculty and students within the CCA. The meetings are rotated between monthly. The CCA has also developed a resource and information page for Diversity, Equity and Inclusion in the CCA. All departments within the CCA collaboratively developed and adopted the mission statement as outlined on this site. The Dean also sponsored an artist led Racial Consciousness 101 training which continues as an ongoing training available to departments within the CCA.

The Department of Architecture and Interior Design has also developed a DEI committee to specifically address department needs and issues. The committee is comprised of faculty members, students, and alumni. The chair of the department meets twice a year with student representatives from NOMAS to discuss concerns and initiatives. Currently, the chair of the department, Mary Rogero, is the faculty advisor for the student org NOMAS.

Links on the department website are easily accessible for faculty and students to access information regarding Equal Opportunity, Title IX information, Accessibility and Land Acknowledgements.

Each Miami University faculty and staff member is responsible for fulfilling our commitment to a respectful, safe, and secure community for all. Ethical conduct, character and integrity are at the very core of Miami's values. As Miami employees we accept the responsibility to act ethically and to foster and maintain an environment that is free of harassment, intimidation, discrimination, and sexual and interpersonal misconduct or violence. We do this because it is the right thing to do, and also enables us to fulfill the mission and purpose that have defined Miami for generations. A duty to report includes:

***Criminal Activity** - All faculty and staff are expected to report criminal activity to law enforcement. If you suspect or know of criminal activity occurring on university property or involving university personnel or students, please contact the Miami University Police Department at 513-529-2222 (in an emergency, dial 911 immediately). Ohio law requires every person who knows a felony has been or is being committed to report it to law enforcement. Failure to do so may be a crime. (Ohio Revised Code 2921.22).*

***Ohio's Collin's Law** - (Ohio Revised Code 2903.311 (A)) requires all University administrators, staff, faculty members, consultants, alumni and volunteers to report any knowledge of hazing to a law enforcement agency in which the victim of hazing resides or in which the hazing is occurring or has occurred. Failure to report is a criminal offense. If you have knowledge of hazing, you should report it to the Office of Community Standards. The Office of Community Standards, upon receipt of the report, will notify the appropriate law enforcement agency to comply with the law. Office of Community Standards: 513-529-1417.*

***Discrimination, harassment, or retaliation** - Employees who believe they have been subjected to discrimination, harassment, or retaliation are strongly encouraged to report it directly to the Office of Equity and Equal Opportunity (OEEO). All employees who become aware of alleged discrimination, harassment or retaliation are required to report it to OEEO. This includes administrators, supervisors, managers, faculty and staff. These reports should be directed to Kenya Ash, Associate VP Equity and Equal Opportunity, Title IX Coordinator, and Section 504 and ADA Coordinator, at 513-529-7157 or ashkd@miamioh.edu.*

***Title IX/Sexual and interpersonal violence** - Sexual and interpersonal violence (including sexual assault, sexual misconduct, domestic violence, dating violence, and stalking), sexual harassment and retaliation are strictly prohibited. All employees who become aware of an alleged Title IX violation are required to report it in one of the following ways:*

Involving employees: In addition to reporting to police, sexual assault, domestic violence, dating violence, stalking, and sexual harassment should be reported to Kenya Ash, Associate VP Equity and Equal Opportunity, Title IX Coordinator, and Section 504 and ADA Coordinator, at 513-529-7157 or ashkd@miamioh.edu.

Involving students on the Oxford campus and MUDEC: Sexual assault, domestic violence, dating violence, stalking and sexual harassment should be reported to Allison Kumar, Assistant Dean of Students and Deputy Title IX Coordinator for Students, at 513-529-1870 or TitleIX@miamioh.edu.

Involving students on the Regional campuses: Sexual assault, domestic violence, dating violence, stalking and sexual harassment should be reported to Bennyce Hamilton, Regional Director of Diversity, Equity and Inclusion Initiatives and Deputy Title IX Coordinator for Regional Students, at 513-785-3024 or hamiltbe@miamioh.edu.

Additional Resources available for faculty, staff and students includes:

***Policy Prohibiting Harassment and Discrimination** - We continue to work to strengthen and expand the university's Policy Prohibiting Harassment and Discrimination in response to federal guidance and evolving best practices. Please review online at https://miamioh.edu/policy-library/employees/general-employment/non-discrimination/prohibiting-harassment-and-discrimination.html for more details.*

***Pregnant and parenting students** - Faculty and administrators should be aware of the U.S. Department of Education's Office for Civil Rights guidance on accommodating pregnant and parenting students. Information is available at http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf and https://www.miamioh.edu/student-life/office-of-dean/support-services/pregnant-and-parenting/index.html.*

***Preventing and responding to sexual and interpersonal violence** - The University engages in comprehensive, intentional, and integrated programming intended to respond to and prevent sexual assault, domestic violence, dating violence, and stalking, including the adoption of the Bystander Education (Step Up) program to help prevent and respond effectively to sexual and interpersonal violence in the Miami community: http://miamioh.edu/campus-safety/annual-report/sex-based-offenses/index.html.*

***Sexual misconduct protocols** - The University has adopted sexual misconduct protocols for students and employees. These protocols are designed to provide information about the resources available when a student or employee has experienced sexual harassment, sexual assault or interpersonal violence. The protocols also provide information on how to file a report. Miami's protocols are separate and distinct from the criminal process, and support services are available even if no police report has been made:*

Students: http://miamioh.edu/policy-library/students/undergraduate/health-safety/title-ix-protocol-sexual-misconduct-policy-procedures-for-students.html

Employees: http://miamioh.edu/policy-library/employees/general-employment/non-discrimination/title-ix-protocol.html

Bias Incident Reporting *- Students, faculty and staff are encouraged to use Miami's Bias Incident Reporting Form to report incidents of bias to allow the University to respond with resources and education opportunities to our campus community members.*

OIDI Training and Resources *- Diversity and inclusion is central to Miami and the Code of Love and Honor. All students, faculty and staff are encouraged to review and participate in the workshops, trainings, and online resources found on the Office for Institutional Diversity and Inclusion Trainings and Resources page. The University also provides opportunities for the Miami community to continue our learning by engaging in meaningful programming that recognizes, examines, and values differences and the historical legacies of a diverse array of identities, including through the Office for Institutional Diversity and Inclusion's Heritage Months Programming and the Expect Respect Campaign through the Office of the Dean of Students.*

5.5.5 Describe the resources and procedures in place to provide adaptive environments and effective strategies to support faculty, staff, and students with different physical and/or mental abilities

Program Response:
The Rinella Learning Center has programs and services which are organized to help students with varied academic preparation and backgrounds learn to do what is necessary to perform inside and outside the classroom. Faculty are notified prior to the start of classes if a student needs accommodations and encouraged to meet with the student in advance to discuss their particular needs.

Students are also encouraged to reach out to the Miller Center for Student Disability Services coordinates accommodations, auxiliary aids, support services and resources for over 2500 students on Miami's Oxford and Regional campuses. SDS supports Miami's commitment to diversity and inclusion and promotes student access to an equitable college experience. Services are coordinated in accordance with the Americans with Disabilities Act Amendments Act and Section 504 of the Rehabilitation Act of 1973.

The SDS serves a diverse group of students including those with physical, vision, hearing, psychiatric, medical, neurological, learning, and cognitive disabilities, as well as autism spectrum and ADHD. We also coordinate temporary accommodations for students who experience significant injury or illness.

In addition to providing student support services, SDS supports faculty in providing student accommodations. Faculty have access to an online portal to manage student accommodations. We also provide faculty training and education opportunities related to accessibility and teaching students with disabilities. SDS embraces the social model of disability, and each member of their team is passionate about advancing equity, accessibility and inclusion.

Faculty in need of physical or mental health accommodations are encouraged to reach out to Human Resources, where they can be connected with the proper guidance to address their issue.

5.6 Physical Resources
The program must describe its physical resources and demonstrate how they safely and equitably support the program's pedagogical approach and student and faculty achievement. Physical resources include but are not limited to the following:

5.6.1 Space to support and encourage studio-based learning.

Program Response:
The Department of Architecture + Interior Design is located in Alumni Hall, which for many years served as the university's main library. Most department activities are contained in this building, and it has remained largely status quo since a major building renovation completed in 1998. The central portion, which dates from 1909 and follows a classical Roman style, was conceived as the most lavish building on campus when it was commissioned and remains an impressive space today. The rotunda is a focus for departmental ceremonies and receptions, and, since its refurbishment in 1987, has proven to be a focal point of campus-wide activity as well. It has even found its way as a stage set into Hollywood films (in Jody Foster's Little Man Tate) and television production (in the soap opera Loving.) A reading room addition to the east (1922), and a matching addition to the west along with a central library support space (1951) completed the footprint. In 1969, work began on the new King Library, several hundred feet to the west. In 1972, the Department of Architecture moved into Alumni Hall, although the satellite W. W. Wertz Art and Architecture library remained.

A subsequent renovation was begun in 1985 and completed in 1989. The graduate program was relocated on the third floor with new studio space, a seminar/lounge, and faculty and staff offices. The first-year studio was expanded and relocated on the lower level. The rotunda was replastered, re-lamped, and painted. In addition, the principal lecture/exhibit space was upgraded, and seminar facilities and the main gallery/jury space were refurbished. This work was accomplished with Ohio Board of Regents funding, university funds, and a generous gift from Betty and Mik Stousland, former Chair and Professor Emeritus.

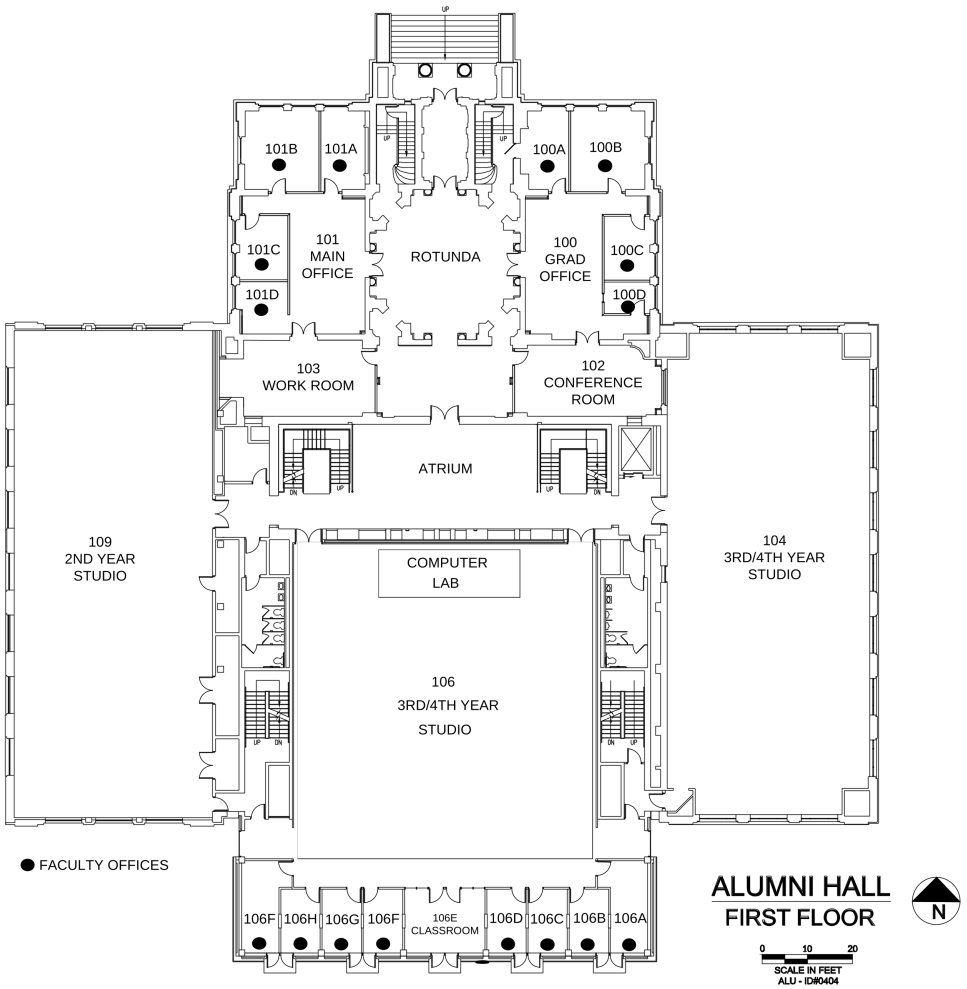
In October 1991, the State Architect's Office announced an $8.75 million project for mechanical, electrical, and Architectural renovation of Alumni Hall. As the principal site of the Architecture Department and its programs, the renovation program called for the removal of all glass and metal stacks in the central 1951 addition, the construction of structural floors in their place, the refurbishing of the original Alumni Library, and the construction of an addition on the south side of the building with a new face toward Spring Street (identifying the building as belonging to the Department of Architecture).

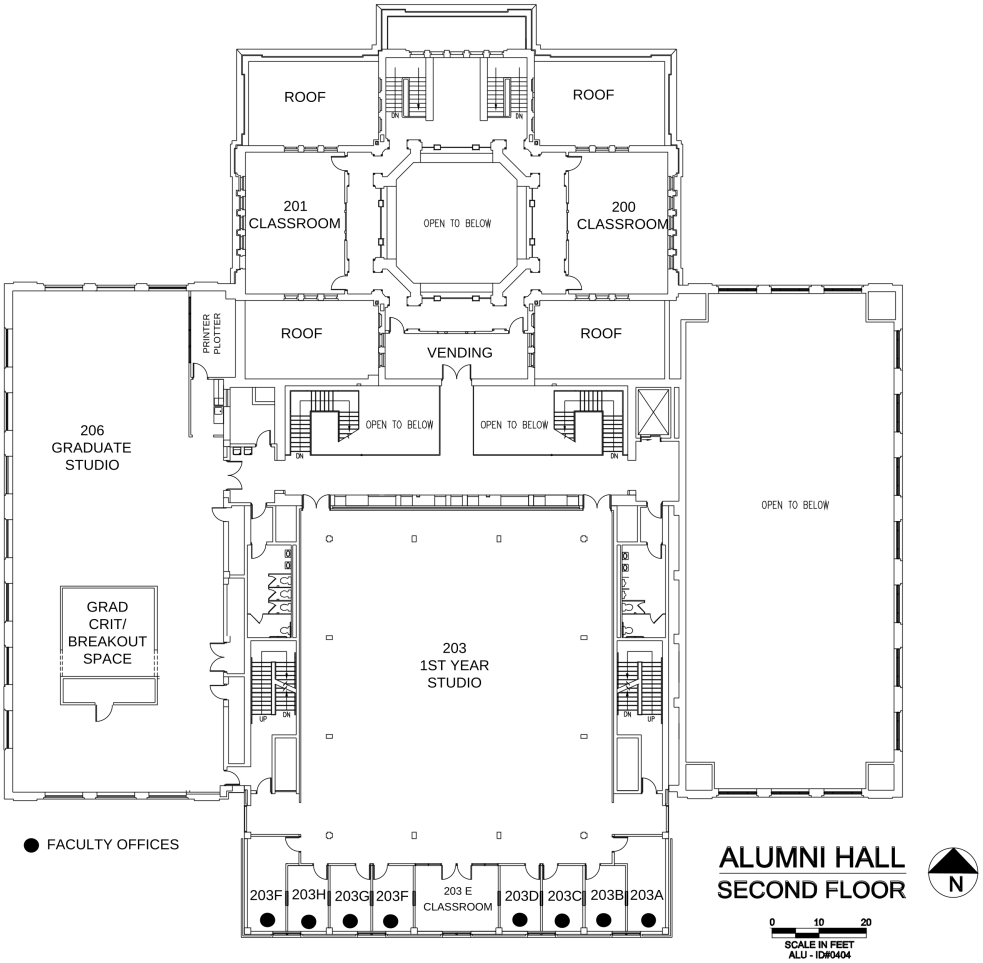
A national search by the university for a design consultant led to the selection of Hammond Beeby & Babka of Chicago. Four other signature Architects, including Michael Graves, Robert Stern, Stanley Tigerman, and Stephen Holl, were considered for the project. In joint venture with The Collaborative Inc., of Toledo, two of whose principals are alumni of the department, Thomas Beeby, produced a scheme for reorganizing circulation in the building, renovating, and refurbishing the existing portions of the structure, and adding 32,000 square feet of new space, to include the Art and Architecture Library as well as instructional and other support spaces.

Construction began in the winter of 1995 and continued through 1996 into the summer of 1997, a full year behind the schedule originally projected. Having been relocated for three years, the department moved back to Alumni Hall in May, with the building structurally complete, but still incomplete electrically and with no new furnishings yet ordered or received.

The final project includes dedicated studios for first-year (86 capacity), second-year (88 capacity), third and fourth-year (96 capacity in three separate spaces) and graduate studio (44 capacity); adequate offices for faculty, programs, graduate teaching assistants, and student organizations; the W. W. Wertz Art and Architecture Library; a material resource library; a solar porch for experimentation with daylighting and solar models; a fully-equipped woodshop with digital fabrication equipment, finishing room, and outdoor building yard; a 92-seat lecture hall; two seminar rooms; three informal conferencing spaces; a securable gallery for traveling

exhibits; a comprehensive dedicated computer environment in which every student station in the building is wired for data connectivity; a plotting facility; and a separate computer lab (see Floorplans).

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GRADUATE
STUDIO
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OPEN TO BELOW
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CRIT/
BREAKOUT
SPACE
203
1ST YEAR
STUDIO
FACULTY OFFICES
203F
203H
203G
203F
203 E
CLASSROOM
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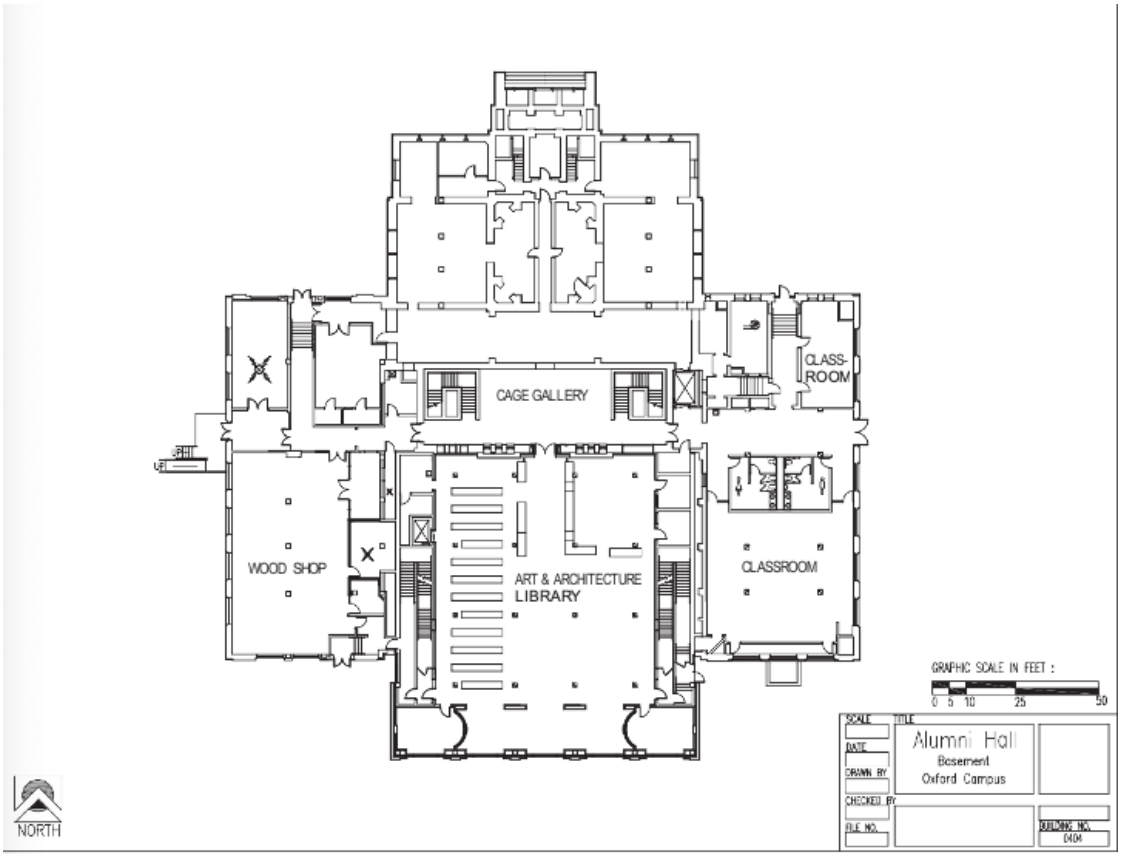

The entire building is air-conditioned and climate-controlled, with a separate power system for computers and 100% wireless internet connectivity. The building is also universally accessible and available to students in the department by keycard access 24 hours a day.

At the completion of the renovation in 1998, all furnishings throughout the building had been replaced, including appointments for the Art and Architecture Library. Reception desks were custom designed by the department and built in the woodshop. Four sets of ornate door pulls, designed by renowned bronze sculptor Albert Paley, were added as part of the "percent for the arts" requirement for Ohio public buildings.

Since about 2000, all students entering the department have been required to purchase a high-end laptop computer and specified software for use during their tenure in the department. This has proven to have a significant and positive impact on our pedagogy. Core software, including the Adobe CS Creative Suite, AutoCad/Revit, and various 3D applications are purchased and owned by students. Students pay a semester technology fee which has allowed us to purchase site licenses for more specialized software applications used in the computer lab or classrooms. Our Computer Lab supports students requiring more specialized software, longer rendering times, and backup computing when their laptop is being serviced.

Most departmental activities take place in Alumni Hall. Resources external to Alumni Hall include the Visual Resources Library, a divisional facility located in the Art Building; the Center for Information Management (CIM Center) in King Library; and miscellaneous computer and fabrication labs across campus. Departmental lectures are offered both in Alumni (Rm 001)

and since Spring 2019, via Zoom. All classes offered by the department, except lecture sections of more than ninety students, are taught in Alumni Hall.

Recent Updates
In 2016, the department received $250,000 from the dean to restore and renovate studio spaces. Funding was used to provide new studio furniture. Prior to this all first year students were required to provide their own drafting chair to accompany tall desks provided by the department. These chairs were used for first- and second-year studio courses only. In the 3rd, 4th and graduate studios, office cubicles were used for studio workspaces and chairs were provided. The renovation included new matching office chairs for all levels and new adjustable and movable office desks for 3rd, 4th and graduate studios. First year desks were adjusted to a lower height to accommodate the new chairs.

In 2018, the department received additional funding to support a renovation of the graduate studio space. Office cubicles were replaced with mobile desk units similar to the undergraduate studios and a new pin-up/exhibition space, dubbed "the Cube" was added as an additional critique space.

We have seen growth in our on-campus student population in the department since 2016 (from 222 in 2016 to 303 in 2022) and have been able to add furniture through varying funding sources to keep up with the needs. The mobile desks allow flexibility between studios to address fluctuating class sizes. There are no current or future renovations planned at this time other than finishing upgrades such as carpet replacement in offices and the main office.

5.6.2 Space to support and encourage didactic and interactive learning, including lecture halls, seminar spaces, small group study rooms, labs, shops, and equipment.

Program Response:
Additional facilities in Alumni Hall includes: the W. W. Wertz Art and Architecture Library; a material resource library located in the lower level of the W.W. Wertz library; a solar porch for experimentation with daylighting and solar models; a fully-equipped woodshop with digital fabrication equipment, finishing room, and outdoor building yard; a 92-seat lecture hall; two seminar rooms; three informal conferencing spaces; a securable gallery for traveling exhibits; a plotting facility; and a separate computer lab (see Floorplans).

5.6.3 Space to support and encourage the full range of faculty roles and responsibilities, including preparation for teaching, research, mentoring, and student advising.

Program Response:
All full-time, tenured and tenure track faculty are given private offices in Alumni Hall. Adjunct Faculty typically share an office space. If an adjunct faculty needs to meet with a student in a private space, there are two faculty conference rooms available for use.

5.6.4 Resources to support all learning formats and pedagogies in use by the program.

Program Response:
During the spring of 2020 with 24 hour's notice, the university moved to online delivery of classes. In preparation for the 2020-2021 academic year, the provost provided additional funding to colleges to address technical in advance of an anticipated academic year of online and hybrid teaching. Faculty in the department were surveyed to assess their tech needs for their classes and were supplied with appropriate tech which could have included ipads, microphones, headsets, etc. Incoming first year-students were on delayed arrival for the first 4 weeks of the academic year. During that time, classes were held either completely online or

hybrid. At the end of the first four weeks, it was decided that the university would move to a complete online format and no first-year students came to campus. We remained online for the entire 2020-2021 calendar year. In the fall of 2021, we returned to in class instruction with most classes conducted simultaneously in online format to assist students with health issues (preventative) or quarantine.

All full-time faculty are given laptop computers for their use. Adjunct faculty are not provided with laptops but if their class requires an iPad, then they are provided an iPad for their use. Full time faculty are encouraged to enhance and improve their understanding of the various software that students use for design. Starting in 2021, faculty were given additional professional development funds if they completed online software training during the summer.

If the program's pedagogy does not require some or all of the above physical resources, the program must describe the effect (if any) that online, off-site, or hybrid formats have on digital and physical resources.

Program Response:
We currently only have a few courses that have moved to an online format permanently: ***Arc 188 Ideas in Architecture*** *is a large lecture course (150-250 students) designed for non-majors. Moving this course online has allowed us to increase the enrollment for the course and free up a valuable large space lecture hall in the university. Arc 188 is a 3 credit general electives course for non-majors that fulfills a Miami Plan requirement, and which counts towards a student's liberal arts requirements. This course was always taught outside of Alumni Hall, so its format does not affect the department's physical or digital resources.*

Arc 4/504F Portfolio *(3 credit hour) has been developed as an e-learning course and was taught online prior to covid.*

Arc 4/505K Vernacular Architecture *(3 credit hours) and one 6 credit hour upper division studio is being taught online for Fall 2022 semester to accommodate a faculty member's health concerns. None of these online courses have any measurable impact on the digital or physical resources in Alumni Hall or the university.*

Additional offsite programs are identified below. The impact on these programs from a resource perspective varies from year to year but have little impact on physical or digital resources. All are optional programs for students.

LUX program
Every fall, a cohort of 10 to 15 3rd and/or 4th year students from both undergraduate majors attend the ARC+ID@MUDEC program in our Luxembourg campus. Students enroll in an interdisciplinary studio (Arc 401L), taught by Luxembourg-based practitioners Ralitza Petit (M. Arch., Princeton; Ph.D., Harvard) and Emmanuel Petit (dip. Arch., ETH Zurich; Ph.D., Princeton), and Architecture Materials and Construction (Arc 417L), taught by another Luxembourg-based practitioner, Stephanie Law (B. Arch, Auburn; M. Arch., Rice), with Oxford faculty participating in the end-of semester reviews. Students as well enroll in a semester-long course that includes a study tour and a course on Intercultural Perspectives (LUX 101L), giving them a 15-credit semester.

The Architecture component provides the students with first-hand exposure to European building practices and attendance at the MUDEC the opportunity to travel throughout the Schengen Zone, as Luxembourg is within easy train travel from major cities such as Amsterdam, Paris, Brussels, Frankfurt, and Berlin. Low-cost airplane flights place it within reach of the rest of the continent. The study tours associated with the semester-long general courses provide week-long focused travel,

and Discovery Tours that are nearly or completely alumni-funded opportunities are organized by the Student Activities Coordinator in Luxembourg to nearby, off-the-beaten track locations. Each tour also provides enriching experiences to grow and learn more about Europe and its culture and history.

Miami Center for Community Engagement Residency Program (MUCCE)
Each fall since 2006 the Center has hosted undergraduate and graduate students from all majors in this immersive, interdisciplinary program. Students live in urban Cincinnati, take an array of courses at the Center, participate in experiential learning through placements in the community, and become familiar with policies and conditions that shape urban centers through direct contact with neighbors, who share their lived experiences. These are experiences that cannot be re-created on campus. The focus is not just research and coursework in an unfamiliar context. Great emphasis is placed upon connecting with community, and self-assessment through journaling, writing, and reflection. This we call the "school of social life".

Student teachers with urban school assignments join the program and find that it's curriculum and their classroom work. Design students work on community-based projects in the design-build studio, linking with community initiatives that include affordable housing production and preservation, equitable development, and consideration of policies that promote a just society. Students are also placed with community-based organizations based upon their expertise and experience, for instance, journalism students have worked with the Streetvibes newspaper, pre-med students at the Crossroads Health Center, marketing students have done branding for local non-profits, and social justice studies majors have worked at the Cincinnati Interfaith Workers' Center.

In 2020, the residency program was cancelled due to covid and in 2021 the studio and seminar was run concurrently with an upper-division studio on campus. We are in the process of restructuring the residency program to address changing needs and limitations

The annual report for the MUCCE is included in the support documents at the end of this report.

5.7 Financial Resources
The program must demonstrate that it has the appropriate institutional support and financial resources to support student learning and achievement during the next term of accreditation.

Program Response:
Description of the institutional process for allocating financial resources to the professional degree program.
Miami University has followed a Responsibility Center Management (RCM) budget model since fiscal year 2014. Academic divisions are "responsibility centers" and all other units are "support centers." Each responsibility center has a revenue budget as well as an expense budget. Under this model, revenue and expenses are tracked at the divisional level to better gauge financial performance and more accurately develop operating budgets. As academic units generate profits, they retain these profits. In the same way, losses directly impact subsequent budgets. The intent of RCM is to integrate financial and academic decision-making at the divisional and departmental levels and also make the budgetary process more transparent.

Under RCM, tuition revenue is allocated to divisions 75% based on the division of instructor and 25% based on the division of students' primary major. A four-year average is used to reduce volatility. Undergraduate scholarships and fee waivers are maintained as university-wide decisions, but graduate fee waivers are managed by divisions and departments. Ohio's state

subsidy is attributed to each division using the State's methodology (course completions, degrees awarded, and at-risk students), and support center and facilities costs are allocated to divisions based on their proportional share of revenue.

Descriptions of the expense and revenue categories over which the program has either control or influence.

The following chart indicated the departmental budget over which the chair has control. The source for the funding is included.

DEPT OF ARC+ID BUDGET		
ACCOUNT NAME	**21/22 BUDGET**	**22/23 BUDGET**
Student Wages (001)	$3,000	$3,000
Travel (001)	$7,360	$7,630
Recruitment Travel (001)	$0	$0
Hosting (001)	$0	$0
Supplies and Materials (001)	$15,000	$15,000
Services (001)	$18,000	$18,000
Telephone (001)	$536	$539
TOTAL (001: Main Account)	**$43,896**	**$44,169**
Grad Recruit (002)	$2,000	$2,000
Exhibits & Critics (004)	$4,738	$4,738
Carry Forward (CF9)	$41,906	$36,856
Academic Challenge (003)	$3,792	$3,792
Student Field Trips (011)	$7,000	$7,000
OTR (022)	$14,025	$15,130
Visiting Critic Fund (3389)	$3,000	$7,800
Program Fee (computer lab, woodshop, student wages for shop) (ARC 721)	$92,374	$16,800
Arc ID Plot Account (4159)	$17,458	$9,016
ARC ID Laser Account (4782)	$3,962	$1,389
Vending (5628)	$1,444	$1,320
ARC Woodshop (ARC711)	$20,475	$9,670
Unrestricted Gifts Account (expenditures mostly associated with hosting/alcohol)	$56,623	$45,494
KEY:		
Annual allocation from the Dean's office - student tuition		
Annual allocations from the Graduate School - student tuition		
Annual allocation from the Provost's Office - student tuition		
Money generated from student swipes		
Externally funded accounts		

**note: Program fees are distributed every semester and are $50/semester per student.*
All Faculty Salaries are controlled by the divisional Dean.

Description of the scholarship, fellowship, and grant funds available for students and faculty.

Each year, the Department of Architecture and Interior Design supports its students with a range of awards and scholarships that celebrate student success, excellence, professionalism, and spirit. These awards provide support for students during their time in the department but also help them identify their strengths to employers once they leave. Our awards and scholarships program are only possible due to the generosity of our alumni and donors whose support helps to open doors for our outstanding students. A full listing of our department annual student scholarship awards can be found here.

Summary of any pending reductions or increases in enrollment and plans for addressing these changes

Miami University must continue to adapt to the same budgetary pressures that have impacted higher education nationally: increasingly competitive applicant pools, reduced state subsidies, fewer international students choosing to study in the Unites States, and higher costs. As a public university in the state of Ohio, we must also contend with demographic changes that mean fewer college-aged students in the state. To address these budget challenges, among Miami's current goals are increasing the size of our incoming undergraduate cohort each year; investing strategically in new graduate programs, focusing on those that will attract fee-paying graduate students; and continuing to recruit out-of-state students. Guidance has not yet been provided to the individual divisions and departments as to new enrollment targets, but at this time we do not anticipate any significant increases in enrollments in the Department of Architecture + Interior Design.

Incoming students to the M. Arch programs have fluctuated over the last several years, primarily due to covid and visa restriction issues for international students. Our typical incoming class size is 12-16, however in Fall of 2022, only two international students of the 12 confirmed students (2 domestic, 10 international) were able to acquire the visas in time for the start of school. Eight of the twelve confirmed students requested deferrals within the two weeks before the semester started.

Summary of any pending reductions or increases in funding and plans for addressing these changes

A key component of the original RCM budget was subvention, essentially a tax that transfers money from profitable units to less profitable units; the College of Creative Arts benefited from this subvention. Beginning in fiscal year 2023, subvention has been removed from the budget model. An additional change to the RCM budget model that has impacted the College of Creative Arts has been a recalculation of how support center costs are allocated to the academic divisions. As enrollments in the College of Creative Arts have grown, so have our support center costs. That said, the College of Creative Arts has maintained steady growth in enrollments and revenue, and the Department of Architecture + Interior Design continues to be revenue positive. We do not anticipate any significant changes in departmental funding.

Summary of any changes in funding models for faculty compensation, instruction, overhead, or facilities since the last visit and plans for addressing these changes

As noted above, some overhead expenses (i.e., university-level support center costs) have increased for the College of Creative Arts since the last accreditation review, but these costs are not passed down to the individual departments. No changes to funding models for faculty compensation, instruction, or facilities have occurred.

Summary of any planned or in-progress institutional development campaigns that include designations for the program (e.g. capital projects or endowments)

The Department of Architecture + Interior Design works closely with the Office of Advancement on targeting fundraising efforts. Alumni events planned this fall are focused on fundraising for our study-abroad programs, and we continue to fundraise for strategic priorities such as our Center for Community Engagement in Over-the-Rhine, our Alumni Traveling Studio, and student scholarships for travel abroad scholarships

In October, Miami is expected to announce a new Billion Dollar fundraising campaign in alignment with departmental and divisional priorities.

NAAB

5.8 Information Resources

The program must demonstrate that all students, faculty, and staff have convenient and equitable access to Architecture literature and information, as well as appropriate visual and digital resources that support professional education in Architecture.

Program Response:

Institutional Context and Administrative Structure of the Library

The W.W. Wertz Art and Architecture Library is a branch of the Miami University Libraries on the main campus of Oxford, Ohio. The library is located within Alumni Hall, home to the Architecture and Interior Design department. Miami University Libraries includes three libraries on the main Oxford campus: Wertz Art and Architecture Library, Amos Music Library, and King Library, which houses all other library collections as well as University Archives and Special Collections and a robust makerspace. In addition, two regional campus libraries, a regional depository (SWORD), and a digital institutional repository also support teaching and scholarship at Miami University.

Miami University Libraries is a founding member of OhioLINK, a consortium of 91 institutions in the state of Ohio. Miami University Libraries also belong to the Online Computer Library Center (OCLC), the Center for Research Libraries (CRL), and the Scholarly Publishing and Academic Resources Coalition (SPARC).

Miami's policies relating to library governance, administration, collections, personnel services, access, facilities, and finances can be found at these locations:
https://www.lib.miamioh.edu/about/organization/accessible-org/
Library Policies: https://libguides.lib.miamioh.edu/policies

Assessment of Collections, Services, Staff, Facilities and Equipment

Collections

Miami's Architecture collection is part of the general collection of the Miami University Library system. The holdings of the library system total over 1,754,225 books, 46,177 media objects, 55,477 serial titles, and 519 research databases. Miami University also provides access to a number of electronic books through various vendors. Ebooks are available through our subscription to Safari E-books, and academic titles are available through our contracts with Ebsco, JSTOR, ProQuest, and Oxford University Press. Many titles through publishers such as Routlege are available through a Demand-Driven Acquisition program, in which thousands of titles are pre-loaded in our catalog and purchased by the library when patrons click on them. Kanopy and Swank streaming video platforms are also available.

In addition to the University Libraries' local collection, students and faculty are able to borrow books and other materials through the statewide consortium, OhioLINK, at no cost. OhioLINK differs from traditional interlibrary loan services in its speed of delivery (4-5 days from time of request) as well as the fact that the nearly 50 million volumes in the OhioLINK collection are visible seamlessly through the University Libraries' homepage. OhioLINK also provides access to over 100 research databases, a multi-publisher electronic journals collection, an e-book collection, and an electronic theses and dissertations collection. Two interlibrary loan services are also available for library users should the resource they need not be available through Miami University or OhioLINK: Iliad, which takes 5-7 business days and GetItNow, which delivers articles within 8 hours.

Subject areas represented in the Art and Architecture library include all Library of Congress "N class" items, which cover visual arts (N), Architecture (NA), sculpture (NB), drawing/design (NC), painting (ND), print media (NE), decorative arts/interior design (NK), and arts theory and practice

(NX). The library also holds all landscape Architecture (SB), building construction (TH), photography (TR), and arts and crafts (TT) titles, as well as titles in other call numbers if the individual book is related to art or Architecture.

Holdings within the Art and Architecture Library include the following:

- *Over 71,958 monographs, 3,243 ebooks, and 1,296 individual print periodicals in the above call number ranges, housed across library locations and regional, off-site storage.*
- *The library holds over 19,357 monographic volumes specifically in the NA (Architecture) call number range.*
- *513 current online periodical subscriptions dedicated to the above call number ranges.*
- *Many online periodical databases and indices including: Avery Index of Architecture Periodicals, Art and Architecture Complete, Art Full Text, Art Index Retrospective, JSTOR, Environment Complete, Oxford Art Online, and ARTbibliographies Modern.*
- *Artstor online image database.*
- *Hardcopy theses written by graduates of Miami's M. Arch program.*
- *A Materials Library run by the Department of Architecture and Interior Design.*

The local collection and resources at the Art and Architecture Library, along with the readily available resources through OhioLINK, are sufficient for all aspects of the Miami University Department of Architecture and Interior Design's teaching and research needs. The Arts and Humanities Librarian works with faculty members in selecting monographs and serials that are appropriate to the department's curriculum and research interests.

The library's historical print collection is especially strong in Western Architectural theory and history and has strong monographic holdings on modern and contemporary Architects. In accordance with recent trends in Architectural practice, the library has actively been collecting titles in fields of green building and sustainable Architecture, as well as in digital processes and new materials. The library has been expanding its holdings of non-Western Architects and Architectural works as well.

<u>Facilities/Equipment</u>
The Art and Architecture Library is open 8am-9pm Monday through Thursday, 8am-5pm Friday, and 1pm-9pm Sunday during the academic year. The main campus library, King, is open from 7am-1am daily during the academic year. Additionally, via computer access, students and faculty have unlimited ability to seArch the library's catalogs, online journals, digital collections, and external catalogs and indexes. These resources can be accessed off-campus through a proxy server 24 hours a day. A reference chat service answered by librarians is also available online from 9am-9pm Monday through Thursday, 9am-5pm Friday, and 1pm-8pm Sunday.

In addition to collections, reference, and instruction services, the library provides access to design software, including Adobe suite and Final Cut Pro that can be checked out remotely for student and faculty use on their personal computers outside the library. The University Libraries offer multiple printing and scanning services, including large-format scanning, 3-D scanning, 11x17 color printing, and 3-D printing. Technology at the Art and Architecture Library includes two Cintiq tablets, iMac and Dell Windows computers equipped with Adobe Creative Suite and AutoCAD, four 12.9" iPad Pros with Procreate, four Apple Pencils, six Wacom Intuos Pro (S) tablets, and five Microsoft Surface Pro 3s. Three study rooms are available for two-hour student or faculty checkout. King Library has additional technology for checkout, like digital cameras and recording equipment, as well as many additional study rooms. King Library's makerspace holds a laser cutter, Carvey CNC machines, Silhouette Cameo cutting machines, a sublimation printer, sewing machines, and embroidery machines.

Funding
While the library as a whole had to make cuts across serials subscriptions due to Covid-19 budget shortfalls, the libraries' participation in OhioLINK and interlibrary loan ensures these materials are still available to students. Funding for books and streaming video remain steady.

Significant problems that affect the operation or services of the libraries, visual resources collections, and other information resource facilities
The library functions smoothly and systematically. No issues or concerns have been raised by the department or University Libraries

(All library information above provided by Stefanie Hilles, Arts and Humanities Librarian)

Department Specific Resources
All full-time faculty in the department of Architecture and Interior Design are provided with a laptop and any software required for their class instruction. Adjunct faculty are not provided with laptops but are provided with an iPad and software if it is required for students in the class. All seminar classrooms are supplied with computers and projection capabilities. During remote teaching in 2020-21 faculty were given additional tech and tech-related equipment to support remote or hybrid teaching including whiteboards, headsets, microphones, iPads and iPad stands.

The department has four large monitors on mobile stands that can be signed out as needed. Large fixed monitors are mounted in the first-year studio and an additional four fixed monitors will be added throughout the building in 2022. During the winter break of 2021, 4 apple computers were stolen from our computer lab, The department replaced the computer in the fall of 2022 with PC computers. All computers are loaded with software including: Windows 10 Enterprise, Adobe CS 2022 (all programs), AutoCAD 2023 (all associated packages), Revit 2023, Formit 2023, Rhino 7, RhinoCAM 12, Lumion, Enscape, and Shapr3D.

Further, the program must demonstrate that all students, faculty, and staff have access to Architecture librarians and visual resource professionals who provide discipline-relevant information services that support teaching and research.

Program Response:
Services
Library instruction is provided in a number of Architecture and interior design courses. The Arts and Humanities Librarian teaches library research skills to Arc 424 (Latin American Architecture), Arc 405 (Housing Case Studies), Arc 406 (Sustainable Design), Arc 101 (Beginning Design Studio), Arc 202 (Architecture Studio), Arc 309 (Furniture Design), Arc 426 (Architecture and Society), and UNV 101 (First-Year Experience Course for Architecture Majors). The librarian also instructs a session of Arc 636 (Design and Research Methods) and meets with students individually throughout the thesis writing process. The majority of instruction sessions are based around a class research assignment and cover skills like topic selection, Boolean and keyword searching, and finding library resources.

The librarian provides individual service in a variety of ways. She meets with students and faculty, often at point of need due to the library's location within the school, and provides reference help through email, phone, and chat, including a personal chat messaging system embedded into the Libraries' homepage. She also maintains libguides on the library's website for student and faculty use. Orientation sessions are held for all new graduate students and are available for all new students and faculty.

Staff

Librarians at Miami University are considered professional staff who, like tenure track faculty, earn continuing contracts based on job performance, service, and scholarship through a review process called LARPS. The Arts and Humanities Librarian, Stefanie Hilles, began her role in 2017. She has a Master's degree in Library and Information Science from Kent State University and a Master's degree in Art History from Case Western Reserve University. She is active in AASL (Association of Architecture School Librarians) and ARLIS/NA (Art Librarians Society of North America), having served on the executive board of the latter from 2018-2020. She also presents at conferences both nationally and internationally and has been published in both Art Libraries Journal and Art Documentation.

In addition to the librarian, the Art and Architecture Library is staffed by two full-time professional staff and a number of student assistants. Full-time staff members at the Art and Architecture Library all have a Bachelor's Degree (preferably in a field related to art, Architecture, or library science) and/or equivalent experience. Position descriptions are kept up to date and staff performance is reviewed annually. All staff members undergo formal training in library policies and procedures.

(All library information above provided by Stefanie Hilles, Arts and Humanities Librarian)

6—Public Information

The NAAB expects accredited degree programs to provide information to the public about accreditation activities and the relationship between the program and the NAAB, admissions and advising, and career information, as well as accurate public information about accredited and non-accredited Architecture programs. The NAAB expects programs to be transparent and accountable in the information provided to students, faculty, and the public. As a result, all NAAB-accredited programs are required to ensure that the following information is posted online and is easily available to the public.

6.1 Statement on NAAB-Accredited Degrees

All institutions offering a NAAB-accredited degree program or any candidacy program must include the exact language found in the NAAB Conditions for Accreditation, 2020 Edition, Appendix 2, in catalogs and promotional media, including the program's website.

Program Response:

A Statement on NAAB-Accredited Degrees can be found on our website.

6.2 Access to NAAB Conditions and Procedures

The program must make the following documents available to all students, faculty, and the public, via the program's website:

a) Conditions for Accreditation, 2020 Edition
b) Conditions for Accreditation in effect at the time of the last visit (2009 or 2014, depending on the date of the last visit)
c) Procedures for Accreditation, 2020 Edition
d) Procedures for Accreditation in effect at the time of the last visit (2012 or 2015, depending on the date of the last visit)

Program Response:

Public information, as required by the NAAB and as listed above, is available on our departmental website and the current and previous conditions and procedure documents can be found on our website here. The NAAB Statement is also available in printed departmental brochures, in the University Bulletin and in the online Bulletin.

6.3 Access to Career Development Information

The program must demonstrate that students and graduates have access to career development and placement services that help them develop, evaluate, and implement career, education, and employment plans.

Program Response:

Additional resources for career development are available to students via our departmental website. Career Development Resources include the Miami University Center for Career Exploration and Success, American Institute of Architects, NCARB resources and publications and Association of Collegiate Schools of Architecture to name a few.

6.4 Public Access to Accreditation Reports and Related Documents

To promote transparency in the process of accreditation in Architecture education, the program must make the following documents available to all students, faculty, and the public, via the program's website:

a) All Interim Progress Reports and narratives of Program Annual Reports submitted since the last team visit
b) All NAAB responses to any Plan to Correct and any NAAB responses to the Program Annual Reports since the last team visit

c) The most recent decision letter from the NAAB
d) The Architecture Program Report submitted for the last visit
e) The final edition of the most recent Visiting Team Report, including attachments and addenda
f) The program's optional response to the Visiting Team Report
g) Plan to Correct (if applicable)
h) NCARB ARE pass rates
i) Statements and/or policies on learning and teaching culture
j) Statements and/or policies on diversity, equity, and inclusion

Program Response:
All relative documents and policies are available on our departmental website and easily accessible to the general public, prospective students and current students. Hard copies are available in the department main office and digital copies are available to faculty via our departmental Canvas site.

6.5 Admissions and Advising

The program must publicly document all policies and procedures that govern the evaluation of applicants for admission to the accredited program. These procedures must include first-time, first-year students as well as transfers from within and outside the institution. This documentation must include the following:

a) Application forms and instructions
b) Admissions requirements; admissions-decisions procedures, including policies and processes for evaluation of transcripts and portfolios (when required); and decisions regarding remediation and advanced standing
c) Forms and a description of the process for evaluating the content of a non-accredited degrees
d) Requirements and forms for applying for financial aid and scholarships
e) Explanation of how student diversity goals affect admission procedures

Program Response:
Application and admission documents to the undergraduate program and graduate program are available on our website. Links to financial aid, scholarships and are included on the site links above.

The Office of Institutional Diversity & Inclusion publishes Data, Reports, and Demographics regarding student demographics and achievements, as well as specific task force goal for the university.

Student diversity is a primary goal of the university, the division and the department. BIPOC students are actively recruited and provided a strong support network for success. The Bridges Program was founded 40 years ago by Black students who wanted a Miami degree to be more accessible to students from diverse backgrounds and to ensure that their experiences here would be rewarding. The Bridges Program is an engaging experience that provides an inside look at Miami University to prospective students. This program invites high-achieving high school seniors from historically underrepresented populations, as well as students who have a commitment to promoting a deeper understanding of and appreciation for diversity, to engage with our current students, faculty, and staff. The program attracts students who represent various diverse identities — racial/ethnic, sexual orientation and gender identity, and socioeconomic.

In addition, The Louis Stokes Alliances for Minority Participation (LSAMP) is an honors program funded by the National Science Foundation. It is named after former Ohio Congressmen Louis Stokes who worked tirelessly to establish the program. Miami LSAMP is a member of the Ohio

LSAMP Alliance that includes 11 Ohio universities and community colleges. The nationally recognized Miami University LSAMP program is a 4-year scholars program with the purpose to significantly increase historically underrepresented minority student recruitment, retention, and attainment of STEM degrees from Miami University, subsequent graduate schools, and future entry into STEM careers. Jointly overseen by faculty and staff in the College of Arts and Science, the College of Engineering and Computing, the Farmer School of Business, and the College of Creative Arts, LSAMP welcomes underrepresented minority students in science, technology, engineering and mathematics (STEM) to participate in its program. Started in the Fall of 2014 with seventeen students, Miami's LSAMP program has significantly grown every year.

Program Features

- *Early Arrival Program (Pre-Fall Semester) for entering first-year students*
- *Academic success coaching & programming and course advising*
- *Tutoring and supplemental instruction in STEM-related course work (math, chemistry, biology)*
- *Mentoring from the LSAMP Program Director, dedicated STEM faculty, and upperclass LSAMP peers*
- *Meetings with and access to CAS, CEC, and CCA Deans and other key leaders in the school*
- *LSAMP-eligible specific First-Year Research Experience (FYRE) class*
- *Participation in Living Learning Community (Stokes Scholars) for first-year LSAMP-eligible scholars*
- *Stipend for active participants each term*
- *Graduate & professional school preparation*
- *Financial support for participating in summer research experiences*
- *Participation in the statewide LSAMP conferences*
- *Internship opportunities and career exploration*
- *Involvement in LSAMP student organization (S.T.E.M)*
- *STEM-related community volunteer opportunities*

Undergraduate students in the Architecture department have been participants in the LSAMP program and a faculty representative from the department sits on the faculty advisory committee.

6.6 Student Financial Information

6.6.1 The program must demonstrate that students have access to current resources and advice for making decisions about financial aid.

Program Response:
The university provides students with extensive resources and financial aid information at the One Stop.

6.6.2 The program must demonstrate that students have access to an initial estimate for all tuition, fees, books, general supplies, and specialized materials that may be required during the full course of study for completing the NAAB-accredited degree program.

Program Response:
University costs of attendance and information regarding financial aid for prospective students is easily available on the admissions portal of the university website.
Our technology requirements for first-year, undergraduate and graduate students is available on our website. An additional list of analog supplies needed for first year students is available on our website. Students routinely leave supplies behind when they graduate. During the summer we gather left behind items that will be useful to students (drawing supplies, file cabinets, drafting tools)

and create a “free store” for incoming students. The store is located in the Cage Gallery space and stays open for the first two weeks of school. Leftover supplies are relocated and used in the summer scholar program for high school students.

We are currently updating the department website to include the additional costs that students might incur such as potential field trip expenses and printing costs. These costs may vary greatly depending on the studio/course. During covid, student printing costs were essentially eliminated as all final projects were delivered electronically. We are still navigating the transition back to face-to-face and with the inclusion of additional large monitors in studios. The library system is actively working with faculty to make all textbooks available as e-books to reduce costs to students.

NAAB

SUPPORTING DOCUMENTS

Significant Student Awards

- *2020 Solar Decathlon Design Competition, Grand Prize Winners Residential Division*
- *2020 Solar Decathlon Design Competition, First Place Attached Housing*
- *2019 Solar Decathlon Design Competition, First Place Elementary School Division*
- *2019 Solar Decathlon Design Competition, Outstanding Undergraduate Achievement, Attached Housing Division*
- *2018 Race to Zero Design Competition, First Place, Small Multi-Family Housing*
- *2018 Race to Zero Design Competition, Second Place, Attached Housing*
- *2017 Race to Zero Design Competition, Second Place Small Multi-family Housing*
- *2022 Robert Bruce Thompson Lighting Fixture Design Competition Citation, Suva Mendoza*
- *2021 Robert Bruce Thompson Lighting Fixture Design Competition Winners*
    - *Emily Pate '22, BA in Architecture, first place ($5,000) for "Eclipse."*
    - *Mollie McNally '22, BA in Architecture, second place ($2,500) for "Tunnel Vision."*
    - *Kari Kruse, '22, M.Arch, Citation for Engineering Achievement ($500) for "Arena."*
    - *Danielle Young '22, BFA in Interior Design, Citation for Innovative Concept ($500) for "Canopy."*
- *Ohio AIA Student Design Awards (student design competition from all five Ohio schools of Architecture)*
    - *2022 Second Place, Aditya Bali*
    - *2021 First Place, Julia Bohlen*
    - *2021 Third Place, Anindita Laz Banti*
    - *2020 First Place, Bin Sayeed Bakhti*
    - *2020 Honorable Mention, Justin Staley, et. al.*
    - *2020 Honorable Mention, Priyanka Ali*

Final Report on 2016 CTE Major Teaching Project to the Miami University Center for Teaching Excellence, June 13, 2022

Contact/ Department

ARC+ID
Mary Ben Bonham and Mary Rogero, Co-Investigators

Project Title:

Infusing 'Net Zero Energy' into the Design Curriculum
Phase 1: The Net Zero Energy Studio

Departments and courses affected:

ARC+ID
John Becker, undergraduate studio faculty (ARC 301/302/401/402C)
Nodas Papadimas, graduate architecture studio faculty (ARC 602)

MME
John Richter, coordinator of senior projects capstone courses
Padmakar Niskode and Ryan Clark, senior project advisors

ART
Dennis Cheatham, director of MFA Experience Design

Project duration

- Pilot year AY2016-2017
- Implementation years 2017-2020
- Ongoing related curriculum improvements 2020+

No. students affected

Year 1

Fall 2016: 3 Architecture, 3 Engineering (undergraduate)

Spring 2017: 4 Architecture, 1 Interior Design, 3 Engineering, (undergraduate); 3 Experience Design (graduate); 12 M. Arch (graduate)

~200 students impacted by ARC+ID department guest lecture by Heapy Engineering and Cage Gallery exhibition by Arch. students

Year 2

Fall 2017: 4 Architecture, 3 Engineering (undergraduate)

Spring 2018: 15 Architecture, 2 Engineering (undergraduate); 12 M. Arch (graduate)

Year 3

Fall 2018: 4 Architecture, 2 Engineering (undergraduate)

Spring 2019: 15 Architecture, 1 Engineering (undergraduate); 11 M. Arch (graduate)

Year 4

Fall 2019: 2 Architecture, 4 Engineering (undergraduate)

Spring 2020: 18 Architecture, 1 Interior Design, 2 Engineering (undergraduate); 11 M. Arch (graduate)

Funding requested/ granted

$2,090

Project Status, Goals and Objectives Met, Impact

Project origins

In an August 2016 strategic planning session, the Architecture + Interior Design department faculty defined a goal to better prepare our students to design energy-efficient, low carbon, net-zero-energy (NZE)[1] buildings. We identified an external competition sponsored by the U.S. Department of Energy (DOE) that we hoped would give us a structured way to meet our goals. The Race to Zero design challenge, later known as the Solar Decathlon design challenge, exceeded our expectations, and we participated in the competitions with growing numbers of undergraduate students over four consecutive years. In a parallel effort, we added a net zero energy module to the graduate architecture studio, aligning some of the resources between the two groups.

Our receipt the CTE Major Project Grant facilitated our pursuit of this goal, and as importantly, the institutional support encouraged us and gave recognition to the effort.

Mary Ben Bonham submitted the proposal to CTE in Fall 2016 with support from other Architecture + Interior design faculty including Mary Rogero, Murali Paranandi, Craig Hinrichs, and Scott Johnston, Art faculty Dennis Cheatham, and John Richter, coordinator of senior projects for Mechanical and Manufacturing Engineering. The proposal defined two key objectives that required funding:

1) Student engagement with visiting experts through student skill-development and design collaboration events, and
2) Faculty development in net-zero energy design and pedagogy through online training.

Use of funds

The proposal granted funding for travel related to student engagement with Heapy Engineering of Dayton ($300) and for online training in net zero energy design for faculty ($1,790). As the project unfolded, we found another source of online training that was free to us through participation in the DOE Race to Zero competition, and ultimately did not use that part of the grant.

Heapy Engineering representatives gave generously of their expertise pro bono - approximately $3,000 of billable hours each year they were engaged. Over the years, additional industry partners from the region contributed their time and knowledge. Other support was provided by the ARC+ID Department chair and the College of Creative Arts dean, who granted Mary Ben Bonham one course release in Year 1 of the project (Spring 2017) so that she could coordinate the project, teach the pilot undergraduate studio with Mary Rogero as an independent study, and pilot the NZE module in the graduate studio.

Project evolution

In the pilot year, Rogero and Bonham recruited the undergraduate architecture students and worked with them to submit a proposal to the DOE Race to Zero competition in Fall 2016. In Spring 2017, as part of an Independent Studio, they guided the architecture students in a brief collaboration with Experience Design students and a full-semester collaboration with MME senior project students. Using many of the same resources, Rogero and Bonham developed and piloted a NZE module in the ARC 602 graduate studio. Bonham was the point of contact for MME faculty and students and Heapy Engineering. She led students in the use of the energy analysis tool Sefaira, PVwatts, and methods to study whole-building performance and the role of the building envelope in daylighting and energy use reduction. Rogero led students in areas of building design, enclosure detailing, and Passive House low energy design methods. The pilot year culminated in an exciting win by the Race to Zero studio in Golden, Colorado on the campus of the National Renewable Energy Lab.

In subsequent years, we scaled up the project to reach more students. With the addition of John Becker as lead studio faculty for an upper-level undergraduate architecture studio, we were able to field two teams in the DOE competitions. Participation began in the Fall semester each year, when Bonham and Rogero cotaught a 3-credit independent study course (ARC 377/477) wherein several students did preliminary training in building science and created proposals to enter the competition. The project continued in the following Spring semester, with a larger group of students in a 6-credit studio (ARC 301/302/401/402C) taught by Becker. Bonham and Rogero participated as advisors to the studio course, regularly meeting with student teams in topics related to their expertise. Bonham continued as the primary liaison with Heapy Engineering, MME students and implemented the NZE module in the graduate architecture studio (ARC 602) taught by Nodas Papadimas.

Outcomes

Our participation in the U.S. Department of Energy Race to Zero/Solar Decathlon competition supports departmental goals for our students to be leaders in designing buildings to reduce energy and carbon impacts, to collaborate among disciplines, and to interact with schools and professionals from around the world. Our teams won top prizes in each of the four years that we participated. The winning projects are published on the competition websites:

2019-2020	1st place in Attached Housing (with the Grand Jury Award for the residential division); Best Poster by the Mixed-use Multifamily team. The final competition presentation was held virtually due to the pandemic.
2018-2019	1st place in Elementary School; Outstanding Undergraduate Team in Attached Housing
2017-2018	1st place in Small Multifamily; 2nd place in Attached Housing
2016-2017	2nd place in Small Multifamily

The project has made huge strides in our goal to transform our curriculum and has greatly enhanced the knowledge and expertise of the faculty members involved. We reluctantly decided to pause participation in the Solar Decathlon competition due to other departmental needs (for example, Bonham and Rogero began preparing for external program accreditations). The pandemic further disrupted our faculty's capacity to resume the year-long effort required for our undergraduates to participate in the competition.

Fortunately, the net-zero-energy module continues in the graduate studio after only one semester's pause. Our next cycle of external accreditation by NAAB in Spring 2023 presents an opportunity for external feedback on this aspect of our curriculum.

Future Phases

We feel that we have succeeded in our Phase 1 goal of "*Infusing 'Net Zero Energy' into the Design Curriculum".* The undergraduate competition studio format and the graduate studio module have proven to be excellent vehicles for learning about NZE and the interdisciplinary collaborations which must occur for successful results in practice. Our next steps will be to examine how to more consistently offer the undergraduate experience given the realities of time and staffing constraints. We furthermore aim to instigate additional phases to address other areas of the curriculum.

This project addresses our responsibility to our shared global future. Solving the global problems of energy resource depletion and environmental degradation requires a collaborative approach and the courage to set a higher standard than previously achieved. The NZE studio project is the first phase in what will be a long and continued effort by our departments to infuse net zero energy know-how into the design curriculum.

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[1] A Zero Energy Building is "an energy-efficient building where, on a source energy basis, the actual annual delivered energy is less than or equal to the on-site renewable exported energy." – The U.S. Department of Energy, www.energy.gov/eere/buildings/

MIAMI UNIVERSITY'S

CENTER FOR COMMUNITY ENGAGEMENT

IN OVER-THE-RHINE

1300 VINE STREET, CINCINNATI, OH 45202

2022 **ANNUAL REPORT**

As the fall semester begins, a note of gratitude for your continued support of the Miami University Center for Community Engagement and its various initiatives.

Here is an overview of our continued progress during the 2021-22 fiscal year:

In April, we celebrated the 20th Anniversary of the Center for Community Engagement with a week of in-person and online events. These were both retrospective and propulsive— looking at our many successes as a university center that is led by the community (we're finding that this model is still ahead of its time). With the assistance of Miami University Alumni Relations, we were able to produce and capture these discussions:

https://docs.google.com/presentation/d/1QbeVClrXCvKBvgon4nnuiq28S1fSR18l6K4ySLPS4WA/edit?usp=sharing

(If you scroll and look to the right of the schedule events, and click on each webinar, it will take you to the recorded session).

We are continuing to work with the Miami University Urban Cohort, Miami University's Development team, and Alumni Relations office to strategize for the next decades of the Center for Community Engagement.

CAC opening, May 2022

In April 2021, we co-produced *Worktable* with the CAC, a performance-art piece by Berlin-based artist Kate McIntosh in our Center in Over-the-Rhine. As a follow-up, an installation by our Storefronts troupe of community artists was accepted to the *Artist Run Spaces* exhibit at the CAC, which is displayed on the second floor of the museum through September 11:

https://www.contemporaryartscenter.org/experience/exhibitions/2022/05/artist-run-spaces#:~:text=Co%2Dorganized%20by%20the%20CAC,organizations%2C%20are%20timely%20and%20important.

Our installation in this exhibit, entitled *People Moving,* is the result of extensive collaboration between Miami University students, ARC +ID faculty Jeff Kruth and Elisabeth Keslacy, and our community partners. We researched the archives of the *Over-the-Rhine Peoples' Movement,* solicited items and images from the community, and worked with facilitator Mary Clare Rietz and community artists Key Beck, Janet Albright Captain, June Alexander, Jeremy Neff, and Elisabeth Burnside to create the installation. This was a venture that took months of research, preparation, and strategizing. The resulting installation has been well received by the CAC and the community. Given its portability, we'll install it in the Alumni Hall Cage Gallery on Miami's Oxford Campus from September 16- October 7, 2022. It will be installed the Center for Community Engagement at 1300 Vine Street, Cincinnati for the BLINK festival October 13-16, 2022.

Our *Residency Program* resumed in the fall of 2021, with Anna Page, Shannon Sullivan, and Holly Berrens from EDT (student teaching) and Jackson Barngrover, Alyssa Fernbach, Lydia Noll, Kayla Skurski and Ben Kollman from architecture. Their reflections on the experience can be found here:

https://docs.google.com/presentation/d/e/2PACX-1vQc2W999_VAq6t0V3B68v86QxDDVtGkRHmsj-2tGMnWD0bXMXWjt8K_YeLHRD_AS2NSL48wUNUGQTKV/pub?start=true&loop=true&delayms=60000

As a semester thematic, we investigated the notion of *encounter* as social-practice artist Ted Purves frames it:

> "…the preoccupation of social practice is actually found in inhabiting, and even producing, a space of encounter. The space of encounter, runs perhaps perpendicular, and perhaps parallel, to expression, and at its core the interest is not just in what the self experiences, but how the self's experience is modified, or even overtaken, by the experience or presence of another."
>
> --Ted Purves, West Coast Offset editorial, Spring 2016

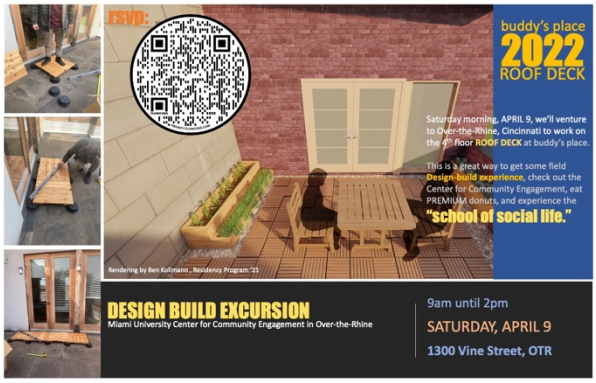
As part of our on-going *Storefronts* community arts campaign for a community-lead redesign and re-occupation of *Imagination Alley* park at 1317 Vine, we collaborated with Miami University Performing Arts Series and Over-the-Rhine Community Housing (OTRCH) to stage a listening party with Mwenso and the Shakes for adjacent residents in the park October 2022.

Residency Program students strategized and collaborated with community members, including the Storefronts team, Northern Kentucky University students under the guidance of Professor Chris Wilkey, and Third Space Action Lab from Cleveland, OH: https://3rdspaceactionlab.co/

Adding to our portfolio of DesignBuild work in Over-the-Rhine (which now includes over 25 completed projects for community benefit), Residency Program architecture

majors designed and built a new roof deck at *buddy's place,* an affordable housing site at 1300 Vine. The roof deck has commanding views of the neighborhood from its fourth-floor perch, adjacent to the building manager's office that the DesignBuild studio completed a decade ago.

Students coordinated with building managers and residents, worked with suppliers, and constructed the deck over the repaired roof. Additional build excursions with Miami architecture students were held on weekends in the spring, and more components will be built this fall to complete the project.



In a combined Fall 2022 studio with Oxford-based students, Residency Program architecture students also redesigned the Over-the-Rhine Community Housing Maintenance Facility at 1517 Pleasant St.

This site currently houses OTRCH's maintenance team and their equipment, as well as the important records, donated items, and supplies for the affordable housing provider. It's an organization hub, critical to their mission and efficacy. Students proposed various improvements to the facility—from storage rack systems to amenities and training spaces for workers, to a new archives and record storage area to preserve significant items from decades of housing advocacy. Student community design initiatives are often used to prime the pump for realized projects: The new OTRCH Service Center opened in 2020 at north end of Washington Park, and it germinated in a 2013 proposal by Miami architecture students.

The Center for Community Engagement continues to be a preferred site for community gatherings and organizational meetings, including:

- Architecture Foundation of Cincinnati's *Design Lab* Exhibit Week, featuring K-8 design work. https://www.architecturecincy.org/programs/design-lab/ May 7-14, 2022
- Greater Cincinnati Coalition for the Homeless educational events, typically for high school and college-aged students.
- Greater Cincinnati Coalition for the Homeless *Streetvibes* Newspaper annual distributor banquet, December 2021.
- Over-the-Rhine Community Housing (OTRCH) tenant meetings.
- Preservation of Affordable Housing (POAH), a national non-profit housing provider with regional presence; both resident meetings and staff coordination retreats, with *Design Impact*.
- 3CDC, the non-profit neighborhood redevelopment community design corporation for a neighborhood organization meeting, March 2022.
- National Network for Educational Renewal (NNER) conference. Attendees visited the Center for presentation about our Residency Program and the Urban Cohort. October 2021.

Increasingly, the Center for Community Engagement is a site for Miami University retreats and gatherings, with the following recent events:

- Annual auditions for short films for student production with Associate Professor David Scholle, Media and Communication, College of Arts and Science, Spring 2022.
- Annual Retreat for College of Creative Arts, August 2022.
- Annual Retreat for Department of ARC + ID, College of Creative Arts, August 2022.
- Renewed partnership and coordination meetings with Miami University Regionals eCampus, with programming anticipated at the Center, Fall 2022.
- Miami University Foundation Board reception, with presentations by Dean Liz Mullenix CCA and Dean Jason Lane, EHS. February 2002.

As always, thanks to our community liaison Bonnie Neumeier for the extensive work done to provide a space for students and faculty in Over-the-Rhine. Also, we are grateful to be hosted by our community partners OTRCH, Peaslee Neighborhood Center, Greater Cincinnati Coalition for the Homeless, and the Contact Center.

While many of the residents of Over-the-Rhine take us in as neighbors and collaborators, we are especially grateful for *buddy's place* resident Tony Drummond, who worked with our *Storefronts* group and was an astute advisor on student projects. Tony was an ambassador on Vine Street, and "unofficially managed" the *buddy's place* parking lot, often helping to keep an eye on our Center and our work truck. His passing on the final day of the Fall 2021 semester was especially difficult.

We lost Earl Hunt last year. Mr. Earl lived next to the Miami student housing on Race Street. He was always out front to share stories, to greet passers-by, and to watch out for our Residency Students. He was a mentor and an anchor and a magnificent, quiet presence, and we will miss him greatly.

Our model of collaborative community engagement requires forging deep relationships in this neighborhood, and it gives students and faculty place for a stronger understanding of the factors shaping urban environments. Thanks to our community and university partners as they continue to sustain our groundbreaking work.

With gratitude,

John Blake, AIA, NCARB
Cincinnati Professor of Community Engagement

2021 FALL RESIDENCY PROGRAM student reflections

MIAMI UNIVERSITY CENTER FOR COMMUNITY ENGAGEMENT • 1300 VINE STREET • CINCINNATI, OHIO

LYDIA NOLL (ARC)

This experience has been the most impactful one of my life, to say the least. It has been the most overwhelming one as well. When first coming here, the number of stories and hardships I heard about was almost unbearable. I came home every night with an incredible feeling of rage and anger. I didn't know how so many people could suffer and still be looked over and walked over. I wanted to help in some way, any way that I could, but I never knew where to turn or how to do it.

But I have a starting point now. Before the Residency Program, I had no idea what my future looked like or where I would end up in my professional career. I never felt like I had a passion, nor anything I felt fulfilled doing. Throughout my time here, I have only learned more and more about myself. I am so much more confident in myself, my future, and the world around me.

My experiences within my courses are what influenced me the most. Firstly, in our course 'Power, Policy, and Service', taught by Jenn Summers and Pat Youngblood, we were introduced each week to community members who shared their personal experiences with us about different issues and policies including but not limited to: housing, labor, childcare and caregiving, women's rights, race, and education. Throughout each of these dialogues, an overwhelming sense of emotion ran through my body, hearing the hardships and difficult experiences each person has gone through. It has opened my eyes to our unjust system, and how it has and will continue to affect such a large number of individuals, especially those who are low-income. These interactions have taught me to listen with an open heart and an open mind.

In my studio course, facilitated by John Blake, we students worked with our community partner Over-the-Rhine Community Housing (OTRCH) for a semester-long project redesigning their maintenance warehouse. We started by interviewing each staff member who works in the building to get a clear and direct depiction of what they wanted within their space. In my past four years at Miami University, I had never been able to start a design project that offered such a deep and rich connection with the community and people who would be using the space. Design felt so much simpler after this. Being able to hear from tenants personally gave me the insight and ability to effectively and efficiently design, but not *for* the residents, but *by* the residents. And when the end came in sight, I felt proud and accomplished in what I had created, a feeling that I had never felt within design.

In another course 'American Cities Since the 1940s', taught by Jeff Kruth, I learned how to research communities and movements in a correct and respectful way. This felt incredibly important to me because of the rising tensions around how our nation's history has and is being told in education. It is vital to share, teach, and learn about history as a fact, not how one person decides to describe it. People of color and their history have been continuously ignored, creating an entirely different and wrong narrative for which their stories are told, and things need to change. During this course, we worked in groups

to dive deeper into the histories and narratives of different movements around Over-the-Rhine. Ours was the Peaslee Neighborhood Center. The story about this space was incredibly motivating and eye-opening. A women-led movement worked in so many creative ways to take back their neighborhood school and turn it into something the community could use as a resource. Their story and drive inspire me not only to fight for my community spaces but to dive deeper into my community's history and educate myself on the efforts and experiences that took place in a space.

With my future career, I have never felt more inspired and confident in the direction I need to take. I am currently searching for jobs within the affordable housing industry. I can no longer sit back and waste my power, privilege, and time. I need to be helping others for the greater good. As a result of this experience, I am taking with me an open heart, a better understanding of the world, kindness, empathy, and power. I have the power to help. I have the power to push others' voices to the front lines. I have the power to push others above me. I have the power to create change for a more equitable system. And I will never forget that.

JAX BARNGROVER (ARC)

My experience in Over-the-Rhine has been nothing short of life-changing. Growing up just outside downtown Cincinnati, I often visited Over-the-Rhine. I thought I knew the area well. After one week of being immersed in this cohort I quickly realized this was far from the truth. I learned that you don't know a city at all until you get to know the people who call it home. You don't know someone's home until you learn about their history tied that home. You can't fully appreciate a city until you learn to respect the history of the people who have been there for generations. Within the first week of moving to the community, I realized I needed to stop and listen to everything and everyone around me. Absorb as much of the history around me and walk through the streets with the respect a guest would have walking through your home.

Becoming familiar with the community and the residents was one of the first things we were told to do. This was a daunting task to ask an outsider attempting to come into a new community. A simple "Hi, how is your day?" quickly showed me how silly I was to be nervous. Stopping to have a simple meaningful conversation to strangers who quickly grew to be my friends became so easy.

I will never forget walking home from class to see our neighbor, Reggie, sitting outside on the stoop with his friends, greeting us with the biggest smile and shouting to us, "WHATS UP, COLLEGE!?" Often times he would call us over and engage us in whatever debate he would be having at the time with his friends. He even watched out for us when we would forget to lock up our doors, providing us with an extra sense of security and even more so, making us feel welcome.

Feeling this welcomed to the community only motivated my peers and I more in our studies. We wanted our projects and our time in the community to

mean something. During our residency, 3CDC had just finished up their renovations on Imagination Alley. Prior to 3CDC's renovations, Imagination Alley was a community gathering space for those who lived in apartment buildings in the area. After the renovations the community members felt unwelcome. Few of their expressed wants and needs for the park were reflected in the new renovation. The community felt ignored and therefore they felt unwelcome. This had already happened in Over-the-Rhine in areas like Ziegler Park and Washington Park. The community was feeling like their home was being taken away from them. We wanted to organize an event for the residents of Over-the-Rhine, to reclaim the space and make them feel like it was theirs again. Our intent was to keep it small and intimate. We invited the band "Mwenso & The Shakes" to come and join our community. They didn't perform but instead interacted with the community members. They played music and danced and allowed everyone to come up to the mic and sing. It was so amazing to see people fill the space again and feel comfortable in their home.

We wanted to keep the residents engaged in Imagination Alley. We wanted to help them permanently reclaim the space by engaging the kids in the community. We started by recruiting the help of Tony Drummond, a resident of *buddy's place* and a beloved member of the community. We began bouncing ideas off of him asking what the residents were saying about the space and what they wanted to see happen. He took our ideas and helped us connect with residents. Later in the month we had a "hopscotch-like" installment as a test run on Halloween. Tony, being the generous man he was, offered to sit by the installment and pass out candy we had packaged for the kids. He was able to share so much with us and he was the reason we had so much success with our events.

My semester living in Over-the-Rhine allowed me to build so many new relationships with a community I grew up being so close to. I will never forget my walks with my peers to the Peaslee Neighborhood Center to see Jennifer Summers every Thursday morning. Or our midday coffee runs to 1215, stopping to talk to Joe Bailey about his new artwork. Or working in buddy's place and hearing James Browns familiar voice pop in to ask if we need a StreetVibes newspaper. When you open your mind and try to see things through an open lens, you rediscover the familiar in a way that you never thought was possible

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ANNA PAGE (EDT)

Being part of the Residency Program has been an incredibly impactful experience, both with my student teaching and just being in the community. Going into this experience, I was very on-edge and was constantly worried about where I was and what I needed to do next. The day that I moved in I was really stressed out about everything that needed to be done before I started student teaching and I was so in my head that when our neighbors said hello to my parents and I, I didn't say hello back. This experience has taught me how to live in the

moment, or, at the very least, to enjoy the community around me. I've always felt really bad about not saying hello to our neighbors that first night. But every day after that I absolutely loved seeing them outside on a warm day and being able to talk to them when I was getting home from school. It always felt like an informal "welcome home".

In our very first journaling session I wrote about how there were a lot of biases within myself that I needed to address while being in the city. I think that one of the biggest things that I realized while being a member of the Residency Program was just how much I have internalized that idea of urban spaces being dangerous. I have never been one to casually start a conversation with a stranger, but in the past 4 months I've probably had more conversations with strangers than in my whole life. With everything you hear in the news, it's easy to forget that people are good, kind, and friendly. I've absolutely loved talking with people living in the community, whether it be waiting for the streetcar or even just in passing as I'm walking to my car in the morning. Some of my favorite days were when I would be walking back to the apartment after school and Ron, one of the community members, would be sitting on the stoop by Holtman's. Donuts. He was always just fun to talk to and always made me smile. One of those days he sang "You are so beautiful" as I was walking down the street and it's probably one of my favorite memories. I think that my biggest regret is that I never asked the name of the woman who is often outside of Holtman's who uses a wheelchair. She was also there many days when I was coming home from school and she was always just so kind and delightful to talk to. I wish that I would have stayed and talked with her more instead of just rushing home.

Being a student teacher at Walnut Hills and living in Over-the-Rhine were two experiences that were contradictory to each other, but I learned a lot about the inequity in public education. Walnut Hills is a very privileged school that, despite being a magnet school, is not reflective of the Cincinnati Public Schools student population. Sometimes as I was going through my day, it was easy to forget the privileges at my school, so it was extremely beneficial to have Shannon and Holly (Berens) to debrief with after school and help me recognize how unequal schools are in CPS. I've been thinking a lot about what I can do to help schools be more equitable. How can I use my privilege to give the same educational opportunities that my students have to other students? I struggle a lot with the idea of wanting to teach in a high needs school because I can use my privilege to get educational opportunities for my students, but is having another white woman as a teacher really going to help them? I feel as though I am educated about the inequity and injustice in schools and want to do what is best for all students, but what if I end up doing more harm than good? I just don't know what the answer is.

With all of that being said, I have to remember the role that intersectionality plays in my students' lives. Students at my school are going through a lot and are having a difficult time readjusting to life after quarantine. My students are struggling a lot with their mental health,

which obviously affects how they behave at school. During my student teaching experience, I've learned that I want to be a teacher who is empathetic and understanding above all else. Electron configurations are only so important to life—but knowing that you have a support system at school and people in your life who are willing to give you love and grace will go a long way, especially for teenagers. It's a fine line to walk between being an authority figure who is required to teach students about science and an empathetic teacher who knows how much students go through, but it's one that I'm going to learn to balance. Teaching science is important but making sure my students feel safe and cared for is even more important to me.

BEN KOLLMANN (ARC)

I remember hearing about this program and being particularly excited for the design-build aspect of what we would be doing down in Over-the-Rhine. The rest of the program wasn't on my mind at that moment, I just wanted to see our design work come to life. However, while the design-build was an important part of the program for me, it made up a small portion of everything that I ended up taking away.

I come from a suburb in Cincinnati that is predominantly white. Going to Miami, it felt like I was going to a larger version of my high school. Circles remained tight and diversity was few and far. Before coming down for the semester, I had heard so many stereotypes about the community, people would tell me "it's an up-and-coming area" or "be careful, there's a lot of crime in that neighborhood", yet those were not my experiences when I arrived here.

Moving down to Over-the-Rhine for the semester, I was exposed to a way of living that was totally foreign to me. I had never lived in a city before, my neighbors were always white, and walking anywhere would have taken all day. Down in Over-the-Rhine it's a whole different experience in terms of living. People are always out on the street having conversations or enjoying the day. I saw no malicious intentions, only protection, and many people are happy to be your friend and neighbor. The interactions that I had and witnessed within the community hold so much power and meaning. I learned what it means to listen, speak up, and have confidence in what I believe in. Having conversations with residents and speaking my mind helped me grow in my understanding of who I am.

While I was wary of it at first, the writing circle we went to every Wednesday night has pushed me to use my voice and express my thoughts and emotions to those around me. I grew to enjoy using the writing circle as a way to put forth my thoughts and feelings each week, leaving every time with a feeling of relief and rejuvenation.

The disparity that is going on within the neighborhood of Over-the-Rhine is shocking to witness and is something I wouldn't have fully recognized had I not been a part of this program. A whole group of people, longtime residents in this community, have been pushed aside to make way for a tourist economy. The people

who live here deserve to have their voices heard and this is something that we personally witnessed at the ribbon cutting ceremony in Imagination Alley in September. My classes and the community events that I have been a part of have taught the importance of a public space in a neighborhood and educational resources for residents.

Being able to listen and speak to residents and community organizations first-hand helped open my mind to new perspectives on many issues. I grew to understand my privilege and how fortunate I am to have access to a good education and a supportive family. This program and the conversations we had throughout it put those things into perspective for me.

I will never forget this semester and the influence it has had on my perspective of the world. I have learned the value of a community and how important it is to respect the culture and residents of a place. I will miss waking up every morning to a view of Music Hall out my window, my bike rides down Race St, the friendliness of Reggie every time I see him, seeing a new art piece by Joe Bailey every time I walk into 1215 Coffee, the morning visits from James Brown at the Center, John's daily greeting of "thank you for coming to class", and Bonnie's cheerful laugh and love of sunflowers. This program and the people I've met will forever live in my heart and I am truly grateful for the time that I've had here.

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HOLLY BERRENS (EDT)

> "Your job is not to judge. Your job is not to figure out if someone deserves something. Your job is to lift the fallen, to restore the broken, and to heal the hurting."
>
> -Joel Osteen

This was a quote that was said to us on the Residency Program cohort's visit to the Center for Respite Care. This quote stuck with me the entirety of this semester in Over-the-Rhine as I was learning about what has happened in Over-the-Rhine and the different ways we can help a person by listening to them and not by judging and determining if they deserve it. This quote also impacted my teaching. My job as a teacher is to help these children further their education and grow as a person. I am not to judge any of my students based on their home situations or their behavior in class and determine if they deserve to learn because every child, every person deserves a quality education and a place where they feel safe and are able to grow.

I have lived my entire life in Cincinnati, only 15 minutes away from Over-the-Rhine where I am living now. For the past 10 years, my dad has worked in Over-the-Rhine at Crossroad Health Center and I would come down to visit him at work or volunteer/work at the health center. I always loved when I got to come down to Over-the-Rhine and walk around further than just the block around where my dad worked because I loved seeing all of the murals and graffiti artworks on the buildings and I

loved seeing the people all sitting out on their front steps talking to each other. Being able to come and live in Over-the-Rhine and be a part of this Residency Program has only deepened my love for this neighborhood. I have been able to learn more about the whole history of Cincinnati and Over-the-Rhine, both the good and the bad parts. I specifically really enjoyed going on the learning walk in August learning about the neighborhood and history south of Liberty St. I learned a lot about gentrification, redlining, and housing policies that affect homelessness through this learning walk and Jeff Kruth's ARC 427 class about the American cities. I have also been able to see and understand the culture and see that this neighborhood is one big community where everybody knows each other and will greet everybody whether they know them or not. I have loved being able to come out of my shell and talk to or greet the people sitting on their stoops or just as I am walking by. One of my favorite parts of my morning walk to school, was stopping and talking to the man with the Lakers hat at the top of Race Street who sat in the same window ledge every morning. Seeing him and talking to him always brought a smile to both of our faces. I would find myself always looking further down the street to see if he was there that morning until one day he was not there anymore. I talked to one of his friends who I would see him talking to some mornings and he told me that he thought he was sick and was in the hospital. After that week, I never saw him there or in the city and I changed my walking path because it made me sad walking past the window ledge and not seeing him there in the morning to talk to.

This program has really helped my time student teaching in this neighborhood to be able to better support the students. I have been able to create deeper and meaningful connections and memories with my students. While I have been living down in the community, I have seen some of my students as they are walking to-and-from school, to the park, or at the stores. They were always so excited to see me and learn that I live near them. At school the next day, they are always quick to run up and tell me that they saw me and tell their friends that they saw me. I also loved seeing the surprise in their eyes when I told them that I live by Washington Park, and they would get excited because that is right where they live too.

Being placed at Rothenberg in my kindergarten classroom I have been exposed to a lot of happy, sad, and scary situations. It is always so nice to see the joy and laughter in the students' face and smiles when I understand a reference to a song or show that they like. These students are always so full of love and are constantly showing myself and my cooperating teacher that love, as well as showing it to the other students. They love to give others hugs throughout the day just because or if they think that student or teacher needs a hug. As soon as someone drops their pencil pouch and it spills everywhere, there are always five or smore students there trying to help the student pick up everything that they dropped. I have seen and heard some of the many sad stories about my students

homelife and how that situation affects their behavior at school. There are students living in foster homes, a student whose father is in prison, a student whose stepfather treats her different than her other siblings simply because she is not his biological child, a student who lost a grandfather who was one of his primary guardians who he lived with, a child who has suffered with PTSD for years and is only five years old. Some of these children have gone through trauma that no five-year-old should have to have dealt with. I have seen the fear in my students' face when one of their classmates gets mad or upset and begins flipping desks and throwing chairs and other objects around the room. All of these many situations the good and the bad have helped me to learn and show empathy and understanding to these students to help them calm down and smile again and offer a hug when needed. Being placed in the Cincinnati Public School District these past two semesters has impacted my future career as a teacher and placed a desire in me to stay in this district when I get a job and continue to work with these students. Each student I have had in my class or interacted with has a place in my heart and make me want to stay in this district and teach these students and help them continue to grow and develop.

KAYLA SKURSKI (ARC)

> "Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts. Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime." -Mark Twain

My mother displays this quote in our dining room. It is something I have come to make my mantra and its meaning is ever-more apparent going through this Residency Program. The more I involved myself in this community and learned about Over-the-Rhine's rich culture the more I wanted to listen and admire it. The vast majority of community members here have experienced a multitude of hardships. It's their persistence that I admire. No matter what comes their way, at the end of the day their strength is in each other. One thing I have come to recognize is the community's friendliness. The suburbs now feel cold and reclusive. Almost every time I pass a stranger on the street I get a "hi" or "good morning" at least, if not a whole conversation. This is surprisingly rare. Normally, you bow your head down low, avoid eye contact, and don't peep a word. It may be a small detail, but it can mean the world to others. I for one can say it made my day a few times when I was down. If I were to give a piece of advice to future Residency Program participants I'd say, "Don't be afraid to start the conversation, you will most likely be welcomed with open arms". Some of my most impactful experiences here did

not occur in the classroom but with residents. You learn the most when you listen.

We were told as freshmen at Miami University of the power we hold as architects. We guide the way people connect with each other through the spaces we design. Holding that power as a designer creates endless possibilities. One of the topics I decided to delve into this semester was preventative architecture within Over-the-Rhine. I truly believe that people's actions are impacted and guided by their environment. Instead of creating a place of connection and growth, recent redevelopment tends to prevent it. Something as simple as putting up a pointy railing so individuals cannot sit and rest, or preventing people from using public spaces if they don't pay a fee of some sort to enter the space, on installing an extra plain railing placed in the middle of a park bench, deterring people from laying down or being close with one another-as an aspiring architect these moves seem ridiculous. Why would I prevent interactions amongst users of the space? With little public spaces left, I think they should welcome all.

My experience as a student in this Residency Program has given me new light and guidance in where I see myself within the profession. I want my effort and work to mean something. I no longer want to spend my time as an architect drafting my life away. The projects I'm interested in should give back to the space. I'd like the typical design process to change as well. Your typical firm designs *for you* while I'd like to design *with you*. It would benefit both parties. I could have a successful design outcome while the community has a say in what ways and how the design affects their space. This seems like common sense, but it is a step that is often overlooked in the design process. Though it shouldn't be optional—it should be one of the most important aspects.

One of the biggest takeaways from this experience would be my new sense of self-awareness. I now know in what ways I am privileged and have been biased. Though I'm comfortable with being uncomfortable, this heightened awareness has helped me become a better ally. I understand the importance of being an anti-racist. Real change happens when we disrupt the "normal". It's not okay to degrade others and speak evil, I now have the confidence to call these individuals out. Whether it be an injustice I see or hear, I will choose what is right and fight for justice.

ALYSSA FERNBACH (ARC)

I didn't learn what I thought I was going to learn in this program, I learned so much more. In this program I learned about the hard work it takes to fight for a community, privilege of people displacing the community and housing disparities created by the gentrification in Over-the-Rhine. The media has also informed my opinion of Over-the-Rhine—and boy was it wrong. I was led to believe that the progress in Over-the-Rhine was having a positive impact on an underserved community and that 3CDC was doing great things by building things like

Washington Park, when really it's all part of the tourist attraction.

While immersed in this unique opportunity I met some wonderful people; Delesa, Pat, Dorothy, Georgia, George, Mark, and the most impactful, Tony. Tony sat outside buddy's place every day the weather was nice. He greeted me with a smile and joyous welcome. He taught me how important it was to listen, not just hear something. "3CDC hears us but they aren't listening." This was probably the most impactful sentence I heard all semester. Tony was listening to his community every day and trying to help, participating in the Storefronts group and teaching the Miami University students.

It was hard to watch the residents struggle when the opening of Imagination Alley didn't turn out the way everyone had hoped, especially after so much effort was put into community input. I was fortunate enough to participate in the process of creating the display in IA in 2020 with the Storefronts group and was aware of what the community wanted to see happen to their beloved park. Imagination Alley isn't just a park, it's a community space, it has history and people want to belong. Belonging was another word I became very familiar with this semester. I thought this was odd when I first heard it and questioned why the residents felt they didn't belong in their own community, especially residents that have been here for decades. Ms. Delesa said, "They are building all this new stuff but this isn't for us, we don't eat $40 meals." She was right. The shops were overpriced boutique shops and the restaurants are geared towards tourists coming into the city. I'm left with more questions than answers. Why isn't anyone considering the needs of the residents? Is this another tactic to get them out of the way of their idea of progress? If they don't "belong" will they leave? I hope they don't leave. I also don't think they should have to fight so hard for a place they've called home for years.

Over-The-Rhine has shaped me into a person I barely recognize—for the better, I hope. I am unsure of my path now. I'm not sure if architecture will ever be as fulfilling as this experience. Designing means so much more than buildings after seeing the impact that design has on a community. While I will take away many things from this program, being able to talk about inequities and injustices in communities is what I value most. Talking to the community and "LISTENING" to what they want and need. I think in many cases it's easy for an architect to look at maps, walk the streets, take a few pictures and come up with a design. That is not my definition of designing anymore. It takes candid conversations and a deeper understanding of how the community functions. 3CDC missed a critical design element that bought this community together: grilling. I wasn't someone who sought out friendship with Black people, I was awkward and afraid. I was aware of the injustices but I wasn't sure how to talk about it. Jenn (Summers') class helped to break down the mental barriers that I let control my interactions previously. Participating in this program opened my eyes too many aspects of life that I failed to acknowledge before, I knew that I had privilege, but I didn't know how to use it to benefit those that have been treated unjustly for decades. Ms. Pat (Youngblood) told

us one day in class, “If you see something, say something or just go stand in the way.” Being present will affect the way interactions happen. My experience in Over the Rhine has left me shattered, I am unwilling to accept that this is the best that we can do in our community.

SHANNON SULLIVAN (EDT)

I had many thoughts about how the Residency Program impacted me personally. I wanted, though, to ask others how they saw the impact the program had on me. For this reason, I decided to ask my dad. He had two thoughts for how the student teaching experience impacted me. First, he said that he knows my eyes were opened to issues that arise from teaching in an inner-city school. He gave a few anecdotes, things I had told him over the course of the semester, but I decided not to include them out of respect for the privacy of my students. Second, he said my eyes were also opened to the issues that arise with teaching the year after school was severely altered by a pandemic. The COVID pandemic affected students far more than anyone ever expected.

I was thrust into solo teaching unexpectedly one day when my host teacher left having lost her sense of taste and smell. That day was November 4th. After texting me later that night that her test turned up positive, I taught solo for over a week until her return on November 15th. This, I can easily say, was the hardest week of my college career. While I tried to keep the classroom as normal as possible for the kids, the behaviors that happened due to my host teacher being gone made this extremely difficult. I realized during this time how little I knew about classroom management, and how much I wish I knew, and how much I needed to know. A question I wrestled with this semester was whether I am ready to be a full teacher. I still am searching for the answer to this question.

My dad also had a thought on how the Residency Program impacted me personally. He said that we now know I can live and thrive in an environment outside of my bubbles of Oxford and Kings Mills. Moving in down to Over-the-Rhine in August, I was nervous but excited for a new adventure. It felt like I was bursting the bubble I had lived in my whole life in both Kings Mills and Oxford. While I had the nerves, knowing that John and Bonnie were close by and that I was going through the same thing as seven other Miami students made it easier. What helped the most was living with one of my first friends in college, Anna Page.

On my second day in Over-the-Rhine during the family dinner, I met Mr. Tony. We sat across from each other as we ate. I don’t remember specifics of the conversation, but I just remember connecting with him and getting to know him a little better. I remember how awesome it felt getting to talk to someone who lives down in Over-the-Rhine and their experiences as opposed to someone who came down to Over-the-Rhine from Kings Mills just to do the touristy things.

Something happened to me while living in Over-the-Rhine that busted the stereotypes and biases that the

media had tried to push on me. It was the afternoon, I had just walked about seven blocks from where the bus dropped me off after school, and I get to the apartment to find that the front door was wide open. I had left the front door wide open. I walked to the Over-the-Rhine Community Housing office and one of the kind workers (whose name I completely forgot to ask) walked back with me to the apartment. He went through the entire apartment with me and opened every door to ensure that there was no one there. I to this day do not know how the door opened up but it was unlocked for about nine hours while Anna and I were at school. And yet, nothing had been touched. My iPad and headphones were still sitting on the front desk just as I left them. How? Why? I learned how and why. Our neighbor Reggie kept an eye out and watched over our apartment while we were gone. And he made sure that no one broke in. So, bring on the stereotypes and the biases. I don't buy into them anymore because I know there are plenty of people like Reggie in Over-the-Rhine.

There are so many things I want to remember about my time in Over-the-Rhine. I want to remember my favorite place to get food, Gomez, and the coffee from 1215 Vine and Coffee Emporium. I want to remember the dings of the streetcar and the number of times I would unconsciously repeat them. I want to remember the business of Washington Park on the weekends. I want to remember the number of people who were so excited to visit me and explore the city with me. Finally, I want to remember the kindness of everyone I met in Over-the-Rhine. I hope these are things I never forget.

MIAMI UNIVERSITY ALUMNI TRAVELING STUDIO

ATS (Alumni Traveling Studio) **CHRONOLOGY**
Note: Miami alumni are underlined. Additional Student Fee is listed if known

30
Fall 2022 Graduate Studio ARC 601- Craig Hinrichs
Mixed-Use Biomedical/Pharma Lab + Office Highrise with Public Amenities, Boston
NBBJ Architects with Mary Shoufan, Architectural Designer
$350

29
Fall 2021 Graduate Studio ARC 601- Craig Hinrichs
Mixed-Use Community Architecture in Chicago's South Side
Roderic Walton, Principal, **Moody Nolan** Chicago
$325

28
***Spring 2021 Graduate Studio ARC 602-** Craig Hinrichs
Mixed Use High Rise Architecture in Denver
Steve Nilles, FAIA, Consulting Architect(** first ½ semester until his passing)
The second ½ semester continued with Drew Nieman, Executive Vice President, Riverside with Scott Seyer, Principal SCB Architects
**Virtual Studio due to Covid 19*
$0 No travel. 100%Remote studio

27
Fall 2019 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use High Rise Architecture in Chicago
Riverside Investment + Development
Drew Nieman, Executive Vice President, Riverside Development with Steve Nilles, FAIA, Consulting Architect
$400

26
Fall 2018 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use High Rise Architecture in Atlanta, GA
Collins Cooper Carusi Architects, Inc. (CCCA)
Jeffrey Juliano, Principal
$380

25
Fall 2017 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use High Rise Architecture in St. Louis, MO
CannonDesign
Ken Crabiel, Principal
$425

24
Fall 2016 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use High Rise Educational Facility for the School of Visual Arts, NYC.

MIAMI UNIVERSITY ALUMNI TRAVELING STUDIO

Spacesmith
Michel Franck, Principal
$500

23
Fall 2015 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use High Rise Architecture in Chicago
CBRE + Goettsch Partners, Architects
Drew Nieman, Executive Vice President and Steve Nilles, Principal Goettsch Partners
$450

22
Fall 2014 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use Mid Rise Architecture in Chicago
New World Design + STR Architects
Jeffrey Roberts, Principal and Erich Stenzel, Senior Associate of NWD, Jan Taniguchi, Senior Partner and Jennifer Costanzo, Partner of STR + LEED Consultant, Todd Cherkasky, Vice President of Sapient Nitro, (Digital Manufacturing Consultant)
$450

21
Fall 2013 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use High Rise Architecture in Seattle
Callison
Alex Shapleigh, Design Principal, Glen Huntley, Associate, Min Cho, Program Director for Nordstrom Retail and Wyn Bielaska, Designer
$500

20
Fall 2012 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use Mid Rise Architecture in Dallas
Corgan Associates, Inc.
Jon Holzheimer, COO, Chuck Armstrong, Design Principal, Mike Hemme, Project Mgr and Jim Parrish, Developer
$475

19
Fall 2011 Graduate Studio ARC 601- Craig Hinrichs
Mixed Use High Rise Architecture
SOM, NYC
Gary Haney, Design Principal and Mark Leininger, Associate Director
$450

18
Fall 2010 Graduate Studio ARC 601- Craig Hinrichs
Sustainable High Rise Architecture and Development in NYC
FX Fowle
Scott Melching, Associate, Guy Geier, Managing Principal, Brian Foster, Designer with Thomas W. Dunlap and Douglas McKean, Consultants

MIAMI UNIVERSITY ALUMNI TRAVELING STUDIO
$450

17
Fall 2009 ARC 401- Craig Hinrichs
Part 1 - 6 weeks
Professional Engineers Group
Architecture and Urban Planning
Indianapolis Light Rail Station Terminus, Noblesville IN.
Mike Marinaro, Principal
$50

Part 2 -10 weeks
Toledo Design Center
Urban Corners on three sites.
Paul Hollenbeck, Bob Seyfang, Dick Meyers, Mike Young, et. al Toledo Design Center
$150

16
Fall 2008 ARC 401 - Craig Hinrichs
Architecture and Development, Graduate Housing for Georgetown University
Julien J. Studley, Inc.
William P. Quinby, Executive Director, et. al
$400

16a
Fall 2008 ARC 403 *- Denette Callahan*
Interior Design High-rise Office in Chicago #2
The John Buck Co. and Gensler
Drew Nieman, Vice President, et. al.
$ unknown

15
Fall 2007 ARC 401 - Craig Hinrichs
Mixed-use High Rise, 54th St Site
Architecture and Development
Vornado Realty and Beyer Blinder, Belle
Thomas W. Dunlap, Vice President and Douglas McKean, Principal, et. al.
$450

14
Fall 2006 ARC 401 - Craig Hinrichs
Mixed-use High Rise, West 42nd St. w/Theater, NYC
Architecture and Development
Vornado Realty and Beyer Blinder, Belle
Thomas W. Dunlap, Vice President and Douglas McKean, Principal, et. al.
$350

13
Spring 2006 ARC 302/402 - Craig Hinrichs

MIAMI UNIVERSITY ALUMNI TRAVELING STUDIO

LEED High Rise Office in Chicago
Architecture and Development
The John Buck Co and Goettsch Partners
Drew Nieman, Vice President and Steve Nilles Principal, et. al.
High-rise Office Building in Chicago
$375

RECEIVED 2005 NCARB AWARD featuring 10 years of ATS

12
Fall 2005 ARC 401
Architecture and Development - Craig Hinrichs
Mixed-use High Rise in NYC
South Street Seaport
Vornado Realty and Beyer Blinder, Belle
Thomas W. Dunlap, Vice President and Douglas McKean, Principal, et. al.

11
Spring 2005 ARC 302/402 - Craig Hinrichs
Mixed-use High Rise in NYC
Architecture and Development
Frontier Restaurant Site
Vornado Realty and Beyer Blinder, Belle
Thomas W. Dunlap, Vice President and Douglas McKean, Principal, et. al.

10
Fall 2004 ARC 401 - Craig Hinrichs
Faculty Housing for George Washington University in WDC
Architecture and Development
Julien J. Studley, Inc.
William P. Quinby, Executive Director, et. al

9
Fall 2003 ARC 401– Diane Fellows (substituting for Craig Hinrichs, Acting Chair)
High Rise Museum
SOM, NYC
Gary Haney, Design Principal and Jeff Young, Associate

8
Fall 2002 ARC 401 - Craig Hinrichs
Mixed-use High Rise in NYC, Architecture and Development
Mayflower Hotel Site
Vornado Realty and Beyer, Blinder, Belle
Thomas W. Dunlap, Vice President and Douglas McKean, Principal, et. al.
$175

7
Fall 2001 ARC 401 - Craig Hinrichs
LEED Studio, Fire Training Facility, Orange County, CA.

MIAMI UNIVERSITY ALUMNI TRAVELING STUDIO

HOK
John Conley, Managing Principal

6
Fall 2000 ARC 401 - Craig Hinrichs
Art Museum, Boston
DiGiorgio Associates, Inc.
John Zychowicz, Principal

5
Fall 1999 ARC 401 - Craig Hinrichs
Transportation and Visitors Center, Newport, RI
The Newport Collaborative
Mike Abbott, John Grosvenor and Glenn Gardiner, Principals

4
Fall 1998- Graduate Studio ARC 601 - Craig Hinrichs
North End Culinary School, Boston
Paul Lukez Architecture
Paul Lukez, Principal

3
Fall 1997- Graduate Studio ARC 601 - Craig Hinrichs
Computer Museum, Boston
Paul Lukez Architecture
Paul Lukez, Principal

2
Fall 1996 - Graduate Studio ARC 601 - Craig Hinrichs
Electronic Library, Boston
Paul Lukez Architecture
Paul Lukez, Principal

1
Fall 1995 - Graduate Studio ARC 601 - Craig Hinrichs
Long Span Transit Structures, Boston
Architects and Associated Designers, Inc. (A+AD)
Robert Stickles, Principal

Assessment Plan for M.Arch/BA in Architecture

12/29/2016

Program Information:

Master of Architecture (M.Arch professional degree) and
Bachelor of Arts in Architecture (BA, pre-professional degree)
Department of Architecture + Interior Design
College of Creative Arts
Assessment Plan start date: AY 2016-2017

Contact:

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Mary Rogero, Interim Chair and Associate Professor, rogeromr@miamioh.edu, 513-529-4903
Department of Architecture + Interior Design, 101 Alumni Hall

Program Mission Statement

The **Master of Architecture** (M. Arch.) is a graduate degree that is accredited by the National Architectural Accrediting Board (NAAB). In addition to a period of professional internship, the M. Arch. degree qualifies individuals for the Architectural Registration Examination (ARE) leading to licensure and practice in architecture. Our graduate program accepts students from two different preparation backgrounds. Students from pre-professional undergraduate architecture programs who wish to complete their professional education will apply to the M. Arch. II program. Those who have earned an undergraduate degree in fields other than architecture will apply to the M. Arch. III program.

The **BA in Architecture** is a pre-professional degree that prepares students to enter a two-year professional Master of Architecture program, such as the program that we offer. The undergraduate major in architecture is a rigorous four-year pre-professional program leading to the degree Bachelor of Arts in Architecture.

By providing majors with coursework and educational experiences in architectural design, communication, history, theory, environmental systems and practice, the M.Arch and BA programs contribute to the intellectual development and creative/technical skill capacities of its students and prepare them for roles in sustainable practice of architecture and related fields.

Student Learning Outcomes

This plan identifies specific student learning outcomes (SLO) for focused assessment in Table 1. The plan was influenced by recent feedback from the external accrediting body for the programs, the National Architectural Accrediting Board (NAAB). Our M.Arch program successfully received a 6-year renewal of accreditation after NAAB's most recent visit in February 2015. (The BA program is not assessed as a stand-alone program.) NAAB's 'visiting team report' assesses where the program excelled, met or failed to meet the 2009 NAAB Conditions. The report recommends that our program provide enhanced evidence of student learning in the areas of architectural Accessibility and Historic/Global contexts. We had already been addressing this content in our courses; however, formally assessing outcomes will enable us to study delivery methods and create evidence of student learning in these content areas. A third area was identified by NAAB as having insufficient evidence of student learning - Technical Documentation/ Specification Writing - however, we feel recent curricular changes have addressed and documented this topic to satisfaction.

We elect to add a third SLO in an area of particular interest to our program, Low Energy Design, a rapidly evolving aspect of Sustainable Design in our field. We successfully met NAAB's 2009 criteria for Sustainability. However, by integrating a specific learning outcome for Low Energy Design into required courses and formally assessing outcomes, we can better supports our program's mission for students to become leaders in sustainable practice.

Table 1 contains the identified SLO for the current assessment plan. Subsequent Tables contain rubrics for evaluating the outcomes in specific courses within the program. Since our next accreditation will be based on NAAB 2014 Conditions, our outcome descriptions are taken from the corresponding 2014 student performance criteria language. Additional outcome descriptions for SLO 3 are informed by the mission statements of BEEnow and 2030 Challenge organizations, nationally recognized leaders in promoting a higher standard for sustainable design education in architecture.

Table 1: Student Learning Outcomes (SLO) for Master of Architecture/BA in Architecture

Outcome	Description	Relevant language from external bodies
SLO 1 Design for Accessibility	Ability to design projects that address principles of accessibility. Awareness of universal design principles, including design that accommodates people of differing ages, mobility, sensory and cognitive abilities to the greatest extent possible.	Codes and Regulations: Ability to design sites, facilities, and systems that are responsive to relevant codes and regulations, and include the principles of life safety and accessibility standards. – NAAB 2014 SPC B.3 Accessibility: Ability to design sites, facilities, and systems to provide independent and integrated use by individuals with physical (including mobility), sensory and cognitive disabilities. – NAAB 2009 SPC B.2
SLO 2 Historic and Global Contexts	Understanding of the architectural histories and cultures of a variety of local and global contexts in terms of their political, economic, social, ecological, and technological factors. Ability to express and apply understanding of historic or global contexts to research, writing, and design work.	History and Global Culture: Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors. – NAAB 2014 SPC A.7 Historical Traditions and Global Culture: Understanding of parallel and divergent canons and traditions of architecture, landscape, and urban design, including aspects of indigenous, vernacular, local, regional, and national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technical, socioeconomic, public health, and cultural factors. – NAAB 2009 SPC A.9
SLO 3 Design for Low Energy	Ability to consider and apply passive design principles (including building site design, orientation and massing, energy-conserving building envelope, daylighting and natural ventilation) to reduce building use of fossil fuels. Understanding of active building systems that employ energy-efficiency and renewable energy resources to mitigate environmental impact. Ability to model and assess building energy performance with an aim to meet or exceed Net Zero Energy building performance.	Understanding of the built environment's contributions to greenhouse gas emissions and how buildings can be part of the solution to the climate crisis. – 2030 Challenge Ability to contribute substantially to the design of low-carbon buildings. – BEEnow Understand and take responsibility for stewardship of the environment and natural resources. – NAAB 2014 Ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operation on future generations through means such as carbon-neutral design, bioclimatic design, and energy-efficiency. – NAAB 2009

Means of Assessment

We will embed Student Learning Outcomes in selected courses for direct assessment as outlined in the Rubric tables below. Because students in the program take a scaffolded sequence of design studios each semester, our curriculum provides exposure to most student learning outcome topics at all studio levels as appropriate to the level and project complexity. Therefore, the SLO in this plan will be assessed across the entire studio spectrum rather than isolated in one or two studios.

Student ability will be scored in three levels: Below expectations, Meets expectations, Exceeds expectations. The course instructor of record will be responsible for collecting evidence of student learning as part of individual student assessments at the end of the course. The instructor will also be responsible for collecting 1-3 samples of student work at each level of ability. Samples of student work (exams, in-class activities, projects, etc.) will be documented in digital format and delivered to the department chair at the end of the term.

We will indirectly assess students' perceptions of their own learning by adding custom questions to the student course evaluations near the end of the semester.

Table 2: Outcomes Rubric for Graduate Architectural Design Studios (ARC501, 502, 601, 602) and Upper-level Undergraduate Architectural Design Studios (ARC301, 302, 401, 402C).

Design for Accessibility	**Below expectations (1)**	**Meets expectations (2)**	**Exceeds expectations (3)**
All ARC 300/400/500/600 level studios: Student designs and clearly documents accessible routes and means of egress in studio design project(s).			
All ARC 300/400/500/600 level studios: Student designs and clearly documents how interior and exterior spaces meet codes and regulations for accessibility, including but not limited to handicapped-accessible entrances and restrooms, in studio design project(s).			
All ARC 300/400/500/600 level studios: Student demonstrates understanding of universal design* principles, including design that accommodates people of differing ages, mobility, sensory and cognitive abilities, as applicable and appropriate to the program and site of studio design project(s). *refers broadly to "the design of products and environments to be useable by all people to the greatest extent possible, without the need for adaptation or specialized design." – Ron Mace, NC State U.			
Historic & Global Contexts	**Below expectations (1)**	**Meets expectations (2)**	**Exceeds expectations (3)**
All ARC 300/400/500/600 level studios: Student demonstrates understanding of local, regional or global contexts, including issues of architectural history and culture, as relevant to the program and site of studio design project(s).			
Design for Low Energy	**Below expectations (1)**	**Meets expectations (2)**	**Exceeds expectations (3)**
All ARC 300/400/500/600 level studios: Student designs and clearly documents passive design principles, including but not limited to building orientation and massing, energy-conserving building envelope, and strategies for natural ventilation and daylighting in studio design project(s).			
All ARC 300/400/500/600 level studios: Student researches and documents strategies for integrating active building systems and renewable energy to lower energy demands of studio design project(s).			
Required for ARC602; Optional for other studios - Student effectively uses building energy performance modeling tools and clearly documents a prediction of low or net-zero energy performance in studio design project(s).			

Table 3: Outcomes Rubric for Graduate History/Theory Courses that are taken by all M.Arch II and M.Arch III students (ARC4/551 Contemporary Architectural Theory & Practice, ARC634 Architectural Theory). The rubric also applies to the cross-listed History of Architecture Courses (ARC221/621, 222/622).

Historic & Global Contexts	**Below expectations (1)**	**Meets expectations (2)**	**Exceeds expectations (3)**
ARC551 and ARC634: Student demonstrates understanding of architectural histories and cultures of a variety of local, regional and global contexts in terms of their political, economic, social, ecological, and technological factors, in the form of research, analysis, writing assignments and/or exams.			

Completing the Package

We will share findings of the assessment of student learning outcomes in a report to the full faculty at a faculty meeting one time per semester. These assessment tools will also be instrumental in on-going curriculum planning by program directors and our curriculum committee; successes or failures can point us to course-specific or program updates. Findings collected over the next six years will be particularly useful as evidence of student learning needed for the next NAAB accreditation visit.

Timetable of assessment activities

December 2016	Propose new assessment plan for review
January 2017	Address feedback from provost's office; revise assessment plan as needed; distribute rubrics to relevant course instructors beginning with Spring 2016 semester.
April 2016	Add custom questions related to students' perceptions of learning to end-of-semester course evaluations
2017-2020	Once per semester: Collect data; share previous semester's findings in a faculty meeting; reflect on outcomes and revise course content and delivery methods to improve student learning (involve specific faculty where appropriate)
2021	Use assessment data and student work samples as evidence for next NAAB accreditation visit; Update SLO's in assessment plan

Annual Assessment Report for M.Arch/BA in Architecture

1/1/22

Report Period: ***Spring 2021 and Fall 2021***

Program Information:

Master of Architecture (M.Arch, professional degree) &

Bachelor of Arts in Architecture (BA, pre-professional degree)

Department of Architecture + Interior Design

College of Creative Arts

Contacts:

Mary Ben Bonham, Associate Professor & Interior Design Program Coordinator, bonhammb@miamioh.edu, 513-529-2840

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Assessment Plan

See Assessment Plan dated Dec. 30, 2017 for program Mission Statement and discussion of: External Review and Accreditation by the National Architecture Accreditation Board), Learning Outcomes, Assessment Methods, Closing the Loop, and Faculty Involvement.

The assessment loop is closed as we respond to feedback from the NAAB Visiting Team Report following the multiyear plan below.

Assessment Cycle Timeline

The most recent external accreditation assessment from 2015 is guiding our current assessment plan. The next accreditation visit in 2023 will be the primary method of assessing our improvement efforts.

In the interim years our focus on specific 'areas of concerns' include activities designed to bolster learning outcomes in these areas.

Year 1_2015 Accreditation Visit Year.

The NAAB Accreditation Visit occurred in Spring 2015 and the Visiting Team Report was received the same term. In July, the M. Arch program was granted an eight-year continuation of accreditation.

Report of Activities the NAAB Visiting Team Report was shared with all faculty in the department. We took note of how evidence of student learning was perceived by our accreditors, leading us to a better understanding of what was working well and what needed improvement with our curriculum and its delivery.

Year 2_ 2016 The plan outlines actions for the assessment focus areas listed below. We created an updated Assessment Plan (this would be superseded by a new plan in 2017).

Report of Activities At the annual all-faculty planning retreat in August, the faculty reviewed a summary of the NAAB accreditation findings. The graduate program director identified courses where we were already addressing the learning outcomes but where the visiting team had requested more evidence.

LO: Technical Documentation: Outline Specifications.

Specifications of materials and methods of construction were already emphasized in ARC602 (comprehensive studio). Faculty revised the assignment from 'long-form' specifications to 'outline' specifications to more closely align with the accreditors' expectations for the learning objective. Students are now given a template outline specification that they edit and adapt to specify the elements of their individual building design projects.

Year 3_ 2017 Create a new Annual Assessment Plan. Identify core courses that include learning objectives that are areas of concern and develop pilot measures. (The plan outlines actions for assessment focus areas as listed below).

Report of Activities

LO: Documentation: Outline Specifications.

ARC 602 faculty repeated the assignment changes from 2016. This format will be retained moving forward.

LO: Accessibility: Universal Design.

Faculty teaching ARC 201 (architecture studio III) and ARC 203 (interior design studio III) created a Canvas Resource Page on these topics that was shared by both studios. Faculty gave a lecture covering the content of the resource page, and a guest who is an advocate for accessible and universal design visited the class.

In the architecture studio, existing assignments already included expectations for accessible design, but had not been explicitly discussing universal design (design that is responsive to the needs of people of differing ages, sensory and cognitive abilities). While the accreditors did not cite deficiencies in the students' abilities to apply applicable ADA and building code requirements of accessible design (dimensions of entrances, ramps and restrooms, for example), the faculty felt this was in need of improvement. We reinforced the points by outlining our expectations for accessible/universal design as a line item in the project assessment rubrics.

We found that, as a result of the added resources and experiments, the students were more aware of the principles of universal and accessible design than previous classes. At the end of the semester, we found a range of quality and accuracy in the students' ability to apply the principles and codes related to accessibility, pointing to the need to have students practice these abilities in future projects.

The nature of assigned projects meant that students did not apply universal design principles beyond the aspect of mobility/accessibility, a point that we will address in future reports. It should be noted that universal design is not codified or enforced by law in the same way accessible design is. The profession of architecture provides little guidance on universal design compliance in comparison to accessible design.

In December, the Chair made a progress report to NAAB as required.

At the end of the assessment year, we worked with Associate Provost Haynes and Associate Dean Weigand to develop the current assessment plan that dovetails with our multiyear external accreditation cycle.

Year 4_ 2018 The plan outlined actions for four assessment focus areas as listed below.

Report of Activities At the annual all-faculty planning retreat in August and a subsequent faculty meeting, the new multi-year assessment plan was a topic of discussion. The points and methods of the plan were generally accepted. Faculty agreed to capture evidence of student learning from their courses by collecting samples of student exams, design projects, and other assignments that will be required by the accreditation bodies. A digital archive was made in the form of a Google Team Drive with folders but has not yet been broadly used. We have decided to move to a strategy of more selectively requesting specific assignments from specific course instructors to collect the evidence that relates to the current years' focus.

Over the course of the two semesters, faculty made adjustments to teaching materials and assignments as follows:

LO: Accessibility: Universal Design.

The ARC 201/203 faculty were able to have a second run using the resources created in 2017. The architecture studio faculty adjusted two assignments to have students draw and dimension an accessible exterior route and an accessible restroom. We gave the students more examples of what quality results would look like. Repeating the requirement in two projects allowed the students to be assessed one time and apply the feedback to a second effort. We found that this resulted in better outcomes with this aspect of the student work than the previous year. Having these drawings as requirements created more evidence of learning.

Our next step is to identify where in the two architecture curriculums we can pointedly address universal design in response to the visiting team comment, *"There is no evidence that coursework includes designing facilities to accommodate sensory and cognitive disabilities; the student work does not reflect the spirit of universal design."*

As indicated in the assessment plan for 2019, the graduate director and faculty will address where universal design can be integrated into the graduate curriculum. We may also want to integrate universal design into an undergraduate studio project so that knowledge in this area can build over time and may consider a "vertical project" where undergraduates and graduates work collaboratively on an assignment.

LO: Historical Traditions and Global Culture.

While architectural history courses ARC 621 and ARC 622 address these topics extensively, many graduate students waive the courses having taken similar courses at their undergraduate institutions. The graduate director vets the course waivers to determine course equivalency, however, we are considering finding another required course in which to provide robust evidence of student learning in this area. One possible solution is for one of the graduate level studio projects to be located outside of the US which will instigate meaningful investigations into a global context, a strategy that has been used by other institutions. This learning objective is slated to be a focus in 2020.

LO: Financial Consideration: Life Cycle Cost Accounting.

This topic is already part of ARC541 (professional practice), and we are evaluating how to make the evidence of student learning on this topic more evident in this and possibly other courses. This learning objective is slated to be a focus in 2021.

Year 5_ 2019 Assessment focus areas (to be confirmed based on outcomes of pilot projects):

- *Accessibility: Universal Design*

Report of Activities Assessment was discussed at the department's annual all-faculty retreat in August, with emphasis on guidelines for faculty to collect student work in physical form and in an online archive.
The faculty met in the fall 2019 to develop a strategic plan in preparation for the upcoming Spring 2020 Academic Program Review. The faculty met as five different committees: E-Learning, ID, Undergraduate curriculum, Master's curriculum and Skills to discuss and develop goals and initiatives for the department.

Beginning in the spring of 2020, the Assessment team will begin meeting formally at least twice a semester to coordinate the goals of the semester and the coming academic year. The Graduate Director remains a key member of this team as recommended by Carolyn Haynes in her feedback from last year.

LO: Accessibility: Universal Design

The ARC 201/203 faculty decided to postpone the assignment for Universal design until spring 2020 when both architecture and Interior design students are in the same studio. The feeling is that it will be easier to coordinate the assignment when students are in the same studio as opposed to two different projects/professors during the first semester.

The Assessment Committee will be preparing a Universal Design information resource for use in the upper division studios. We will introduce this to faculty during the spring semester and recommend implementation in upper division studio (where applicable) in the fall 2020 studios. In the graduate program, Universal design will be addressed in ARC 602 starting spring 2020.

In conclusion, in 2020 we will continue focus on Universal Design in studios and initiate the focus on Historical Traditions and Global Culture as previously planned.

Year 6_ 2020 Assessment focus areas (to be confirmed based on outcomes of pilot projects):

- *Historical Traditions and Global Culture*

Report of Activities "Historic Traditions and Global Culture" was indicated as a Student Performance Criteria NOT MET in our 2015 NAAB Visiting Team report and was a subject of focus for 2020. There are two courses in our graduate program with primary responsibility for this content. Arc 634 and Arc 551 Contemporary Architectural Theory and Practice. In 2020, the syllabus for Arc 551 was significantly adjusted to include a global/non-North American perspective with case studies from: Norway, Switzerland, Italy, Luxembourg, Germany, Belgium, Spain, Ghana, Netherlands, United Kingdom, Japan, Australia, and Malaysia. In addition, a 2000-word (undergrad), 2500-word (grad) issues-based paper titled "Global Issues and Circumstances: Design in a Global Setting" constituted 25% of the grade for the semester.

In November of 2020, we were required to submit a comprehensive five-year update report to NAAB on progress addressing Student Performance Criteria NOT MET. We also submitted our annual report which is more statistically based information.

In 2021 we will be focusing on the following:

In November of 2020, NAAB published their new Conditions for Accreditation. The new 2020 criteria represent a significant change from the 2009 criteria which formed the basis for our last review. The old criteria listed 28 Student Performance objectives and the 2020 criteria lists only 14. The new criteria have been distributed to all faculty and will be incorporated into syllabi moving forward. As we are in preparation mode for our upcoming review in Sept 2022, we will be reviewing curriculum in the coming year to understand how our current work aligns with the 2020 criteria so that we can make adjustments prior to our review. We anticipate adjusting the focus of this Annual Assessment Report in years 7-8 as we prepare for our Accreditation review. For example, Life Cycle Cost, a focus for year 7 of our annual assessment, is no longer an accreditation criteria that we need to meet.

A link to the new NAAB 202 Conditions for Accreditation can be found here:
https://www.naab.org/wp-content/uploads/2020-NAAB-Conditions-for-Accreditation.pdf

Year 7_ 2021 **Assessment focus areas:**

- ***PAR organization and documentation***

Report of Activities

Assessment for both Interior Design and Architecture programs was a key agenda item at the department's annual all-faculty retreat in August. Faculty have been collecting student work into specified folders on an online archive. With the transition to remote learning in

Spring 2020 and Fall 2020, the majority of the material collected recently is digital with a small percentage of work in physical form.

The new format for the 2020 NAAB criteria demands a full rewrite and restructuring of our annual reports to NAAB. At the retreat, faculty participated in a joint session to write the "Shared Values of the Disciple and Profession" component of the report.

Weekly meetings have been established for Spring 2022 to develop the PAR which is to be submitted December of 2022.

The Graduate Director and the Dept Chair are attending workshops and trainings to assist in the writing of the PAR.

Year 8_ 2022 Assessment Focus

Spring – PAR development and collection of work (this work will overlap with departmental review of coursework in collaboration with new Miami Plan)

Fall – PAR development and collection of work

December - Submit PAR to NAAB

Year 9_ 2023 Accreditation Visit Year

Spring – NAAB Accreditation Visit (new Visiting Team Report anticipated in mid-Spring 2023)

Fall - Study new Visiting Team Report; Plan strategies to improve student learning; Create an Updated Annual Assessment Plan

December - Submit an Updated Annual Assessment Plan and the 2023 Accreditor's Visiting Team Report as Annual Assessment Report.

Year 1_2023 Assessment Cycle repeats.