

**Miami University**  
**Department of Architecture + Interior Design**

**Architecture Program Report for 2015 NAAB Visit for  
Continuing Accreditation**

**Master of Architecture**

M.Arch I (36 cr.hrs.)

M.Arch II (60 cr.hrs.)

M.Arch III (105 cr.hrs.)

**Year of the Previous Visit: 2009**

**Current Term of Accreditation: [6-year term, 2009 - 2015]**

Submitted to: The National Architectural Accrediting Board

Date: September 7, 2014

Name and contact information for the following:

**Program Administrator:** John Weigand (Department Chair, Architecture + Interior Design) + Craig Hinrichs (Director of Graduate Studies)

**Chief administrator for the academic unit in which the program is located:** Liz Mullenix (Dean, College of Creative Arts)

**Chief Academic Officer of the Institution:** Ray Gorman (Interim Provost and Executive Vice President)

**President of the Institution:** David Hodge

**Individual submitting the Architecture Program Report:** John Weigand

**Name of individual to whom questions should be directed:** John Weigand

## Table of Contents

<b>Section</b>		<b>Page</b>
Part One.	Institutional Support and Commitment to Continuous Improvement	1
1.	Identify & Self Assessment	1
	1. History Mission	1
	2. Learning Culture and Social Equity	9
	3. Responses to the Five Perspectives	13
	4. Long Range Planning	20
	5. Program Self Assessment	21
2.	Resources	24
	1. Human Resources and Human Resource Development	24
	2. Administrative Structure and Governance	34
	3. Physical Resources	37
	4. Financial Resources	42
	5. Information Resources	48
3.	Institutional Characteristics	54
	1. Statistical Reports	54
	2. Annual Reports	57
	3. Faculty Credentials	58
4.	Policy Review	58
Part Two.	Educational Outcomes and Curriculum	59
1.	Student Performance Criteria	59
2.	Curricular Framework	59
	1. Regional Accreditation	59
	2. Professional Degrees and Curriculum	61
	3. Curriculum Review and Development	64
3.	Evaluation of Preparatory/Pre-professional Education	65
4.	Public Information	68
	1. Statement on NAAB-Accredited Degrees	68
	2. Access to NAAB Conditions and Procedures	68
	3. Access to Career Development Information	68
	4. Public Access to APRs and VTRs	68
	5. ARE Pass Rates	68
Part Three.	Progress Since Last Site Visit	70
1.	Summary of Responses to the Team Findings	70
	a. Responses to Conditions Not Met	70
	b. Responses to Causes of Concern	71

2.	Summary of Responses to Changes in the NAAB Conditions	76
Part Four.	Supplemental Information	79
1.	Course Descriptions	79
2.	Faculty Resumes	79
3.	Visiting Team Report [2009] (VTR)	79
4.	Catalog (or URL)	79

This page is left blank intentionally.

## **Part One (I). Institutional Support and Commitment to Continuous Improvement**

### **I.1. Identity & Self Assessment**

#### **I.1.1. History Mission**

*The APR must include the following:*

- *A brief history of the institution, its mission, founding principles, and a description of how that is expressed in the context of 21<sup>st</sup> century higher education*
- *A brief history of the program, its mission, founding principles, and a description of how that is expressed in the context of the 21<sup>st</sup> century architecture education.*
- *A description of the activities and initiatives that demonstrate the program's benefit to the institution through discovery, teaching, engagement, and service. Conversely, the APR should also include a description of the benefits derived to the program from the institutional setting.*
- *A description of the program and how its course of study encourages the holistic development of young professionals through both liberal arts and practicum-based learning.*

#### ***Institution***

Miami University was founded as a land grant institution of the Northwest Ordinance in 1809 and is a state-assisted university in Ohio. Approximately 15,000 undergraduates and 2,600 graduate students are enrolled at the Oxford campus. Campuses in the nearby cities of Hamilton, Middletown, and a Learning Center in West Chester enroll approximately 6,000 undergraduate students. An international campus, the Miami University Dolibois European Center (MUDEC) is located in the Grand Duchy of Luxembourg. Oxford is a community of about 21,000 residents, situated in the rolling farmland of the Miami Valley in southwest Ohio. It is approximately 45 minutes from both Dayton (to the east) 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) of the North Central Association of Colleges and Schools 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)

David Hodge, formerly Dean of the College of Arts and Sciences at the University of Washington (Seattle) serves as President, succeeding James Garland, who had been President from 1996-2006. Ray Gorman currently serves as Interim Provost and Executive Vice President. Dr. Gorman previously served as Associate Provost at Miami and, most recently, as Interim Dean of the Farmer School of Business. He replaces Bobby Gempesaw, who left Miami July 2014 to assume the presidency at St. John's University in New York City. A search is being conducted this current year 2014-15 for the Provost position. A list of

administrative officers for the university is available at <http://miamioh.edu/about-miami/leadership/admin-officers/index.html>.

Miami receives ongoing recognition as a premier national university. See <http://miamioh.edu/about-miami/recognition/index.html>. For the fourth year in a row, Miami ranks #1 among public universities with an exceptionally strong commitment to teaching in the 2014 *U.S. News & World Report* rankings. Miami ranks 3<sup>rd</sup> among all private and public universities, behind Dartmouth and Princeton. Among all public universities overall, Miami ranks 31<sup>st</sup> nationally. The 2014 Fiske Guide cites Miami as a “rising star,” with particularly strong programs in Architecture, Business, and Music. See <http://miamioh.edu/news/article/view/18903>. Miami’s graduation rate (80%) and retention rate (91%) are among the highest in the nation. See <http://www.miami.miamioh.edu/about-miami/pubs-policies/student-consumer-info/grad-rates/>.

Miami has historically envisioned itself as a liberal arts institution. However, under former Provost Fred Carlisle, the University reassessed its mission and its commitment to liberal education. Carlisle and the faculty defined Miami as a “third kind of university” that is neither a small liberal arts college nor a research- and graduate-centered institution based on the German model. Rather, the University defines itself as an institution of primarily high quality undergraduate teaching faculty with a select group of exemplary graduate and professional programs.

To ensure this mission, Carlisle established a broad-based faculty committee to investigate the system of course distribution meant to provide students with diversity and liberal learning. The result of this three-year endeavor was a major reform in the philosophy and structure of liberal education coursework, expressed in a document called *The Miami Plan for Liberal Education*. Liberal education reform and the *Miami Plan* were passed by the University Senate and by faculty referendum in 1989 and 1990, respectively. They were implemented in the fall of 1992 for the incoming first-year students. The *Miami Plan* has continued to be revised, and a recent two-year initiative has resulted in significant modifications, released in draft form this past academic year.

The Department of Architecture + Interior Design is one of four academic departments, along with the Armstrong Institute for Interactive Media Studies (AIMS), in the [College of Creative Arts](#). Architecture + Interior Design, along with the Department of Art, are the largest units, followed by the Department of Music. The Theatre Department, which was moved from the College of Arts and Science in 1984, is the smallest of the four departments. The Department of Art is accredited by the National Association of Schools of Art and Design (NASAD); the Department of Music is accredited by the National Association of Schools of Music (NASM) and the Ohio Department of Education. Both Art and Music are accredited by the National Council for the Accreditation of Teacher Education. The program in Theatre was reviewed for the first time in 1993 and accredited by the National Association of Schools of Theatre (NAST). The CCA also has oversight of the Miami University Art Museum and the Performing Arts Series.

The Dean of Creative Arts is Liz Mullenix, Ph.D. Dean Mullenix succeeded Jim Lentini, who filled the position from 2007-2013, when he left to become Provost at Oakland University in Michigan. Dean Mullenix is former Chair of Theatre at Miami, a position she held for about eight years prior to being named as Dean. Current Associate Dean of the CCA is Susan Ewing, who has primary responsibility for curriculum and faculty development. And current Assistant Dean is Rosalyn Benson, who oversees student affairs, including recruitment, retention, and advising. For information about other divisional staff, and a list of majors and minors, see the [College of Creative Arts](#) divisional website.

The institutional mission statement, along with related strategic planning documents, can be accessed at <http://miamioh.edu/about-miami/leadership/president/mission-goals/index.html>. Diversity and Non-Discrimination Statements can be accessed in the University Bulletin at <http://www.units.miamioh.edu/reg/bulletins/CurrentGeneralBulletin/>. The current Mission Statement, approved June 20, 2008, was written by a university committee chaired by Architecture + Interior Design faculty member and former Chair, Robert Benson:

### **Miami University Mission Statement**

#### *The Engaged University:*

Miami University, a student-centered public university founded in 1809, 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.

Miami provides the opportunities of a major university while offering the personalized attention found in the best small colleges. It values teaching and intense engagement of faculty with students through its teacher-scholar model, by inviting students into the excitement of research and discovery. Miami's faculty are nationally prominent scholars and artists who contribute to Miami, their own disciplines and to society by the creation of new knowledge and art. The University supports students in a highly involving residential experience on the Oxford campus and provides access to students, including those who are time and place bound, on its regional campuses. Miami provides a strong foundation in the traditional liberal arts for all students, and it offers nationally recognized majors in arts and sciences, business, education, engineering, and fine arts, as well as select graduate programs of excellence. As an inclusive community, Miami strives to cultivate an environment where diversity and difference are appreciated and respected.

Miami instills in its students intellectual depth and curiosity, the importance of personal values as a measure of character, and a commitment to life-long learning. Miami emphasizes critical thinking and independent thought, an appreciation of diverse views, and a sense of responsibility to our global future.

*Approved June 20, 2008*

Miami is continually working to re-envision its mission and founding principles within the context of 21<sup>st</sup> century higher education. The Mission Statement itself highlights “engaged learning,” a focus of the university and a highlight of architectural education. Since the most recent NAAB visit, the university has embarked on several new strategic planning initiatives:

- 1) The [2008 Five Year Strategic Goals](#)
- 2) The [2010 Strategic Priorities](#)
- 3) The [2014 2020 Strategic Plan](#)

Architecture faculty have played active and ongoing roles in these initiatives. These planning documents have impacted, and continue to impact, department level curricula, budgets, and new initiatives. The 2020 Plan, specifically, is the over-arching strategic document for the university, and new divisional (CCA) and departmental (ARC) planning documents have just recently been developed to reflect university goals (see I.1.4. Long Range Planning). In 2010, the College of Creative Arts sponsored a university-wide symposium titled *Creativity + Learning: Multiple Frameworks for the Engaged University*, which addressed innovative 21<sup>st</sup> century teaching and learning within the creative arts disciplines. Several new divisional level programs—such as the new Interactive Media offerings and the Miami Design Collaborative (which offers a Design Thinking certificate)—serve as examples of how university goals can be reinterpreted for the 21<sup>st</sup> century.



### **Program**

The Department of Architecture was established in 1929 and located on the third floor of McGuffey Hall. Under the direction of Harvey Hiestand, who led the department until 1938, the first class graduated in 1932 and included W. W. "Andy" Wertz, who was to be a member of the faculty for forty years. (In 1972, the Art and Architecture Library was named in his honor.)

Russell S. Potter, a principal in Potter Tyler Martin & Roth of Cincinnati, headed the Department from 1938 until 1947. In 1947, the Department moved to temporary quarters on the corner of Spring and Maple, and William Dunbar became Chair. When Dunbar died three years later, Leicester Holland was appointed Chair; but, one year later, Holland also died.

In 1952, C. E. (Mik) Stousland returned to the Department as Chair, having been on the faculty during the academic year 1947-48. The Department received its first accreditation from the NAAB in 1954 and, in that same year, developed a graduate program in City Design under Professor Rudolph Frankel, who had enjoyed a distinguished career in Germany, Romania, and the UK before World War II. During his term as Chair, Stousland originated the London Study Program that was an optional year of study in London at the Architectural Association for fourth-year students. In 1971, after having led the Department for nineteen years as Chair, Stousland returned to full-time teaching.

He was succeeded by Gordon Echols, during whose administration several important changes occurred. The five-year Bachelor of Architecture program was eliminated and replaced by the four-year Bachelor of Environmental Design and the two-year Master of Architecture, a revision that had been under development for several years. During Echols' tenure, the Department moved from Hiestand Hall (the fine arts building, dedicated in 1958) to Alumni Library, which was renamed Alumni Hall. After serving as Chair for four years, Echols left to become Assistant Dean at Texas A&M. During the search for Echols' successor, Harold Truax, the Associate Dean of Fine Arts, was Acting Chair for one year.

In 1976, Hayden May, a member of the University of Cincinnati Planning Department, became the next Chair. During his administration, the Master of Architecture program grew and the undergraduate program was strengthened by the decision to integrate the first-year curriculum with Miami's School of Interdisciplinary Studies (Western College Program). May served the Department as Chair until he was appointed Dean of the School of Fine Arts in 1983. During the search for a new chair, Ann Cline served as Acting Chair for the academic year 1983-84.

In 1984, Robert Zwirn, from the office of I. M. Pei and Partners in New York, became the Chair. Zwirn brought extensive experience as a project administrator for Pei in Singapore, a broad background that included a degree in law from the Jones Law Institute at the University of Alabama, and a strong sense of ethics and social responsibility. In 1991, Zwirn stepped down from the Chair and returned to teaching, later moving to the University of Louisiana, Baton Rouge, as Director of the School of Architecture.

Robert Benson, who had joined the faculty in 1985 and served as Director of Graduate Studies since 1987, was appointed Chair, beginning January 1, 1992. During his first term, Benson established an internship program, improved alumni relations and development, strengthened recruitment, and worked toward the improvement and expansion of technological facilities and programming. The Department programmed and participated in the selection of architects to renovate Alumni Hall and expand it with a 32,000sf addition. Following an extensive search process, Hammond, Beeby, Babka out of Chicago was hired to design the Alumni Hall renovation.

During his first term, Benson and Dean May also negotiated the transfer of resources from an earlier major in housing and interior design in the School of Education and Allied Professions to the Department of Architecture, in order to begin an undergraduate professional program in Interior Design culminating in a BFA degree. This new degree involved a phase-out/phase-in process whereby the former degree program was terminated and a brand new one created in the Department of Architecture, with a new curriculum, new faculty, and new administrative practices to parallel those in place in the Architecture program. The name of the department was subsequently changed to "Department of Architecture + Interior Design" in

1998. The Alumni Hall renovation, in addition to addressing the need for facility updates, was also necessary to accommodate about 75 new majors in Interior Design. In 2002, when it first became eligible, the new BFA applied for professional accreditation from the Foundation for Interior Design Education Research (FIDER)—subsequently renamed the Council for Interior Design Accreditation (CIDA)—and was granted a full six-year term accreditation.

During Chair Benson's tenure, the former Bachelor of Environmental Design (B.E.D.) degree was changed to a Bachelor of Arts (B.A.) in Architecture. The intent was to provide better disciplinary identity within the pre-professional program. Also, a dual degree option was established in 1996 between the M.Arch. and the M.B.A. programs within the Richard T. Farmer School of Business (subsequently discontinued). Benson was reappointed in March, 1997, to a second term of five years; and in March 2002 to a third term of five years.

In 1996, Hayden May announced that after fourteen years as Dean he would step down and return to teaching. A national search for a new Dean during the academic year 1996-97 was unsuccessful and May agreed to serve as Dean one more year while the division conducted a new search for his successor. A second national search in 1997-98 was successful. Pamela Fox, Chair of the Department of Music, was appointed Dean. Dean Fox was instrumental in restructuring and re-envisioning the division. She left in 2003 to accept the Presidency at Mary Baldwin College in Staunton, Virginia. Following brief service by Interim Dean Curt Ellison (2003-04) and Dean Jose Bowen (2004-2006), Robert Benson vacated the Architecture + Interior Design Department Chair position (where he had served for 15 years) to become Interim Dean (2006-07). During the spring of 2007, James Lentini was hired from the College of New Jersey, where he had served as Dean of the School of Art, Media, and Music.

Following Robert Benson's departure to assume the Dean position, John Weigand served as Interim Chair (2006-07). A year later, at the request of the faculty, he was appointed as permanent Chair. Weigand, a registered architect with extensive practice experience in Chicago, had been hired in 1995 to conceptualize and direct the new BFA in Interior Design. He thus brought to the Chair position experience with both of the undergraduate majors. He has currently served in the Chair position for eight years.

During 2006-07, the university voted to terminate the divisional status of the School of Interdisciplinary Studies (Western College Program), along with its residency component. The WCP has since been reestablished as a program within the College of Arts and Science. Since the Department had shared the Western College first-year "living-learning" residency program for over 25 years, it needed to revise its first-year curriculum. First-year students entering fall 2007 lived in various university dorms across campus and enrolled in "main campus" first-year liberal education courses, as is typical practice. This curricular shift has worked well, especially since all current entering Miami students are required to select a "living-learning community." These LLC's, in many ways, have replaced the earlier residency requirement in the Western College Program.

Since the most recent 2009 NAAB visit, the Division and Department have been relatively stable in terms of faculty, programming, and administrative assignments. In 2012, the name of the division was changed from "School of Fine Arts" to "School of Creative Arts." Within the year, it was further modified to "College of Creative Arts" in conjunction with the university's efforts to assign "college" status to its divisions.

As mentioned above, the recently completed Miami University 2020 Strategic Plan has served as a template for new Strategic Plans for the College of Creative Arts and the Department of Architecture + Interior Design (see I.1.4. Long Range Planning). Miami is also in the process of shifting to a Responsibility Centered Management (RCM) budget model, and will be fully operating in an RCM environment this current academic year. This has forced more scrutiny of the financial performance of programs and will likely drive more innovation in the College. The Armstrong Institute for Interactive Media Studies (AIMS) is a recent addition to the program cluster, and several new minors, including Dance, Fashion, and Arts Management, have been added to the College. Similar pressures are occurring in Architecture + Interior Design to demonstrate financial profitability and to more carefully scrutinize program offerings.

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. The Architecture + Interior Design mission statement can be accessed on the department's website at <http://miamioh.edu/cca/academics/departments/arch-id/about/mission-goals/index.html>.

### **Architecture + Interior Design Mission Statement**

#### *Mission and Goals:*

Consistent with the mission of the University and College of Creative Arts, it is our mission to prepare students for global engagement as future architects and designers, and as citizens of an ever-changing and diverse world. We strive to provide students rigorous professional preparation within the context of a nationally recognized liberal arts university; to embrace a culture of innovation grounded in an understanding of artistic tradition; and to promote engaged and critical inquiry in the pursuit of new understandings and new knowledge. 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.

Program strengths include:

- Competitive, portfolio-based admissions
- An emphasis on collaborative and interdisciplinary experiences
- State-of-the-art facilities, housed within historic Alumni Hall
- Numerous opportunities for domestic and international off-campus study
- Emphasis on student-directed independent research, modeled by the graduate thesis
- Active participation by outside scholars, in-residence critics, and guest lecturers
- State-of-the-art digital work, supported by the requirement for student-owned laptops and digital fabrication equipment

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), with emphasis on broad-based interdisciplinary design education. Our program of graduate studies leading to the NAAB accredited professional degree 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.

These degree programs provide a context for teaching and learning that stresses the intrinsic relationship of the design disciplines in all their material and professional ramifications with the lives of human beings in the built and natural environment as they embrace personal, social, political, economic, and cultural concerns.

At the undergraduate/pre-professional level, the Department's mission is to offer an educational experience that challenges and broadens the student's view of the world, introduces the student to the wide-ranging possibilities for a life experience built upon the foundation of a design education, emphasizes the complexity of the culture and its relationship to architecture, and uses design as a leitmotif for intellectual and artistic inquiry and problem-solving.

At the graduate/professional level, the mission is to build a level of skill and concern in the making of the built environment that is grounded in an over-arching philosophical position that reflects intellectual rigor, social and cultural responsibility, and artistic integrity. The mission of the graduate/professional program is further to reinforce the undergraduate program so that graduate studies lead the department academically, serving as its model intellectually and creatively. For students who come from other pre-professional design programs, the graduate/professional program intends to introduce these notions

directly. For students from other fields, the program draws upon their broad backgrounds and thereby fosters an understanding of the connections between architecture and their undergraduate experiences and knowledge. For students who enter the program with an undergraduate professional degree, the mission is to build upon their previous professional and technical training with a strong experience in research and directed study so that they may broaden their understanding of the relationship between intellectual position, artistic inquiry, and professional endeavor.

The mission of the programs in the Department of Architecture + Interior Design very much parallel Miami's mission. The undergraduate programs emphasize a broad-based, integrative design education that provides comprehensive professional training within the context of a strong liberal education. Our graduate studies represent precisely the kind of exemplary endeavor former Provost Carlisle had in mind for this "third kind of university." As a professional program, it forms a continuum with the strengths of the undergraduate degree, but adds to its breadth and depth, and, in many ways, leads both the theoretical and the practical directions of the undergraduate majors. The M.Arch. thesis experience maybe best illustrates the synthesis between students' theoretical and practical learning. During this year+ thesis activity, students explore a broad range of theoretical discourse and research methods as a vehicle for articulating a thesis position in the form of a peer-reviewed ACSA-format conference paper. The ideas explored in this "written thesis" become the framework for the ARC702 design thesis. Students defend both the written and design theses in front of nationally- and internationally-known thesis respondents. The department has established a unique reputation for acceptance of the written thesis in peer-reviewed national and international venues, and a variety of design and research awards for studio and thesis work in the graduate program attest to its quality and role in the structure of the department. See [2013-14 M.Arch Conference Paper Acceptances](#).

The university's emphasis on teaching is reflected in the agenda of the department. Faculty hiring, promotion, and tenure decisions all prioritize successful teaching. We believe that the achievement of our graduates is due primarily to our strong teaching program and the significant amount of individual attention paid to students by the faculty at all levels. Our recognition by the Ohio Board of Regents as a designated Center of Excellence was predicated on our commitment to effective teaching.

The Department of Architecture + Interior Design works continually to keep its programming current within the context of 21<sup>st</sup> century higher education. As NAAB standards continue to evolve to reflect changes in education and in the architectural profession, so too must our curriculum and pedagogical focus. Our Architecture programs similarly need to reflect national trends in teaching and learning, changes in technology and content delivery, and changes in university goals, especially requirements for liberal learning. Since the 2009 NAAB site visit, the Department evidences more global engagement, enhanced digital work, increased partnering with outside professionals, industry, and other academic institutions, and increased interdisciplinary and integrative practice.

### ***Mutual Benefits for Program and Institution***

Our degree programs in Architecture clearly derive benefit from our institutional setting. As described above, Miami has a national reputation as a premier university with selective admission and a strong emphasis on liberal learning. As we recruit students, our institutional context provides a clear advantage. The BA and M.Arch programs support the tenets of liberal learning by emphasizing exposure to multiple disciplines, strong writing and communication skills, critical and reflective thinking, engagement with other learners, problem based learning, social engagement, etc. The newly released Miami 2020 Plan further emphasizes the need to provide engaged learning, support professional internship experience, collaborate with professionals and other external partners, and emphasize innovative, entrepreneurial activities. These are all core to an architectural education, so Architecture is well positioned to respond to Miami's 21<sup>st</sup> century goals.

As described above, Miami defines itself as an institution of primarily high quality undergraduate teaching faculty with a select group of exemplary graduate and professional programs. The university promotes the "teacher-scholar model," emphasizing high quality, small class teaching found in traditional liberal arts

colleges *as well as* faculty research common to larger research driven institutions. Within this context, our department is able to recruit selectively, emphasize teaching by offering smaller, seminar-based classes, staff a high percentage of classes with full-time tenured or tenure-track faculty, and bring faculty research interests directly into the classroom. Also, by virtue of its size, Miami provides resources to students that might not be available in a smaller liberal arts college including multiple course offerings, co-curricular activities, arts and entertainment venues, student organizations, and funded research and grant opportunities.

In the same way that our department derives benefits from the institution, Miami also benefits in several ways from the activities of the Department. Our faculty win teaching awards, pursue teaching grants, and participate in learning communities. We contribute to the Miami Plan for Liberal Education by offering foundation courses, thematic sequences, and university capstones. We offer extensive study abroad and domestic study-away programs for students across campus. Miami consistently ranks among the top universities nationally in the percentage of students participating in these experiences, and Architecture + Interior Design ranks at or near the top among Miami departments. Our various programs run out of the Center for Community Engagement in Over-the-Rhine (Cincinnati) attract majors from across campus, and our study-abroad programs in Paris, Fallingwater, and the Czech Republic specifically recruit students outside the major and external to Miami. These programs consistently earn local and national recognition, which provides a direct benefit to the university.

Our faculty also contribute to the university as researchers and creative scholars. And we provide service in multiple capacities at the national and institutional level. For example, within the past 2-3 years, faculty in the Department have served on Miami's Strategic Priorities Committee, Campus Planning Committee, Liberal Education Committee, RCM Budget Committee, University Senate, Fiscal Priorities Committee, and International Education Committee. Current professional service contributions include membership on the AIA Ohio Board of Directors (and an anticipated 2017 AIA Ohio presidency), and membership on the Passive House Alliance US Board of Directors.

### ***Development of Holistic Learning***

Miami's strong commitment to the tenets of liberal learning affords us the opportunity to reinforce these goals in our architectural curricula. The Department prioritizes the need to ground professional training within the context of liberal learning and we cite this specifically in our Governance:

*The Department believes that at both graduate and undergraduate levels, the program needs to balance the issues of inclusiveness and breadth with the student's often more focused goal of professional training. This is accomplished by rigorous study of design, history, communication, technology and practice-related issues, but, more importantly, by the Department's effort to make bridges and crossovers among these areas.*

The Miami Plan emphasizes four core competencies: critical thinking, reflecting and acting, understanding contexts, and engagement with other learners, each of which is similarly a core tenet of an architectural education. Our BA and M.Arch also emphasize writing and communication skills, collaboration skills, social engagement, and interdisciplinary learning, all priorities in the university's recently released 2020 Plan.

The M.Arch thesis is a unique example of how we support the holistic development of students through both liberal arts and practicum-based learning. In the final year of graduate study, students create a written thesis that explores a specific idea related to architecture and their course of study. This written thesis is presented formally to, and critiqued by, a visiting "thesis respondent." The paper is then submitted to national and international conference venues, and several papers each year are accepted for presentation. This written thesis then informs the student's design thesis, which is presented to the same respondent and a panel of reviewers as a culminating event in the program. The continuum between written and design theses exemplifies the strong connection that exists at Miami between liberal and practicum-based learning.

There is further strong faculty consensus that our studio offerings at all levels should require students to ground their design decisions in an intellectual “point of view,” developed through required readings and class discussions. As such, the studios connect directly to students’ liberal learning. Studio topics frequently require that students work with “real” clients, in team settings, and across discipline, communicating the inherent breadth of understanding required to solve complex architectural problems.

### **I.1.2. Learning Culture and Social Equity**

*The APR must include the following:*

- *A copy of all policies related to learning culture (including the Studio Culture Policy)<sup>1</sup>.*
- *Evidence that faculty, students, and staff have access to these policies and understand the purposes for which they were established.*
- *Evidence of plans for implementation of learning culture policies with measurable assessment of their effectiveness.*
- *Evidence that faculty, staff, and students have been able to participate in the development of these policies and their ongoing evolution.*
- *Evidence that the institution has established policies and procedures for grievances related to harassment and discrimination.*
- *Evidence that the institution has established policies for academic integrity (e.g., cheating, plagiarism).*
- *Evidence that the program has a plan to maintain or increase the diversity of faculty, staff, and students when compared with the diversity of the institution. If appropriate the program should also provide evidence that this plan has been developed with input from faculty and students or that it is otherwise addressed in its long-range planning efforts*

### **Learning Culture**

The Department of Architecture + Interior Design prides itself on maintaining a supportive and inclusive learning culture. It was noted during our 2009 NAAB review that, although we demonstrated a healthy studio culture, we did not articulate a specific policy or communicate this publicly. Thus, following the 2009 review, faculty worked collectively with our Student Advisory Council (SAC) to draft a Studio Culture Policy. We now include this online for easy reference. We also work to communicate this policy to students, specifically through SAC representatives, and urge students to collectively enforce it in their classes.

A supportive and inclusive studio culture is further prioritized in the Miami University Policy and Information Manual ([MUPIM](#)). Section 5.3 Professional Ethics and Responsibilities and Section 5.4 Statement of Good Teaching Practices 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 Miami University Policy and Information Manual ([MUPIM](#)) Section 5.5, the [Student Handbook](#), Section 1.7.B, and the Architecture + Interior Design [Governance Document](#), Section 3.

### **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.

### **Faculty/Staff/Student Diversity**

Diversity of faculty, staff, and students consistent with the university remains a priority of the Department of Architecture + Interior Design. Diversity policy is articulated in [MUPIM](#) 3.3, and Miami's [Office of Equity and Equal Opportunity](#) clearly defines faculty search policy related to diversity and inclusion. A Diversity Statement is also included in our Department Governance, Section 1.2:

#### Diversity Statement

*The Department of Architecture and Interior Design values, respects, and encourages diversity in the recruitment and appointment of students, faculty, and staff; and actively seeks equitable and representative involvement by a broad range of people in its leadership, activities, and in the content of its programs. The Department is committed to a policy of non-discrimination on the basis of any group identification or affiliation, including, but not limited to, race, gender, ethnicity, age, sexual orientation, disability, religion, national origin or any other basis. See Studio Culture Policy, Section 5.11.*

Diversity is prioritized in the Department in admissions decisions and in faculty/staff hiring decisions. The [2020 Strategic Plan](#) specifically addresses diversity in Foundation Goal 2: Inclusive Culture and Global Engagement, and several strategies are cited for achieving the following objectives:

*Objective 1: Attract and retain a diverse community of students, faculty, staff, and administrators.*

*Objective 2: Create an environment where our people live, learn, and work cooperatively with those of widely varied backgrounds, beliefs, abilities, and lifestyles, moving beyond boundaries to welcome, seek, and understand diverse peoples and perspectives.*

The Department of Architecture + Interior Design competes favorably in diversity metrics. Currently, 25% of full-time tenured or tenure-track faculty are of non-native ethnicity. Faculty gender balance among permanent faculty (29% female) is less representative of university averages and remains a priority as new faculty are hired. Similarly, diversity among the student population is competitive. The percentage of non-native students continues to rise as a result of an increasing number of international applicants and matriculants. Gender diversity among the student population (50-55% female) reflects university averages and national architecture averages.



Miami's Office of Institutional Research provides diversity data at the "college" level, and the College of Creative Arts competes favorably with other divisions:

<b>Undergraduates: Percent Domestic Minority/Non-Resident Alien</b>	<b>2013</b>
Oxford Total (Undergraduate)	12.0% / 6.6%
College of Arts and Science	13.7% / 7.0%
College of Creative Arts	14.8% / 3.1%
College of Education, Health and Society	11.1% / 1.5%
College of Engineering and Computing	13.5% / 7.6%
Farmer School of Business	8.5% / 9.0%
Regional Campuses Total (Undergraduate)	14.6% / 0.5%

Data Source: Office of Institutional Research

<b>Graduate Students: Percent Domestic Minority/Non-Resident Alien</b>	<b>2013</b>
Oxford Total (Graduate Students)	10.1% / 10.0%
College of Arts and Science	8.8% / 12.8%
College of Creative Arts	18.8% / 15.0%
College of Education, Health and Society	17.1% / 6.9%
College of Engineering and Computing	7.0% / 54.4%
Farmer School of Business	14.3% / 4.8%

Data Source: Office of Institutional Research

<b>Faculty: Percent Domestic Minority/Non-Resident Alien</b>	<b>2013</b>
Oxford Total (Faculty)	15.3% / 3.4%
College of Arts and Science	16.2% / 4.9%
College of Creative Arts	16.7% / 0.0%
College of Education, Health and Society	12.2% / 1.2%
College of Engineering and Computing	20.3% / 1.7%
Farmer School of Business	11.3% / 3.3%
Regional Campuses Total (Faculty)	10.5% / 2.2%

Data Source: Office of Institutional Research

<b>Staff: Percent Domestic Minority/Non-Resident Alien</b>	<b>2013</b>
Oxford Total (Staff)	7.7% / 1.2%
College of Arts and Science	8.3% / 7.7%
College of Creative Arts	7.5% / 0.0%
College of Education, Health and Society	8.3% / 2.1%
College of Engineering and Computing	0.0% / 2.1%
Farmer School of Business	10.9% / 0.0%
Regional Campuses Total (Staff)	11.3% / 0.6%

Data Source: Office of Institutional Research

### **I.1.3. Responses to the Five Perspectives**

*The APR must include the following:*

- *A narrative description of the program's response to each of the five perspectives.*
- *A narrative description of the opportunities for student learning and development within the accredited degree program that are responsive to the five perspectives.*
- *A cross-reference to the five perspectives and the role they play in long-term planning (see Part I, Section 1.4) and self-assessment (see Section 1.5).*

#### **Architectural Education and the Academic Community**

The most important context within which the department operates is Miami University itself. As discussed above, the university's mission is to be a primarily undergraduate, teaching institution, with a few selected and distinctive high quality graduate programs. Although Miami is frequently mistaken for a private institution because of its historically high academic reputation and its carefully controlled and maintained physical environment, it is a state-assisted university.

Therefore, the architecture program should and does have a strong commitment to teaching and to the students as well as to the taxpayers of the State of Ohio. This is accomplished by a diverse and enthusiastic faculty, highly-qualified students garnered through a competitive admissions process, a program unique among Ohio's four architecture programs, and research and service activities geared to the state's resource and fiscal concerns.

Admission is competitive. All students who apply for admission to the department must submit a [portfolio](#) of creative materials along with the standard application materials. Merit scholarships are awarded to entering students based on a combination of academic achievement and talent. Entering classes include many students who are invited into the University Honors Program or Miami's recently developed Creative Arts Scholars Program. Students are urged to take advantage of the many departmental, divisional and university-wide research and creative opportunities at their disposal, to pursue their intellectual and artistic interests alongside their professional pursuits. Students in the department serve as Undergraduate Teaching Associates, Community Learning Assistants, Undergraduate Summer Scholars, and in various service roles in the department and division. They are active in university organizations, such as MUSF (Miami University Student Foundation), and they earn university level awards and recognition. For example, we had one of three Miami winners of the prestigious Fulbright Scholarship in 2013, our students placed 1<sup>st</sup> and Honorable Mention in this year's AIA Ohio statewide student design competition, and we won two of 12 national \$30,000 scholarships in the 2014 National Donghia student competition.

High standards also define the profile of new faculty who come from strong institutions with impressive records of achievement in creative work and scholarship. Two new faculty since the 2009 NAAB review bring impressive credentials. One earned the terminal degree from the University of Cincinnati and brings extensive professional experience and an established research agenda. The second was a principal at an established architectural firm in Dayton, OH, with several years of practice and teaching experience. The faculty engage the university in multiple ways. In addition to serving on required departmental committees, all of our faculty are required to sit on College of Creative Arts committees, and several participate actively on university committees. As mentioned above, within just the past few years our faculty have served on Miami's Strategic Priorities Committee, Campus Planning Committee, Liberal Education Committee, RCM Budget Committee, University Senate, Fiscal Priorities Committee, and International Education Committee.

The department's academic environment is fueled by a sense of social purpose and humanistic concern coupled with a progressive attitude about technology and innovation. Most important in achieving this purpose and addressing these concerns is the standard of performance sought in studios and seminars and the level of consciousness that students are expected to attain about their relationship to their world. The department's efforts are directed at preparing students to do their best by helping them develop the

best set of skills possible; but its efforts are also aimed at making students care about their responsibility to the culture in which they carry out their work, about the quality of the work itself, and about the fulfillment of each individual within that cultural construct.

Most characteristic is the department's relationship--through a variety of programs--with the rest of the university. Miami's strong emphasis on a broad based liberal education insures that students complete a rigorous curriculum outside of the major. The relationship between our two undergraduate majors is symbiotic and stresses the notion of collaboration between design specialists. We believe that the level of curricular integration between the BA (Architecture) and BFA (Interior Design) is not only reflective of contemporary practice, but unique among aligned programs nationally.

Our minor in Art and Architecture History reaches into the College of Arts and Science (Classics) and the Department of Art, while our Minor in Urban Design is connected to the departments of Political Science, Sociology, and Geography. Our Miami University [Center for Community Engagement in Over-the-Rhine](#) (inner-city Cincinnati) and our service learning project in the village of [Abrafo-Odumasi, in Ghana](#), model interdisciplinary teaching and serve majors from across campus. Both are award winning. The Center for Community Engagement was a 2012 winner of the prestigious [C. Peter Magrath University Community Engagement Award](#) and our Ghana program received a [Presidential Citation in Recognition of Exceptional Service to the Profession and Society](#) from the Ohio AIA, at its 2012 annual convention in Cleveland. Our [Design-Build Program at Fallingwater](#) partners students with nationally renowned architects (for example Peter Bohlin FAIA, principal with Bohlin, Cywinski, Jackson) on unique, on-site projects. Miami students have also completed the only room at Fallingwater left uncompleted by Frank Lloyd Wright (the "servants' sitting quarters").

Miami recognizes the value of the arts and has made significant efforts to bring arts experiences to all parts of the university. The University Art Museum and the Performing Arts Series, as aggressive local cultural forces, testify to Miami's commitment to the arts, and to its sense of responsibility to the regional community. Similarly, outreach into Oxford, the southwest Ohio and tri-state region, and elsewhere from the Departments of Art, Theatre and Music as well as the University Dance Theatre reinforce the commitment of the College of Creative Arts to reaching many audiences and addressing diverse cultures. A themed residence hall in the arts (for students not majoring in the arts) allows faculty in the College to show the interrelatedness of all the arts, their impact on life experiences as well as their value within non-arts educational programs. The recent creation of the "Creative Arts Scholars" program (2013) establishes merit scholarships, and creates innovative programming, for our most qualified entering students.

For several years, Miami University has ranked among the top 2-3 public universities nationally in the percentage of students studying abroad, and Architecture + Interior Design ranks right at the top among Miami departments. We currently run a full semester residency program out of our Center for Community Engagement in Over-the-Rhine, and this fall (2014) we will inaugurate a semester study-abroad program for a studio contingent at our Miami University Dolibois European Center (MUDEC) in Differdange, Luxembourg (Professor Brown-Manrique). We also partner on an ongoing basis with Kent State's semester study-abroad program in Florence, Italy, with the Danish Institute of Study Abroad (DIS) in Copenhagen, and with the University of Applied Sciences in Rosenheim (Germany) via a formal exchange program that also brings 2-3 Rosenheim students to Miami each year. In addition, we run several ongoing summer studio programs. Current offerings include our programs in Ghana (Elliott/design-build), Fallingwater (Reynolds/design-build), Malta (Rogerio/energy), Turkey (Cevik/interiors), London (Elliott/energy), Paris (Weigand/interdisciplinary arts), Over-the-Rhine (Dutton+Blake/summer design-build), and a newly established program in Pilsen, Czech Republic (Humphries/in conjunction with our newly created Fashion Minor out of the College of Creative Arts).

Finally, the department actively participates in the University Summer Scholars program, which allows students to travel the world to engage independently created research projects. Each year, we garner 4-5 funded awards. Students complete their research over the summer and present their projects in a public forum as part of our lecture series.

### **Architectural Education and Students**

Students in the graduate program, and many in the undergraduate, have established the profession of Architecture (or Interior Design) as their life goal. The department believes that at both levels the program needs to balance the issues of inclusiveness and breadth with the student's often more focused goal of professional training. This is accomplished by rigorous study of design, history, communication, technology and practice-related issues, but, more importantly, by the department's effort to make bridges and crossovers among these areas and outside of these areas.

The interdisciplinary nature of the first year is carried on through both undergraduate and graduate studies; *how* we propose to view the world is given equal status to *what* we view. The technical, human, historical and communicative issues are not viewed as isolated sets of material or circumstances but, rather, as an interrelated group of concerns. In this way, the department hopes to bring the student to the realization that the making of architecture is an endeavor that is at once technical, material, technological, political, aesthetic, social, and cultural.

As individuals in a clearly defined program, we intend that each of our students feel both a sense of individual challenge and accomplishment as well as the sense of being part of a larger community or whole, which includes the faculty. This "whole" ideally provides the basic parameters for the teaching and learning environment. While both students and faculty face challenges, each also understands that challenges are not arbitrary obstructions but the common means of setting goals and measuring achievement.

Students have an active voice in departmental decision-making. They are encouraged to manage their own social and professional lives in several ways. Each class level from first to Master's candidacy elects representatives to sit on the Student Advisory Council (SAC). This body meets regularly by itself but also with the chair and other faculty as required. The SAC brings issues to the chair or the faculty as a whole, develops activities and enterprises for themselves, and sponsors a variety of events. Our biannual end-of-semester shows are coordinated almost entirely by the SAC. The Director of Graduate Studies also meets in a more informal role with the cohorts out of each graduate level in order to address questions and hear any concerns.

Students are active in the Miami Chapters of AIAS (American Institute of Architecture Students), IIDA (International Interior Design Association), and APX (Alpha Rho Chi). Through these organizations, they participate in campus, regional, and national activities, such as the AIAS Forum and Quad. Architecture grad Brett Roeth served as the AIAS National Vice-President (2010). These groups cooperate to organize a job fair each spring semester, in conjunction with our Office of Career Services, to which they invite professional firms from Ohio and out-of-state locations. The firms set up tables in the rotunda and atrium of Alumni Hall where they interact with students and set up interviews for possible internships (both summer and post-graduate). An active project is the construction of a student-accessible database of architectural firms and architecture alumni, in support of student job and internship searches. This list is available to students, but we are working with Career Services to move it online in a way that updates can occur. Our Career Services Office has taken a much stronger role in the past 2-3 years in supporting our students, in response to university pressures and also a recessionary economy. We now have a full-time representative out of Career Services assigned to our College, and this person plays an active role in supporting all students in the department and specifically students taking professional development courses.

Students have numerous opportunities to engage productively with people who are different from themselves in almost every way. The "interdisciplinary studio" every spring partners majors and instructors in architecture, interior design, and graphic design. After visiting a site and analyzing it, student teams with representation from each discipline tackle a complex project requiring resolution at architectural, interior, graphic, and product scales. Team leaders are selected based on leadership skills and team members assume various responsibilities based on unique talents and interests. Students learn about group dynamics and engage a series of team-building exercises in order to better understand the nature of group

activity. This introduction to conditions that actually simulate current conventions of teamwork in professional practice helps 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.

These interactive experiences are also found in our programs in the design/build studio in Over-the-Rhine, in the village of Abrafo-Odumasi in Ghana, and in most of our off-campus programming. These experiences are typically hands-on, often team-based and interdisciplinary, and often involving real-world problems and clients. Students become far more aware of racial, ethnic, and cultural differences between themselves and those for whom and with whom they work; and must find ways to build personal bridges in order to communicate clearly and to work successfully.

### ***Architectural Education and the Regulatory Environment***

The Department of Architecture + Interior Design has a designated “IDP Coordinator” to monitor all IDP activity and to communicate processes and procedures to students. For several years, Graduate Director Craig Hinrichs has filled this role, in an effort to insure that students in the M.Arch have direct and easy access to information about IDP. He also regularly presents IDP information to undergraduates, typically by visiting the studios. This September, Kimberly Tuttle (NCARB/IDP National) will visit our department to present information on IDP to students in several of the studios. Professor Hinrichs also teaches the ARC4/551 Professional Practice course (required in the M.Arch), in which IDP is fully discussed. Craig participates regularly in national level IDP and NCARB activities, and each year invites Ohio Architects Board Executive Director Amy Kobe to visit Miami and his Pro Practice class. Amy also has been a frequent participant in our annual Student Career Fair, held each spring, during which time she instructs students about IDP, the ARE, and professional registration. Current changes to IDP are prompting faculty discussion about possible impact on students and curriculum.

### ***Architectural Education and the Profession***

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. Comprehension of the health, safety, and welfare of the public, for which an architect is legally, ethically, and morally responsible is guaranteed for Miami graduates in several ways. Since most full-time faculty teach in the studio, they are required to understand the integrative nature of the design process and can also bring their unique expertise to bear on studio projects. The curriculum is viewed comprehensively and the matrix linking courses to NAAB criteria is referenced.

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 ARC602 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 insure that instruction is completely grounded in current best practices, ARC602 has historically been taught by an active practitioner.

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. ARC403—the comprehensive studio in Interior Design—functions similar to the ARC602 studio and requires that students produce a comprehensive set of technical drawings. Both the ARC602 and ARC403 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.

Since the 2009 NAAB visit, our Center for Community Engagement in Over-the-Rhine has added a new “Atelier Studio” in the spring semester. This unique offering is essentially a full-semester internship with C+R Architects in Cincinnati, in which a smaller group of 7-8 students work full-time in the C+R offices, alongside their professional staff. Students are not paid but instead receive full academic credit for the experience. Under the guidance of CCE-OTR lead faculty John Blake, these students engage one or more projects that can potentially become a paying project for the firm. The student/professional teams develop schematic proposals in enough depth that they can be cost estimated and potentially approved as “real” projects.

For about two 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 Skype or other video-conferencing. 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 (ARC601) given the professional and comprehensive nature of the project. The department is eager to expand this studio model, as resources permit.

Studios are also occasionally offered under the umbrella of the department’s Community Design Assistance Group (CDAG). This is a program that offers architectural assistance to small community organizations, public agencies, and municipalities whose fiscal conditions do not permit them to hire outside professional consultants for planning and physical design projects. These studios, therefore, take on “real world” design problems, in which all the aspects of health, safety, and welfare of the public are actual components of the design, along with site conditions and restrictions, building and zoning codes, budgets, deadlines, and specific programmatic demands. In recent years, CDAG projects have included the renovation of a Daniel Burnham designed train station in Richmond, Indiana and a master plan for the Plainville Road Corridor in Columbia Township (Cincinnati).

A fall semester 2014 junior/senior level studio offering is typical of the type of professional engagement afforded to students. John Reynolds fall offering will allow 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 (as well as at Fallingwater) have enabled these partnerships to happen on multiple occasions.

As mentioned above, studio projects are often team-based and/or interdisciplinary so that students can understand the collaborative nature of practice. Our “interdisciplinary studio,” pairing Architecture, Interior Design, and Graphic Design students and focusing on branded environments, is offered each spring semester. For the past three years, a culminating project in the second year has paired our Architecture and Interior Design majors on the design of a municipal library. And multiple minors or thematic sequences (required in the curriculum) provide cross-disciplinary experiences (e.g. the Miami Design Collaborative, Interactive Media, Highwire Studio).

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.

Professional architects and designers also visit the department in conjunction with the annual Career Fair, focused recruiting visits, or the departmental lecture series. These again provide students an opportunity to learn about changes in the profession and to contextualize their education in the realities of practice. Professionals frequently visit Miami from as far away as Dallas (Corgan), Seattle (Callison), New York (SOM), and Chicago (Gensler).

The student organizations (AIAS, IIDA, APX) also invite professionals to Miami in conjunction with their student meetings, and faculty invite architects, designers, and allied professionals into the classroom as guest speakers. The Professional Practice courses and the Portfolio courses, specifically, expose students to the requirements of practice—and to issues of ethics and professional responsibility—and will frequently involve outside speakers. Faculty will also host ad hoc portfolio/resume development sessions, to help guide students in the process of securing internships and/or full-time employment, and in the fall semester will run similar sessions to advise students on the process for applying to graduate schools.

The Department supports multiple field trips each year, typically tied to studio projects. And our AIAS, IIDA, and APX chapters typically sponsor an annual trip that always includes firm visits/tours. Recent or upcoming destinations include New York, Seattle, and San Francisco.

Finally, the Department has strengthened its relationship with AIA Ohio and with AIA Dayton (our partner chapter) since the 2009 NAAB review. Chair John Weigand serves as the sole Ohio “schools rep” on the AIA Ohio Board of Directors and has just recently been asked to join the executive track with an anticipated presidency of AIA Ohio in 2017. Similarly, our relationship with the Dayton Chapter of the American Institute of Architects has been strengthened. Beginning around the time of the 2009 NAAB review the Dayton AIA has held annual or bi-annual Board of Directors meetings in Alumni Hall. The AIA sponsors a lunch for all faculty and for AIAS officers following their meeting, during which time we dialogue about changes and issues in both practice and education. Students are always welcome to attend meetings of the Dayton AIA chapter and have sometimes been invited to make presentations. Dayton architects have recently assisted as mentors and judges in the Ohio AIA Student Design Competition. In addition, the Dayton chapter manages an annual high school architectural competition for students in the greater Dayton area. Our students have worked with the high school students to help them with their designs, and also assist the chapter logistically during the competition exhibit.

### ***Architectural Education and the Public Good***

Here again, 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. The faculty (and as a result, students) share a commitment to civic engagement and the architect’s responsibility to public service and leadership.

In the professional M.Arch, specifically, students are required to take ARC601 (Alumni Traveling Studio). As mentioned above, this studio runs a full semester and is led by alumni practitioners. It engages students in complex, large-scale, real-world problems that fully expose them to an array of environmental, social, and economic problems and force them to evaluate the ethical consequences of their decision-making. Similarly, the master’s thesis (ARC701/702), which blends a fully researched written thesis with an architectural design thesis, constructs a problem that is necessarily complex and that forces students to evaluate their design decisions on multiple levels.

Several projects at the undergraduate level similarly require students to grapple with complex issues and make difficult decisions. Our various projects run out of the Center for Community Engagement in Over-the-Rhine expose students directly to these types of projects. Students in-residency during the fall and summer terms complete a variety of design-build projects, and students participating in the spring semester Atelier (see above description) take an active role in selecting and developing a complex urban project. Our CDAG (urban scale) projects necessarily work on multiple environmental, social, and economic levels, as do projects connected with our Urban Design minor. Our Interdisciplinary Studio, which pairs majors in Architecture, Interior Design, and Graphic Design, requires students to negotiate their decision-making across a range of scales and disciplines.

Also, as described above, numerous study-abroad opportunities connect students directly with real world, complex problems that require them to make difficult decisions and take leadership roles. Our workshops in London and in Malta focus on environmental issues, our workshops in Over-the-Rhine and in Ghana engage complex social issues through the design-build process, and our program at Fallingwater allows students to produce designs in support of the house and grounds, and in conjunction with real clients.

Although 70-80% of our undergraduates participate in one or more of our study-abroad programs, concern expressed in past NAAB reviews was that our M.Arch students were less able to take advantage of these programs given a more prescriptive curriculum. In response to this, ARC584 Summer Studio now requires master's students to take one of these summer offerings. Where cost is prohibitive, the default is participation in our Over-the-Rhine summer design-build workshop. This has been a positive change in that all M.Arch III students now must complete one of these off-campus workshops.

#### ***Long-term Planning and Assessment of the Five Perspectives***

Although we believe our programs address the five perspectives well and in balance, there is increased university pressure to include these perspectives in our long-term strategic planning and to better assess how well we are achieving these goals. Our most recent strategic plan is the Miami 2020 Plan (see below for more detailed discussion). The Miami 2020 Plan prioritizes goals consistent with the NAAB Perspectives and sets metrics to assess performance. Individual departments and programs are held accountable for addressing these goals and achieving the metrics. Specific objectives and metrics that reinforce the five perspectives include:

*Objective 1: Prepare students for success at Miami and beyond through a liberal and applied education emphasizing inquiry-based experiential learning that integrates many disciplines.*

*Metric 5: Upon graduation, all Miami students will have participated in a research (40%) or a similar experiential learning activity (100%), e.g., fieldwork, field or clinical placement, service-learning, public or private sector engagement, performances, and other applied learning activities.*

*Metric 7: 95% of Miami students will have two or more co-curricular experiences before they graduate.*

*Metric 20: By the time of graduation, 60% of Miami students will study abroad or study away.*

*Metric 21: All Miami students will have a curricular or co-curricular cultural learning experience (e.g., intensive community engagement, service learning experience, intercultural or global learning requirement) by the time they graduate.*

*Metric 22: All faculty and staff will engage in meaningful, globally diverse cultural activities (e.g., volunteer or community engagement; course or workshops on global and intercultural topics, professional training on diversity issues).*



*Metric 23: Miami will expand, virtually and physically, by 25%, its international partnerships and activities to increase its impact on the global stage.*

*Objective 3: Grow Miami's sponsored research, grants, intellectual property, internships, and co-curricular learning opportunities by helping corporate, governmental, and non-profit entities thrive through solutions-oriented partnerships.*

*Metric 29: Increase by 25% the number of mutually beneficial educational, governmental, corporate and non-profit partnerships.*

*Metric 30: By 2020, 10% of the Miami University community will be engaged in providing expertise and advancing the success of public and private entities.*

#### I.1.4. Long Range Planning

*The APR must include the following:*

- *A description of the process by which the program identifies its objectives for continuous improvement.*
- *A description of the data and information sources used to inform the development of these objectives.*
- *A description of the role of long-range planning in other programmatic and institutional planning initiatives.*
- *A description of the role the five perspectives play in long-range planning.*

Long range planning and assessment are integrally linked in the Department of Architecture + 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:

- 1) The [2008 Five Year Strategic Goals](#)
- 2) The [2010 Strategic Priorities](#)
- 3) The [2014 2020 Strategic Plan](#)

Miami's shift to a new "Responsibility Centered Management" (RCM) budget model, which decentralizes financial decision-making, holds academic units accountable for financial performance, and makes financial data more transparent will likely have a major impact on future decision making at all levels. RCM has been under development for 2-3 years at Miami, and we are currently in the process of implementing the new model.

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. The recently completed Miami 2020 Plan was constructed with this goal. Implemented during the 2013-14 academic year, the 2020 Plan links goals and assessment metrics, and mandates that versions of the plan be developed at all levels. As a result, the Department of Architecture + Interior Design worked with the College of Creative Arts to develop a customized yet integrated version of the planning document. The master 2020 Plan was created with input from multiple faculty, staff, students, and administrators across campus, and Deans have been charged with monitoring program performance on a regular basis. The 2020 Plan, to a

great extent, is outcomes based and linked to measurable metrics. Individual programs will be monitored on a regular basis to assess performance against these goals. A downside to this integrated planning process is that it is less grassroots, which may challenge the level of buy-in by some faculty. It is also metrics driven and responsive to recent budget pressures, which has produced some level of skepticism across campus. On the plus side, the goals and metrics are clear. The Miami 2020 Plan, together with the shift to an RCM budget model, provides a fundamental change in direction for Miami and its programs.

In the same way that the recently completed Miami 2020 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. Newly revised Academic Program Review guidelines will increasingly allow professional accreditation to drive local level performance (see discussion below under I.1.5. Program Self Assessment).

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.

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 1-2 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.

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. Current planning, however, is to implement a College of Creative Arts Alumni Advisory Council, which will have representation by Architecture alumni, and which will hopefully prove to be more sustainable. This initiative should be fully implemented by our 2015 NAAB review and can be described in better detail by Dean Mullenix.

#### I.1.5. Program Self Assessment

*The APR must include the following:*

- *A description of the school's self-assessment process, specifically with regard to ongoing evaluation of the program's mission statement, its multi-year objectives and how it relates to the five perspectives.*

- *A description of the results of faculty, students', and graduates' assessments of the accredited degree program's curriculum and learning context as outlined in the five perspectives.*
- *A description, if applicable, of institutional requirements for self-assessment.*
- *A description of the manner in which results from self-assessment activities are used to inform long-range planning, curriculum development, learning culture, and responses to external pressures or challenges to institutions (e.g., reduced funding for state support institutions or enrollment mandates).*
- *Any other pertinent information.*

As mentioned, program self-assessment is tightly linked to long range planning initiatives. The most rigorous self-assessment at Miami comes in the form of internal academic program review, a process established by former Provost Ron Henry and continued by his successors. Academic Program Review is conducted at Miami on a regular cyclical basis (every six years), and is accomplished in conjunction with external reviewers. The [APR review process](#) was revised in 2012-13 under the direction of Graduate Dean Jim Oris. In the case of departments with professionally accredited programs, such as Architecture and Interior Design, every effort is now made to coordinate Academic Program Review with professional accreditation. According to the new guidelines:

*Departments that require external professional accreditation may elect to replace the external review process outlined in this document with their specific professional accreditation process. Internal review of the departmental mission and goals outside the purview of professional accreditation still must be done. The scope of the additional review will be determined by the divisional Dean, in consultation with the Office of the Provost. The timing of this internal review may coincide with the professional accreditation process or be conducted in an intervening year at the discretion of the divisional Dean.*

This wasn't the case previously, and we joined other professional programs on campus in requesting a more flexible and efficient process. The 2015 NAAB review will test this. We will produce a self-study for an internal (APR) review scheduled for 2016, but also incorporate the NAAB (and CIDA) Visiting Team Reports as part of our self-study process. This should hopefully avoid a good deal of duplication and make for a more streamlined process.

In 2009, we scheduled our NAAB and APR reviews simultaneously in an effort to increase efficiency and improve dialogue and understanding between the two review teams. Our internal APR team agreed to use the NAAB reviewers as the required "external team." Although this did improve dialogue between the two groups, it proved to be logistically difficult. The itineraries and goals differed, and it was difficult for each team to maintain control over the visit. During 2009, in addition to undergoing NAAB and CIDA review and the internal APR review, we also were required to undergo full review of the graduate program (by the Graduate School) and full review of our liberal education offerings by the Office of Liberal Education (five reviews in a single year). Under the 2012-13 revisions, these latter two assessment processes should largely be incorporated into the APR.

The Department of Architecture + Interior Design also formally assesses curriculum and programming via standardized surveys of students and alumni. This process is very much in transition and the department requests input from the NAAB team on this topic. Although surveys have contributed to our assessment processes for many years, the specific instruments and processes for administering the surveys have changed. For many years, surveys were administered through our division, with specific exit surveys (at both undergraduate and graduate levels) administered by the department. At the time of our 2009 NAAB review, student and alumni surveys were administered at the department level. Recent efforts by our Office of Institutional Research to oversee student and alumni surveys for all units suggested that this could be handled more efficiently at the university level. However, recent data has proven to be insufficient. Survey response rates in the major are low, and we have limited ability to customize survey questions.

As a result, we're in the process of moving this survey function *back* into the department. ID Program Director Katherine Setser has recently created template surveys for both majors, and [Student Achievement Data for Interior Design](#) and [Other Facts About the Interior Design Program](#) are now available online. [Student Achievement Data for Architecture](#) is being compiled and will hopefully be in place by the end of the 2014-15 academic year. This data should be valuable as a tool to assess our performance in multiple categories. Again, this issue is top priority at all institutional levels, and discussions are ongoing about how best to coordinate survey activities. Since the Miami 2020 Plan now requires academic units to demonstrate performance tied to specific metrics, the methods used to achieve these metrics are under increased scrutiny.

In addition to evaluating the substance of curricular offerings, the department monitors the implementation and pedagogical quality of courses. As required by our governance, standard course evaluation forms are used to evaluate all courses in the department. The standard 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. Two years ago, Standard Course Evaluation forms (available upon request) were moved online. This 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, teaching portfolios, peer evaluations, student eval comment summaries, and instructional diagnostics (and other assessment strategies) offered through our Center for Learning, Teaching, and University Assessment (CELTUA).

Current assessment activities in the department are intended to reduce the possibility that a course will be evaluated only summatively 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 in order 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, Chief Departmental Advisor (CDA), 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.

## **I.2. Resources**

### **I.2.1. Human Resources & Human Resource Development**

*The APR must include the following:*

*Faculty/Staff*

- *A matrix for each of the two academic years prior to the preparation of the APR, that identifies each faculty member, the courses he/she was assigned during that time and the specific credentials, experience, and research that supports these assignments. In the case of adjuncts or visiting professors, only those individuals who taught in the two academic years prior to the visit should be identified. (NOTE 1: See Appendix 2 for a template for this matrix) (NOTE 2: The faculty matrix should be updated for the current academic year and placed in the team room<sup>2</sup>).*
- *A resume (see Appendix 2 for the format) for each faculty member, full-time and adjunct who taught in the program during the previous two academic years prior to the preparation of the APR.*
- *A description of the institution's policies and procedures relative to EEO/AA for faculty, staff, and students.*
- *A description of other initiatives for diversity and how the program is engaged or benefits from these initiatives (see also Part I, Section 1.2).*
- *The school's policy regarding human resource development opportunities, such as:*
  - *A description of the manner in which faculty members remain current in their knowledge of the changing demands of practice and licensure.*
  - *A description of the resources (including financial) available to faculty and the extent to which faculty teaching in the program are able to take advantage of these resources.*

---

<sup>2</sup> This matrix is referenced elsewhere in this document; other references to matrices for faculty credentials are to this document.

- *Evidence of the school's facilitation of faculty research, scholarship, and creative activities since the previous site visit; including the granting of sabbatical leaves and unpaid leaves of absence, opportunities for the acquisition of new skills and knowledge, and support of attendance at professional meetings.*
- *A description of the policies, procedures, and criteria for faculty appointment, promotion, and when applicable, tenure.*
- *A list of visiting lecturers and critics brought to the school since the previous site visit.*
- *A list of public exhibitions brought to the school since the previous site visit.*

### **Faculty Matrix**

A [Faculty Credentials](#) matrix is provided in NAAB format on our departmental website.

### **Faculty Resumes**

[Faculty resumes](#) are provided in NAAB format on our departmental website.

### **EEO/AA Policies**

Miami University's policies and procedures related to equity and equal opportunity, as well as affirmative action, are clearly articulated on the [OEEO website](#). Policies specifically related to [Harassment and Discrimination](#) are also found on the OEEO website, and reference multiple university documents including the Miami University Policy and Information Manual ([MUPIM – Section 3.6](#)) and the Miami University Student Handbook ([Part 5, Chapters 12 and 14](#)). These policies form the groundwork for student recruitment, faculty hiring, and resolution of grievance on the part of any student, faculty, or staff member.

### **Diversity**

For a detailed discussion of diversity initiatives beyond university level OEEO policy, see section I.1.2 [Faculty, Staff, Student Diversity](#), above. Diversity remains a priority for the Department and, in general, our diversity metrics compare favorably against university norms.

### **Faculty Development**

Faculty development is supported on multiple fronts, including:

#### Leaves

Faculty are eligible for sabbaticals every (7) years (and possibly more frequently), per the Miami University Policy and Information Manual ([MUPIM – Section 6](#)) 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:

S2015 Ben Jacks  
S2014 Tom Dutton  
F2013 John Reynolds  
F2013 Mary Rogero  
F2012 Mary Ben Bonham  
F2012 Diane Fellows  
F2011 John Humphries  
F2008 Gerardo Brown-Manrique  
F2008 Gulen Cevik

### 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 *March 31, 2009*

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 School 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. Each year, several graduate students apply for and receive partial funding (typically in the amount of \$250-\$500) to present papers at conferences. For a number of years, the department has underwritten graduate student membership in ACSA during the thesis year.

#### CELTUA/OARS

Various other campus initiatives fund faculty teaching and research. The Center for the Enhancement of Learning, Teaching, and University Assessment ([CELTUA](#)), and the Office for the Advancement of Research and Scholarship ([OARS](#)), 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 CELTUA. 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. The CCA has also sponsored several sessions recently in conjunction with OARS to help educate divisional faculty on the processes for securing external grant funding. A recent May 2014 program asked faculty to draft a specific grant proposal with the intent that it could then be submitted and ultimately funded.

#### Tech Grants

Beginning in 2006, Miami's IT Services instituted a [Technology Grant](#) program in support of technology directly benefitting students, faculty, and classroom learning. This program has provided ongoing funds for several types of equipment added since our 2009 review, including our CNC router, laser cutter, and 3D printer; heat-sensing and light-sensing equipment; large format plasma screens; and digital sketchpads.

#### Appointment to MUDEC

Miami faculty can apply to teach in a visiting capacity at the Miami University Dolibois European Center (MUDEC) in Luxembourg, typically for a two-year period. Architecture faculty have been frequent participants. Among our current faculty, Professor Brown-Manrique begins a two-year assignment this fall, and Professors Jacks and Reynolds have been recent visiting instructors.

#### 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. See discussion below.

#### Appointment as Affiliate Faculty

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

Benson	American Studies Havighurst Center
Dutton	Black World Studies
Paranandi	Interactive Media Studies
Johnston	Institute for Environmental Sciences Environmental Principles and Practices Co-Major Ecology Research Center Miami Design Collaborative
Cevik	Havighurst
Sanabria	Havighurst
Weigand	Interactive Media Studies Miami Design Collaborative



Humphries     Interactive Media Studies  
Fellows        Center for American and World Cultures  
                    Film Studies Minor

### **Promotion and Tenure Policy**

Promotion and tenure policy is clearly defined in the Miami University Policy and Information Manual ([MUPIM](#), Section 7); and in our Departmental [Governance Document](#). Current [Promotion and Tenure Guidelines for Dossier Preparation](#) provide more detail on the specific process for creating and submitting dossiers, and for evaluating the candidate.

At Miami, in decisions of promotion and tenure, teaching is highest priority, followed by scholarly production, university and professional service, and collegiality. Student advising is included under the category “teaching.” Practically speaking, teaching and scholarship are both highly prioritized, resulting in a consensus 40/40/20 distribution between teaching, scholarship, and service. As previously described, Miami promotes a synergy between teaching and research. The university “values teaching and intense engagement of faculty with students through its teacher-scholar model, by inviting students into the excitement of research and discovery.”

At the departmental level, promotion and tenure decisions are made by a committee of all full-time faculty at or above the rank being applied for. There is no separately appointed or elected “committee.” The current P&T Committee Chair is Tom Dutton. We specifically refer the NAAB review team to our [Governance Document](#), Section 7.

### **Visiting Lecturers and Critics**

The Department sponsors an active Lecture Series consisting of 4-5 lectures per semester. These are integrated into studio syllabi and faculty encourage regular attendance on the part of the students. Lecturers also periodically engage students in the studios (for example, the Alumni Traveling Studio or Graduate Thesis Respondent). Students are also afforded frequent opportunities to interact with visiting lecturers by participating in the organization of the lecture, or by attending lunch or dinner with the lecturer. Our newly implemented Creative Arts Scholars program specifically targets opportunities for these students to join the guest lecturer and other faculty for dinner and discussion. Also, since the 2009 NAAB review, we have added to our Lecture Series an annual presentation by those students selected to participate in the University Summer Scholars research program. Typically 4-5 majors present their research projects, and university administrators overseeing the program are invited to attend.

Our [Current Lecture Series](#) and [Archived Lecture Series](#), as well as a list of recent graduate [Thesis Respondents](#), can be viewed on our departmental website.

### **Exhibits**

Similarly, Architecture + Interior Design oversees the Cage Gallery, located in the lower level of Alumni Hall. The Cage Gallery displays student and faculty work, including work from study-abroad programs; work of visiting lecturers; external traveling exhibits; and occasionally exhibits procured by other academic programs on campus. Our current [Cage Gallery Exhibit](#) schedule can be viewed on our departmental website.

Students and faculty also take advantage of exhibits in other venues on campus. These include the Miami University [Art Museum](#) and the [Hiestand Galleries](#).

#### *Students*

- *A description of the process by which applicants to the accredited degree program are evaluated for admission (see also the requirements in Part II. Section 3).*

- *A description of student support services, including academic and personal advising, career guidance, and internship placement where applicable.*
- *Evidence of the school's facilitation of student opportunities to participate in field trips and other off-campus activities.*
- *Evidence of opportunities for students to participate in professional societies and organizations, honor societies, and other campus-wide activities.*
- *Evidence of the school's facilitation of student research, scholarship, and creative activities since the previous site visit, including research grants awarded to students in the accredited degree program, opportunities for students to work on faculty-led research, and opportunities for the acquisition of new skills and knowledge in settings outside the classroom or studio.*
- *Evidence of support to attend meetings of student organizations and honorary societies*

### **Admission**

Admission at both the M.Arch and BA levels is two-tiered. Applicants must be admitted at the University (or Graduate School) level and then also be admitted to the major based on portfolio review. At the graduate level, in addition to the portfolio, program admission requirements include GRE scores, (3) letters of recommendation, a personal statement, a CV or resume, and a writing sample. Specific [Graduate Admission](#) requirements are enumerated on our website, along with information about graduate [Assistantships and Awards](#).

Admission at the undergraduate level also requires that the student be accepted at the both the university level and into the major via portfolio review. Undergraduate [Portfolio Requirements](#) are detailed on our website. In 2013, the undergraduate portfolio review process moved online via an external vendor ([Slideroom](#)), and this has proven to be efficient. We will continue with online submissions and likely add the online submission option at the graduate level.

The portfolio review has been in place at Miami since the 1980's and is valued for a couple of reasons. First, each year, the Department admits 5-10 students who would not otherwise be admitted to the University. The [academic profile](#) for entering students is competitive (over a third of entering students earn a 30+ ACT score and a 1300+ SAT score). Via a "portfolio admit" process, we are able to selectively admit students who demonstrate "exceptional" creative talent in the portfolio, even though these students would otherwise not be admitted to Miami. Many of our best students are actually admitted via the portfolio admit process. Second, by evaluating creative talent at the high school level, all first year Architecture majors are already admitted to the major. There is no "first-to-second year cut." This has proven to build strong collaboration among the first year students, and, we believe, has had a significant impact on students' ability to function collaboratively in team settings throughout their tenure in the program.

Miami has always demonstrated competitive admissions. At the M.Arch level, we target 16 admits out of an applicant pool of about 80. At the undergraduate level, we receive 350-400 applications in a typical year (to both majors), with 200-250 of those submitting a portfolio. We will generally then admit 150-170 students to produce an entering class of about 75 (a 50% yield). During this most recent economic recession, our applicant pool has diminished somewhat, but not significantly. At the Master's level, a reduced domestic pool of applicants has largely been offset by increases in the international pool. Among the 2014-15 graduate cohort, a full 41%, representing 13 countries, is international.

Student recruitment is a time-consuming process for the Department. Somewhat uniquely, we schedule 150-200 one-on-one meetings with visiting students and families each year. This is time intensive but has proven valuable in that it allows students/families to visit at a time convenient to them. Additionally, the College of Creative Arts hosts an annual fall [Arts Day](#) that brings significant numbers of interested students to campus. Miami's Office of Admissions hosts a regular series of "Red Carpet Day" recruiting events during the fall semester, as well as several "Make-it-Miami" events during the spring for admitted

students. Each of these events includes a visit to Alumni Hall. Each summer, our department runs a [Summer Scholars](#) career exploratory camp for high school students, taught by Christie Lear. This has similarly proven to be a successful recruitment activity. The Department participates annually in national recruitment events targeting students interested in Architecture. Regular events include the Chicago Architecture + Design College Day and the Architecture/Design College Fair sponsored by the Boston Society of Architects. The Department also makes ad hoc visits to area high schools, as requested.

### ***Evaluation of Applicants to the M.Arch***

Due to changes in the 2009 Conditions, we have developed a more rigorous process for reviewing and placing applicants to the M.Arch. See Section [II.3 Evaluation of Preparatory/Pre-professional Education](#) for a full discussion on this topic.

### ***Student Support Services***

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 [Office of Career Services](#) has received focused attention since our last NAAB review given increased pressure on universities nationally to increase placement rates. We generally do well with internship and permanent placement rates. A recent university survey cites a 91% full-time employment or graduate school placement rate, and job placement is a targeted goal in our newly released [Miami 2020 Strategic Plan](#).

Historically, Career Services has not worked closely with Architecture + Interior Design. However, several years ago, a dedicated liaison to the College of Creative Arts was hired to focus solely on our CCA programs. Because Architecture + Interior Design already had several career support initiatives in place, we likely utilize a disproportionate amount of this individual's time. Our current CCA liaison is [Lori Tanzer](#). Lori and her staff now 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). Career Services also offers multiple services within their facility in Hoyt Hall. 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 2009 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. Beginning about 2011, Career Services was asked to play 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. The number of participating firms has fallen during the recent economic downturn, but we've seen renewed interest in the fair this past year as hiring has picked up (+/-15 firms attending).

Also during the past few years, Career Services has promoted [CareerLink](#), a dynamic database of firms interested in hiring Miami students/graduates. Because firms need to choose to enroll in CareerLink, we've found that it does not provide a comprehensive list of potential employers. As a result, we are in the process of uploading the list of firms used for our Career Fair as a GoogleDoc, for access by all majors. Job openings (both for interns and permanent employees) are frequently sent by email to the Department. Currently, these are forwarded on the student listserves. There is some discussion about developing a "current job openings" link on the website.

### Advising

To a great extent, academic advising is decentralized within programs, and faculty have principal responsibility for this function. Our Director of Graduate Studies (Craig Hinrichs) assumes principal advising responsibility for the M.Arch, assisted by faculty teaching at the graduate level. Faculty advising at the undergraduate level are supported by our Chief Departmental Advisor (Tom Dutton) and, as required, by our Chief Divisional Advisor (Roselyn Benson). Advising within the BFA (Interior Design) is overseen by the ID Program Director. Several changes to advising have occurred since the previous 2009 NAAB review, given concerns expressed by the 2009 NAAB team. These include:

- 1) Faculty advisor assignments for all incoming students, listed on the students Degree Audit Report (DAR)
- 2) A focused advising session for all M.Arch students, scheduled prior to the start of classes in the fall.
- 3) A scheduled advising session for all first year students, during which students meet with their assigned faculty advisor.
- 4) A dedicated First Year Advisor (Christie Lear) who also teaches in the first year studio.
- 5) Periodic studio-level group advising sessions at all year levels, run by the CDA and/or program directors.
- 6) Ad hoc advising sessions to address the grad school application process and the job search process.

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 CDA, 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. For additional discussion on advising, see [Section III.1.B](#).

### ***Field Trips/Off-Campus Activities***

Off-campus experiences are cited as a strength of the Department of Architecture + Interior Design. These occur principally via field trips, summer workshops, semester study-abroad experiences, student organizational events, regional/national conferences, and trips sponsored by our student organizations.

Course-related field trips are well supported through our annual operating budget and several field trips occur each year. Faculty apply for departmental funding at the beginning of each semester, and funds are distributed based on the number of requests. Our Alumni Traveling Studio, which now runs each year at the 600-level, travels annually to different cities depending on which alumni are participating. Recent field trip venues have included Seattle, Dallas, New York, Chicago, and Washington, in addition to numerous regional destinations.

A hallmark of the Department of Architecture + Interior Design for several years is the cluster of off-campus semester and summer programs offered to our students. Miami consistently ranks among the top universities in the nation for the number (and percentage) of students studying off-campus, and our departmental contributions rank us at the top of Miami's list. Our study-abroad and domestic study-away programs also admit students outside the major and outside Miami, and we encourage our own majors to pursue external programs of interest.

Unique, longstanding summer workshops include design-build programs run out of the Center for Community Engagement in Over-the-Rhine (inner-city Cincinnati/Dutton, Blake), Ghana, Africa (Elliott), and Fallingwater (Reynolds). Other summer programs are run in Malta (Rogerio), Turkey (Cevik), London (Elliott), Paris (Weigand), and the Czech Republic (Humphries). Workshops are submitted and approved via a formal process, run out of the Office of Global Initiatives. So the list of offerings is dynamic.

Semester study-abroad programs include Luxembourg, in conjunction with the Miami University Dolibois European Center (MUDEC). Fall 2014 is an inaugural year for this offering for a cohort of about 10 students. The principal in-residence instructor is Gerardo Brown-Manrique. The CCE-OTR Fall Residency and Spring Atelier programs place a similar-sized cohort each semester in inner city Cincinnati. Architecture students engage design-build projects and work directly with local architects, and non-majors in Education, Social Work, Anthropology, etc. participate in similar urban-based projects. During 2008-2009, Architecture + Interior Design developed a semester exchange program with the University of Applied Sciences in Rosenheim, Germany. This program sends 2-3 of our Miami Architecture/Interior Design students to Rosenheim each year, and 2-3 Rosenheim students also come to Miami to study architecture.

Our programs have received multiple awards and been highlighted in the national press. Our Miami University Center for Community Engagement in Over-the-Rhine and our service learning project in the village of Abrafo-Odumasi, in Ghana, model interdisciplinary teaching and serve majors from across campus. Both are award winning. The Center for Community Engagement was a 2012 winner of the prestigious *C. Peter Magrath University Community Engagement Award* and our Ghana program received a *Presidential Citation in Recognition of Exceptional Service to the Profession and Society* from the Ohio AIA, at its 2012 annual convention in Cleveland. Our design-build program at Fallingwater partners students with renowned architects/designers (most recently Peter Bohlin, principal of Bohlin, Cywinski, Jackson) on unique on-site projects. Miami students have completed the only room at Fallingwater (the "servants' sitting quarters) left uncompleted by Frank Lloyd Wright.

For lists and descriptions of individual off-campus programs, see:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/summer-workshops/index.html>

<http://miamioh.edu/cca/academics/departments/arch-id/academics/semester-off-campus-programs/index.html>

Students also study abroad through programs external to Miami. These are run through other American universities or through private study-abroad organizations. Programs popular with our students include [Kent State's International Studies Program](#) in Florence, Italy and the [Danish Institute for Study-Aboard](#) in Copenhagen.

A challenge in offering these various workshop opportunities is that it has generally been more difficult for the M.Arch students to participate, given the demands of the graduate curriculum. This concern was expressed by the NAAB review team in 2003, and, as a result, our ARC584 summer studio requirement for the M.Arch III's is now met by an off-campus program. Our summer design-build workshop in Over-the-Rhine is the default studio experience, but others can be substituted. This has proven to be a valuable change in the curriculum and it allows our grad students to take advantage of the rich array of off-campus experiences.

In addition to the above off-campus experiences, our student organizations (AIAS, IIDA, APX) sponsor annual or bi-annual trips to cities across the country. Recent destinations have included San Francisco, New York, Las Vegas, and Seattle. Student travel to conferences, or to organizational events (e.g. AIAS Forum, Quad) provide other off-campus experiences.

### **Student Organizations**

Active student organizations in the Department include:

#### **American Institute of Architecture Students (AIAS)**

The AIAS sponsors a series of programs on career planning, preparation for graduate school, architectural practice, and other subjects. Occasionally, the AIAS will take the lead in sponsoring outside lectures. AIAS organizes various field trips to professional firms, along with an annual or bi-annual trip to a larger city. Members regularly participate in national AIAS activities.



#### International Interior Design Association (IIDA)

The IIDA is similarly active at Miami and attracts most majors in Interior Design. IIDA sponsors several regional field trips each year as well as an annual or bi-annual trip to a larger city. IIDA brings speakers to campus and sponsors a variety of fund-raisers.

#### Alpha Rho Chi (APX)

Our APX chapter was created shortly following our 2009 NAAB review. APX activities generally parallel those in the AIAS.

#### Green Oxford

Green Oxford is a student organization focused on sustainability and environmental issues. It is interdisciplinary but traditionally has strong representation out of Architecture + Interior Design.

#### Student Advisory Council (SAC)

The SAC is comprised of (14) students elected from their respective studios and representing both undergraduate majors and the Master of Architecture. The SAC pursues several projects each year, and has principal responsibility for organizing end-of-semester open houses in both the fall and spring semesters. The SAC also regularly sponsors our annual pumpkin-carving contest, ping-pong tournament and other events that vary from year to year. This group also works directly with the Chair in addressing issues related to climate or other student concerns. The SAC is the formal body for providing student input on curriculum, programming, and other concerns, and will occasional draft position papers as a means of representing student opinion. The SAC assisted in the drafting of our Studio Culture Policy.

### ***Student Research***

#### Graduate Thesis

Student research is anchored in our [Graduate Thesis](#). The M.Arch. thesis experience maybe best illustrates the synthesis between students' theoretical and practical learning. During this year+ thesis activity, students explore a broad range of theoretical discourse and research methods as a vehicle for articulating a thesis position in the form of a peer-reviewed ACSA-format conference paper. The ideas explored in this "written thesis" become the framework for the ARC702 design thesis. Students defend both the written and design theses in front of nationally- and internationally-known thesis respondents. The department has established a unique reputation for acceptance of the written thesis in peer-reviewed national and international venues, and a variety of design and research awards for studio and thesis work in the graduate program attest to its quality and role in the structure of the department. See [2013-14 M.Arch Conference Paper Acceptances](#).

#### Undergraduate Summer Scholars

In 1994, the Office for the Advancement of Research and Scholarship (OARS) announced a new program of undergraduate research called [Undergraduate Summer Scholars](#) for rising juniors and seniors. To participate, a student proposes a research project to be conducted during the summer under the guidance of a faculty mentor. If selected, the student receives 6 credit hours of independent study tuition-free, a \$2600 stipend, and a \$400 project budget. The faculty member receives a budget of \$600. The Department of Architecture + Interior Design has consistently received 4-5 of these selective awards each year, permitting students to conduct research in locations around the world. A 2007-08 revision to the guidelines allows students to piggyback research onto another departmentally approved off-campus study experience. Students will typically present research to the broader department during the fall semester upon return to campus. A lecture slot in the fall 2014 lecture series is currently scheduled for five Architecture Summer Scholars award recipients.

#### Faculty Research

Occasionally, students have the opportunity to assist faculty in their research, often supported through research grants. Students have also occasionally had the opportunity to join faculty in presenting at

regional or national conferences. Miami is prioritizing the value of independent student research experiences in the Miami 2020 Strategic Plan.

### ***Student Travel Support***

Student travel is funded in several ways. M.Arch thesis students, specifically, can receive one or more departmental grants in the amount of \$250 each to support travel and conference registration expense. Each year, several students will take advantage of this opportunity. Additional funding is available out of the Graduate School. M.Arch students also receive department-funded student memberships in ACSA. Research-based travel at the undergraduate level can also receive funding on an ad hoc basis.

Student field trip travel is supported as outlined above. Per departmental guidelines, funding can support substantial amounts of student travel depending on total costs and on number of requests in any given semester. Student organizational travel can receive funding from Miami through the Associated Student Government (ASG), and our organizations typically pursue these funding sources.

### **I.2.2. Administrative Structure & Governance**

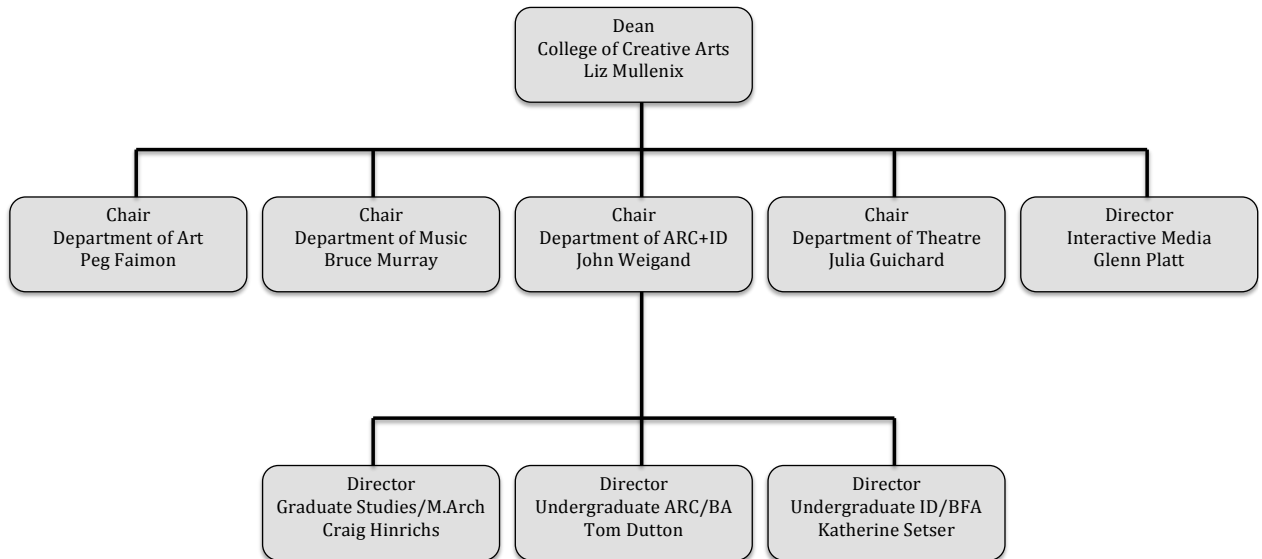
*The APR must include the following:*

- *A description of the administrative structure for the program, the academic unit within which it is located, and the institution.*
- *A description of the program's administrative structure.*
- *A description of the opportunities for involvement in governance, including curriculum development, by faculty, staff, and students in the accredited degree program.*
- *A list of other degree programs, if any, offered in the same administrative unit as the accredited architecture degree program.*

The Department of Architecture + Interior Design is one of five principal units within the College of Creative Arts (see diagram and Section I.1):

- Department of Architecture + Interior Design (Chair, John Weigand)
- Department of Art (Chair, Peg Faimon)
- Department of Music (Chair, Bruce Murray)
- Department of Theatre (Chair, Julia Guichard)
- Armstrong Institute for Interactive Media Studies (Director, Glenn Platt)

CCA + ARCID Administrative Structure



Chairs of these five academic units, along with the CCA Dean (Liz Mullenix), Associate Dean (Susan Ewing), Assistant Dean (Rosalyn Benson), Director of the Miami Performing Arts Series (Patti Liberatore), Director of the Art Museum (Bob Wicks), Director of Marketing (Jeanne Harmeyer), Director of Planning and Analysis (Beverly Thomas), and Director of Development (Heather Kogge) constitute the CCA Executive Committee, which meets, typically, bi-weekly in addition to 1-2 retreats per year.

Architecture + Interior Design is headed by Chair, John Weigand. There are three academic degree programs within ARC+ID, headed by program directors that report to the Chair:

- Master of Architecture (M.Arch I, II, III; Director of Graduate Studies, Craig Hinrichs)
- Bachelor of Arts in Architecture (Director of Undergraduate Architectural Studies, Tom Dutton)
- Bachelor of Fine Arts in Interior Design (Director of Undergraduate Interior Design Studies, Katherine Setser)

This group of four constitute an 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 is run directly out of our



department. Professor Gerardo Brown-Manrique oversees this program, and visiting instructor Dick Overton will assist while Professor Brown-Manrique teaches at Miami's Dolibois European Center (MUDEC) in Luxembourg during the 2014-15 and 2015-16 academic years.

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 and Information Manual (MUPIM), which constitutes a second, over-arching governance document. The Architecture + Interior Design Governance Document was significantly revised in 2007, just prior to the 2009 NAAB visit. This revision was mandated for all units by senior administration to insure currency and conformance with university policies. We have been notified that a subsequent comprehensive revision to unit-level governance documents will again be required within the next 1-2 years. The intention is that these revised governance documents will be generated using a more standardized template to insure better unity and conformance with university policy.

Departmental governance directly involves students, and our Student Advisory Council (SAC) 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.

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 2014-15 include:

Graduate Director	Hinrichs
ARC Program Director (BA)	Dutton
ID Program Director (BFA)	Setser
Chief Departmental Advisor	Dutton + Setser (advisory)
Urban Design Minor	Brown-Manrique (Overton for 2014-16)
Art and Architecture History	Sanabria
Admissions and Scholarships	Elliott (ARC), Setser (ID) + Weigand
Creative Arts Scholars	Fellows
Alumni Relations	Weigand + Elliott, Hinrichs
Graduate Committee	Hinrichs + Rogero, Fellows, Bonham, Humphries, Becker, Overton +
Curriculum	Fellows
HLC Assessment + APR	Weigand+
Lecture Series	Paranandi
Cage Gallery	Humphries
Off-campus Study/Workshops	Reynolds
Over-the-Rhine	Dutton + Blake
Luxembourg	Brown-Manrique
Rosenheim	Fellows
Miami Design Collaborative	Weigand+
Graphics Curriculum	Humphries
Technology Curriculum	Bonham
History/Theory Curriculum	Reynolds
Internships/Job Placement	Rogero
IDP Coordinator	Hinrichs
Alumni Hall Facilities	Weigand + Hinrichs, Vaughn
Plotters	Becker

Promotion and Tenure	Dutton
Website/Promotion	Biggs+
ACSA Representative	Jacks
Departmental Honors/Awards	Sanabria
University Summer Scholars	Sanabria
CDAG	Brown-Manrique (Overton for 2014-16)
NAAB Review	Weigand, Hinrichs, Bonham+
CIDA Review	Weigand, Setser+
Senate Rep (ARC+THE)	Paranandi
Studio Coordinators	Rogero (3 <sup>rd</sup> /4 <sup>th</sup> )
	Elliott (2 <sup>nd</sup> )
	Jacks (1 <sup>st</sup> )
AIAS	Elliott
IIDA	Cevik
SAC	Weigand
APX	

---

### I.2.3. Physical Resources

*The APR must include the following:*

- *A general description, together with labeled 8-1/2" x 11" plans of the physical plant, including seminar rooms, lecture halls, studios, offices, project review and exhibition areas, libraries, computer facilities, workshops, and research areas.*
- *A description of any changes to the physical facilities either under construction or proposed.*
- *A description of the hardware, software, networks, and other computer resources available institution-wide to students and faculty including those resources dedicated to the professional architecture program.*
- *Identification of any significant problem that impacts the operation or services, with a brief explanation of plans by the program or institution to address it.*

### **Alumni Hall**

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 including our annual Master's Program Dinner, 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, relamped, 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). 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 (Rhino, 3D Studio, Bonzai, Maya, etc.) are purchased and owned by students. A recently added technology fee 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 (#1) and in the Art Building (#100). All classes offered by the department, except lecture sections of more than ninety students, are taught in Alumni Hall.

### ***Challenges***

No significant changes have occurred to Alumni Hall since completion of the 1998 renovation. AV equipment, generally, has been updated or added (including digital projection and several large plasma screens), and some window blinds have been replaced (or will be replaced) by electronically operated shades. Digital fabrication equipment (a laser cutter, 3D printer, and CNC router) has been added but is not contained in the same area due to space limitations. Our plotting facility, which was centralized in the King Library CIM Center about 10 years ago, was moved back into Alumni Hall at the request of students. Routine repair and maintenance work has been good, and some limited amount of furniture has been replaced.

The Department nonetheless identifies several key facilities needs, given program changes and given that the building has remained largely untouched since the 1998 renovation. These needs have been fully communicated to Dean Mullenix and University Architect John Seibert (a Miami alum), and a university-wide facilities plan currently being drafted will, hopefully, prioritize these needs. Diminished state funding for capital improvements, as well as internal budget cuts, have made facilities projects more difficult to realize in recent years. Priorities include:

#### 1) Woodshop/Basement

Our 2009 NAAB review cited the need to expand our woodshop facility, and this need has been exacerbated by the addition of fabrication equipment. We believe the shop is safe, and we have a strong safety record during its 17 years of operation in Alumni Hall; however this remains a challenge as new fabrication equipment is added. Following the 2009 review, we initiated efforts to gain access to the large basement space directly beneath the rotunda in the original part of the building. This was assigned to Miami University Libraries at the completion of the 1998 renovation, even though Architecture had used the space prior to the renovation. Through a series of negotiations, we have been successful in moving most (not all) library storage out of this space and we now have access to the majority of the basement. However, a 2013 study of this space commissioned by the University and completed by SFA Architects in Cincinnati determined that the space is approved for “storage use only,” and cannot be occupied. This has to do with insufficient ventilation rather than egress, and details are available in the SFA study. As a result, we now use the basement space for storage only, which has significantly relieved pressure on the woodshop. But the Department has identified several uses for the basement space that we believe can augment our programming, including equipment space, shop storage, lighting lab, plot facility, materials library, and additional studio space. Schematic floorplans have been completed by department faculty and are available for review. The SFA study has estimated a cost of \$500,000+ to renovate the basement, so this work will likely be accomplished only if and when the Dean and University Architect identify it as a priority.

#### 2) Furniture

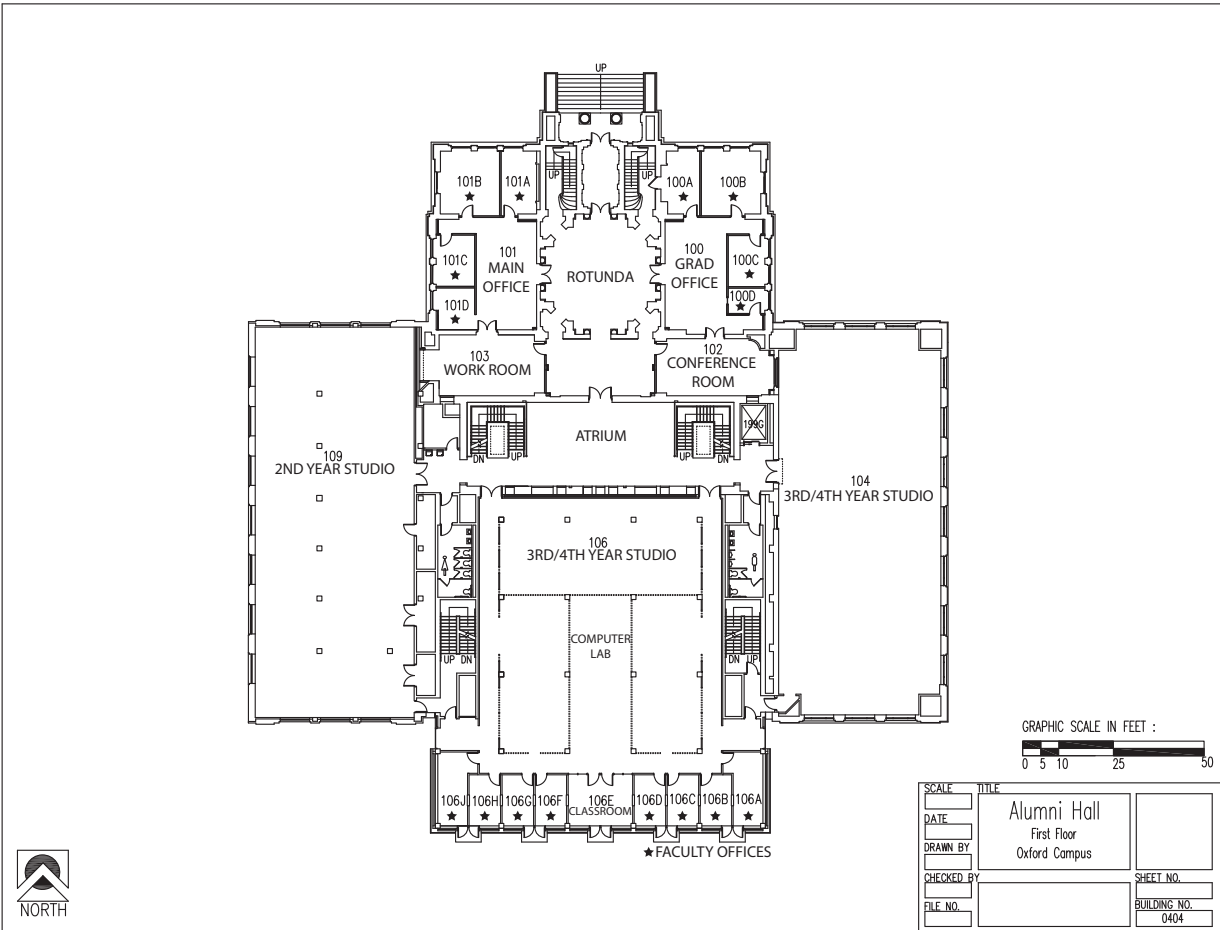
Studio, classroom, and office furniture throughout the building is now 17+ years old and much of it will need to be replaced soon. Our shop director, Ted Wong, has repaired 30-40 studio chairs that required welding during the past few years, and these continue to fail. Ideally, studio furniture would conform to the bench type workstations more common today. The problem is not pressing but (as with the basement) needs to be prioritized and planned for by the University.

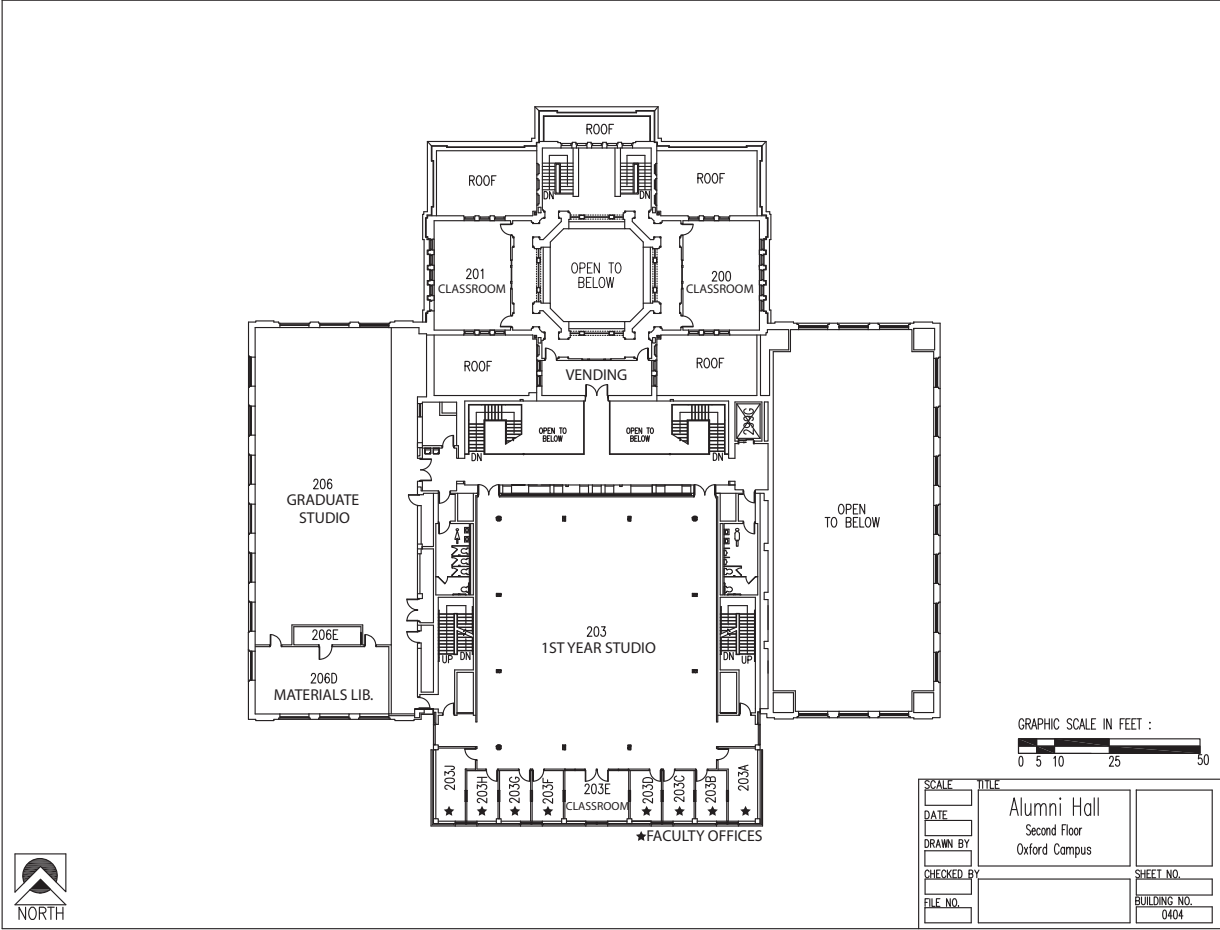
#### 3) Window Shading

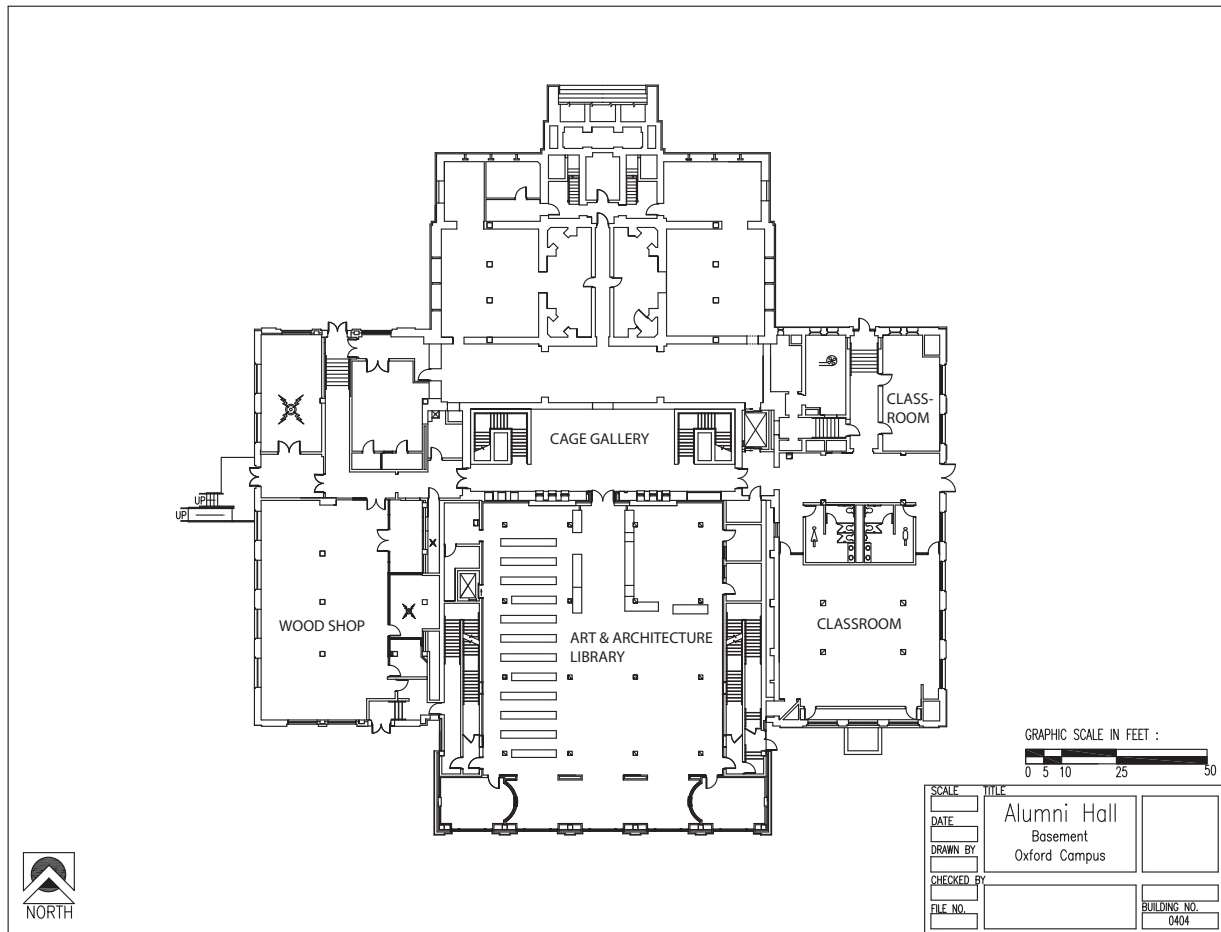
This is a unique problem in Alumni Hall given the amount of clerestory windows in the building. The 1998 renovation addressed light control with “Levelor” blinds, which were difficult to operate given their location and soon became damaged and were removed. We have successfully added electric shades in ALU201 and have funding to add them in ALU200. Our first year studio (ALU203) and upper-division studio (ALU104) both have similar light control problems at the south windows, however the window area is larger and the estimated cost to add electric shades much higher.

4) ALU209 Seminar Room

Ideally, this space would function as a grad seminar room in support of the M.Arch program. However, given space constraints, it currently contains our plotters, 3D printer, and Materials Library. Access to the basement and new furniture (items #1 and #2 above) would allow this space to be re-envisioned.







#### I.2.4. Financial Resources

The APR must include the following:

Program budgets:

- Current fiscal year report(s) showing revenue and expenses from all sources.
- Forecasts for revenue from all sources and expenses for at least two years beyond the current fiscal year.
- Comparative reports that show revenue from all sources and expenditures for each year since the last accreditation visit including endowments, scholarships, one-time capital expenditures, and development activities.
- Data on annual expenditures and total capital investment per student, both undergraduate and graduate, compared to the expenditures and investments by other professional degree programs in the institution.

Institutional Financial Issues:

- A brief narrative describing:
  - Pending reductions or increases in enrollment and plans for addressing these changes.
  - Pending reductions or increases in funding and plans for addressing these changes.

- *Changes in funding models for faculty, instruction, overhead, or facilities since the last visit and plans for addressing these changes (include tables if appropriate).*
- *Any other financial issues the program and/or the institution may be facing.*

*(Prepared by Beverly Thomas, Director of Planning and Analysis, College of Creative Arts.)*

**FINANCIAL SUMMARY**  
**DEPARTMENT OF ARCHITECTURE + INTERIOR DESIGN**  
**MIAMI UNIVERSITY**

	Historical Comparisons					Fiscal Year	Fiscal Year	Fiscal Year	
	Fiscal Year	Fiscal Year	Fiscal Year	Fiscal Year	Fiscal Year	2014	2015	2016	
	2009	2010	2011	2012	2013	To Be Updated	Forecast	Forecast	
	<i>Pre-RCM Budget Model</i>					<i>Responsibility Center Management</i>			
Undergraduate Net Tuition Revenue					\$ 3,738,744	\$ 3,828,552	\$ 3,905,123	\$ 3,983,226	
Graduate Net Tuition Revenue					\$ 97,694	\$ 45,837	\$ 46,754	\$ 47,689	
Total Net Tuition Revenue	\$ 5,220,758	\$ 4,877,233	\$ 4,675,584	\$ 4,203,593	\$ 3,836,438	\$ 3,874,389	\$ 3,951,877	\$ 4,030,914	
State Appropriation	<i>Pre-RCM -- allocations not available.</i>					\$ 1,015,786	\$ 1,007,605	\$ 1,007,605	\$ 1,007,605
Other E&G Revenue (Allocated)						\$ 224,171	\$ 202,910	\$ 202,910	\$ 202,910
<b>Total E&amp;G Revenue</b>						\$ 5,076,395	\$ 5,084,904	\$ 5,162,392	\$ 5,241,429
Salaries	\$ 1,454,271	\$ 1,440,561	\$ 1,457,722	\$ 1,498,868	\$ 1,542,952	\$ 1,593,354	\$ 1,494,708	\$ 1,524,602	
Benefits	\$ 507,335	\$ 510,428	\$ 566,070	\$ 564,084	\$ 588,363	\$ 608,497	\$ 605,357	\$ 617,464	
Subtotal - Departmental Personnel Expense	\$ 1,961,606	\$ 1,950,989	\$ 2,023,792	\$ 2,062,952	\$ 2,131,315	\$ 2,201,851	\$ 2,100,065	\$ 2,142,066	
Administrative Expense - departmental budget	\$ 38,430	\$ 38,430	\$ 38,430	\$ 35,306	\$ 36,306	\$ 37,306	\$ 37,306	\$ 37,306	
Administrative Expense - support from dean's office	\$ 89,126	\$ 80,381	\$ 89,603	\$ 87,550	\$ 102,146	\$ 95,793	\$ 70,100	\$ 70,100	
Graduate Assistant Stipends	\$ 126,220	\$ 126,220	\$ 126,220	\$ 128,744	\$ 131,955	\$ 135,913	\$ 139,311	\$ 142,097	
Total Departmental Expense	\$ 2,215,382	\$ 2,196,020	\$ 2,278,045	\$ 2,314,552	\$ 2,401,722	\$ 2,470,863	\$ 2,346,782	\$ 2,391,570	
Support Center Cost Allocation	<i>Pre-RCM -- allocations not available.</i>					\$ 2,213,182	\$ 2,298,874	\$ 2,344,851	\$ 2,391,749
Capital and Debt Allocation						\$ 215,916	\$ 258,833	\$ 264,010	\$ 269,290
<b>Total E&amp;G Expense</b>						\$ 4,830,820	\$ 5,028,570	\$ 4,955,643	\$ 5,052,608
<b>Net Surplus (Deficit)</b>	<i>Pre-RCM -- surplus/deficit not meaningful.</i>					\$ 245,575	\$ 56,334	\$ 206,749	\$ 188,821



**ENDOWMENT AND GIFT FUNDS**  
**DEPARTMENT OF ARCHITECTURE + INTERIOR DESIGN**  
**MIAMI UNIVERSITY**

	Restricted Purpose	Amounts Available for Expenditure						Endowed Principal Balances
		Fiscal Year 2009	Fiscal Year 2010	Fiscal Year 2011	Fiscal Year 2012	Fiscal Year 2013	Fiscal Year 2014	
<b>Gift Funds</b>								
Center for Community Engagement	Support of Center for Comm. Engagement					21,991	23,991	
Dept of Architecture Traveling Alumni Studio	Student travel for New York City projects	30,000	30,250	30,250	30,250	30,250	30,250	
Dept of Architecture and Interior Design	Discretion of dept chair	17,632	19,596	23,603	33,993	40,684	55,279	
		47,632	49,846	53,853	64,243	92,925	109,520	
<b>Endowment Funds</b>								
David F. Maxfield Lecture Series	Speaker series	1,560	2,008	1,929	2,810	4,779	2,023	45,260
Earl Reeder Visiting Critics Fund	Purpose changed to Visiting Artists Fund	15,308	10,494	na	na	na	na	na
Cincinnati Professor of Community Engagement	Professorship		6,122	16,884	30,608	47,911	50,308	461,067
		16,868	18,624	18,813	33,418	52,690	52,331	506,327
<b>Endowed Scholarship Funds</b>								
Hai Barcus Architectural Technology Scholarship	Senior or graduate student	318	308	300	300	-	330	7,054
Mildred Zurbrick Bishop Scholarship	Female architecture student	6,390	6,329	6,038	3,116	6,132	6,247	134,608
Chicago Area Architects Scholarship	Chicago-area architecture student					-	-	6,407
Ann Cline Scholarship								7,181
Sterling Cook Scholarship	Alternating Art/Architecture majors	2,027	2,350	2,310	2,367	2,400	2,475	53,815
Fanning/Howey Associates Inc. Schp. In Architecture	Architecture major	3,296	5,707	5,640	5,710	5,725	5,833	125,684
Rudolph Frankel Memorial Award	Graduate student	336	335	340	339	338	344	7,256
Sanford Z. Friedman Architecture Scholarship	Senior architecture major	1,393	1,393	1,413	1,409	1,402	1,430	30,168
Howard E. Gartner Architecture Scholarship	First-year architecture student	-	804	648	657	697	3,150	67,054
Herb Hodgman Memorial Scholarship	Undergraduate architecture major	2,834	2,871	2,966	3,010	3,056	3,172	67,459
Warren C. and Nancy W. Howard Memorial Schp.	Architecture major	2,578	2,567	2,464	2,509	2,528	2,588	55,918
Frank N. Meilan Memorial Scholarship	Architecture major, merit-based	891	891	904	901	896	914	19,274
Northwest Ohio Schp. In Arch. & Interior Design	NW Ohio student		3,000	3,853	1,793	3,073	3,196	69,695
Walter C. Pfeiffer Architecture Scholarship	Undergraduate architecture student(s)	5,106	5,104	5,178	5,164	5,138	5,235	110,419
Potter/Maxfield/Wertz Architectural Design Award	Student award for design excellence	328	291	295	295	295	298	6,298
Schmidt Creative Arts Scholarship - Architecture								33,133
Richard H. and Leila Hentzen Smith Scholarship	Alternating Art/Architecture majors		1,951	1,691	1,711	1,715	1,747	37,656
Charles E. & Elizabeth C. Stousland Architecture Schp.	Architecture student(s)		1,420	1,245	1,266	1,273	1,297	27,954
URS Consultants Scholarship in Architecture	Undergraduate architecture student	1,290	1,278	1,219	1,235	1,238	1,261	27,179
Joseph P. Veasey Award in Architecture	Second Year studio student		500	500	471	2,217	2,310	50,337
John Weigand Founder's Schp. In Interior Design	Interior Design major			496	726	920	979	21,335
Fred C. Whitcomb Scholarship	Interior Design student	1,104	1,103	1,119	1,116	1,111	1,132	47,738
		27,891	38,202	38,619	34,095	40,154	43,938	1,013,622
<b>TOTAL GIFT AND ENDOWMENT SUPPORT</b>		<b>92,391</b>	<b>106,672</b>	<b>111,285</b>	<b>131,756</b>	<b>185,769</b>	<b>205,789</b>	<b>1,519,949</b>

# Miami University Architecture Program Report September 2014

Academic Program Review  
Departmental Credit Hours  
FTEs, Expenditures & Cost Per Student FTE

OXFORD DEPARTMENT	FY2014 Preliminary				FY2013				FY2012			
	CREDIT HOURS	FTEs	EXPENDITURES	COST per FTE	CREDIT HOURS	FTEs	EXPENDITURES	COST per FTE	CREDIT HOURS	FTEs	EXPENDITURES	COST per FTE
Anthropology	5,578	366.17	\$ 1,073,000	\$2,930	5,656	371.50	\$ 1,014,300	\$2,730	5,579	356.37	\$ 1,119,100	\$3,140
Biology	29,818	1,829.70	\$ 8,766,100				\$ 133,000					
Botany (in Biology beginning FY14)					7,100	457.50	\$ 2,587,800	\$5,660	7,096	452.07	\$ 2,983,400	\$6,800
Chemistry & Biochemistry	20,746	1,334.80	\$ 6,691,200	\$5,010	18,889	1,212.83	\$ 6,314,200	\$5,210	18,144	1,161.30	\$ 7,018,000	\$6,040
Classics	2,178	143.70	\$ 740,300	\$5,150	2,085	137.20	\$ 647,500	\$4,720	2,284	150.77	\$ 894,700	\$5,340
Communication (in MUF beginning FY14)					13,808	902.07	\$ 2,315,200	\$2,570	14,034	914.83	\$ 2,413,500	\$2,640
English (includes Journalism pre-FY10)	34,649	2,262.20	\$ 8,050,700	\$3,560	34,234	2,229.03	\$ 7,925,100	\$3,560	34,905	2,268.13	\$ 8,472,100	\$3,740
French & Italian	6,118	395.47	\$ 1,444,100	\$3,650	6,403	414.63	\$ 1,503,600	\$3,630	6,946	444.27	\$ 1,839,700	\$3,890
Geography	8,055	530.13	\$ 1,761,700	\$3,360	8,370	544.03	\$ 1,810,900	\$3,330	8,023	521.90	\$ 1,883,100	\$3,610
Geology	10,811	694.97	\$ 2,578,200	\$3,710	11,064	711.83	\$ 2,516,300	\$3,530	10,241	655.63	\$ 2,512,400	\$3,830
German, Russian & EA Languages	8,708	568.47	\$ 1,802,600	\$3,170	8,598	555.17	\$ 1,775,700	\$3,200	8,867	571.10	\$ 1,959,300	\$3,070
History	8,833	585.80	\$ 2,831,700	\$4,630	9,337	618.23	\$ 2,895,600	\$4,790	10,616	697.63	\$ 3,428,300	\$4,910
Mathematics ( & Statistics pre-FY10)	23,682	1,558.23	\$ 4,641,700	\$2,980	24,127	1,592.50	\$ 4,408,000	\$2,770	23,398	1,546.13	\$ 4,461,100	\$2,890
Media Journalism & Film	22,141	1,509.13	\$ 3,563,400									
Microbiology	9,075	589.10	\$ 2,729,900	\$4,630	8,700	563.43	\$ 2,800,700	\$4,970	8,840	569.17	\$ 2,772,700	\$4,870
Philosophy	4,433	290.17	\$ 1,220,600	\$4,210	4,351	283.70	\$ 1,183,600	\$4,170	4,414	287.43	\$ 1,183,300	\$4,120
Physics	12,825	837.97	\$ 2,356,000	\$2,810	12,039	796.27	\$ 2,236,300	\$2,920	11,446	741.37	\$ 2,463,800	\$3,320
Political Science	13,703	899.70	\$ 2,965,200	\$3,300	13,709	899.30	\$ 3,215,600	\$3,580	14,480	947.93	\$ 3,373,900	\$3,560
Psychology	18,400	1,184.53	\$ 4,468,300	\$4,620	18,847	1,214.07	\$ 5,300,400	\$4,370	19,424	1,244.60	\$ 5,435,300	\$4,370
Comparative Religion	2,404	159.07	\$ 654,000	\$4,110	2,682	176.90	\$ 642,600	\$3,630	2,270	147.93	\$ 547,700	\$3,700
Sociology & Gerontology	10,031	654.73	\$ 3,172,300	\$4,850	9,981	610.83	\$ 3,144,228	\$5,150	9,060	593.90	\$ 3,126,900	\$5,270
Spanish & Portuguese	12,871	817.60	\$ 2,408,800	\$2,950	12,037	784.13	\$ 2,411,200	\$3,080	11,938	775.40	\$ 2,359,100	\$3,040
Speech Pathology & Audiology	5,163	335.60	\$ 1,963,500	\$5,550	4,578	298.53	\$ 1,854,700	\$6,210	4,992	324.33	\$ 1,822,200	\$5,620
Statistics	8,321	535.13	\$ 1,711,900	\$3,200	8,115	521.77	\$ 1,603,300	\$3,070	7,208	466.90	\$ 1,560,000	\$3,340
Zoology (in Biology beginning FY14)					21,021	1,261.53	\$ 6,425,800	\$5,090	20,124	1,200.37	\$ 6,753,000	\$5,630
Other:												
Aerospace Studies	391	26.07	\$ 59,900	\$2,300	365	24.33	\$ 63,000	\$2,590	366	24.40	\$ 64,600	\$2,650
American Studies	4,369	284.77	\$ 628,500	\$2,210	4,482	290.50	\$ 645,300	\$2,220	3,882	255.87	\$ 616,900	\$2,410
Asian/Pacific American Studies (in GREAL)			\$ 1,800				\$ 3,300				\$ 2,300	
Black World Studies	1,767	113.00	\$ 151,900	\$1,340	1,537	97.90	\$ 77,000	\$790	1,431	95.20	\$ 173,200	\$1,820
Environmental Sciences	1,218	70.80	NA/AV		1,196	68.63	NA/AV		1,190	57.23	NA/AV	\$0
Interactive Media Studies	132	8.80	\$ 83,200		2,628	163.53	\$ 233,800		2,665	173.97	\$ 220,500	
Interdisciplinary (DS, HON, ENV, ENL, LX)	2,208	146.21	\$ 1,800		2,900	190.34	\$ 3,786		3,786	252.20	\$ 80	
International Studies	3,848	255.20	\$ 516,500	\$2,020	3,735	247.00	\$ 463,900	\$1,880	3,430	228.23	\$ 352,000	\$1,540
Journalism (in MUF beginning FY14)	132	8.80	\$ 83,200		2,628	163.53	\$ 233,800		2,665	173.97	\$ 220,500	
Latin American/Latino/a & Caribbean Studies	2,208	146.21	\$ 1,800		2,900	190.34	\$ 3,786		3,786	252.20	\$ 80	
Naval Science	677	45.10	\$ 53,300	\$1,180	695	46.33	\$ 63,500	\$1,370	805	53.67	\$ 55,200	\$1,030
Western College	836	55.23	\$ 14,700	\$270	778	51.67	\$ 32,700	\$630	680	45.33	\$ 29,000	\$640
Women's Studies	2,336	153.53	\$ 286,200	\$1,860	2,326	152.10	\$ 284,900	\$1,740	2,269	148.87	\$ 260,200	\$1,750
Dean's Office	165	11.00	\$ 93,200		120	8.00	\$ 445,700		195	13.00	\$ 497,200	
ARTS & SCIENCES	298,662	19,344.88	\$ 74,821,900	\$3,870	290,050	18,766.54	\$ 70,119,126	\$3,740	287,980	18,580.97	\$ 73,012,400	\$3,930
Accountancy	7,542	489.50	\$ 3,228,500	\$6,600	8,188	528.23	\$ 3,070,300	\$5,810	8,222	524.30	\$ 2,918,000	\$5,260
Educ Leadership	10,350	643.30	\$ 2,521,300	\$3,920	13,113	820.20	\$ 2,746,900	\$3,950	14,011	895.77	\$ 2,716,400	\$3,140
Educ Psychology	10,631	678.70	\$ 1,568,100	\$2,310	10,086	648.90	\$ 1,597,100	\$2,460	10,392	659.70	\$ 1,628,800	\$2,470
Family Studies & Social Work	27,589	1,786.03	\$ 4,673,600	\$2,620	24,889	1,608.67	\$ 4,446,100	\$2,760	24,880	1,613.23	\$ 4,135,800	\$2,560
Kinesiology & Health	18,915	1,233.13	\$ 4,132,400	\$3,350	21,077	1,394.47	\$ 4,165,500	\$3,050	21,281	1,387.10	\$ 4,269,600	\$3,080
Teacher Education	165	11.00	\$ 93,200		120	8.00	\$ 445,700		195	13.00	\$ 497,200	
Dean's Office	165	11.00	\$ 93,200		120	8.00	\$ 445,700		195	13.00	\$ 497,200	
EDUCATION, HEALTH & SOCIETY	75,192	4,841.66	\$ 17,057,100	\$3,520	77,413	4,978.67	\$ 16,471,600	\$3,310	78,961	5,063.10	\$ 16,163,800	\$3,190
Accountancy	14,061	921.67	\$ 3,748,100	\$4,070	14,672	960.73	\$ 4,576,800	\$4,760	14,834	970.60	\$ 4,374,800	\$4,510
Information Systems and Analytics	11,414	753.13	\$ 2,755,000	\$3,660	11,670	769.60	\$ 3,111,000	\$4,040	11,319	742.57	\$ 3,070,900	\$4,140
Economics	14,854	979.37	\$ 3,202,800	\$3,270	15,183	993.50	\$ 3,136,700	\$3,160	14,213	928.97	\$ 3,351,300	\$3,610
Finance	16,355	1,067.17	\$ 3,624,300	\$3,400	14,178	918.67	\$ 3,938,700	\$4,290	13,700	895.67	\$ 3,624,000	\$4,050
Management	14,753	949.23	\$ 3,759,600	\$3,960	12,788	816.90	\$ 3,446,200	\$4,220	11,546	746.27	\$ 3,229,000	\$4,330
Marketing	11,531	744.20	\$ 3,606,400	\$4,850	11,320	731.43	\$ 3,919,300	\$5,360	10,957	707.70	\$ 3,988,700	\$5,640
Dean's Office	6,572	582.60	\$ 5,676,800		8,025	481.83	\$ 96,400		10,854	660.50	\$ 96,300	
BUSINESS	92,540	5,997.37	\$ 26,374,000	\$4,400	87,836	5,672.66	\$ 22,229,100	\$3,920	87,423	5,652.48	\$ 21,735,000	\$3,850
Architecture & Interior Design	8,535	556.17	\$ 3,090,800	\$5,560	8,772	568.53	\$ 2,919,200	\$5,130	9,048	583.40	\$ 2,978,800	\$5,110
Art	11,512	754.77	\$ 3,230,900	\$4,280	11,064	719.22	\$ 3,096,100	\$4,300	10,673	691.88	\$ 3,297,600	\$4,770
Music	10,391	676.07	\$ 4,326,200	\$6,380	11,584	759.47	\$ 4,428,700	\$5,830	12,500	815.67	\$ 4,148,800	\$5,090
Theatre	4,421	290.03	\$ 1,457,300	\$5,020	3,965	259.83	\$ 1,517,600	\$6,840	4,022	265.67	\$ 1,505,500	\$5,660
Dean's Office	2,508	156.60	\$ 388,600		1,441	96.07	\$ 268,100		787	52.47	\$ 467,800	
FINE ARTS	37,367	2,435.64	\$ 12,493,800	\$5,130	36,826	2,403.12	\$ 12,229,900	\$5,090	37,030	2,409.49	\$ 12,398,500	\$5,150
Mechanical & Mfg Engineering	6,329	413.77	\$ 2,385,100	\$5,760	5,694	371.53	\$ 2,182,900	\$5,880	5,507	361.27	\$ 2,018,500	\$5,590
Electrical & Computer Engineering	3,041	200.10	\$ 1,992,900	\$7,960	2,895	177.57	\$ 1,541,800	\$6,880	2,400	158.63	\$ 1,621,900	\$10,220
Chemical, Paper & Biomedical Engineering	3,561	231.63	\$ 1,816,700	\$7,840	2,629	173.17	\$ 1,539,500	\$8,890	2,262	147.76	\$ 1,468,700	\$9,850
Computer Sci & Software Engineering	9,854	630.80	\$ 2,610,100	\$4,140	9,091	588.27	\$ 2,764,800	\$4,700	9,576	627.53	\$ 2,719,300	\$4,330
Dean's Office	1,899	113.27	\$ 367,000		1,262	84.13	\$ 63,700		937	61.40	\$ 57,300	
ENGINEERING & APPLIED SCIENCE	24,284	1,589.57	\$ 7,771,800	\$5,520	21,391	1,394.67	\$ 8,082,700	\$5,800	20,682	1,356.59	\$ 7,886,700	\$5,810
TOTAL OXFORD CAMPUS	628,045	34,209.12	\$ 139,518,100	\$4,080	513,515	33,215.66	\$ 128,132,426	\$3,890	512,096	33,062.63	\$ 131,196,400	\$3,870

# Miami University Architecture Program Report September 2014

Academic Program Review  
Departmental Credit Hours  
FTEs, Expenditures & Cost Per Student FTE

OXFORD DEPARTMENT	FY2011				FY2010				FY2009				FY2008				
	CREDIT HOURS	FTEs	EXPENDITURES	COST per FTE	CREDIT HOURS	FTEs	EXPENDITURES	COST per FTE	CREDIT HOURS	FTEs	EXPENDITURES	COST per FTE	CREDIT HOURS	FTEs	EXPENDITURES	COST per FTE	
Anthropology	6.832	422.13	\$ 959,100	\$2,270	6.924	448.43	\$ 1,132,700	\$2,520	5.189	330.00	\$ 1,236,600	\$3,750	5.140	331.50	\$ 1,032,000	\$3,110	
Biology		\$ -	\$ 0	\$ 0		\$ 0	\$ 0	\$ 0			\$ 0	\$ 0			\$ 0	\$ 0	
Botany (in Biology beginning FY14)	7.046	447.10	\$ 2,972,800	\$6,650	6.818	430.47	\$ 3,043,800	\$7,070	7.388	466.87	\$ 3,319,200	\$7,110	7.571	480.90	\$ 3,312,500	\$6,990	
Chemistry & Biochemistry	18.530	1,172.43	\$ 6,794,200	\$5,790	19.188	1,221.60	\$ 6,797,800	\$5,560	19.092	1,210.00	\$ 7,091,100	\$5,790	18.928	1,207.03	\$ 6,448,800	\$5,340	
Classes	2.436	159.06	\$ 767,400	\$4,820	4.018	263.47	\$ 834,400	\$3,170	2.785	180.47	\$ 916,500	\$5,080	3.202	211.17	\$ 883,200	\$4,180	
Communication (in MUF beginning FY14)	13.526	877.87	\$ 2,263,500	\$2,600	14.729	955.10	\$ 2,586,500	\$2,710	14.703	944.03	\$ 3,337,900	\$3,540	14.476	926.40	\$ 3,228,800	\$3,480	
English (includes Journalism pre-FY10)	30.065	2,245.90	\$ 8,488,000	\$3,780	33.768	2,160.03	\$ 9,242,800	\$3,620	41.089	2,624.53	\$ 9,393,600	\$3,580	40.344	2,560.17	\$ 8,849,200	\$3,470	
French & Italian	7.316	471.60	\$ 1,738,700	\$3,690	7.940	508.93	\$ 1,714,000	\$3,370	6.536	548.03	\$ 2,017,800	\$3,680	9.070	577.83	\$ 2,038,700	\$3,530	
Geography	8.214	527.83	\$ 2,020,800	\$3,830	8.278	533.80	\$ 2,052,000	\$3,840	8.894	577.66	\$ 2,149,800	\$3,720	8.304	538.14	\$ 1,893,200	\$3,520	
Geology	9.922	636.27	\$ 2,641,900	\$4,150	9.002	570.53	\$ 2,686,100	\$4,710	9.159	575.33	\$ 2,280,000	\$3,980	9.810	600.13	\$ 2,205,800	\$3,680	
German, Russian & EA Languages	8.122	526.67	\$ 1,789,000	\$3,390	7.875	517.27	\$ 1,895,100	\$3,280	8.238	534.77	\$ 1,891,200	\$3,540	8.816	556.87	\$ 1,854,200	\$3,330	
History	11.987	723.43	\$ 3,297,500	\$4,560	12.982	843.37	\$ 3,431,100	\$4,070	15.094	976.10	\$ 3,813,300	\$3,910	16.605	1,077.27	\$ 3,474,000	\$3,220	
Mathematics ( & Statistics pre-FY10)	21.755	1,432.97	\$ 4,545,700	\$3,170	20.057	1,319.10	\$ 4,404,000	\$3,340	28.962	1,877.53	\$ 6,296,000	\$3,350	28.474	1,846.33	\$ 5,835,100	\$3,160	
Media Journalism & Film	10.288	664.53	\$ 2,720,400	\$4,090	10.149	658.93	\$ 2,546,800	\$3,870	10.285	665.47	\$ 2,569,600	\$3,860	9.860	629.37	\$ 2,353,500	\$3,740	
Philosophy	3.854	251.20	\$ 1,284,700	\$5,110	4.739	309.00	\$ 1,356,900	\$4,390	4.621	311.87	\$ 1,451,200	\$4,650	4.482	291.77	\$ 1,448,300	\$4,960	
Physics	11.659	744.20	\$ 2,628,200	\$3,530	11.177	717.74	\$ 2,529,000	\$3,520	11.170	718.00	\$ 2,740,900	\$3,620	10.327	665.10	\$ 2,625,200	\$4,410	
Political Science	14.951	978.27	\$ 3,427,900	\$3,500	15.006	967.60	\$ 3,151,800	\$3,260	16.350	1,048.67	\$ 3,905,600	\$3,720	16.519	1,054.03	\$ 3,819,300	\$3,620	
Psychology	20.047	1,289.17	\$ 4,489,000	\$4,260	20.875	1,338.07	\$ 5,273,800	\$3,940	21.788	1,400.03	\$ 5,757,800	\$4,110	20.759	1,327.60	\$ 5,428,400	\$4,090	
Comparative Religion	3.306	215.57	\$ 815,600	\$3,780	2.855	187.90	\$ 1,010,900	\$5,380	2.787	182.80	\$ 1,044,800	\$5,720	3.269	208.93	\$ 1,016,300	\$4,860	
Sociology & Gerontology	9.104	595.97	\$ 3,165,900	\$5,310	9.292	606.10	\$ 2,840,500	\$4,690	9.334	604.97	\$ 2,650,900	\$4,380	8.959	577.13	\$ 2,616,400	\$4,530	
Spanish & Portuguese	11.638	756.77	\$ 2,183,600	\$2,890	10.142	651.64	\$ 1,993,300	\$3,060	10.172	660.37	\$ 2,118,300	\$3,210	10.379	672.80	\$ 2,099,000	\$3,120	
Speech Pathology & Audiology	4.704	308.13	\$ 1,890,400	\$6,190	4.872	311.13	\$ 1,533,800	\$4,930	5.122	331.30	\$ 1,650,600	\$4,990	5.268	339.67	\$ 1,555,900	\$4,580	
Statistics	7.261	468.37	\$ 1,642,800	\$3,510	7.004	451.67	\$ 1,483,000	\$3,280									
Zoology (in Biology beginning FY14)	19.334	1,174.57	\$ 6,582,000	\$5,600	18.349	1,115.30	\$ 6,286,200	\$5,640	17.917	1,106.40	\$ 6,810,800	\$6,160	17.819	1,124.80	\$ 6,674,000	\$5,930	
Other																	
Aerospace Studies	384	25.60	\$ 67,100	\$2,620	316	21.07	\$ 58,200	\$2,760	277	18.47	\$ 83,600	\$4,530	342	22.80	\$ 77,600	\$3,400	
American Studies	4.394	289.93	\$ 823,800	\$2,840	3.738	245.17	\$ 646,100	\$2,230	2.810	168.80	\$ 475,400	\$2,820	2.076	132.57	\$ 363,100	\$2,740	
Asian/Asian-American Studies (in GREAL)	120	8.00	\$ 1,600	\$200													
Black World Studies	1.919	127.80	\$ 214,100	\$1,680	2.091	137.73	\$ 209,200	\$1,520	1.911	126.43	\$ 228,500	\$1,810	1.624	106.13	\$ 104,800	\$990	
Environmental Sciences	1.379	79.90	\$ 1,300	\$16	1.246	68.73	\$ 1,300	\$16	1.530	83.13	\$ 1,300	\$16	1.752	97.80	\$ 1,300	\$16	
Interactive Media Studies	6.650	438.03	\$ 1,400	\$3	5.567	361.84	\$ 1,400	\$3	4.276	273.10	\$ 1,400	\$3	4.257	274.70	\$ 1,400	\$3	
Interdisciplinary (IDS/HON/ENV/LUX)	4.070	269.73	\$ 427,000	\$1,590	4.680	309.23	\$ 481,400	\$1,660	3.973	242.97	\$ 447,700	\$1,840	2.831	185.87	\$ 281,600	\$1,520	
International Studies	3.098	199.67	\$ 799,700	\$4,010	3.221	208.73	\$ 858,900	\$4,110	3.119	199.13	\$ 897,200	\$4,510	2.968	190.57	\$ 613,400	\$3,220	
Journalism (in MUF beginning FY14)	1.149	74.73	\$ 239,100	\$3,200	1.427	90.73	\$ 287,700	\$2,050	1.394	89.73	\$ 230,400	\$2,600	763	50.98	\$ 173,800	\$3,420	
Latin American/Latino & Caribbean Studies	928	61.87	\$ 88,900	\$950	948	63.30	\$ 49,100	\$780	998	65.53	\$ 54,400	\$830	791	52.73	\$ 52,600	\$1,000	
Naval Science	601	36.63	\$ 23,800	\$600	490	31.30	\$ 55,700	\$1,780	669	40.43	\$ 106,500	\$2,630	1,595	101.70	\$ 823,300	\$8,100	
Western College	2.519	165.60	\$ 315,700	\$1,910	2,673	173.70	\$ 254,500	\$1,470	2,024	132.83	\$ 283,800	\$2,140	2,198	143.93	\$ 197,900	\$1,380	
Women's Studies			\$ 596,000				\$ 892,400				\$ 506,700				\$ 891,200		
Dean's Office	292.907	18,860.32	\$ 73,872,900	\$3,920	292.454	18,796.65	\$ 72,298,300	\$3,850	301.336	19,317.55	\$ 77,680,700	\$4,020	299.256	19,181.64	\$ 74,742,600	\$3,900	
ARTS & SCIENCES																	
Educ Leadership	9.815	611.43	\$ 3,226,100	\$5,260	8.532	593.37	\$ 3,208,600	\$5,400	8.755	552.13	\$ 3,214,100	\$5,820	8.792	546.80	\$ 3,099,100	\$5,640	
Education Psychology	12.888	800.43	\$ 2,802,500	\$3,600	12.065	757.27	\$ 2,680,700	\$3,540	12.096	754.43	\$ 2,651,900	\$3,520	11,824	747.67	\$ 2,484,200	\$3,300	
Family Studies & Social Work	8.812	562.53	\$ 1,698,200	\$3,020	8.314	534.20	\$ 1,653,300	\$3,090	9.362	601.17	\$ 1,703,500	\$2,830	9,218	594.30	\$ 1,615,100	\$2,720	
Kinesiology & Health	24.931	1,623.73	\$ 4,171,700	\$2,570	25,291	1,638.13	\$ 3,849,000	\$2,350	25,641	1,693.37	\$ 4,177,200	\$2,520	25,293	1,640.03	\$ 4,192,200	\$2,560	
Teacher Education	21.695	1,393.23	\$ 4,694,500	\$3,370	22,797	1,423.27	\$ 4,765,700	\$3,350	23,786	1,488.03	\$ 4,936,800	\$3,320	21,967	1,373.03	\$ 5,190,900	\$3,780	
Dean's Office	234	12.80	\$ 687,400	\$2,930			\$ 1,434,100				\$ 1,035,900				\$ 1,499,000		
EDUCATION, HEALTH & SOCIETY	78,373	5,004.15	\$ 17,490,400	\$3,490	77,969	4,946.24	\$ 17,098,000	\$3,560	79,640	5,056.13	\$ 17,719,400	\$3,500	77,094	4,904.83	\$ 18,090,500	\$3,680	
Accountancy	14.394	931.30	\$ 4,145,100	\$4,450	15,056	960.77	\$ 4,401,800	\$4,550	13,861	890.10	\$ 4,273,300	\$4,800	14,089	909.17	\$ 3,997,400	\$4,400	
Information Systems and Analytics	10.653	700.53	\$ 2,992,000	\$4,270	11,185	726.24	\$ 3,037,800	\$4,180	10,050	698.07	\$ 3,655,200	\$5,240	11,278	724.04	\$ 3,694,900	\$4,980	
Economics	14.608	901.50	\$ 3,125,700	\$3,470	14,662	951.70	\$ 3,330,900	\$3,470	14,576	953.47	\$ 3,736,900	\$3,920	14,523	943.97	\$ 3,336,700	\$3,530	
Finance	13.999	911.90	\$ 3,435,200	\$3,770	13,695	889.46	\$ 3,297,000	\$3,600	13,961	906.07	\$ 3,678,000	\$4,060	13,716	885.07	\$ 3,489,000	\$3,940	
Management	10.998	709.93	\$ 3,023,600	\$4,260	10,698	694.80	\$ 3,277,300	\$4,720	11,288	730.77	\$ 3,491,700	\$4,780	11,240	734.30	\$ 3,556,300	\$4,840	
Marketing	11.549	739.50	\$ 3,805,200	\$5,150	11,808	766.77	\$ 3,528,600	\$4,900	11,159	724.67	\$ 3,677,400	\$5,070	10,966	710.73	\$ 3,477,200	\$4,890	
Dean's Office	10.395	636.40	\$ 128,300	\$12	9,896	597.03	\$ 132,000	\$13	9,699	592.90	\$ 150,400	\$16	6,204	374.73	\$ 106,300	\$17	
BUSINESS	85,996	5,531.06	\$ 20,655,100	\$3,730	87,000	5,593.70	\$ 20,668,000	\$3,690	84,553	5,496.58	\$ 22,673,900	\$4,130	82,196	5,300.01	\$ 21,712,500	\$4,100	
Architecture & Interior Design	9.388	607.87	\$ 2,581,100	\$4,890	9,273	599.30	\$ 2,641,100	\$4,740	8,868	589.87	\$ 2,889,700	\$5,840	8,827	583.37	\$ 2,819,900	\$5,000	
Art	11,729	757.57	\$ 3,176,600	\$4,190	12,767	821.75	\$ 3,007,700	\$3,660	13,497	869.83	\$ 3,102,900	\$3,570	14,076	903.47	\$ 3,057,600	\$3,380	
Music	12,331	806.57	\$ 4,376,700	\$5,430	11,449	745.20	\$ 4,053,700	\$5,440	12,080	787.93	\$ 4,111,100	\$5,220	11,987	780.93	\$ 4,019,000	\$5,150	
Theatre	4.304	28															

During this past review cycle, Miami University and the Department of Architecture + Interior Design have been subject to the same budgetary pressures that have impacted higher education nationally. Lower applicant pools, reduced state subsidies, and higher costs have brought financial performance into sharp focus. Since our 2009 NAAB review, Miami has required ongoing annual budget “give-backs” at both divisional and departmental levels. We have been able, generally, to absorb these cuts without significant impact. Budget cuts since our last NAAB review include:

FY15	\$158,626 (faculty salary + benefits)
	\$ 41,945 (staff salary + benefits)
FY14	None
FY13	None
FY12	None
FY11	\$71,802 (two faculty lines reduced)
FY10	None
FY09	\$6,933 (operating budget reduction)
FY08	\$6,933 (operating budget reduction)

In 2010, Miami created a Strategic Priorities task force, with the goal of identifying approximately \$30 million of annual cuts and \$10 million of annual revenue improvements in the operating budget. The [SPTF Final Report](#) institutionalized a series of budget givebacks up through this current year and likely into the future. We urge the NAAB review team to look at this report in order to better understand current pressures on our operations and budget.

Strategic Priorities Recommendations #2 and #3 address the need to insure that enrollment targets are met and that tuition revenues are maximized at a time when the population of entering students in Ohio is falling. This will be accomplished by strengthening recruitment initiatives out of the Office of Admission and by targeting more out-of-state and international applicants. To date, these recommendations have been implemented and, so far, have been effective. Our programs in Architecture, specifically, have felt both the demographic shift in the applicant pool and the impact of the 2008 recession. At the undergraduate level, in order to bring in a targeted entering class of 75 each year (in both the Architecture and Interior Design majors), we are typically able to review 350-400 applicants as an initial step. Of this group, we receive 200-250 portfolios (required for admission to the majors), and accept 150-170 students in order to achieve the entering class of about 75. While the applicant pool has fallen somewhat during the recession, the impact on matriculants and caliber of student has not been significant. At the master's level, the applicant pool is similarly down (from +/-90 to 75), but we have generally been able to maintain our population of entering students. We are optimistic that as the economy improves we will see applicant pools rise.

Several recommendations in the initial drafts of the Strategic Priorities Report presented direct challenges to Architecture and the arts generally. Specifically, there was pressure to set minimum class sizes at 20 students across campus. Dean Jim Lentini argued that smaller class sizes are typical in studio and performance settings, and that this recommendation would have significant negative consequences for the arts disciplines. This was subsequently modified in the report as a recommendation to “reduce the number of undergraduate [course] sections by at least 200.” Many other recommendations in the report have impacted, and will continue to impact, decision-making in the CCA and in the Department. For example, there is increasing pressure to reduce the number of programs offered (especially where they may dilute other offerings); increase the number of lecturers and clinical faculty as a percentage of the instructional staff; increase the number of paying students at the graduate level; decrease levels of administrative support; and better enforce the existing faculty workload policy.

The SPTF also recommended “increasing the size of the University’s endowment through intensive fundraising efforts with a major emphasis on expanding the University’s general scholarship endowment.” We note that contributions to the department have, in fact, increased in recent years, as demonstrated in [1.2.4 Financial Resources](#).

Strategic Priorities Report item #7, specifically, recommended that Miami replace its longstanding incremental budget model with a model that more effectively tracks where revenues are generated and how resources are consumed. A subsequent “Responsibility Centered Management (RCM)” Committee, now in its third year of operation, has crafted language and procedures for this new model. (Note that ARC Department Chair Weigand has served on both of these committees and will also serve in 2015-16 on the University Fiscal Priorities Committee.) RCM was initially tested in a “shadow year” and has now been fully implemented at Miami beginning in 2013-14. Under this model, all revenue and expenses are tracked at the divisional level in order to better gauge financial performance and more accurately develop operating budgets. A key component of the new RCM budget is the “subvention.” The subvention (essentially a tax) transfers money from profitable units to less profitable units and allows all academic units to hold existing budgets in the initial year of RCM. As academic units generate profits moving forward, they should be able to hold onto these profits. In the same way, losses will directly impact subsequent budgets. The intent is that RCM will integrate financial and academic decision-making at the divisional and departmental levels and also make the budgetary process more transparent.

A direct consequence of the shift to RCM has been the hiring of Beverly Thomas in 2013 as Director of Planning and Analysis within the College of Creative Arts (Bev fills a similar 50% role in the College of Education, Health, and Society). Bev has worked to analyze budgets for the CCA and all sub-units in this role. Initial analysis suggests that Architecture + Interior Design is among those units in the College generating a profit. We are looking closely at specific programs (for example our Center for Community Engagement in Over-the-Rhine) to insure a healthy financial performance moving forward. Ideally, RCM will provide important information about the financial performance (or anticipated performance) of programs in support of future curricular decision-making. We are optimistic that our Department will benefit, at least in a relative sense, from this new budget model. We are currently generating income for the College and have potential to improve financial performance moving forward.

#### **I.2.5. Information Resources**

*The APR must include the following [NOTE: This section may best be prepared by the architecture librarian and professional in charge of visual resources]:*

- *A description of the institutional context and administrative structure of the library and visual resources.*
- *An assessment of the library and visual resource collections, services, staff, facilities, and equipment that does the following:*
  - *Describes the content, extent and formats represented in the current collection including number of titles and subject areas represented.*
  - *Evaluates the degree to which information resources and services support the mission, planning, curriculum, and research specialties of the program.*
  - *Assesses the quality, currency, suitability, range, and quantity of resources in all formats, (traditional/print and electronic).*
  - *Demonstrates sufficient funding to enable continuous collection growth.*
  - *Identifies any significant problem that affects the operation or services of the libraries, visual resources collections, and other information resource facilities.*

*(Prepared by Stacy Brinkman, M.A., M.L.S., Art/Architecture Librarian, and Mark Jensen, M.F.A., M.A., Visual Resources Curator, College of Creative Arts.)*

#### **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. The Miami University Libraries includes five libraries on the main Oxford campus: Wertz Art and Architecture Library, King Library (humanities, education, and social science), B.E.S.T

Library (business, engineering, sciences, and technology), Amos Music Library, and University Archives. In addition, two regional campus libraries, a regional depository, and a digital institutional repository also support teaching and scholarship at Miami University.

The Miami University Libraries is a founding member of OhioLINK, a consortium 91 institutions in the state of Ohio. This statewide collection now includes nearly 50 million holdings across the state. OhioLINK also provides access to over 100 research databases, a multi-publisher electronic journals collection, an 81,000 volume electronic books collection, digital resources commons, and an electronic theses and dissertations collection. Miami University Libraries also belong to the Online Computer Library Center (OCLC), the Center for Research Libraries, and the Scholarly Publishing and Academic Resources Coalition (SPARC).

### **Institutional Context and Administrative Structure of the Visual Resources Center**

The Visual Resources Center (VRC) is located in the Art Building, on the Fine Arts Plaza of the Oxford campus. The VRC is organizationally within the College of Creative Arts. The art and architecture visual resource collections were physically united to form the current collection in 1985 upon completion of the construction of the New Art Building. After a period of direct supervision by the Dean of the School of Fine Arts, the VRC has returned to joint administration under the Art and Architecture departments.

### **Assessment of Collections, Services, Staff, Facilities and Equipment**

*1. Describe the content, extent and formats represented in the current collection including number of titles and subject areas represented.*

#### Libraries – Books

Resources across the Miami University Library system include 3.12 million volumes, an extensive collection of government documents and microforms, and over 77,700 journal titles and 400 online databases available via the library's website. Holdings within the Art and Architecture Library include the following (2014 figures): 53,306 print books and 1,174 e-books on-site, and 17,852 print books in off-site storage. 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 many titles in other call numbers if the individual book is related to arts. The library holds 18,255 monographic volumes specifically in the NA call number range.

#### Libraries – Subscriptions

The Miami University Libraries also maintains a strong periodicals collection of 495 print journal titles and 1497 electronic journal titles. Within the Art and Architecture library, students and faculty have access to 395 print and 885 electronic journal titles. We also subscribe to a number of major databases in architecture and visual art, including the Avery Index to Architectural Periodicals, Art and Architecture Complete, Building Green Suite, JSTOR, ArtSTOR, Art Full Text, and the Arts and Humanities Citation Index. Recently, we have also added a subscription to Kanopy streaming video, which includes a robust collection of architectural videos.

#### Libraries – Consortial Resources

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 (3-5 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' main catalog. Since the early 1990s, Miami Libraries has participated in a shared remote storage facility with Wright State University, University of Cincinnati, and Central State University located on the Miami Middletown campus. The Southwest Regional Depository houses

over 1.6 million volumes in print and media collections, including monographs, journal runs, and sound recordings. Miami Libraries also provides inter-library loan services free of charge for materials unavailable through OhioLINK. Interlibrary loan services extend to national and international libraries.

#### Visual Resources Center

The Image Collection consists of over 25,000 digital images, including a base set of 16,000 digital images of architecture from Archivision, and a legacy slide collection of ca.250,000 slides containing approximately 95,000 architecture images including personal collections of architecture faculty and emeriti, in two searchable databases, Embark and Almagest. The conversion of the emeriti legacy collections to a digital resource is an ongoing project for the VRC. Housed in the VRC is a collection of 4,000 photographic prints of the collections of the National Palace Museum in Taipei. The VRC holds a collection of over 800 videos in digital and legacy formats in the areas of Art (studio practice and history), Architecture (practice, theory and history), Cultural Studies and general topics requested by faculty. The VRC also maintains a small library (400 volumes) of Art and Architecture reference books for use by the patrons of the center. Faculty and students also have over 1.5 million images available to them through ARTstor, and thousands more through the OhioLink Digital Media Collection through the University Libraries.

## *2. Evaluate the degree to which information resources and services support the program's mission, planning, curriculum, and research specialties.*

#### Collections – Library

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. There is a written collection development policy for the art and architecture collections, which was reviewed by the library liaison faculty and is regularly updated by the librarian. It was formulated with the goal of being appropriate for the mission, goals, and curriculum of the architecture program and is subject to revision as appropriate. The Art and Architecture librarian works with faculty members in selecting monographs and serials that are appropriate to the Architecture Department's curriculum and research interests. The Art and Architecture librarian maintains regular communications with faculty members on an informal basis, participates in faculty meetings, and reviews proposals for new courses and course revisions that are submitted to the University Curriculum Committee.

#### Collections-VRC

The Visual Resources image and video collections and resources have always provided the necessary visual materials for the fulfillment of the teaching, research and creative activities of the Department of Architecture. The VRC works closely with faculty in the development of image bases for new courses and the further development of supporting images for established ones. The local nature of the VRC allows an immediate and flexible response to image requests.

#### Services- Library

The library provides in-depth reference services in person as well as via phone, email, and online chat. The librarian works with individual faculty members in offering course-specific information literacy instruction. Basic Art and Architecture Library orientations have been part of the first-year studio program, and more advanced instruction sessions are included in various seminars. *Since 2003, librarians have collaborated with faculty in the Architecture department to team-teach ARC 636: Design and Research Methods in Architecture. This course guides students in developing a research question, conducting a literature review, and defining a methodology for their Master's thesis while also considering concepts such as epistemology, ethical use of information for research and design, and research trends in the field of architecture.*

#### Services – VRC

The Visual Resources Center provides video, high-quality images and image search services. The center houses viewing stations for visual materials in a variety of formats. The center provides a photographic documentation studio for 2-D and 3-D works. The center also archives and catalogues legacy collections.

#### Staff – Libraries

Librarians at Miami University are considered professional tenure-track staff. The Art and Architecture library is staffed by one librarian, two full-time professional staff, one-half graduate assistant, and a number of student assistants. The librarian has a Master's degree in Library Science, a Master's degree and PhD coursework in Asian studies, postgraduate coursework in qualitative and quantitative research methods, and 10 years of experience at the Art and Architecture library. She was promoted to Associate Librarian in 2012. 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. Graduate assistants are typically M.Arch candidates from the Architecture department. All staff members (professional, graduate assistants, and student staff) undergo formal training in library policies and procedures.

#### Staff – VRC

The Visual Resources Curator in the College of Creative Arts is an unclassified staff position with a shared status between the Departments of Art and Architecture under the College of Creative Arts, with each department providing one-half of the position. The Curator reports to the departmental chairs. The VRC is staffed by the curator, two graduate assistants and a number of student assistants. The current curator has Master's degrees in Art History and Fine Arts (studio), teaches Art History and was the Assistant Curator for 26 years before assuming his role as Curator. The position description of curator has been revised along with the promotion of the Curator to accommodate the expanding role of the curator and the VRC. The graduate assistants are from M.Arch and M.Art candidates from the Architecture and Art departments. The assistants are given formal training in VRC policies, services and equipment.

#### Facilities/Equipment – Libraries

The Art and Architecture library is open 78 hours per week, and the main campus library is open 24 hours/7 days per week during the academic year. Wireless access is available throughout campus via LDAP authentication for students and faculty. In addition to collections, reference, and instruction services, the library provides access to design software, including the Adobe suite, film editing programs such as Final Cut Pro, and 3-D modeling and animation programs such as AutoCAD, Sketchup, Maya, and Blender. The libraries offers multiple printing and scanning services, including large-format scanning, 3-D scanning, 11x17 color printing, and 3-D printing in ABS or PLA plastics, as well as gypsum powder. The library also lends equipment such as laptops, still, video, and light field cameras, tablets, and iPads. Recently, the library has begun providing streaming video service for faculty teaching courses (for videos owned by the library). The library's Center for Digital Scholarship archives digital copies of M.Arch theses for the department, and also offers advanced digital services especially for faculty to support their research and teaching.

#### Facilities/Equipment – VRC

The Visual Resources Center is open for university office hours (Monday through Friday 8-5) during the academic year and by special appointment. The VRC is an open, well-lit, barrier-free space housed in a climate-controlled space in the Art Building. The slides and photographs are held in metal cabinets and the digital images are stored on a server networked from the ITS department, with backup archives on independent exterior drives. Within the center are stations for viewing various formats of media, archive collections and the documentation studio. The studio allows the photo-documentation of 2-D and 3-D work either by employing a bed scanner, copy-stand, wall hanging system, model table or floor installation. Lighting in the documentation area can be adjusted for photography. The VRC circulates laptops with *Creative Suite*, still and video digital cameras, portable digital projectors, portable lighting and equipment for playing and projecting legacy formats.



3. *Assess the quality, currency, suitability, range, and quantity of resources in all formats.*

Print Resources

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 architectural architects and works, as well as interior design titles. The collection is adequate, but not as strong, in areas of Landscape Architecture and Urban Planning, as these fields are currently not major faculty research areas in the department. (Urban Planning is considered part of the Geography department, and therefore the Planning collection is housed in the main university library with Geography titles.) Reference books are updated regularly, with many reference sources available in an online format. The librarian is an active member of the Association of Architecture School Librarians (AASL) and the Art Libraries Society of North America (ARLIS/NA), and actively reads through reviews of recent publications. She also works closely with faculty to ensure that the collection supports and sustains research and teaching priorities. There is sufficient depth in the collection to support the architecture program.

Ebooks

Miami University also provides access to a number of electronic books through various vendors. Up-to-date technology-related books 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 Routledge are available through a Demand-Driven Acquisition program, in which thousands of titles are pre-loaded in our catalog, and purchased by the library only when patrons click on them.

Serials and Databases

The serials collection is sufficient in coverage and scope for most needs. The library holds current and retrospective titles, and holds complete sets of a number of major serials. We receive all but 10 titles from the AASL *Core List* and about 60% of the Supplementary list of periodicals. Many titles are available online in full-text, full-color pdf format. As previously mentioned, the library subscribes to multiple online databases to support the department's research and teaching needs. The librarian works with faculty members to ensure that serial and database subscriptions are up-to-date and relevant.

Visual Resources

The VRC strives for the highest quality images available in any requested format. The collections are in continuous development with new materials regularly added. Collection growth is directed primarily by the requests of faculty to support the teaching mission of the University. The digital image collection reflects this support as it is strong in Classical, European Medieval, Modern, Latin American, Russian and Asian Architecture. The film collection is concentrated on Modern and contemporary architecture and architects. The curator works with faculty to develop resources for new courses and continue the growth of established collections.

4. *Demonstrate sufficient funding to enable continuous collection growth*

Library

Funding for library materials has remained stable for the past 5 years. A number of resources such as online databases and journals are accessible at a reduced consortium rate through OhioLINK. The Art and Architecture library has two additional endowed funds: the Todd Mozingo fund for Architectural History and the Wertz Art fund for Artist books. Funds are currently sufficient to achieve goals and maintain resources and services. The librarian regularly reviews the approval plan for the

collection, the Demand-Driven Acquisitions program, and all standing order and serials purchases, to ensure that funds are spent responsibly.

Visual Resources Center

The funding for the VRC comes from institutional allocations of the Office of the Dean of the College of Creative Arts and has remained at a steady and sufficient rate. The funding allows both the maintenance and development of the image and video collections, equipment and services. The College has supported the Curator in attending additional visual resources training courses and workshops. The Curator is responsible for the budget and its allocation. The funding of the position of Curator is shared between the Departments of Art and Architecture and is sufficient.

*5. Identify any significant problem that affects 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 at this time. The Libraries regularly conducts evaluations of its services through the Association of Research Libraries' LibQUAL assessment instrument. Miami University Libraries consistently ranks above average compared with peer institutions using this instrument.

The visual resources center operates in a practiced and efficient manner. The VRC routinely assesses its holdings and services in comparison with other comparable institutions by standards developed by the Visual Resources Association. No issues or concerns have been raised by the patron departments or the College at this time.

**I.3. Institutional Characteristics**

**I.3.1. Statistical Reports**

*This section should include the statistical reports described in the 2009 Conditions.*

*(Prepared by Denise Krallman, Director of Institutional Research)*

**Comparative Data for Students**

**I. Total Enrollment Compared to the Time of the Last Visit (full academic year)**

Ethnicity	As Reported in the 2013 ARS									As reported for the academic year in which the last visit took place								
	Full Time			Part Time			Grand Total			Full Time			Part Time			Grand Total		
	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Asian	0	1	1	0	0	0	0	0	1	1	0	1	0	0	0	1	0	1
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Black or African American	1	1	2	0	0	0	1	1	2	0	0	0	0	0	0	0	0	0
Hispanic/Latino	5	0	5	0	0	0	5	0	5	0	1	1	0	0	0	0	1	1
White	14	6	20	0	0	0	14	6	20	12	6	18	1	0	1	13	6	19
Two or more races	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Nonresident alien	1	5	6	0	0	0	1	5	6	1	3	4	0	0	0	1	3	4
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0	0	2	2	0	0	0	0	2	2
<b>TOTAL</b>	<b>21</b>	<b>13</b>	<b>34</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>21</b>	<b>13</b>	<b>34</b>	<b>14</b>	<b>12</b>	<b>26</b>	<b>1</b>	<b>0</b>	<b>1</b>	<b>15</b>	<b>12</b>	<b>27</b>

**II. Qualifications of Students Admitted**

	As reported in the 2013 ARS		As reported for the academic year in which the last visit took place	
<b>SAT:</b>				
<b>Critical Reading</b>				
25th percentile SAT score	540		530	
75th percentile SAT score	640		610	
<b>Mathematics</b>				
25th percentile SAT score	560		590	
75th percentile SAT score	680		660	
<b>Writing</b>				
25th percentile SAT score	NA		NA	
75th percentile SAT score	NA		NA	
<b>ACT:</b>				
25th percentile ACT score	26		25	
75th percentile ACT score	31		29	
<b>Graduate Record Examination</b>				
Verbal (200-800)	430		441	
Quantitative (200-800)	645		568	
Analytical (0.0-6.0)	3.6		3.9	

**III. Time to Graduation**

	As reported in the 2013 ARS		As reported for the academic year in which the last visit took place	
<b>Normal Time to Completion:</b> (number of quarters or semesters in which students are expected to complete all requirements for the NAAB-accredited degree)	6		6	
Percentage of students who completed in normal time	100		86	
Percentage of students who completed in 150% of normal time	100		100	

I. Full-time Instructional Faculty Compared to the Time of the Last Visit (full academic year)													
As reported in the 2013 ARS													
Ethnicity	Professor - Male	Professor - Female	Professor - TOTAL	Assoc. Professor - Male	Assoc. Professor - Female	Assoc. Professor - TOTAL	Assis. Professor - Male	Assis. Professor - Female	Assis. Professor - TOTAL	Instructor - Male	Instructor - Female	Instructor - TOTAL	GRAND TOTAL
American Indian or Alaska Native												1	1
Asian													
Native Hawaiian or other Pacific Islander													
Black or African American			1	1									2
Hispanic/Latino	1		3	5	3	8		2	2	1		1	14
White	3		3										
Two or more races													
Nonresident alien													
Race and ethnicity unknown								2	2		1	1	2
<b>TOTAL</b>	<b>4</b>	<b></b>	<b>4</b>	<b>6</b>	<b>3</b>	<b>9</b>	<b></b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>17</b>
As reported for the academic year in which the last visit took place													
Ethnicity	Professor - Male	Professor - Female	Professor - TOTAL	Assoc. Professor - Male	Assoc. Professor - Female	Assoc. Professor - TOTAL	Assis. Professor - Male	Assis. Professor - Female	Assis. Professor - TOTAL	Instructor - Male	Instructor - Female	Instructor - TOTAL	GRAND TOTAL
American Indian or Alaska Native				1		1							1
Asian													
Native Hawaiian or other Pacific Islander													
Black or African American			1	1		1							2
Hispanic/Latino	1		3	4		4	1	2	3		1	1	11
White	3		3										
Two or more races													
Nonresident alien								1	1				1
Race and ethnicity unknown												1	1
<b>TOTAL</b>	<b>4</b>	<b></b>	<b>4</b>	<b>6</b>	<b></b>	<b>6</b>	<b>1</b>	<b>3</b>	<b>4</b>	<b></b>	<b>1</b>	<b>1</b>	<b>15</b>

II. Faculty Promotions	2006-2007	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013
Faculty in the accredited program							
Assistant to Associate Professor	0	1	1	0	1	0	2
Associate to Full Professor	0	0	0	0	1	0	0
Faculty in the institution							
Assistant to Associate Professor	31	28	31	31	19	20	29
Associate to Full Professor	9	9	12	13	17	15	17

III. Faculty Receiving Tenure	2006-2007	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013
Faculty in the accredited program	0	1	1	0	1	0	1
Faculty in the institution	34	31	36	33	19	20	23

IV. Registration in U.S. Jurisdictions	2006-2007	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013
Faculty receiving 1st time licenses	0	0	0	0	0	0	0
Faculty receiving reciprocal licenses	0	0	0	0	0	0	0
Faculty renewing licenses	8	8	8	9	9	9	9
Faculty receiving NCARB Certificates	0	0	0	0	0	0	0
Foreign-educated							
Foreign-licensed							
Broadly Experienced Architects							

**I.3.2. Annual Reports**

*The APR must include, in addition to the materials described in the 2009 Conditions, a statement, signed or sealed by the official within the institution responsible for preparing and submitting statistical data that all data submitted to the NAAB through the Annual Report Submission system since the last site visit is accurate and consistent with reports sent to other national and regional agencies including the National Center for Education Statistics.*



As Director of Institutional Research at Miami University, my office is responsible for all data reporting at the state and federal level as well as for regional accreditation (HLC) and for program accreditation of degree programs at Miami University.

With this statement, I am confirming that the data submitted annually to NAAB is accurate and consistent with the data that are submitted to state, regional and national agencies (including NCES – IPEDS).

Signed on August 28, 2014

A handwritten signature in blue ink, appearing to read "Denise A. Krallman".

Denise A. Krallman  
Director, Institutional Research  
Miami University

[krallmda@miamioh.edu](mailto:krallmda@miamioh.edu)

513-529-7095

### **I.3.3. Faculty Credentials**

*The APR must include the following information for each instructional faculty member who teaches in the professional degree program. [NOTE: This information may be cross-referenced to resumes prepared in response to I.2.1 using the template for faculty resumes in the 2009 Conditions, Appendix 2]*

- *His/her academic credentials, noting how educational experience and recent scholarship supports their qualifications for ensuring student achievement of student performance criteria.*
- *His/her professional architectural experience, if any, noting how his/her professional experience supports their qualifications for ensuring student achievement of student performance criteria.*

[Faculty resumes](#) are provided in NAAB format on our departmental website.

### **I.4. Policy Review**

The program shall provide a number of documents for review by the visiting team. Rather than being appended to the APR, they are to be provided in the team room during the visit. The list is available in Appendix 3 of the *2009 Conditions*. A list of the documents to be placed in the team room should be included here in the APR.

- Studio Culture Policy
- Self-Assessment Policies and Objectives
- Personnel Policies including:
- Position descriptions for all faculty and staff
- Rank, Tenure, & Promotion
- Reappointment
- EEO/AA
- Diversity (including special hiring initiatives)
- Faculty Development, including but not limited to; research, scholarship, creative activity, or sabbatical.
- Student-to-Faculty ratios for all components of the curriculum (i.e., studio, classroom/lecture, seminar)
- Square feet per student for space designated for studio-based learning
- Square feet per faculty member for space designated for support of all faculty activities and responsibilities
- Admissions Requirements
- Advising Policies; including policies for evaluation of students admitted from preparatory or pre-professional programs where SPC are expected to have been met in educational experiences in non-accredited programs
- Policies on use and integration of digital media in architecture curriculum
- Policies on academic integrity for students (e.g., cheating and plagiarism)
- Policies on library and information resources collection development
- A description of the information literacy program and how it is integrated with the curriculum

## Part Two (II). Educational Outcomes and Curriculum

### II.1.1. Student Performance Criteria

*The APR must include:*

- *A brief, narrative or graphic overview of the curricular goals and content for each accredited degree program offered or each track for meeting the requirements of the professional degree program.*
- *A matrix for each accredited degree program offered or each track for meeting the requirements of the professional degree program, that identifies each required course with the SPC it fulfills.*
  - *Where appropriate, the top section of the matrix should indicate those SPCs expected to have been met in preparatory or pre-professional education prior to admission to the NAAB-accredited program (see also Part II, Section 3).*
  - *The bottom section of the matrix should include only criteria that are demonstrated in the accredited degree program or track.*

*In all cases, the program must highlight only the 1-2 cells on the matrix that point to the greatest evidence of student achievement. (For a sample matrix, see Appendix 4)*

*[NOTE: Elective courses are not to be included on the matrix.]*

For M.Arch description and overview, see:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/graduate-studies/index.html>

For BA Architecture description and overview, see:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/majors/index.html>

For Curriculum Matrix, see:

[http://miamioh.edu/cca/\\_files/archid/documents/NAAB\\_Curriculum\\_Matrix\\_Sept\\_2014.pdf](http://miamioh.edu/cca/_files/archid/documents/NAAB_Curriculum_Matrix_Sept_2014.pdf)

## II.2. Curricular Framework

### II.2.1. Regional 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.*



6/20/2014

The Higher Learning Commission of the North Central Association

[Calendar](#) | [FAQs](#) | [Contact Us](#) | [Sign In](#)



Find Accredited Institutions

[About the Commission](#) | [Accreditation Processes](#) | [Policies & Statements](#) | [Document Library](#) | [HLC Institutions](#) | [Peer Review](#) | [Home](#)

## Currently or Previously Affiliated Institutions - 06/19/2014

The directory of institutions provides information on institutions accredited by the Commission, those holding candidate for accreditation status, and those that previously held status, but have since closed, merged, or had their status withdrawn. It includes the Statement of Affiliation Status and Organizational Profile for each currently accredited and candidate institution, any Public Disclosure Notices that have been issued, and the most recent action letters from reaffirmations of accreditation occurring after June 2013.

*Information provided on the Statement of Affiliation Status reflects the most recent actions of the Commission. The Commission has a multi-level decision process. Any institutional changes that are currently under review are not made public until final action has been taken.*

*\*\*During the transition to the new Pathways model for reaffirmation of accreditation, some scheduled events are not displayed on this version of the Statement of Affiliation Status. Institutions can refer to the transition maps in the Open and Standard Pathways booklets for the timing of reviews. Institutions that have questions about other scheduled events should contact their HLC staff liaison.\*\**

### Miami University

501 E. High St.  
 Oxford, OH 45056  
 (513) 529-2345 (Main Phone)

<http://miamioh.edu>

### Statement of Affiliation Status [Click here for definitions...](#)

Chief Executive Officer: Dr. David C. Hodge, President  
 HLC Institution ID: 1573  
 Current Accreditation Status: Accredited  
 Accreditation Date(s): 01/01/1913

#### Summary of Commission Review

Last Reaffirmation of Accreditation: 2005 - 2006

Next Reaffirmation of Accreditation: 2014 - 2015

Last Date of Information Change: 09/11/2013

Control: Public  
 Degrees Awarded (details below): Certificate, Associates, Bachelors, Masters, Specialist, Doctors

#### Stipulations on Affiliation Status:

Study-abroad offerings are limited to courses offered at Miami University's Dollbols European Center in Luxembourg.

#### Approval of New Degree Locations:

Prior Commission approval required.

#### Approval of Distance and Correspondence Courses and Programs:

Approved for distance education courses and programs.

### Organizational Profile [Click here for definitions...](#)

#### Enrollment Headcount (last updated: 08/17/2013)

	Full-Time	Part-Time
Undergraduate:	18,540	2,248
Graduate:	1,056	1,546
Dual enrollment (high school) programs:	511	

#### Degree Programs (last updated: 08/17/2013)

	Programs Offered	Degrees Awarded in Last Reported Year
Associate Degrees	12	254
Bachelors Degrees	120	3,813

[http://www.ncahlc.org/component/com\\_directory/Action,ShowBasic/Itemid,1573/](http://www.ncahlc.org/component/com_directory/Action,ShowBasic/Itemid,1573/)

1/2

## II.2.2. Professional Degrees and Curriculum

The APR must include the following:

- *Title(s) of the degree(s) offered including any pre-requisite degree(s) or other preparatory education and the total number of credits earned for the NAAB-accredited degree or track for completing the NAAB-accredited degree.*

For M.Arch degree programs, total credit hours, and pre-requisites, see:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/graduate-studies/degree-programs/index.html>

For BA Architecture degree program and total credit hours, see:

<http://miamioh.edu/cca/files/archid/documents/undergrad%20curriculum.pdf>

- *An outline, for each accredited degree program offered or track for completing the NAAB-accredited degree, of the curriculum showing the distribution of general studies, required professional courses (including prerequisites), required courses, professional electives, and other electives.*
- *Examples, for each accredited degree offered or track for completing the NAAB-accredited degree, of the minors or concentrations students may elect to pursue.*
- *A list of the minimum number of semester credit hours or the equivalent number of quarter credit hours required for each semester or quarter, respectively.*
- *A list identifying the courses and their credit hours required for professional content and the courses and their credit hours required for general education for each accredited degree program offered or track for completion of the NAAB-accredited degree.*
- *A list of off-campus programs, description of facilities and resources, course requirements, and length of stay.*

For M.Arch degree programs, total credit hours, and pre-requisites, see:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/graduate-studies/degree-programs/index.html>

For BA Architecture degree program and total credit hours, see:

<http://miamioh.edu/cca/files/archid/documents/undergrad%20curriculum.pdf>

Curriculum requirements in the undergraduate BA and M.Arch are found on the student's Degree Audit Report (DAR). This provides an overview of all general education (Miami Plan) requirements, major requirements, and elective requirements. Students are instructed in their first year to use the DAR as a tool for monitoring course requirements and progress toward graduation. The DAR is also the principal tool for student academic advising sessions. Partial DAR's are shown below and are available for review by the NAAB team.

PREPARED: 08/28/14 - 10:04 00000000  
 Student This is a 'WHAT IF' audit  
 PROGRAM CODE: FANCB183 CATALOG YEAR: 201510

ARCHITECTURE  
 BACHELOR OF ARTS IN ARCHITECTURE

=====  
 AT LEAST ONE REQUIREMENT HAS NOT BEEN SATISFIED  
 =====

NO Architecture - Bachelor of Arts in Architecture

- > Needs: 4 Sub-Groups
- 1) Required Architecture courses:  
 Needs: 16 Courses  
 Select From: ARC101,102,113,114,201,202,211,212,213,  
 ARC214,221,222,301,302,401,402
  - 2) History/theory courses:  
 Needs: 3 Courses  
 Select From: ARC305L,321,335,405,421 to 429,434,435,  
 ARC445,451,452 ART311,312,313,314,381,382,383,455,  
 ART476,480,482,483,484,485,486,487,488,489
  - 3) Communication process course:  
 Needs: 2.0 Hours  
 Select From: ARC404 IMS319,440 OR MAC440
  - 4) Environmental systems and practice courses:  
 Needs: 4 Courses  
 Select From: ARC406,410,411,412,413,414,417,418,419,  
 ARC420,435,441

=====  
 \*\*\*\* TRANSCRIPT RECORD \*\*\*\*  
 =====

=====  
 THE FOLLOWING REPRESENTS WHAT IS ON YOUR ACADEMIC RECORD AND  
 MAY NOT REFLECT HOURS APPLICABLE TOWARD YOUR DEGREE PROGRAM.  
 SEE HOURS EARNED AT THE BEGINNING OF THIS AUDIT

UNDERGRADUATE CREDIT SUMMARY TO DATE

	ATTEMPTED HOURS	PASSED HOURS	EARNED HOURS	GPA HOURS	QUALITY POINTS	GPA
MIAMI :	69.00	59.00	59.00	56.00	181.40	3.23
TRANSFER:	0.00	0.00	0.00	0.00	0.00	0.00
OVERALL :	69.00	59.00	59.00	56.00	181.40	3.23

=====  
 ----> CHANGES TO COURSE REGISTRATIONS/REQUESTS LISTED BELOW  
 MAY CHANGE APPROVAL OF THESE DEGREE REQUIREMENTS:

201510	PHY101	A	3.00	RG
201510	SPA225	A	3.00	RG
201510	PSY111	B	4.00	RG
201510	EDP256	B	3.00	RG

=====  
 THIS REPORT IS TO ASSIST THE STUDENT IN COURSE PLANNING.  
 FINAL CONFIRMATION OF DEGREE REQUIREMENTS IS SUBJECT TO  
 DEPARTMENT AND UNIVERSITY APPROVAL  
 =====

\*\*\*\*\* END OF ANALYSIS \*\*\*\*\*

PREPARED: 08/28/14 - 09:48 00000000  
 Student This is a 'WHAT IF' audit  
 PROGRAM CODE: FANC 327 CATALOG YEAR: 201510

ARCHITECTURE  
 MASTER OF ARCHITECTURE

=====  
 AT LEAST ONE REQUIREMENT HAS NOT BEEN SATISFIED  
 =====

NO General Graduation Requirements  
 36 Hours and a minimum 3.00 GPA  
 Earned: .0 Hours  
 --> Needs: 36.0 Hours 3 Sub-Groups

- 3.00 GPA in all graduate courses taken:  
 Needs: 3.00 GPA
- Course level requirement: at least 12 hours must be at  
 the 600-level or above.

Courses applying to total hours for degree:

=====

\*\*\*\* Explanatory Legend \*\*\*\*

Symbols/grades used to reference coursework:  
 RG = Currently registered      RX = Currently reg. cr/nc  
 TR = Transferred credit      NC = No credit received for Tr crs  
 IG = Incomplete grade      N = No grade reported for course  
 RP = More than one occurrence    S = Satisfactory progress  
 >R = Repeatable course  
 >C = Cross-listed course  
 >D = Duplicated course  
 X = Credit rec in CR/NC      Y = No credit rec in CR/NC Crs  
 >- = Credit hour reduction  
 WH = Waived hours      WC = Waived course

Term Definitions:  
 FL - Fall  
 WN - Winter  
 SP - Spring  
 SU - Summer

=====

\*\*\*\* TRANSCRIPT RECORD \*\*\*\*

=====

=====  
 THE FOLLOWING REPRESENTS WHAT IS ON YOUR ACADEMIC RECORD AND  
 MAY NOT REFLECT HOURS APPLICABLE TOWARD YOUR DEGREE PROGRAM.  
 SEE HOURS EARNED AT THE BEGINNING OF THIS AUDIT

UNDERGRADUATE CREDIT SUMMARY TO DATE

	ATTEMPTED HOURS	PASSED HOURS	EARNED HOURS	GPA HOURS	QUALITY POINTS	GPA
MIAMI :	69.00	59.00	59.00	56.00	181.40	3.23
TRANSFER:	0.00	0.00	0.00	0.00	0.00	0.00
OVERALL :	69.00	59.00	59.00	56.00	181.40	3.23

=====

----> CHANGES TO COURSE REGISTRATIONS/REQUESTS LISTED BELOW  
 MAY CHANGE APPROVAL OF THESE DEGREE REQUIREMENTS:

Minors are available to undergraduate majors and non-majors. The minor in Urban Design is administered in the Department (Brown-Manrique), and the minor in Art and Architecture History is administered in the Department of Art with assistance by Professor Sanabria. For a list of CCA minors and other related minors, see:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/minors/index.html>

For a list of all departmental courses, see:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/course-descriptions/index.html>

<http://www.units.miamioh.edu/reg/bulletins/CurrentGeneralBulletin/architecture-and-interior-design-courses-arc-creative-arts.htm>

For a list of course offerings by semester, see:

<http://www.admin.miamioh.edu/cfapps/courselist/>

For a detailed discussion of all off-campus domestic and international programs, as well as links to specific programs, see [Section I.2.1 Human Resources/Off-Campus Activities](#).

For lists and descriptions of individual off-campus programs, see:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/summer-workshops/index.html>

<http://miamioh.edu/cca/academics/departments/arch-id/academics/semester-off-campus-programs/index.html>

Please also see related independent research program opportunities and honors opportunities available to students at:

<http://miamioh.edu/cca/academics/departments/arch-id/academics/related-programs/index.html>

<http://miamioh.edu/cca/about/creative-arts-scholars/index.html>

For information on our Summer Scholars career exploration program, available to high school students, see:

<http://miamioh.edu/admission/high-school/summer-scholars/>

### **II.2.3. Curriculum Review and Development**

*The APR must include a description of the composition of the program's curricular review process including membership of any committees or panels charged with responsibility for curriculum assessment, review, and development. This description should also address the role of the curriculum review process relative to long-range planning and self-assessment.*

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 Susan Ewing) 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 served a recent term on Miami's Liberal Education Council.

Finally, as mentioned above, the faculty view curriculum development as integral to long-range planning. In order 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.

### **II.3. Evaluation of Preparatory/Pre-professional Education**

*The APR must include the following:*

- *A description of the process by which the preparatory or pre-professional education of students admitted to the accredited program is evaluated. This description should include the process for verifying general education credits, professional credits and, where appropriate, the basis for granting "advanced standing." These are to be documented in a student's admissions and advising record (See also I.2.1).*
- *If applicable, SPC that are expected to have been met in preparatory or pre-professional education are to be documented in the top line of the SPC matrix (see Part II, Section 1.)*

*[NOTE: A review of course titles and descriptions in and of itself is not considered sufficient for this activity.]*

*See January 18, 2010 Explanatory Memorandum from the NAAB for additional information for completing this section of the APR. It is posted at [www.naab.org](http://www.naab.org).*

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 examining GRE scores, design portfolio, written statement, recommendation letters and any interview notes.

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 (shown below) 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, 60 cr.hr. program. If significant courses are lacking, the recommendation is made that the candidate be placed with appropriate advanced standing into the M.Arch III, 105 cr.hr. 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.

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. Occasionally, an M.Arch I candidate will apply. In this instance, the candidate's transcript, experience and professional registration credentials are examined by the DGS to determine the validity of the application before inviting the candidate for an interview with the Graduate Admissions Committee.

The Graduate Admissions Committee is able to 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.

**Evaluation of Preparatory/Pre-Professional Education**

For applicants who have been accepted by the University Graduate School

Application #

Applicant

Undergrad Degree

Institution

(Previous students from this program?)

GPA (2.75/4.0 min GS w/o appeal)

\_\_\_\_\_ GRE, \_\_\_\_\_ verbal (130-170) \_\_\_\_\_ quantitative (130-170) \_\_\_\_\_ writing (0-6)

Professional Experience/IDP

**CHECK LIST FOR M Arch II ADMISSION**

Equivalent to 128 credit hours

**Verify equivalence of Miami University's Undergraduate 4 year B A 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 recommendation for the M Arch III Program with the opportunity for equivalency course waivers.

_____ 8 sem Design Studio	ARC 101-402
_____ 4 sem Graphic Media	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 ARC I\*, M ARC II or M ARC 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

\_\_\_\_\_ Oral Interview and Presentation to Grad Admissions Comm

by Candidate \* M ARC 1 Program ONLY

**RECOMMENDATION OF AWARD**

High/Medium/Low, (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:**



**II.4. Public Information**

**II.4.1. Statement on NAAB-Accredited Degrees**

**II.4.2. Access to NAAB Conditions and Procedures**

**II.4.3. Access to Career Development Information**

**II.4.4. Public Access to APRs and VTRs**

**II.4.5. ARE Pass Rates**

*The APR must include a list of the URLs for the web pages on which the documents and resources described throughout Part II: Section 4 are available. In the event, documents and resources are not available electronically, the program must document how they are stored and made available to students, faculty, staff, parents, and the general public.*

Public information, as required by the NAAB and as listed in #'s 1-5 above, is available on our departmental website @

<http://miamioh.edu/cca/academics/departments/arch-id/about/accreditation/index.html>

The NAAB Statement is also available in printed departmental brochures, in the University Bulletin and in the online Bulletin @ <http://www.units.miamioh.edu/reg/bulletins/GeneralBulletin2014-2015.pdf> (p.148)

APR's, VTR's, annual reports, and NAAB decision letters are also available in hard copy in the Architecture + Interior Design office, #101 Alumni Hall.

This page is left blank intentionally.

**Part Three. Progress Since Last Site Visit**

**1. Summary of Responses to the Team Findings [2009]**

**A. Responses to Conditions Not Met**

13.9 Non-Western Traditions

*Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world.*

Comment from VTR:

Evidence of this criterion was shown in course syllabi and project assignments in ARC221 History and Philosophy of Environmental Design but no student work was presented in the course notebook. Please note that this criteria was not met in the previous visit of 2003. Attention should be given to addressing this issue in several different courses over the next several years.

Response from Program:

The review team should find that “non-Western traditions” are a stronger focus in 2015 across the professional curriculum. The core history requirement for the M.Arch includes ARC621/622 History of Architecture I, II (ARC221/222 at the undergraduate level). Following the 2009 NAAB review, Bob Benson took over instruction of these courses, and the course perspective has expanded to include architecture globally, beyond the traditional confines of Europe and the Americas. The selected course text, *A World History of Architecture*, Second Edition (El Fazio, Moffett, Woodhouse) is specifically global in its focus.

Similarly, the ARC4/551 Contemporary Architectural Theory and Practice course, required for M.Arch students, has been completely revised. At the time of the 2009 review, ARC4/551 was titled Modern and Contemporary Architecture and focused principally on Mid-Century Modernist architecture out of the Western tradition. The course lacked a global perspective as well as a significant focus on contemporary practice. Under the direction of current instructor John Reynolds, the course content now spans multiple traditions and geographic regions. In conjunction with the ARC621/622 history core, we believe the curriculum now provides an appropriately global focus.

13.14 Accessibility

*Ability to design both site and building to accommodate individuals with varying physical abilities.*

Comment from VTR:

Student work shows limited accommodation for individuals with varying physical abilities. It was often addressed in some of the building design portion but many projects in site design and planning for ADA requirement were lacking. Better attention should be given to code required accommodation of those with disabilities. This issue should generally be impressed upon students across the spectrum of all coursework within the Program.

Response from Program:

Ideally, the accommodation of varying physical abilities is reinforced across the curriculum, and especially in all studio work. We believe we may have failed to demonstrate this in student work during the previous review because it was not “priority assigned” to any specific course. Following the 2009 review, we assigned specific responsibility for “accessibility” to the ARC582 Graduate Studio in the professional program. As the first course in the graduate studio sequence where projects involved the design of building and site, it is logical to introduce accessibility concepts in this studio. The goal is that students review accessibility requirements, including the ADA and

universal design, and then specifically apply these concepts to the design of both site and building.

13.24 *Building Materials and Assemblies*

*Understanding of the basic principles and appropriate application and performance of construction materials, products, components, and assemblies, including their environmental impact and reuse.*

Comment from VTR:

The criteria and curriculum matrix indicated this criteria is met within courses ARC4/517 Architectural Materials and ARC4/518 Construction Methods. However, these course binders were not in the team room, and, when asked, were not made available to the team. The Visiting Team could not find evidence of this criteria being met in other courses – it was therefore marked as ‘not met’.

Response from Program:

We are confident that we meet Condition 13.24 through our ARC4/517 Architectural Materials and ARC4/518 Construction Methods courses. Unfortunately, during the 2009 review, the binders prepared for these courses were misplaced and only discovered at the end of the visit. Thus the team had little available to review. Course binders and student work will hopefully meet this criteria for the upcoming review.

13.26 *Technical Documentation*

*Ability to make technically precise drawings and write outline specifications for a proposed design.*

Comment from VTR:

Ample evidence of the ability to produce technically precise drawings was found in the Comprehensive Design Studio – ARC602. Some evidence of an understanding of written outline specifications was found in the Professional Practice class – ARC541, but no ability was shown in actual student coursework.

Response from Program:

“Outline Specs” are required in the ARC602 Comprehensive Studio. Projects in ARC602 were previously too large to allow students to fully complete schematic design, design development, and contract documents *including* the outline spec. Based largely on this assessment by the 2009 visiting team, we have reduced the size of the ARC602 studio project, allowing students to engage the technical drawings and specifications earlier in the semester. As a result, students have been able to complete the outline specification to an extent that we believe meets the NAAB requirement.

## **B. Responses to Causes of Concern**

### Shop

Comment from VTR:

The wood shop with its extensive equipment, tables and supplies is a serious safety hazard. The situation in the wood shop has continued for years without resolve. Serious consideration along with actual steps must be taken to make this woodshop usable to the students and compliant with reasonable safety requirements. This includes adequate properly trained staff being present in the shop at all times it is open.

Response from Program:

As discussed in our formal response to the VTR (May 5, 2009), we believe that our shop facility is safe and functional for our students. Since the relocation of this facility into Alumni Hall in 1998, we've demonstrated a strong safety record with no serious accidents. The shop is run by a full-time, fully-qualified staff member, Ted Wong, who has been our shop director since completion of the building renovation in 1998. Ted is assisted by 2-3 graduate assistants and several paid undergraduate assistants each year. Each of these staff supervisors are fully trained on all shop equipment, and are fully versed in shop procedures and safety procedures. All first year students in both the undergraduate and graduate programs are required to be "shop certified" in order to use the facility. Certification requires that the student undergo an orientation and be tested in the safe use of all equipment. Procedures are outline in detail at:

<http://miamioh.edu/cca/academics/departments/arch-id/facilities/woodshop/woodshop-site/index.html>

[http://miamioh.edu/cca/files/archid/documents/ShopManual\\_2009.pdf](http://miamioh.edu/cca/files/archid/documents/ShopManual_2009.pdf)

At the same time, we believe the 2009 NAAB VTR correctly identified a space problem with the shop facility given that use has increased steadily since the 1998 renovation. At full capacity, the shop can become crowded, and this has been exacerbated with the addition of digital fabrication equipment (CNC router, laser cutter, 3D printer) all installed since the 2009 visit. This space issue has remained a priority for the department since 2009, and some progress has been made.

Following the 2009 NAAB visit, the Department identified the basement space below the main level rotunda as an obvious solution to the crowding problem. Previous Provost Jeff Herbst supported efforts to secure this space for Architecture + Interior Design (held at the time by the Miami University Libraries) and dialogue was initiated with Libraries Dean Judith Sessions. This space was formally secured 2-3 years ago in cooperation with current Libraries Dean Jerome Conely. Although Miami Libraries still occupies a small portion of the basement space, Architecture + Interior Design now controls most of the basement.

A 2012 study by the architectural firm SFA Architects out of Cincinnati determined that although the basement met Ohio code requirements in terms of egress, it did not meet requirements for habitation because of insufficient ventilation. The space *is* currently code-approved for storage, however, and this has allowed us to move some older equipment, wood storage, etc. into the basement and thus relieve some of the pressure on the shop. Estimates to bring this space up to code are in the vicinity of \$500,000, and funding for this project has not yet been realized. This is, however, a priority project for the department and division, and we are hopeful that the basement renovation will move forward over the next few years.

The Department has prepared schematic plans for the basement, available for NAAB review, to illustrate possible solutions for this space. In addition to adding space in support of the shop, we also hope that it will support increasing need for digital fabrication equipment as well as provide space for plotters, a lighting lab, a materials library, and possibly additional studio workstations. The Department solicits support by the NAAB team in highlighting this space need, especially as it relates to supporting the safe operation of our wood shop.

### Printing and Plotting Facilities

Comment from VTR:

Students expressed considerable concern and frustration regarding accessibility to proper print and plotting facilities. Faculty expressed the same concern. Students are required to put together presentations for studio and other class work and yet do not have the means to plot them out for

proper discussion and presentation. This issue needs to be addressed by administration and appropriate funds allocated for the same.

Response from Program:

This issue was addressed shortly following the 2009 NAAB visit. At that time, plotting was outsourced to our Center for Information Management (CIM) facility in King Library. Although this facility is close to Alumni Hall, the available hours often did not support studio deadlines given that students will need to print with short notice or during “non-business” hours. As a result, in 2010, the Department purchased (2) new plotters, which are now located in Room #206D off the Graduate Studio. A dedicated grad assistant and several paid undergraduates now oversee this facility, with supervision by Ted Wong and a full-time faculty member, John Becker. This has generally worked well, although we are working to solve a problem with peak demand, typically occurring at the end of each semester.

We note that the Department purchased (5) large format plasma screens since the 2009 review, and these are often used for student presentations. These digital presentations take pressure off the plot facility (and respond to environmental/resource concerns), however there are some inherent difficulties in reviewing work this way. So faculty use has been mixed. We also note that the plotting facility will ideally move to the Alumni Hall basement if and when this space can be renovated. Currently, the plotters, a 3D printer, and our Materials Library all occupy ALU206D, although we believe this space can be better utilized as a seminar/classroom space in support of the graduate program.

Faculty Development

Comment from VTR:

Condition 10, Financial Resources, addresses the concern of inadequate funding for faculty sabbaticals, conference travel and research projects. While this visiting team indicates this condition as being ‘Met’ we also express concern regarding the lack of funding for faculty development. Appropriate funds should be set aside by the university and department for this continuing education and professional development.

Response from the Program:

As enumerated in the Annual Report narratives, we believe our support for faculty development is competitive with national norms. Faculty are eligible for sabbaticals every (7) years, per the Miami University Policy and Information Manual (MUPIM) and, more specifically, in the College of Creative Arts [Guidelines for Faculty Leaves](#). Per our departmental Workload Policy, a course release is assigned in each of the first two years, and 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).

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, and funding not exhausted in the budget is typically redistributed to faculty at the close of the fiscal year. This provides “partial” 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.

Various other campus initiatives fund faculty [teaching](#) and faculty [research](#). Generally, funding to support faculty development has remained status quo or even been increased, during recent years when other budgets have been cut.

### Lecture Series

Comment from VTR:

Along the same line of professional development there was concern expressed for appropriate funds to bring in qualified professionals for the department's lecture series. John Reynolds has used friendships, associations, and other means to bring in professionals and scholars for this lecture series. This 'friendship' method cannot continue to last and funds need to be set aside so the lecture series can continue to attract those individuals from which students and faculty can benefit.

Response from Program:

Similar to "Faculty Development" above, we believe our funding for lectures, while not extravagant, is adequate to support a viable series. We have an operating budget of slightly over \$5,000 + lecture endowment money of \$2,000 (Maxfield fund) totaling about \$7,000 per year. Our annual expense for lectures, including honoraria and travel expenses, plus some small amount for in-house exhibits, runs closer to \$11,000 per year. We've been able, however, to fund this difference out of other operating budgets and gift funds.

This funding level has supported 4-5 lectures per semester (see [Lecture Series Archive](#)). Although we cover travel and expenses for all visiting lecturers, several lecturers each year are Miami alumni and are willing to speak for no or little honorarium. Some lectures are co-sponsored by other groups on campus (thus reducing cost), and BHDP Architecture out of Cincinnati has sponsored one lecture in the spring for several years.

We have nonetheless identified the need to target alumni endowments as a way of increasing lecture sponsorship. This current summer (2014) a "Visiting Critics Engagement" Fund was endorsed and seed-funded by two prominent alumni. This will hopefully underwrite one or more lectures in the future when the endowment is fully funded.

### Advising

Comment from VTR:

The general relationship between students, faculty, and administration was found to be open and free flowing. Students express comfort in talking to most any of the faculty about particular classes, other faculty and their educational direction. However, students expressed concern that they were not receiving structured professional advisement outside of informal discussion with professors – not only regarding architectural education but also general and professional direction. This same concern was stated by some of the faculty. This student advisement issue should be looked at closely by administration and faculty and should be given proper attention. This matter was listed as a Cause of Concern in the last VTR and continues to be a concern with this visiting team.

Response from Program:

Student academic advising has been an ongoing challenge in the Department, likely related to the way that advising is structured at Miami. To a great extent, academic advising is decentralized within programs, and faculty have principal responsibility for this function. Our Director of Graduate Studies (Craig Hinrichs) assumes principal advising responsibility for the M.Arch, assisted by faculty teaching at the graduate level. Faculty advising at the undergraduate level is supported by our Chief Departmental Advisor (Tom Dutton) and, as required, by our Chief Divisional Advisor (Roselyn Benson). Since advising has been a concern of previous NAAB teams, we have ramped up the process since 2009 to include:

- 1) Faculty advisor assignments for all incoming students, listed on the students Degree Audit Report (DAR)

- 2) A focused advising session for all M.Arch students, scheduled prior to the start of classes in the fall.
- 3) A scheduled advising session for all first year students, during which students meet with their assigned faculty advisor.
- 4) A dedicated First Year Advisor (Christie Lear) who also teaches in the first year studio.
- 5) Periodic studio-level group advising sessions at all year levels, run by the CDA and/or program directors.
- 6) Ad hoc advising sessions to address the grad school application process and the job search process.

A strength of our advising process is that there is generally a high level of communication between students and faculty. This “informal” communication is possible because of our smaller program size and smaller student-teacher ratios; by the fact that most coursework (especially at the upper year levels) is in Alumni Hall; and by a high level of dedication on the part of our faculty. A downside of this informal advising is that some students may slip through the cracks because they choose not to seek out faculty or they seek advising help from their peers. Efforts to *require* faculty to meet regularly with all assigned students, and to be held accountable for this, have not proven to be effective. At the same time, retention and graduation rates at Miami are high, so the problem is not as critical as it might be at other schools.

To a great extent, student academic advising is a university-wide issue. A more structured advising system has been proposed, and may in fact be implemented at some point in the future. This would place “professional advisors” into the programs in order to insure that all students receive academic advising on a regular basis. This has not yet been implemented, likely because there is some pushback on this proposal, and also because it would have an associated cost. We request feedback and dialogue with the NAAB team on this issue, and also suggest that this is an important topic for discussions with the CCA Dean and with the Provost.

#### *Load of Material in ARC4/541 Professional Practice*

Comment from VTR:

Many of the technical, practice, and professional issues outlined in the 34 Criteria were presented in Course ARC4/541 Professional Practice. The visiting team found this course to be very well organized and generally presented most of this information adequately. The ‘Cause of Concern’ expressed here is that other courses and other faculty need to take some of the load of presenting this practice and professional development information. While these issues generally fit well within the Professional Practice course the team feels these issues are better learned if they are presented across the spectrum of many courses through the insight of many faculty.

Response from Program:

In response to this concern, we have looked more carefully at where we can reinforce professional types of content throughout the curriculum. Although we still assign principal responsibility to the ARC4/541 Professional Practice Course, we are similarly targeting this content in the studios and in the technical support courses. Since the 2009 NAAB review, ARC601 has become our “Alumni Traveling Studio,” which—by definition—partners students with professional alumni and incorporates a real professional project requiring students to work with budgets, contracts, codes and other professional issues. Similarly, the ARC602 Comprehensive Studio has been modified since the 2009 review to address a smaller square foot project size, allowing students more time to explore the array of professional issues that are addressed in this studio. We thus direct the visiting team to ARC601 and ARC602, both required courses in the M.Arch curriculum.



## 2. Summary of Responses to Changes in the NAAB Conditions

Principal changes to the 2009 Conditions (compared to the 2004 Conditions), and our responses to these changes, include the following:

I.1.1 History/Mission requires that the program describe its history, mission, and culture, as well as how it benefits from its institutional setting and similarly provides benefit to the broader institution. This section also requires discussion about how the program provides students holistic/liberal learning grounded in courses and experiences outside of the architectural curriculum. These requirements are all addressed earlier in the self-study.

I.1.4 Long-range Planning requires that the program identify multi-year objectives for continuous improvement; gather data to inform the development of these objectives; discuss how long-range planning at the program level connect with planning initiatives throughout the institution; and discuss the role of the five perspectives in long-range planning. These requirements are all addressed herein. Long-range planning has always been an integral part of our activities. Miami University requires us to continually identify multi-year objectives and to assess how well we deliver on those objectives. Increasingly, our strategic plans are being linked directly to goals and metrics established at the university and divisional levels. Our 2014 2020 Strategic Plan is a current planning initiative linked across all levels of the university and tied directly to performance metrics.

Assessment occurs in multiple ways, described herein, and most of this assessment continues to work well. Student and alumni survey methods, specifically, are in flux. As Miami has ramped up survey assessment, these activities have shifted to the Office of Institutional Research. This has not worked well to date, however, because the survey questions have not been specific to Architecture and because the response rates in the major have been too low. As a result, we are in the process of reinstituting surveys within the Department. This is a topic where we welcome input from the visiting team and that the team may be able to address with upper administration.

II.4 Public Information is required in both the 2004 and 2009 Conditions. We note an increased and more specific list of requirements in the 2009 Conditions, however, and the Department has added these items to our website.

II.2.3 Curriculum Review and Development is an addition to the 2009 Conditions and requires an increased focus on the processes for developing curriculum. These are enumerated herein. Of particular note is the requirement to include licensed architects in the curriculum review process. Input from professional architects, both alumni and non-alumni, has always existing informally in the department via dialogue with the many professionals who teach in an adjunct capacity, assist with studio reviews, guest lecture, etc. In an effort to formalize this dialogue, we are developing an Alumni Advisory Council run through the division that will be able to address the contemporaneity of curriculum.

II.3 Evaluation of Pre-professional/Preparatory Education is an addition to the 2009 Conditions requiring programs to demonstrate a more rigorous evaluation of students' professional preparation to insure that they are prepared to enter the professional program, and that deficiencies and/or advanced standing are carefully evaluated against curriculum requirements. As a result, our process for admitting and placing students into the professional program is now more rigorous, as described in Section II.3, and students likely now enter the program with more varied earned credit totals.

II.1.1 Student Performance Criteria A.5. places increased emphasis on the role of research and evidence-based design in the architectural design process. At Miami, our graduate thesis, as supported through ARC636 Design and Research Methods, directly supports this goal.

II.1.1 Student Performance Criteria B.3. places increased emphasis on the importance of sustainable design in the architectural design process. Sustainable design strategies and assessment are generally more integrated across the curriculum—in studios and in technical support courses—than in 2004, and

we now specifically offer multiple elective seminars focusing on sustainable design (e.g. ARC 406B Energy and Sustainability; ARC 406C Sustainable Design; ARC 406D Passive and Low Energy Design).

This page is left blank intentionally.

**Part Four: Supplemental Information**

1. Course Descriptions (see *2009 Conditions*, Appendix 1 for format)  
[http://miamioh.edu/cca/\\_files/archid/documents/NAAB\\_Course\\_Descriptions.pdf](http://miamioh.edu/cca/_files/archid/documents/NAAB_Course_Descriptions.pdf)
2. Faculty Resumes (see *2009 Conditions*, Appendix 2 for format)  
<http://miamioh.edu/cca/academics/departments/arch-id/about/faculty-staff/full-time-faculty/index.html>
3. *Visiting Team Report (VTR)* from the previous visit and *Focused Evaluation Team Reports* from any subsequent Focused Evaluations.  
[http://miamioh.edu/cca/\\_files/archid/documents/naab\\_visiting\\_team\\_report.pdf](http://miamioh.edu/cca/_files/archid/documents/naab_visiting_team_report.pdf)
4. Catalog (or URL for retrieving online catalogs and related materials)  
<http://www.units.miamioh.edu/reg/bulletins/CurrentGeneralBulletin/architecture-and-interior-design-courses-arc-creative-arts.htm>
5. Response to the Offsite Program Questionnaire (See *2010 Procedures*, Section 8)  
NA

This page is left blank intentionally.