MASSART
MASSACHUSETTS COLLEGE
OF **ART AND DESIGN**

MARCH 2013
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ARCHITECTURE PROGRAM REPORT

NAAB VISIT FOR ACCREDITATION

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MASSACHUSETTS COLLEGE OF ART AND DESIGN
ARCHITECTURE PROGRAM REPORT 2013

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MASSACHUSETTS COLLEGE OF ART AND DESIGN
Architecture Department

Architecture Program Report for 2013 NAAB Visit for Accreditation

Master of Architecture
Track I: 102 credit hours
Track II: Pre-professional degree plus 60 credit credit hours

Submitted to:
The National Architectural Accreditation Board, March 1, 2013

SECTION 1: IDENTITY AND SELF-ASSESSMENT

I.1.1 HISTORY AND MISSION

History of the college and its position in the context of 21st Century Higher Education

Founded in 1873, MassArt has a 140 year legacy of leadership as the nation's first and only independent public college of art and design, as well as the first art college in the United States to grant a degree. Pursuing its historic mission, MassArt provides broad access to a high quality professional arts education accompanied by a strong general education in the liberal arts. MassArt enjoys a national and international reputation for the excellence of its 263 member faculty, studio-based curriculum, and facilities, all in service of the college's mission to prepare students to participate in the creative economy as artists, architects, art historians, designers and art educators who contribute to the well being of society.

MassArt's founders dared to imagine a better future for the Commonwealth of Massachusetts and believed the path to it lay in creativity, innovation and the practical application of art and design skills. Their goal in establishing the Massachusetts Normal School, opened in 1873, was to produce drawing teachers, then required in schools throughout the Commonwealth, while at the same time training professional artists, designers and architects. True to its history, MassArt continues to envision expanded public educational opportunities with the development of advanced and professional degrees.

MassArt is part of the Massachusetts public higher education system and is governed by Massachusetts General laws. In addition, the Massachusetts Department of Higher Education (DHE) has broad academic, fiscal and human resources policy and planning responsibility for the state's public higher education systems. The college has its own eleven member board of trustees, nine of whom are appointed by the governor, one is an elected alumnus and the other an elected student representative.

The college and the legislature implemented a new funding model for public higher education in 2004—an annual state appropriation, tuition retention and the authority to establish enrollment targets and tuition rates for in-state and non-resident students. This partnership has provided MassArt with the ability to set a bold new visionary campus master plan and capital campaign for the next decade. The American Council on Education praised the new model, noting that MassArt is one of the few public colleges creatively responding to the future challenges of funding public higher education in the United States.

In 2007 Governor Deval Patrick signed into law an act officially changing the college's name from Massachusetts College of Art to Massachusetts College of Art and Design. The addition of "Design" to the college's formal title reflects more accurately its full range of programs and considerable impact on the region's creative industries.

In 2010 the governor signed a bill creating a state university system from the nine state colleges thus joining 45 other states in the US that already have made the transition to a state university system. MassArt, though now a university, retains its existing name.

In 2011 Dawn Barrett was named MassArt's eleventh president. She was inaugurated on October 18th, 2012 in a day of pageantry and celebration that highlighted the legacy of the school. The ceremony brought greetings from the governor, the mayor of Boston, local congressmen, as well as presidents from the local arts and design schools including Ted Landsmark from the Boston Architectural Center.

As the former Dean of Architecture and Design Division of the Rhode Island School of Design and Assistant Professor of Graphic Design at RISD, President Barrett brings deep experience in architectural education and a commitment to the professional development of scholars and practitioners of design. President Barrett is a member of the National Association of Art and Design Commission on Accreditation (NASAD), a visiting evaluator for the American Landscape Association Accreditation Board (LAAB), and trustee of the Penland School of Crafts (2009-2012). Her contributions to the fields of design and education herald a renewed and increased commitment to the architecture program and a recognition of the significance of accreditation and the development of graduate studies on campus.

MassArt's institutional accreditation status is granted by two bodies: the National Association of Schools of Art and Design (NASAD) and the New England Association of Schools and Colleges (NEASC). MassArt's next accreditation visit, a joint visit will be requested, is scheduled for 2015-2016.

MassArt's faculty and staff, with the exception of non-unit employees, are all members of one of four statewide unions represented on campus: Massachusetts State College Association (MSCA) for salaried and adjunct faculty and librarians teaching in the college's day program; Division of Graduate and Continuing Education (DGCE) for adjunct faculty teaching in the areas of graduate and continuing education; Association of Professional Staff (APA); and the American Federation of State, County and Municipal Employees (AFSCME).

The college offers 1,769 undergraduates the BFA in 21 disciplines: animation; architectural design; art education (four tracks); art history; ceramics; fashion design; fibers; film/video; glass; graphic design; illustration; industrial design; studio for interrelated media (SIM); metals; painting; photography; printmaking; and sculpture. Graduate students number 147 and matriculate in degree programs leading to the Master of Fine Arts, Master of Architecture, Master of Arts in Teaching and Master of Science in Art Education and approximately 510 students in certificate programs and classes in professional and continuing education. The college offers an array of public programs, including exhibitions, lectures and events, professional development programs for educators, and youth art classes that have been consistently recognized as excellent and innovative.

Institutional History Highlights

Timeline showing critical phases of the college's beginnings and evolution

1870	Massachusetts passed the Drawing Act
1871	The Commonwealth of Massachusetts and City of Boston hires Walter Smith to implement the Drawing Act of 1870. Between 1871 and 1883, he built the first comprehensive system of public art education at the elementary, secondary, and professional levels in the United States.
1871	Walter Smith becomes Director of Art Education for the Commonwealth of Massachusetts
1873	Walter Smith founds the Massachusetts Normal School, the first publicly funded college of art and design in the US
1880-1887	College housed in Pemberton Square in Boston
1887-1929	Massachusetts Normal School Building is erected at the corner of Exeter and Newbury Streets
1903	First African American students are admitted to the college
1924	Awards the first Bachelor of Science in Education
1926	Massachusetts Normal School is renamed Massachusetts School of Art
1950	First Bachelor of Fine Arts is conferred
1960	Name changes to Massachusetts College of Art
1971	First Master of Science in Art Education conferred
1977	First Master of Fine Arts degree conferred
1989	Smith Hall, MassArt's first dormitory, is established

1983-1989	MassArt moves to Huntington Avenue campus formerly occupied by Boston State College
2002	MassArt's second dorm, the Artist's Residence is inaugurated
2004	New Partnership Plan establishes MassArt as a "special status" college
2006	Massachusetts College of Art is renamed Massachusetts College of Art and Design
2011	MassArt opens its third dormitory, the Tree House, designed by ADD, Inc., and commenced the preparatory construction projects for the new Design and Media Center

Transforming the MassArt Campus

In 2008 the Board of Trustees approved a new master plan to transform MassArt's urban campus, building on the strengths of its academic programs, supporting long-term enrollment goals, and more fully integrating the campus with its surrounding neighborhood. With the funds from the $140 million campaign for MassArt's future, the college will have a more visible presence in its downtown Boston neighborhood, with a dramatic new entryway to campus, stunning contemporary architecture, a vibrant, eco-friendly campus and twice the number of students living in the residence halls as formerly. The master plan encompassed four construction projects: a new student center; a new residence hall; a Design and Media Center, and renovations to the Bakalar and Paine Galleries. Two of these projects are now complete.

A new residence hall known as Tree House opened in fall 2012, heralded by the *The Boston Globe* as an instant "architectural landmark." Part architectural achievement, part work of art, the environmentally friendly and LEED-certified building was inspired by Klimt's "Tree of Life."The project was designed by the architecture firm ADD Inc. and used as a case study during its two-year construction period. M.Arch students developed plans for concept designs for the first floor space that were implemented in the final project. The new residence hall allows MassArt to double its housing capacity and, with 493 beds, guarantee all freshman and sophomores an on-campus home, making MassArt more attractive to out-of-state and international students.

The renovated campus center, which opened in fall 2010, is a collaborative project with the Massachusetts College of Pharmacy and Health Sciences (MCPHS). The new center has re-energized not only the campus but also the entire urban neighborhood. MassArt and MCPHS community members share a dining commons, art supply and bookstore, and open space. An artwork retail space and coffee shop, which are open to the public, also activate the space.

MassArt has received $30 million in bond funding for its Design and Media Center. The center will house new studios and equipment, common areas, and exhibit and lecture halls that will be shared by all design and media departments. This centralization will allow animators to partner with architects, industrial designers with fashion designers, videographers with illustrators, creating new team-based opportunities for interdisciplinary collaboration, and—literally—new pathways. The center envisions this removal of physical barriers between buildings and departments as a means to enable students to move more freely throughout the campus.

The Bakalar and Paine Galleries, a treasure and resource for award-winning educational outreach and critically acclaimed contemporary art exhibitions, will undergo a $16.1 million renovation. The new design will open the galleries to the street with a vivid new entrance and will include a much-needed reconfiguration to the interior of South Hall, along with a 125-seat auditorium. The entire building will be brought up to code and made ADA-compliant, thus paving the way for museum accreditation.

The college's location, in the heart of an arts area entitled the Fenway Cultural District, sits within the urban environment and is just steps away from the Museum of Fine Arts and the Isabella Stewart Gardner Museum which respectively feature significant newsworthy building additions by internationally acclaimed architects Norman Foster and Renzo Piano. Close geographic proximity also provided opportunity for the founding of the Colleges of the Fenway (COF) consortium, a six college partnership that allows for student cross-registration in courses, shared resources and collaborative co-curricular opportunities for students. The Pro-Arts Consortium is another collaboration, solely of arts schools, that operates similarly. An arrangement with Massachusetts Institute of Technology (MIT) also provides MassArt students, particularly architecture students, with an opportunity to take courses such as architectural history and building sciences.

The college's desire to engage external partners is clearly articulated in the historical and current mission as well in the strategic plan. Faculty and students engage community partners through coursework. College programs such as the Center for Art and Community Partnerships (CACP), Gallery Education, and Artward Bound, offer mutually beneficial artmaking and learning opportunities with the Boston Public Schools.

Global Education

With faculty from around the world, students from thirty states and twenty-two countries, and a wealth of study abroad programs, a MassArt education is enriched with a global perspective. *The Chronicle of Higher Education* (10/28/2012) cited MassArt as one of the "top Fulbright producers" among specialized institutions.

In addition to exchange programs, each year nearly 100 students participate in travel courses that provide a short-term opportunity to experience other countries. These courses include an academic component, requiring rigorous study before and after the trip. Faculty with studios overseas often host students from the travel courses to provide additional insight.

MassArt's graduate student population is nearly 17% international, including current M.Arch students from Vietnam, Iran, India and Canada. The graduate programs are currently hosting four Fulbright Scholars (AY 12-13) and reviewing applications from six more Fulbright Scholars for admission in AY 13-14.

The college is committed to further broadening cultural inclusiveness and diversity while strengthening its ability to provide the global competencies expected of graduating students. In 2012 a team of faculty and staff worked for six months with a consultant group, the Center for Applied Research (Cambridge MA), on strategic thinking around international issues at the college. The team conducted internal and external data collection, as well as quantitative and qualitative analysis which will be integrated into the college-wide strategic planning process. The college has set an undergraduate enrollment goal of 6% for new international students.

President Barrett joins MassArt at an opportune time in its history as it prepares to celebrate its 140th anniversary, ready to advance its public-private partnership and to articulate directions for the future. The president has the opportunity to shape the college's next strategic plan, with yearlong work commencing in March 2013, that will include the whole college community. President Barrett also plans to fulfill MassArt's fundraising goals, its ambitious campus building program, and its creative enrollment strategies as well as enhance and celebrate the successes of its graduates.

Institutional Mission

The college's mission and goals are described in its strategic plan, produced in a campus-wide participatory process under the leadership of former President Kay Sloan. The four goals of the plan are to 1) align college resources with academic vision; 2) create and implement a comprehensive enrollment plan for all programs that addresses recruitment, persistence and completion; 3) build and sustain relationships with stakeholders and increase recognition of MassArt's leadership regionally, nationally, and globally; and 4) fulfill the vision of campus master plans and build fiscal and environmental sustainability. The complete document is included in the appendices of this report. Its opening mission statement is as follows:

Massachusetts College of Art and Design is a public, independent college of art and design. The college's professional baccalaureate and graduate programs prepare students to participate in the broad creative economy as fine artists, designers, and art educators, and to engage in the well being of their society as critical thinkers and creative problem solvers across multiple fields and disciplines. As a national leader in visual art and design education, the college influences contemporary culture through the accomplishments of its alumni and the creative activities of its faculty, students, and staff.

We base our priorities on a set of shared values:

- We affirm the inherent value of the arts as a life enhancing force.
- We recognize the power of art and design in many spheres of public life.
- We take pride in our unique heritage as the only publicly supported free-standing college of visual arts in the United States.
- We are committed to being an educational and cultural resource for the citizens of Massachusetts.
- We believe that academic excellence is fundamental to professional education in the visual arts.
- We believe that diversity—in background, status, culture, and viewpoint—is essential to a vital and creative community.
- We respect the roles and views of all members of our college community and operate our institution in a spirit of collegiality.
- We aspire to an ideal of service to the wider community and of advocacy for the value of the arts.

As artists, designers, and educators, we are committed to the following priorities:

- We provide rigorous professional programs in the visual arts, grounded in the broader context of liberal learning and designed to encourage individual creativity.
- We challenge students to develop their talents to their highest potential, questioning the traditional boundaries of disciplines.
- We work to build diversity and inclusiveness in our faculty, staff, and student body.
- We foster community-building both inside and outside the college.
- We educate students to examine critically the form and content of art, both their own and others', to understand it in historical, social, and global contexts.
- We choose faculty who are practicing professionals in their disciplines and whose work reflects the level of excellence we promote for our students.
- We seek students with excellent potential, regardless of limitations in their opportunities for preparation.
- We nurture the development of students as artists and as individuals, through services which meet their academic, personal, and social needs.
- We embrace new technologies as opportunities to advance the creative potentials of our disciplines, and we promote innovative and responsible uses of technology in the realization of artistic concepts.
- We recognize that artists and individuals educate themselves over a lifetime and are dedicated to serving that need.

History of the Architecture Program and position in context of 21st Century Architectural Education

MassArt's Master of Architecture program evolved from a four year pre-professional degree established in 1973. Now a department within the college, the program offers three degrees: a BFA in architecture; a combined 4+2, 60 credit M.Arch degree for students with an undergraduate degree in architecture; and a 102 credit M.Arch degree program for students who enter the graduate program without an undergraduate architecture degree.

The Master of Architecture program was approved by both the National Architectural Accrediting Board for two year continued candidacy status and the Board of Higher Education in 2007 and 2009; the NAAB Board granted a final two-year extension in 2012 based on the recommendations of the fall 2011 Visiting Team Report.

The graduate architecture program provides rigorous professional education enriched by the unique character and resources of the nation's only freestanding, publicly funded school of art and design MassArt is dedicated to providing a broad, accessible education that values teachers as leaders and students as partners in their education.

Students are attracted to the program at MassArt because of its context in an art and design school that places an emphasis on "making," and has a strong record of commitment to sustainability and community engagement. Along with an emphasis on design and innovation, to prepare students to participate in the evolution of architectural practice, the program stresses excellence and competence in the practical application of building structural and service systems.

Program leadership benefits from a system of shared governance involving full-time faculty, part-time adjunct faculty, students, and administrators. The department chair oversees the undergraduate program and the graduate program head oversees the two M.Arch. degree tracks; full-time tenure faculty members currently occupy these two leadership positions. Although the State of Massachusetts requires that the undergraduate and graduate programs function as separate financial entities, the two academic leaders closely cooperate on advising, staffing, admissions, curricular development, and assessment. Each leader receives a course release each semester to fulfill the appropriate administrative duties associated with each program. In spring semester 2008 the college implemented a long and inclusive plan that reduced the teaching load of faculty from responsibility for four courses to three courses each semester. Thus each academic leader in architecture teaches two courses per semester.

Program Benefit to the College

The college is committed to the principle that learning occurs in and out of the classroom. Student participation in public-interest design projects not only benefits student learning, but also benefits the college, as students become ambassadors in service to surrounding communities. Additionally, architecture students have been involved in projects as student representatives on design and construction teams representing MassArt, and as interns for consultants to the college. The program offers electives that appeal to many different majors outside of architecture, augmenting the college's 3D fine arts offerings. Several MassArt courses routinely attract architecture students from neighboring colleges and universities, including Furniture Design, Sustainable Architecture, Structures I, Revit, AutoCAD, Rendering, and Architectural Photography. Architecture faculty are well represented on important college- wide committees.

College Benefit to the Program

Similarly, the college supports the program through scholarships for architecture graduate students, access to superior shop facilities, and purchases of new shop equipment, such as the laser cutter and the proposed CNC router. The college maintains current software and computer labs, hires students as lab and shop monitors, and funds program studio managers. Close association, shared values, and mutual support for project-based learning allow faculty across departments to continually evolve strategies that engage the community and develop leadership skills through design. The architecture program revolves around five themes shared by both the program and MassArt community, which form the basis of the department's long-range goals.

1. Building Technology and Innovation

   The Architecture Department is committed to combining digital innovation and traditional architectural techniques in the design of buildings and analysis or prediction of building performance.

   Course work integrates technology with design and involves working with a range of related building professionals including engineers, urban planners, landscape architects and contractors. The program strongly supports technical skills that include math and engineering of structures and service systems, materials science, and building science, and tackles design at a range of scales, from built components as parts to entire environments. Practical construction experience remains a vital feature of the curriculum: it fosters experientially informed detailing, instills responsibility for the material consequences of design, and promotes collaboration across disciplines.

   Extensive fabrication shops offer students opportunities to experiment with materials and develop innovative design details. Electives amplify the design and construction curriculum with fabrication-based topics, including materials research, sustainability, and collaboration; and sustainable design-build initiatives in a public context.

2. Environmental Sustainability

   The program is dedicated to designing environments that embody evolving principles of sustainability. Student outcomes in required coursework strive to integrate these principles with current best practices. Building designs employ systems of structure and enclosure for a diverse range of climates and cultural traditions, with special sensitivity to the New England region. Where students address climates and cultures in other regions around the world, the program encourages design investigations that account for and document local context, and that seek to better understand diverse cultures and building traditions through the careful observation and thoughtful analysis of place, and through the application of innovative thinking to solutions that respect local environments, materials, and inhabitants.

   Global climate change requires that students understand how sustainable technologies can produce effective, efficient building envelopes, material selections, and service systems. The curriculum emphasizes design solutions that address zero carbon footprints in cold climates, and advocates for sustainable initiatives across every scale of intervention. Coursework stresses passive strategies among many alternative methods for reducing energy consumption.

3. Public Interest and Leadership

The architecture program's record of strong partnerships with community groups continues to provide client-based design and design-build opportunities for students. In accord with MassArt's public mission, the program has served non-profit organizations in our immediate community and communities outside Boston. These partnerships and projects augment instruction in professional practice with direct experience in construction, fabrication, and project management while deepening student sensitivity to the larger themes of design and social equity. The architecture program's community commitments extend beyond its required curriculum. For example, in a recently funded program developed in collaboration with Artward Bound, M.Arch students will help MassArt faculty teach high school students in five modules, introducing them to architecture through drawing, modeling, sustainable issues, site analysis, and presentation skills.

4. Collaboration

MassArt's graduate architecture curriculum embodies principles of collaboration. Studios, lectures, seminars, field trips, community-based learning projects, construction opportunities, focused workshops, shop-based coursework, public lectures, visiting artists, exhibitions, and critiques engage the local academic and professional communities in our educational enterprise. The program collaborates broadly with local institutions and individuals and regularly involves architects, engineers, and contractors in the design and research initiatives of students and faculty. Most notable among these is the required summer Community Build Studio, which brings students together with local non-profit organizations and their constituents. Students have opportunities to stage exhibitions of their projects across campus; to teach high school and middle school students; and to work together with students and faculty in diverse programs across campus and peer educational institutions. Individual courses allow architecture students to explore research and design in allied disciplines, such as lighting or visual communication, often requiring interdisciplinary teamwork.

5. Multicultural and Global Understanding

MassArt's strategic plan prioritizes diversity. Its college-wide diversity plan encompasses curriculum, community, faculty, students, and staff. MassArt is firm in its conviction that an understanding of the multicultural urban context is essential for every citizen in the twenty-first century, and incorporates this awareness across disciplines in a wide range of coursework. Electives in history of art and in other departments also offer curriculums that further multicultural and global understanding, in architecture as well as other disciplines. Students' diverse backgrounds enrich class discussions on climate, materials and construction techniques, from both traditional and modern cultures. Students also have opportunities to work with high school and middle school students, to study abroad, and to co-create projects with students and faculty in diverse programs across campus and with neighboring educational institutions. As the only freestanding public college of art and design in the nation, MassArt prepares students from diverse backgrounds to contribute to the local creative economy. Students engage in a college-wide culture that understands visual expression as an act of inquiry, agency, and innovation.

Holistic Development and Practicum-Based Learning

Consistent with its unique context, teaching through making is both the core philosophy and the core strength of the MassArt architecture program. Students learn about architecture through constant analysis and exploration of the material consequences of design. The pedagogy encourages students to take risks with their work and participate in learning across disciplines. Students and faculty work closely together to understand and advance individual interests and goals. Making occurs in many contexts:

- Design projects reflect the realities and limitations of modern practice. Every project accounts for environmental consequences and sustainability; some involve the renovation or adaptive use of actual buildings, which students engage on-site.
- The curriculum stresses art, craft, and applied science, which it regards as equally essential elements in the design of energy efficient built environments.
- Extensive fabrication shops permit experimentation with materials and help students to understand building details.
- The faculty structures studio work as a continual experiment in design inquiry often requiring full-scaled mock-ups.

MassArt aspires to connect public interest design and community engagement with rigorous and pragmatic building science. In support of this goal, we link the design studios to structural and environmental building systems, as well as to the history of Boston and nearby urban neighborhoods. The curriculum is a pedagogy of place featuring place-specific design research studies. Studios therefore seek to incorporate everyday access to diverse elements of our built environment in the academic experience—neighborhoods, housing, city planning, the relationship of public resource buildings and communities, and technical studies of cutting edge wall sections and building systems.

- Studios focus on the needs of various populations in culturally diverse regional city centers.
- Studios develop site-specific documentation and research in design projects, and use methodologies that include observation of place, sketching and graphic notation, photo documentation, and interviews as strategies for hands-on engagement with the world.
- Public interest projects offer students practical experience, team-oriented collaboration, and construction within a local urban community setting.
- Studios require students to address sustainability, develop building sections that meet design goals, and apply their technical knowledge of building materials.
- History and theory courses introduce iconic structures, evolving building techniques and urban development for a wide variety of world cultures. In early studios these are reinforced through research.
- The Architecture Department operates as a cooperative community; students and faculty collaborate in the development of program initiatives, lectures, reviews and exhibitions. Critiques are offered in a constructive spirit, as each student is encouraged to develop an individual vision and voice.
- The program is constructed to produce versatile professionals with the practical design, research and communication skills that enable them to work, build alliances, and innovate in the wide arena of architecture and related disciplines.

Mission of the Architecture Program

The mission of the program reflects and supports that of the college, presenting architecture as a social art, learned through the practice of making, in service of the creative economy, and informed by global awareness.

What sets MassArt apart from each of the local schools of architecture is its institutional context. As a public college of art and design, MassArt provides critical access to students from uniquely diverse backgrounds who expressly seek an institutional culture that understands visual expression as a powerful and inherently social model of design inquiry. The graduate program in architecture leverages its proximity to adjacent practices in the visual arts and design to enrich the learning experience, emphasizing craft, creativity, and material accountability.

The Department of Architecture is committed to teaching students practical skills while fostering individual creative advancement. The Department fully embraces MassArt's studio culture of making, within which students explore and develop design methods that balance self-direction and teamwork in support of sustainable, socially responsible, and innovative urban building.

The program brings together a faculty with a shared commitment to practice, expressed as meaning through making, and the practical application of architectural skills to problems of form and context. The focus on making as a form of inquiry, coupled with the public mission of our school, has positioned the department to initiate and spearhead collaborations with the non-profit community through the creation of design, construction, and development partnerships that are central to professional education at MassArt . Our aim is to develop architects who can contribute to and lead the region's creative economy, but equally important their use of the skills to develop themselves as socially responsible citizens.

As an architecture program within a school of art and design, the program expects students will learn in a variety of ways. The faculty teach according to the skills and dispositions students present upon entry. MassArt students typically demonstrate strong visual skills which can be used to advantage in the classroom. The program responds to multiple modes of learning with small student faculty ratios; the requirement that students employ mixed media in their work, e.g. hand drafting, digital drawing and modeling, physical models, custom digital tools, and teaching gadgets.

History of the Architecture Program

The architecture program was established in 1973 and through 2004 the major focus was on developing the undergraduate program to be strong and solid pre-professional preparation. During this time architecture was housed within the Design Department and subsequently within the Environmental Design Department, with program reviews in 1997 and 2003-2004. The 2004 program review encouraged the program to increase our use of MassArt's shops and material processes, and better incorporate fabrication through design. Program requirements that utilized the woodshop and small project-based electives soon followed. Simultaneously, the faculty recognized the value and opportunity of developing a master's degree course of study that focused on project-based learning as an element of curriculum for the professional degree for an architect. Coursework engaging the architectural student in materials-based, collaborative projects that connected the program to the community became a goal as well as a foundational value.

Since 2004, faculty and staff efforts have focused on building the graduate program in architecture. This dynamic program prepares students from a wide variety of backgrounds, experiences, and learning orientations, for diverse professional opportunities and leadership in a global community.

Architecture Department History at MassArt

1973 The undergraduate architecture program is established, confers a BFA, with a major in environmental design

1997 The architecture program establishes a peer review committee with members from UC Berkeley (architecture), North Carolina State University (industrial design) and UMass Amherst (information technology) to assess the program's strengths and weaknesses.

2001-2003 The college undergoes a strategic planning process, which entailed a formal assessment of each program in preparation for the NASAD-NEASC joint evaluation in 2005. As a community the college emerges with a shared vision across departments that included conserving respective traditional hand-made processes and learning goals, while embracing digital technologies.

- As an outcome, architecture sophomore, and Track I semester one, Methods and Materials class, a woodshop collaborative team- driven design-build fabrication studio was introduced.
- Reinstitution of Furniture I and Furniture II courses to support architecture students' interest in fabrication, allowing students from all departments to access design and construction opportunities.
- Refashioned the required undergraduate course, Building Components to be taught in the woodshop, including concrete pouring and materials properties explorations.
- Developed electives in urban architecture, lighting design, and others
- Increased curriculum content that paired design work with community partners including the Franklin Park Zoo, Children's Hospital; Joslin Pediatric Center; and Allston Food Bank.

2004 Recognizing the strength of the new partnership as a model for future development, the architecture program sets up an outside peer review. The program determined an untapped potential in the use of the various materials shops throughout the college (metals, wood, glass, ceramics), which could benefit the program's content. This set the framework for the Master of Architecture degree, building upon the academic successes of the undergraduate program as faculty defined academic goals for the program.

- Subsequent to the peer review, we met with Sharon Matthews, a prior director of the architecture program at Wentworth Institute of Technology, to review a candidacy application and our program goals.
- Faculty meet with Steve Schreiber and members of UMass Amherst architecture program faculty regarding the accreditation process.
- Faculty continue to develop a sequential advanced curriculum for the program to take advantage of architecture studio spaces, materials shops and faculty, and build into the program a design-build component that would enrich the community opportunities that the program supports.

2005 MassArt architecture program surveys alumni, students and area for input in creation of M.Arch degree.

- Architecture program forms an advisory committee of outside professionals to advise on program structure.
- Applied for candidacy with NAAB, as well as the Massachusetts Board of Higher Education (BHE) for approval to start a new graduate program—BHE required application to NAAB for Candidacy Status as a means to review program and basis for approval.

2006 BHE approvs the Master of Architecture degree-granting program for the college, with advanced coursework scheduled to commence the following year.

- Students organize and design an exhibition on the Design and Media Center, based upon a studio project.
- Campus undergoes Vision Study for the proposed Design and Media Center and emerges with a shared vision. The architecture program advanced degree is a central component of this Vision Study.

2007 Conducts initial candidacy visit with NAAB (Sharon Matthews, Team Chair, and NAAB Executive Director). The visit was a learning opportunity for MassArt faculty and reinforced the college's commitment to the development of the program.

2008 Amendment to the BHE to clarify that the 2 year (4 semesters) Master of Architecture program may extend to 7 semesters for students entering the program with prior degrees in subjects other than architecture, for pre-professional credits required for entrance into the 60 credit Master of Architecture degree (now called Track II). Track I students, (requiring extra preparatory semesters) join incoming Track II students, in their final 4 semesters (60 credits). The Track I extended program provided students access to greater financial aid, as well as clarified and streamlined the admission process. Most students admitted in the first year (2008) held degrees other than architecture and were admitted to the new post-baccalaureate program. In 2009, the program received approval from the BHE to name the prerequisite Track I portion of the graduate program replacing the post-baccalaureate designation.

2009 A second candidacy visit with NAAB (Patricia Kucker, Team Chair) occurrs. Subsequent to the NAAB February 2009 visit, and based upon their commentary at the visit in spring 2009, faculty met and added credits to the first three semesters of the program for Track I students, to align it with the BFA requirements in the undergraduate program at MassArt. This extended the preparatory credits in Track I from 30 to 42, aligning it with undergraduate program requirements.

- Architecture Five-Year Strategic Plan 2009-2013, implemented in June 2009 by faculty. This aligned with the institutional three-year strategic plan updated in May of that year. We chose a five year duration to take us through accreditation, and align with changes on a five-year basis for accreditation through NAAB. The architecture program plan prioritized five themes—community engagement and leadership; collaboration; environmental sustainability; multicultural and global understanding; and building technology and innovation. These themes in turn drive five goals—achieving initial accreditation; creating a comprehensive enrollment plan; developing faculty, staff, and resources; outreach; assisting the college in fulfilling its plans for campus expansion, particularly as it affects the growth of our graduate program through expanded studio spaces; and building fiscal and environmental sustainability for the program.
- Spring 2009, the college establishs the History of Art Program as a free-standing department, formerly housed within the Critical Studies Department.. A joint architecture and history of architecture faculty committee was created to establish the criteria for a History of Architecture course sequence
- Development of Furniture Certificate Program (commencing spring 2011 through MassArt's Continuing Education program, and in association with North Bennett Street School – developed by Industrial Design and Architecture Department's collaboratively).
- Curricular reorganization emphasizing individual majors within the undergraduate program as separate departments. Architecture, under NAAB structure, provides support materials – curriculum maps, learning goals, as possible guidelines for other programs.
- MassArt Architecture and UMass Lowell solar energy engineering students partnered on and succeed in placing in the 2011 Solar Decathlon, through Net Zero House Design Studio elective offered and funded through the architecture program.
- The first graduate Design-Build Studio —a project for the BPS Carter School—receives press and accolades from Mayor Menino and local professionals. "Shelter from the Storm", the project was featured in the Boston Globe among other publications.

2010 GREEN = GREEN MassArt's green roof project is included in the June issue of Capitol Ideas magazine in an article entitled "Green=Green: State Projects Save Money, Help Environment", pp. 15—18.

. Second Design-Build Studio—Outdoor classroom, Drumlin Farm, Massachusetts Audubon headquarters

. Fundraising for Solar Decathlon http://www.solardecathlon.gov/teams.html and www.4Dhome.us achieves 1/3 goal ($82,000), and faculty contribute $6000 toward the project. Students worked with a regional modular housing construction company to construct a PV standard home for a small family in New England.

2011-present October/November 2011 Organized and conducted a third candidacy visit with NAAB, (Daniel Friedman, Team Chair)

. The Solar Decathlon, exhibited in fall 2011 in Washington DC, provided an opportunity for MassArt graduate and undergraduate students together to design, construct and successfully compete with schools globally in creating sustainable, net-zero housing. Team Massachusetts students place 9th out of 19 participating schools and http://www.solardecathlon.gov/past/2011/teams.html and http://www.solardecathlon.gov/past/2011/final_results.html place 9th overall.

. Curriculum and assessments (see Self-Assessment Part One, Section I.1.5)

. http://www.massart.edu/Continuing_Education.html In addition to stand alone classes Continuing Education also offers certificates in fashion, graphics, and industrial design and in furniture design. http://www.nbss.org/workshops/furniture-design-certificate/index.aspx Faculty from architecture and industrial design collaboratively develop the college's Furniture Design Certificate Program.

. EDAD605 Community Build Studio is now recognized as an annual community project. http://www.massart.edu/About_MassArt/MassArt_In_the_Community/MassArt_Community_Showcase.html

. Graduate students designed and constructed an entry canopy under guidance of Sam Batchelor, for the Artists for Humanity (AFH) Building. http://www.3form.com/installations/contest/entry/id/1246. MassArt and AFH continue to have a strong connection since its inception in 2004 when a group of MassArt undergraduates designed and helped construct the interior railings from recycled car windshields. Designed by Arrowstreet as a LEED Platinum building, architecture students remain involved in service to AFH. http://afhboston.org

. EDAD302/EDAD532 Sustainable Architecture students, using tools for envelope design, assisted the Leominister Housing Authority in developing design parameters for an RFP for architects in the spring 2012 course.

I.1.2 LEARNING CULTURE AND SOCIAL EQUITY

Learning Culture

MassArt has established Community Standards to promote and maintain the rights, health, and safety of members of the MassArt Community in their pursuit of their educational goals without undue interference. Students, faculty, and staff are expected to carefully review these Community Standards. The Community Standards make known to the MassArt community what is expected of individuals and groups. Under the terms of enrollment, individual students and student organizations are bound by these Community Standards and acknowledge the right of the College to take disciplinary action for behavior that violates them. The full text is online: http://inside.massart.edu/Campus_Life/Student_Handbook/College_Policies/Community_Standards.html

The development and enforcement of these Community Standards is an educational endeavor that fosters students' educational, personal, and social development and growth. MassArt encourages students to assume a significant role in the development and enforcement of these Community Standards to be better prepared for their role and responsibilities as global citizens.

The Chief Student Affairs Officer, or his/her designee, has specific responsibility for the administration and enforcement of the Community Standards. The Chief Student Affairs Officer, or his/her designee, will conduct training sessions for Hearing Officers and hearing bodies, and will manage and maintain all records.

The Community Standards are supported by a robust network of policies governing harassment, discrimination and academic integrity. All policies are available on the college website at http://inside.massart.edu/Campus_Life/Student_Handbook/College_Policies.html.

Social Equity

Diversity of Faculty, Staff and Students in the School and in the University

MassArt values diversity in all its forms and considers an understanding of a multicultural world essential for every citizen in the 21st century. The college endeavors to infuse multicultural and global awareness into the very fabric of its community and will continue to seek opportunities to demonstrate these values in its academic programs and campus life. The Massachusetts State Colleges Affirmative Action / Equal Opportunity / Diversity Plan is available at http://inside.massart.edu/Documents/affirmative_action_plan.pdf

Since 2002, enrollment of students of color in the undergraduate program has increased 29% —a faster rate of growth than overall enrollment. Students of color made up 20% of the undergraduate student body in the fall of 2010. Increases in the numbers of faculty of color have helped build an even more vital creative community, one that embraces multiple perspectives and is enhanced by diverse points of view.

Ethnic diversity for the M.Arch Program is 13% of the 96% who reported in 2012, an increase over 2011 when diversity was 11% of 100% who reported. In the 2012 BFA Architecture program diversity decreased to 23% of the 89% who reported, from a very high 39% of the 97% who reported in 2011. The BFA Architecture diversity remains higher than that of the overall population of the college. Overall graduate program diversity is 12% of the 78% who reported, and BFA program diversity is 18% of the 89% who reported.

Non-discrimination requires the elimination of all existing discriminatory conditions, whether purposeful or inadvertent. Massachusetts College of Art is continuing to systematically examine all policies and procedures to be sure that they do not, if implemented as stated, operate to the detriment of any person on the basis of race, creed, religion, color, gender, sexual orientation, age, disability, veteran status, marital status, or national origin. TheCollege shall require that the practices of those responsible in matters of employment and education, including all supervisors and faculty, be non-discriminatory. Should the College discover discrimination in treatment or effect in any employment, educational or service decision, action, inaction, or practice within the College, all appropriate, corrective and/or disciplinary actions shall be taken under the direction of the President of the College subject to any applicable collective bargaining agreement or other policy or procedure of the College.

Massachusetts College of Art and Design is committed to a policy of affirmative action, equal opportunity, non-discrimination, and diversity. We are committed to providing a learning, working, and living environment for students, employees and other members of the College Community, which values the diverse backgrounds of all people. The College is committed to assuring that the "College Experience" is one that challenges, empowers, supports and prepares its students, to live in, work in, and value our increasingly global and diverse world. The College believes that the diversity of socioeconomic, racial, ethnic, religious, gender, sexual orientation, gender identity, age, and disability backgrounds of members of the College Community enriches the institution and its various constituencies.

Massachusetts College of Art and Design provides equal access to educational, co-curricular, and employment opportunities at the College for all applicants, students, and employees regardless of race, color, religion, gender, sexual orientation, national origin, age, disability, or veteran status in compliance with all applicable laws, regulations, and policies. All benefits, privileges, and opportunities offered by the College are available to students, employees, and other persons having dealings with the institution on a non-discriminatory basis based on employment status. The College is committed to taking a pro-active affirmative action posture with respect to the recruitment, selection, and promotion of students and employees.

The purpose of the Affirmative Action component of this Plan is to establish a set of programmatic objectives that shall provide for the access and advancement of persons of color, women, and persons with disabilities with respect to employment and enrollment opportunities. The intent of this Affirmative Action/Equal Opportunity/Diversity Policy is to responsibly recognize and, to whatever extent possible, resolve the effects of past societal discrimination and the impact which that discrimination has had, not only on persons of color, women, and persons with disabilities, but on the total academic, educational and societal system as well. It is not intended and should not be used to discriminate against any applicant, employee, or student because of race, creed, religion, color, gender, sexual orientation, age, disability, veteran status, marital status, or national origin.

In response to this recognition, the College, through the Board of Trustees and President, fully endorses the plan of action set forth in this policy and shall oversee and monitor its implementation under the auspices of the Director of Civil Rights Compliance and Diversity.

Studio Culture

The architecture program and the college provide a supportive and inclusive teaching, learning and working environment for faculty, students and staff. An extensive network of policies developed over many years support these priorities. A full list of these policies may be found in the appendices and online at http://inside.massart.edu/Campus_Life/Policies.html.

The program has an ongoing policy for studio culture that is reviewed and updated annually. This policy is distributed to entering students in the first week of class, and available on program's website. The program supports an interactive learning environment where diverse opinions, approaches, and passionate debate are encouraged. Students and faculty treat one another with respect and mutual goodwill and resolve differences in an equitable, respectful manner.

The faculty understand that workload expectations are important elements of the studio experience and encourage students to work consistently rather than at the end of projects. This allows a student to come to a studio prepared to engage faculty with questions and dialog on their project concepts at each studio meeting. Instructors typically present syllabi with workload requirements spaced out over the course of the semester, in a systematic and coherent way allowing earlier projects, papers or sketches in the semester to build upon each other. Faculty are also encouraged to discuss concerns directly with students, and should a problem persist, inform the program coordinator to support a student who may be struggling.

Department of Architecture Graduate Studio Culture Policy

The Department of Architecture is committed to teaching through the studio model. Working in studio should be interactive, collaborative, and rewarding. The following topics address goals that graduate students have set for themselves concerning studio in order to maintain a respectful and supportive environment.

Studio Spaces & Studio Courses

Studio spaces are intended as a gathering area for informal learning, formal lectures, and as a place to work. Though it is not enforced, students are expected to work in studio as much as possible, both during studio classes and on their own time. Since the exchange of ideas works best when all participants are there to contribute and collaborate, students should make every effort to attend studio meetings, critiques, and lectures on time. Late arrivals and early departures are disruptive and disrespectful to the teachers and fellow students.

The ideal studio course incorporates site and precedent visits, seminar-style lessons and discussion, desk and group critiques, and reviews. A balance of these is preferable, with a lesson or group critique offered one day per week and desk critiques available alternate class days. Building and site tours and reviews can be scattered throughout the semester.

Outside reviewers are encouraged at the major reviews, where input from the studio teacher is discouraged, so students can profit from new feedback.

Faculty need to be clear about deadlines and review dates, and should stick as closely as possible to their syllabus.

Studio work should be the focus during studio class. Teachers and students should leave discussions of other coursework (including thesis) for another time.

Ideally, teacher offices would not be located in the graduate studio area. If this is not possible, due to space constraints, teachers need to be respectful of student personal and work spaces at all times outside of designated class time.

Sign-up sheets for desk critiques are not the preferred method for assigning individual review times. Teachers can move about the studio area freely without assigning preferential treatment to certain students by informally rearranging the order of desk visits with each class.

Workplace & Professionalism

It is important that students respect each others' studios, work, and equipment. Ask before borrowing equipment or supplies, and always return items promptly.

Respect the need for a quiet work environment. Use headphones when listening to music, or ask your neighbors for permission before using speakers. Turn off cell phones or set them to vibrate during class and studio hours.

We recognize that students spend a majority of their lives in the studio. Be mindful of your food in storage, eating, and cleanup so problems do not arise related to cleanliness. Pay special attention to your food in the shared refrigerators and clean it out occasionally.

As there are a limited number of school computers, they must be shared if necessary. While you are free to save your work to the desktops, it is advised that you back up your work each day. Recreational use of the computer is a low priority.

When leaving studio at year's end, leave your space clean and free of personal items. Clean-up dates will be posted in studio. Work left after that date will be destroyed.

Studio Etiquette

The Department of Architecture supports an interactive learning environment where diverse opinions, approaches, and passionate debate are encouraged. However, intimidation, loud shouting, and insulting speech are not tolerated. Like other areas of MassArt, our studios and classrooms should be free from harassment, discrimination, and violence. Students and faculty will treat one another with respect and mutual goodwill, and will resolve differences in an equitable, respectful manner. The faculty, staff, and students are inter-dependent and together build the Department of Architecture.

Balance

It is critical that students are able to maintain a balance between their studio work, assignments for other classes in other departments, and lives outside of school. Excessive time spent in studio that precludes participation in extracurricular activities or enrollment in classes taught by this or other departments is strongly discouraged.

Time Management

Spending inordinate hours in studio is less effective than investing well-considered quality time on work. Students are encouraged to manage their time so that projects are spread out over the course of a semester in manageable time blocks. Students are discouraged from working late at night on a regular basis and prior to reviews. Working fewer, more productive hours will leave time for other important activities both at school and outside of school.

Community & Responsibility

The Department of Architecture is not the only school on campus to provide studio space; graduate studios are shared by numerous departments. Agendas and work styles may differ, but everyone deserves respect. Collaboration with students in other departments – such as faculty-lead workshop electives or individually directed projects – is encouraged so get to know your neighbors.

Events shared across disciplines should be organized on a regular basis, such as at the start of each semester. Regular (possibly monthly) Architecture Department meetings and events should be arranged, as well, to promote friendship and to take care of business. Food should be provided as an incentive.

Maintenance of the Design Studio Culture Policy

This policy is reviewed annually. Graduate students make changes and additions as are deemed appropriate

I.1.3 RESPONSES TO THE FIVE PERSPECTIVES

Programs must demonstrate through narrative and artifacts, how they respond to the following perspectives on architecture education. Each program is expected to address these perspectives consistently within the context of its history, mission, and culture and to further identify as part of its long-range planning activities how these perspectives will continue to be addressed in the future.

President Barrett brings fresh leadership and comes to the college with deep experience in architectural education and a commitment to the professional development of scholars and practitioners of design. (See Section I. 1.1 History and Mission) The Department of Architecture continues to celebrate the uniqueness of the program's place within a public arts institution that promotes a broad, accessible education and a vision of art and design as critical components of innovation in our culture. Additionally, the college's commitment to the development of thoughtful, curious and ethical citizens is a value shared and coveted by every member of our program.

A. Architectural Education and the Academic Community

That the faculty, staff, and students in the accredited degree program make unique contributions to the institution in the areas of scholarship, community engagement, service, and teaching. In addition, the program must describe its commitment to the holistic, practical and liberal arts-based education of architects and to providing opportunities for all members of the learning community to engage in the development of new knowledge.

During a meeting with the fall 2011 NAAB visiting team, an architecture faculty member captured the essence of our pedagogy: "We support the spirit of the artist while reinforcing the responsibility of the licensed professional." Even more memorable was a comment by an M.Arch student on the chief strengths of the program—the faculty, he said are "both hands-on and hands-off." The program coursework models a workshop methodology in the design arts, focusing on design of the material world while supporting the creative environment of its faculty and diversity among the student population. The curriculum enhances creative expression, experiential learning, and academic inquiry by engaging with the everyday challenges of architectural practice. Tangible examples of this attitude include the mentorship Sam Batchelor brings to the Community Build Studio – providing space for students to be the managers of their design project from schematics to technical drawings and including presentation, budgets, materials selection and purchase, and construction.

In fall 2012, MassArt asked architecture faculty Paul Paturzo to develop assessment standards for models of critique such as students critiquing other students, students critiquing faculty, and faculty and external professionals, critiquing students. Under the guidance and support of the program head, thesis studio faculty developed assessments for students to begin to contribute to the assessment development process. During fall reviews, Assistant Professor Paturzo led discussions of faculty, advisors, and students collectively in the development of next assessment steps.

MassArt has a long history of forging productive partnerships with civic, community and professional associations. In the college's immediate locale these include the Colleges of the Fenway, ProArts Consortium, Fenway Alliance, as well as the Boston Society of Architects (BSA), Community Design Resource Center (CDRC), Design Industry Group of Massachusetts (DIGMA), Medical, Academic and Scientific Community Organization (MASCO).

Farther afield MassArt enjoys continuing relationships with NASAD, NAAB, ACSA and the Association of Independent Colleges of Art and Design (AICAD). The architecture program is an engaged partner in a dynamic network that includes public, private, non-profit, city, state and national associations. For example, the program partners with community organizations in the neighborhood of Mission Hill, Boston, MA, communities in Bridgeport CT, and on a national level with AIA, AIAS, DOE, as well as the College Art Association (CAA), through the activities of program students and faculty. The program is well-positioned to strengthen this work.

MassArt faculty thrive on interaction and mentoring. The college evaluates faculty performance in three areas: teaching; professional practice, creative work, and scholarship; and service both within and beyond the college. Faculty members actively partner with members of the administration on committees to advance the goals of the institution and contribute to the development of concepts in visual education. As an academic community, MassArt has introduced a new assessment strategy across the visual arts curriculum and the architecture program is serving as its pilot. The college has invited students to participate in this process as new systems evolve. In the fall 2012, the architecture program reformulated its thesis sequence to further strengthen internal assessment practices.

A program strength lies in the architecture department's ability to bring together diverse perspectives and to nimbly develop responses. The reworking of the thesis sequence this academic year is another opportunity to pilot assessment. Collaboration with MassArt's Dynamic Media Institute (DMI) graduate students on thesis writing, presentation and topic development, serves as an additional example of program outreach and a desire to create exchange of best practices.

In building a collective vision at MassArt, the architecture program has initiated discussions with other MassArt graduate programs to enhance the field of study through collaboration and shared knowledge across the disciplines. The programs share many pedagogical goals: support of project-based, hands-on, iterative learning; a creative making process based on conceptual intention; and a deep understanding of technologies and materials. While collaborations among the architecture, graphic design, media-based, and industrial design programs have occurred at the undergraduate level in the past, the goal now is to forge new opportunities with shared graduate program faculty and students. Dialogue is facilitated through meetings of the Graduate Council and graduate program coordinators.

B. Architectural Education and Students

That students enrolled in the accredited degree program are prepared: to live and work in a global world where diversity, distinctiveness, self-worth, and dignity are nurtured and respected; to emerge as leaders in the academic setting and the profession; to understand the breadth of professional opportunities; to make thoughtful, deliberate, informed choices; and to develop the habit of lifelong learning.

"At MassArt, our priority is learning, with pedagogy that welcomes many kinds of learners and supports diverse pathways to and through a professional arts education." Dawn Barrett, Inaugural Speech, 10-18-12.

MassArt is committed to a pedagogical model that supports a wide range of learning modalities. Mentoring occurs in many forms. Graduate students serve as teaching assistants, helping students with less experience learn software, understand how to use tools, or to build effective models. Vertically integrated coursework includes design studios, structures, and environmental systems, affording graduate and undergraduate populations the chance to work together in the pre-professional curriculum.

MassArt has an increasingly active AIAS chapter. Both graduate and undergraduate members develop studio policies, attend Forum, organize "firm crawls," and plan trips to New York City to see new construction, visit MOMA, and explore Manhattan. Students are increasingly aware of the value of AIAS both locally and nationally.

Students are actively involved in MassArt's college governance process, giving them the opportunity for leadership by serving on administrative, standing and special committees. (See II.1.2 Learning Culture and Social Equity)

All graduate architecture students engage in public interest work. Both the graduate and undergraduate curricula provide shared opportunity for students to engage in community service and leadership. In spring 2012, Sustainable Architecture course students developed design strategies to build envelope upgrades, contributing to the Leominster, MA Housing Authority's request for proposals. In 2011 students designed and built the Solar Decathlon house, which placed 9th in the overall competition. This was a collaboration between MassArt architecture and UMass Lowell solar energy engineering department. MassArt furniture students designed the moveable interior storage wall central to the versatility of the house design. Furniture design courses may also focus on the design and construction of prototypes for the marketplace. Faculty and students continue to explore the addition of required and elective courses which focus on project-based learning.

C. Architectural Education and the Regulatory Environment

That students enrolled in the accredited degree program are provided with: a sound preparation for the transition to internship and licensure within the context of international, national, and state regulatory environments; an understanding of the role of the registration board for the jurisdiction in which it is located; and prior to the earliest point of eligibility, the information needed to enroll in the Intern Development Program (IDP).

Architectural practice is governed not only by design issues, but also by the practical application of design tools to diverse urban problems that occur in a context of expanding regulation and rising construction costs. It is essential in a college that prepares students to contribute to the creative economy that students are provided with skills to participate in the marketplace after graduation. Within the continuum from theory to practice, the program provides a tangible grasp of professional practice, broadly discussed, and specifically delivered in the classroom and in the field. Curricular strategies and assignments are designed so that a student may easily understand and communicate with the various professionals encountered in the collaborating industries that serve the profession.

IDP requirements have evolved rapidly to allow students to engage in professional opportunities earlier in their education. The architecture program brings these to the attention of MassArt students early in their college experience---sophomores in the undergraduate program and in the first year of the graduate program. Students are well-versed in current IDP requirements; and may use independent studies or internships to enrich their understanding of the field and advance their learning credits in preparation for the profession. The IDP Coordinator, Professor Paul Hajian, attends the annual IDP conference and updates a "Cheat Sheet" for a quick understanding of the regulations, which is then posted online.

The reworking of the professional practice curriculum with the addition of a second course has strengthened the professional preparedness content. The two-course sequence addresses the practice of architecture through codes, contracts, professional organizations, case studies and readings, with the architect as the focus. This prepares students for positions in architectural firms and develops their ability to communicate with, and lead, the design team including the client, engineers and contractor.

In the second professional practice course, the business of architecture is discussed. Students become conversant in skills needed to operate an office: accounting fundamentals; forms of business organization; employer-employee relationships; practice management and risk; project scheduling; and spreadsheets. Work in this latter course builds upon the role of the architect as practitioner, and connects to the prior course through readings, visits, and lectures from developers, architects and contractors. This work is supported by engaging students in thinking about ethical considerations, through class discussion and written analysis.

In the last two studios of the professional curriculum, EDAD702 and EDAD752 (the comprehensive studio), students work on design projects and meet with a real client presenting a program. They develop the program's elements based upon interviews, site observation, neighborhood assessment and beginning design studies. In the comprehensive studio, the work culminates in design boards and a package of drawings that address design development. Drawings demonstrate the student's emerging ability to bring project work together. Marshall Audin, Integrated Systems adjunct faculty, participates as consultant to this course, reinforcing the application of building systems integration.

D. Architectural Education and the Profession

That students enrolled in the accredited degree program are prepared: to practice in a global economy; to recognize the positive impact of design on the environment; to understand the diverse and collaborative roles assumed by architects in practice; to understand the diverse and collaborative roles and responsibilities of related disciplines; to respect client expectations; to advocate for design-based solutions that respond to the multiple needs of a diversity of clients and diverse populations, as well as the needs of communities; and to contribute to the growth and development of the profession.

"This is the moment where we must come together to save this planet. Let us resolve that we will not leave our children a world where the oceans will rise and famine spreads and terrible storms devastate our lands."
-President Barack Obama

As an institution educating the next generation of creative thinkers and one that places public service at the core of its mission, MassArt is dedicated to designing solutions to one of the defining social, economic, and ecological challenges of the 21st century: global warming. The college's ongoing commitment to sustainability is evident in campus operations, academic programs, and student leadership. Steady progress in this area must continue in the coming years.

MassArt embraces the responsibility to educate future architects with an emphasis on contemporary challenges and opportunities within the field. Economic, environmental, and social constraints are emphasized as the program aims to produce "citizen architects," who are able to practice in a range of economic and social contexts. The program supports design endeavors that rely on factual, real and built projects to prepare future professionals to innovate within complex urban and social environments. The revised thesis curriculum, and its rigor in critique and assessment, provides a place for students to make individual contributions to the profession in ways that are personally enriching and that engage the entire architecture program community.

MassArt is located in an economically and ethnically diverse neighborhood in the City of Boston. The architecture program encourages students to be observant and to develop a thoughtful understanding for the needs of Boston's communities and their inhabitants, while also developing an understanding of the history of development in the city. Students are encouraged to be collaborative makers in the context of the city while working across disciplines in the college. Through working with systems in structures, building across cultures and climatic environments, using physical making to gain insight into fabrication and the detailing of material, MassArt students develop an understanding of architecture's role in culture and history as it pertains to practice today.

MassArt plays a distinctive role in the public sector by making visible the importance of art and design. Housed within an institution with a singular history of public support for the acquisition of visual skills, MassArt provides access to public education for local residents as well as for students from across the world.

E. Architectural Education and the Public Good

That students enrolled in the accredited degree program are prepared: to be active, engaged citizens; to be responsive to the needs of a changing world; to acquire the knowledge needed to address pressing environmental, social, and economic challenges through design, conservation and responsible professional practice; to understand the ethical implications of their decisions; to reconcile differences between the architect's obligation to his/her client and the public; and to nurture a climate of civic engagement, including a commitment to professional and public service and leadership.

Community engagement is a core value expressed in the college's current strategic plan, which was developed collaboratively by the MassArt community. MassArt takes seriously its role as a leader in its community, and a commitment to community engagement permeates all areas of the institution. This commitment is realized in the college's immediate neighborhood--where the college partners with civic organizations, public schools, and local businesses--and throughout the Commonwealth of Massachusetts, where MassArt is recognized as an engine in the creative economy and an important voice in public dialogue around the arts, design, and education.

The Architecture Department recognizes its core identity as a professional program within an arts and design institution. The first three pre-professional foundation courses of the undergraduate curriculum creatively engage students in questions of practice and in studio projects that discuss civic responsibility. In EDAD202 / EDAD502 Methods and Materials for example, the central project is a collaborative team design of a temporary and mobile refugee housing system. In this construction project, students are exposed to structural systems and to ethical design thinking. In each studio in the program sequence students are introduced to increasingly complex issues inherent in the social aspects of architecture, as they explore programming, neighborhood, site and communities whose members may have conflicting goals or limiting requirements.

Cross-disciplinary team projects train students to work effectively in the kind of collaborative endeavors that they may engage in as professionals. They provide the experience of working directly with clients and neighborhood partners, as leaders of the design team that hires engineers, creates and meets budgets, and provides cost estimates. In the required Community Build Studio course the central project instills an understanding of the power of collaboration. Students may fundraise and seek in-kind donations for the project, as well as creatively address cost limitations by reviewing project materials.

The Community Build Studio has a solid track record of successful projects. The Architecture program has worked with the City of Boston School Department on two projects, of four in total. The first, in 2009, for the Carter School--a special district program serving high school aged students who are severely challenged--developed a shelter for the pupils and their mentors at the entry to the school. In 2010 students designed an outdoor camp classroom for upper elementary school students in concert with the Massachusetts Audubon Society. In 2011, for the third project, with Boston Public School's Haley School--a pilot elementary school--students designed and constructed an outdoor environmental classroom and landscape. This past summer, 2012, they developed a concession stand for a public golf course in the town of Brookline, MA, serving the high school's physical education program.

The college's culture of civil discourse is reinforced by curricular initiatives. *EDAD302/532 Sustainable Architecture* has engendered ideas for on-campus building projects:

- Two successive grants with the Massachusetts Office of Energy and Environmental Affairs enabled students to design and construct a green roof on the college's Tower Building;
- A New England Foundation for the Arts grant provided funding for a public artist/architect, with a focus on sustainable landscapes in relation to built spaces, to work directly with students to design a public space on campus;
- Students in Sustainable Architecture in the spring 2010 semester designed a lighting renovation for a solar-powered gallery on campus.

The Architecture Department's Solar Decathlon competition entry challenged MassArt students, in collaboration with students from the University of Massachusetts Lowell, to design an affordable house for a family of three that, in the vernacular New England tradition, could expand over time. This project placed ninth overall in a field of nineteen schools, many of whom had previously competed in the Decathlon or were supported by institutions with large research programs. The college is proud of this accomplishment which clearly highlights the abilities of MassArt's students to compete on a national level.

With assistance from MassArt's Institutional Advancement Office, the architecture program head successfully applied for a Lesley Wheel Grant from the Nuckolls Foundation to develop and teach two courses, Lighting Design: First Light; and Advanced Lighting: City Lights. Both courses emphasize sustainable environments and daylighting.

As a public college, MassArt's exhibitions, lectures and other programs are free and open to the public. The Architecture Department publicizes end-of-semester reviews and thesis exhibits. These are attended by MassArt's peers, local neighborhood residents, interested applicants, and practitioners. Lecture series and student-organized exhibitions are promoted to a wide audience through multiple venues, and through the student-designed website on facebook and on Twitter. These outreach initiatives strengthen the community of MassArt architecture students, and are a testament to the commitment of MassArt administration, faculty and students to both public education and the public good.

I.1.4 LONG-RANGE PLANNING - THE COLLEGE

During her first year at MassArt, President Barrett identified four strategic priorities for the college:

1) Accountability and excellence / Assessment on MassArt's terms: Higher education receives increasing scrutiny from both public and private authorities to demonstrate accountability and prove the 'value proposition' of tuition costs. Faculty and academic leadership at MassArt will continue a unique tradition in developing the most meaningful tools and pointed assessment methods for the college's undergraduate and graduate degrees. To demonstrate MassArt's exceptional capability as a transformative, 'learning institution' college leadership will develop self-assessment methods for all areas of operations: finance, administration, student development, academic affairs, and institutional advancement. Defining and creating effective and innovative forms of self-assessment will allow MassArt to retain its progressive leadership role in visual arts education and eschew the inadequacies of standardized assessment.

2) Strategic enrollment management: access to success. To ensure fiscal sustainability in the fiscal model outlined in the Partnership Plan with the Commonwealth of Massachusetts (2004 and 2009), MassArt has planned an increase in student enrollment, and must take on the challenge of long term enrollment management. To maintain academic quality, lower financial barriers, and ensure student success, a well-developed management of graduate and undergraduate enrollment will require cooperative integrated planning throughout the institution. Some strategies include: flexibility in facilities use; inter-department permeability; and the development of realistic, desirable enrollment targets geared to productive and appropriately sized cohorts and sections for academic programs.

3) Partnerships: strategic alliances and synergistic engagements. MassArt enjoys productive partnerships in the academic, corporate, cultural, and civic realms. The college must continue to forge selective, highly strategic alliances that support its mission for quality, accessibility and inclusiveness and which simultaneously facilitate opportunities for the college's advancement in resources, connectivity, scholarship, research and professional practice.

4) Recognition: advance national and international reputation and visibility. MassArt must utilize multiple channels to advance its national reputation and recognition beyond the Commonwealth. This will enable the college to continue attracting top faculty, students and staff, as well as ensure MassArt's competitive standing in applying for grants and other external funding. Some means to accomplish this goal include: development of a national and international strategy for recruitment and partnerships; targeted PR efforts to showcase faculty and student accomplishments; increasing MassArt student and faculty presence and participation in prime national venues for art, design, and scholarship; and taking a leadership role on national academic and policy issues.

As mentioned earlier, the whole college community will undertake a strategic planning process commencing in March 2013 and concluding in spring of 2014. The current strategic plan runs through calendar year 2013.

Data collection across the campus is conducted through informal surveys, IPEDS, workshops, and curricular and other initiatives of concern to administration and faculty. Results are published each year in statistical data college-wide and shared with the MassArt community In addition to conducting surveys of alumni, students and faculty, the college also uses the office of Institutional Research as a resource. The information collated on the website includes current data, publications, the Factbooks, The New Partnership Plan Performance Report and Vital Signs.

http://inside.massart.edu/Documents/departments/institutional_research/VITAL%20SIGNS%202012.pdf
http://inside.massart.edu/administration/presidents_office/institutional_research.html
http://inside.massart.edu/Administration/Presidents_Office/Institutional_Research/Current_Data.html

Updates annually are posted on the Opening Day page:
http://inside.massart.edu/Administration/Presidents_Office/Spring_2013_Opening_Day_.html

Long Range Planning - Architecture Department

At MassArt, leadership is encouraged as an expression of citizenship, and serves the 99% through hands-on professional practice in its curriculum. Recent economic history leads us to expect that students will not graduate into a booming economy. The architecture program addresses a range of career possibilities available to students upon graduation, geared toward a variety of industry jobs within the broad field of professional licensure and aligned with the changing economics of the profession..

The school and the program are dedicated to educating architects through a professional and pragmatic program of coursework. The department supports a workshop approach within many courses, instilling structural, materials and building science skills, as a means to inform connection details, strengthen access to positions in the field, and promote respectful communication with builders. Hands-on experience engenders empathy with the fabrication and building trades that collaborate in the design process.

Goal I – Achieve Accreditation

Provide students with the best professional opportunities for their success in the future. Address the changing economic, technical and creative challenges in the profession.

AY2012-2013

Goal	**Lead Person(s)**
Goal I, Objective 1 **Meet on a regular basis with administration and key faculty to discuss program changes, policy, and strategies**	
a. Meet to develop a one-year work plan, program goals and short term objectives and strategies	P. Seitz, P. Hajian, M. Hickey, P. Paturzo, J. Gibbs, M. Kelly, D. Barrett,
b. Meet as an ongoing weekly M.Arch. committee to discuss program changes, policy	P. Seitz, P. Hajian, M. Hickey, P. Paturzo, J. Gibbs, M. Kelly
c. Develop an accreditation committee to support the program	P. Seitz. M. Kelly, J. Gibbs, K. Steinberg. K. Keenan, L. Hetland, K. Townsend, D. Barrett, N. Savage

Goal	**Lead Person(s)**
Goal I, Objective 2 **Meet with a program consultant to review entire curriculum. With all program constituencies, (faculty, staff, students and administration) discuss proposals for program changes, course outcomes. Strengthen SPC's and Perspectives through reallocation, new courses, and scaffolding knowledge areas in the courses to build the curricular changes and goals.**	
a. Review program, sequences, courses and SPC's. Articulate language to describe program pedagogy.	P. Seitz, P. Hajian, M. Hickey, P. Paturzo, D. Friedman
b. Develop new courses, modify existing, search for, interview, and hire new faculty (adjuncts)	P. Seitz, P. Hajian, M. Hickey, P. Paturzo
c. Develop mentoring system for new and existing faculty (FT faculty paired with new faculty in curriculum development, reviews, etc.)	P. Seitz, P. Hajian, M. Hickey, P. Paturzo, new faculty
d. Discuss curricular changes with faculty, students and make modifications as required. Update new administrators to work once on-board	P. Seitz, P. Hajian, M. Hickey, P. Paturzo – new Provost

Goal	Lead Person(s)
Goal I, Objective 3 **Develop initiatives with program faculty that are critical to program identity**	
a. Continue to develop project-based learning initiatives and opportunities for students to participate in the profession through coursework, in both graduate and undergraduate levels	P. Seitz, S. Batchelor, W. Betsch, M. Ryerson, AIAS students

Goal	Lead Person(s)
Goal I, Objective 4 **Prepare for the Team visit (FA 2013)**	
a. Allocate responsibility for various exhibit designs (Team Room, Faculty Exhibit, and associated college exhibits) including construction, materials collection and storage	P. Paturzo, S. Batchelor, M. Ryerson, L. Tung, Exhibit design staff, graphic design staff, graduate student

Goal	Lead Person(s)
Goal I, Objective 5 **Organize arrangements for the Team**	
a. Flights, food, hotel, schedule, equipment, space and supplies	P. Seitz. J. Gibbs, N. Savage, M. Young

Goal II – Develop Faculty, Staff and Resources, Communication

The architecture program is committed to the long-range development of its faculty through the incorporation of new permanent positions in the program. Building on shared values it aims to create a range of faculty positions over the next six years to strengthen long-term viability. Similarly, the program seeks to increase faculty positions as it grows, collaborate with a new provost (summer 2013), and work to develop resources for faculty to engage in professional studio projects, research, and pursue independent work to complement their contributions to the curriculum.

AY2012-2018

Goal	Lead Person(s)
Goal II, Objective 1 **Develop a long-term staffing plan for the graduate and undergraduate program in architecture that supports the development of faculty work and research and promotes diversity, excellence and a broad vision in the curriculum. (AY2012-2018)**	
a. Create a new full time position (or two half-time positions) in the gradu ate program to commence in Fall 2012	P. Hajian, P. Seitz, M, Hickey, M. Kelly, J. Gibbs
b. Continue to develop co-teaching strategy as a means to build in redundancy, tutoring in math, and teaching to a wide range of learning modalities in the Structures/Environmental Systems courses	M. Hickey, Lisa Fisher-Rosenbaum
c. Develop a succession plan for faculty	P. Seitz, P. Hajian, M. Hickey
d. Develop opportunity for faculty to engage in research, writing, and professional studio projects	New Provost, M. Kelly, J. Gibbs, P. Seitz, P. Hajian, M. Hickey
e. Provide professional development opportunities for faculty, especially in support of faculty scholarship and research, new technologies, and developing cross-cultural/sustainable content in the curriculum	New Provost, M. Kelly, J. Gibbs, P. Seitz, P. Hajian, M. Hickey, graduate council

Goal	Lead Person(s)
Goal II, Objective 2 **Clarify the college organizational structure and program head positions in Architecture and Art Education (two programs that within the graduate program, must meet accreditation standards). These two program heads tackle structurally and significantly different responsibilities that relate to accreditation, licensure, and national professional standards. Program coordinators provide support to the undergraduate department chair in managing individual areas within a specific department in the undergraduate program).**	
a. Develop organizational chart that clarifies position – reporting to Provost and working collaboratively with the undergraduate department chair	P. Seitz. P. Hajian, new Provost, M. Kelly

Goal	Lead Person(s)
Goal II, Objective 3 **Participate in the organization of the graduate program (AY2013-2014)**	
a. Work with Graduate Council in Graduate Program Development and search committees	New Provost, M. Kelly, J. Gibbs and graduate council

Goal	Lead Person(s)
Goal II, Objective 4 **Continue to develop student studio and ancillary spaces in response to changing construction needs of the new design center, enrollment, and technology requirements (AY2012-2015)**	
a. Establish temporary studio space allocation as may be required during construction of adjacent building (through 2015)	H. Larosee, K. Steinberg, L. McDonald, new Provost, P. Seitz, P. Hajian
b. Locate space, provide support for, and purchase new CNC router (4x8 bench size), for program and 3D fine arts	D. Barrett, L. McDonald, P. Hajian, M. Hincman, M. Young, K. Steinberg, C. Roberts, faculty
c. Create life-cycle analysis and purchase program for shop machinery and computers with current architectural software	M. Young, H. Hohn, K. Steinberg, P. Seitz, P. Hajian
d. Continue to grow physical and online library resources that address advances in the profession and faculty requests	R. Resnik, G. Wallace, P. Dobbs, K. Pereira, faculty
e. Continue to strengthen linkages between library research personnel, program thesis students, and designated faculty	R. Resnik, G. Wallace, faculty

Goal	Lead Person(s)
Goal II, Objective 5 **Establish and implement the most effective practice for allocation of technology and library resources and curriculum support**	
a. Evaluate and design visual software tools for the students to complement and augment the math-based problem solving in environmental systems design considerations for net zero buildings and Sustainable Architecture coursework and other coursework	M. Hickey, H. Hohn, P. Seitz, P. Hajian, M. Young, E. Bird, L. McDonald
b. Develop and plan for short- and long-term repository for NAAB digitally for studios, courses, etc. as an ongoing project	P. Dobbs, R. Resnik, M. Young, P. Paturzo
c. Provide access system to new tools, rendering station, reproduction techniques, including off-hours access to equipment	P. Hajian, M. Young, L. McDonald, security department

Goal	Lead Person(s)
Goal II, Objective 6 **Continue to develop financial resources for program, faculty and students (AY2012-2018)**	
a. Establish a stable program budget process, and program budgets for each graduate department	New Provost, J. Gibbs, P. Seitz, D. Carder, P. Hajian graduate council
b. Establish stable graduate tuition program, scholarship program	New Provost, J. Gibbs, A. Ramirez, graduate council
c. Work with graduate administration to create a graduate student council with funding, a home office, a student-elected e-board and a budget process	J. Gibbs, P. Seitz, P. Hajian, graduate council
d. Continue to grow physical and online library resources that address advances in the profession and faculty requests	R. Resnik, G. Wallace, P. Dobbs
e. Develop a clear method of cash expenditures to fund the temporary construction materials and equipment for the summer Community Build program	J. Gibbs, S. Batchelor, D. Carder, P. Seitz, foundation director
f. Develop existing and new sources of funding building upon the successes of the Solar Decathlon	P. Seitz, M. Hickey, P. Hajian, foundation director
g. Provide funding opportunities for graduate students for AIAS and other activities	New Provost, J. Gibbs, P. Seitz, P. Hajian

Goal	Lead Person(s)
Goal II, Objective 7 **Build program visibility. Develop communication and publication of work of students and faculty within college**	
a. Provide funding for publications of student work maintained in program and graduate office, president's office.	New Provost, J. Gibbs. P. Seitz
b. Encourage faculty and students to participate in conferences, work col laboratively with the BSA/AIA, ACSA - present papers, publish and thereby contribute to the evolving dialogue in the profession	P. Seitz, P. Hajian, AIAS students, Thesis students
c. Continue to update website, insure that it is the repository of the most recent information, course numbers, course descriptions, academic policies, etc.	J. Gibbs, P. Seitz, P. Hajian, N. Savage
d. Marketing Plan: Establish a framework for marketing the program through web-based and publications, and develop an expanded outreach by M. Arch Advisory Board, and MassArt community. Develop various sorts of marketing materials - students, schools directors, high schools (Graduate office)	A. Davis, P. Seitz, P. Hajian, J. Gibbs. P. Paturzo, M. Arch Advisory Board, foundation director
e. Publish Studio Books from courses	J. Gibbs , new foundation director
f. Fundraise for scholarships – first graduate auction 11/2012, and other means through the program	J. Gibbs and new foundation director

Goal III – Evolve Curriculum

The program's original undergraduate curriculum has undergone considerable expansion to address graduate level material, and subsequent adjustments and augmentation to respond to many helpful observations by visiting teams and external advisors. It expects to continually fine tune offerings as more collaborative possibilities, deeper environmental curriculum, refined assessment methods, expanded public interest projects and new opportunities for non-matriculated learners are developed.

Goal	**Lead Person(s)**
Goal III, Objective 1 **Establish environmental sustainability and climate neutrality as a fundamental objective in all programming and development (AY2012-2013)**	
a. Develop repeated and deep curricular content throughout studios and focused courses that enhance students' understanding and ability to apply a vision of a sustainable future to their work i. Build coursework within which students develop design tools that are applicable across learning environment in this field ii. Develop strategies that encourage students to evaluate cultures and communities through observation and investigation of vernacular systems, historic traditions and precedents in application to design projects iii. Continuously evaluate the efficacy of work in this area with students, faculty and staff	P. Seitz, M. Hickey, M. Audin, P. Paturzo, P. Hajian and adjuncts teaching the studios and environmental content courses
b. Continue to collaborate with external partners: -COF Sustainability Minor -Monitor BSA Architecture for Humanity discussion -USGBC updates and discussions -ON-Campus initiatives	P. Seitz, P. Hajian, M. Audin, M. Hickey, P. Paturzo

Goal	**Lead Person(s)**
Goal III, Objective 2 **Evolve a robust and diverse system of assessment with faculty and students across all courses (AY2012-2013)**	
a. Using AACU rubrics as a starting point, develop pilot rubrics in collaboration with Art Education faculty for testing, critique and evolution over the next two years. i. Incorporate feedback from students, faculty, administrators. Begin FA'12 in studios and thesis, extend to all courses b. Consider dimensions of expertise, complexity, making connections, flexible thinking, making judgments of quality, and motivation as elements of assessment. Encourage all faculty to develop their own assessments. Have students assess each others work, and create their own benchmarks at the graduate thesis level c. Establish a program of continuous evolution of assessment tools with faculty and students d. Assess students understanding of the NAAB SPC's and Perspectives annually	P. Seitz, P. Paturzo, L. Hetland, with all faculty and students

Goal	Lead Person(s)
Goal III, Objective 3 **Expand breadth of global public interest education opportunities (AY2012-2018)**	
a. Build innovative opportunities for global/community focus in architecture education through vehicles such as technological links, curricular offerings, and interaction with local community and cultural resources. (Expand studios such as Architectural Design VII AD702 FA12 studio staged in Bridgeport that links to city in need of support teamed with RISD landscape architecture students.	P. Seitz, H. Reisen, students RISD faculty members, students who were in the course in FA12
b. Continue to work with Wentworth and potential cross-program collaborations on travel programs with other local institutions as discussed in program head meetings with local schools (Also see Goal IV, Objective 3)	P. Hajian, P. Seitz and area schools

Goal	Lead Person(s)
Goal III, Objective 4 **Increase opportunities for civic engagement/community leadership both within and outside the curriculum. Strengthen community programming and partnerships to leverage college and program resources.**	
i. Continue to build and support faculty and student participation in community-engaged learning – project based learning opportunities ii. Present opportunities and publish results (and incorporate into website) of Design-Build studio experiences. iii. Incorporate student commentary and create opportunity to cultivate civically-engaged student leaders – promote AIAS through funding (See Goal II, Objective 6) iv. Examine safety measures and discuss the role of graduate assistants for on-site (shop) and off-site projects such as design-build studio that promote safety and responsibility, and promote safe job-site practice v. Work with architecture students, to create well-defined opportunities for students to collaborate on community-based initiatives in addition to design-build program (See Goal IV, Objective I) vi. Continue to cultivate civically-engaged student leaders through ongoing recruitment, awareness-raising events and job opportunities	P. Seitz, P. Hajian, S. Batchelor, W. Betsch, Faculty, students, new Provost, new Foundation Director
a. Increase points of contact and opportunities for dialogue between the MassArt and local communities, peer institutions, BSA	P. Paturzo, P. Hajian – development exhibitions at BSA

Goal	Lead Person(s)
Goal III, Objective 5 **Identify additional opportunities for expanded integration of Continuing Education and matriculated programs to broaden opportunities for students and create related courses to promote knowledge and program goals by non-matriculated students. Provide opportunity for alumni and upper level undergrads and graduate students to teach.**	
a. Maximize facilities usage through scheduling and coordination between departments and with Graduate and Continuing Education programs, thereby expanding options for students. Create a broader program base in the summer to support and expand our program usage during these months. (Architecture graduate program and MFA low-res Boston program presently on campus that uses the facilities for matriculated students). Campus also used for Continuing Education, and School-based summer studios)	P. Seitz, P. Hajian, A. M. Stein, C. Roberts, Faculty and Graduate students/alumni

Goal	Lead Person(s)
Goal III, Objective 6 **Develop programming and collaborations through research across graduate disciplines – DMI in the short term through thesis, and an anticipated new program Design Strategy in the long term (AY2012-2014 and beyond)**	
c. Develop opportunity for students in architecture and DMI as a pilot in SP13 to discuss thesis concepts, share brainstorming and writing and discuss visual outcomes. i. Assess this work with faculty and students from both programs ii. Develop strategies and opportunities with students that may enhance research, design and writing as a means to innovate and build new ideas iii. Consider the development of shared courses, workshops or discussion sections in the graduate program (See also Goal IV, Objective)	P. Seitz, P. Hajian, M. Sorensen, faculty from DMI Thesis projects, and students in both disciplines, J. Read to participate in assessment in support of development of his program

Goal IV – Develop Collaborations: Internal and External

The architecture program is committed to demonstrating the inherent value of architectural design and civic engagement to cultural development, economic health and global competitiveness. The Corporate Advisory Group has established successful linkages between the college and area business leaders, as well as with the Design Industry Groups of Massachusetts (DIGMA), an economic development project initiated by MassArt, positioning the college as a leading advocate for the design industry. The architecture program has developed a new Advisory Board of scholars, architects, firm and local BSA leaders and alumni. Informally the program has also linked with local architects (some are alumni/ae) who offer a wider perspective and attend reviews. The program has built greater outreach with academic professionals from other NAAB accredited institutions. The program has established connections with local communities, supported by MassArt's Center for Art and Community Partnerships. The architecture program's objectives include increasing public outreach via additional programs and initiatives with local constituents and peer accredited institutions. Additionally, finding new ways to build collaborative material into required courses is a goal. Enhancing public understanding of the architecture program's impact will strengthen community relations, and strategically advance the value of the program.

Goal	Lead Person(s)
Goal IV, Objective 1 **Strengthen community programming and partnerships to utilize the program resources and continue to develop the signature leadership elements of the program, and increase accessibility**	
a. Build endowment for the Design-Build program(s) including Summer Community Build Studio	P. Seitz, S. Batchelor, new Foundation Director, Faculty
b. Develop connections to community partners and business advocates in design and construction industries through Digma and MassArt Foundation initiatives	P. Seitz, new Foundation Director, E. Logan
c. Increase access to Continuing Education programs by exploring partnership opportunities (such as North Bennett Street School), and individual courses that support our basic program mission. Develop opportunities for students in public interest projects	A. Stein, new Provost, J. Gibbs, P. Seitz, P. Hajian,

Goal	Lead Person(s)
Goal IV, Objective 2 **Continue to participate in the college's ongoing and new campus design and construction projects**	
a. Support development of ongoing construction initiatives	K. Steinberg, program faculty and student representatives
i. Develop programming in the galleries in architecture that increases visibility for the galleries with neighborhood residents and art enthusiasts around greater Boston	P. Hajian. P. Paturzo, Exhibitions Committee
b. Solidify professional development opportunities for MassArt faculty and students, develop linkages with design graduate program leaders to build intersections between design and local business	A. Stein, j. Gibbs, J. Read, P. Seitz
c. Support faculty through opportunity for fellowships and use them to demonstrate the college's leadership	New Provost, D. Barrett

Goal	Lead Person(s)
Goal IV Objective 3 **Elevate MassArt's Architecture program visibility as a leader in the integration of art and design through making and artisanry in professional architectural education**	
a. Increase the quantity and quality of reported media by working with the college's marketing office	S. Batchelor, P. Seitz, J. Gibbs, marketing staff
b. Strengthen linkages between community, media, donor and alumni relations	P. Seitz, S. Batchelor, Marketing department, Alumni Association
c. Continue collaborations with 3D Fine Arts Department and HandsHouse Studio national and international programs	P. Hajian, P. Seitz, C. Mendez, M. Hincman, R. Brown, COF GEO committee and staff
d. Mobilize faculty, staff, alumni, donors, students, and other college constituents to serve as ambassadors and to affirm program reputation, as well as potentially interview students in their local areas	P. Seitz, J. Gibbs, Alumni relations and marketing department, K. Townsend
e. Build new collaborations with our sister programs and continue meeting with these administrators (This is also discussed in Goal III, Objective 3)	P. Seitz, P. Hajian, J. Ellis, G. Thrush, RISD L. A. graduate faculty
f. Develop social media sites and pages to support the website	Graduate student webmaster, P. Seitz, P. Hajian, P. Paturzo, architecture students

Goal	Lead Person(s)
Goal IV Objective 4 **Cross- disciplinary Collaboration**	
• DMI Masters program exchanges and shared coursework (MassArt Masters students in the Design and Media Institute); (MassArt / Bentley College Entrepreneurship Design Strategy Masters Program under development) • Partnering collaborations with nearby schools of Engineering (UMass Lowell Masters and PhD students in Solar Energy Engineering); (RISD masters students in Landscape Architecture)	P. Seitz, P. Hajian, J. Read, , U. M. Lowell faculty, RISD L. A faculty, H. Reisen

Goal V – Increase Enrollment and Retention

Create and implement a comprehensive enrollment plan that addresses recruitment, persistence and completion.

The architecture program recruitment process at the undergraduate level needs to identify and connect with potential students earlier, and the use of financial aid as a key strategy for increasing yield of students with need must be considered. In Fall 2012, the college relocated graduate admissions to combine it with the undergraduate Admissions department. The graduate architecture program now needs to identify those undergraduate institutions that might yield students that would fit well with the hands-on MassArt architecture program and develop and adopt a plan for recruitment. Funding for recruitment activities needs to be developed to achieve our vision for access and diversity.

Once students have been accepted, it is incumbent upon the college to provide services, financial aid, and other resources that address their needs. In recent years, the college has increased the level of financial assistance to students through institutional aid and support from the MassArt Foundation. In implementation of a capital campaign to support the architecture program, it was a goal with the prior strategic plan to begin to provide scholarships for students in the program.

Goal	**Lead Person(s)**
Goal V, Objective 1 **Continue to identify feeder schools, skills for a successful student keyed to our program, and work with Admissions to develop new and maintain existing contacts.**	
a. Develop an enrollment plan that identifies institutions from the state system, region, nationally and internationally, as potential feeder schools. Establish a system for creating contacts and developing relationships over time. These schools might be identified as those that support hands-on learning, other UG art-based colleges that have architectural design departments.	P. Seitz, M. Hickey, K. Townsend, J. Gibbs, new Provost
b. Develop and enhance recruitment strategies that increase applicant pools of students that would benefit from a multi-modal teaching style and opportunity in the program for making through required coursework	P. Seitz, M. Hickey, K. Townsend, J. Gibbs, new Provost
c. Determine marketing tools and outreach products (See also Goal II, Objective 7)	A. Davis, M. Hickey
d. Meet with and encourage the development of a means to discover freshmen at MassArt who are interested in architecture in mid-fall semester. Provide advising support to these students. Develop outreach with Admissions to selected national High School programs	P. Hajian, Foundation Department Chair, Foundation K. Townsend, K. Keenan, new Provost

Goal	**Lead Person(s)**
Goal V, Objective 2 **Continue to work and enhance an enrollment strategy that anticipates modest increases in numbers starting in year 2, and work to stabilize tuition costs and develop a tuition policy**	
a. Anticipate modest increases and develop planning required for resources of various sorts – studios, housing, language learning support, financial aide and scholarships	M. Hickey, new Provost, K. Townsend
b. Determine optimal pricing structure and financial aid packaging. Work with Provost in developing a method to stabilize tuition so that entering graduate students can anticipate costs	K. Townsend, new Provost, graduate council members
c. Strengthen enrollment of underrepresented groups	K. Townsend, new Provost, graduate council members
d. Develop student teaching assistant positions – expanded to research assistants as a strategy for enrollment	K. Townsend, J. Gibbs, new Provost, graduate council members

Goal	Lead Person(s)
Goal V, Objective 3 **As a college community that values and works to establish a culture of inclusion and diversity, develop external partnerships that further promote MassArt's commitment to inclusion and diversity for the architecture program.**	
a. Define ways to represent and include diversity in all program communications	M. Hickey,
b. Develop and enhance recruitment strategies that increase diverse faculty and staff through the Recruitment, Hiring and Retention Practices for both adjunct and permanent job positions. Contact National Organization of Minority Architects (NOMA)	M. Hickey,

Goal VI – Contribute to MassArt's Strategic Planning Process

Assist college to fulfill vision in pending completion of the last two projects of the former college-wide strategic plan – completion of the Design and Media Center (2015), and commencement of the Exhibitions Center expansion.

Much progress has been made on the 2007 master plan for MassArt's campus which included sustainability initiatives, renovations and new construction. During the past two years the college completed the Kennedy Student Center with Dining Commons and the Tree House dormitory. Faculty, students and administration are currently reviewing progress on the remaining projects: the Center for Design and New Media, begun fall 2012, and gallery renovations. The college is committed to the principle that learning occurs in and out of the classroom. On the basis of this living and learning philosophy, the participation of students in each design project offers educational opportunities. Architecture students have been involved in each of these projects as student representative on design and construction teams representing the college, and as interns for consultants to the college. With the anticipated completion of the Design Center in 2015-16, a new strategic plan will focus on the Tower and Kennedy high-rise buildings, which house the majority of classroom and studio space on campus. The architecture department will develop a strategic plan, once the new college strategic plan is complete, to closely align our goals with that plan.

Goal	Lead Person(s)
Goal VI, Objective I **Develop studio architecture space design and construction implementation schedule to accommodate enrollment, program changes, new equipment (laser cutter, CNC router) and temporary spaces as needed**	
a. Establish Studio Space allocation that requires usage, Create spaces for storage that are accessible b. Continue to develop graduate studio CAD stations, rendering areas, and updating of equipment and software c. Encourage students to continuously assess curriculum, review program spaces and technologies and provide opportunity to recommend changes	Graduate council, new Provost M. Young, P. Hajian, P. Seitz, AIAS Graduate students across programs

Goal	Lead Person(s)
Goal VI, Objective 2 **Develop space requirements that promote the integration of research, collaboration among graduate design and fine arts students in the studios**	
a. Develop conceptual design for all graduate studio spaces to support integration, exchanges between program students, collaboration, research	P. Hajian, P. Seitz, J. Read, J. Kubaciewicsz Graduate students across programs, AIAS

College Graduate Program Goals for Collaboration

A future area of growth for MassArt's architecture program is collaboration based on a set of overlapping goals with MassArt's graduate programs in dynamic media and a new program under development in design innovation and design strategy. These programs share an interest in learning applications, urban environments, community connections, interactive environments, data visualization, participatory narrative, and smart objects. Discussions have begun about sharing research and thesis elements between the architecture program and the Dynamic Media Institute, encompassing writing, graphics, envisioning, ideation, scenario-building, and visualization processes across disciplines and research platforms.

The nascent design innovation and strategy program will focus on design innovation in education blended with business. Recognizing that "innovation leaders" are critical in the business marketplace, the program proposes to educate designers in business and engender an understanding of the culture of individual businesses in practice. An objective is to develop leaders in research who can analyze complex design problems and create opportunities for business. The curriculum will encompass the language and methodologies of design research that contribute to the financial growth of the professional communities of management, marketing, design and engineering. As design educators, the faculty believe that innovation in any field can benefit from engagement with the design process. Increased collaboration across disciplines is critical to this vision.

MassArt academic programs have developed a number of such collaborations in the past. For example, MassArt industrial design students have worked with Northeastern University students on business innovation, architecture program students have collaborated with UMass Lowell solar energy engineering students on the Solar Decathlon, and Dynamic Media Institute students have worked with many industry leaders in communication design projects.

In the January 2013 journal of the Design Management Institute, MassArt Industrial Design Department Professor James Read and Sebastian Fixon of Babson College wrote:

> "[The] professional world is composed of disciplines – just as the world of matter is composed of chemical elements. In this metaphor, business and design are elements, as are branding, manufacturing, engineering and service design...Design education helps students develop problem-solving approaches by actively encouraging iterations along the way. This approach suggests that the combination of our three programs and skills – iteration, empathy, context, analysis, communication and translation together form the "innovation leader".

This learning model envisions highly innovative interdisciplinary teams comprised of members with a range of skill-sets and diverse educational backgrounds.

All of these collaborations present opportunities for leveraging the advantages of MassArt's academic community, offering new professional experiences for students, and broadening their perspectives.

I.1.5 SELF-ASSESSMENT PROCEDURES

ASSESSMENT ACROSS THE COLLEGE

The college, graduate programs, and departments have many regular self-assessment processes in place. In addition, since the 2011 NAAB team visit the program has taken a series of actions to increase the representation of the perspectives of all constituencies and to develop enhanced self-assessment procedures, rubrics and systems of documentation. The section below outlines the college and departmental processes for self-assessment.

Academic Program Review

The college is implementing new academic program review guidelines to provide regular opportunities for a systematic examination of the curriculum, pedagogy and new developments which impact academic programs, departments and divisions. The recommendations under review are for each academic program to be the subject of evaluation on a six-year cycle, using the schedule of visiting committees to examine broader relationships between programs and disciplines.

College Learning Outcomes

In October, 2011, President Barrett approved college-wide learning outcomes as put forth by the All College Committee. These learning outcomes contain fourteen tenets each of which support an institutional commitment to developing the artist and designer as a contributing member and advocate for the creative economy.

With the goal of creating vehicles that could be shared across campus, this past year the architecture faculty, led by Patti Seitz and Paul Paturzo, worked closely with Art Education Professor Lois Hetland, to develop written assessment vehicles of each course and faculty assessments of students for reviews. These were used throughout the academic year and they continue to evolve. Architecture course assessment descriptions developed from this work, as well as student work assessments from studio courses, will be provided in the course notebooks in the Team Room. Architecture course assessment examples were used in the spring 2013 college faculty workshop as models for all courses across campus.

Written student project assessments to be used by faculty and professionals for studio and thesis reviews have been developed and continue to evolve. These assessments are designed to look at specific outcomes tied to assignments in each studio. In Thesis I and Thesis II courses assessments are conducted as milestones several times a semester. The evaluations focus on knowledge areas that address development of argument framework, clarity and organization, research, design development and the feasibility and complexity of design proposals – visually, orally and in written form. In each of these assessments the program is working toward meaningful documentation for the students, faculty and participants that facilitate both written commentary and diagrams. In addition, in studios students were guided to assess each other by taking notes for each other during reviews and mentoring each other through these notes, citing the issues presented in the review commentary.

The faculty will continue to work with Lois Hetland over the summer 2013 on course assessment descriptions for all program courses. These will be complete and available by the commencement of the fall 2013 semester and discussed with faculty at the first faculty meeting the day before classes start. As additional evolving material used to clarify the learning goals and assessment methods for each course, these will be included in the course notebooks provided in the Team Room.

M.ARCH PROGRAM SELF-ASSESSMENT

The M.Arch program head, with support from the other full time architecture faculty, is responsible for reviewing long-range educational objectives and recommending any changes. Program faculty review current curriculum and discuss program goals as aligned with standards of the college, peer institutions, NAAB and NASAD/ NEASC requirements. The outcomes of these conversations are shared with students in student-faculty meetings. Recommendations – as they may affect space planning, curriculum, or technical support – are voted upon and forwarded to the appropriate committees or administrative coordinators for their consideration.

Over the past two years, the college developed a robust system to support assessment and accreditation for the campus and the architecture program. Significant to the architecture assessment process, the president met with the department leadership all spring 2012. She included various administrators throughout this time to develop a broader understanding of the M.Arch program, accreditation and assessment across the college. She also supported the creation of a college-wide assessment process that focused on the Architecture Department a year early. Additionally, she created two groups, an accreditation council to manage accreditation across campus, and a new ongoing committee of architecture faculty and administration to meet on a regular basis. This latter joint committee has been available to address program concerns, develop understanding of accreditation, and become current with the department's work. These combined initiatives have been crucial in expanding knowledge of assessment, college and individual program accreditation and the architecture program across campus.

Curriculum Development Process

Throughout this period the goal has been to address program, curriculum, faculty, and student outcomes at multiple levels, and to involve each constituency in the process. Students have always been critical to course assessment and critique. A student noted that among the greatest strengths of the architecture program is the faculty's philosophy of instruction, which he described as "both hands-on and hands-off". This captures the root question driving MassArt's graduate architecture program, which asks, how do we endow the things we make with meaning, and how do we make the things they mean matter? "Hands-on" according to the OED means "involving direct participation in an activity….in order to gain practical experience of it; practical, rather than theoretical or second-hand." By "hands-on" the student was pointing to the program's emphasis on the material responsibilities of design; by "hands-off" a respect for the diverse interests and creative orientations of students, and the space they make, to accommodate independent exploration. The program asked faculty to engage in developing course assessment in the same manner, to support the development of working assessment tools that contribute to students' thinking about pedagogy and curriculum as well as personal areas for improvement.

The program head toured the 2011 Visiting Team Room with all architecture students in small groups across the undergraduate and graduate programs. Groups collectively discussed content, content areas and program goals in light of the work, and identified highlights and areas for improvement. Students also reviewed the NAAB process and Conditions. Most significantly the students addressed ways to improve the quality of their education. Graduate students focused on the SPC's and course content areas, and collectively suggested a number of changes that were instituted. Faculty continued discussions with them over the rest of the fall 2011 semester, resulting in course content modifications. This series of meetings set the stage for continued faculty work, discussions and curriculum development throughout the spring, summer and following fall.

As a follow up to the last visit, the faculty objectives were to fully understand the critique of the work displayed in the Team Room in 2011, and then to deconstruct the present program curriculum from top to bottom identifying key themes and their correspondence to criteria articulated in the 2009 Conditions. Key areas in the curriculum were redistributed across courses with recommendations. With input and approval from the senior administration, the program developed an action plan. To assist in this work, the college hired Daniel Friedman to work with a core group of fulltime faculty on assessment in summer and fall 2012. This is evidenced in changes in curriculum, new courses, focused attention on program strengths and challenges that have been addressed. At mid-semester spring 2013, while Daniel Friedman was on campus, the program invited Patricia Kucker for a two-day visit to review the results of the program's curriculum and learning outcomes with faculty and students. She and Daniel attended mid-term studio reviews together, critiqued studio projects with students, and discussed the work directly with faculty. All of this work has provided the program with a process for long-term, ongoing evolution of the curriculum.

Changes to the curriculum included:

- In EDAD302/EDAD532 Sustainable Architecture, developing design tools that could be applied to every studio (added spring 2012);
- In EDAD720 Integrated Systems, adding more detailed content on building systems MEP from basic systems understanding to applications;
- Creating a discussion section in foundation architectural history courses;
- Adding a new requirement, Making Cities Work, to address the analysis of urban neighborhoods;
- Reworking the thesis sequence to require frequent assessments across writing and design;
- Adding more case studies to professional practice courses;
- Increasing the frequency of meetings with students and the program head to discuss program developments and curricular changes, and to provide additional opportunities for students to become familiar with the accreditation process.

This past academic year, to follow up on student assessments of the NAAB Perspectives, NAAB Conditions and the curriculum, and to insure that all architecture students are aware of the student performance criteria and perspectives, the architecture program developed an assessment workshop. Students participated in an exercise, which revealed their knowledge of the SPCs as related to the program curriculum. Increased opportunity for teaching assistantships has broadened students' understanding of the relationship of the graduate and undergraduate program. Under the AIAS, the students also conducted a review of the studio culture policy and the role of program faculty in their education. Alumni have been included and updated through work surveys, the student website, and updates on accreditation.

Changes included an increase in the number of all-faculty meetings where curriculum is discussed, support for adjuncts in developing student course assessments, mentoring of adjuncts by full time faculty, and renewed commitment supporting conference participation by faculty.

Other faculty-led initiatives included:

- Engaging Daniel Friedman, Dean of Washington University's College of the Built Environment and former NAAB Visiting Team leader, who conducted a rigorous and continuing evaluation and assessment of the program's focus, curriculum and pedagogy;
- Inviting Daniel Friedman and guest critic Patricia Kucker, Associate Professor of Architecture and Associate Dean of the College of Design, Architecture, Art, and Planning at the University of Cincinnati (chair of the 2009 NAAB candidacy team visit) to review student projects;
- Finalizing composition of a new Advisory Board with an anticipated initial meeting in 2013;
- Documenting ongoing discussions of identity, mission and curriculum graphically and visually in a new Architecture Assessment Lab, located in the Godine Library;
- Developing a new six-year departmental long range plan, included with this report;
- Tasking a new full-time assistant professor to address learning outcomes assessment across the curriculum;
- Assigning a full-time faculty member to mentor new faculty in curriculum assessment, outcomes and course materials.

Institutional requirements for self-assessment of all academic programs are in progress in anticipation of the upcoming joint NASAD and NEASC accreditations AY2014-15. The work in architecture serves as a model for other programs across campus, as other departments commence their six-year cycle curriculum and program reviews. This combined work from all departments on campus impacts the college's overall long range planning and will become the basis for the new college strategic planning process which will begin this fall AY2013-14. It is anticipated that this new long range plan will address not only curriculum development and learning culture, but also develop strategic responses to external pressures such as reduced funding for state supported institutions, and reviewing opportunity for stabilizing tuition and continuing to build new sources of revenue.

Student Course/Faculty Evaluations

Student course evaluations are distributed and collected each semester as required by the faculty union contract. These evaluations include sections of every type of course for all non-tenured unit members, and one section of every type of course for tenured unit members. These are managed by the program assistants and faculty are not present during the evaluation process. Hard-copies of the evaluation forms will be available in the Team Room. The undergraduate students use a standardized form, the ETS SIR II. The graduate program uses the questions specified in the MSCA DGCE contract.

Student Assessments

The department has engaged a variety of methods to determine student perceptions of strengths and weaknesses in academic and extra-curricular programs. The school administration and faculty rely on meetings with undergraduate and graduate student representatives (SGA, AIAS and program meetings) to maintain awareness of current issues. Students self-assess periodically throughout the semester in written assignments for studio courses. In early 2013, students assessed program changes instituted over the last year in relation to the NAAB Conditions.

Assessment of Students' Work in a Professional Context

Assessment by the local academic and professional community is conducted in the following ways:

- Faculty from MIT, Wentworth, Northeastern and the Boston Architectural College (BAC) are routinely invited to, and attend, studio reviews;
- Professionals from major corporate architectural firms in the Boston area attend reviews: Sasaki; ADD Inc.; designLAB; Arrowstreet, and Bruner Cott, as well as a variety of others in a range of firm types and sizes, including professionals in related fields such as engineering and graphic design.
- More coordination with area schools to discuss academic content, and further participation in ACSA, AIA and NCARB activities and conferences is being planned;
- Consultation with the Architecture Advisory Board members provides additional critique of curriculum and pedagogy.

Program Advisory Board

The Advisory Board is charged with supporting the program by contributing to the advancement of academic excellence and reputation of the department. Working with faculty, it provides an external perspective on architectural education that is current, relevant to professional practice, and industry, labor and employment standards, assists the department in community and public relations, within and beyond the university community, and supports the department's fund development and alumni outreach efforts.

Program Advisory Board Members (2013)

Ed Allen, FAIA Topaz Medallion, Professor (emeritus) Yale and MIT, author of numerous books on architectural education

Jim Batchelor, President, Arrowstreet, former BSA President

George Metzger, Principal, HMFH, former BSA President

Tamara Roy, Associate Principal, ADD Inc.

Hubert Murray, Manager, Sustainable Initiatives at Partners Healthcare

Rachel Kallus, Professor, Technion, Haifa, Israel in Architecture and Urban Planning, and alumna MassArt Architecture Department

Joint M. Arch Faculty-Administration Weekly Meetings

Throughout AY 2012-13 the program met weekly with Associate Dean, Jenny Gibbs and Executive Vice President of Academic Affairs, Maureen Kelly. These sessions addressed program policy, assessment of courses, faculty and students, finances, hiring, etc. This group (Jenny Gibbs, Maureen Kelly, Patricia Seitz, Paul Hajian, Meg Hickey and Paul Paturzo), has provided oversight of the program. These meetings provided a new baseline of internal support and sharing of information that has made the accreditation process transparent and understandable across the college while providing increased support to the program. Meeting notes will be provided in the Team Room.

Architecture Department Curriculum Committee

In addition to overseeing the curriculum, the Architecture Department curriculum committee is responsible for reviewing long-range educational objectives and academic advising for the department, and recommending any changes. This group discusses and critiques course outcomes, curriculum recommendations and possible changes, and presents them to the full faculty for discussion. Curriculum meetings occur each semester. Curriculum revisions are submitted for review and approval by the Graduate Council for graduate courses, and the All-College Curriculum Committee for undergraduate courses. (In summer 2012 this committee worked with Daniel Friedman on a full program review. Results were taken to the full department faculty for discussion at the commencement of fall 2012). Laura Tittle, graduate AIAS representative, attended these meetings as the student representative last year. Meg Hickey, Patricia Seitz, Paul Hajian and Paul Paturzo were the faculty members of this committee AY2012-13.

Graduate Council

Composition: five graduate faculty, one graduate student, three administrators.
Responsible for preparing reports and recommendations concerning changing graduate course requirements, the addition of new courses and the deletion of existing courses in the graduate program, and issues affecting graduate faculty. These reports and recommendations are forwarded to the President, through the Provost for approval. Patricia Seitz was a standing member of this committee during the last academic year AY2012-13 and in other years has regularly attended all meetings.

All-College Curriculum Committee

Composition: ten faculty, two students, two administrators.
Responsible for reviewing and making recommendations about all proposed changes in the curriculum, in requirements, or in programs of study including deletion/addition to or changes in the curriculum, or change in major requirements. This committee also conducts periodic college-wide studies of overall academic program and may propose major changes in the curriculum. Paul Hajian is a long-standing chair of this committee.

ACADEMIC LEADERSHIP ASSESSMENT

In spring, 2013, Academic Affairs conducted interviews and internal focus to help inform the roles and responsibilities of both a newly appointed Provost and the establishment of a new position, Dean of Academic Programs. The areas consulted included members of the Administrative Council, Academic Program Chairs, the Center for Art and Community Partnerships, Curatorial Programs, the Learning Center, Academic Advising, Graduate Programs and the Library. It was broadly determined that the college would benefit from increased support in the following leadership areas: academic affairs, strategic planning, advocacy, technology, accreditation and compliance, assessment, professional development and external partnerships.

Following a national search, Ken Strickland was appointed Provost. From 2010 to 2011 Strickland served as the Interim President of the Memphis College of Art (MCA), a small, independent college offering undergraduate and graduate program in visual arts and liberal studies. From 2002 to 2011, he served as Vice President for Academic Affairs and Dean at MCA, where he provided leadership and coordination for all academic programs and activities; oversaw institutional accreditation, research, planning and assessment; and administered faculty appointments and academic budgets. Strickland has been a member of the Association of Independent Colleges of Art and Design (AICAD) Dean's group since 2002 and was Commissioner for National Association of Schools of Art and Design (NASAD) from 2006 to 2012.

Prior to his position in Memphis, Strickland served as Dean of the School of Art+Design at Purchase College in New York. As Dean, he oversaw the redesign of the visual arts and MFA curricula, increased academic standards, grew the undergraduate enrollment, and guided the school through its first National Association of Schools of Art and Design accreditation. Before becoming Dean in 1995, he created and taught in the Woodworking and Furniture Design program at Purchase.

In August, 2013, Daniel Serig, Associate Professor in Art Education, will assume the newly created position of Dean of Academic Programs.

Strategic Planning Project Overview

The college's last comprehensive strategic planning process was undertaken in 2003-2004; the five-year plan that resulted from that process was completed in 2009 and extended for three additional years after a more focused review by administrative staff and faculty leaders. While on-going operational planning occurs in many areas of the college, there is a need to begin the next strategic plan with a 'big picture' overview of the external environment and the college's current state before developing college-wide goals and objectives for the next five years. The process will include broad-based self-assessment by a strategic planning committee, which includes faculty, staff, and students who will be appointed in early 2013.

FACILITIES ASSESSMENT

Facilities and Capital Planning

http://inside.massart.edu/Administration/Administration_and_Finance/Capital_Planning.html

This website includes links on the right tab to the Tower Building analysis, BIM modeling of the entire campus, the campus space study, and the Center for Design and New Media. New projects, after these are completed, will be generated based upon recommendations in the new Strategic Plan scheduled for FY2013-14. The college generates a capital project pipeline and schedule matrix.

Strategic Facilities Planning Committee

Composition: nine faculty/librarians, several administrators, multiple students.

Advises the college's planning efforts for major construction and renovation projects requiring funding through DCAM (Commonwealth Department of Capital Asset Management) and other external sources, advises in the planning process associated with the Design and New Media Center and reuse of the Kennedy Building, better defines public spaces and associated amenities across campus; further defines 10-year Campus Facilities Development Plan. Meg Hickey will be on this Strategic Planning Committee.

Development of Space Utilization Plan, Capital Renewal Plan

2007	MassArt engaged Cameron Roberts Advisors as consultant to the college to manage all capital projects on campus, and oversee all consultant work for third-party delivery projects
2011	Dober, Lidsky, Mathey commenced a space planning study to understand space utilization, supported by plans and BIM models provided by students in the architecture program working as interns for Cameron Roberts Advisors.
2013-2014	MassArt began development of a new strategic plan, using documentation from the facilities assessment as the basis for the report.

STAFF ASSESSMENT

Self-assessments for staff are covered in the collective bargaining agreements. The MSCA contract covers evaluations of librarians. Other staff evaluations are covered by the APA and AFCME contracts. Collective bargaining agreements are linked in inside.massart.edu and links are available in Part I, Section 4, Policy review.

PART I: SECTION 2 - RESOURCES

I.2.1 HUMAN RESOURCES AND DEVELOPMENT - FACULTY AND STAFF

A. FACULTY/STAFF

The Architecture Department currently has 5 full time faculty and approximately 21 adjuncts, several recently hired. The Architecture Department's work is supported by the Art History Department with 3 full time faculty and 3 adjuncts in architectural history, and by a group of thesis advisors who come from the professional world as well as from within the Architecture Department's faculty pool. Thesis advisors are listed in the matrix in I.3.3. Two of the full time architecture professors are close to retirement and will need to be replaced in the next few years by new faculty who fit well into the program. In addition, the department hopes to increase the ratio of benefitted faculty to adjunct faculty. (A minimum of a ½ time position is required for benefits under current bargaining agreements). Architecture is working to enrich the network of elective courses by collaborating with faculty from other design departments within the graduate program.

Many management changes have occurred since President Barrett joined MassArt two years ago. MassArt's new Provost, Ken Strickland, starts July 2013, and he will work with a new temporary Dean of Academic Programs, Dan Serig. The associate dean of graduate programs will be leaving at the end of June 2013, and a search will begin for dean of graduate programs in fall 2013. Architecture faculty look forward to participating in searches for new administrators who have an understanding of accreditation in architectural education. The Executive Vice President Kurt Steinberg proposed, in a recent graduate program retreat, to reinforce the roles of the graduate council and its program heads and coordinators. This move is strongly supported by the Architecture Department, as it will provide continuing opportunity to actively contribute to building the graduate programs campus wide, to strengthen inter-relationships between programs, and to participate in shaping the goals of the college as a whole. This work is ongoing and is an area poised for new and important work on campus.

The arrival of the new president and subsequent administrative realignments, Paul Paturzo's increased appointment to full time, and the recruitment of new adjunct faculty testify to the increased resources provided to the M.Arch program.

College EO/AA Policies and Procedures

The Affirmative Action/Equal Opportunity/Diversity plan for employees--faculty and staff-- of the Massachusetts State University is available online and a hard-copy may be found in the appendices.

Nearly 15% of the tenured or tenure-track faculty of the college are of African, Latino, Asian or Native American (ALANA) descent. In November 2012, members of the ALANA faculty organized a stimulating panel discussion for the whole community focusing on how cultural and educational backgrounds inform one's approach, ideas and interests, as artist teachers and scholars. Leadership for this event was provided by Assistant Professor Soon-Mi Yoo, filmmaker and faculty, in concert with her colleagues. The architectural program plans to expand the diversity of the faculty in all ways, including those represented by demographics but also lived experience, educational preparation, professional practice and point of view. The architecture program's growth will provide an opportunity to prioritize diversity through the hiring process.

Since the last NAAB team visit in November 2011, one full-time faculty member has been added, bringing the total number to five. Of the current full-time faculty, four are tenured and one is a non-tenure-track position. Full-time faculty teach three courses (or the equivalent of nine credits total) per semester. Exceptions to this include the undergraduate chair and graduate program head, who receive two course releases per year, for administration, respectively of the programs they oversee. Adjunct faculty are contractually limited to teaching less than a full-time faculty load each semester. (The bargaining agreement is discussed and linked in Part I: Section 1.1 Identity and Self-Assessment)

In program administration ten members of the staff and administration support the academic and administrative management of the program as listed in I.2.II.

Faculty Development

There are numerous ways for faculty to maintain current knowledge and experience in professional practice and licensure. The college places great emphasis on the relationship of academia to practice and a significant number of full-time faculty and almost all the part-time faculty are in practice.

Policies that articulate responsibility for faculty development can be found in the faculty handbooks. College Professional Development and training opportunities are listed online at: http://inside.massart.edu/Administration/Administration_and_Finance/Human_Resources/Professional_Development.html

Above and beyond these contractual obligations, the college provides several professional development opportunities for faculty including bringing in presenters with expertise in assessment or other topics in teaching and learning. In addition, departmental and graduate program funds support conference attendance. In the fall of 2011, a collaboration between the technology department and the library resulted in a new formal professional development opportunity for faculty. The Teaching with Technology Collaborative offers faculty consultation, services and expertise needed to accomplish pedagogical goals through the use of technology. MassArt's IDP education coordinator, Paul Hajian, attends the IDP conference each summer, delivers updated information to architecture students, and is available throughout the year to advise students. He maintains active interaction with NCARB on evolving criteria for licensure.

Recognizing the commitment that long term adjuncts have made to the program, the college also supports their work – for example, in the prior year support was provided to Paul Paturzo and Lawrence Cheng for presentations at academic conferences, and this past year funds were allotted to expand the contract of the new thesis adjunct faculty Marie Sorensen so that she could develop assessments in the thesis curriculum. Administration also provided Lois Hetland, Professor of Art Education, support to work individually with faculty across the college on assessment tool development.

Some of the professional development activities in which architecture faculty participate with support from the college and/or graduate programs are:

- Administrator's Conference in Austin, TX;
- ACSA Annual Conference;
- New England Sustainable Energy Association Conference;
- Building Technology Educators Society;
- Annual IDP conference;
- Conference on Assessment in the Arts;
- Build Boston;
- AICAD International Symposium for Learning and Teaching in Studio Art

The Architecture Department believes these resources provide opportunity for faculty to contribute to the program's growth and to their professional growth and are now adequate for the program.

Faculty Appointment, Promotion and Tenure

The criteria for eligibility for appointment as non-tenure-track faculty in the graduate programs of a Massachusetts State University may be found online in the 'Agreement between the Board of Higher Education and the Massachusetts Teachers Association Division of Graduate and Continuing Education. Evaluation of adjunct faculty is also outlined in this same agreement.

The criteria for eligibility for appointment as non-tenure-track and tenure-track faculty through the Massachusetts State College Association agreement may be found online in the Agreement between the Board of Higher Education and the Massachusetts Teachers Association. Evaluation of adjunct faculty who teach in the day school is outlined in this same agreement.

Tenure-track faculty are evaluated by their department chairs, a peer evaluation committee, and the academic vice president. Each department is required to establish a peer evaluation committee responsible for conducting the evaluation of each part- or full-time salaried candidate for reappointment during their second or fourth year, and if they choose, sixth year of employment, or for promotion. The peer review committee is composed of two tenured members of the department elected by the department as a whole, and one tenured member from the same or another department.

The Committee on Promotions is composed of seven tenured faculty members who serve staggered, two-year terms. The committee reviews recommendations by the departmental peer committees and by the department chairs. The academic vice president is responsible for determining the eligibility of all candidates for promotion and transmitting this information to the committee. The academic vice-president recommends candidates for promotion to the president, who in turn recommends to the college's Board of Trustees.

Faculty hired at the rank of assistant professor are currently reviewed for tenure during their sixth year of employment, however the Massachusetts legislature is now considering shortening that period by one year. The Committee on Tenure considers the recommendation and all relevant material submitted in support of a candidate's request for tenure. The committee is composed of two faculty elected at large from the faculty association and one faculty elected by and from the candidate's department. In addition, the candidate's department chair serves as a consultant to the committee. Upon conclusion of the review, the committee sends to the vice president its recommendation, who makes a recommendation to the president, who in turn makes a recommendation to the Board of Trustees. The Board of Trustees renders a final decision.

More about the process for reappointment, promotion and tenure for tenure-track faculty may also be found in the Faculty Handbook.

Faculty Research, Publications and Creative Work

Head of the graduate program in architecture, Professor Patricia Seitz, received a grant to develop sustainable lighting coursework - the Lesley Wheel grant from the Nuckolls Fund for a two course sequence focuses on interior environments (*Lighting Design: First Light*), and outdoor public urban environments (*Advanced Lighting: City Lights*). Both courses combine design with lighting science in a sustainable environment through case studies, competitions, project assignments, observation and analysis of sites, and visual and written assignments and presentations. Other grants include two from the Massachusetts Office of Environmental Affairs in order to develop the green roof at MassArt, with architecture students. Professor Seitz also developed a planning grant from the Boston Foundation of the Arts for a visiting public artist to participate with students in her classes, envisioning sustainable public environments on the MassArt campus.

Professor Seitz, and new full-time Assistant Professor, Paul Paturzo attended the Administrator's Conference in Austin, Texas in October 2012. Professor Seitz regularly attends this conference. Patricia Seitz also attended the 100th ACSA Annual Conference.

Professor Seitz regularly attends the New England Sustainable Energy Association Conference in support of program and curriculum development.

Assistant Professor Paturzo attended and presented a paper on Assessment in the Arts at the conference on Assessment in the Arts in Denver, Colorado last summer. Professor Lois Hetland, MassArt Art Education faculty, also presented her work on college-wide assessment and is now affiliated with the architecture program addressing course assessment development with the faculty.

Lawrence Cheng, adjunct faculty member and an Associate Principal at Bruner Cott, has brought expertise to the architecture program in large scale multi-family housing and mixed-use projects; he has managed, as well as been associate in charge of, a series of large-scale projects for the firm. He is a former Loeb Fellow in Advanced Environmental Studies at the Harvard Graduate School of Design. As a longtime adjunct, the college supported his attendance on behalf of the faculty at the ACSA 99th Annual meeting where he presented the paper: *"Giancarlo De Carlo and the Question of WHY"*, at the panel titled *"Critical Pedagogies: Architectural Education after 1968"*.

Adjunct faculty member Tanja Conley's publications include: "The Backdrop of Serbian Statehoods: Morphing Faces of the National Assembly in Belgrade, Nationalities Papers", January 2013. "Conceptualizing National Architectures: Architectural Histories and National Ideologies among the South Slavs", in Nationalism and Architecture, eds. Raymond Quek, Darren Deane and Sarah Butler Ashgate, 2012 and a recent book: Conley, Tanja and Emily Makas; Capital Cities in the Aftermath of Empires: Planning in Central and Southeastern Europe, Routledge, 2010.

Professor Meg Hickey attends the New England Sustainable Energy Association professional education conference annually and the Building Technology Educators Society biannually, at which she has presented her digital tools for teaching sustainability.

The IDP Coordinator, Professor Paul Hajian, attends the annual IDP conferences and invites NCARB annually to the campus to present a seminar on licensure, defining careers as an architect, IDP guidelines and the ARE. This spring, 2013, Nick Serfass, AIA, LEED AP, PMP, Assistant Director of IDP at NCARB, along with John F. Miller, FAIA, founding principal, HMFH in Boston, co-chair of the BSA Educational Facilities Committee, and a member of the local state registration board will make a presentation to architecture students. Professor Hajian annually sets up an opportunity for our students to meet NCARB representatives and principals to discuss issues of IDP, licensure and architectural practice.

Professor Hajian participated in an SCUP panel regarding the collaborative process that occurred in the design of the new residence hall at Build Boston; participated in an AICAD International Symposium for Learning and Teaching in Studio Art (2010); and co- authored a proposal which was funded by the Boston Foundation for Architecture to enable graduate students in architecture partnering with students enrolled in MassArt's Artward Bound program, developing, delivering and participating in a curriculum entitled: "Designovate" (2012-2013). Professor Hajian also received a grant to study indigenous New England Architecture funded through the estate of Imre Halasz.

Planned opportunities for faculty and student growth, inside and outside of the architecture program at MassArt, are included in the goals of the architecture program long-range plan.

Visiting architects and critics who have lectured at MassArt since the fall 2011 NAAB visit:

- Sergio Mazon, "The Art of Architectural Lighting";
- Ed Allen, FAIA – "Wellsprings of Architectural Delight";
- Renee Chow, Associate Professor, UC Berkeley and Principal, Studio URBIS. "Research in China on city form and the contrast of the historic form and that being built today";
- Jeffrey Klug, Partner at Butz and Klug Architects in Boston. "The design process and relationship of working with a clients' evolving concepts;
- Hans Porschitz, Research and Development Consultant for several German prefabricated housing manufacturing;
- Laura Fitch, LEED 2.0 Principal, Kraus Fitch Architects, "Cohousing – Socio-Economic +Environmental Sustainability";
- Andres Mignucci, FAIA, President, Andres Mignucci Arquitectos, "Public Places / Private Spaces" (co-hosted with Wentworth Institute of Technology);
- Michael Liu, Partner, The Architectural Team, "Multi-family Housing in the Larger Architectural Services Environment;
- David Fixler, FAIA, "Modern Architecture + Sustainability";
- Paul Zaferiou, Partner, LAM Partners Lighting Design, "The Future of Light";
- David Fixler, AIA, LEED AP, Historic Preservation Expert, EYP Architecture and Engineering—Practice;
- Ed Allen, FAIA—"Technology Transformed";
- Antonoi DiMambro, President, Antonio DiMambro + Associates , "Reclaiming Old San Juan";
- Matt Noblett, Behnisch Arkitekten, "Integrated Design Practice";
- Mike Pyatok, FAIA, Principal, Pyatok Architects, "Equity and Sustainability";
- David Eisen, Partner, Abacus Architects, "Ongoing Negotiations: Housing";
- Paul Kassabian, Structural Engineer Simpson, Gumpertz & Heger, "Making Digital Real";
- Rick Lowe, Director, USA Projects, former Loeb Fellow, "Art in the Social Sphere (Project Row House)" ;
- Nathan Philips, Associate Professor, Earth and Environment, Boston University,"Reading the Urban Landscape";
- Victoria Solan, Architectural Historian, VP New England Chapter of the Society of Architectural Historians, "Contemporary Art and Suburbia";
- Doug Bell, Architect, "Architectural Elements: Acoustics and Vibration";
- Marc Rosenbaum, President, Energysmiths. "Energy and Sustainable Site Design";
- Shaun O'Rourke, Director of Sustainable Design at the BAC, "Landscape and Urban Ecology";
- Doug Simpson, Senior Exhibit Designer, Cambridge 7 Associates, "Exhibition Design: Cambridge 7 Projects";
- Dennis Pieprz, HASLA, Principal, Sasaki Associates, "Sasaki Projects: Urban Design";
- Patricia Johanson, Public Artist, "Water Recycling, Flood Control, and Fresh Pond Reservoirs";
- Ed Allen, FAIA, "Architecture and the Elements";
- Tunney Lee, "City Density".

Faculty Course Matrices

Faculty member (alpha order)	Summer 2011	EDAD510	EDAD517	EDAD502	EDAD516	EDAD605	EDAD806
Sam Batchelor	Partner at DesignLab Architects www.designlabarch.com which has received awards from the AIA including COTE Top 10 award, citations from the BSA, Architectural Record, Business Week, Architect, Architectural Record, Boston Magazine - focus on sustainable projects.					X	
William Betsch	Principal, Quality Construction, Licensed General Contractor and custom cabinetry designer, cost estimator, published work in Boston Magazine, Professional Builder Magazine, Architectural Digest.			X			
Kent Christman	Licensed General Contractor, Construction Manager for projects: Manama, Abu Dhabi, Dubai,Riyadh, BA Design and Building Technology Evergreen State College, solar car designer, educator, national alternatively-designed car-rally participant.			X			
Tanja Conley	Architect-conservator-historian, published extensively on ideology, architecture, urban iconography.				X		
Margaret Hickey	RA, 40 years practice predominantly low/moderate income housing renovation/new construction; 36 years teaching structures/building methods; 10 years writing applied mathematics college textbook.		X				
Paul Paturzo	AIA, RA Principal of Paturzo Design www.paturzodesign.com Board of Directors for Gombe School for Environment and Society, Tanzania. Practice focus on sustainable schools/Africa AIA, BSA, Pres. Seitz Architects, WID Award. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt.	X					
Patricia Seitz	AIA, BSA, Pres. Seitz Architects, WID Award. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt.						X

Faculty member (alpha order)	Fall 2011	EDAD520	EDAD527	EDAD519	EDAD518	EDAD526
Carlos Alonso-Niemeyer	2010 winner of the Lighting Analyst Charles H. Lock memorial. Experience in industry as a lighting consultant, Sylvania Lightpoint training, AGI expert.					
Marshall Audin	Broad, long term experience in systems integration, research, enclosure design, and restoration. Climate and cultural experience in Southeast Asia, Saudi peninsula, Greece and Cyprus, New England.					
William Betsch	Principal, Quality Construction, Licensed General Contractor and custom cabinetry designer, cost estimator, published work in Boston Magazine, Professional Builder Magazine, Architectural Digest.					
Elaine Buckholtz	Lighting designer, exhibited Swiss Technorama Museum, Winterthur Switzerland, Claremont Museum, SF Arts Commission, CCA, Stanford, Wexner Center for the Arts, Telluride Film Festival, Meredith Monk, Merce Cunningham.					
Julie Carbin	Research/Practice: vernacular reinterpretations of buildings in context. Led MassArt summer program "Creative Vacation" + "Summer Studios", developed curriculum for MassArt graduate students that now teach these courses.					
Kent Christman	Licensed General Contractor, Construction Manager for projects: Manama, Abu Dhabi, Dubai,Riyadh, BA Design and Building Technology Evergreen State College, solar car designer, educator, national alternatively-designed car-rally participant.					
Tanja Conley	Architect-conservator-historian, published extensively on ideology, architecture, urban iconography.					X
Robert Coppola	Widely exhibited photography. Collections in Library of Congress, Boston Public Library, Hill Memorial Library, Baton Rouge, Howard Gotlieb Archival Research Center at Boston University.					
Margaret Hickey	BS Mech. Engineering, B Arch, RA, 40 years practice predominantly low/moderate income housing renovation/new construction; 36 years teaching structures/building methods; 10 years writing applied mathematics college textbook.		X			
Paul Hajian	RA, M. Arch, Pres. Hajian Architects. Former president Community Design Resource Center (CDRC). Art and Community Partnership Faculty Grant, Aga Khan Grant for research and documentation of indigenous housing and collective forms in the Xinjiang Provence of China, published in Mimar.					
Michael Joyce	AIA, LEED BD+C AP, NCARB, M. Arch, Projects/publications of work in Justice Facility Review (Michael Ruane Judicial Center), Arch. Record (MIT Brain + Cognitive Center) with Goody Clancy.					
Paul Paturzo	AIA, RA Principal of Paturzo Design www.paturzodesign.com Board of Directors for Gombe School for Environment and Society, Tanzania. Practice focus on sustainable schools/Africa	X				
Annette Popp	AIA, LEED, Senior Associate at Winter Street Architects, Senior Project Manager - large scale medical, commercial buildings including headquarters for Oracle/Sun Microsystems, WID award, AIA BIM Innovation, BSA Design Award				X	
Hank Reisen	AIA, BSA, RA President Reisen Design Associates research and publications on traditional Chinese architectural design and Theory in PRC, Taiwan, Japan, Korea. Teaching experience at RISD, BAC and lectures for BSA, NESEA					
Patricia Seitz	AIA, BSA, NCARB, LEED, Pres.Seitz Architects, WID Award. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt.	X				
Courtenay Wallace	AIA. Founder and Principal of e-Volutions Designs including work on the Khalifah Hotel in Dubai, the Helmsley Hotel in NY, Hilton in Miami and Suffolk University in Boston. Chair, BSA Housing Committee			X		

EDAD547	EDAD702	EDAD720	EDAD806	EDAD808	EDAD102	EDAD324	EDAD391	EDAD404	EDAD500	EDAD200	EDAD502	EDAD410	EDAD450
								X					
		X											X
											X		
								X					
					X								
											X		
									X				
						X							
X													
												X	
							X						
			X										
	X												
				X						X			

Faculty member (alpha order)	Spring 2012	EDAD530	EDAD537	EDAD532	EDAD535	EDAD752
Marshall Audin	RA.Long term experience in systems integration, research, enclosure design, and restoration. Climate and cultural experience in Southeast Asia, Saudi peninsula, Greece and Cyprus, New England.					
Lawrence Cheng	AIA, LEED AP, Loeb Fellowship-Advanced Env. Studies, Senior Asso. Bruner Cott, www.brunercott.com: Projects: MIT Sloan School of Management, Galleries at MassMoCA. Published in Good Neighbors, Affordable Family Housing.	X				
Tanja Conley	Ph.D Cornell, M. Arch, Architect-conservator-historian, published extensively on ideology, architecture, urban iconography; currently editing a special issue of the Nationalities Papers, Ljubljana, Zagreb, Belgrade: Defining National Architectures between Tribal / Imperial.					
Robert Coppola	Widely exhibited photography. Collections in Library of Congress, Boston Public Library, Hill Memorial Library, Baton Rouge, Howard Gotlieb Archival Research Center at Boston University.					
David Hajian	RA, B. Arch CSI member, Principal, Hajian Architects, www.hajian.com. Architect with Centerbrook Architects, published in Cape Code Magazine, Metal Architecture. Appointee to Cambridge Library Design Advisory Committee, member RISD Entrepreneurship Forum.				X	
Paul Hajian	RA, M. Arch, President, Hajian Architects, www.hajian.com former president Community Design Resource Center (CDRC). Art and Community Partnership Faculty Grant, Aga Khan Grant for research and documentation of indigenous housing and collective forms in the Xinjiang Provence of China, published in Mimar.					
Margaret Hickey	BS Mech. Engineering, B Arch, RA, 40 years practice predominantly low/moderate income housing renovation/new construction; 36 years teaching structures/building methods; 10 years writing applied mathematics college textbook.		X			
Paul Paturzo	AIA, RA M. Arch. Principal of Paturzo Design www.paturzodesign.com Board of Directors for Gombe School for Environment and Society, Tanzania. Practice focus on sustainable schools/ Africa					X
Annette Popp	AIA, LEED, M. Arch, Senior Associate at Winter Street Architects, Senior Project Manager - large scale medical, commercial buildings including headquarters for Oracle / Sun Microsystems, WID award, AIA BIM Innovation, BSA Design Award					
Will Roberts	MBA Harvard Business School, MCP. General Manager - contract negotiation, cost-benefit analysis, P&L mgmt.. project management, consultant/advisor to Arctos Group www.arctos.com a consulting firm in information management for the real estate industry. Former: Senior VP Operations, Cabot Partners; Executive Director, Greater Portland Landmarks; BRA, Director Special Projects					
Mitch Ryerson	BA Artisanry. Furniture Designer, public artist. Public seating, cabinets, totemic wall units, chairs have been widely exhibited/awarded (Gallery NAGA, Center for Wood Art, Society of Arts and Crafts, MFA. public art throughout Cambridge, MA), organized Furniture Society exhibit - Kresge Auditorium MIT, 2010.					
Patricia Seitz	AIA, BSA, NCARB, LEED AP, M. Arch, President Seitz Architects httseitz-architects.com, WID Award, projects published: Harvard Business Journal, Boston Globe, Wired. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt.			X		

EDAD760	EDAD808	EDAD102	EDAD518	EDAD307	HART568	EDAD745	EDAD510	EDAD517	EDAD516	EDAD350	EDAD451
X											X
					X				X		
		X									
							X				
								X			
	X									X	
			X								
						X					
				X							

Faculty member (alpha order)	Summer 2012	EDAD510	EDAD517	EDAD502	EDAD516	EDAD605	EDAD806
Sam Batchelor	AIA, LEED, Partner at DesignLab Architects www.designlabarch.com which has received awards from the AIA including COTE Top 10 award, citations from the BSA, Architectural Record, Business Week, Architect, Architectural Record, Boston Magazine - focus on sustainable projects.					X	
William Betsch	Licensed General Contractor, Construction Manager for projects: Manama, Abu Dhabi, Dubai,Riyadh, BA Design and Building Technology Evergreen State College, solar car designer, educator, national alternatively-designed car-rally participant.			X			
Tanja Conley	Ph.D Cornell, M. Arch, Architect-conservator-historian, published extensively on ideology, architecture, urban iconography.				X		
Margaret Hickey	BS Mech. Engineering, B Arch, RA, 40 years practice predominantly low/moderate income housing renovation/new construction; 36 years teaching structures/building methods; 10 years writing applied mathematics college textbook.		X				
Paul Hajian	RA, M. Arch, Pres. Hajian Architects. Former president Community Design Resource Center (CDRC). Art and Community Partnership Faculty Grant, Aga Khan Grant for research and documentation of indigenous housing and collective forms in the Xinjiang Provence of China, published in Mimar.	X					
Patricia Seitz	AIA, BSA, NCARB, LEED AP, M. Arch, Pres.t Seitz Architects, WID Award. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt.						X

Faculty member (alpha order)	Fall 2012	EDAD520	EDAD527	EDAD518	EDAD526	EDAD702
Marshall Audin	Broad, long term experience in systems integration, research, enclosure design, and restoration. Climate and cultural experience in Southeast Asia, Saudi peninsula, Greece and Cyprus, New England.					
William Betsch	Principal, Quality Construction, Licensed General Contractor and custom cabinetry designer, cost estimator, published work in Boston Magazine, Professional Builder Magazine, Architectural Digest.					
Tanja Conley	Architect-conservator-historian, published extensively on ideology, architecture, urban iconography; currently editing a special issue of the Nationalities Papers, Ljubljana, Zagreb, Belgrade: Defining National Architectures between Tribal / Imperial.				X	
Nadine Gerdts	Senior Lecturer RISD Department of Landscape Architecture (planning/cultural geography), developed and directs the BAC Summer Academy Studio. Fulbright Scholar at the Institutt for Landskapsarkitektur in Aas, Norway: public landscapes of social housing in Scandinavia. Director, TiLA Group					
Paul Hajian	RA, M. Arch, President, Hajian Architects, www.hajian.com former president Community Design Resource Center (CDRC). Art and Community Partnership Faculty Grant, Aga Khan Grant for research and documentation of indigenous housing and collective forms in the Xinjiang Provence of China, published in Mimar.					
Margaret Hickey	40 years practice predominantly low/moderate income housing renovation/new construction; 36 years teaching structures/building methods; 10 years writing applied mathematics college textbook.		X			
Tamara Metz	Teaching experience in studios and drawing: MassArt, Roger Williams, BAC, Public Lecture: Clemson "Drawing and Architecture as Interpretive Tools"					
Paul Paturzo	Principal of Paturzo Design www.paturzodesign.com Board of Directors for Gombe School for Environment and Society, Tanzania. Practice focus on sustainable schools/Africa	X				
Annette Popp	AIA, LEED, M. Arch, Senior Associate at Winter Street Architects, Senior Project Manager - large scale medical, commercial buildings including headquarters for Oracle / Sun Microsystems, WID award, AIA BIM Innovation, BSA Design Award			X		
Hank Reisen	AIA, BSA, RA M. Arch, President Reisen Design Associates, www.reisendesign.com research and publications on research in traditional Chinese architectural design and Theory in PRC, Taiwan, Japan, Korea. Teaching experience at RISD, BAC and lectures for BSA, NESEA					X
Will Roberts	General Manager - contract negotiation, cost-benefit analysis, P&L mgmt. Project management, consultant/advisor to Arctos Group a consulting firm in information management for the real estate industry. Former: Senior VP Operations, Cabot Partners; Executive Director, Greater Portland Landmarks; BRA, Director Special Projects					
Mitch Ryerson	Furniture Designer, public artist. Public seating, cabinets, totemic wall units, chairs have been widely exhibited/awarded (Gallery NAGA, Center for Wood Art, Society of Arts and Crafts, MFA. public art throughout Cambridge, MA), organized Furniture Society exhibit - Kresge Auditorium MIT, 2010.					
Patricia Seitz	AIA, BSA, NCARB, LEED, Pres.Seitz Architects, WID Award. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt.	X				
Marie Sorensen	RA, AIA NCARB, LEED AP, Principal, Sorensen partners, Research/publications: "Near and Distant Places – Photographs" (Washington Mills Gallery), "Human:Machine:Structure – Dynamic Continuities" (InT/AR Journal), Re-Use of Industrial Buildings and Sites, and Imagining Recovery Design Competition winner					

EDAD547	EDAD720	EDAD805	EDAD806	EDAD808	EDAD102	EDAD360	EDAD711	EDAD200	EDAD502	EDAD410	EDAD450
	X										
									X		
							X				
					X					X	
X											
											X
		X									
						X					
								X			
			X	X							

Faculty member (alpha order)	Spring 2013	EDAD530	EDAD537	EDAD532	EDAD535	EDAD752
Carlos Alons-Niemeyer	2010 winner of the Lighting Analyst Charles H. Lock memorial. Experience in industry as a lighting consultant, Sylvania Lightpoint training, AGI expert.					
Lawrence Cheng	AIA, LEED AP, Loeb Fellowship-Advanced Env. Studies, Senior Asso. Bruner Cott. Projects: MIT Sloan School of Management, Galleries at MassMoCA. Published in Good Neighbors, Affordable Family Housing.	X				
Robert Coppola	Widely exhibited photography. Collections in Library of Congress, Boston Public Library, Hill Memorial Library, Baton Rouge, Howard Gotlieb Archival Research Center at Boston University.					
David Hajian	Principal, Hajian Architects. Architect with Centerbrook Architects, published in Cape Code Magazine, Metal Architecture. Appointee to Cambridge Library Design Advisory Committee, member RISD Entrepreneurship Forum.				X	
Paul Hajian	RA, M. Arch, President, Hajian Architects, www.hajian.com former president Community Design Resource Center (CDRC). Art and Community Partnership Faculty Grant, Aga Khan Grant for research and documentation of indigenous housing and collective forms in the Xinjiang Provence of China, published in Mimar.					
Margaret Hickey	40 years practice predominantly low/moderate income housing renovation/new construction; 36 years teaching structures/building methods; 10 years writing applied mathematics college textbook.		X			
Tamara Metz	"M. Arch Harvard, BS Arch, UVA. Teaching experience in studios and drawing: MassArt, Roger Williams, BAC, Public Lecture: Clemson ""Drawing and Architecture as Interpretive Tools"""					
Paul Paturzo	Principal of Paturzo Design www.paturzodesign.com Board of Directors for Gombe School for Environment and Society, Tanzania. Practice focus on sustainable schools/Africa					X
Annette Popp	AIA, LEED, Senior Associate at Winter Street Architects, Senior Project Manager - large scale medical, commercial buildings including headquarters for Oracle / Sun Microsystems, WID award, AIA BIM Innovation, BSA Design Award					
Mitch Ryerson	Public seating, cabinets, totemic wall units, chairs widely exhibited/awarded (Gallery NAGA, Center for Wood Art, Society of Arts and Crafts, MFA. public art throughout Cambridge, MA), organized Furniture Society exhibit - Kresge Auditorium MIT, 2010.					
Joshua Safdie	AIA, Director IHCDstudio at the Institute of Human Centered Design, including universal design consulting on Spaulding Rehab Hospital, State House Museum, 911 Memorial Museum (NYC), L'Hopital Sant Nicholas (Haiti), and housing in Zagreb, Croatia and Bucharest, Romania.	X				
Patricia Seitz	AIA, BSA, NCARB, LEED, Pres.Seitz Architects, WID Award. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt.			X		
Marie Sorensen	M. Arch, MCP, RA, AIA NCARB, LEED AP, Principal-in-Charge, Sorensen partners, Research/publications: "Near and Distant Places – Photographs" (Washington Mills Gallery), "Human:Machine:Structure – Dynamic Continuities" (InT/AR Journal), Re-Use of Industrial Buildings and Sites, and Imagining Recovery Design Competition winner					
Sara Wermiel	Ph.D History of Technology, M. Urban Planning, BA Anthropology and Sociology. Publications: Lighthouses (Norton), Engineer's Contribution to Iron Construction in the 19th Century (Public Works Historical Society), The Fireproof Building: Technology and Public Safety in 19th century American City (John Hopkins)					

EDAD760	EDAD808	EDAD205	EDAD503	EDAD307	EDAD518	EDAD331	EDAD510	EDAD517	EDAD350	EDAD451
			X							
		X								
							X			
								X		
										X
									X	
					X					
				X						
			X							
X	X									
						X				

Visiting artists who have lectured at MassArt since the last NAAB visit:

- Orly Genger
- Dulce Pinzón
- Paula Hayes
- Zandra Rhodes
- Dan Graham
- Shahzia Sikander
- Dr. Lowery Stokes Sims
- Huma Bhabha
- Edgar Arceneaux
- DJ Spooky/Paul D. Miller
- Allison Smith
- Mary McFadden
- Pae White
- Alec Soth
- Ingrid Calame
- Lisa Yuskavage
- Tristin Lowe
- Antony Gormley
- Bill Jacobson
- Cornelius Eady
- Richard Phillips
- Stephen Shore
- Rose Lowder
- Contemporary Ceramics Panel Discussion
- Inka Essenhigh
- Jaume Plensa

Public exhibitions since the fall 2011 NAAB visit

- Shahzia Sikander
- Selections 11
- Flourish
- astatic
- Inside the Painter's Studio
- Earth & Alchemy
- Zandra Rhodes
- Verdant
- Edifice Amiss
- Passing Time
- Graphic Advocacy
- Capitalism Works for Me

B. STUDENTS

(The evaluation of student preparatory work or experience is discussed in Part II, Section 3)

Student Governance

Students are encouraged to be active and have a voice in their school experience. Students in the undergraduate program have a student governance body (SGA), and are voting members on most committees on campus. All governance committees have faculty, administrative and student representatives that are committed to steering the future of the institution. The SGA has over 40 special interest and departmental groups that receive funding through fees, of which the MassArt AIAS chapter is one, as it includes students across the architecture program. All SGA funded programs are open to the entire community. Getting involved is as easy as attending a meeting. All groups adhere to the anti-discrimination and anti-hazing policy.

Both the graduate and undergraduate students have the opportunity to share in the governance of the college through the Student Governance Association (noted in 2.2 Administrative Structure and Governance). Students see the SGA as a means to network, meet administrators, and socialize with their peers and faculty. They also hold a position on the Board of Trustees, and there are two standing members on the Board of Education, selected from all of the schools in the Commonwealth. In particular, architecture students have typically been members of the major construction project teams at MassArt, and have lobbied to be on these committees. A graduate student sits on the Graduate Council; many assist with program information days, meeting prospective applicants to the program and providing tours of the facilities. Graduate students are also involved in faculty search committees, and guide each faculty applicant on tours of the facilities and answer questions.

Students' opinions, votes and participation in the governance of the college are valued. All architecture students may attend faculty meetings. This information is disseminated through email from the program head and the student AIAS chapter e-board.

Funded through the SGA and the graduate programs, the MassArt AIAS chapter has become a strong voice in the department this past year. The group is composed of both graduate and undergraduate students who will share all of the e-board and committee leadership positions this coming year. Undergraduate students have access to funding from the SGA to support attending Forum and Grassroots. This year the graduate program actively supported the graduate students with funds to attend Forum and the upcoming Grassroots conference. Students have also developed a Freedom by Design chapter with anticipated support in equal parts from the graduate and undergraduate programs. They will be submitting budget requests for seed money for this community work. The changes in support have been significant this past academic year, will be ongoing, and are sufficient for the program at its present size. The Architecture Department is lobbying the graduate program for an annual program discretionary budget for each graduate program, to enable planning in advance for support of these and other efforts.

Off-Campus Activities

This year, the graduate program supported a group of graduate students attending AIAS FORUM in Savannah, GA. Combined with the undergraduates who receive funding from the SGA, a total of 18 MassArt students attended this national student conference. As described earlier in this document, in January of 2013 the students who traveled made a presentation to their peers and faculty regarding their experiences, resultant goals for spring 2012, and the inspiration they took from the event.

MassArt supports several options for students to add a global dimension to their education, including study abroad programs, travel courses, and interaction with a diverse international student community.

The International Education Center at MassArt manages the college's faculty-led travel courses offered each spring and fall, which are open to students from all majors and levels. Recent courses have traveled to Egypt, Italy, the United Kingdom, China, Turkey, Mexico, France, Belgium, and Guatemala.

MassArt International Exchanges are full immersion programs at reciprocal exchange partner institutions. Students enroll directly in the institution abroad and pay MassArt tuition and fees.

AICAD Mobility Programs are available for undergraduate students to participate in semester-long exchanges throughout North America. MassArt is a member of the Association of Independent Colleges of Art and Design (AICAD).

Off-Campus Programs – International Exchange

Australia	Melbourne University/Victorian College of Art (architecture included)
Japan	Kyoto University of Art and Design
Netherlands	ArtEZ Institute of the Arts (AKI), Willem de Koonig Academie, Gerrit Reitveld Academie (architecture and other programs)
South Korea	Korea National University of Arts
Spain	University of Barcelona
United Kingdom	Edinburgh College of Art, Glasgow School of Art (architecture included), University for the Creative Arts (architecture included)

AICAD Mobility Schools

Canada	Alberta College of Art and Design, Emily Carr Institute of Art and Design, Nova Scotia College of Art and Design, Ontario College of Art and Design
California	California College of the Arts, Laguna College of Art and Design, Otis College of Art and Design, San Francisco Art Institute
Connecticut	Lyme Academy College of Fine Arts
District of Columbia	Corcoran College of Art and Design
Florida	Ringling School of Art and Design
Georgia	Atlanta College of Art
Illinois	School of the Art Institute of Chicago
Maine	Maine College of Art
Maryland	Maryland Institute College of Art
Massachusetts	Art Institute of Boston, Montserrat College of Art, School of the Museum of Fine Arts
Michigan	College for Creative Studies
Minnesota	Minneapolis College of Art and Design
Missouri	Kansas City Art Institute
New York	Cooper Union School of Art, Parsons School of Design
Ohio	Cleveland Institute of Art, Columbus College of Art and Design
Oregon	Oregon College of Art and Craft, Pacific Northwest College of Art
Pennsylvania	Moore College of Art and Design, Pennsylvania Academy of the Fine Arts, University of Fine Arts
Rhode Island	Rhode Island School of Design
Tennessee	Memphis College of Art
Wisconsin	Milwaukee Institute of Art and Design

On-Campus Activities

MassArt has an increasingly vocal AIAS chapter with active members from both the graduate and undergraduate population. Briefly discussed on page 65, a notebook of AIAS activities will be included in the Team Room.

The Office of Student Activities and Programs provides quality services to students that contribute to their academic and co-curricular success. The office works closely with faculty, staff, students, and especially the MassArt Activities Council (MAC) student programming board, one of the student organizations that plans activities to meet the social, cultural, educational, recreational and wellness interests of students.

The office of Student Activities and Programs serves as a resource for students by:

- co-sponsoring the college's student leadership program; working with the SGA advisor to assist in providing support to over 40 recognized Student Government Association (SGA) student organizations;
- working with Colleges of the Fenway student activities committee to provide co-sponsored programming among six area colleges including: intramural sports and events, welcome month programming, block party, spring week, late night programming, welcome socials (LGBTQ social, ALANA student and faculty social, and international students social), leadership conference, trips, etc.;
- assisting students and student organizations in the event planning process and in the proper use of alcohol on campus;
- coordinating the holiday and spring sales for students and alumni to sell their artwork.

Students are also supported academically through Student Services including health, exercise, and counseling.
Student Health Services: http://inside.massart.edu/Campus_Life/Health_Services/Student_Health_Services.html
Counseling Services: http://inside.massart.edu/Campus_Life/Counseling_and_Wellness_Center.html
Services also exist for international students

The Office of Student Activities and Programs hires and advises student leaders in the following areas:

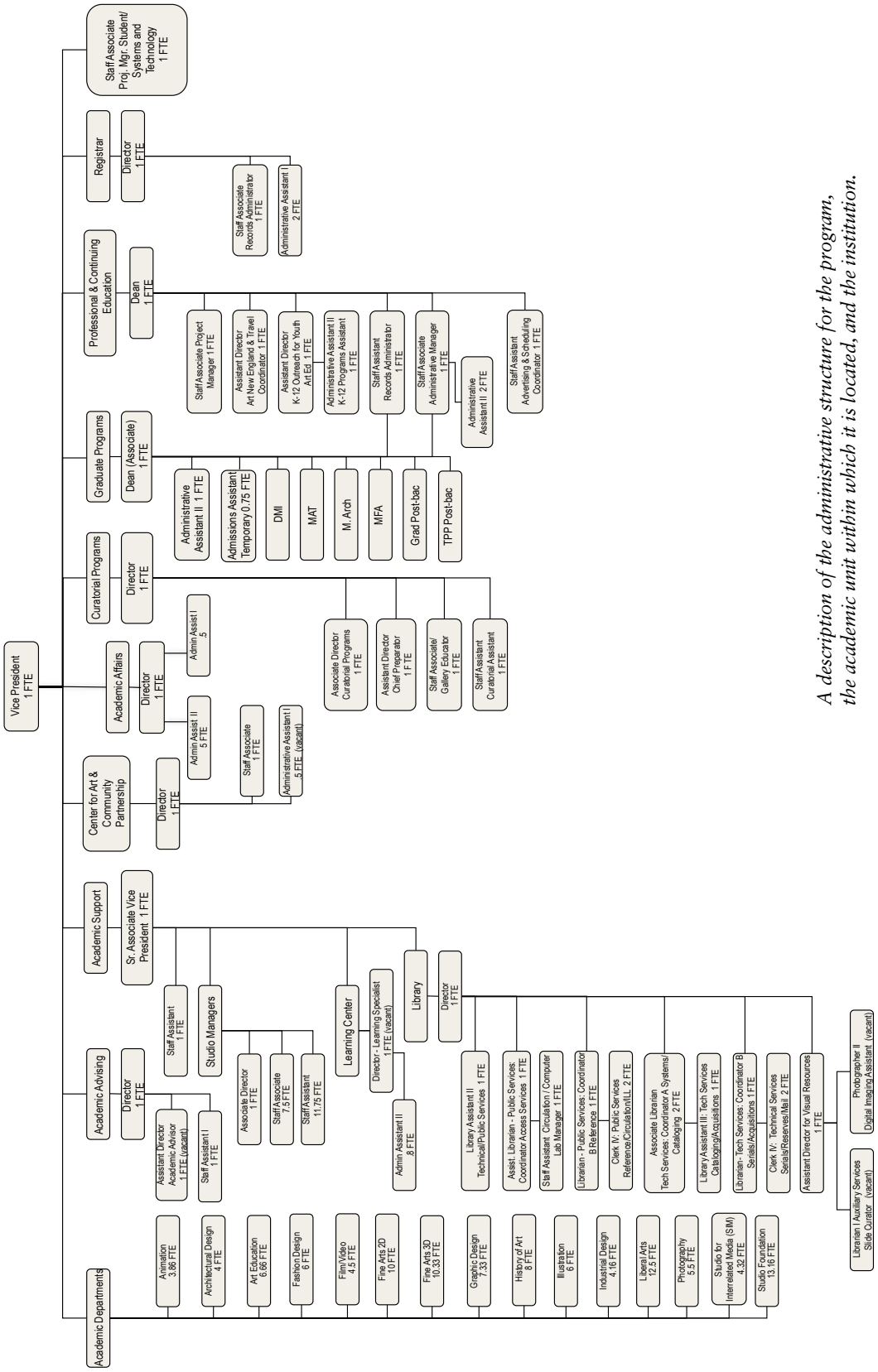
- Campus Center Manager: oversee the operations of the MassArt student center, which is open seven days a week and hosts events throughout the academic year.
- Student Galleries Manager: plan, jury, and program student galleries throughout the academic year.
- MassArt Activities Council (MAC) student programming board: to plan activities to meet the social, cultural, educational, and recreational interests of students.
- Holiday and spring sales: hire student leaders and alumni to work as sales associates, student security, student display specialists, and graphic designers for promotional materials.

Student Research and Internship Opportunity

All graduate students in good standing are eligible for teaching and research assistantships. In addition, the program connects students with consultants engaged on campus. Cameron Roberts Associates was hired as a consultant to the college six years ago to direct capital projects on campus. In the last two years, he has offered internships to several architecture students. These opportunities include measuring and developing a BIM model for the entire campus, for an undergraduate student; and for graduate students, acting in the role of research assistants, documenting measures and issues for a space planning study, collecting data for the college's upcoming strategic planning process, acting as departmental liaisons for the evaluation of specific department spatial layouts, and developing a typology of classification types for rooms on campus, among other projects. These opportunities have been invaluable for the college in terms of the campus planning process and for the students in gaining experience of the larger issues surrounding campus-planning initiatives.

Other internship opportunities on campus include: coordinator for the Tuesday Talks lecture series, developing and expanding the architecture student-run website, and supporting the graduate program offices. The Career Services Office also publishes employment and internship opportunities online.

Organizational Chart for Academic Affairs



A description of the administrative structure for the program, the academic unit within which it is located, and the institution.

I.2.2 ADMINISTRATIVE STRUCTURE AND GOVERNANCE

Massachusetts College of Art and Design is a single entity, publicly supported four-year college, and one of nine state universities in the Commonwealth. The president is responsible for the college's overall administration. MassArt's governance system consists, at the state level, of the Department of Higher Education and at the institutional level, the Massachusetts College of Art and Design Board of Trustees (eleven members). The members of the Board of Higher Education and the trustees are appointed by the governor for staggered, five-year terms. On the Board of Trustees there is a student member who serves a one-year term and is elected by the students, as well as two alumni, one appointed by the governor and one elected by the alumni association.

The Department of Higher Education is responsible for the administration of public higher education (universities, state universities and community colleges). Its responsibilities include establishing academic, financial, and planning policies and procedures. The college's Board of Trustees is responsible for Office of Human Resources decisions, including the selection and evaluation of the president of the college. The Board of Trustees is also responsible for the development and support of specific institutional programs and policies in accordance with the Department of Higher Education's mandates.

The president of the college supervises four of the vice presidents, among whom are divided supervisory responsibilities for the college's various operations. These four major divisions of operation are: Academic Affairs, Administration and Finance, Student Development, and Institutional Advancement. The President's Office also supervises Admissions, Institutional Research, Marketing and Communications, Government and Community Relations and Board of Trustees relations. The president's Administrative Council, composed of the vice-presidents and other members of senior administration, meets bi-weekly throughout the year and concerns itself with issues of overall interest to the college such as strategic planning, institutional resources, and strategic initiatives. The President's Council is also composed of the vice-presidents and members of senior administration, and meets bi-weekly throughout the year. The President's Council is comprised of two divisions, Internal Affairs and External Affairs, and serves in an advisory role to the president, providing guidance on key issues facing the college.

MassArt is a public higher education institution whose faculty members, students, and administrators participate in the decision-making process at the college. The president and the eleven-member Board of Trustees work with and report to the twelve-member Board of Higher Education. The Board of Higher Education is responsible for the administration of public higher education (universities, state universities and community colleges). Its responsibilities include establishing academic, financial and planning policies and procedures.

GOVERNANCE AND COMMITTEES

(See Appendix 1 for all Organizational Charts)
Committees are detailed in the current Faculty Handbook in Section I:
http://inside.massart.edu/Documents/departments/academic_affairs/01FacultyHandbook1213.pdf

Faculty members, students, and administrators participate in the decision-making process at the college through participation in the governance process. Requests for review of policies, course requirements, etc., must be addressed to the chairperson of the All- College Committee and submitted through the Office of Academic Affairs. The All-College Committee and its standing committees are comprised of administrators assigned by the president, faculty members assigned by the president of the Faculty Association, and student members elected by the students.

Standing Committees (established in accordance with the Faculty/Librarian contract).

1. All-College Committee

Composition: eight faculty, three students, three administrators.
Responsible for reviewing each charge received and for referring it to one of its standing committees (Curriculum, Academic Policies, Students Development and Community Affairs), or to another appropriate committee. All committees transmit their recommendations to the All-College Committee which reviews and forwards them along with any amendments or recommendations of its own to the president of the college for review. The president's final ruling is released to the college community.

2. Curriculum Committee (Also listed in Section I.1.5 Self-Assessment Procedures)

Composition: ten faculty, two students, two administrators.
Responsible for reviewing and making recommendations about all proposed changes in the curriculum, in requirements, or in programs of study including deletion/addition to or changes in the curriculum, or change in major requirements. This committee also conducts periodic college-wide studies of overall academic program and may propose major changes in the curriculum.

3. Academic Policies Committee

Composition: ten faculty, two students, two administrators.
Responsible for reviewing and making recommendations about the academic calendar, academic standards, admission standards, and other educationsal issues of importance to the community.

4. Student Affiars Committee

Composition: five faculty/librarians, nine students, five administors.
Responsible for reviewing and making recommendations about student needs, students activities and student participation in the cultural and social activities of the college.

Special and Graduate Committees (established in accordance with the Faculty/Librarian Contract).

1. Academic Technology Advisory Committee

Composition: five/six faculty, five administrators, up to three students.
Provides guidance in ensuring appropriate deployment of technology to support the curricular needs of the college, including but not limited to: assisting in piloting and selecting technology for curricular use, assisting priority setting as new academic technology initiatives are explored, and providing feedback on existing technology services as they pertain to the academic mission of the college.

2. Civic Engagement Committee

Composition: multiple faculty and administrators.
Creates avenues for learning beyond the boundaries of our classrooms and campus; to expand and deepen our connections to diverse communities in Boston and beyond; to foster the exchange of knowledge between the many communities that make up the Commonwealth and our students, faculty and staff; to enhance our curricular and co-curricular offerings by bringing representatives from various aspects of the college as stakeholders and citizens of a more equitable society to envision and support a civic engagement plan for the college.

3. Graduate Council (Also listed in Section I.1.5 Self-Assessment Procedures)

Compostion: five graduate faculty, one graduate student, three administrators.
Preparing reports and recommendations concerning changing graduate course requirements, the addition of new courses and the deletion of existing courses in the graduate program, and issues affecting graduate faculty.

4. Global Education Opportunities (GEO) Committee

Composition: four/five faculty, four/five administrators, four/five students.
Prepares stratgic plans for international efforts, serves as a coordinating body and hub for all global education programs at MassArt and the COF GEO Center, promotes, and informs the college community about global education at MassArt.

5. Strategic Facilities Planning Committee (Also listed in Section I.1.5 Self-Assessment Procedures)

Composition: nine faculty/librarians, several administrators, multiple students.
Advises the college's planning efforts for major construction and renovation projects requiring funding through DCAM (Commonwealth Department of Capital Asset Management) and other external sources, advises in the planning process associated with the Design and New Media Center and reuse of the Kennedy Building, better defines public spaces and associated amenities across campus; further defines 10-year Campus Facilities Development Plan.

Ad Hoc Committees

These committees are established in accordance with the Faculty/Librarian Contract and include equal membership from each constituency. (See the link to the 2012-13 faculty handbook at the beginning of this section for further information)

Administrative Resources

The arrival of a new president and subsequent administrative reorganization provided an ideal context for showcasing the strategic position of architectural education on campus. The development of weekly meetings of the M.Arch committee composed of faculty and administrators from Academic Affairs and the Graduate Program, the many dialogues on learning outcomes with constituencies across the campus, the teaching evaluations, the development of new milestone criteria for coursework, and the creation of an Accreditation Council have together created a strong foundation for the continued evolution of the M.Arch program.

The library also provided the program with a dedicated Architecture Assessment Laboratory, a room that the program uses to document assessment and meet with faculty and student groups. Set up after the last NAAB visit, this room was used by the program to visually document the program's self-assessment process. The faculty set objectives to assess its mission, to develop multi-year goals, and to understand the program's strengths, challenges, and opportunities while developing learning opportunities in support of its mission and culture. Administration, faculty, and outside professional views on the curriculum were solicited. As a direct consequence of this work, and to remediate the deficiencies identified in past VTR reports, the administration supported the program in recruiting new faculty and increasing existing faculty appointments. Faculty pedagogy was strengthened in professional practice and thesis, and new evaluative forms and procedures were developed to aid in the program's self-assessment. A description of assessment support in the evolution of the curriculum and development of a new long term planning document are included in the APR. Underlying these initiatives is a desire to align the academic practices driving the professional curriculum with principles and standards of documentation and assessment, especially through learning outcomes.

Administrative support for the program has been exceptional in increased administrative focus and time commitment, and also financially. The program faculty and program head look forward building a strong relationship with the new Provost, Ken Strickland, who comes on board in July 2013.

Architecture Program Administration

Professor Paul Hajian, Chair, Architecture Department
The department chair oversees all department activities and procedures. A chair serves for no more than three successive three-year terms. A full explanation of the chairs' numerous responsibilities can be found in in the MSCA union contract and online in the Handbook for Massachusetts State College (now state universities) Department Chairs.

Professor Patricia Seitz, Graduate Program Head of Architecture
The architecture program head directs the graduate program year-round and acts as liaison to the NAAB. The head manages the internal academic and external outreach that support the professional degree, develops new curricula, participates in hiring of new faculty, develops the program strategic plan and program vision, advises and meets regularly with graduate students and faculty, participates in admissions and enrollment of prospective and new students, and proposes policy in support of the program. The program head interacts with local architecture school heads, participates in national administrative conferences and maintains contact with local and national organizations that bear upon the degree and professional licensure. The program head is credited as a one-third course release.

Velma Johnson, administrative assistant
The department assistant is a source of information and logistical support for faculty. The department assistant coordinates communication between department chairs and other college administrators and keeps current information such as office hours, course schedules and rosters, syllabi and information for the departmental pages on the college website.

Graduate Programs Administration

Jenny Gibbs, Associate Dean of Graduate Programs
The associate dean of graduate programs is responsible to the senior vice president for academic affairs for all matters relating to the graduate academic programs and administrative affairs. The associate dean represents the graduate programs to the college and its mission to the local, national and international community, and with the assistance of the Institutional Advancement Office, is responsible for fundraising. The associate dean works with the admissions office to coordinate recruitment efforts and materials and to review student applications, scholarships and awards, and recruitment strategies as well as coordinating the graduate teaching assistantship program. Together with the administrative team, the associate dean works toward the goals of the graduate programs and the college and maintains the administrative and operational welfare of the graduate programs. Although the associate dean's appointment is full-time administrative, the associate dean is also a member of the adjunct faculty and teaches one three-credit course each year.

David Carder, administrative and finance officer
The administrative and finance officer is a CPA who assists the associate dean in the financial planning and operations of the graduate programs. Under the direction of the dean, he prepares and administers the program's operating budget, maintains financial records, prepares monthly expense reports, budget analysis, forecasts, and various specific analyses for college offices including that of the senior vice president for academic affairs and the vice presidents of finance, institutional advancement, and institutional research.

Jackie Knight, Graduate Records Administrator
The graduate records administrator is the liaison with the college Office of the Registrar, the Office of Student Financial Assistance, the Office of International Education, and the Business Office. She maintains graduate academic records and related information, including academic and scholarships status, assists the associate dean in the advising of graduate students and is responsible for all aspects of their registration.

Nadia Savage, Assistant to the Graduate Dean

The assistant to the graduate dean maintains all graduate academic records and related information, including academic and scholarships status. She assists the dean in the advising of graduate students and is responsible for all aspects of their registration. She responds to inquiries of prospective graduate students and maintains communication with them throughout their application process and during their residency until their graduation, along with six student assistants to coordinate all academic services for graduate students. She is also a liaison between students and college departments such as admissions, international education, the registrar, financial assistance, the counseling center, housing and student affairs.

Susan Metrican, Graduate Admissions Assistant

The graduate admissions assistant performs a variety of administrative duties in support of the graduate program's admissions operation. Responsible for scheduling, overseeing and attending graduate admissions events, including graduate portfolio days, and on-campus events. She serves as a primary source of information for prospective applicants, applicants and incoming students, answering inquiries (in person, phone, email) on all aspects of the programs. She is a liaison with the college offices of admissions, international education and the academic departments. Supervising a small staff of student assistants, she provides office support including advising, registration, phone contacts, event assistance, campus tours and initial response to inquiries. She works with graduate program coordinators and the Office of Admissions to schedule and coordinate all graduate admissions interviews and admissions decisions. She is also responsible for assisting with coordinating the graduate assistantship program. She organizes the annual graduate admissions open house, advancement events and student exhibitions.

Lee McDonald, Studio Manager

Studio managers maintain the studio spaces, assist faculty in educating students about studio health and safety practices, maintain and repair equipment and order studio supplies. The studio manager is the liaison with the college Facilities Department, overseeing the ongoing maintenance and repairs of studio and fabrication spaces, and assisting the associate dean with special projects.

Office of Admissions Administration

Karen Townsend, Dean of Admissions

Reporting to the president and in close concert with the director of financial assistance and the associate vice president for planning and research, the dean of admissions leads a diverse, team to drive progress toward strategic enrollment objectives, develop annual plans for recruitment and outreach activities, and lead the creation of integrated, well-branded marketing and admissions materials.

Justin Cusce, Director of Admissions Technology and Operations

Manager of technology activities for undergraduate and graduate admissions. Responsible for developing, implementing, and monitoring the administrative policies, procedures, and operations for the processing of applications to the college with their supporting documentation. Also responsible for recommending and implementing solutions to improve the overall effectiveness and efficiency of the Admissions Office through the use of technology.

Jessica Muise, Admissions Coordinator

Reporting to the dean of admissions, she is part of a team that processes graduate admission applications to the MFA, MAT, M.Arch, TPP and PB Programs. Specific duties include but are not limited to: inspecting application materials and compiling applicant files; analyzing transcripts and calculating GPAs; data entry; reviewing applicant submissions and credentials for accuracy, authenticity and completeness; following up with applicants to obtain missing or supplemental documents and updating them on application status. Assists with preparation and distribution of admission notifications and the maintenance of student files and records.

I.2.3 PHYSICAL RESOURCES

MassArt's campus, located in the heart of a diverse urban center and the Fenway Cultural District, has nearly a million square feet of classrooms, studio and workshop space, and three student residence halls that guarantee on-campus housing to all first- and second- year students who meet certain requirements.

The architecture program currently occupies several floors of the Tower Building and utilizes many of the specialized shops. Plans of the primary areas are included at the end of this section. A full set of plans will be made available in the Team Room, or earlier as requested by the team chair.

The architecture program has a project room on the 13th floor of the Tower Building to house NAAB materials, conduct meetings, and has this past year been used as a vision center where the living document of the program's development is on the wall. An adjacent library conference room on this floor is frequently used for faculty meetings and thesis reviews.

The graduate program head office is located on the 6th floor of the Tower Building within a larger office with administrative assistants, copier and lounge/meeting space used by all design programs.

The graduate programs offices are located on the first floor of the Artists Residence, one of MassArt's campus dormitories. They are collectively housed with the Program of Continuing Education (PCE) and located directly across the street from the tower building.

Faculty offices

Several architecture faculty offices are located on the 6th floor of the Tower Building, with many on the 4th floor adjacent to the graduate studios and on the 10th floor adjacent to the undergraduate studios. Offices are shared among adjunct faculty, and set up based upon non-conflicting schedules. One of these offices is also used by the structures course assistant as a meeting room, where she tutors for the structures curriculum. Conference rooms are also available in the graduate program office and other locations throughout the campus.

Graduate studios and associated spaces

The graduate students share studio space with other graduate students, accessible 24/7 on the 4th floor of the Tower Building. This area includes a "Fab Lab", studios for each student, meeting space, computer lab (includes 11x17, standard printers and a large format printer as well as 18 computer stations), office spaces for adjunct faculty, dedicated rendering stations within the student area, pin-up space, exhibition and prototype construction space, areas for pin-ups and reviews, and a classroom with audio-visual equipment.

Undergraduate studios and associated spaces

The 10th floor of the Tower Building houses studio spaces for the undergraduates in architecture, shared with industrial design. It also includes a model shop, computer lab/teaching studio, classroom space, meeting space, pin-up area and a spray room. In fall 2012 a laser cutter and small 3D digital fabrication tool were added and are also stored on this floor. Graduate students have access to all of these fabrication spaces. The floor includes faculty offices as well as an office for the studio manager, who provides management of both the 4th and 10th floor spaces.

Computer Facilities

In addition to the CAD labs on the 4th and 10th floor of the Tower Building, the 3rd floor of the Tower Building houses Mac computer labs (graphics, website), the OCE printer /scanner (dedicated to architecture students) a large format printer and continuous roll scanner, and the printing resources for color copiers in various sizes, including continuous roll copiers up to 24" wide. Students have access to computers on the 7th floor (Mac lab), which also houses faculty offices and Technology staff. (For information about computer labs see II. 2.5 Information Resources)

Woodshop

The all-school woodshop is both a resource and teaching space. EDAD202/EDAD502 Methods and Materials and program furniture design classes are held here each semester and it is used for construction by EDAD605 the Community Build Studio. Students may use the woodshop for studio projects and for work such as construction of prototypes used to examine specific building details. Satellite model shops exist on the 4th floor and 10th floor within the studio spaces. A temporary woodshop will be used to replace the all-school woodshop until expected completion of the Design and Media Center in 2015.

Metal shops

Students use the metals shops (Collins Building basement) for the furniture design and other fabrication studios. It is staffed during EDAD605 Community Build Studio, when metals work such as bending or welding is required. Shop managers provide support both during classes and off hours for student projects. Courses held in these shops always have a teaching assistant staffed from graduate students or outside construction/millwork professionals.

Other workshops

Other shops are available to students who elect to take coursework in glass (for hot and cold fabrication techniques), ceramics (casting, architectural ceramics and clay and glaze materials) and metals and metalsmithing (moldmaking, foundry, welding, as well as wax casting to die-forming), small metals (machine tooling), and textiles (weaving and fabric constructions). Students must now take at least one fabrication course as an elective through a new requirement during their time in the graduate program.

Design and Media Center

The architecture program is developing equipment lists for acquisition as part of the Design and Media Center facilities. These may include increased digital fabrication – plywood sheet-sized CNC router for associated woodshop areas as a primary tool, as well as increased digital 3D fabrication. Additional spaces that will be included for use campus-wide include lighting labs, dedicated project rooms, conference and critique spaces, exhibition space, and studio spaces. This project has an expected completion date of 2015. Preparatory projects have commenced.

Godine Library

The library is housed on the 12th and 13th floor of the Tower Building and includes books, computer resources, a slide library, and periodicals as well as reading areas, a meeting room, a dedicated architecture program room and carrels for study.

Campus Center and Health and Wellness Center

The new expanded and renovated Campus Center is located in the Kennedy Building. It includes a new bookstore in the basement, food services on the first floor, and the Student Life Gallery, student programmable conference rooms of various sizes, and a large meeting room. These are rooms that are booked first by students. Use by faculty is on a space-available basis, however missions central space needs can take priority. The new 21 story residence hall the Tree House houses a new health and wellness center for students.

Assessment of Physical Resources in Relation to the Program

Space for architecture use will be greatly augmented when the construction of the Design and New Media Center is completed in 2015. At that time, the program will be able to leverage space in the new building for critiques, exhibitions, pin-ups, and dedicated project spaces, lighting labs design space, and spaces to address woodshop use, including rooms for equipment requiring enclosures such as a computer-driven router. (The department plans to acquire a new CNC router able to accept a 4x8 dimension.) Moving activities to the new center will also result in increased space for architecture studios and faculty offices as additional graduate program space becomes available in the existing Tower building.

The college will need to develop a plan for future digital equipment location (using the current temporary woodshop has been discussed), life-cycle maintenance, upgrades, and response to changing physical needs in the new shops and fab labs that will serve architecture. Existing IT labs already have good life cycle review and replacement schedules in place for hardware and software.

The M.Arch program's studio space is sufficient to accommodate current enrollment and it can be adjusted to accommodate an anticipated increase in enrollment in the next year or two before construction of the new center is complete. MassArt fabrication facilities are also adequate for the program. The welding and foundry shop is excellent, and the woodshop, though temporarily reduced in size and relocated due to construction, is adequate. There will be less free time for student work in the woodshop, but students will also have access to fabrication labs on the graduate studio and undergraduate architecture studio floors.

Architecture use of Campus Facilities and Campus Plans

A list of campus facilities used by the architecture programs coded to campus plans follows. A selection of plans has been included in this report and a full set of plans will be available in the Team Room.

Collins Building - CL

- CL-0: C 010/011/013 Welding/cutting, C 001 foundry

Gym Building - G

- G-0: G-007 Woodshop, G-007.2 woodshop bench area/classroom, G-007.3 woodshop area the program uses for pouring concrete

Kennedy Building - KN

- KN-0: K 030 Bookstore
- KN-1: K 130 Servery, K 107 main dining, K 105 Peets Coffee; K 104 MassArt Made retail store
- KN-2: K 281 Student art gallery (Student Life Gallery); K 280.1 and K 280.2 meeting rooms (can be one large room); K 261 small conference room; K 220 Counseling Services office, K 230 Student Development office, K 250 CACP office (Center for Art and Community Partnerships), K 263 Student Organizations office

Tower Building - TR

- TR-2: T 201 classroom; T 200 Public Safety suite (with T 200.1 front desk for service)
- TR-3: T 306, T 308, T 310 Mac computer labs/classrooms; T 300 printing (large format printers and scanners); AV office (now the IT HelpDesk also serving AV needs)
- TR-4: T 405 classroom; T 402 graduate studio (architecture, fine arts and design); T 402.4, T 402.5, T 402.6 faculty offices/tutoring space and rendering; T 402.2 FAB lab, T 408 CAD lab
- TR-6: T 612, T 618 faculty offices, T 633 Design office, T 633.2 Program Head office; T 659, T 603, T 605 classrooms
- TR-7: T 720 faculty office; T 716, T 722, T 724 Computer Arts offices (support for faculty)
- TR-10: T 1002, T 1007 classrooms; T 1006 faculty offices; T 1001 CAD lab, T 1028 laser cutter; T 1000.1 Environmental Design studios (undergraduate architecture and industrial design studios also used by M.Arch T1 students in their first summer)
- TR 11: T 1102 Trustee's Room, T 1104 Alumni Room conference rooms; T 11C1 President's Gallery
- TR 12, TR-13: Godine Library

South Building - ST

Plans will be available in the Team Room.

- ST-1: S 102 Admissions office (serving undergraduate and graduate programs as of 2012 admissions cycle), S 112 Bakalar Gallery; S 108 Arnheim Gallery
- ST-2, ST-3: S 212, S 315 Paine Gallery (2 levels)

Design and New Media Center - D

The Design and New Media Center is being constructed in the Gym Building. Plans will be available in the Team Room.

- D-0: The all-college woodshop is temporarily relocated during construction.
- D-1: Project rooms and collaborative spaces, critique rooms; lecture hall, exhibit hall
- D-2: Open area with additional large seminar/project rooms
- D-3: Collaborative studio; 3 Lighting studios and labs; 3D printing center

Facilities Plans - Web Version of the APR Does Not Contain These Plans

For security reasons, the images from pages 77-91 have been removed from the web version.

I.2.4 FINANCIAL RESOURCES

Institutional finances are addressed in Section 1 and college enrollment trends may be found online in the institutional publication 'Vital Signs' which is also included in section 1.3.1 with the statistical data.

Graduate Program Finance

The charter of Massachusetts College of Art and Design requires that graduate programs operate at no expense to the undergraduate program (the "Day School"). MassArt's graduate programs pay an annual assessment of $350,000 to the college each year and retain the balance of any net revenue. The graduate programs have two modest scholarship funds (Pace, Doran) and have developed new sources of contributed revenue such as the 2012 benefit auction which netted approximately $20,000 to offset scholarships awarded out of the graduate programs operating budget. All other revenue for the programs is derived from tuition and application fees.

In most years the graduate programs budget closes with a net gain retained in a surplus fund which has a starting balance in 2012-13 of approximately $800,000. For the current fiscal year the graduate programs are projecting a net loss of approximately $175,000 which will be offset by the surplus fund.

In FY 2010 and FY 2011 the architecture program had a net profit of $95,483 and $189,274 respectively. With the program's accreditation status still unresolved after the 2012 team visit the program has faced declining applications, smaller yields, and the need to provide a higher tuition discount for incoming cohorts. $167,000 of the FY13 deficit is attributable to the architecture program. To remain competitive with peer institutions the graduate program has made a commitment to to increase the level of scholarships awarded for all graduate students from the operating budget by 100%, from $0 in FY 11-12 to $59,000 in FY13.

It is anticipated that FY14 will show a smaller net loss for the architecture program, with the bulk of the accreditation costs already accounted for. In FY 14-15 the architecture program, if accredited, is expected to yield a net gain with larger cohorts and a lower discount rate, which will replenish the graduate programs' reserve fund.

The college has made many financial commitments to the M.Arch program in order to support the stability and success of the program. This has included development of scholarships for applicants, financial support of academic travel by faculty, increased support for students to regularly attend AIAS events and support of Admissions which has managed the graduate as well as undergraduate application processes and policy this past year.

In addition, a number of grants were written and received in support of the program and these efforts continue, particularly with respect to development of community-based programs that address core elements of the program's mission and embrace access and excellence. All graduate architecture students participate in community-based, public interest projects which foster their development as leaders and engaged global citizens. Through these projects and the broader curriculum, the program hopes to develop students who aspire to re-energize architecture in the context of "art practice" in the twenty-first century city. The program anticipates partnering with the MassArt Foundation and institutions or funders from outside the college to provide seed monies for future public interest programs and to manage the interim costs of materials and supplies for these types of projects.

The program plans to encourage more diverse admissions with continued scholarship supplementation. Although several incoming students have received scholarships, the program hopes to work with the college in augmenting scholarship funds. In the upcoming year, the program will work with corporate sponsors from funders developed through the solar decathlon, and with architecture alumni, to develop non-tuition sources of graduate income.

Program Budget Projection for the Current Fiscal Year (2013) and Two Years Beyond

GI Number	OBJECT DESCRIPTION	FY2015	FY2014	FY2013
31-PCG-7360-4-60501	M-ARC - GRAD TUITION	615,600	538,200	497,500
	Application Fees	4,500	2,850	2,850
31-PCG-7360-4-66400	M-ARC - DEFERRED SUMMER REVENUE	34,500	65,500	85,500
31-PCG-7360-4-67400	M-ARC - UNEARNED SUMMER REVENUE - TO NEXT YEAR	(11,500)	(34,500)	(65,500)
		643,100	572,050	520,350
	Tuition Waivers and Scholarships			
31-PCG-7360-4-60901	M-ARC - PCG - ALLOC TO SCHOLAR ACCT	89,007	118,014	59,007
31-PCG-7360-4-60999	M-ARC - TUITION WAIVERS	5,000	2,500	0
		94,007	120,514	59,007
	TUITION LESS WAIVERS AND SCHOLARSHIPS	**549,093**	**451,536**	**461,343**
Expenses	**Compensation and Benefits**			
31-PCG-7360-9-CCC01	Faculty	137,302	134,802	134,180
31-PCG-7360-9-AAAAA	Staff	132,268	132,268	125,639
31-PCG-7360-9-CCCC5	Grad Assistantships	25,920	25,920	25,920
31-PCG-7360-9-CCC05	Student Wages	8,818	8,818	8,241
		304,308	301,808	293,979
	Non-Compensation			
31-PCG-7360-5-BBBB5	M-ARC - TRAV,REG,CONF & TRAIN	10,783	10,783	10,078
31-PCG-7360-5-DDDDD	M-ARC - DD FRINGE ALLOCATION	40,330	40,330	37,692
31-PCG-7360-5-EEE02	M-ARC - PRINTING EXPENSES AND SUPPLIES	589	550	5,000
31-PCG-7360-5-EEEEM	M-ARC - MEMBERSHIPS	8,682	8,682	8,114
31-PCG-7360-5-FFF01	M-ARC - FOOD & BEVERAGES	976	913	853
31-PCG-7360-5-FFF16	M-ARC - LIB & TEACH.SUPP.&MAT.	18,475	17,266	22,266
31-PCG-7360-5-FFF18	M-ARC - RECREATION,RELIGIOUS & SOCIAL SUPPLIES	0	0	800
31-PCG-7360-5-FFF25	M-ARC - MAIN.& REPAIR TOOLS & SUPP.	13,739	12,840	12,000
31-PCG-7360-5-FFFFT	M-ARC - ACADEMIC PROG/STUD.TRAVEL	859	803	750
31-PCG-7360-5-HHH08	M-ARC - ARTISTS/GRAPHIC DESIGNERS	0	0	0
31-PCG-7360-5-HHH15	M-ARC - HONORIA FOR VISITING ARTISTS	4,580	4,280	4,000
31-PCG-7360-5-HHH19	M-ARC - MANAGEMENT CONSULTANTS	0	0	73,500
31-PCG-7360-5-HHH23	M-ARC -OPERATIONAL	45,376	45,376	45,376
31-PCG-7360-5-HHH98	M-ARC - REIMB FOR TRAVEL	1,454	1,359	1,270
31-PCG-7360-5-JJJ01	M-ARC - ACCREDITATION REVIEW COSTS	5,739	5,364	5,013
31-PCG-7360-5-JJJ29	M-ARC - MESSENGER SERVICES	0	0	700
31-PCG-7360-5-JJJ56	M-ARC - FOOD SERVICES	2,290	2,140	2,000
31-PCG-7360-5-KKK02	M-ARC - EDUCATIONAL EQUIPMENT	5,725	5,350	5,000
31-PCG-7360-5-KKK03	M-ARC - FACILITY EQUIPMENT	0	0	5,000
31-PCG-7360-5-KKK07	M-ARC - OTHER EXPENSES	0	0	25,230
31-PCG-7360-5-UUU07	M-ARC - INFORMATION TECHNOLOGY EQUIP	0	0	0
		159,596	156,035	264,641
31-PCG-7200-5-WWDAY	M-ARC -TSF OVERHEAD COSTS (assessment)	66,400	66,400	66,400
	EXPENSES TOTAL	**530,304**	**524,243**	**625,021**
	NET REVENUE (LOSS)	18,789	(72,707)	(163,678)

Program Budgets for the Fiscal Year Prior to and Since the Previous Accreditation Visit

GI Number	OBJECT DESCRIPTION	FY2012	FY2011	FY2010
31-PCG-7360-4-60501	M-ARC - GRAD TUITION	520,290	586,433	571,418
	Application Fees	4,200		
31-PCG-7360-4-66400	M-ARC - DEFERRED SUMMER REVENUE	112,320	134,330	63,960
31-PCG-7360-4-67400	M-ARC - UNEARNED SUMMER REVENUE - TO NEXT YEAR	(85,500)	(112,320)	(134,330)
		551,310	608,443	501,048
	Tuition Waivers and Scholarships			
31-PCG-7360-4-60901	M-ARC - PCG - ALLOC TO SCHOLAR ACCT	0	0	0
31-PCG-7360-4-60999	M-ARC - TUITION WAIVERS	0	1,995	2,769
		0	1,995	2,769
	TUITION LESS WAIVERS AND SCHOLARSHIPS	**551,310**	**606,448**	**498,279**
Expenses	**Compensation and Benefits**			
31-PCG-7360-9-CCC01	Faculty	136,703	138,506	154,743
31-PCG-7360-9-AAAAA	Staff	131,945	72,813	68,390
31-PCG-7360-9-CCCC5	Grad Assistantships	48,025	35,157	1,440
31-PCG-7360-9-CCC05	Student Wages	8,508	7,713	1,044
		325,180	254,189	225,616
	Non-Compensation			
31-PCG-7360-5-BBBB5	M-ARC - TRAV,REG,CONF & TRAIN	653	2,173	1,569
31-PCG-7360-5-DDDDD	M-ARC - DD FRINGE ALLOCATION	44,361	35,097	24,694
31-PCG-7360-5-EEE02	M-ARC - PRINTING EXPENSES AND SUPPLIES	448	307	123
31-PCG-7360-5-EEEEM	M-ARC - MEMBERSHIPS	8,050	3	7,581
31-PCG-7360-5-FFF01	M-ARC - FOOD & BEVERAGES	876	515	204
31-PCG-7360-5-FFF16	M-ARC - LIB & TEACH.SUPP.&MAT.	12,820	11,987	17,322
31-PCG-7360-5-FFF18	M-ARC - RECREATION,RELIGIOUS & SOCIAL SUPPLIES	448	0	0
31-PCG-7360-5-FFF25	M-ARC - MAIN.& REPAIR TOOLS & SUPP.	76	4,454	0
31-PCG-7360-5-FFFFT	M-ARC - ACADEMIC PROG/STUD.TRAVEL	0	0	0
31-PCG-7360-5-HHH08	M-ARC - ARTISTS/GRAPHIC DESIGNERS	3,299	0	0
31-PCG-7360-5-HHH15	M-ARC - HONORIA FOR VISITING ARTISTS	3,789	0	700
31-PCG-7360-5-HHH19	M-ARC - MANAGEMENT CONSULTANTS	0	0	0
31-PCG-7360-5-HHH23	M-ARC -OPERATIONAL	45,376	45,376	45,376
31-PCG-7360-5-HHH98	M-ARC - REIMB FOR TRAVEL	1,302	0	0
31-PCG-7360-5-JJJ01	M-ARC - ACCREDITATION REVIEW COSTS	5,013	0	0
31-PCG-7360-5-JJJ29	M-ARC - MESSENGER SERVICES	566	0	0
31-PCG-7360-5-JJJ56	M-ARC - FOOD SERVICES	2,769	1,263	16
31-PCG-7360-5-KKK02	M-ARC - EDUCATIONAL EQUIPMENT	3,909	1,379	0
31-PCG-7360-5-KKK03	M-ARC - FACILITY EQUIPMENT	0	54	1,802
31-PCG-7360-5-KKK07	M-ARC - OTHER EXPENSES	0	1,147	744
31-PCG-7360-5-UUU07	M-ARC - INFORMATION TECHNOLOGY EQUIP	18	2,229	20,049
		133,774	105,984	120,179
31-PCG-7200-5-WWDAY	M-ARC -TSF OVERHEAD COSTS (assessment)	66,400	57,000	57,000
	EXPENSES TOTAL	**525,354**	**417,173**	**402,796**
	NET REVENUE (LOSS)	25,956	189,274	95,483

I.2.5 INFORMATION RESOURCE

Library

The Morton R. Godine Library is a special library for the support of teaching and study of the fine arts, architecture, design, art history and art education. The library has supported accredited master degree programs since 1970 and is dedicated to advancing graduate education. The founding of the library dates from the beginning of the college in 1873 and it has developed continuously since that time. This continuity results in a collection with retrospective depth as well as timely currency. The library is administratively under the senior vice president for academic affairs. Importantly, librarians have faculty status and work with architecture thesis students in research (see commentary under Section II, Student Performance Criteria, A.11 Applied Research).

This year the library, which collects and maintains resources solely to support an art and design school curriculum, reported the total physical holdings at 99,734. Additionally the library provides online access to 80,249 e-book titles in the Ebrary Academic Complete collection. Last year the library reported a number of architecture titles that included holdings in GF (human ecology and anthropogeography), GT (houses and dwellings), HT (titles in city planning and communities), NA (architecture), SB (plant culture addressing landscape), TA (structural engineering—generally), and TH (building construction) with 5,500 hard copy titles related to architecture. For clarification, titles that are limited to Library of Congress NA or Dewey 720 within the physical collection include (3,943) plus NA titles offered through Ebrary (508): a total of 4,451, as reported in the 2012 Annual Report. MassArt students also share full borrowing privileges to the resources of Wentworth Institute of Technology's library, a collection that exceeds 10,000 NA physical titles and is part of the Fenway Libraries Online (FLO) library system.

Class	Example	Item Count
GF	Dwelling, place, and enviroment : towards a pheonomenology of person and world.	36
HT	Ecopolis : architecture and cities for a changing climate.	332
NA	Foreclosed : rehousing the American dream.	3,942
SB	Living Systems : innovative materials and technologies for landscape architecture.	332
TA	Thermally active surfaces in architecture.	144
TH	Integrative design guide to green builidng : redefining the practice of sustainability.	206
ebrary	**Modernity and early cultures : reconsidering non western refrences for modern architecture in a cross-cultural perspective.**	508
TOTAL		5,500

Since the last NAAB visit the library has added works on architecture (NA) with the goal of achieving the recommended number of titles of the RLG Collection Level 3b Study or Instruction Support Level, Advanced. During FY 2010 the college allocated $3,101 to architecture library purchases as well as receiving a considerable number of gifts intended as support to the Masters in Architecture coursework. Over the past two years the program has allocated an additional $5000 for architecture titles. Students, faculty and staff are encouraged to recommend library acquisitions and for the past several years the library has been in a position to purchase every item requested by an architecture faculty member or student.

Library Budget	Directly Supports Architecture Programs	Total
Databases FY 2013	48,120	66,200
Serials Subscriptions FY 2013	11,136	36,760
Books/DVDs FY 2012	over 2,110	43,250
ebooks	unknown	3,970

Databases with architectural content include the Avery Index to Architectural Periodicals, Art Full-Text, Art Index Retrospective, Art Bibliographies Modern, Design Abstracts Retrospective, Design ProFiles, the Grove Dictionary of Art Online and the image databases mentioned below. In 2012 the program acquired MADCAD online building codes, and Material ConneXion, a database of innovative and sustainable materials. All of these databases are accessible both on campus and offsite through a proxy server, which provides easy and reliable access to digital collections 24/7, at MassArt and in the FLO collection. A growing portion of the budget goes to electronic resources. Overall, the library now spends close to equal amounts for new books, databases and periodicals. Lynda.com, which falls into the budget line for databases, is in some ways better characterized as DVDs, as it includes thousands of hours of online video instruction on a wide variety of topics.

The library's collection of serials numbers 259 current periodicals, with 31 titles directly related to architecture, with most runs starting in the 1960s and 1970s. Of these, 26 titles are on the AASL Core List with 53% of the list owned by MassArt. Also of note is MassArt's membership in Fenway Libraries Online (FLO), a consortium of libraries of nine nearby colleges and the Museum of Fine Arts Boston, which share an online catalog and circulation privileges. FLO owns 43 of the 49 titles on the AASL Core List for 87.8%. MassArt also owns the back files of the following architectural periodicals on microfilm: Architectural Forum, Architectural Record, Architectural Review, Progressive Architecture and Pencil Points.

Material Type	Title Count
DVDs, Films, Videotapes	45
Books	5,500
Print Journals, Current	31
Print Journals, Discontinued	54
Journals, available digitally through databases	over 50
Digital Images, inscluding ARTstor	401,500
TOTAL	407,130

Visual Resources is part of the library. Its collections consist of approximately 120,000 slides and 25,000 locally maintained digital images. The visual resources director and the digital imaging specialist, both full-time, maintain the collection, provide reference assistance and instruct patrons in the use of presentation software. The local digital image database (MDID) contains 3,000 images of architecture, of these approximately 1,500 are examples of modern architecture. The library subscribes to ARTstor, a high-resolution image database containing over a million files, including 400,000 architecture and city planning images and virtual tours. This is an increase of 100,000 images in just two years. Students and faculty have 24/7 access to this database, and all of the library's online resources.

During a period of national economic recession the library was fortunate to maintain a rate of growth. Small increases in the library budget and redistribution of resources to support collections, both print and electronic, have allowed for focused development in collections to support MassArt's graduate programs, especially architecture. A special project this year was to strengthen holdings in the subject of sustainability in architecture. A grant in 2011 allowed the library to hire a graduate assistant from the architecture program. For her semester-long project, she researched a bibliography of sustainability, analyzed the collection, and recommended acquisitions. A large number of these titles have been added to the collection.

Since the 2011 visit, the most significant changes in the library include increased support in program research and writing and the addition of two faculty librarians for a total of five. The Godine Library plays an active role in the development of M.Arch theses. Following the example of robust library participation in the DMI (Dynamic Media Institute) program at MassArt, librarians meet individually with architecture graduate students at several points in the course of thesis preparation.

The public services librarian provides architecture students with one-on-one consultations that focus on methods and strategies of research. These meetings address OPAC searching and database use, as well as information evaluation techniques and citation practices, with the intent of enhancing students' competency in information literacy.

The technical services librarian advises students on thesis document preparation for print and electronic formats as well as providing additional guidance on effective research strategies. Both librarians routinely participate in thesis critiques and offer suggestions regarding the gathering, presentation, and documentation of evidence.

The library provides access to remote reference support through email and chat and it offers a collection of online research guides that bring together research resources in one location. There is an online guide for M.Arch Thesis I and II studios.

Academic Technology

Technological requirements for each program are evaluated each year by Hu Hohn and Meg Young, management of the Computer Arts Facilities who also provide curricular support to departments. (Examples of this type of support include the various software tools that Meg Hickey uses in her Structures I-IV courses). Meg Young and Hu regularly attend department meetings to ascertain and assess program needs, then develop budget requests for the IT Department for college-wide resources and program budget requests for department specific resources. http://inside.massart.edu/technology/labs_and_campus_resources/computer_labs_info/computer_arts_facilities.html

In addition, the Academic Technology Advisory Committee regularly evaluates these needs across campus and balances them with resource availability.

Academic Technology Advisory Committee

Composition: five/six faculty, five administrators, up to three students.
Provides guidance in ensuring appropriate deployment of technology to support the curricular needs of the college, including but not limited to: assisting in piloting and selecting technology for curricular use, assisting priority setting as new academic technology initiatives are explored, and providing feedback on existing technology services as they pertain to the academic mission of the college.

Computer Arts

As a college of art and design, MassArt educates students to innovate. It is imperative that MassArt lead by example with technology that meets the demands of its academic programs and administrative operations, and that aligns with the college's leadership as an institution teaching artists and designers who help create the next generation of technology.

The Computer Arts Center is an interdisciplinary studio environment and consulting group available to all students in all departments for courses, workshops, and supervised independent projects. Supported activities include electronic design (print and Web) and pre-press, animation, digital illustration, photography, video and audio, interactive multimedia, 3D modeling and rendering, electronic device control and computer programming.

There are ten campus-wide computer studios with a variety of input and output devices and projectors to support lectures, demonstrations, critiques, and personal work on projects and portfolios. Hardware and software choices reflect the realities of professional work environments for artists and designers as closely as possible. Software versions are kept current and hardware is updated often. Most computer arts studios are open from 8am to 10pm.

There are two PC labs that are designed and used specifically for the Architecture and Industrial Design Departments. The undergraduate lab is available to students when classes are not scheduled and the graduate lab is open 24/7. Staff members are available to provide assistance and minimize difficulty in using the technology. The staff, along with the studio manager for architecture and industrial design, make sure that the labs are in good working order.

There are two Windows 7 studios in the computer lab that supports architecture exclusively. The 10th floor computer classroom in the Tower Building adjacent to undergraduate studio spaces offers 22 Lenovo Thinkvision S20 workstations with Wacom Cintiq 21UX tablets, a Canon IPF 650 24" color plotter, a 1 Xerox laser printer, an Epson 4490 11x14 scanner as well as an Epson GT 20000 large format scanner, and several printers. A Universal Platform Series Model 6.60 laser cutter for use of the architecture program is also located on the 10th floor.

The 4th floor graduate studio computer provides 15 Lenovo S20 workstations, an Epson GT 20000 large format scanner, a Canon IPF 650 242 color plotter, a Xerox Phaser 5550 laser printer and a Thinkvision L2250 P workstation with an Epson 4490 11x14. A BOXX Renderpro server to facilitate rendering of 3D architectural models will be installed in 2013.

Both labs are equipped with design, rendering and modeling software including Autodesk Master Suite (which includes AutoCad and Revit), Autodesk Automotive, Autodesk Entertainment Creation Suite, Solidworks, Sketchup Pro and Adobe Creative Suite.

In addition to the labs specifically for architecture, MassArt has a number of general access computer classrooms and a printing facility, which are available to all students. These classrooms are available to any department who wishes to schedule classes in them. This includes courses such as portfolio development, electronic prepress, electronic book design, interface design for Web, DVD and mobile devices, illustration, painting and photography using Adobe Creative Suite (Photoshop, Illustrator, InDesign, Flash, Dreamweaver, Acrobat and others). There are full-time staff nearby to assist faculty and students. Graduate assistants provide one-on-one tutoring.

The Computer Arts Center, located on the third floor of the Tower Building, features two Mac classrooms, an access lab and a print center. Each classroom is outfitted with 17 20" iMacs, two Epson 4490 scanners and a Xerox Phaser 5500 B&W printer, and one of the labs has Wacom Bamboo Touch tablets at each station.

The access lab contains 25 20" iMacs, a Xerox laser printer, a Xerox 1 Phaser 7760 color laser printer, a Nikon Super Coolscan 9000 film scanner, two Epson large format scanners, and two Epson V700 11x14 scanners. All computers have current design software including the Adobe Master Collection and Corel Painter.

The Print Center is located just outside the classrooms and access lab on the 3rd floor of the Tower Building. It has the following:

3 Canon Image PROGRAPH 5100 17² large format printers

2 Canon Image PROGRAPH 6100 24² large format printers

1 Canon IPF 650 24² color plotter

1 Canon Image Prograph 9100 60² printer

3 Xerox Phaser 7760 color Laser printers

1 Xerox Phaser 5550 B&W D/N laser printer

1 Ikon MPC 2800 multifunction color copier

1 Oce TDS450 Dual Roll LED Plotter/Color Copier/Scan-to-File System

1 Epson Perfection 4490 11x14 scanner

1 Epson GT20000 11x19 large format scanner

The 7th floor of the Tower Building has two Mac classrooms designed to support sound authoring, programming, multimedia, and video production. One lab has (17) 2.5 ghz 21" iMacs, an Epson Perfection 4490 11x14 scanner and a Xerox Phaser 5550 B&W D/N laser printer. The other has (11) 2.5 ghz 21" iMacs. It has two HD editing stations equipped with 3.2 Ghz Mac Pros. One is set up with a blue- ray burner. There is also a rack with various source decks and a mixer. Both labs have sound authoring software (Live and Reason), programming software (MS Max/Jitter), video editing software, (Final Cut X) in addition to the design

MassArt belongs to Adobe Partners by Design, an alliance between Adobe Systems, Inc. and the 27 top design schools in the world. Adobe provides member schools with exclusive benefits such as free on-campus faculty training on Adobe products as well as a free 50- seat license for almost every Adobe software product. In addition, MassArt has an Enterprise License Agreement (ELA) with Adobe, which allows the college to install the entire Master Collection on all college-owned computers as well as home installs on staff or faculty owned computers.

The college website details other studios for special projects. These include in brief, an interactive multimedia studio to support 2D animation, stop motion, etc., a computer-integrated video studio that combines tape editing and digital video editing, a Gerber Technologies Accumark pattern design system with Silhouette drafting tables, two digital photography labs. In addition there are numerous specialized facilities for stop motion animation, sound recording and mixing, computer aided milling, weaving, fashion design and printmaking.

Online Resources

Students have access to printing with individual or project-based pay-for-printing services through "papercut" accounts. MassArt maintains a site license to the online software training tutorial service, Lynda.com.

Faculty may elect to use E-Learning for online courses using Wordpress or Moodle. The Teaching with Technology Collaborative (TTC) is available to faculty who wish to incorporate technology into their courses. http://inside.massart.edu/Library/Services/Teaching_with_Technology.html

Tech Central is the first point of contact for members of the MassArt community with questions and requests for assistance with technology resources. Tech Central provides equipment borrowing services, in-house technical support, and portfolio documentation facilities for all matriculated MassArt students, faculty, and staff (with a current MassArt ID).

Administrative Information/Data

This data is covered under the Administrative Applications Data Management Policy.
http://inside.massart.edu/campus_life/student_handbook/college_policies/administrative_applications_data_management.html

Assessment of Information Resources in Relation to the Program

The library holdings, image and other databases, are more than adequate for the program. Library staff members assist faculty in research as well as in the development of resources for curricular materials. This includes providing instruction on research and databases to supplement instruction in separate workshops and within a course framework. Librarians offer time to each student individually in support of research projects, particularly for the thesis. The library also routinely solicits purchasing recommendations from faculty, supporting courses by providing books required for specific courses and the program as a whole.

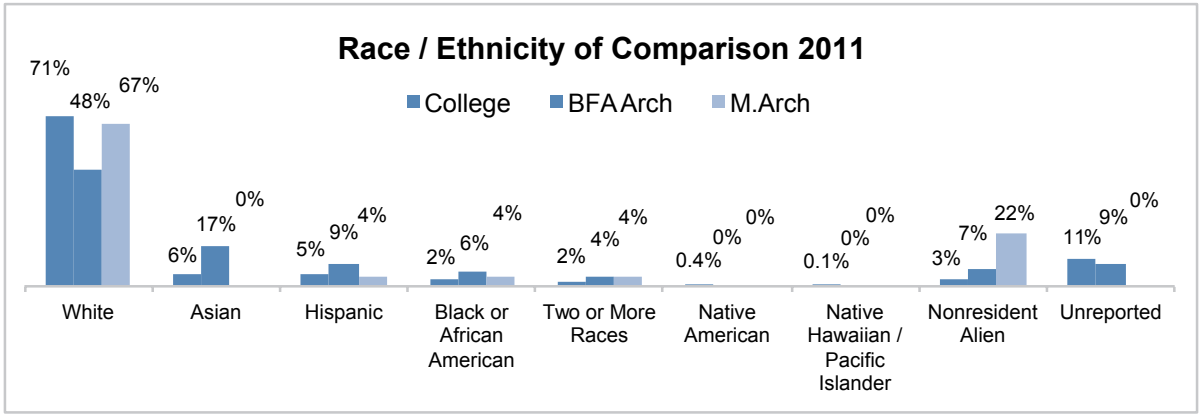
The academic technology resources provided to the Architecture Department through Computer Arts are also exceptional. Faculty have been supported in software tool development, purchase of all of the primary software used by students (equivalent to that used by professionals in the industry), and backed by a strong process of updating software and maintaining computers, printers and other devices. The computer arts staff also support faculty in online development of course content areas using Moodle, and assist students in technical issues regarding update and maintenance of the architecture student website, www.architectureatmassart.org, which students are currently redesigning.

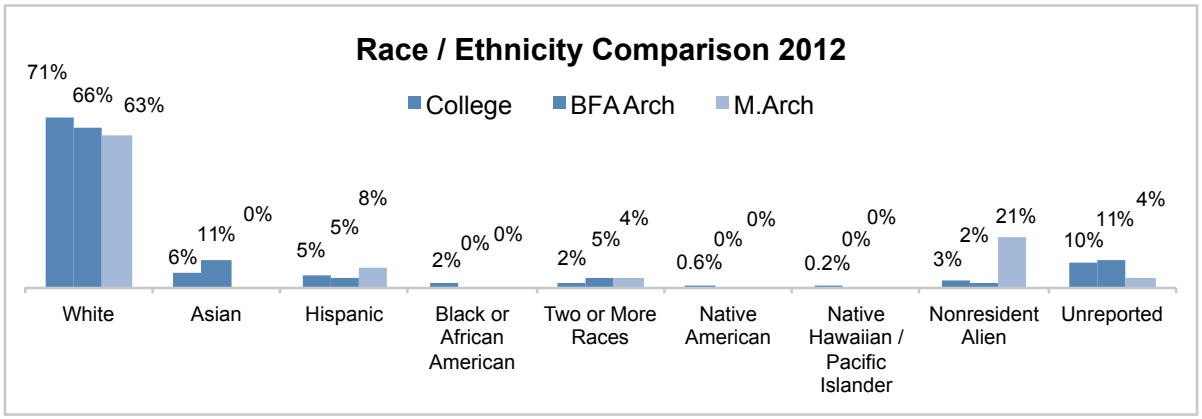
In addition, M.Arch program administrators and administrative assistants are working this summer to enhance the M.Arch program's presence on the college's website and to update annual material. In further support of a professional admissions presence at the graduate level, the Admissions Department took over graduate admissions processing this past academic year (AY2012-13). This coming year, the Admissions Department will develop new materials to be sent out to graduate applicants and accepted students which will coordinate with and compliment the graphic quality and content of existing materials for the undergraduate program. Upon receiving accreditation, the college will require new promotional materials specifically for Architecture, and materials dedicated to enhanced representation of graduate programs in general. Developing printed and online materials for the M.Arch program in concert with the development of graduate presence on campus is a future area to be addressed.

PART I: SECTION 3 - INSTITUTIONAL AND PROGRAM CHARACTERISTICS

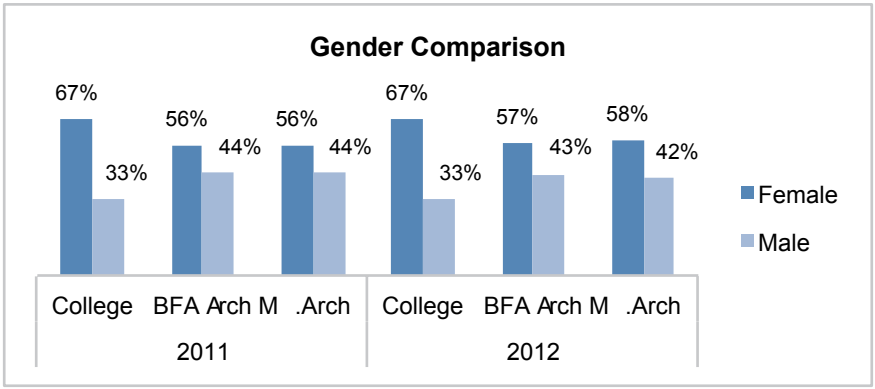
I.3.1 STATISTICAL REPORTS

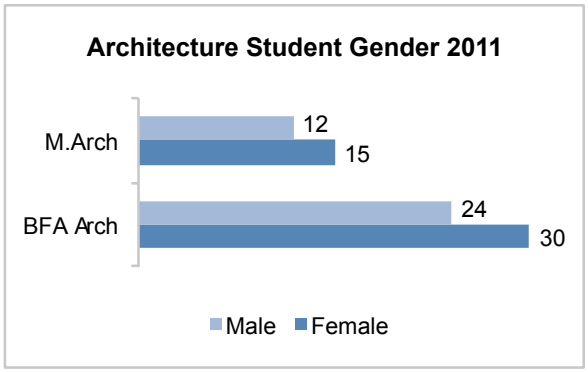
Student Characteristics

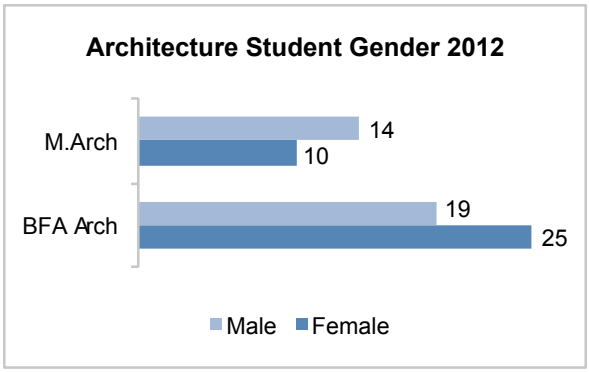


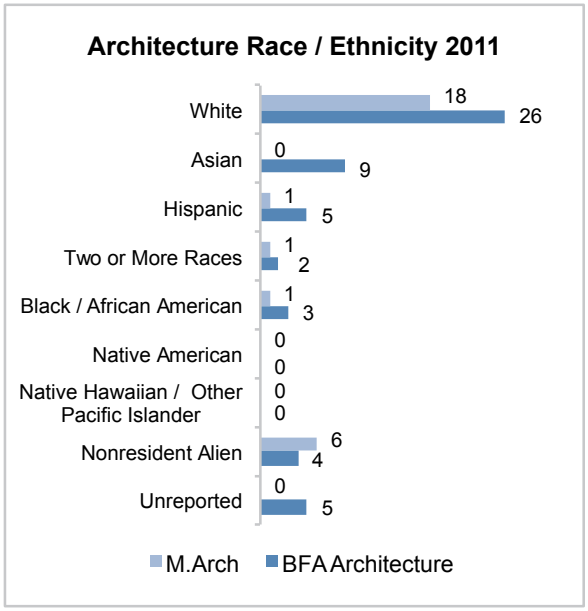


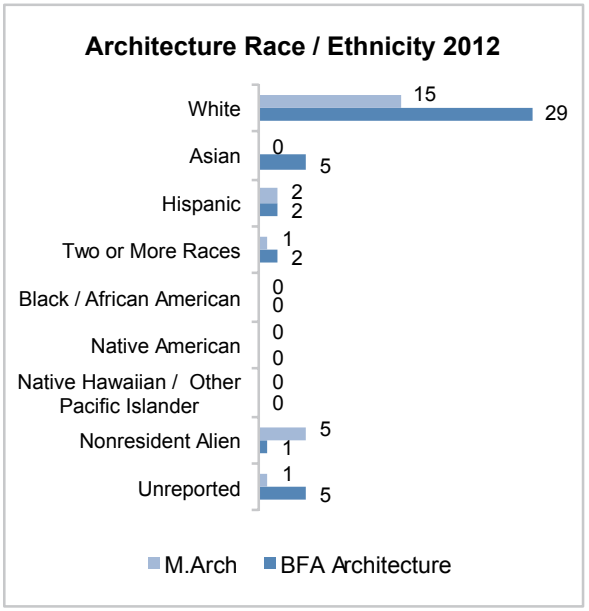
The "college" includes BFA, Master's and graduate level post-baccalaureate student fall enrollments. M.Arch includes an additional summer enrollment.



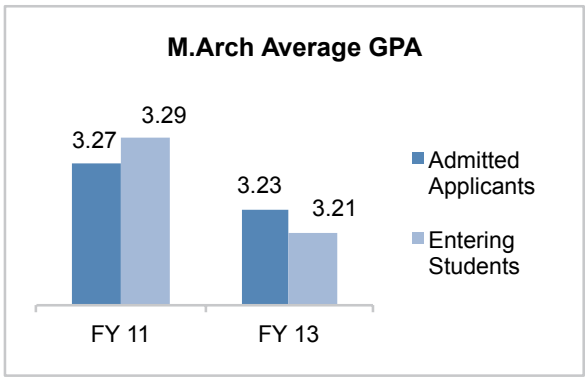


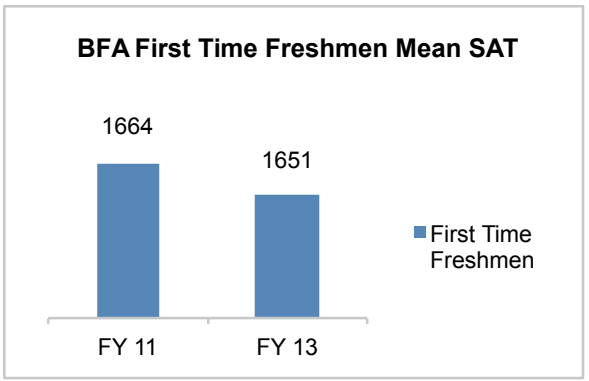




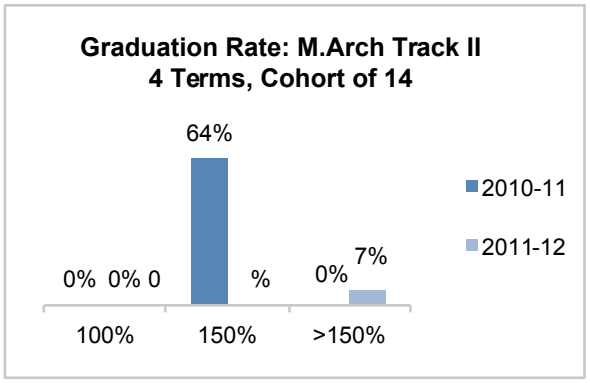


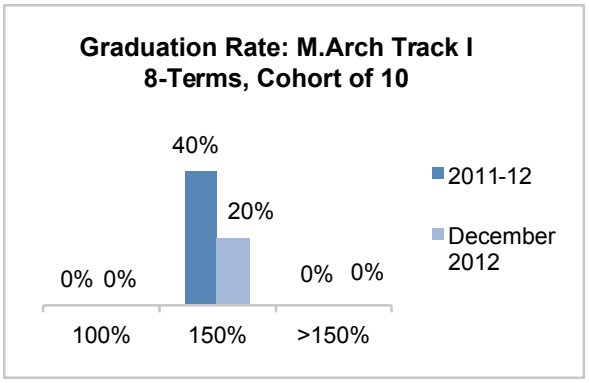
Student Qualifications



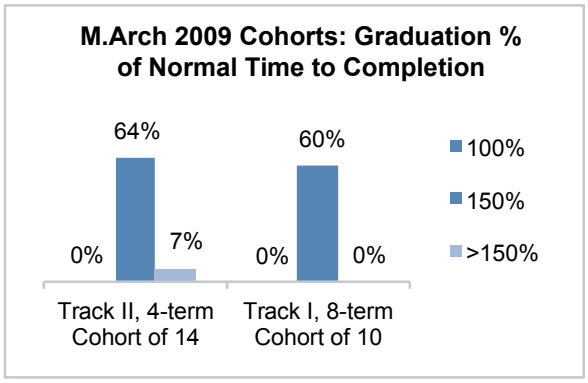


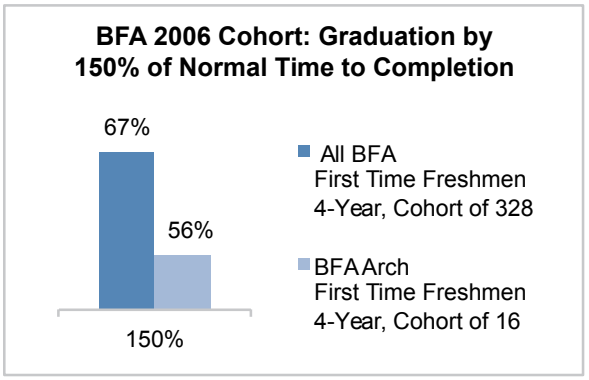
M.Arch admitted applicants: 72% of GPAs recorded in FY11, 100% of GPAs recorded in FY12.





Graduation Rate



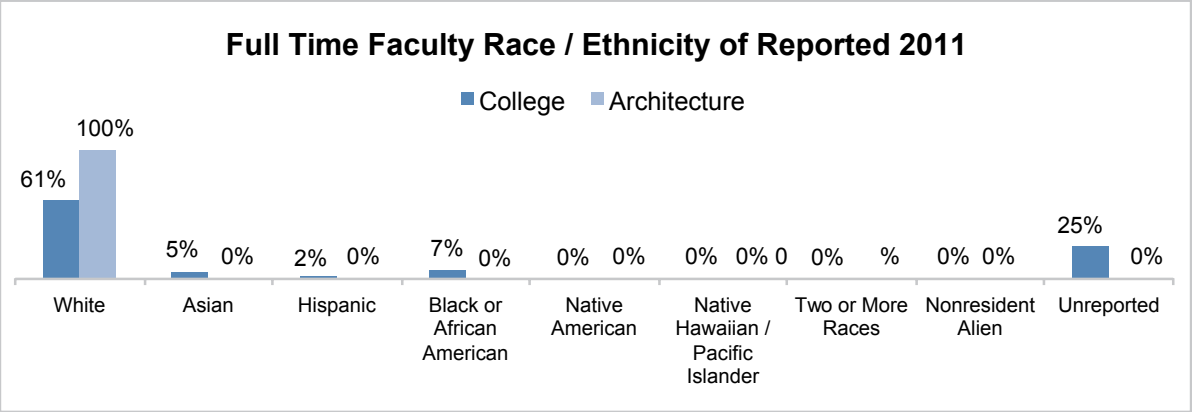


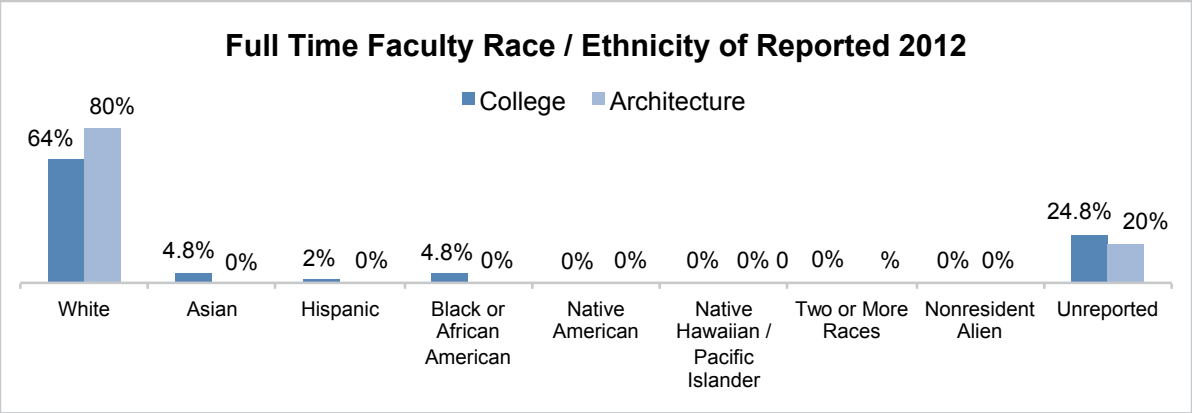
M.Arch: Additional members of the 2009 cohort are expected to graduate in 2013.

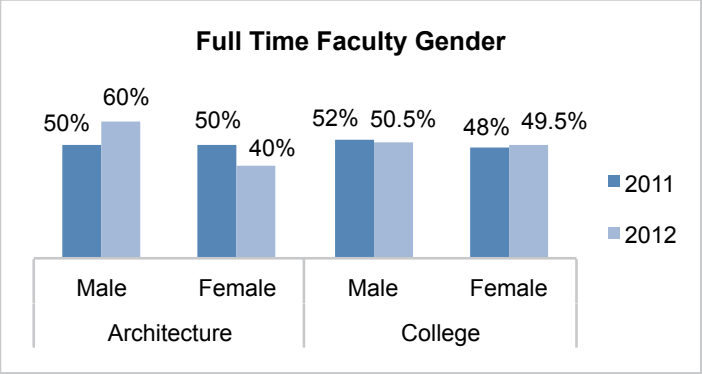
BFA 6-year graduation rate: 2006 first time freshman cohort.

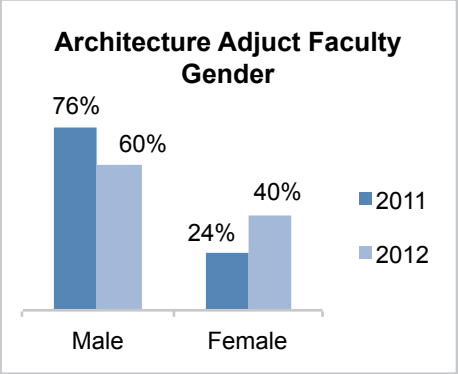
Program Faculty Characteristics

The graduate program is staffed by both full and part-time salaried faculty and adjunct faculty most of whom share appointments between the graduate and undergraduate programs.

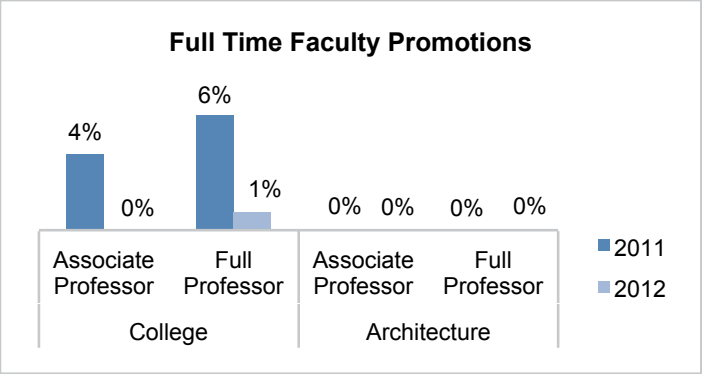


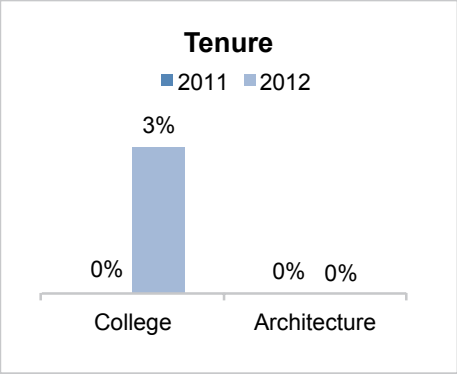






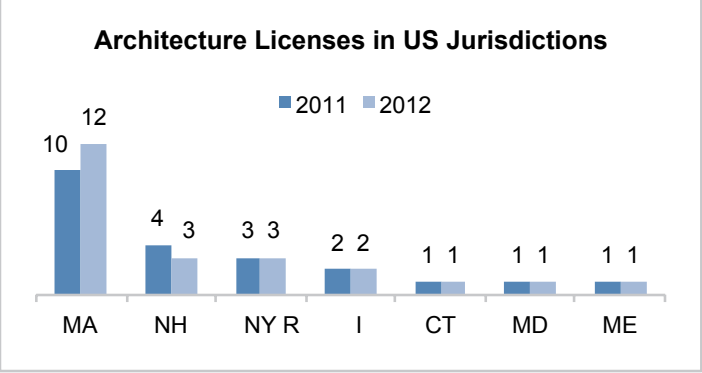
Full Time Faculty Promotion and Tenure Received in the Last Two Years

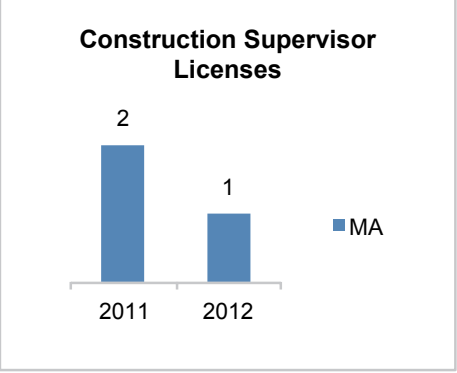




Faculty cohort sizes were 100 in 2011 and 105 in 2012.

Number of Full-time and Adjunct Faculty Holding Architecture and Contractor's Licenses in the Listed Jurisdictions for the Last Two Years





Licensure Matrix: Faculty Holding Licenses Since Last Visit

Faculty Member	Licensure Jurisdiction	NCARB	Notes
Marshall Audin	MA		Inactive NH, RI, ME
Samuel Batchelor	MA	NCARB	
Lawrence Cheng	MA		
David Hajian	MA, NH, RI, CT	NCARB	
Paul Haian	MA, NY		
Margaret Hickey	MA		
Paul Paturzo	MA, NY		NH active 2011, inactive 2012
Annette Popp	MA, NH	NCARB	
Hank Reisen	MA	NCARB	
Patricia Seitz	MA, NH, NY, RI, ME, MD	NCARB	Inactive CA
Marie Sorensen	MA	NCARB	
William Betsch	MA		Unrestricted Construction Supervisor
Kent Christman	MA		Construction Supervisor

1.3.2 ANNUAL REPORTS

Annual reports and their responses are available online and hard copies will be available in the Team Room.
http://inside.massart.edu/Administration/Academic_Affairs/Graduate_Programs/MArch_NAAB_Accreditation.html

A letter from Gail Chartoff certifying the 2013 Annual Report is below.

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I affirm that I am the person at Massachusetts College of Art and Design who is responsible for the annual submission of IPEDS data to NCES.
All data submitted to the NAAB is accurate and consistent with reports sent to other national and regional agencies including the NCES.

Gail Chartoff

Gail Chartoff
Associate Director, Institutional Research
Massachusetts College of Art and Design

1.3.3 FACULTY CREDENTIALS

FACULTY CREDENTIALS MATRIX

NAAB resumes for course faculty are included in Part IV: Section 2.

Full Time Faculty - Architecture			
Faculty	**Degrees**	**Selected Experience**	**Professional Memberships**
Patricia Seitz	M.Arch, MIT, MA Asian Studies, BA Architecture, Washington Univ, St. Louis	RA. Pres. Seitz Architects, WID Award. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt. Practice focus on educational and medical facilities and sustainable systems.	AIA, LEED AP, BSA, NCARB, NESEA
Paul Hajian	M. Arch, BS Art and Design, MIT	RA. Pres. Hajian Architects. Former president Community Design Resource Center (CDRC). Art and Community Partnership Faculty Grant, Aga Khan Grant for research and documentation of indigenous housing in Xinjiang Provence of China, published in Mimar.	
Robert Coppola	MA Design, Cornell Univ, B.Arch, Catholic Univ	Widely exhibited photography. Collections in Library of Congress, Boston Public Library, Hill Memorial Library, Baton Rouge, Howard Gotlieb Archival Research Center at Boston University.	Nat'l Trust Hist. Preservation
Margaret Hickey	B.Arch, (5 year prof. degree. MIT converted this degree to a Masters the following year), BS Mechanical Engineering, MIT	RA. 40 years practice predominantly low and moderate income housing renovation and new construction; 40 years teaching structures/building methods; 10 years writing applied mathematics college textbook.	Building Tech. Educator's Soc., NESEA
Paul Patruzo *(non-tenure-track)*	M. Arch, MIT, BFA Architecture, MassArt	RA. Principal of Paturzo Design Board of Directors for Gombe School for Environment and Society, Tanzania. Practice focus on sustainable schools in Africa.	AIA

Adjunct Faculty - Architecture			
Faculty	**Degrees**	**Selected Experience**	**Professional Memberships**
Carlos Alonso-Niemeyer	MBA, Marquette Univ, MS Building Sys. Eng, Univ of Colorado - Boulder, BS Industrial and Sys. Eng., ITESM, Monterrey Inst. of Technology, Mexico	MS candidate, Corp. Communications, Northeastern Univ, 2010 winner of the Lighting Analyst Charles H. Lock memorial. Experience in industry as a lighting consultant, Sylvania Lightpoint training, AGI expert. Interest in sustainability, adv. building controls, new technologies.	LEEP AP, LC, CEM
Marshall Audin	M.Arch, MIT, BS Civil Engineering, Lafayette College	RA. Broad, long term experience in systems integration, research, enclosure design, and restoration. Climate and cultural experience in Southeast Asia, Saudi peninsula, Greece and Cyprus, New England.	
Sam Batchelor	M.Arch, Univ of Washington, BA Architecture, Yale Univ	RA. Partner at DesignLab Architects which has received awards from the AIA including COTE Top 10 award, citations from the BSA, Architectural Record, Business Week, Architect, Architectural Record, Boston Magazine - focus on sustainable projects.	AIA, LEED AP, BSA, Furniture Society
William Betsch	M.Arch, Harvard Univ, GSD, BS Architecture, Univ of Virginia	Principal, Quality Construction, Licensed General Contractor and custom cabinetry designer, cost estimator, published work in Boston Magazine, Professional Builder Magazine, Architectural Digest.	Licensed Unrestricted Construction Contractor
Elaine Buckholz	MFA New Genres, Stanford Univ, MFA Media Arts, California College of the Arts, BFA The Ohio State Univ, Aspects of Light/Motion and Technical Production/ Design	Lighting designer, exhibited Swiss Technorama Museum, Winterthur Switzerland, Claremont Museum, SF Arts Commission, CCA, Stanford, Wexner Center for the Arts, Telluride Film Festival, Meredith Monk, Merce Cunningham. (MassArt Assoicate Professor in Studio for Interrelated Media,)	DLS, IES
Julie Carbin	M.Arch, MIT, BFA Design, MassArt	Research/Practice: vernacular reinterpretations of buildings in context. Led MassArt summer program "Creative Vacation" + "Summer Studios", developed curriculum for MassArt graduate students that now teach these courses.	
Lawrence Cheng	M.Arch, BSAD, MIT	RA. Loeb Fellowship-Advanced Env. Studies, Senior Asso. Bruner Cott. Projects: MIT Sloan School of Management, Galleries at MassMoCA. Published in Good Neighbors, Affordable Family Housing.	AIA, BSA, LOEB Fellowship
Kent Christman	BA Building Design and Technology, Evergreen State College	RA. Pres. Seitz Architects, WID Award. Exhibits: Research on Cordoba,	Licensed Construction Supervisor
Nadine Gerdts	MA Landscape Architecture, Harvard Univ, AB American Civilization, Brown Univ	Licensed General Contractor, Construction Manager for projects: Manama, Abu Dhabi, Dubai,Riyadh. Solar car designer, educator, national alternatively-designed car-rally participant.	
Shane Gibbons	M.Arch, Univ of Oregon – Eugene, BS Architecture, Northeastern Univ	Designer/builder at Structure Design and Build and Architectural Designer at Stern McCafferty. Focus on residential construction and furniture making. Holds a certifiate in Ecological Design. As a graduate research fellow analyzed the evolution of urban form in the historic town of Coupeville, WA.	
David Hajian	B.Arch, BFA,RISD	RA. Principal, Hajian Architects. Architect with Centerbrook Architects, published in Cape Code Magazine, Metal Architecture. Appointee to Cambridge Library Design Advisory Committee, member RISD Entrepreneurship Forum.	CSI

Adjunct Faculty - Architecture			
Faculty	**Degrees**	**Selected Experience**	**Professional Memberships**
Michael Joyce	M.Arch, MIT, BFA Illustration, MassArt	Projects/publications of work in Justice Facility Review (Michael Ruane Judicial Center), Arch. Record (MIT Brain + Cognitive Center) with Goody Clancy.	AIA, LEED AP, LEED BD+C, NCARB
Tamara Metz	M.Arch, Harvard Univ GSD, BS,Architecture, Univ of Virginia – Charlottesville	Teaching experience in studios and drawing: MassArt, Roger Williams, BAC, Public Lecture: Clemson "Drawing and Architecture as Interpretive Tools"	
Annette Popp	M.Arch, Ball State Univ, Mason, Kommunale Berufsschule, Germany, Vordiplom Bauhaus Univ, Germany	RA. Senior Associate at Winter Street Architects, Senior Project Manager - large scale medical, commercial buildings including headquarters for Oracle/Sun Microsystems, WID award, AIA BIM Innovation, BSA Design Award.	AIA, LEED AP, Greengrid
Hank Reisen	M.Arch, MIT, BA Art and Communications, Antioch College	RA. President Reisen Design Associates, research and publications on research in traditional Chinese architectural design and Theory in PRC, Taiwan, Japan, Korea. Teaching experience at RISD, BAC and lectures for BSA, NESEA.	AIA, BSA
William Roberts	MCP, MIT, MBA, Harvard Business School, BS Architecture and Urban Design, MIT	General Manager - contract negotiation, cost-benefit analysis, P&L mgmt., project management, and a consultant/advisor to Arctos Group a consulting firm in information management for the real estate industry. Former: Senior VP Operations, Cabot Partners; Executive Director, Greater Portland Landmarks; BRA, Director Special Projects.	
Mitch Ryerson	BA Furniture Design, Boston Univ Program in Artisanry	Furniture Designer, public artist. Public seating, cabinets, totemic wall units, chairs have been widely exhibited/awarded (Gallery NAGA, Center for Wood Art, Society of Arts and Crafts, MFA. public art throughout Cambridge, MA), organized Furniture Society exhibit – Kresge Auditorium MIT, 2010.	
Josh Safdie	M.Arch, RISD, BA, Architectural Studies, Brown Univ	Director IHCD Studio at the Institute of Human Centered Design, including universal design consulting on Spaulding Rehab Hospital, State House Museum, 911 Memorial Museum (NYC), L'Hopital Sant Nicholas (Haiti), and housing in Zagreb, Croatia and Bucharest, Romania.	AIA, BSA
Marie Sorensen	M.Arch, MCP, Univ of California – Berkeley, BA Art and Anthropology, Yale Univ	RA. Principal, Sorensen Partners, Research/publications: "Near and Distant Places – Photographs" (Washington Mills Gallery), "Human:Machine:Structure – Dynamic Continuities" (InT/AR Journal), Re-Use of Industrial Buildings and Sites, and Imagining Recovery Design Competition winner.	AIA, BSA, LEED AP
Courtenay Wallace	B.Arch, Univ of Kentucky	Founder and Principal of e-Volutions Designs including work on the Khalifah Hotel in Dubai, the Helmsley Hotel in NY, Hilton in Miami and Suffolk University in Boston. Chair, BSA Housing Committee.	AIA, BSA
Sara Wermiel	Ph.D, MIT Urban Studies & Planning, MA Urban Planning, Hunter College, BA Sociology and Anthropology, Oberlin College	Publications: Lighthouses (Norton), Engineer's Contribution to Iron Construction in the 19th Century (Public Works Historical Society), The Fireproof Building: Technology and Public Safety in 19th century American City (John Hopkins)	Conservation of Historic Concrete

Full Time Faculty - Art History

Faculty	Degrees	Selected Experience	Professional Memberships
Ellen Shortell	Ph.D, M.Phil, Columbia Univ, MA, Tufts Univ, AB Board of Studies in Art, Univ of California - Santa Cruz	Professor and Chair, Department of Art History, Dissertation: "The Choir of Saint-Quentin: Gothic Structure, Power and Cult". Focus on Gothic and Medieval architecture, urban communities seen through an ecclesiastical lens.	Intl. Center Med. Art, AVISTA, Medieval Academy America, etc.
Ellen Shapiro	Ph.D, M.Phil, MA, History of Art, Yale Univ, BA, Brandeis Univ	Professor, Department of Art History. Focus on modern era buildings under fascism.	Am. Hist. Asso., CAA, Fulbright, Soc. Arch. Historians, Society Fellows. Am. Acad. Rome

Adjunct Faculty - Art History

Faculty	Degrees	Selected Experience	Professional Memberships
Tanja Conley	Ph.D. Cornell Univ, MFA Central European Univ, Prague, M.Arch, Dipl. Eng. Arch, Technical Univ, Belgrade	Architect-conservator-historian, published extensively on ideology, architecture, urban iconography. Focus on European cities and their development.	Docomomo Int., ICOMOS, CAA, EAHN, Belgrade Society of Architects
Elizabeth Gittings	Ph.D candidate, Harvard Univ, MA Tufts Univ, BA, Journalism, Temple Univ	Ph.D concentrations: Byzantine Art and Architecture, Islamic Art and Architecture. Dissertation: "The Idea of Architecture in the Mosaics of Hagios Georgios, Thessaloniki."	
Amy Finstein	Ph.D, MA, Univ of Virgina, BA, Brandeis	PhD concentration: Transportation systems and their impact on modern cities.	

Thesis Advisors

Faculty	Degrees	Selected Experience	Professional Memberships
Marshall Audin	M.Arch, MIT, BS Civil Engineering, Lafayette College	RA. Broad, long term experience in systems integration, research, enclosure design, and restoration. Climate and cultural experience in Southeast Asia, Saudi peninsula, Greece and Cyprus, New England.	
Lawrence Cheng	M.Arch, BSAD, MIT	RA. Loeb Fellowship-Advanced Env. Studies, Senior Asso. Bruner Cott. Projects: MIT Sloan School of Management, Galleries at MassMoCA. Published in Good Neighbors, Affordable Family Housing.	AIA, BSA, LOEB Fellowship
Tanja Conley	Ph.D. Cornell Univ, MFA Central European Univ, Prague, M.Arch, Dipl. Eng. Arch, Technical Univ, Belgrade	Architect-conservator-historian, published extensively on ideology, architecture, urban iconography. Focus on European cities and their development.	Docomomo Int., ICOMOS, CAA, EAHN, Belgrade Society of Architects
David Eisen	M.Arch, Harvard Univ GSD, BS Architecture, Univ of Illinois	Principal, Abacus [Architects + Planners]. Projects ranging from residences, housing, public and religious buildings to urban planning. Adjunct professor of design 1989-2000 at Roger Williams Univ, frequent guest critic at MIT, RISD, and Northeastern Univ.	AIA
Nadine Gerdts	MA Landscape Architecture, Harvard Univ, AB American Civilization, Brown Univ	Licensed General Contractor, Construction Manager for projects: Manama, Abu Dhabi, Dubai,Riyadh. Solar car designer, educator, national alternatively-designed car-rally participant.	
Paul Hajian	M. Arch, BS Art and Design, MIT	RA. Pres. Hajian Architects. Former president Community Design Resource Center (CDRC). Art and Community Partnership Faculty Grant, Aga Khan Grant for research and documentation of indigenous housing in Xinjiang Provence of China, published in Mimar.	
Margaret Hickey	B.Arch, (5 year prof. degree. MIT converted this degree to a Masters the following year), BS Mechanical Engineering, MIT	RA. 40 years practice predominantly low and moderate income housing renovation and new construction; 40 years teaching structures/building methods; 10 years writing applied mathematics college textbook.	Building Tech. Educator's Soc., NESEA

Thesis Advisors			
Faculty	**Degrees**	**Selected Experience**	**Professional Memberships**
Alan Joslin	M.Arch, BS Art and Design, MIT	Founding Partner and Principal, Epstein Joslin Architects specializing in civic, performing arts, higher education, institutional work, retail, housing and high-end residential work. He has received 61 local, regional and national design awards, including 5 National AIA Honor Awards.	AIA
Tamara Metz	M.Arch, Harvard Univ GSD, BS,Architecture, Univ of Virginia – Charlottesville	Teaching experience in studios and drawing: MassArt, Roger Williams, BAC, Public Lecture: Clemson "Drawing and Architecture as Interpretive Tools"	
Paul Patruzo *(non-tenure-track)*	M. Arch, MIT, BFA Architecture, MassArt	RA. Principal of Paturzo Design Board of Directors for Gombe School for Environment and Society, Tanzania. Practice focus on sustainable schools in Africa.	AIA
Hank Reisen	M.Arch, MIT, BA Art and Communications, Antioch College	RA. President Reisen Design Associates, research and publications on research in traditional Chinese architectural design and Theory in PRC, Taiwan, Japan, Korea. Teaching experience at RISD, BAC and lectures for BSA, NESEA.	AIA, BSA
Patricia Seitz	M.Arch, MIT, MA Asian Studies, BA Architecture, Washington Univ, St. Louis	RA. Pres. Seitz Architects, WID Award. Exhibits: Research on Cordoba, Spain at Columbia, MIT. Grants: Nuckolls Fund, MA Cultural Council, MA Dept. of Env. Affairs, Aga Khan Fdn., New England Fdn. for the Arts, MassArt.	AIA, LEED AP, BSA, NCARB, NESEA
Mohamed Sharif	MS Adv. Arch Studies, Post-Grad Diploma, Adv. Arch Studies, BS Architecture, Robert Gordon Univ, Scotland	Founding Partner, Bureau for Architecture and Design. Commercial and institutional projects, cultural buildings, residential. Award winning ESRI Campus Pavilion. First prize, McCormick Place REDUX Competition. Faculty at UCLA 2011-present and has taught at several institutions.	
Libby Turowski	M.Arch, MIT, BFA Architecture, MassArt	Principal and Treasurer of Turowski2 Architecture, Broad experience in public, historic and residential structures ranging from single family residential to public libraries.	

Faculty Workload

Full time faculty are required to teach 3 courses (or the equivalent of 9 credits total) per semester. Exceptions to this include the undergraduate chair, and graduate program head, who each receive a total of 2 course releases per year for administration. Their respective workloads are 4 courses (the equivalent of 12 credits) per year. Adjunct faculty are limited to 3 courses (or the equivalent of 9 credits) per year. (The bargaining agreement is discussed and linked in Part I, 1.1 Identity and Self-Assessment)

PART I: SECTION 4 - POLICY REVIEW

List of policy documents for review in the Team Room.
Hard copies will be available in the Team Room. URLs are included here for reference.

- Studio Culture Policy (written by students, reviewed by faculty)
  http://www.architectureatmassart.org/grad_policy.html

  Because the students are reworking this website, the specific link may be changed. The policy can be found linked on the architecture student website and on the MassArt website under AIAS in student organizations.

  http://www.architectureatmassart.org
  http://www.massart.edu/Academic_Programs/Architecture/Master_of_Architecture_MArch/Student_Organizations.html

- Self-Assessment Policies and Objectives
  Policies and objectives will be available in the Team Room and are detailed in Section I.1.5.

- Personnel Policies

  Collective bargaining agreements for MSCA, APA and AFSCME can be found on MassArt's website.
  http://inside.massart.edu/administration/administration_and_finance/human_resources/collective_bargaining_agreements.html

  The DGCE contract is available on the MSAC website.
  http://mscaunion.org/contract/

  Faculty Contracts and Handbooks
  Faculty are covered by either the MSCA or DGCE contracts depending upon a number of factors. Contracts and faculty handbooks are listed below.

  Massachusetts State College Association (MSCA) contract
  http://mscaunion.org/contract2012/Day_2012-2014.pdf

  Full-time faculty handbook
  http://inside.massart.edu/Documents/departments/academic_affairs/01FacultyHandbook1213.pdf

  Adjunct faculty handbook
  http://inside.massart.edu/Documents/departments/academic_affairs/AdjunctHandbook1213(0).pdf

  Massachusetts State College Association Division of Graduate and Continuing Education (DGCE) contract
  http://mscaunion.org/DGCE_2012/DGCE_2012-2014.pdf

  Professional and Continuing Education Faculty Handbook
  http://www.massart.edu/Documents/www.massart.edu/continuing_education/PCE_Faculty_Handbook%20final%202012-13.pdf

  Administrator Contracts
  Professional Administrators are covered by the Association of Professional Administrators (APA) contract.
  http://www.maapa.org/images/apa-agreement-1213.pdf

  Administrative assistants and accountants, as well as other staff are covered by the American Federation of State, County and Municipal Employees, AFL-CIO (AFSCME) contract.
  http://www.afscme1067.org/contract/official%20AFSCME%201067%202011-2014%20contract.pdf

Links to the full contracts are noted above, and specific policies are noted below for reference. Hard copies will be available in the Team Room.

. Position descriptions for all faculty and staff
Position descriptions will be available in the NAAB Team Room. A general faculty position description is in the MSCA contract, pages 184-200. Position descriptions for program administrators are discussed in section I.2.2.

. Rank, Tenure, & Promotion are covered in the relevant faculty contracts

. Reappointment is covered in the Faculty Handbook
http://inside.massart.edu/Documents/departments/academic_affairs/01Handbook1211.pdf

. EEO/AA:
http://inside.massart.edu/Administration/Administration_and_Finance/Human_Resources/Employment_at_MassArt.html
http://inside.massart.edu/Administration/Administration_and_Finance/Civil_Rights_Compliance_and_Diversity.html

. Diversity (including special hiring initiatives).
http://inside.massart.edu/Administration/Administration_and_Finance/Civil_Rights_Compliance_and_Diversity.html
http://inside.massart.edu/Documents/inside.massart.edu/offices_and_services/affirmative-action-plan-july-2007.pdf
http://inside.massart.edu/campus_life/student_handbook/college_policies/non-discrimination_and_diversity.html

. Faculty Development, including but not limited to; research, scholarship, creative activity, or sabbatical.

- See the MSCA contract pages 227-235 and the full time faculty handbook pages 20-21.
- Institutional grants and fellowships through the MassArt Foundation.
http://inside.massart.edu/Administration/Institutional_Advancement/Office_of_Institutional_Grants/I__Types_of_Support.html
http://www.massart.edu/Support_MassArt/MassArt_Foundation/Faculty_Fellowships.html
- Support for faculty writing grants is provided.
http://inside.massart.edu/Administration/Institutional_Advancement/Office_of_Institutional_Grants.html
- Permanent full and part time faculty may receive funds for travel to represent the college or for professional development.
http://inside.massart.edu/Documents/inside.massart.edu/campus_life/Guidelines%20for%20Travel%20Representing%20the%20college%20or%20for%20Professional%20Development.pdf
- Sabbaticals are granted every seven years for one semester.
- Faculty under union contracts may take courses at MassArt and other state institutions, and Pro-Arts and Colleges of the Fenway consortia institutions for reduced tuition and/or free.

- Student-to-Faculty ratios for all components of the curriculum (i.e., studio, classroom/lecture, seminar). The architecture figures will be available in the team room. As reference, the overall BFA student/faculty ratio is 10:1, which is similar to the graduate program.
- Square feet per student for space designated for studio-based learning:
  - Graduate studios: These range in size from 47 sf to 84 sf. The typical graduate studio is approximately 80 sf. All students have overhead storage and supplement their workspace through the use of computer labs, the fab lab, pin-up space, and a dedicated critique area on their floor.
  - Undergraduate studios: 35 sf with 13 sf overhead storage. This is supplemented by a computer lab, model shop and critique space on their floor.
  - Computer labs: 5-6' desk per computer or 30-36 sf. One lab per studio floor including print stations with 18 spaces available on the undergraduate floor and 10 spaces on the graduate floor. Students also have wireless connection to their studio spaces and throughout the school.
  - Laser printer is available on the 10th floor to all architecture students.
  - All-school Woodshop and Fab labs: One fab lab per studio floor including drill presses, sanders, scroll saws, band saws and bench space.
  - Teaching spaces include the studios, critique areas, woodshop, classrooms Tower T-1002 and T-1001, various classrooms on the 6th floor (T-659, T-605 and T-603 are typical) T-405, and T-202. During the summer, the availability of more space allows for a class meeting area (table and chairs) within the graduate studio.
  - Completion of the Design and New Media Center will provide new digital equipment spaces and a number of "project rooms" students may book for work over a semester or year. It will also allow the college to return to the much larger all-school woodshop which has been temporarily relocated to accommodate construction.
- Square feet per faculty member for space designated for support of all faculty activities and responsibilities.
  - Office for Program Head: A 120 sf dedicated office with a small library of key references used in many of the courses.
  - Office for Department Chair: A 300 sf office with 200 sf dedicated to the Chair. This office is shared with the Studio Manager and includes space for storage of architecture program projects.
  - Other individual offices: 112 sf. Many of this type of office are "time-shared" by adjunct faculty who teach on different days.
- Admissions Requirements
  - Undergraduate Admissions Requirements:
    http://www.massart.edu/Admissions/Undergraduate_Students/Admissions_Standards.html
  - Graduate Admissions/Architecture:
    http://www.massart.edu/Admissions/Graduate_Programs/Master_of_Architecture.html
    Requirements include portfolio, 3 letters of recommendation, essay, course descriptions (and TOEFL for foreign applicants)
  - TOEFL: computer based scores: 213; internet based score (iBT): 85 with min section scores of 21 reading, 19 listening, 23 speaking, and 22 writing. In granting scholarships based upon merit, both academics and portfolio are weighed equally.

- Advising Policies

  . Undergraduate Academic Advising
  http://inside.massart.edu/Academic_Resources/Advising_and_Registration/Academic_Advising.html

  . Graduate Program Advising
  http://inside.massart.edu/Academic_Resources/Advising_and_Registration/Graduate_Programs.html

  . Graduate Program Placement and Transfer Credit Evaluation
  http://www.massart.edu/Admissions/Graduate_Programs/Master_of_Architecture/Placement_and_Transfer_Evaluation.html

  . Student's portfolio, transcripts, course descriptions, course syllabi and other outcomes (papers or other material) are evaluated to understand whether gaps in pre-professional program preparation exist and to determine the entry point of all applicants. These are recorded on tally sheets that note work accepted as equivalent and remaining to be fulfilled. This tally sheet document accompanies a student's acceptance letter. The results of these tally sheets and subsequent coursework reside digitally in the student's admissions and advising record. These continue to be used with students each semester in their meeting with the program head on planning their immediate and overall academic plan. Examples of the hard copy tally sheets and the college digital advising tallies used to evaluate student work at entry and ongoing along with supporting admissions and evaluative material will be provided in the Team Room.

- Policies on use and integration of digital media in architecture curriculum
  MassArt has a wide range of policies governing digital use on campus. These include the Technology Acceptable Use Policy, Copyright and File Sharing, Account Eligibility, Admin. Applications Data Management, Laptop User responsibilities, Mobile phones stipend, and Creation and Review of Technology Policy and Procedure, as well as guidelines for students, faculty and staff. This material is available on inside.massart.edu under the "Technology" tab.
  http://inside.massart.edu/Technology/Policies_and_Guidelines.html

- Policies on academic integrity for students (e.g., cheating and plagiarism)

  . Academic Integrity is covered in all of the faculty handbooks and is covered in the Student Handbook under Plagiarism and under Academic Misconduct Procedures.
  http://inside.massart.edu/Academic_Resources/Academic_Catalog_2012-2013/Academic_Policies.html

  . Under Campus Life, MassArt Community Standards and the Code of Conduct, Prohibited Conduct, 1. Acts of Dishonesty
  http://inside.massart.edu/campus_life/student_handbook/college_policies/community_standards.html

  . Under Academic Life, #6 gives the definition of plagiarism.
  http://inside.massart.edu/Campus_Life/International_Students/Academic_Life.html

- Policies on library and information resources collection development
  The library reaches out to the departments and faculty for suggested titles and to accommodate course text requirements. The library's collection development policy will be available in the Team Room. The library mission and goals are linked below.
  http://inside.massart.edu/Library/About_the_Library/Mission.html

- A description of the information literacy program and how it is integrated with the curriculum
  The information literacy program has been developed through links between programs and departments, the Academic Resource Center and the library. These resources are available to provide coaching within all academic areas. Students who need to strengthen their writing skills for academic courses and the thesis are directed to the Academic Resource Center.

  . Teaching and learning – philosophy and goals
  http://inside.massart.edu/Academic_Resources/Teaching_and_Learning.html

  . Academic learning resources
  http://inside.massart.edu/Academic_Resources/Teaching_and_Learning/Academic_Resource_Center.html

  . Library research guides and research guides specific to architecture
  http://inside.massart.edu/Library/Research/Research_Guides.html
  http://sp.flo.org/massart/subjects/guide.php?subject=Architecture

  . The library staff also provides direct assistance to all architecture thesis students on research, abstract writing, and key word searches. Work with librarians is built into the thesis sequence curriculum. The library's information literacy policy will be available in the Team Room.

PART II: SECTION 1 - EDUCATIONAL REALMS AND STUDENT PERFORMANCE CRITERIA (SPC)

II.1.1 STUDENT PERFORMANCE CRITERIA MATRIX

Department of Architecural Design
Graduate Program in Architecture

SEM.	REQUIRED COURSES: COURSE NAME (Credits)	OLD #	NEW #	Realm A: CRITICAL THINKING AND REPRESENTATION										
	SPC : NAAB Goals / Categories			A.1 Communication Skills - *Ability*	A.2 Design Thinking Skills - *Ability*	A.3 Visual Communication Skills - *Ability*	A.4 Technical Documentation - *Ability*	A.5 Investigative Skills - *Ability*	A.6 Fundamental Design Skills - *Ability*	A.7 Use of Precedents - *Ability*	A.8 Ordering Systems Skills - *Under*	A.9 Hist'l Traditions & Global Culture - *Under*	A.10 Cultural Diversity - *Under*	A.11 Applied Research - *Under*
	PRE-PROFESSIONAL	**42 PRE-PROFESSIONAL CREDITS**												
I - SUMMER	Methods & Materials (3)	edAD202	EDAD502											
	History of Architecture & Urban Planning I (3)	edAD216	EDAD516									A.9	A.10	
	Architectural Structures I (3)	edAD227	EDAD517											
	Architectural Design I (3)	edAD223	EDAD510								A.8			
II-FALL	AutoCAD, REVIT or 2D3D software (competency) (3)	edAD318	EDAD518											
	Architectural Design II (3)	edAD310	EDAD520							A.7	A.8			
	History of Architecture & Urban Planning II (3)	edAD316	EDAD526	A.1								A.9	A.10	
	Architectural Structures II (3)	edAD317	EDAD527											
	Tools for Architecture, or Professional Elective (3)	edad5XX	NEW FA13											
III - SPR	Sustainable Architecture (3)	edAD302	EDAD532											
	Architectural Design III (3)	edAD320	EDAD530		A.2				A.6	A.7	A.8			
	Architectural Structures III (3)	edAD327	EDAD537											
	Professional Practice I (3)	edAD402	EDAD535											
	Professional Elective (3)	MENU	Prof Elec											
	PROFESSIONAL	**60 PROFESSIONAL CREDITS**												
SU	Community Build Studio (12)	edAD602	EDAD605				A.4							
V - FALL	Integrated Systems (3)	edAD401	EDAD720				A.4							
	Making Cities Work or LA/Urban(menu) (3)	edAD701	EDAD711	A.1				A.5				A.9	A.10	
	Architectural Structures IV (3)	edAD417	EDAD547											
	Architectural Design VII (6)	edAD702	EDAD702		A.2	A.3		A.5	A.6	A.7				
	Professional Elective (3)	MENU	Prof Elec											
VI - SPRING	Architectural Design VIII (Comprehensive) (6)	edAD750	EDAD752		A.2		A.4	A.5			A.8			
	Advanced History Seminar (3)	MENU	Menu	A.1								A.9	A.10	
	Thesis Prep (3)	edAD760	EDAD760	A.1										A.11
	Professional Elective (3)	MENU	Prof Elec											
SUM	Thesis I (3)	edAD80X	EDAD806	A.1		A.3		A.5						A.11
	**Professional Elective / On Making (3)	MENU	Menu											
VII-FA	Thesis II (6)	edAD80X	EDAD808	A.1		A.3		A.5						A.11
	Professional Practice II (3)		EDAD805											

Total Required Credits 102 (60 professional)

**Professional Elective / On Making: A design/fabrication course in any 3D discipline may be taken in any semester of the T2 program

Identity and Self-Assessment & Resources

MassArt continually refines and improves its assessment practices, and the architecture program has intensified its efforts to review and document the diverse processes we use to evaluate and measure teaching effectiveness and learning outcomes. The 2011 experience only strengthens our resolve. In response to the last VTR, the architecture faculty has reviewed existing assessment methods and introduced new metrics that will help us meet program goals. This process enabled faculty to share in understanding the SPCs that relate to each course. M.Arch program faculty and staff discussed the range of criteria that are addressed in sequenced courses, and engaged collaboratively in assessment methodologies. Moreover, program administrators invited students to participate in this process and attend faculty meetings focused on sequences and course reviews, writing individual assessments and taking notes on critiques for their peers, and discussing student work as it relates to the Conditions and the profession. Groups of students assessed the SPCs in the courses from their perspective and debated these issues among themselves.

Likewise the program has worked closely with MassArt's senior administration to fortify administrative support for the program, both within the evolving structure of new senior leadership and within the department and faculty. MassArt increased Professor Paul Paturzo's appointment expressly to provide support for the program head, described further below. MassArt's commitment to architectural education is unwavering, and it has doubled its efforts to optimize exiting human and capital resources where the already exist, and add new resources where they don't, enrollment and budget permitting.

SPC Realm A: Ordering Systems, Cultural Diversity, and Applied Research

MassArt's educational philosophy is fundamentally integrative, but we recognize our obligation to document the ways in which theory informs design, the ways design embodies sensitivity to the diverse consistencies we serve, and the ways these constituencies benefit from the knowledge required to engage the challenges of the built environment. We have strived to strengthen the connection between demonstrably strong history and theory courses that clearly exhibit exposure to diverse canons and compositional codes of building design with studio, where these representational vocabularies find form in building production and performance.

At MassArt, all these efforts culminate in thesis, so allow us to use our work to improve the thesis experience as evidence of our growing commitment to integrative professional education. We redesigned the thesis sequence to emphasize research and writing skills. We have focused on research, writing, and graphic analysis as as the foundation of an effective design process.

Accordingly, we redesigned thesis sequence courses to foreground research objectives. Through a reorganization of instructional priorities, the model for conducting research has expanded. To address the varieties of research, a reinforced educational model that blends research, design and collaborative practice is being developed. The M.Arch program considers "research" within three defined categories, each necessary to prepare for future practice. Students' projects encompass these three categories, for example:

1. Research in building science and as scientific inquiry—addressing materials, technical details, climate, and ideas in construction that support innovation in sustainability.
    a. Matt Halstead and Colin Murtaugh—Both students are addressing building science through the quantitative assessment of building envelope in historic structures with modern additions.
2. Research in the humanities—including the social systems, historic and therapeutic nature of applied humanistic theories to design problems.
    a. Rebecca Ray—Addressing the potential for spaces to heal grief associated with death and burial.
3. Research in the artistic realm—those practice-based issues that address qualitative, rather than quantitative, issues in design.
    a. Alyson Cotton—Addressed improving the sensory experience of an existing center city transit station.

SPC Realm B: Sustainability, Site Design, and Financial Considerations

We have strengthened the curriculum through the deeper integration of structural, building, and environmental systems. All studios emphasize the hierarchy of building construction, which is reinforced through representation of construction systems in sections and models at multiple scales, including site section; and through investigations by students of accessibility and sustainability strategies as applied to their project design. The Integrated Systems course was reworked, while continuing to provide the best opportunity for students to understand the technical documentation of details. The course was re-envisioned as a workshop in which students critically evaluate an existing building, document it in Revit, and propose new building systems and technical wall sections that respond to industry standards in sustainability.

The Comprehensive Design Studio, which follows Integrated Systems workshop, is a synthesis of both systems and design issues for the studio. Faculty in both the studio and workshop shared teaching across these courses to provide year-long support in understanding of building science and their application through design. Moreover, the Housing Studio EDAD320/EDAD530, and the entire graduate design studio sequence that precedes these courses (EDAD223/EDAD510, EDAD310/EDAD520), serve as preparation for success in the technical issues and complexity of design in subsequent studios.

SPC Realm C: Project Management and Ethics and Professional Judgment

The area of professional practice has been strengthened by aggressively reworking the existing single course and creating a new two- course sequence—adding Professional Practice II. These two courses include case studies, visits to construction sites, and visits to architectural offices, providing students with in-depth knowledge of practice and the decisions associated with it. Contractual studies and collaborative practice have been reinforced as critical to the field. Students have the opportunity, during lectures and field trips (project sites, architectural offices, meetings with members of the project teams), to initiate discussions about the profession with practitioners with multiple perspectives—developer, architect, contractor, engineer. They then respond to written exercises that attend to some of the issues raised by these discussions, as a means to encourage active learning. The program also introduces students to the business of architecture – scheduling, budgets, project management strategies, and the relationships of architects and developers in a team context.

The M.Arch program also promotes participatory learning through a required course, (EDAD605 Community Build Studio), that has public service components. This course, which includes clients, programs, budgets and control of project schedules, reinforces understanding of these larger professional areas of the curriculum, creating the opportunity to model studio practice on the profession.

PART II: SECTION 2 - CURRICULAR FRAMEWORK

II.2.1 REGIONAL ACCREDITATION

Massachusetts College of Art and Design is accredited by the New England Association of Schools and Colleges (NEASC) through its Commission on Institutions of Higher Education, and also is accredited by the National Association of Schools of Art and Design (NASAD). In January 2010, MassArt submitted a Fifth Year Report to the New England Association of Schools and Colleges (NEASC), which is available online.

Institutional accreditation review will occur in AY 2015- 2016 via a joint NASAD and NEASC visit.

Founded in 1885

NEW ENGLAND ASSOCIATION OF SCHOOLS & COLLEGES, INC.
COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION

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Nichols College

DORIS B. ARRINGTON (2012)
Capital Community College

NEIL G. BUCKLEY (2012)
Emmanuel College

DAVID E.A. CARSON (2012)
Hartford, CT

PETER V. DEEKLE (2012)
Roger Williams University

JUDITH B. KAMM (2012)
Bentley University

WILLIAM F. KENNEDY (2012)
Boston, MA

KIRK D. KOLENBRANDER (2012)
Massachusetts Institute of Technology

KATHERINE H. SLOAN (2012)
Massachusetts College of Art and Design

STACY L. SWEENEY (2012)
The Art Institutes

REV. JEFFREY P. VON ARX, S.J. (2012)
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April 20, 2010

Dr. Katherine H. Sloan
President
Massachusetts College of Art and Design
621 Huntington Avenue
Boston, MA 02115

Dear President Sloan:

I write to inform you that at its meeting on March 4, 2010, the Commission on Institutions of Higher Education considered the fifth-year interim report submitted by Massachusetts College of Art and Design and voted to take the following action:

that the fifth-year interim report submitted by Massachusetts College of Art and Design be accepted;

that the comprehensive evaluation scheduled for Spring 2015 be confirmed;

that, in addition to the information included in all self-studies, the self-study prepared in advance of the Spring 2015 evaluation give emphasis to the institution's success in:

1. implementing the Renewal Plan of the partnership with the Commonwealth of Massachusetts including a commitment to increase the percentage of out-of-state students to 35% of the student body;

2. achieving the goals of the extended strategic plan for 2010-2013 and the further development of the liberal arts curriculum;

3. addressing deferred maintenance of the physical plant.

The Commission gives the following reasons for its action.

The fifth-year interim report was accepted because it responds to all the issues identified in the Commission's letter of October 20, 2005 as well as addressing the standards as requested in the report.

209 BURLINGTON ROAD, SUITE 201, BEDFORD, MA 01730-1433 | 781-271-0022 | FAX 781-271-0950
http://cihe.neasc.org

We commend Massachusetts College of Art and Design (MassArt) for its special status relationship with the Commonwealth of Massachusetts, which has helped to increase by 26% the number of full-time faculty and resolve faculty work-load issues. Work with state agencies has resulted in significant and regular funding for deferred maintenance (budgeted at $860,000 for FY2010), and continued collaboration on several capital projects. The former Critical Studies department was restructured to form the new Liberal Arts and History of Art departments and to develop a new general education curriculum with articulated student learning outcomes. The College has implemented new programs for first-year seminars and written communications. The low residency MFA center in Provincetown operates at close to full capacity attracting students from across the country. Finally, we note that the new Master of Architecture program was approved by the National Architectural Accreditation Board for a two-year candidacy status.

The scheduling of a comprehensive evaluation in Spring 2015 is consistent with Commission policy requiring each accredited institution to undergo a comprehensive evaluation at least once every ten years. The items the Commission asks to be given special emphasis within the self-study prepared for the comprehensive evaluation are matters related to our standards on *Planning and Evaluation, Organization and Governance, The Academic Program, Students, Physical and Technological Resources,* and *Financial Resources.*

The Renewal Plan for the partnership with the Commonwealth of Massachusetts presents a five-year tuition and budget plan that projects increases in tuition and other revenue streams and continued reductions in state funding, as well as increases in enrollment including a formidable increase in the percentage of out-of-state students (to grow to be 35% of the student body). As part of the self-study prepared for the 2015 comprehensive evaluation, we would like to understand the success in implementing the five-year plan. Our standards on *Planning and Evaluation, Organization and Governance, Students,* and *Financial Resources* guide us here:

> The institution has a demonstrable record of success in implementing the results of its planning (2.3).
>
> Consistent with its mission, the institution enrolls a student body that is broadly representative of the population the institution wishes to serve (6.1).
>
> The institution is financially stable. Ostensible financial stability is not achieved at the expense of educational quality. Its stability and viability are not unduly dependent upon vulnerable financial resources or an historically narrow base of support. The institution's governing board retains appropriate autonomy in all budget and finance matters; this includes institutions that depend on financial support from an external agency [state, church, or other private or public entity] (9.2).

The three-year extension of the strategic plan for 2010-2013 calls for the continued growth in enrollment in the BFA program and the Liberal Arts department. This includes implementing fourth-year capstone seminars that require each student to do a research project in the liberal arts, and assessing student attainment of research skills in their major field. The plan also includes use of department-based rubrics to determine student learning in relation to the stated outcomes of the liberal arts curriculum. We look forward to learning about MassArt's developments here with reference to our standards on *Planning and Evaluation* (cited above and below) and *The Academic Program*:

> The institution undertakes short- and long-term planning, including realistic analyses of internal and external opportunities and constraints. The institution systematically collects and uses data necessary to support its planning efforts and to enhance institutional

effectiveness. It plans for and responds to financial and other contingencies, establishes feasible priorities, and develops a realistic course of action to achieve identified objectives. Institutional decision-making, particularly the allocation of resources, is consistent with planning priorities (2.2).

The general education requirement in each undergraduate program ensures adequate breadth for all degree-seeking students by showing a balanced regard for what are traditionally referred to as the arts and humanities, the sciences including mathematics, and the social sciences (4.16).

The major or area of concentration affords the student the opportunity to develop knowledge and skills in a specific disciplinary or clearly articulated interdisciplinary area above the introductory level through properly sequenced course work. Requirements for the major or area of concentration are based upon clear and articulated learning objectives, including a mastery of the knowledge, information resources, methods, and theories pertinent to a particular area of inquiry (4.19).

The institution implements and supports a systematic and broad-based approach to the assessment of student learning focused on educational improvement through understanding what and how students are learning through their academic program and, as appropriate, through experiences outside the classroom. This approach is based on a clear statement or statements of what students are expected to gain, achieve, demonstrate, or know by the time they complete their academic program (4.44).

The institution ensures that students have systematic, substantial, and sequential opportunities to learn important skills and understandings and actively engage in important problems of their discipline or profession and that they are provided with regular and constructive feedback designed to help them improve their achievement (4.49).

By 2016, MassArt plans for $14.7 million to address deferred maintenance needs, from increased state DCAM (Division of Capital Asset Management) funding of up to $400,000 per year and from increases in internal funding. Information regarding success in addressing deferred maintenance should be included as part of the 2015 self-study as supported by the standards on *Physical and Technological Resources* and *Financial Resources* (cited above and below):

The institution ... determines the adequacy of existing physical and technological resources and identifies and plans the specified resolution of deferred maintenance needs. Space planning occurs on a regular basis as part of physical resource evaluation and planning, and is consistent with the mission and purposes of the institution (8.4).

The institution's multi-year financial planning is realistic and reflects the capacity of the institution to depend on identified sources of revenue and ensure the advancement of educational quality and services for students. The governing board reviews and approves the institution's financial plans (9.3).

The Commission expressed appreciation for the report submitted by Massachusetts College of Art and Design and hopes that its preparation has contributed to institutional improvement. It appreciates your cooperation in the effort to provide public assurance of the quality of higher education in New England.

You are encouraged to share this letter with all of the institution's constituencies. It is Commission policy to inform the chairperson of the institution's governing board of action on its accreditation status. In a few days we will be sending a copy of this letter to Mr. Rick Shea, Jr. The institution is free to release information about the report and the Commission's action to others, in accordance with Commission policy.

If you have any questions about the Commission's action, please contact Barbara Brittingham, Director of the Commission.

Sincerely,

Mary Jo Maydew

Mary Jo Maydew

MJM/jm

Enclosure

cc: Mr. Rick Shea, Jr.

II.2.2 PROFESSIONAL DEGREES AND CURRICULUM

MassArt offers one undergraduate degree, the Bachelor of Fine Arts, and four graduate degrees; the Master of Architecture; the Master of Arts in Teaching; the Master of Science in Art Education; and the Master of Fine Arts. The Master of Fine Arts degree is awarded in four ways: through the traditional two-year full residency at the college; through a low-res program in collaboration with the Fine Arts Work Center in Provincetown; through a low residency program at the college, primarily during summers; and through the Dynamic Media Institute. The college also offers post-baccalaureate and certificate programs. MassArt offers a comprehensive professional arts education, accompanied by a strong general education in the liberal arts. Fully one-third of the course requirements for the BFA degree program are in liberal arts, specifically in social sciences, writing and literature, and science and mathematics.

Massachusetts College of Art and Design offers the following degrees administered by the Architecture Department:

BACHELOR'S OF FINE ARTS DEGREE WITH A MAJOR IN ARCHITECTURE – 120 CREDITS

MASTER OF ARCHITECTURE DEGREE (M.Arch)

TRACK I PROGRAM – 102 CREDITS (Students from programs other than architecture – 42 credits which match the MassArt undergraduate pre-professional program, plus 60 graduate credit hours for a total of 8 semesters)

TRACK II PROGRAM – 60 CREDITS Students from BArch and BSArch programs would start no later than the 4th semester of Track I for a minimum of four semesters. Some may require additional courses based upon review of portfolios, course descriptions, syllabi, papers and other learning outcomes.

M.Arch Track I Requirements by Area of Study

Track I - 102 Credits

	Professional Studies / Design Studios	
EDAD 510	Architectural Design I	3
EDAD 520	Architectural Design II	3
EDAD 530	Architectural Design III	3
EDAD 605	Community Build Studio	12
EDAD 702	Architectural Design VII	6
EDAD 752	Architectural Design VIII (comprehensive studio)	6
	Structures and Bldg. Service Systems	
EDAD 517	Architectural Structures I	3
EDAD 527	Architectural Structures II	3
EDAD 537	Architectural Structures III	3
EDAD 547	Architectural Structures IV	3
	History and Theory	
EDAD 516	History of Arch & Urban Planning I	3
EDAD 526	History of Arch & Urban Planning II	3
EDAD 5XX	Adv. Arch Hist Theory Crit Seminar	3
EDAD 711	Making Cities Work (LA/Urban)	3
	Building Materials and Assemblies and Environmental Systems	
EDAD 502	Methods and Materials	3
EDAD 532	Sustainable Architecture	3
EDAD 720	Integrated Systems	3
	Digital Drawing	
EDAD 518	Revit or 2D/3D Software (competency)	3
	Professional Practice	
EDAD 535	Professional Practice I	3
EDAD 805	Professional Practice II	3
	Thesis	
EDAD 760	Thesis Preparation	3
EDAD 806	Thesis I	3
EDAD 808	Thesis II	6
	Electives	
	Professional Electives	12
	Professional Elective on making	3
	Credit Total	**102**

M.Arch Track I Requirements by Semester

		Track I - 102 Credits	
Year 1	Summer 1		
	EDAD 510	Architectural Design I	3
	EDAD 517	Architectural Structures I	3
	EDAD 502	Methods and Materials	3
	EDAD 516	History of Arch & Urban Planning I	3
		Semester Credits	**12**
	Fall 1		
	EDAD 520	Architectural Design II	3
	EDAD 527	Architectural Structures II	3
	EDAD 518	Revit or 2D/3D Software (competency)	3
	EDAD 526	History of Arch & Urban Planning II	3
		Professional Elective	3
		Semester Credits	**15**
	Spring 1		
	EDAD 530	Architectural Design III	3
	EDAD 537	Architectural Structures III	3
	EDAD 532	Sustainable Architecture	3
	EDAD 535	Professional Practice I	3
		Professional Elective	3
		Semester Credits	**15**
Year 2	Summer 2		
	EDAD 605	Community Build Studio	12
		Semester Credits	**12**
	Fall 2		
	EDAD 702	Architectural Design VII	6
	EDAD 711	Making Cities Work (LA/Urban)	3
	EDAD 547	Architectural Structures IV	3
	EDAD 720	Integrated Systems	3
		Professional Elective	3
		Semester Credits	**18**
	Spring 2		
	EDAD 752	Architectural Design VIII (comprehensive studio)	6
	EDAD 5XX	Adv Arch Hist Theory Crit Seminar	3
	EDAD 760	Thesis Preparation	3
		Professional Elective	3
		Semester Credits	15
Year 3	Summer 3		
	EDAD 806	Thesis I	3
		Professional Elective on making	3
		Semester Credits	**6**
	Fall 3		
	EDAD 808	Thesis II	6
	EDAD 805	Professional Practice II	3
		Semester Credits	**6**
		Credit Total	**102**

MArch Track II Requirements by Area of Study -- 60 Credits

	Professional Studies / Design Studios	
EDAD 605	Community Build Studio	12
EDAD 702	Architectural Design VII	6
EDAD 752	Architectural Design VIII (comprehensive studio)	6
	Structures and Bldg. Service Systems	
EDAD 547	Architectural Structures IV	3
	History and Theory	
EDAD 5XX	Adv. Arch Hist Theory Crit Seminar	3
EDAD 711	Making Cities Work (LA/Urban)	3
	Building Materials and Assemblies and Environmental Systems	
EDAD 720	Integrated Systems	3
	Professional Practice	
EDAD 805	Professional Practice II	3
	Thesis	
EDAD 760	Thesis Preparation	3
EDAD 806	Thesis I	3
EDAD 808	Thesis II	6
	Electives	
	Professional Electives	6
	Professional Elective on making	3
	Credit Total	**60**

M.Arch Track II Requirements by Semester

		Track II - 60 Credits	
Year 1	**Summer 1**		
	EDAD 605	Community Build Studio	12
		Semester Credits	**12**
	Fall 1		
	EDAD 702	Architectural Design VII	6
	EDAD 711	Making Cities Work (LA/Urban)	3
	EDAD 547	Architectural Structures IV	3
	EDAD 720	Integrated Systems	3
		Professional Elective	3
		Semester Credits	**18**
	Spring 1		
	EDAD 752	Architectural Design VIII	6
	EDAD 5XX	Adv Arch Hist Theory Crit Seminar	3
	EDAD 760	Thesis Preparation	3
		Professional Elective	3
		Semester Credits	**15**
Year 2	**Summer 2**		
	EDAD 806	Thesis I	3
		Professional Elective on making	3
		Semester Credits	**6**
	Fall 2		
	EDAD 808	Thesis II	6
	EDAD 805	Professional Practice II	3
		Semester Credits	**9**
		Credit Total	**60**

Architecture History Electives For M.Arch and BFA Architecture Students

M.Arch students are required to take 3 architecture history courses, two survey courses, History of Architecture and Urban Planning I and II, and an advanced history, theory and criticism seminar elective. This elective may be taken at MassArt, MIT or the Boston Architectural College. The M.Arch program offers an advanced elective each year, and students may also enroll in courses offered by the History of Art Department. Graduate students enrolling in 200 level courses enroll in directed studies with additional work required. BFA architecture students enroll in the 200-400 undergraduate level history courses.

Architecture History Electives Offered in the Past Two Academic Years

Architecture Faculty Courses:		
Re-Thinking Architectural Heritage	HART 500	Tanja Conley
Modern & Contemporary Architecture History & Theory	HART 586	Tanja Conley
Historical Building Fabrics	EDAD 331	Sara Wermiel
History of Art Faculty Courses:		
Gothic Architecture	HART 411	Ellen Shortell
Medieval Architecture: Castles & Cathedrals	HART 212	Ellen Shortell
History of Modern Architecture	HART 286	Ellen Shapiro
American Architecture	HART 273	Amy Finstein
Architecture of Boston	HART 373	Amy Finstein
Romanesque Art & Architecture	HART 312	Duncan Givans
Islamic Art & Architecture	HART 257	Elizabeth Gittings
Nomadic Elements in Islamic Art & Architecture	HART 255	Elizabeth Gittings
Contemporary Islamic Art & Architecture	HART 262	Amity Law
Art & Architecture of Ancient Mesoamerica	HART 240	Margaret Turner

Pre-professional Program

BFA WITH A MAJOR IN ARCHITECTURE – 120 CREDITS

(MassArt undergraduates are eligible to apply to the graduate Track II program)

Curricular Requirements

The professional degree program, Master of Architecture, requires general studies in the arts, humanities and sciences as an admission requirement. Students who enter into the Track I program with an undergraduate degree in any other field have been presumed to comply with this requirement. Students who enter the Track II program with an undergraduate degree in architecture must meet this prerequisite through a review of their undergraduate transcript(s), to demonstrate a minimum of coursework to cover the requirements in general studies and electives. Applicants' transcripts, course descriptions, syllabi, portfolio and other outcomes for work in architectural courses that may be transferred or waived are reviewed by program faculty in concert with the Admissions Office, for equivalency that meets MassArt's pre-professional course requirements. This material becomes part of a student's permanent record at the college. This process is discussed in detail in Part II: Section II.2.3, below.

In the pre-professional program the following breakdown of courses meets the requirements.
http://www.massart.edu/Academic_Programs/Architecture/Architectural_Design_BFA/Requirements.html

BFA Architecture requirements include three categories:

- General Studies with other than architectural content in the arts, humanities and the sciences (45 credits minimum). These courses are all in other departments in the college.

- Professional Studies, which includes those courses taken by MassArt undergraduates that are included in the professional program in the first three semesters of the Track I program (42 credits minimum).

- Electives allowing a student to pursue special interests – these must be sufficient in quantity to allow minors or development of concentrations within and outside the program. "Eighteen credits of coursework that follows a prescribed sequence" constitutes a minor. The Fine Arts 3D Department is currently the only academic department offering formal minors, which are offered in all five FA3D areas: ceramics, fibers, glass, jewelry and metalsmithing, and sculpture. Minors and concentrations are currently being considered and developed in other departments.

BFA Architecture Curriculum by Area of Study

Total Program Credits - 120 Credits

	General Education	54 (45*)
SFDN 181	Drawing I	3*
SFDN 182	Visual Language I	3*
SFDN 183	Form Study	3*
SFDN 185	Drawing II (EDAD 102 Technical Drawing may be substituted)	3 (0)*
SFDN 191	Time	3*
FRSM 100	Freshman Seminar	3*
HA/ SS/LW/MS	Art Hist /Soc Sci/Lit/Writ/Film/Math/Sci elect	3*
HART 100	Intro to Western Art	3*
HART	History of Art Electives (EDAD316 History of Architecture and Urban Planning II may be substituted)	9 (6*)
LALW 200	Literary Traditions	3*
LALW 100	Written Communication	3*
LASS	Social Science elective	3*
LALW	Lit/Writ/Film elective	3*
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film, or Math/Sci elective (EDAD417 Structures IV may be substituted)	9 (6*)
*Note that these courses constitute of minimum of 45 credits of general studies as required by NAAB		
	Professional Studies / Design Studios	45 (60**)
EDAD 200	Pattern Language	3
EDAD 223	Architectural Design I	3
EDAD 310	Architectural Design II	3
EDAD 320	Architectural Design III	3
EDAD 410	Architectural Design IV	3
EDAD 450	Degree Project - Research	3
EDAD 451	Degree Project - Design	3
	Structures and Bldg. Service Systems	
EDAD 227	Architectural Structures I	3
EDAD 317	Architectural Structures II	3
EDAD 327	Architectural Structures III	3
EDAD 417	Architectural Structures IV *counts toward Math, and subtracted above from GS.	3
	Building Materials and Assemblies	
EDAD 202	Methods and Materials	3
EDAD 350	Building Components	3
	Other Architectural Courses	
EDAD 102	Technical Drawing *competency elective - counts towards Drawing II, and subtracted above from GS	3
EDAD 219	AutoCad or EDAD 318 Revit **competency elective - counts towards studio electives, and subtracted below from Electives	3
	Electives	
	Studio Electives	21**
	Studio / Professional Electives	21 (15**)
	Credit Total	**120**

**Note: The following courses are accounted for in the following way, and exist in student undergraduate transcripts as follows:

EDAD 216 *History of Architecture and Urban Planning I* counts towards a Studio Elective (**)
EDAD 316 *History of Architecture and Urban Planning II*, counts towards History of Art Elective (*)
EDAD 302 *Sustainable Architecture* counts towards a Studio Elective (**)
EDAD 417 *Architectural Structures IV* counts towards a LAMS math/science elective requirement (*), and competency software electives may be waived and replaced with studio electives (**). MassArt requires a minimum in all majors of 42 credits.

Undergraduates are advised and take *EDAD302 Sustainable Architecture*, and the two architectural history courses, *EDAD216, and EDAD316*, and *EDAD417*. However, if an undergraduate student in architecture elected to take *all* of these courses including the *EDAD417 Structures IV* elective, he/she would have the following breakdown for a total of 120 credits. As students pay by semester, not by credit, it is not unusual to see total credits exceeding 120 in final transcripts, and may exceed by a total of 6 extra courses (18 credits).

General Studies: 45 minimum required
Professional Studies (Architecture related including history, software, technical drawing and sustainable): 60
Electives: 15

BFA Architecture Curriculum by Semester

Year 1	**Fall 1**		
	SFDN 181	Drawing I	3
	SFDN 182	Visual Language I	3
	SFDN 183	Form Study	3
	FRSM 100	Freshman Seminar	3
	Hart 100	Intro to Western Art	3
		Semester Credits	**15**
	Spring 1		
	SFDN 185	Drawing II	3
	SFDN 191	Time	3
		Studio Elective	3
	LALW 100	Written Communication	3
	HART	History of Art Elective	3
		Semester Credits	**15**
Year 2	**Fall 2**		
	EDAD 200	Pattern Language	3
	EDAD 202	Methods and Materials	3
	EDAD 219	AutoCad or EDAD 318 Revit (competency elective)	3
	LALW 200	Literary Traditions	3
	LASS	Social Science Elective	3
		Semester Credits	**15**
	Spring 2		
	EDAD 223	Architectural Design I	3
	EDAD 227	Architectural Structures I	3
	EDAD 102	Technical Drawing (competency elective)	3
	LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	6
		Semester Credits	**15**
Year 3	**Fall 3**		
	EDAD 310	Architectural Design II	3
	EDAD 317	Architectural Structures II	3
		Studio / Professional Elective	3
	HART	History of Art Elective	3
	LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	3
		Semester Credits	**15**
	Spring 3		
	EDAD 320	Architectural Design III	3
	EDAD 372	Architectural Structures III	3
	EDAD 350	Building Components	3
	LALW	Lit/Writ/Film elective	3
	HA/ SS/LW/MS	Hist of Art, Soc Sci, Lit/Writ/Film or Math/Sci elective	3
		Semester Credits	**15**
Year 4	**Fall 4**		
	EDAD 410	Architectural Design IV	3
	EDAD 450	Degree Project - Research	3
	EDAD 417	Architectural Structures IV	3
		Studio / Professional Elective	3
	HART	History of Art Elective	3
		Semester Credits	**15**
	Spring 4		
	EDAD 451	Degree Project - Design	3
		Studio / Professional Electives	12
		Semester Credits	**15**
		Credit Total	**120**

Off-Campus Programs -- International Exchange

Massachusetts College of Art and Design has reciprocal exchange programs with the following schools to which undergraduate students may apply to study for a semester during their junior year. Students work with the college's study abroad advisor to select an appropriate program.

Australia	Melbourne University/Victorian College of Art (architecture included)
Japan	Kyoto University of Art and Design
Netherlands	ArtEZ Institute of the Arts (AKI), Willem de Koonig Academie, Gerrit Reitveld Academie (architecture and other programs)
South Korea	Korea National University of Arts
Spain	University of Barcelona
United Kingdom	Edinburgh College of Art, Glasgow School of Art (architecture included), University for the Creative Arts (architecture included)

AICAD Mobility Schools

Canada	Alberta College of Art and Design, Emily Carr Institute of Art and Design, Nova Scotia College of Art and Design, Ontario College of Art and Design
California	California College of the Arts, Laguna College of Art and Design, Otis College of Art and Design, San Francisco Art Institute
Connecticut	Lyme Academy College of Fine Arts
District of Columbia	Corcoran College of Art and Design
Florida	Ringling School of Art and Design
Georgia	Atlanta College of Art
Illinois	School of the Art Institute of Chicago
Maine	Maine College of Art
Maryland	Maryland Institute College of Art
Massachusetts	Art Institute of Boston, Montserrat College of Art, School of the Museum of Fine Arts
Michigan	College for Creative Studies
Minnesota	Minneapolis College of Art and Design
Missouri	Kansas City Art Institute
New York	Cooper Union School of Art, Parsons School of Design
Ohio	Cleveland Institute of Art, Columbus College of Art and Design
Oregon	Oregon College of Art and Craft, Pacific Northwest College of Art
Pennsylvania	Moore College of Art and Design, Pennsylvania Academy of the Fine Arts, University of Fine Arts
Rhode Island	Rhode Island School of Design
Tennessee	Memphis College of Art
Wisconsin	Milwaukee Institute of Art and Design

II.2.3 CURRICULUM REVIEW AND DEVELOPMENT

See section I.1.5 Self-Assessment Procedures, for discussion of ongoing curricular review and development.

Architecture Program Curriculum Committee

The Architecture Program Curriculum Committee reviews and recommends proposed changes in the curriculum including changes in major requirements for both the graduate and undergraduate programs. This includes the review of new courses and the deletion/addition to or changes in individual courses. The committee receives recommendations from all faculty, including adjuncts, students, and on rare occasion, administrators suggesting a topic of interest to the college and relating to the program's course of study and technical skill. The curriculum committee reviews graduate and undergraduate course offerings, as accredited courses span both the undergraduate and graduate experience at the college. From this group recommendations are submitted to the college Curriculum Committee or Graduate Council as applicable to the level of course. In some cases material is submitted to both committees.

The composition of the Architecture Program Curriculum Committee is a minimum of three faculty, which includes the chair of the undergraduate program and the head of the graduate program. These meetings are typically held at full faculty meetings, including one student and one studio manager. All full-time faculty, the student, and studio manager are voting members.

The college Curriculum Committee is responsible for reviewing and making recommendations about all proposed changes in the undergraduate curriculum, requirements, or programs of study including deletion/addition to or changes in the curriculum and changes in major requirements. This committee also conducts periodic college-wide studies of the overall academic program, and may propose major changes in the curriculum. The composition of the committee is ten faculty, two students, and two administrators. The chair of the college Curriculum Committee is elected by those members appointed to serve by the steward of the faculty union, or in the case of staff, by their supervisor.

Graduate Council

Graduate Council prepares reports and recommendations for changing graduate course requirements, the addition of new courses, and the deletion of existing courses in the graduate program, and criteria to be applied in designating as such to members of the graduate faculty. Composition: five graduate faculty, one graduate student, three administrators.

Curriculum Review and Development Process

The curriculum review for the architecture program matches that at the college, except that it is one of two programs that have coursework crossing and required in both graduate and undergraduate programs. Therefore, the review process includes two college- wide curriculum committees – one in the undergraduate program and one in the graduate program.

1. New courses and revisions to courses of study may be proposed by any faculty in any academic department either for a course in their own department, or to another department (in this latter case, an ad-hoc curriculum committee of equal members from both departments meet to discuss the course, course requirements, etc.). Architecture Department faculty also seek faculty input at faculty meetings, and student input is gathered at faculty/student meetings to solicit suggestions for new courses.
2. The department curriculum committee meets to discuss the merits of the course(s), review syllabi for content, assessment and learning objectives and organization as well as clarity, and may forward it to the full department for additional discussion. Typically the Architecture Department holds curriculum committee meetings as part of full faculty meetings, requiring a quorum of three full-time faculty members for a vote. The committee reviews the merits of the course and decides when to offer it within the sequence (depending upon whether it is an elective or replacement or retuning of a required course). As undergraduate requirements affect the graduate program, all courses are reviewed for consistency with the graduate program. Possible electives may be discussed with existing students to gauge their interest prior to the curriculum committee meeting.
3. Votes of approval or modifications are forwarded through the All College Committee (ACC) to the college Curriculum Committee for their review for undergraduate coursework. Their review frequently requires faculty from the nominating department to present the curriculum and discuss it – taking questions and comments back to the department curriculum committee for response as required. Curriculum Committee recommendations are forwarded to the ACC. Their recommendations are forwarded to the Office of the President.
4. Faculty within a department are required to insure that full- and part-time salaried employees have course loads which meet contractual requirements. Once these are met, the faculty, at their discretion, have the ability to seek nominations for potential adjunct faculty to interview, and make recommendation directly to the senior vice president for academic affairs for hiring.

PART II: SECTION 3 - EVALUATION OF PREPARATORY/PRE-PROFESSIONAL EDUCATION

Policy

The head of the graduate program in architecture, with the dean of admissions and the dean of graduate programs, crafted policies addressing evaluation of students' materials submitted for graduate waiver or transfer credit into the accredited degree program (M.Arch). http://www.massart.edu/Admissions/Graduate_Programs/Master_of_Architecture/Placement_and_Transfer_Evaluation.html

MassArt's M.Arch program head, in collaboration with the Office of Admissions, evaluates all applicants to the M.Arch Track I (pre- professional and professional coursework) and Track II (professional coursework) programs for placement into the appropriate track and for transfer credit or course waivers towards advanced placement.

All applicants with prior college-level coursework, or with work experience in architecture, must submit documentation to the Admissions Office within two weeks of acceptance into the program, following the process below. This includes applicants entering an architecture program for the first time, and those with pre-professional degrees or coursework from schools with NAAB-accredited programs or other undergraduate level architecture programs.

Advanced placement in the studio sequence is based upon the comparable quality and level of developing design projects in previous studios. If a student entering the program at any level is placed in an advanced studio sequence, previous work must be deemed exceptional and appropriate to the work required in the equivalent studios and must meet minimum grade requirements. See the M.Arch program requirements document linked below.

In order for a course to be waived, the replacement must achieve parity in content, credit hours and NAAB criteria with the MassArt course to which it is being compared, and grade minimums must be met. There is no guarantee that courses submitted will be accepted.

Evaluation Procedure

- Applicants submit full documentation to the Admissions Office in support of prior courses and work experience for evaluation.
- All evaluations must be complete during the admissions process and prior to matriculation into the program.
- Following the review, applicants are issued a program evaluation, which specifies the accepted coursework and the balance of degree requirements to be taken at MassArt.
- Documentation must include: official college transcript(s), course descriptions and course syllabi. Where applicable, additional portfolio material, coursework, exams or papers, and a letter from an employer (documenting experience that may equal a course in MassArt's program) shall also be submitted.
- Courses may be from schools with NAAB-accredited programs or other undergraduate level architecture programs, must meet MassArt's minimum grade requirements, and must achieve parity in content, credit hours and NAAB criteria with the MassArt course to which it is compared.
- Faculty may additionally interview or test applicants for proficiency in structures course material for sequence placement once on campus.
- International applicants: documents must all be officially translated into English and include official college transcript evaluations.
- M.Arch Track I applicants: transfer, waiver, experience, or portfolio credit (with a reduction in credit hours) may be applied to pre-professional level course requirements in the Track I program. Portfolios are reviewed for placement in the architectural design courses.

- M.Arch Track II applicants must provide documentation for the following Track I first year requirements earned in pre-professional degrees from schools with NAAB-credited programs or other undergraduate level architecture programs for their MassArt student file:
    - Structures and Building Systems courses (*Structures I, II, III and IV*)
    - History of Architecture courses (*History of Architecture and Urban Planning*)
    - Construction/fabrication experience (*Methods and Materials*)
    - Sustainable Architecture courses
    - Transfer or portfolio credit, or course waiver may be requested for some Track II requirements.

Admissions Standards

Academic admission standards have been established by MassArt to assess applicant's preparation for graduate level work in the M.Arch degree program. Meeting the standards does not guarantee admission to the college as many other elements are considered in the evaluation of an application, and admission is competitive.

Minimum Requirements

Admissions requirements: http://massartgraduateprograms.org/graduateadmissions/howtoapply.html

Academic Policies: http://inside.massart.edu/Campus_Life/Student_Handbook/Graduate_Academic_Policies.html

A portfolio is required, and an assessment of portfolio work determines the studio level. Students without previous studio work commence at the beginning of the Track I program. Previous studio work does not guarantee that a student will not be required to take the first studio in the sequence. For the Track II program, students should demonstrate ability to manage structural systems in plans, sections and as possible details, to advance in the studios. Ability in conceptual design and graphics, and effective communication of their ideas are also required. A qualified group of applicants are interviewed by a group of program faculty prior to the decision on admittance.

MassArt does not require the GRE, however the program looks for applicants with a B or greater average in required coursework in their undergraduate major. For schools that collect GPA, the program look for a 3.0 GPA on a 4.0 scale. Exceptions to these averages are determined on a case-by-case basis after committee review of an applicant's entire portfolio of application materials.

The Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS) is required for admission. The minimum TOEFL requirement is as follows; computer-based test score: 213; internet-based composite test score (iBT): 85 with minimum section scores of 21 reading,19 listening, 23 speaking, and 22 writing. The International English Language Testing System (IELTS) test can be taken instead of the TOEFL

International students are an important part of MassArt's diverse population, enhancing the college's cultural and artistic community. International students are eligible for degree admission at both the graduate and undergraduate level. Any applicant who is not a citizen or lawful permanent resident of the United States is considered an international applicant.

International students requiring a student visa should allow ample time to fulfill legal requirements associated with obtaining a visa. For this reason, the program endeavors to inform all applicants by March 15th in the graduate program of their admission status.

Assessment of Undergraduate/Graduate curriculum and entry source programs for students

As MassArt's M.Arch is a new program, program faculty and staff are in the process of identifying target undergraduate schools for recruitment. In the Track I program, the college is seeking a diverse group of students that includes those with a) fabrication experience in the arts and/or design, b) building science and math background and c) interest in the social sciences and demonstrated interest and/or experience in community-related work in any field. The program faculty and staff, with support from the Admissions Office, have begun to visit campuses and build contacts with undergraduate programs statewide and nationally. Outreach materials, such as brochures, are in development.

Specific materials collected for student files include:

- Papers, course descriptions, syllabi, etc. that show conformance with the requirements in the program's architectural history sequence. These are reviewed by architectural history faculty. This is typically the chair of the History of Art Department, or the adjunct faculty the program jointly hired to teach these courses.
- In construction (EDAD202/EDAD502 Methods and Materials), structures and environmental systems (Structures I-IV sequence) the appropriate faculty interviews prospective students to gain an understanding of their knowledge, and use that interview to help determine placement in courses. A written or verbal exam may also be administered to determine a knowledge base.
- Portfolios are required for all design studio placements, with particular attention paid to work that shows ability to incorporate structural systems in the development of designs, for consideration of Track II or advanced Track I admissions. (All of studios are constructed to build structural systems knowledge.) In the case of students who wish to enter Track II, and show a high potential for the work, the program may require remedial work in the application of structural systems in design.

In all instances, reviews of student work are on a case-by-case basis, taking into account the full set of documents, portfolio and other material submitted.

PART II: SECTION 4 - PUBLIC INFORMATION

II.4.1 STATEMENT ON NAAB-ACCREDITED DEGREES

http://inside.massart.edu/Administration/Academic_Affairs/Graduate_Programs/MArch_NAAB_Accreditation.html
http://www.massart.edu/academic_programs/architecture/master_of_architecture_march.htm

II.4.2 ACCESS TO NAAB CONDITIONS AND PROCEDURES

http://inside.massart.edu/Administration/Academic_Affairs/Graduate_Programs/MArch_NAAB_Accreditation.html
http://www.massart.edu/academic_programs/architecture/master_of_architecture_march.htm
The NAAB Conditions are also available through a link on the M.Arch student website: http://architectureatmassart.org/

Each year, NAAB SPC's and their meaning in the curriculum are discussed by students, faculty and the program head relative to coursework, usually at the beginning of the fall and spring semesters. Topics addressing the NAAB accreditation process, updates as well course content and outcomes, are also discussed at separate student, facutly, and combined student/facutly meetings. Student representatives regularly attend faculty meetings. See related discussion in Part I: Section I.1.5 Self-Assessment Procedures. Additionally, in many courses including all of the studio courses, the NAAB 1-page syllabus along with the program course syllabus is distributed to the students to help them understand the goals of the course from the perspective of the student performance criteria.

To document this explicitly, early this past spring, architecture ran an all department session with the students, requesting they visually assess the program curriculum relative to the NAAB Conditions. Evidence of this work will be in the Team Room. Using a blank poster-sized curriculum map as the vehicle, students applied colored dots where they thought the curriculum met the condition. Graduate students were given one color and undergraduate students another to differentiate their responses. Faculty left the room while this work occurred. Faculty rejoined the students and encouraged them to express their thoughts on the curriculum and areas they would like enhanced and/or modified. These issues were noted in the follow-up responses:

- SPC's are well covered. Prior weaknesses in developing design concepts through ordering are now clear.
- Thesis has been strengthened, particularly through the extensive review schedule that was provided throughout each course in the sequence. Students encourage the continuiation this practice.
- Students expressed interest in additional support from engineering professionals to support the design/detail work in Integrated Systems.
- Students felt that if the pace of Professional Practice I were increased, it might be possible to collapse the two courses, Professional Practice I and II, into one course. (A planned evaluation of this sequence will occur this summer).
- Students felt their enhanced participation in the AIAS helped them to see their work in context with other students' work as well as in the national/professional context.

Undergraduate students added the following:

- Students would like greater access to the Leadership and Practice (Realm C) SPC's that focus on general business strategies as well as ethics in practice of business and architecture. In the past, undergraduate students have been able to enroll in EDAD402/535 Professional Practice I as an elective. This fall 2013, seniors will also be allowed to enroll in EDAD805 Professional Practice II. This course was added to the curriculum in 2012, and open in its first iteration only to graduate students.
- It was suggested that the earliest studio, EDAD200 Pattern Language, might cover conceptual design issues as well as its present focus on wood construction. (This is a first "preparatory" studio for undergraduates, not required in the graduate curriculum).

II.4.3 ACCESS TO CAREER DEVELOPMENT INFORMATION

A presentation and documents having to do with licensure, IDP, NCARB, and an overview of the NAAB accrediation process are presented and discussed annually at an all department meeting early each fall. This is run by the IDP Coordinator, Paul Hajian, who organizes the meeting to include participation by NCARB representatives. In addition, IDP, NCARB and licensure is covered in EDAD402/535 Professional Practice I, a required course in the graduate curriculum.

http://www.massart.edu/Academic_Programs/Architecture/Master_of_Architecture_MArch/Career_Resources.html

Licensure

http://www.massart.edu/Academic_Programs/Architecture/Master_of_Architecture_MArch/Licensure.html

Internships

Students have access to internships from faculty directly, through the program coordinator, and department chair emails to a collective student list, and through the the program sites that includes links for specific organizations, process, ARCHcareers.org, Boston Society of Architects (BSA):

http://inside.massart.edu/campus_life/career_services/students/internships.html
http://www.architectureatmassart.org/Internships.html
http://www.architectureatmassart.org/References.html

ARE

The student web site provides links to NCARB, the Handbook for Interns and Architects, and the MA Board of Registration of Architects.

http://www.architectureatmassart.org/References.html
http://www.massart.edu/Academic_Programs/Architecture/Master_of_Architecture_MArch/Licensure.html

II.4.4 PUBLIC ACCESS TO APRS AND VTRS

The Annual Reports (2009, 2010, 2011, and 2012), MassArt most recent APR and VTR (2011), including current Procedures and Conditions are in two locations: http://inside.massart.edu/Administration/Academic_Affairs/Graduate_Programs/MArch_NAAB_Accreditation.html

These documents are also housed in hard copy together in the Morton R. Godine Library, located on the 12th floor of the Tower Building at MassArt. This library is open to the public. http://inside.massart.edu/Library.html.

II.4.5 ARE PASS RATES

In May 2011 the M.Arch program graduated the first students. NCARB and the Massachusetts State Licensing Board allow graduates to take the exam with a NAAB accredited degree under the "two-year rule". The program will develop a reporting system for alumni from the M.Arch program to report the pass rates for individual sections of the exam to MassArt, and to be published via the program site after achieving initial accreditation. To date, several students have reported they have completed IDP requirements, enabling them to sit for the exam.

List of URLs for Documents and Resources Described in Part II: Section 4

Statement on NAAB-Accredited Degrees	http://inside.massart.edu/Administration/Academic_Affairs/Graduate_Programs/MArch_NAAB_Accreditation.html
NAAB Conditions and Procedures	http://inside.massart.edu/Administration/Academic_Affairs/Graduate_Programs/MArch_NAAB_Accreditation.html http://www.architectureatmassart.org/References.html
Career Development Information	http://www.massart.edu/Academic_Programs/Architecture/Master_of_Architecture_MArch/Career_Resources.html http://www.massart.edu/Academic_Programs/Architecture/Master_of_Architecture_MArch/Licensure.html http://www.architectureatmassart.org/References.html http://www.architectureatmassart.org/Internships.html
Public Access to APRs and VTRs	http://inside.massart.edu/Administration/Academic_Affairs/Graduate_Programs/MArch_NAAB_Accreditation.html
ARE Pass Rates	Not yet applicable

PART III: SECTION 1 - SUMMARY OF RESPONSES TO TEAM FINDINGS

The M.Arch program of Massachusetts College of Art and Design (MassArt) hosted a NAAB visiting team in October 2011. The visiting team concluded that the program had made significant progress during the first four years of candidacy--enough to warrant a reinstatement of the balance of the program's candidacy to address the remaining unmet Conditions for Accreditation. In preparation for this next visit in fall 2013, the faculty and administration began implementing an academically enriched graduate program that advances the mission of the college. The self-assessment process has been collaborative, thoughtful and energizing, considering the program holistically while addressing areas in the curriculum that were Not Met and Causes for Concern. Specifically, the following curricular changes were made:

Track I (pre-professional) coursework

1. Sustainable Architecture was reconceptualized with a focus on passive design strategies across buildings, climates, cultures, and a public interest project was added in which students apply this knowledge.
2. Professional Practice I was moved to the pre-professional curriculum, and remains a requirement in the program.
3. Making Cities Work (titled as Landscape Design in Fall 2012) was designated as a required course with an emphasis on the role of neighborhoods, landscapes and urban systems.
4. Primary text readings and additional discussion groups were added to the two architectural history survey courses.
5. A new requirement for a studio elective with a focus on "making" (glass, metals, ceramics, and furniture fabrication) was added to the curriculum

Track II (professional) coursework

1. Professional Practice II was added to the curriculum to address the need for more content and assessment in financial considerations, project management and ethics. These issues as well as others pertinent to professional practice are also addressed in Professional Practice I and woven into other courses within the program.
2. The thesis sequence is now comprised of twelve credits, Thesis Prep, Thesis I and Thesis II. Previously Thesis I and II functioned as independent studies with adjunct advisors, contributing to the inconsistent quality of the projects. To address this, a faculty member was hired in Fall 2012 to develop course syllabi, lead weekly class meetings, and facilitate regular reviews. Thesis advisors are now selected from MassArt faculty. Having undergone several changes in credits and content, the current numbers are EDAD806 Thesis I, and EDAD808 Thesis II.
3. The credits were reduced in EDAD700 Architectural Design VII (now EDAD 702) and EDAD750 Architectural Design VIII (now EDAD 752) from 9 to 6 credits each to align with college standards for contact hours.

III.1.1 RESPONSES TO CONDITIONS NOT MET

All italicized quotes below are excerpted from the 2011 Visiting Team Report.

I.1.5 Self-Assessment Procedures: The program must demonstrate that it regularly assesses the following:

- *How the program is progressing towards its mission.*
- *Progress against its defined multi-year objectives*
- *Strengths, challenges and opportunities faced by the program*
- *Self-Assessment procedures shall include but not be limited to: Solicitation of faculty, student, and graduate views on the teaching, learning and achievement opportunities...individual course evaluations; review and assessment of the focus and pedagogy of the program; institutional self-assessment.*

"Although the APR contains an articulate 5-year strategic plan...it in itself does not promote timely, rigorous, and consistent self-assessment practices that integrate the evaluative perspective of all constituencies...Although the APR lists a variety of self-assessment practices--including topic-driven faculty days; curriculum meetings; combined meetings of the students and faculty; standard course evaluations; and a three-person professional advisory committee--program administrators were unable to produce substantive documentation of these self-assessment exercises...in the absence of which it would be difficult to assess...academic outcomes, measurable or otherwise."

In response to the 2011 NAAB team assessment the program took a series of actions to incorporate the evaluative perspectives of all constituencies and better document program self-assessment. Meeting throughout the summer and fall of 2012 and the spring of 2013, faculty and graduate students reviewed the NAAB Conditions and their placement in curriculum and collectively debated areas for improvement. These meetings also included discussion on how each of the conditions were met or not met. The collaborative summary, presented in the 11-30-11 Annual Report was implemented. Since that time the faculty has continued to refine syllabi and course descriptions, develop assessments and codify outcomes and evidence for each course. Students continue to be central to this process.

A) Program Self-Assessment

A detailed narrative on Self-Assessment Procedures may be found in I.1.5. Specific actions taken include:

- Structural and leadership changes in graduate programs administration have resulted in better communication and collaboration. Using this opportunity as a means for reflective programmatic self-assessment has been helpful. For example, the team comprised of the program head, the full-time faculty, the associate dean and the vice president for academic affairs now meets weekly to review progress.
- MassArt engaged the services of Daniel Friedman, Dean of Washington University's College of the Built Environment and former NAAB visiting team leader, to conduct a rigorous and continuing evaluation and assessment of the program's focus, curriculum and pedagogy. Work commenced in June 2012 and continues.
- In October 2012 Daniel Freidman and guest critic Patricia Kucker, associate professor of architecture and associate dean of the College of Design, Architecture, Art, and Planning at the University of Cincinnati (also notably chair of MassArt's 2009 NAAB candidacy team visit) were invited to review four projects from EDAD310 (EDAD520 Architectural Design II) and one each from EDAD803 (now EDAD806 Thesis I) and EDAD804 (now EDAD808 Thesis II). Both Friedman and Kucker acknowledged exemplary preparation on the part of both faculty and students, stating that presentations were clear, cogent, and well organized, exhibiting depth commensurate with thesis-level work.
- The M.Arch program is finalizing a new advisory board with an anticipated initial meeting is planned for 2013.
- The ongoing discussions of identity, mission and curriculum, are organized graphically and visually and are available in the M.Arch project room.
- Faculty meeting minutes have been archived and will be included in the team room materials.
- Students have been critical to the changes in curriculum made to date noted below.

B) Learning Outcomes and Curriculum Assessment

- Over the past two years the college has been engaged in a rigorous self-assessment of department goals for student learning outcomes. Professor Lois Hetland of MassArt's Art Education department has conducted a qualitative research project collecting goals for student learning outcomes from all academic departments. She reviewed goals and assisted departments with revisions where needed, then grouped them into categories based on content and elements. She has crafted broad goal statements of learning outcomes for MassArt graduates which can be shared by all major programs. The next phase of the project will include consideration of methods for assessing whether students have achieved learning outcomes.
- On an architecture program specific level, Assistant Professor Paul Paturzo, was provided with one course release to deploy outcomes assessment across the architecture curriculum. A broad range of assessment tools are now used in the studios, facilitating students' self-assessments, as well as that of peers. New adjunct faculty are assigned a full-time faculty member for support in curriculum design, assessment, outcomes and course materials.
- Faculty met throughout the summer and fall of 2012 to clarify curriculum relative to the NAAB Conditions and developed a range of assessment methods including forms, peer-to-peer note-taking and self-assessments within the studios.
- Professional development and support for faculty are a priority of the college. Faculty are encouraged to apply for MassArt Foundation faculty fellowships, which are competitive, and include a $5,000-10,000 award. Additionally, faculty access professional development funds through their union contract as well as their academic departments.
- Students engaged in a tabulated curricular review of the SPCs, which is discussed in Part One: Section 1 of this report.
- Representative examples of the thesis assessments are included in the appendices of this report. Student course evaluations will be included in the team room.

I.2.1 Human Resources & Human Resource Development: Faculty & Staff

- *An accredited degree program must have appropriate human resources to support student learning and achievement. This includes full- and part-time faculty, administrative leadership, and technical, administrative and other support staff. Programs are required to document personnel policies which may include but are not limited to faculty and staff position descriptions.*

"Three full-time faculty members reside in the undergraduate and graduate architecture programs; and additional full-time faculty member teaches in both architecture and other areas within the institution. Part-time adjunct faculty members therefore teach the bulk of the curriculum. This places a large burden on a few full-time faculty...One of the full-time faculty serves as the IDP coordinator. One administrative assistant serves several programs and therefore architecture's share of this support is .25 FTE. This multiplies the administrative load already shouldered by the few full-time faculty members. At the time of this visit, no definite professional development program for faculty and staff exists."

Since the last NAAB team visit, one full-time faculty member has been added to the M.Arch program, for a total of five. In addition, there are ten members of the staff and administration who support the M.Arch program, as listed in Part One, section 2.1, a fact which should have been presented more clearly in the previous APR.

The college provides several professional development opportunities for faculty including workshops on assessment and other topics in teaching and learning. In addition, departmental and graduate program funds support conference attendance. In the fall of 2011, a collaboration between the technology department and the library resulted in a new formal professional development opportunity for faculty. This Teaching with Technology Collaborative offers faculty consultation, services and expertise needed to accomplish pedagogical goals through the use of technology. The Colleges of the Fenway also supports professional development in teaching through conference and in the recent past a Teaching and Learning Collaborative.

The college, through a proposal process and in conjunction with the priorities of the strategic plan as well as mission, grants professional development opportunities for faculty in the form of course releases or stipends for research, program development and the cultivation as well as expression of knowledgeable leadership in particular domains. Particularly relevant to MassArt's architecture department is the college-funded professional development work of four faculty who are addressing all-college initiatives in sustainability, diversity, written communication and assessment.

- Some of the specific professional development activities in which architecture faculty have participated recently are:
  - Administrator's Conference in Austin, TX;
  - ACSA Annual Conference;
  - New England Sustainable Energy Association Conference;
  - Building Technology Educators Society;
  - Annual IDP conference;
  - Conference on Assessment in the Arts;
  - Build Boston;
  - AICAD International Symposium for Learning and Teaching in Studio Art
- Specific activities in which faculty have recently participated include:
  - Professor Patricia Seitz, head of the graduate program in architecture, and new full-time assistant professor, Paul Paturzo attended the Administrator's Conference in Austin, Texas in October 2012. Seitz regularly attends this conference; she also attended the 100th ACSA Annual Conference.
  - Professor Seitz regularly attends the New England Sustainable Energy Association Conference in support of program and curriculum development.
  - Professor Meg Hickey attends the New England Sustainable Energy Association professional education conference annually and the Building Technology Educators Society biannually, at which she has presented the digital tools she designed for teaching sustainability.
  - Professor Paul Hajian, the IDP Coordinator, attends the annual IDP conferences.
  - Assistant Professor Paturzo attended and presented a paper on "Assessment in the Arts" at the summer 2012 conference on Assessment in the Arts in Colorado.
  - Professor Hajian participated in a SCUP panel held at Build Boston, presenting the collaborative process for the design of MassArt's new residence hall; attended the AICAD International Symposium for Learning and Teaching in Studio Art; and secured a BSA Grant for the Artward Bound program to develop the "Designovate" curriculum.
  - Lawrence Cheng, an adjunct in the Architecture Department, attended the ACSA 99th Annual meeting and presented a paper: "Giancarlo De Carlo and the Question of WHY", at the panel titled "Critical Pedagogies: Architectural Education after 1968."

I.4 Policy Review

"Despite repeated attempts, the team was unable to obtain and review policy documents within the allotted time of the visit."

Although the program was unable to deliver hard copy of these documents in a timely way during the last visit, they existed. Graduate academic policy will be provided in hard-copy in the team room and owing to a recent administrative review, all college polices are available in a central online location at http://inside.massart.edu/Campus_Life/Student_Handbook.html, with a link on this page for the graduate academic policies at http://inside.massart.edu/Campus_Life/Student_Handbook/Graduate_Academic_Policies.html.

II. A.8 Ordering Systems Skills: Understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

"Although ordering systems are suggested in projects through largely gridded structural frames...evidence of exercises within the vast array of compositional strategies and ordering systems is clearly lacking. The curriculum map directs the team to four studios...AD305, AD310, AD320, and AD750. The majority do not integrate into other design thinking skills an understanding of fundamental figure/ground relationships, contrapuntal compositional strategies... Too many projects defaulted to structure or extruded area diagrams as the basis for order..."

This content is introduced in the first pre-professional studio EDAD223/EDAD510 Architectural Design I where iconic historic building systems are tied to EDAD216/EDAD516 History of Architecture and Urban Planning I which is taught concurrently. This is reinforced in EDAD310/EDAD520 Architectural Design II as well as EDAD316/EDAD526 History of Architecture and Urban Planning II in the next semester. In the studio course, students analyze and present topics in natural ordering systems. In EDAD320/EDAD530, Architectural Design III, students review order at a neighborhood and urban scale. Topics throughout include ordering within classic buildings, urban systems, samples of ordering systems across cultures, and natural ordering systems keyed to project designs. Student assignments in subsequent studios incorporate and reference these types of order and focus on student ability to communicate their effective use of these systems in their designs.

I.A.10 Cultural Diversity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.

"The concentrated focus on New England and Boston-based projects and the lack of broader and more diverse geographic and cultural contexts for projects hinders compliance with the performance criteria."

In response to the visiting team's assessment cultural diversity is now addressed throughout the program in the following ways:

- Eastern and Middle-Eastern traditions in buildings and cities are addressed alongside Western traditions in two required architectural history courses, and in a required advanced seminar in a focused historic tradition.
- Students in EDAD310/EDAD520 Architectural Design II analyze and apply a range of building systems and climate awareness found in examples throughout the globe.
- The course content of EDAD302/EDAD532 Sustainable Architecture was reworked to foreground the design implications of cultural diversity, by comparing multiple cultures and diverse climates to vernacular traditions in non-western countries.
- The course EDAD702 Architectural Design VII addresses cultural diversity by focusing on specific neighborhoods and by developing and documenting designs that respond to local diverse cultural, zoning and economic issues.
- The addition of the course EDAD711 Making Cities Work addresses neighborhood cultural diversity and requires students to use observation and analysis to understand multiple perspectives.

The greater Boston metropolitan area presents many opportunities to engage with different cultures. Historically populated with immigrants from Britain and continental Europe, Boston now has large and growing populations from South America, Asia, and Africa, who are generating new neighborhoods and cultural institutions. The city of Boston is 53% non-Hispanic/white identified ethnicity, with 25% African-American residents, a large Brazilian community and a thriving Chinatown now attracting Vietnamese, Cambodian and Korean immigrants. 50,000 Islamic immigrants attend mosques and participate in local cross-cultural activities in Boston. Previous studios set in a nearby Portuguese immigrant fishing community and in Chinatown have enabled our students to experience some of Boston's cosmopolitan cultural mix.

In fall 2012 MassArt students enrolled in EDAD702 Architectural Design VII worked with students from the Rhode Island School of Design's Landscape Architecture program on a collaborative project in Bridgeport, CT. The design project, situated on a current brownfield that housed a former weapons facility, was informed by conversations with the mayor and focused on issues facing a diverse immigrant population. Drawing upon urban landscape concepts developed by the studio as a springboard for architectural intervention within a complex urban public program, the same group of students were concurrently enrolled in EDAD711 Making Cities Work, which reinforced their understanding of core concepts.

I. A.11 Applied Research: Understanding the role of applied research in determining function, form, and systems and their impact on human conditions and behavior.

"...The team especially notes that the three deficiencies---1) the absence of evidence indicating students understand fundamental ordering systems and compositional methodologies, 2) the absence of evidence that students understand the responsibility of architecture to engage culturally diverse constituencies and contexts, and 3) the absence of evidence indicating that students understand the interdependence between applied research and the integrity of building design and performance---manifest a larger problem: that MassArt's largely part-time faculty...has yet to demonstrate its capacity to ensure the integration of these essential requirements...risking default into the realm of the vocational (as opposed to professional) education."

Applied research is now actively integrated into many of the studios. Students research and map characteristics of sites, neighborhoods, districts, history of place and human-centered design issues, and apply this information to the development of design proposals. Issue 1) above, is discussed in A.8 Ordering Systems and applied to each studio. Issue 2) above is addressed in A.10 Cultural Diversity. The curriculum review (discussed under Part I: I.1.5 Self-Assessment Procedures) included all architecture faculty and engendered a discussion of these principles. An architecture department curriculum review of this kind insures that adjunct faculty have a full and participatory understanding of research in the studio environment at MassArt.

In response to issue 3) above, the interdependence of applied research and building design, the thesis sequence has been considerably strengthened in rigor and consistency. The sequence is comprised of three courses (EDAD760 Thesis Prep, EDAD806 Thesis I and EDAD808 Thesis II), led by a new faculty member who developed hybrid critical studies/studio course syllabi. New and enriched material was developed for each course, and a faculty member was added to meet with the group collectively to discuss and share progress, visual assignments, writing, and research methods. In addition, each student now enjoys weekly one-on-one meetings with a thesis advisor who has expertise in their topic. These weekly course meetings bring together the full thesis cohort who are also reviewed individually by the full-time faculty and thesis advisors seven times over the two course sequence (one year). The architecture program is testing a series of assessment tools in benchmark reviews, which provides an opportunity for students and reviewers to collaboratively articulate next steps for research and design projects. (Representative samples of these tools are attached in the appendices.)

In addition to research topics important to the profession, key assessment areas for the sequence include: writing, developing and organizing cogent arguments in designs; and demonstration of graphic and written clarity. (See additional discussion on the Thesis in Part I: I.1.3 Responses to the Five Perspectives, under Realm A)

II.B.3 Sustainability: Ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.

"The papers provided in AD401/720 binder are not graded and are reflections on readings. Students do various studies (not graded)--- and make recommendations...Although student material exhibits some understanding of sustainability topics, the evidence does not demonstrate ability..."

The sustainable design sequence has been strengthened to demonstrate ability. All studios have requirements for evidence of sustainable strategies in their projects from the most elementary in early studios--solar orientation and solar gain--to mechanical and energy systems design proposals in the later projects, including:

- EDAD302/EDAD532 Sustainable Architecture is a rigorous design-tools course focusing on passive strategies in form, HVAC, and energy as well as daylight openings, enclosures and thermal detailing. Systems are modeled to aid understanding of building envelope elements and principles of thermal transfer that pertain to diverse building types. The course explores analytic graphic investigations into climate types, vernacular traditions worldwide, and the relationships between climate, building form, material and enclosure. Students select project sites that include their country of origin, comparing it to two other climate and cultural sites. The curriculum now includes a public interest project that in spring 2012 worked with a local housing authority to develop boards for an RFP for building envelope renovations. Additional evidence of ability is demonstrated through a graded final exam.
- Large building design and building systems are addressed in EDAD720 Integrated Systems, an applied workshop focusing on sustainable renovation of existing structures, this course builds a knowledge base that is incorporated into Architectural Design VIII (comprehensive studio) EDAD752. Integrated Systems course has been re-envisioned as a workshop; using working drawings of a campus dormitory with outdated systems, students developed Revit models of building structure and HVAC systems, analyzed the building envelope, and developed renovation proposals for new HVAC systems that localize designs in various perimeter solar orientations. Students compared percentage-openings in the envelope, daylight strategies, and low-energy lighting systems, and dissected a window assembly to understand issues of thermal transfer critical to comprehension of building envelope systems at all scales.

II.B.4. Site Design: Ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.

"...Although student design projects exhibited different attitudes in dealing with topography and slope, they did not address other issues in site design. The APR listed AD700 Arch. Design VI in satisfaction of the criterion, but the work shown was on a flat site. While this work might satisfy an understanding of site design, it did not demonstrate ability."

Student work in EDAD310 /EDAD520 Architectural Design II, EDAD320/EDAD530 Architectural Design III, in Track I, and in subsequent studios in Track II, has been reworked to incorporate larger sites and more concentrated programs. The goal of each is to demonstrate ability not only in topography, but also in development of strategies for dealing with hydrology in flat and sloped sites; planting strategies that show an understanding of rooftop use; soils characteristics such as percolation and drainage; and site storage of water.

The two Track I courses present this work at different scales:

- In EDAD310/EDAD520, Architectural Design II (the second studio in the pre-professional sequence) students work on a public project within a neighborhood. This year the program increased the size of the site and required more focus on exterior space development.
- In EDAD320/EDAD530 Architectural Design III students will research at the urban scale within a district and apply that understanding of site principles to design work on a specific site, addressing urban, scaled housing projects.

In the Track II sequence, students tackle a complex urban site and building program:

- In EDAD702 Architectural Design VII, in the Track II sequence, the course this semester proposed a district understanding of site in concert with a graduate Landscape Architecture studio from Rhode Island School of Design. The M.Arch students exchanged information, reviews and concepts with the landscape architecture students, proposing a new project situated in a large site in Bridgeport, CT. Students were responsible for the design of their building, for including their references and research conducted with the RISD student work at the scale of the city, and for developing clearly articulated site concepts that address these issues.

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

"...AD402 Professional Practice contains curriculum geared primarily around licensure...it does not contain information required to meet this criterion...Acquisition costs, operational costs and life-cycle cost accounting were not in evidence."

To address this Condition a new professional practice course was implemented in fall 2012 (EDAD805 Professional Practice II). Informed by research on best practices at other professional programs, the course focuses on issues of practice addressing financial considerations, project management, and ethics. Evidence of understanding financial considerations includes financing and funding models and spreadsheets, feasibility and construction cost estimating. Some of this material is also discussed in Professional Practice I.

EDAD605 Community Build Studio also covers construction cost estimates, materials schedules, construction scheduling, client agreements and invoicing, budget control and value engineering to reinforce the content of Professional Practice I and II.

Professional Practice I precedes the Community Build Studio – the course that begins the professional M.Arch degree in Track II. Professional Practice II is taken in the last semester of the program. Architecture program faculty are reviewing the topics and sequences of the professional development courses as they might inform the Community Build Studio. The combined two-course professional practice sequence and content will be reviewed by the faculty at the end of Spring 2013.

II.C.4. Project Management: Understanding of the methods for competing for commissions, selecting consultants and assembling teams, and recommending project delivery methods.

"The APR references two courses as satisfaction for this criterion (AD402 Professional Practice and AD602 Design-Build Studio) [In] AD402...there was no evidence in the testing or assessments of student understanding...AD602...does not show evidence that it encompasses sufficient understanding of marketing, consultant selection or alternative project delivery...to meet this criterion."

In response to the NAAB 2011 VTR a new course was implemented: EDAD805 Professional Practice II. Course assignments include evaluation of project management case studies, lectures by architectural and construction professionals (with written summaries of the discussions as they relate to large construction projects), and critical paths in construction project scheduling and project delivery methods. Additional evidence of understanding of this Condition includes a graded exam. Elements of these subject areas continue to be covered in Professional Practice I where project delivery methods are discussed and tested.

This knowledge base for project management is supplemented by EDAD605 Community Build, in which students are responsible for the selection and hiring of consultants (typically structural engineers) to assist in the assessment of their building details.

II.C.8. Ethics and Professional Judgment: Understanding of the ethical issues involved in the formation of professional judgment regarding social, political and cultural issues, and responsibility in architectural design and practice.

"In AD402 (Professional Practice) the syllabus indicates that the last lecture of the semester includes a discussion of ethics and the architect's responsibilities to the public, the client, and to the profession; the date of this last lecture was also the date of the final exam...There is no student work that documents an understanding of these topics. The class assignments did not cover that material nor did the exams provided. There was no material presented in AD602 (Design-Build) that discussed these issues."

In response to the NAAB 2011 VTR a new required course (EDAD805 Professional Practice II) was added to the curriculum, expanding upon the introduction to ethics in EDAD402/EDAD535 Professional Practice I. Course content examines the critical relationship between finance, project management and the ethics of responsibility in design and practice, with readings and writing from Thomas Fisher's Ethics for Architects; 50 Dilemmas of Professional Practice.

Evidence of understanding this Condition will include written analyses of several case studies assigned from Fisher's text and identification of alternative courses of action, as related to the canons from the AIA Code of Ethics of Professional Practice. Elements of this material continues to be covered in Professional Practice I.

II.2.3 Evaluation of Preparatory/Pre-Professional Education: Because of the expectation that all graduates meet the SPC, the program must demonstrate that it is thorough in the evaluation of the preparatory or pre-professional education of individuals admitted to the NAAB-accredited degree program.

"Although the APR suggests that the architecture program admission policy effectively integrates its assessment of the pre-professional MassArt BFA with rigorous review of the portfolios and experience of applicants from outside MassArt or with non-traditional undergraduate degrees, the team was unable to obtain and review documentation of the application review process..."

The policy for credit transfer request and evaluation may be found online. As of fall 2012 the responsibility for the processing and evaluation of all transcripts has moved from the graduate programs office to the admissions office. The policies remain the same for a thorough review of preparatory or pre-professional education (which may be found online at the link above). Credit transfer evaluations are now centralized and the processing of these documents in the admissions office provides even greater efficiency and access for the 2013 NAAB visiting team. In addition, the MassArt graduate programs budget has funded an additional FTE staff in the Admissions Office to oversee the smooth operation of these reviews.

II.4.3 Access to Career Development Information: In order to assist students, parents, and others as they seek to develop an understanding of the larger context for architecture education and the career pathways available to graduates of accredited degree programs, the program must make the following resources available...

"Despite repeated efforts the team could not access the resources required under this condition."

During the last NAAB visit these materials were available in MassArt's Morton R. Godine Library as well as in the student website as a digital resource. They have since been more clearly located within the college website. They are now available in hard and digital formats in multiple locations. The required resources as well as additional regional and career development resources are available online. Information about internships is also available online.

II.4.4. Public Access to APRs and VTRs

"These documents must be housed together and accessible to all. Programs are encouraged to make these documents available electronically from their websites."

In 2011 these materials were available in MassArt's Morton R. Godine Library as a public resource. Since the visit they have been added to the college website. They are now available in hard and digital formats in multiple locations, and include the Annual Reports.

The Annual Reports (2009, 2010, 2011, and 2012), MassArt most recent APR and VTR (2011), including current Procedures and Conditions are available online and housed together in the reference section of the Godine Library, which is open to the public and is located on the 12th floor of MassArt's Tower Building.

III.1.2 RESPONSES TO CAUSES OF CONCERN

1. Design Build

"...Despite its admirable organization and lofty aspirations...visiting team members share concern that the APR and faculty heap too much mission onto the design-build experience, as though design-build is the panacea for the diverse requirements of professional education...We commend MassArt's commitment to underserved and nonprofit communities...but the compressed schedule of the ten- week production schedule may inadvertently distort the representation of professional responsibilities in practice...The loving attention paid to craft, material properties, assembly detailing, fabrication...belie the unavoidable reality of the team room which both in concept and execution lacked craft...Overall the student work was thin..."

The 2011 NAAB visiting team's commentary about Design/Build in the Causes of Concern addressed three discrete issues: 1) the level of craft in team room; 2) varying usages of the term Design/Build and 3) craft in the student work.

In response to the question of craft in the team room 1), the architecture program has begun preparations for a more commodious, better equipped team room. A full-time faculty member has been granted a course release to coordinate and construct the team room exhibits, and the archiving of student materials is now more expansive.

In response to 2) above the course content for Design/Build, which was previously too broad, has been redistributed across the curriculum, particularly into the two professional practice courses. Reallocating the academic content across the curriculum has allowed this course to focus on developing a collaborative practice in a scaled aspect of the professional role.

The program recognizes that the previous terminology (Design/Build) and course content are not a substitute for the professional series of contracts that specify the "design-build method of project delivery" or cite a "design-builder" as a party to a contract with an owner as provided by the AIA contracts. Accordingly the course is now more accurately titled EDAD605 Community Build.

In response to the question of craft in the student work 3), in order to build a robust outcome in all studios which is visible graphically as well as through content:

- Graphic design workshops are in the planning stages to assist architecture students to better understand hierarchy in graphics in their boards and to develop systems that will facilitate navigation of materials in the team room.
- Increased reviews for all thesis students. All full-time faculty review thesis student work 3-4 times each semester utilizing benchmark assessments that clarify goals.
- In the year-long Thesis Studio, writing is taught to and contextualized for the students as an iterative process, coupled with an organized focus on hypotheses as design questions, applied research supporting arguable conclusions, and strong design work.
- Writing in the history courses at the graduate level has been reinforced in preparation for the Thesis Studio.
- Students attend each other's thesis reviews, contributing to the discussion of content and next steps in the design process and in thesis document development.

2. Administrative Resources

"The ratio of full-time to part-time faculty continues to be a concern, likewise the presence of sufficient administrative support for the program director, who also shoulders significant teaching responsibility...Now is the time to remedy the situation with a dedicated or shared staff FTE."

Since the last visit administrative support and faculty have increased:

- A new full-time assistant professor was hired in September 2012. He was granted a stipend to begin work on assessment and outcomes in June 2012, which is ongoing. As part of his full-time course load, he is tasked with embedding assessment across the curriculum, and with working with graduate studio faculty on boards and assessments. In addition, he attended the NAAB presentations at the Administrator's Conference in fall 2012, and will play a supporting role throughout the accreditation process and beyond.
- A new adjunct was hired in September 2012 to teach Thesis I and Thesis II. In addition to teaching these courses, she has also been contracted to work on the development of new curriculum addressing writing and design through the thesis projects, and to develop a range of assignments that address the relationship of applied research to the development of project designs. Her background in writing, research and teaching has established a strong base for continued development in this area. Her work has been guided by the graduate program head.

3. Difficulty at the Beginning

"MassArt prepared a serviceable and well-written APR, undertook a thoughtful strategic plan, collected and exhibited representative student work, and assembled course documentation...And yet despite this effort the team observed troubling deficits, a consistent pattern of weakness and naivete in the student work, from one end of the curriculum to the other, inconsistency in the quality of craft and graphic and material acuity coming out of the program...mediocre thesis projects, which fail to exhibit a level of accomplishment commensurate with Masters level design and scholarship; and, generally (with too few exceptions), minimal satisfaction of minimum standards..."

After an intensive review of the VTR, the full-time faculty began a series of meetings which included many constituencies:, the president; associate dean of graduate programs; senior vice president for academic affairs; students, and all members of the full- and part-time faculty.

The faculty and administration reviewed the program, the curriculum map and goals, the financial sustainability of the program, and all the resources available for student support and graduate education. Armed with the products of these thoughtful deliberations the program:

- redistributed credits in the studios to match contact hours consistent with the college credit to contact hour ration;
- added courses to fill curricular gaps;
- refined and rearticulated the program's identity, mission, and strategic plan, including articulating short-term and long-term curricular and program goals;
- hired new faculty to work on strengthening course content, design cogency, writing clarity and and relevance of thesis projects to the profession;
- added discussion sections and increased course requirements in the history courses;
- developed a series of workshops to support research across the program;
- conducted reviews of mid-term work in all studios with students, faculty and two prior team chairs--Patricia Kucker and Daniel Friedman--to share their insights on evidence and outcomes with the faculty and students;
- added workshops to the studios to support graphics layout, and mid-term and final board presentation requirements.

To insure that this process continues, program faculty set up a pilot program to develop a range of course assessment tools to be used in the studios. This work is ongoing:

- The program's new full-time faculty member and the program director, with support and review by Dr. Lois Hetland plan to develop a series of assessment methods to be implemented in 2013-14.
- With the new hire in Thesis Prep, Thesis I, Thesis II, the program has instituted a rigor in thesis that requires a new level of types of evidence, research, and design work as central to developing a new standard for the program;
- MassArt's research librarians meet with each graduate student to discuss research, writing styles, thesis organization, key word searches, the development of abstracts, titles and additional resources;
- Program faculty and students have collaboratively codified and tested the assessment tools for benchmark reviews.

To improve graphic presentation of studio work:

- Workshops are in the planning stages to assist architecture students to better understand hierarchy in graphics in their boards and verbal presentations, and to develop systems that will facilitate navigation of materials in the team room.

To elevate the discourse on campus:

- Writing in the history courses at the graduate level has been reinforced;
- In Thesis, in particular, writing is taught to and contextualized for the students as an iterative process, coupled with organized focus on hypotheses as design questions, applied research supporting arguable conclusions, and strong design work;
- All full-time faculty review thesis student work three to four times each semester applying benchmark assessments that help clarify student goals for the work;
- Students attend all reviews, contributing to the discussion of content and next steps in the design process and in thesis document development;
- Students are now required to be on campus until completion of the thesis project. These students are sought as teaching assistants throughout the program and in other courses in the undergraduate programs. For example, for the spring 2013 semester, architecture students worked with freshmen in drawing and elementary form-study courses in the Studio Foundation Department.

PART III SECTION 2: SUMMARY OF RESPONSES TO CHANGES IN THE NAAB CONDITION

The MassArt M.Arch program curriculum has been compared and measured, now over more than four years and through two major iterations, against the new 2009 Conditions for Accreditation requirements. Program faculty and staff continue to review course content against these standards and the combined commentary from the 2009 and 2011 VTRs. In order to closely compare the program's goals and approaches with other graduate architecture programs, both former chairs of the NAAB teams, Patricia Kucker (2009), and Daniel Friedman (2011) were invited to visit MassArt studios over three days, review work from all the graduate studios, discuss assessments, and clarify questions on particular content areas posed by the faculty of these courses. Kucker and Friedman participated in midterm reviews during the first week of November 2012, for AD310/AD520 Architectural Design II, EDAD702 Architectural Design VII and Thesis I and II. Students showed their progress to date (at midterm); due to sequence changes, Thesis I and Thesis II were both taught in fall of 2012. M.Arch faculty met with both consultants and are confident of the continued development of the program in light of their commentary. MassArt is excited to enter into this last phase of Candidacy.

PART IV: SECTION 1 - COURSE DESCRIPTIONS

EDAD202 / EDAD502 METHODS AND MATERIALS 3 CREDITS

Course Description:

This course introduces students to the history, origins, properties, working methods and assembly techniques of the major materials that comprise the built environment with a focus on the development of woodshop skills and wood frame construction.

Course Goals & Objectives:

- Architectural Technology – Establish a basis of knowledge of architectural materials and technology history to support architectural design. Taught in the woodshop, includes building and construction techniques applied to a collaborative design project modeled and built at full or half scale.
- Building Materials – Students research and construct models and prototypical designs using wood, concrete and other materials, and the history of various building materials culturally
- Structural Systems - Students are exposed to structural framing systems in wood and experiment with strength, bending and framing as a means to experience at full and half scale the relationship between detail and construction. Framing and construction techniques in other cultures – western and eastern are also addressed
- Graphic Design Skills - Students present drawings, models and details that show their design concepts primarily in hand drawing, using scaled and full size models to explore design as well as fastening systems appropriate to their designs

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting/introductory SPC).

B. 12 Building Materials and Assemblies (Understanding) ***C. 1 Collaboration (Ability)***	*B. 9 Structural Systems (Experience in assembling in wood and concrete)* *C.9 The class addresses building structures after disaster as a means to introduce the architect's role*

Topical Outline (including percentage of time in course spent in each subject area):

1. Materials and Technology History and examination: (15 %)
2. Collaboration and Individual Project design and construction: (85 %)

Prerequisites:

Concurrent or previous registration in EDAD223 (EDAD510) Architectural Design I, EDAD227 (EDAD517) Structures I, and EDAD216 (EDAD516) History of Architecture and Urban Planning I

Textbooks:

- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.
- Ching, Francis D.K. Architectural Graphics.

Learning Resources:

- Woodshop and construction skills on hand tools, and table saw among other equipment, forming and pouring concrete; materials of construction, history of construction materials in various cultures
- Various articles on historic traditions

Offered (semester & year):

Summer and Fall; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Will Betsch (Adjunct Assistant Professor)
Kent Christman (Adjunct Assistant Professor), Course Assistant when only one section offered
Both faculty are trained in architecture/environmental technology and are licensed construction supervisors in the Commonwealth of Massachusetts

EDAD216 / EDAD516 HISTORY OF ARCHITECTURE AND URBAN PLANNING I 3 CREDITS

Course Description:

The course examines building cultures from different periods and places, beginning with pre-history and ancient civilizations from more than 5000 years ago, through the era of medievalism, up to the dawn of modernity.

Course Goals & Objectives:

- Emphasis is given to different aspects of the built domain, prehistory through medieval, from the perspective of the architect as builder.
- Exploration of cultural and symbolical significance, spatial and formal ordering, construction, building materials and technologies, as well as cities, topography and city plans explored in the broad natural and cultural landscapes.
- Understanding of key principles of urban and architectural design explored through case studies of buildings and settlements explored within their specific geographies and historical settings.
- Understanding of cultural diversity seen in architectures of various geographies and time frameworks with an emphasis on ethnic, racial, religious and class distinctions within different societies.
- Development of research and communication skills through discussions, research and presentations and writing on specific historical topics.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation):
(Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

A. 9 Historical Traditions and Global Culture (Understanding) ***A.10 Cultural Diversity (Understanding)*** ***C.2 Human Behavior (Understanding)***	*A. 1 Communication Skills (Ability)*

Topical Outline (including percentage of time in course spent in each subject area):

1. Getting acquainted with basic vocabulary, major architectural ideas, main architectural sites and key figures throughout the history of architecture (50%).
2. Developing critical thinking and verbal skills (30%).
3. Developing research and writing skills (20%).

Prerequisites: None

Textbooks:

- Marvin Trachtenberg and Isabelle Hyman, Architecture: from Prehistory to Post-modernism (Harry Abrams Inc. Publishers, 2002) and Spiro Kostof, A History of Architecture: Settings and Rituals (Oxford University Press, 1995).

Learning Resources:

- Textbooks, handouts, library sources, media library and course e-blackboard.

Offered (semester & year):

Spring and Summer; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Tanja Conley (Adjunct Assistant Professor)

EDAD223 / EDAD510 ARCHITECTURAL DESIGN I 3 CREDITS

Course Description:

Introduction to architectural design as a social art. The course lays the foundation of basic skills in architecture through which students are introduced to design through observation of people and places, program schematics, access, siting and elementary building languages.

Course Goals & Objectives:

- Design Process – Starting with observation, research, and methods of idea generation, students solve a series of design problems based upon the results of these beginnings, which include conceptual hand sketches, technical drawings, and model building with a range of prototypes and finished constructions.
- Ordering systems, precedents, and access – Students will be exposed to the primary elements of ordering systems through historic references, observations of existing built environments, and the conventions of drawing and modeling these systems
- Space Planning and Building Systems – Introduction to space planning principles, exposure to concrete, stick frame and post and beam construction
- Graphic Design Skills – students develop hand sketches, scaled models using a range of hand drawing/modeling and beginning digital tools

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation):): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting SPC).

A.8 Ordering Systems Skills	*Introductory:* *A. 2 Design Thinking Skills* *A. 6 Fundamental Design Skills* *A.7 Use of Precedents*

Topical Outline (including percentage of time in course spent in each subject area):

1. Observation, documentation and investigation in the design process: (20 %)
2. Project designs - preliminary design, options and evaluation: (50 %)
3. Wood frame design of small structures (15%)
4. Graphic design and modeling skills, principles and use in developing designs: (15 %)

Prerequisites:

Concurrent or previous registration in EDAD202 (EDAD502) Methods and Materials, and EDAD216 (EDAD516) History of Architecture and Urban Planning I

Learning Resources:

- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.
- Ching, Francis D.K. Architectural Graphics.
- Ching, Frank. Architecture: Form, Space and Order. Hoboken, NJ: John Wiley and Sons, 2007
- Rasmussen, Stein Eiler. Experiencing Architecture. Cambridge, MIT Press
- Handouts on drawing conventions, historic precedents in architecture keyed to the time period of EDAD216 (EDAD516) History of Architecture and Urban Planning I (Prehistory to Medieval), orders, systems of access, and the sizes of everyday spaces

Offered (semester & year):

Spring and Summer; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Paul Hajian (Professor)

EDAD227/EDAD517 STRUCTURES I 3 CREDITS

Course Description:

Introduces construction at a domestic scale through lectures, slides and field trips. Structural calculations include safe selection of building parts by stress analysis, beam equations and column computations. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Assignments include structural models and calculations.

Course Goals & Objectives:

- Structural Systems (Wood and Masonry) – Students gain an understanding of the basic principles of structural behavior in withstanding gravity and lateral forces of wood and masonry systems including their evolution and contemporary applications. Students are exposed to the preliminary elements of wood frame construction and the conventions of modeling these systems in built models as a means to understanding the construction process. Help students develop a sense for what sizes of structural parts are safe in customary wood applications; enable them to build a safe domestic wooden structure. Introduce students accustomed to masonry building environments to wood building practices. Cause students to understand the difference in appearance and function of buildings made from materials that are good in both tension and compression as opposed to those that are only good in compression.
- Sustainability – Students will explore the dimensions of wood framing to reduce waste materials in design of stick framed structures, and design for local climate and solar orientation including the emerging standards for net zero buildings
- Promote understanding in the studio- Present the necessary mathematics of building in such a way that visually oriented students are comfortable using it. Provide technical backup to concurrent studio architectural design studio and degree project.

Student Performance Criterion addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

B.9 Structural Systems (wood and masonry) (Understanding)	*B.9 Sustainability (Understanding)*

Topical Outline (including percentage of time in course spent in each subject area):

1. Lectures on structural systems thinking - stress analysis, beam calculations and column computations: (80 %)
2. Design of small structural models using the construction process as an analogue for design and computation: (10 %)
3. Quizzes and exams: (10%)

Prerequisites: None

Learning Resources:

- Parker, Harry, Simplified Engineering for Architects and Builders, 5th edition. NY: John Wiley & Sons, 1975; and Ambrose, J and P. Tripeny. Simplified Engineering for Architects and Builders 10th edition, NY: John Wiley & Sons, 2005.
- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.
- Handouts, demonstrations of building systems and energy principals with in-house custom designed computer learning tools
- Timber industry resources, handouts, demonstrations of physics principals through models and gadgets

Offered (semester & year):

Spring and Summer; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Margaret Hickey, (Professor) and Lisa Rosenbaum (Course Assistant) Lisa supports all students in problem assignments, and reviews all homework.

EDAD302 / EDAD532 SUSTAINABLE ARCHITECTURE 3 CREDITS

Course Description:

In concert with the Structures I-IV sequence, this course provides students with an introduction and experience in the integration of building design with building science. It defines sustainable architecture in contemporary practice through critical analysis of passive building strategies through building sections, overall form and enclosure detail, supported by the development of a toolkit as the means to test design assumptions.

Course Goals & Objectives:

- Develop an ability to apply critical analysis tools addressing a range of sustainable design principles with a primary focus on energy systems and the principles that underpin energy efficient design, water resources, collection and conservation, bioclimatic design principles that influence thermal and moisture transmission, siting, waste and waste resources; daylighting, lighting control and lamp selection. The course introduces climate, building site orientation, form, as well as active and passive systems that serve as critical elements to understanding and designing in context. Sketch sections and details reference these contexts.
- Second, students develop a personal tool kit that consists of a collection of spreadsheets, indices, CAD details and the development of sketch concepts. Supported with an introduction to existing software, students become familiar with the section as a useful preliminary diagram supported by a kit of tools of useable strategies for design.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting / introductory SPC).

B.3 Sustainability (Ability)	*A.9 Historic Traditions and Global Culture*
B.8 Environmental Systems (Understanding)	*A.10 Cultural Diversity*
B.10 Building Envelope Systems (Understanding)	*A.11 Applied Research*
B.12 Building Materials & Assemblies (Understanding)	*B.11 Building Service Systems*
	C.9 Community and Social Responsibility

Topical Outline (including percentage of time in course spent in each subject area):

1. Understanding the vocabulary, social, ecological and environmental context of sustainable design through individual design schematics, and the use of learned sustainable design tools in design and assessment (40%)
2. Understanding the principles of the designing a building envelope/enclosure system, collecting data and integration of data into the design process (20%)
3. Integration of "Passive" and "active" design principles and their application across climates/cultures, case studies and schematic design: (40%)

Prerequisites:

Working knowledge of electronic modeling software. The course requires work in Microsoft Excel or Mac Numbers (spreadsheet software) and a laptop computer.

Textbooks:

- Kwok, Alison and Walter Grondzik. The Green Studio Handbook: Environmental Strategies for Schematic Design. Second Edition.

Learning Resources:

- Allen, Edward, and Joseph Lano. The Architect's Studio Companion. 4th ed. NY: Wiley, 2007.
- Brown, G. Z., Mark Dekay. Sun, Wind & Light: Architectural Design Strategies. 2nd Ed. NY: Wiley, 2001.
- Building Science Corp. ed. Selected articles from the "BSC Information" web site: www.buildingscience.com
- Moe, Kiel. Integrated Design in Contemporary Architecture. NYC: Princeton Architectural Press, 2008.
- NIBS, "Building Envelope Design Guide". Whole Building Design Guide: www.wbdg.org/design/envelope.php
- Olgyay, Victor, Aladar Olgyay. Design with Climate: Bioclimatic Approach to Architectural Regionalism. NJ: Princeton Univ Pres, 1963.
- Course Bibliography, and Instruction and projects using various freeware software in sustainable design

Offered (semester & year):

Spring only, annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Patricia Seitz (Professor)

EDAD303 / EDAD503 LIGHTING DESIGN I - FIRST LIGHT 3 CREDITS

Course Description:

The course sequence holds as a design goal that effective lighting design begins with an understanding of the technology of lighting – in architecture, urban planning, theatre, and the arts. This guided sequence includes the physics and science of light, lighting design principles of place making, the integration of lighting with building structure and form, lighting controls, as well as new directions in energy and environmental responsibility.

Course Goals & Objectives:

- Lighting Basics: Students are exposed to relevant topics in lighting: Language: Color CRI, CCT, metrics
- Light Sources: Daylighting, illumination, mixing and layering lighting
- Art and Light
- Lamps and Luminaires - current and emerging technologies, products and uses
- Exposure to recognizing lighting strategies, lighting systems, design principles, and successful applications
- Lighting design specification

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting / introductory SPC).

B. 3 Sustainability *A. 2 Design Thinking Skills* *(focusing on lighting design principles – indoor lighting)* *B.8 Environmental Systems (selective – artificial illumination)*	

Topical Outline (including percentage of time in course spent in each subject area):

1. Readings, observation, documentation and analysis of current technologies (20%)
2. Lighting fundamentals – science, technology, lighting, luminaires, products and controls (40%)
3. Integrating lighting with human habitation design scheme proposals (20%)

Prerequisites: None

Textbooks/Learning Resources:

- Brown, G. Z., Mark Dekay. Sun, Wind & Light: Architectural Design Strategies. 2nd Ed. NY: Wiley, 2001.
- Lechner, Norbert. Heating, Cooling, Lighting: Design Methods for Architects. 2nd Ed. Hoboken, NJ: Wiley, 2001.
- Winchip, Susan. Fundamentals of Lighting, 2nd Edition.
- Journals, lighting websites and projects, including site visits-manufacturers, designers

Offered (semester & year):

Spring 2013, Once every other year

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Patricia Seitz, Carlos Alonso-Niemeyer with visiting faculty member Elaine Buckholz

EDAD310 / EDAD520 ARCHITECTURAL DESIGN II 3 CREDITS

Course Description:

The studio focuses on the development of tools and fundamental skills for primary competence in design of building and site, leading to an emerging ability to integrate research and precedents, climate and site, program and structural systems, public / private spaces and accessibility.

Course Goals & Objectives:

- Design Process – Students hone design processes researching program; opportunities for layout offered site characteristics; review of applicable precedents from the neighborhood, similar programs and structural systems.
- Accessibility – Students explore issues of access on a sloped site
- Site Design – Students develop familiarity with site characteristics and development of site plans, including understanding of water flow and hydrology - including developing swales and water drainage
- Building Code – Students research codes including zoning (height, setback and use), and building codes (fire separations, means of egress and use).
- Structural Systems and Access – Students begin to use structural systems incorporated into the building - predominantly in steel frame construction. (short and long spans)
- Building Envelope – Students postulate preliminary building/wall section sketches and elevations to begin to explore the building enclosure. (steel frame / curtainwall)
- Sustainability – In review of program elements, students research multiple uses for spaces to reduce building size, and incorporate south-facing building elements including passive solar interventions.
- Programming – Students are provided a program that is modified based upon their interpretation of the collaborative potential of building use
- Graphic Design Skills - Students present drawings and models that show their design concepts using the model as an analogue of the building construction system, and drawings in hand and digital formats

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting / introductory SPC).

A.7 Use of Precedents (Ability)	*A.2 Design Thinking Skills*
A.8 Ordering Systems Skills (Ability)	*A.5 Investigative Skills*
B.2 Accessibility (Ability)	*A.6 Fundamental Design Skills*
B.4 Site Design (Ability)	*B.1 Pre Design*
B.5 Life Safety (Ability)	*B.3 Sustainability*
	C.7 Legal Responsibilities

Topical Outline (including percentage of time in course spent in each subject area):

1. Observation: site and neighborhood research and its application in design concepts: (15 %)
2. Project design, including design options and evaluation: (50 %)
3. Building Code, Zoning Regulations and life safety (5%)
4. Steel frame design, curtain-wall construction, and concrete foundations: (10%)
5. Graphic presentation of principles and developed designs: (15 %)

Prerequisites:

EDAD223 (EDAD510) Architectural Design I, EDAD227 (EDAD517) Structures I, or equivalent with approval by Instructor

Textbooks:

- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.
- Ching, Francis D.K. Architectural Graphics. and Ching, Francis D.K. and Stephen Winkel. Building Codes Illustrated

Offered (semester & year):

Fall; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Paul Paturzo (Assistant Professor), Patricia Seitz (Professor)

EDAD316 / EDAD526 HISTORY OF ARCHITECTURE AND URBAN PLANNING II 3 CREDITS

Course Description:

This course explores the building cultures from around the world from the 1400s until the mid-20th century. As the timeline covered in the course starts with the Renaissance--defined by its radical shift from the previous, predominantly religious ideological frameworks to the men-centered belief systems--the entire period can be generally considered as the Age of Medernity.

Course Goals & Objectives:

- Focus on the various concepts, understandings and architectural manifestations of the idea of Modern.
- Using case studies – the course emphasizes specific buildings, urban plans and theoretical statements of the leading architects, planners and visionary contributors to the creation of the built domain. This is understood through the specificities of the ideological, cultural and intellectual settings of different periods and geographies.
- In addition to lectures the students are asked to prepare for weekly seminar discussions on the selected primary and secondary sources, and to conduct a research project resulting in a scholarly written paper.
- Develop critical thinking through responding to material presented in class, and through research and effective communication through writing and presentation on a specific historical topic.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

A. 1 Communication Skills (Ability) *A. 9 Historical Traditions and Global Culture (Understanding)* *A.10 Cultural Diversity (Understanding)* *C.2 Human Behavior (Understanding)*	

Topical Outline (including percentage of time in course spent in each subject area):

1. Major architectural ideas, main urban and building architectural sites and key figures across cultures periods (60%).
2. Developing critical thinking and verbal skills (20%).
3. Developing research and writing skills (20%).

Prerequisites:

Concurrent or previous registration in EDAD202 (EDAD502) Methods and Materials, and EDAD310 (EDAD520)

Textbooks:

- Marvin Trachtenberg and Isabelle Hyman, Architecture: from Prehistory to Post-modernism - the western tradition (Harry Abrams Inc. Publishers, 2002)
- Spiro Kostof, A History of Architecture: Settings and Rituals (Oxford University Press, 1995)
- William Curtis, Modern Architecture since 1900, (Phaidon, 1996)
- Kenneth Frampton, Modern Architecture, A Critical History, (Thames & Hudson, 2007)

Learning Resources:

- Handouts distributed in class, library resources from MassArt, Fenway Library Network, Interlibrary Loan, on-line academic databases, and sessions on academic research through the MassArt library staff.

Offered (semester & year):

Fall; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Tanja Conley (Adjunct, Assistant Professor)

EDAD317 / EDAD527 STRUCTURES II 3 CREDITS

Course Description:

Continues structural design of wooden buildings and computations for generic or special extra load applications requiring compound wood sections. Introduces steel construction and calculation for steel beams and columns. Environmental systems of plumbing, heating and insulation are covered and students design a domestic plumbing system.

Course Goals & Objectives:

- Structural Systems (Compound wood sections, steel frames) – Students are exposed extra load wood framing and the design of steel frame construction. Increase confidence in more complicated structural design motivated by professional applications likely to be encountered by entry-level designers. Develop a sense for when customary sizes will not work and when special calculations are required.
- Building Services Systems – Understand the physical ramifications of how service systems take up space within a building framework, and overview of the layouts of these systems. Students design a domestic plumbing system.
- Sustainability / Environmental Systems – Students explore the elements of heating and insulation systems as they affect the relative proportions of walls, windows and openings in the building envelope, students understand R value and how calculations for bridging effect the overall values in envelope design. Develop awareness of ecological issues related to urban infrastructure and ongoing changes in the practice of architectural technology.
- Promote understanding in the studio- Present the necessary mathematics of building in such a way that visually oriented students are comfortable using it. Provide technical backup to concurrent studio architectural design studio and degree project.

Student Performance Criterion addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting / introductory SPC).

B.9 Structural Systems (steel) (Understanding) ***B.11 Building Service Systems (plumbing, heating and insulation) (Understanding)***	*B. 3 Sustainability (heating system types and insulation on the building envelope)* *B.8 Environmental Systems*

Topical Outline (including percentage of time in course spent in each subject area):

1. Lectures on structural systems thinking – compound sections, stress analysis, beam calculations and column computations: (80 %)
2. Design of plumbing system and systems layouts, insulation thicknesses and R values: (10 %)
3. Quizzes and exams: (10%)

Prerequisites:

EDAD227 (EDAD517) Structures I, or equivalent approved by instructor

Textbooks:

- Parker, Harry, Simplified Engineering for Architects and Builders, 5th edition. NY: John Wiley & Sons, 1975; and Ambrose, J. and P. Tripeny. Simplified Engineering for Architects and Builders 10th edition, NY: John Wiley & Sons, 2005.
- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.

Learning Resources:

- Handouts, demonstrations of building systems and energy principals with in-house custom designed computer learning tools

Offered (semester & year):

Fall only; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Margaret Hickey (Professor), Lisa Rosenbaum (Course Assistant) Lisa supports all students in problem assignments and reviews all homework

EDAD318 / EDAD518 REVIT I+II 3 CREDITS

Course Description:

The course provides a basic understanding of the use of Autodesk Revit Architecture parametric modeling software. Course content includes developing drawings using all typical building components as well as an introduction to component editing, scheduling of components, and project documentation. Students will model an entire project using stand and custom components as appropriate. Every session will include the introduction of new tools and tricks. Rendering and solar studies will also be explored.

Course Goals & Objectives:

- Provide a series guided learning projects through which students will be exposed to the basic features of Autodesk Revit Architecture, including exercises for students to apply the knowledge of the software to a project, gaining a deeper understanding and confidence in using the tool. Introductory skills are developed in the following areas:
- Visual Communication Skills: Students assemble mini presentation sets with floor plans, exterior elevations and a three dimensional view of a simple building. Typical terms of construction documents are covered and industry standards discussed. Students are encouraged to present the material clearly. Final project documentation includes floor plans (some with color fill to communicate space functions), ceiling plans, elevations, and interior and exterior perspectives with fully rendered materials.
- Technical Documentation: In addition to the weekly assignment of the presentation set, one session is exclusively dedicated to Construction Documents. The students generate a mini CD set for a residence which includes floor plans with dimensions, door tags, wall tags, room tags, section and elevation markers, exterior elevations, building sections, wall sections and a roof edge and foundation detail. A door schedule is built and a door legend added.
- Collaboration: Revit is a great collaboration tool for teams working together in an office and with consultants. The covers how one model gets shared within an office – all students work on the same file- and demonstrates how architects typically collaborate and coordinate with other trades - MEP and Structure.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation):

	A.3 Visual Communication Skills *A.4 Technical Documentation* *C.1 Collaboration*

Topical Outline (including percentage of time in course spent in each subject area):

1. Demonstrations and review of software commands and tools: (80 %)
2. Drawing layout conventions – plan, details, color plans, dimensioning (5%)
3. Graphic presentation demonstrating software tricks, solar modeling: (15 %)

Prerequisites:

Computer literacy – previous experience with modeling and other programming recommended, but not required

Textbooks: None

Learning Resources: None

Offered (semester & year):

Annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Annette Popp (Adjunct)

EDAD320 / EDAD520 ARCHITECTURAL DESIGN III 3 CREDITS

Course Description:

Students are exposed to a design project of increasing complexity and an investigation of mixed use programming at an urban site, experimentation with the design and selection of their own structural systems and application of sustainable principles to their design concepts and details.

Course Goals & Objectives:

- Understanding urban multicultural neighborhoods - Development of architectural design skills that address the issues of a mixed use urban program that addresses cultural and social differences
- Precedents/Ordering Systems – Analysis of urban precedents and ordering systems and their application to student design projects
- Building Codes – Supporting a mixed-use program, students research zoning, building, and accessibility codes applicable to their site
- Sustainability – Active and passive systems thinking, students are also encouraged to apply community-building principles in their designs
- Graphic Design Skills - Students present drawings, models and details that show their design concepts using the model as an analogue of the building construction system, drawings in hand and digital formats

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting SPC).

A. 2	***Design Thinking Skills (Ability)***	*A. 3*	*Visual Communication Skills*
A. 6	***Fundamental Design Skills (Ability)***	*A. 5*	*Investigative Skills*
A. 7	***Use of Precedents (Ability)***	*B. 1*	*Pre-Design*
A. 8	***Ordering Systems Skills (Understanding)***	*B. 3*	*Sustainability*
B. 2	***Accessibility (Ability)***	*B. 9*	*Structural Systems (steel / concrete frame)*
B. 4	***Site Design (Ability)***	*C. 7*	*Legal Responsibilities*
B. 5	***Life Safety (Ability)***		

Topical Outline (including percentage of time in course spent in each subject area):

1. Observation, site and neighborhood and urban research and application in design: (15 %)
2. Project design, including design options and evaluation: (50 %)
3. Building Code, Zoning Regulations and life safety (5%)
4. Structural frame design, exterior wall construction, and foundations: (15%)
5. Graphic presentation of principles from research/diagrams through developed designs: (15 %)

Prerequisites: Concurrent / previous registration in AD327 Structures III, AD310 Architectural Design II

Textbooks:

- Bacon, Edmund. The Design of Cities.
- Jacobs, Jane. The Death and Life of Great American Cities. Random House, 1961 or recent edition
- Kostoff, Spiro. The City Shaped: Urban Patterns and Meanings through History.
- Lynch, Kevin and Gary Hack. Site Planning, 3rd ed. Maple Vail, Inc. 1984; Image of the City. MIT Press
- And Good City Form. MIT Press
- Hertberger, Herman. Lessons for Students in Architecture. Rotterdam: 010 Publishers, 6th Ed., 2009
- Massachusetts State Building Code, 8th Edition
- Fair Housing Act Design Manual, U.S. Department of housing and Urban Development
- Rowe, Colin: Collage City
- Newman, Oscar: Defensible Space
- Rasmussen, Steen Eller: Towns and Buildings
- Jacobs, Allan: Great Streets
- Halprin, Lawrence: Cities
- Gehl, Jan: Cities for People

Learning Resources: None

Offered (semester & year): Spring; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Lawrence Cheng, (Adjunct Assistant Professor), Josh Safdie, (Adjunct Assistant Professor), Libby Turowski (Adjunct)

EDAD324 ARCHITECTURAL PHOTOGRAPHY (ELECTIVE) 3 CREDITS

Course Description:

Examination of the fundamentals of architectural photography in the digital age – the use of digital photography to document and present significant historic and modern structures.

Course Goals & Objectives:

- A photo-journal will be utilized to record, research and develop ideas and record progress toward course goals. Research and written descriptions will guide the photographic effort of each student. Extensive lectures describing architecturally significant buildings and photographic techniques will be offered in weekly classes. The final portfolio will include research conclusions and photographs that document each of the individual buildings and their relationship to their surrounding environment.
- Documentation of each project including – artist statement, contact sheets, final photo prints, use of research, verbal and visual descriptions of each subject, folio development, photographs
- Media and Techniques – Students work with each session with a digital camera and necessary materials. Class assignments are designed to improve technical skills, ideation, image sequencing.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

A. 1. Communication Skills (narrative through digital photographic media) *A. 3. Visual Communication Skills (development)*	

Topical Outline (including percentage of time in course spent in each subject area):

1. Studio assignments: (60 %)
2. Weekly photo journal: (25 %)
3. Class assignments: (15 %)

Prerequisites: None

Textbooks: None

Learning Resources:

- Field trips, observations recorded in your journal, photo documentations

Offered (semester & year):

Fall or spring, every other year, offered for the first time in Spring 2011

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Robert Coppola (Professor)

EDAD327 / EDAD537 STRUCTURES III 3 CREDITS

Course Description:

Introduces structure design of compound steel beams and columns and long span trusses of steel or wood. Environmental systems/building science topics include electricity, wiring, lighting and daylighting, long span roofing and foundation and site methods of design.

Course Goals & Objectives:

- Increase students ability so that they are comfortable with long span applications - (Compound steel beams and columns, trusses in steel and wood, long span roofing, foundations). Provide technical backup to concurrent studio architectural design course.
- Building Service Systems/Environmental Systems – Understand electrical systems – electricity, wiring, lighting, fire alarm systems, daylighting
- Sustainability – Reinforce student awareness of how building technology has long-term ecological/social/political implications, introduce daylighting principles
- Promote understanding in the studio- Present the necessary mathematics of building in such a way that visually oriented students are comfortable using it. Provide technical backup to concurrent studio architectural design studio and degree project.

Student Performance Criterion addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting SPC).

B.8 Environmental Systems (Understanding) ***B.9 Structural Systems (trusses) (Understanding)*** ***B.11 Building Service Systems (electricity) (Understanding)***	*B. 3 Sustainability (daylighting and building technology) (Ability)*

Topical Outline (including percentage of time in course spent in each subject area):

1. Lectures on structural systems thinking – compound sections, stress analysis, beam calculations and column computations and basic truss computations, foundations and site: (80 %)
2. Design of various electrical systems including lighting and wiring, insulation thicknesses and R values: (10 %)
3. Quizzes and exams: (10%)

Prerequisites:

EDAD317 (EDAD527) Structures II or equivalent approved by instructor

Textbooks:

- Parker, Harry, Simplified Engineering for Architects and Builders, 5th edition. NY: John Wiley & Sons, 1975; and Ambrose, J and P. Tripeny. Simplified Engineering for Architects and Builders 10th edition, NY: John Wiley & Sons, 2005.
- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.

Learning Resources:

- Handouts, demonstrations of physics principals through models and gadgets

Offered (semester & year):

Spring only; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Margaret Hickey (Professor), and Lisa Rosenbaum (Course Assistant) Lisa supports all students in problem assignments, and reviews all homework.

EDAD331 APPROACHES TO HISTORIC BUILDING FABRIC: MATERIALS, ASSEMBLIES, AND DESIGN 3 CREDITS

Course Description:

The purpose of the course is to introduce student to historical materials and structural assemblies – principally those found in 19th-century buildings – and to the ways preservation and design professionals document and assess historical properties in order to recommend treatments.

Course Goals & Objectives:

- Develop understanding of construction materials and assemblies used in past times (mainly 19th-century U.S.), many of which are obsolete and no longer used (various building materials historically: stone, brick, hollow tile, solid masonry fireproofing, heavy timber framing, reinforced concrete)
- Understanding how preservation professionals (designers, historians, engineers) do research and assessments before making decisions about treatments and design for existing buildings, when it is intended to adapt the building for a new use or new owner
- In addition, the course aims to improve student's communication ability, through writing and speaking assignments.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

A. 1 Communication Skills (Ability) *A.2 Design Thinking Skills (Ability)* *A. 9 Historical Traditions and Global Culture (Understanding)*	

Topical Outline (including percentage of time in course spent in each subject area):

1. Major architectural ideas through lectures and presentations (80%)
2. Developing critical thinking and verbal skills (10%)
3. Developing research and writing skills (10%)

Course assignments/requirements

1. Class project: explore a material through a historical building
   - Short paper: description of selected building and brief history; construction material you will focus on – 3 pages
   - Final paper:
   - Undergraduate students – 6 pages
   - Graduate students – 8 pages
2. Oral presentations of project
3. Occasional weekly assignments
4. Class attendance and participation

Prerequisites: None

Textbooks: None

Learning Resources:

- Garvin, James, A Building History of Northern New England, among others – see weekly syllabus. Handouts and readings distributed in class, digitally available or on Moodle site, library resources from MassArt, Fenway Library Network, Interlibrary Loan, on-line academic databases, and sessions on academic research through the MassArt library staff.

Offered (semester & year):

Spring 2013

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Elizabeth Gittings (Adjunct)

EDAD391 RENDERING (ELECTIVE) 3 CREDITS

Course Description:

Architectural rendering using traditional and digital media skills of interior and exterior views of the built environment for all students of architecture and interior architecture.

Course Goals & Objectives:

The goal of this course is to expose students to the language and tolls of Architectural Rendering. Fundamental principles of technique, composition and perspective are studied recognizing through practice the differences and uses of the various media and types of drawings. Students will keep a course folio that will include research, concept generation and ideation, concept development, presentation, evaluation/ critique and reworking of the projects based upon critique.

- Drawing skills development on sections – The course includes a particular focus on developing sections and using drawing to understand the building envelope/
- Media – Students work with various media, techniques, in black and white, and color to produce renderings from actual sites, photographs, drawings and plans.
- Techniques – Shadows, material delineation, texture, perspective and axonometric techniques are discussed

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation):

A. 1. Communication Skills (development) *A. 3. Visual Communication Skills (development)*	

Topical Outline (including percentage of time in course spent in each subject area):

1. Drawing skills development and practice: (80 %)
2. Graphic presentation of drawings and presentation techniques: (20 %)

Prerequisites: None

Textbooks:

- Ching, Francis D. K. Architecture: Form, Space and Order. New York: Van Nostrand Reingold, 1979.
- Cullen, Gordon. Townscape. London: The Architectural Press, 1961
- Gebhard, David & Nevins, Deborah. 200 Years of American Architectural Drawing. New York: Watson-Guptill, 1977
- Periodicals: "Architectural Forum", "Art and Architecture", "Domus", "Progressive Architecture", "ID"

Learning Resources:

- See Bibliography and readings, field trips, observations recorded in your journal

Offered (semester & year):

Fall or spring, every other year

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Robert Coppola (Professor), Michael Joyce (Adjunct)

EDAD401 / EDAD720 INTEGRATED SYSTEMS 3 CREDITS

Course Description:

Students are introduced to basic principles of building systems and their integration - providing a foundation for applying these principles in EDAD 752 Comprehensive Studio.

Course Goals & Objectives:

- Technical Documentation & Collaboration – Extracting information from working drawings of a building on the MassArt campus (completed in the early 2000s), student teams construct 3D computer models of the building's foundation, framing, enclosure, and HVAC systems. This extended exercise provides students an opportunity to understand the relationships between representational drawings and the actual built environment. Students are also exposed to the contractor's experience of having to build something from a set of drawings. This is intended to give students an appreciation of the nature of the collaboration between designer and builder. Then, individually, students explore and present (in plan, section, detail and diagram) how they propose to upgrade, through an integrated approach, selected areas of the existing building's enclosure, lighting control and HVAC systems.
- Sustainability is examined as part of a larger, integrated system that includes the impact of building siting, solar orientation, and massing on the design, detailing and use of materials and assemblies needed to generate building enclosure control layers integrated with passive daylighting, solar shading, and lighting zone control principles.
- Building enclosure systems – Students are introduced to basic building enclosure principles and strategies. Moisture management techniques, and control of condensation, airflow, rainwater, noise, day lighting, and radiant energy in and through enclosure systems are examined. Students explore how to systematically minimize thermal bridging and coordinate (detail) the interface between enclosure planes (roof to wall; wall to curtain wall window, etc.), materials and assemblies so that enclosure control layers remain in proper order, uncrossed, and unbroken.
- Building Service Systems – Augmenting classroom studies in prerequisite courses, students tour a variety of building mechanical and service areas and take field measurements of equipment and equipment spacing to gain an understanding of how much space these areas require and why they are organized as they are.
- Building Materials and Assemblies – Through case studies of recent buildings as well as those under construction, students gain an understanding of the impact construction sequencing, materials characteristics, assembly fabrication and construction installation tolerances have on design strategies and detailing.
- Human comfort (as a driver of human behavior and enclosure system integration) – Students apply bioclimatic design strategies, through the use of human comfort zone analysis on psychometric charts, passive strategy combinations to maximize reduction of dependence on traditional, active HVAC systems and lighting zone controls.

Student Performance Criterion addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

A.4. Technical Documentation (ability)	*B.11. Building Service Systems (Understanding)*
B.3. Sustainability (ability)	*B.12. Building Materials and Assemblies (Understanding)*
B.8 Environmental Systems (ability)	*C.1. Collaboration (Ability)*
B.10. Building Envelope Systems (understanding)	*C.2. Human Behavior (Understanding*

Topical Outline (including percentage of time in course spent in each subject area):

1. Existing building modeling workshops and exercises (25%)
2. Touring and measuring existing facilities (10%)
3. Workshops and exercises examining various computer modeling, and detailing evaluation techniques (20%)
4. Developing and preparing proposals for integrated improvements to portions of an existing building (45%)

Prerequisites:

Experience with object based computer modeling programs, EDAD502 Methods & Materials; EDAD532 Sustainable Architecture; EDAD537 Architectural Structures III, EDAD547 Architectural Structures IV (or taken concurrently with this course); and EDAD605 Community Build Studio.

Textbooks / Learning Resources:

Working drawings of the case study building and other buildings and additions recently completed or under construction on the MassArt campus; Computer applications that enable students to model, analyze, or evaluate the potential performance of various systems and assemblies;

- Allen, Edward, and Joseph Lano, The Architect's Studio Companion. 4th ed. NY: Wiley, 2007.
- Bachman, Leonard, R. Integrated Buildings: The Systems Basis of Architecture. Hoboken, NJ: Wiley, 2003.
- Ballast, David Kent. Handbook of Construction Tolerances. 2nd Ed. Hoboken, NJ: Wiley, 2007.
- Brock, Linda. Designing the Exterior Wall: An Architectural Guide to the Vertical Envelope. Hoboken, NJ: Wiley, 2005.
- Brown, G. Z., Mark Dekay. Sun, Wind & Light: Architectural Design Strategies. 2nd Ed. NY: Wiley, 2001.
- Building Science Corp. ed. Selected articles from the "BSC Information" web site: www.buildingscience.com/index_html
- Givoni, Baruch. Climate Considerations in Building and Urban Design. NY: Wilely, 1998.
- Moe, Kiel. Integrated Design in Contemporary Architecture. NYC: Princeton Architectural Press, 2008.
- NIBS, "Building Envelope Design Guide". Whole Building Design Guide: www.wbdg.org/design/envelope.php
- Olgyay, Victor, Aladar Olgyay. Design with Climate: Bioclimatic Approach to Architectural Regionalism. NJ: Princeton Univ. Pres, 1963.;
- Szokolay, Steven V. Introduction to Architectural Science: The Basis of Sustainable Design. 2nd ed. Oxford: Architectural, 2008 ;
- Stout, Randall FAIA and Michael Garrison, SBSE. Pushing the Building Envelope. NCARB Mini-Monograph, 2008. (available on line);
- Straube, John and Eric Burnett. Building Science of Building Enclosures. Westford, MA: Building Science Press, 2005.

Offered (semester & year):

Fall only; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Marshall Audin, (Adjunct Assistant Professor)

EDAD402 / EDAD535 PROFESSIONAL PRACTICE I 3 CREDITS

Course Description:

Students are introduced to the issues of architectural practice through social and community design issues, fiduciary responsibility, design and construction contract law, regulations and codes, ethics, sustainability and environmental issues and requirements for planning, site design and building design and construction.

Course Goals & Objectives:

These issues shall be presented in the context of the professional issues governing design as a practice and relevant to multiple types of design projects, using case studies, field trips and outside lecturers.

- Issues of Practice
- Codes, Regulations and Architecture in a Local and Global Context
- Fiduciary Role and Legal Issues
- Society and Practice
- Leadership

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

C. 3 Client Role in Architecture (Understanding)	*B. 7 Financial Considerations (Introduction)*
C. 4 Project Management (Understanding)	*C. 1 Collaboration (project team)*
C. 5 Practice Management (Understanding)	
C. 6 Leadership (Understanding)	
C. 7 Legal Responsibilities (Understanding)	
C. 8 Ethics and Professional Judgment (Understanding)	
C. 9 Community and Social Responsibility (Understanding)	

Topical Outline (including percentage of time in course spent in each subject area):

1. Case Studies, Lectures and Readings on Topical Issues (65%)
2. Field Trips: (5 %)
3. Written communication of principles covered, including papers and exams: (30%)

Offered (semester & year):

Spring; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

David Hajian, AIA, RA (Adjunct Assistant Professor)

EDAD404 ADVANCED LIGHTING AND SUSTAINABILITY - CITY LIGHTS 3 CREDITS

Course Description:

Students are introduced to basic principles in the public sector emphasizing exterior lighting – evaluating current practice, considering alternatives from an ecological perspective, and developing lighting strategies that propose the design of a new sustainable paradigm for the lighting of cities.

Course Goals & Objectives:

- Explore, document and analyze existing urban lighting strategies
- Research issues of light damage on flora/fauna, rationale and science behind zoning regulations governing light beam cut-offs and lighting time restrictions in residential districts.
- Research current sustainable lighting practices in the public realm
- Lamps and Luminaires Current and emerging technologies, products and uses
- Technology of lighting design Lighting fundamentals, analysis software applications
- Lighting Sustainable design principles at multiple scales
- Lighting landscape and buildings in the urban environment.
- Lighting systems design principles

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

B.3 Sustainability (Ability) ***A.2 Design Thinking Skills (focusing on lighting design principles)*** ***A.4 Technical Documentation (introductory)*** ***B.4 Site Design (focusing on understanding urban lighting systems and alternatives)*** ***B.8 Environmental Systems (selective – artificial illumination)***	

Topical Outline (including percentage of time in course spent in each subject area):

1. Observation, documentation and analysis (20%)
2. Lighting fundamentals in a sustainable lighting design context – science, technology, lighting, luminaires, products and controls (40%)
3. Developing sustainable strategies that envision alternatives to city lighting (20%)
4. Integrating lighting with human habitation in the city - design scheme proposals(20%)

Prerequisites: None

Textbooks/Learning Resources:

- Brown, G. Z., Mark Dekay. Sun, Wind & Light: Architectural Design Strategies. 2nd Ed. NY: Wiley, 2001.
- Building Science Corp. ed. Selected articles from the "BSC Information" web site: www.buildingscience.com/index_html;
- Lechner, Norbert. Heating, Cooling, Lighting: Design Methods for Architects. 2nd Ed. Hoboken, NJ: Wiley, 2001.
- Winchip, Susan. Fundamentals of Lighting, 2nd Edition.

Offered (semester & year):

Fall 2011 Once every other year

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Elaine Buckholz, Carlos Alonso-Niemeyer with Patricia Seitz

EDAD410 ARCHITECTURAL DESIGN IV 3 CREDITS

Course Description:

Architectural design projects of increasing complexity that include multi-storied construction are proposed in the public realm in an urban site.

Course Goals & Objectives:

- Design Process and Frameworks – Students explore the making of clear design decisions related to the development of solving complex programming issues
- Structural Systems – Through programming students are exposed to a project requiring a combination of short and long span steel or concrete frame systems. Students explore the development of secondary framing systems for individual elements complimentary to their design intentions.
- Building Code – Students develop an understanding of life safety including egress, travel distance, areas of refuge in stair design corridor, door and egress width, shafts and elevator design and fire safety systems and devices demonstrated through plans, reflected ceiling plans and building sections
- Environmental Systems – Using information presented in Structures II and Structures III, students research and propose environmental systems applicable to their designs and apply them to the space planning elements of their plans and sections
- Sustainability – Students apply their previous knowledge from Sustainable Architecture to their design solutions

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation):

A. 1. Communications Skills	*B.2 Accessibility*
A. 2. Design Thinking Skills	*B. 3. Sustainability*
A. 3 Visual Communication Skills	*B. 4. Site Design (parking and multilevel access)*
A. 6 Fundamental Design Skills	*B. 5 Life Safety (egress)*
A. 7. Use of Precedents	*B. 9 Structural Systems (concrete and steel frames)*

Topical Outline (including percentage of time in course spent in each subject area):

1. Analysis of the local context: (5 %)
2. Review of building code issues related to egress (5%)
3. Building design from concept through schematics, including concepts for structural systems frameworks (75 %)
4. Graphic presentation of principles and developed designs: (15 %)

Prerequisites:

EDAD320 Architectural Design III, EDAD327 Structures III

Learning Resources:

- Visiting Critics, Field Trips, site visits, documentation of existing site and neighborhood conditions, handouts, and sketch problems

Offered (semester & year):

Fall only; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Paul Hajian (Professor)

EDAD417 / EDAD547 STRUCTURES IV 3 CREDITS

Course Description:

Introduces structural design of 3-hinged arches and concrete buildings including computations for safe selection of beams, joists, slabs and columns. Environmental systems/building science topics include active and passive solar design, HVAC, acoustics, fire alarm, sprinkler, security and elevators, concrete methods, and critical path method job planning.

Course Goals & Objectives:

- Structural Systems - Arches, concrete buildings, slabs and safe computations. Develop a sense for what sizes of structural parts are safe in customary concrete applications; provide enough structural information to collaborate intelligently with structural engineers. Introduce students coming from traditional wood building environments to concrete building practices.
- Building Service Systems/Environmental Systems – Understand selections and types of HVAC systems – acoustics, fire alarm, sprinkler, elevators/escalators
- Sustainability – Students explore the elements of solar orientation, active and passive solar design. Reinforce understanding that the collective decisions of architects and builders have a considerable impact on world resources.
- Promote understanding in the studio- Present the necessary mathematics of building in such a way that visually oriented students are comfortable using it. Provide technical backup to concurrent studio architectural design studio and degree project.

Student Performance Criterion addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting SPC).

B.8 Environmental Systems (acoustics, solar design, performance assessment tools) (Understanding) ***B.9 Structural Systems (concrete frames, walls and slabs) (Understanding)*** ***B.11 Building Service Systems (HVAC systems types and selection, fire alarm, sprinkler, security, elevators) (Understanding)***	*B. 3 Sustainability (solar orientation, active and passive solar design, indoor air quality)*

Topical Outline (including percentage of time in course spent in each subject area):

1. Lectures on structural systems thinking: (80 %)
2. Design of various building systems and modeling: (10 %)
3. Quizzes and exams: (10%)

Prerequisites:

EDAD327 (EDAD527) Structures III or equivalent approved by instructor

Learning Resources:

- Parker, Harry, Simplified Engineering for Architects and Builders, 5th edition. NY: John Wiley & Sons, 1975; and Ambrose, J and P. Tripeny. Simplified Engineering for Architects and Builders 10th edition, NY: John Wiley & Sons, 2005.
- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.
- Handouts, demonstrations of building systems and energy principals with in-house custom designed computer learning tools

Offered (semester & year):

Fall only; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Margaret Hickey (Professor), and Lisa Rosenbaum (Course Assistant) Lisa supports all students in problem assignments, and reviews all homework.

EDAD500 RETHINKING ARCHITECTURAL HERITAGE: VALUES AND METHODS 3 CREDITS

Course Description:

The course provides an overview of the key theoretical standpoints and concrete examples of methods developed within the field of historic preservation from the institutionalization of the discipline in the 19th century until present.

Course Goals & Objectives:

- Develop student's understanding of changing methodologies, which have shifted the notion of a 'particular monument' towards the concept of 'cultural landscapes'.
- Familiarize students with the specific themes, which have remained crucial for understanding the link between heritage and collective identity (civic, national, ethnic, racial).
- Using lectures combined with seminar discussions, develop student's ability to start rethinking preservation as a powerful cultural practice that could create alternative futures for the built domain.
- While dealing with an in-depth study of particular topics through discussions and written assignments, students sharpen their verbal and writing skills.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

A.1 Communication Skills (Ability) *A.9 Historical Traditions and Global Culture (Understanding)* *A.10 Cultural Diversity (Understanding)*	

Topical Outline (including percentage of time in course spent in each subject area):

1. Presentation of historic preservation through key theoretical methodologies, themes and the link between heritage and identity (70%).
2. Student presentations weekly based upon readings (20%).
3. Research and writing (10%).

Prerequisites:

EDAD216 (EDAD516) AND EDAD316 (EDAD526) History of Architecture and Urban Planning I + 2, or permission of instructor

Readings:

- See syllabus for weekly assignments.

Learning Resources:

- Handouts distributed in class, library resources from MassArt, Fenway Library Network, Interlibrary Loan, on-line academic databases, and sessions on academic research through the MassArt library staff.

Offered (semester & year):

Fall 2011

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Tanja Conley (Adjunct Assistant Professor)

EDAD602 / EDAD605 COMMUNITY BUILD STUDIO 12 CREDITS

Course Description:

This studio is a design/build intensive focusing on a project with a local community partner. The studio is intended to provide the opportunity for students to lead a team, and design and construct a permanent project.

Course Goals & Objectives:

- Collaborative Skills: Work in collaboration with a client(s), engineer(s), construction manager and each other in design and construction teams to develop design proposals, detail and build the project.
- Construction Cost Control: Provide material take-offs of their design as a means to obtain cost estimates of preliminary and final design schemes, details, construction capability
- Technical Documentation: Develop details and specifications for the designs, and determine appropriateness to design scheme and user requirements, and site conditions
- Take on positions of Leadership: Students lead groups in meetings with client, crew, engineers and site volunteers; develop and organize presentations; develop and modify drawings to meet client and evolving engineering requirements. Manage construction, tackle design issues during construction.
- Collaboration in Construction: Students work in teams, organize project site under safety supervision of faculty and student advisors, and collaborate during design, fabrication and installation
- Develop Skills in Detailing Shop Drawings for Fabrication: Develop knowledge in the craft of detailing and working directly with building materials. Develop and evaluate prototypes as appropriate to details and joinery design. Evaluate materials for use in the project that are durable and sustainable.
- Estimating and Construction Budgets: Work within construction budgets, client expectations, and managing budget as project evolves. Provide material take-offs for construction and project buy-out.
- Work Within Schedule

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates A, U - non-bold leads to understanding in future courses)

A. 4 Technical Documentation (Ability)	*B. 1 Pre-Design*
B. 2 Accessibility (Ability)	*B. 6 Comprehensive Design (for unenclosed structure)*
B. 7 Financial Considerations (Introductory -costs, budgets)	*C.4 Project Management*
B. 12 Building Materials and Assemblies (Understanding)	*C. 7 Legal Responsibilities*
C. 1 Collaboration (Ability)	
C. 3 Client Role in Architecture (Understanding)	
C. 6 Leadership (Understanding)	
C. 9 Community and Social Responsibility (Understanding)	

Topical Outline (including percentage of time in course spent in each subject area):

1. Programming, client interaction, design and development of design (25%)
2. Detailing and construction in various materials including concrete, wood and metals, as well as sustainable materials with a focus on reuse and reclamation (15%)
3. Through materials fabrication and prototype construction explore color, textures, finishes, and methods of making and detailing (15%)
4. Explore and develop primary and secondary systems of building relevant to designs proposed (20%)
5. Manage issues of site typology, soils, foundation design, water drainage, and wind loading, relative to site, structure and use for the proposed project (15%)
6. Develop grounding in fabrication and construction process in a group construction project (10%)

Prerequisites:

Acceptance into the M. Arch Track II program

Textbooks:

- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.

Offered (semester & year):

Summer; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Sam Batchelor (Adjunct Assistant Professor) and two students from the prior summer course as paid Course Assistants

EDAD700 / EDAD702 ARCHITECTURAL DESIGN VII 6 CREDIT

Course Description:

Design studio with a complex, multi-storied program in an urban site, in which students integrate a site analysis with an historical context, public space and select structural systems and enclosure to support their project, as well as sustainable systems integration.

Course Goals & Objectives:

- Precedents – Analysis of urban/historical site and building precedents as applicable to their design projects
- Collaboration – With each other and student groups from other institutions in design disciplines to discuss and build understanding of project context; with the community to understand local constituencies to key into issues of neighborhood, inhabitants and social culture
- Building Codes – Supporting a mixed-use program, students design with an understanding of local building codes and zoning regulations
- Structural Systems and building materials – Students select and design steel and concrete frame systems and other building materials that support their project concept, site and proposal
- Programming, and site design: Students meet community members, collaboration partners, and visit site to develop program, understand site issues and develop design program and strategies
- Graphic Design Skills - Students present drawings, models and details that show their design concepts using the model as an analogue of the building construction system, drawings in hand or digital formats, supported by design process sketches showing the development of design ideas.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation):

A. 2 Design Thinking Skills (Ability)	*A.10 Cultural Diversity*
A. 3 Visual Communication Skills (Ability)	*B. 1 Pre Design*
A. 5 Investigative Skills (ability)	*B. 2 Accessibility (Ability)*
A. 6 Fundamental Design Skills (Ability)	*B. 3 Sustainability*
A. 7 Use of Precedents (Ability)	
B. 4 Site Design (Ability)	
B. 5 Life Safety (Ability)	
C.1 Collaboration (Ability)	

Topical Outline (including percentage of time in course spent in each subject area):

1. Observation, site, community, climate and urban / neighborhood research and application in design concepts: (20 %)
2. Project design, including design options and evaluation including data and meetings with community and student partners: (60 %)
3. Building Code, Zoning Regulations and life safety (5%)
4. Graphic presentation of principles and developed designs: (15 %)

Prerequisites:

Concurrent / previous registration in EDAD547 Structures IV, EDAD530 Architectural Design III, admission into the Track II program

Textbooks:

- Allen, Edward, and Joseph Iano. The Architect's Studio Companion. NY: John Wiley & Sons, 4th. Ed., 2007.

Learning Resources:

- Site visits, skype presentations, meetings with local community members/student collaborators, site data collection and analysis from personal visits and student collaborators

Offered (semester & year):

Fall; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Hank Reisen (Adjunct Assistant Professor)

EDAD701 / EDAD711 (LANDSCAPE DESIGN) MAKING CITIES WORK: URBAN LANDSCAPE SYSTEMS AND THE PUBLIC REALM 3 CREDITS

Course Description:

What design decisions lead to a more sustainable future and how are those decisions made? In this course we examine how the architecture and design of cities is dependent on the underlying urban fabric by looking carefully at the forces that shape great urban spaces – the designers, the political players and the everyday urban dwellers.

Course Goals & Objectives:

- Urban Design – form and development - The space between buildings – a city's parks, urban gardens and greenways and infrastructures of water, transportation and communication are discussed as integral to the making of the urban places we inhabit.
- Case studies of contemporary urban systems of infrastructure – Contemporary projects ranging from The High Line in Manhattan to Germany's Landschaftspark Duisburg-Nord will be used as case-studies in conjunction with study of Boston's historical and contemporary urban landscape. Observation and Analysis of urban form - Through the case studies and investigations in Boston we critically assess the social, cultural, environmental and economic factors that influence built and landscape fabric of cities and what the confluence of those underpinnings means for the future of the places where we live.

Student Performance Criterion addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting SPC).

A.1 Communication Skills (Ability) ***A.5 Investigative Skills (Ability)*** ***A.9 Historical Traditions and Global Culture (Understanding)*** ***A.10 Cultural Diversity (Understanding)*** ***C.2 Human Behavior (Understanding)***	*A.11 Applied Research (Understanding)*

Topical Outline (including percentage of time in course spent in each subject area):

1. Case Studies and Topical Analysis: (50 %)
2. Readings and Discussions: (25%)
3. Final Project - Students' final projects for the course involve direct observation, analysis and documentation of selected sites in Boston. (25%)

Prerequisites:

Junior and above undergraduate or Graduate level student

Learning Resources:

- We will use the city of Boston and selected urban neighborhoods as a learning resource in mapping, topical and neighborhood site and social analysis

Offered (semester & year):

Annually, Fall 2012

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Nadine Gerdts (Adjunct Associate Professor)

EDAD750 / EDAD752 ARCHITECTURAL DESIGN VIII 6 CREDITS

Course Description:

Comprehensive Studio, this course integrates conceptual and technical building design aspects of building design. Through in depth analysis and design proposals that encompass structure, mechanical systems, site design, building assembly and a clear strategy for how these elements are interrelated, students develop a design project to the Design Development level.

Course Goals & Objectives:

- It is the goal of this course to have students gain additional experience in the detailing a project through Design Development, integrating the main building systems into the design through plan, section, reflected ceiling plan, building sections, building elevations and envelope design. Students develop designs that respond to the specific context of site, program, and community user group. The course focuses on the integration of building frameworks and system requirements. The studio explores environmental systems, building service systems and material selections and preparing information to consult with engineers and typical teams in the architect's studio environment. Students are expected to provide a set of working documents that clearly express their understanding of these systems that communicate design intentions.
- Structural Systems – Students select and design structural systems that support their project concept, site and proposed uses
- Precedents – Analysis of urban/historical, site, and building precedents applicable to designs
- Building Codes – Individually and in groups, students research and document building, zoning codes, and collect existing civil plans, etc. as available in the City.
- Building Envelope – Students research the methods and materials of construction applicable to their designs and develop wall sections from foundation to roof.
- Sustainability and Environmental Systems – Students explore orientation relative to daylighting, artificial illumination, building public space, and multiple use spaces
- Building Systems – Application of systems to building designs – mechanical, electrical, elevator, fire alarm, etc.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

A. 2 Design Thinking Skills (Ability)	*A. 3 Visual Communication Skills*
A. 4 Technical Documentation (Ability)	*A. 7 Use of Precedents*
A. 5 Investigative Skills (Ability)	*A.9 Historic Traditions and Global Culture*
A. 8 Ordering Systems Skills (Understanding)	*A.11 Applied Research*
B. 1 Pre-Design (Ability)	*B.10 Building Envelope Systems*
B. 2 Accessibility (Ability)	*C. 7 Legal Responsibilities*
B. 3 Sustainability (Ability)	
B. 4 Site Design (Ability)	
B. 5 Life Safety (Ability)	
B. 6 Comprehensive Design (Ability)	
B. 8 Environmental Systems (Under.)	
B. 9 Structural Systems (Understanding)	
B.11 Building Service Systems (HVAC, Lighting)	

Topical Outline (including percentage of time in course spent in each subject area):

1. Observation, site and urban / neighborhood research and application in design concepts: (15 %)
2. Project design, including design options, materials, systems development and evaluation: (50 %)
3. Building Code, Zoning Regulations and life safety (5%)
4. Structural frame design, curtain-wall construction, wall/ building sections - sustainable: (15%)
5. Graphic presentation of principles and developed designs: (15 %)

Prerequisites:

Previous registration in EDAD702 Architectural Design VII, EDAD417 (EDAD547) Structures IV, and EDAD720 Integrated Systems

Offered (semester & year):

Spring; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Paul Paturzo (Assistant Professor)

EDAD760 THESIS PREPARATION 3 CREDITS

Course Description:

Students explore principles of research through design and applied research methods culminating in an accepted design thesis proposal. The thesis problem is defined through a solvable site-specific topic, and the thesis statement and research methodologies are developed. The results include a written, visual and design statement of purpose and thesis workplan supported by research methods and their application to understanding of the design question.

Course Goals & Objectives:

After some initial research, students select a general architectural design or research subject of interest and narrow it down to a focused topic of inquiry requiring applied research in order to carry out the thesis study or design project. Students investigate and conduct site analysis studies as a means to develop thesis design ideas and confirm feasibility of a site to thesis topic. Students draft and present provisional thesis statements and goals for applied research investigations. Students perform pilot research experiments to help develop quantitative, qualitative and mixed methods applied research and programming design appropriate to their thesis topic. Topics are debated through presentation to peers and faculty. Upon acceptance of the thesis topic, students develop an argument framework (literature review, etc.) with the assistance of the library staff research librarians; establish research questions; investigate and identify research methods (including, but not limited to interviews, interpretive- historical, surveys, case studies, field observation, experimentation, logical argumentation, simulation and modeling) appropriate for the student's research problem; conduct pilot studies; propose analysis tools, and initial conclusions.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting SPC).

A. 1 Communication Skills (Ability)	*A. 3 Visual Communication Skills*
A. 11 Applied Research (Understanding)	*A. 5 Investigative Skills*
	A.9 Historical Traditions and Global Culture
	B.1 Pre-Design

Topical Outline (including percentage of time in course spent in each subject area):

1. Research Design Process (including site selection and implications to thesis topic) (33.3%)
2. Development of thesis argument and framework through debate and argument - visual, written and verbal communication: (33.3%)
3. Graphic presentation and written communication of initial investigations and framework of methodologies – precedents (site and culture, ecology, technology), program and context, and an annotated bibliography culminating in a thesis proposal (33.3%)

Prerequisites:

Academic standing in the graduate department of B- or greater and permission of Head of Graduate Architecture Program

Offered (semester & year):

Spring, Annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Marshall Audin, Marie Sorensen

Thesis Coordinator:

Patricia Seitz (Students also choose a faculty advisor toward the end of the semester, who will work with them for the thesis project through completion, supported by the studio faculty member)

EDAD805 PROFESSIONAL PRACTICE II 3 CREDITS

Course Description:

Students are introduced to the issues of architectural practice through topics essential to the business of architecture: operation of firm and office, project finance and accounting fundamentals, project budget development and building life-cycle costs. The architectural practice, project management and professional ethics are discussed through multiple discussions, reading/writing, lectures and case studies.

Course Goals & Objectives:

- These topics shall be presented in the context of the professional issues governing design practices and using case studies, field trips, outside lecturers, discussions and readings. Students become familiar with
- Financial models and spreadsheets, budgeting, and costs analyses
- Professional fee structures, project scheduling and management
- Ethics in professional practice
- Written summaries of case studies, and perspectives of lecturers to understand issues of various aspects of the professional role

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

B. 7 Financial Considerations (Understanding)	*C. 1 Collaboration*
C. 4 Project Management (Understanding)	*C.3 Client Role in Architecture*
C. 5 Practice Management (Understanding)	
C. 8 Ethics and Professional Judgment (Understanding)	

Topical Outline (including percentage of time in course spent in each subject area):

1. Case Studies, Financial analysis, spreadsheets, Lectures and Readings on Topical Issues (65%)
2. Field Trips: (5 %)
3. Written communication of principles covered, including papers and exams: (30%)

Prerequisites:

EDAD770 Professional Practice I

Offered (semester & year):

Fall; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Will Roberts, (Adjunct Assistant Professor)

EDAD806 THESIS I 3 CREDITS

Course Description:

The goal of thesis is to provide an opportunity for guided, independent and in-depth new work generated by the student's thesis topic and research. Students develop a design relative to their research in thesis prep, and both graphically illustrate and document in writing the conclusions to their thesis question.

Course Goals & Objectives:

The Thesis I course is intended to provide support the Thesis Advisor in the development of each student's thesis project with a focus on writing, visuals and emerging design ideas. Students continue to develop their topic – collecting data through written and drawn materials and other quantitative or qualitative means, reorganize data as it applies to their thesis question, and apply data toward their design project/ thesis question(s). Students begin to draw conclusions that can be documented in drawing, model, visual presentations, diagrams and text. Students meet regularly with their thesis advisor and advising committee showing progress and timetable and development of issues relevant to the thesis topic. In addition to multiple reviews throughout the semester of benchmarked progress with faculty, professionals, thesis advisors, and program head, students will also begin to develop the outline of a thesis book. This book shall include analytical, descriptive, and visual documentation of all research, design process and design development, and in depth documentation of the thesis proposal, research, analysis and outcomes. As an argument that discusses an hypothesis, proposes testing and develops conclusions, it shall include documentation of all research matrices, diagrams, literature review and analysis, drawings, all modeling including prototypes, strategies, and other work that bears upon the argument. A preliminary outline of this book including title, developing abstract, outline of research, a literature search, and developing design schematics is visually presented and argued at the end of the semester in a review/discussion along with preliminary design concepts (site and building), strategies (arguments and paths of design investigation) and goals for further development and completion of the thesis in the next semester.

- Investigative Skills – Collect, reorganize, analyze and assess research materials based upon each student's thesis proposal (site, literature search, argument development and design schematics)
- Applied Research – Analysis of data supporting development of design work and argument
- Communication Skills – Visual and written presentations, that support analysis through diagrams, schematic site and building concept plans, sections, elevations, details to effectively outline proposal
- B.1 Pre Design Development of a written/visual program, site analysis, review of codes and standards, and assessment of its implications for the project - site design, sustainable considerations due to climate, historic context and impact of place, and strategies relevant to design concepts.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting SPC).

A. 1	***Communication Skills (Ability)***	*A.9*	*Historical Traditions and Global Culture (Understanding)*
A. 3	***Visual Communication Skills (Ability)***	*B.3*	*Sustainability (Ability)*
A. 5	***Investigative Skills (Ability)***	*B.4*	*Site Design (Ability)*
A. 11	***Applied Research (Understanding)***		
B.1	***Pre-Design (Ability)***		

Topical Outline (including percentage of time in course spent in each subject area):

1. Continued research as the design develops (50%)
2. Project design, including design options, thesis questioning and evaluation: (30%)
3. Graphic presentation and written communication of principles learned and developed designs: (20%)

Prerequisites: EDAD760 Thesis Preparation

Offered (semester & year): Fall or Spring; annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Marshall Audin, Marie Sorensen, (Patricia Seitz, Thesis Coordinator)

Primary Advisors:

Patricia Seitz, Paul Paturzo, Paul Hajian, Margaret Hickey, Marshall Audin, Tamara Metz, David Eisen, Bart Culbertson, Lawrence Cheng, Libby Turowski, Tanja Conley among others.

EDAD808 THESIS II 6 CREDITS

Course Description:

Thesis II is the second semester of the studio design work leading to the completion and final presentation of the thesis project. Based upon development in the prior semester, students complete the design project, and convincingly argue their architectural question to peers and professionals in the field of architecture, using analytical and architectural design tools in order to make a meaningful contribution to the architectural discipline. Students develop complete, and submit a thesis book.

Course Goals & Objectives:

The Thesis II course is intended to provide support the Thesis Advisor in the development of each student's thesis project with a focus on writing, presentation, organization, strong research data and conclusions through the design project. The thesis project is necessarily a complex, user-centered and relevant problem in architecture today, developed as a result of each candidate's unique background, education, experience, personal vision, and passion for design, articulated and refined into an original body of ideas and fresh practice. The process of thesis development and its conclusion is recorded in the thesis document, developed through architectural diagrams, drawings, details, models and other media, including a graphic and modeled public and formal exhibition presented for critique and oral examination with the thesis committee. The written thesis dissertation document associated with this work refines the thesis statement; provides relevant data, contextual information; describes fully and clearly the research material, literature, process, analyses, design, findings, conclusions and next steps; develops the logic and sequence of thought in the development of the design argument; and includes and references all drawings, models, images, pictures, diagrams, maps, and other elements necessary to the project. As an argument that discusses an hypothesis, proposes testing and develops conclusions, it shall include documentation of all research matrices, diagrams, literature review and analysis, drawings, all modeling including prototypes, strategies, and other work that bears upon the argument.

- Investigative Skills – Reorganization of materials that are key to the argument and design (site, relevant literature, history, sustainability, design)
- Applied Research – Application of data/design strategies toward final design project and argument
- Communication Skills – Visual and written presentations, that support analysis through diagrams, developed site and building plans, sections, elevations, details to effectively argue proposal
- Site, Sustainability - Incorporation of program, site analysis, codes review, sustainable principles and nature of place toward the design and assessment of their implications in the final design project.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability - based upon goals above, non-bold text indicates a supporting SPC).

A. 1 Communication Skills (Ability)	*A. 9 Historical Traditions and Global Culture*
A. 3 Visual Communication Skills (Ability)	*B. 2 Accessibility*
A. 5 Investigative Skills (Ability)	*B. 3 Sustainability*
A. 11 Applied Research (Understanding)	*B. 4 Site Design*
B. 1 Pre-Design (Ability)	

Topical Outline (including percentage of time in course spent in each subject area):

1. Continued research as the design develops (15%)
2. Project design, including design options, thesis questioning and evaluation: (65%)
3. Graphic presentation and written communication of principles learned and developed designs: (20%)

Prerequisites: EDAD806 Thesis I

Offered (semester & year): Fall or Spring, Annually

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Marshall Audin, Marie Sorensen, (Patricia Seitz, Thesis Coordinator)
Primary Advisors, Patricia Seitz, Paul Paturzo, Paul Hajian, Margaret Hickey, Marshall Audin, Tamara Metz, David Eisen, Bart Culbertson, Lawrence Cheng, Libby Turowski, Tanja Conley among others.

HART586 MODERN AND CONTEMPORTY ARCHITECTURE HISTORY AND THEORY 3 CREDITS

Course Description:

This course provides a survey of the main theoretical approaches in modern architecture history from the industrialization of the architectural academy until today. Themes are explored through original historical texts and recent interpretations by the leading figures shaping the field.

Course Goals & Objectives:

- Develop student's understanding of the foundations of the discipline of history and theory
- Familiarize students with the role of theory and its relationship to historical discourse
- Develop student's ability to incorporate the theoretical foundations into the design process.
- While dealing with an in-depth study of particular topics through seminar discussions and written assignments, students sharpen their verbal and writing skills and become prepared for future research.

Student Performance Criterion/a addressed (Based on NAAB 2009 Conditions for Accreditation): (Bold indicates primary SPC in understanding or ability – based upon goals above, non-bold text indicates a supporting SPC).

A. 1 Communication Skills (Ability) *A. 9 Historical Traditions and Global Culture (Understanding)* *A.10 Cultural Diversity (Understanding)*	

Topical Outline (including percentage of time in course spent in each subject area):

1. Major architectural theoretical approaches as they influenced design concepts (60%).
2. Developing critical thinking and verbal skills (20%).
3. Developing research and writing skills (20%).

Prerequisites:

EDAD216 (EDAD516) AND EDAD316 (EDAD526) History of Architecture and Urban Planning I + 2, or permission of instructor

Readings:

- Mallgrave, Harry F. Architectural Theory volume I: An Anthology from Vitruvius to 1870, Blackwell, 2007.
- Mallgrave, Harry F. and Christina Contrandriopoulos. Architectural Theory volume II: An Anthology from 1871-2005, Blackwell, 2008.
- Mallgrave, Harry F. Modern Architectural Theory: A Historical Survey 1673-1968. Cambridge University Press, 2005.
- Kruft, Hanno-Walter. A History of Architectural Theory: from Vitruvius to Present, Princeton Architectural Press, 1994.
- Conrads, Ulrich, Programs and Manifestos on 20th Century Architecture, MIT 1971
- Nesbit, Kate, Theorizing a New Agenda for Architecture: AN Anthology of Architectural Theory 1965-1995, Princeton Architectural Press, 1996.
- Jencks, Charles and Karl Kropf, Theories and Manifestoes of Contemporary Architecture, Wiley, 1997.
- Hays, Michael, Architecture Theory since 1968, MIT, 1998.

Learning Resources:

- Handouts distributed in class, library resources from MassArt, Fenway Library Network, Interlibrary Loan, on-line academic databases, and sessions on academic research through the MassArt library staff.

Offered (semester & year):

Spring, 2010

Faculty assigned (all faculty assigned during two academic years prior to the NAAB 2013 visit):

Tanja Conley (Adjunct Assistant Professor)

PART IV: SECTION 2 - FACULTY RESUMES

Matrix for Faculty Credentials

Faculty Resumes, NAAB format

CARLOS ALONSO-NIEMEYER, LEED AP

Courses Taught (Previous Two AY):

EDAD 303/503 Lighting Design: First Light
EDAD 404/7335 Advanced Lighting: City Lights

Teaching Experience:

Visiting Lecturer, Massachusetts College of Art and Design fall 2011 and spring 2013
Instructor, Boston College of Architecture, TM369 course

Educational Credentials:

BS Industrial and Systems Engineering, ITESM Instituto Tecnológico de Estudios Superiores de Monterrey, México 1990
MS Building Systems Engineering, University of Colorado at Boulder 1993
MBA International Business and Direct Marketing, Marquette University Milwaukee, WI 1996
MS Corporate Communications Candidate, Northeastern University Boston, MA expected 2014

Professional Experience:

Ruud Lighting Inc, International Sales Manager, 1993-December 2000

- Managed and expanded international distribution network.
- Participated in start up of Ruud Lighting Europe and Ruud Lighting Australia.

Philips Lighting (Lightolier Group), International Sales Manager, January 2000- July 2009

- Actively promoted Lightolier/Genlyte and Philips North American brands that offered international products in their portfolio, targeting top 25 lighting designers in the US.
- Managed twelve Philips NA brands and three sales offices in Mexico, Dubai and Puerto Rico.
- Managed internal training, customer support and inside sales for 15 Philips offices world wide.
- Successfully led and completed Mexico sales force integration for Philips and Genlyte within one year. One of only two post-integration goals achieved by Philips within two years of acquisition.
- Opened sales offices for Lightolier in Mexico City, Puerto Rico and Monterrey.

Consulting, August 2009-December 2010

- OSRAM Sylvania- provided technical and sales training for internal and external customers at LIGHTPOINT training facility in US and Canada (conducted twelve three-day sessions).
- Canton and Sharon MA Public Schools, Energy Management Services. Developed and implemented energy management strategies in two school districts with 11 buildings. Achieved 9% energy savings within nine months and saved over $100,000 combined for both towns.

NSTAR, Program Manager New Construction Energy Efficiency Services January 2011- Present

- Developed and implemented an outreach program to increase participation by Architects, Engineers, Lighting Designers and Large Chiller Manufacturers in Mass Save energy efficiency program.
- Chair of Massachusetts C&I Lighting Committee, leading the coalition of utilities board responsible for setting incentives, applications and adoption of new technologies state-wide.
- Managed multiple projects pursuing incremental energy efficiency goals by incorporating state incentives and following Advance Building, Comprehensive Design, Custom Design or Performance Lighting paths accordingly.

Professional Certifications:

CEM-Certified Energy Manager by AEE / LC-Lighting Certified by-NCQLP / LEED AP by USGBC.

Professional Memberships:

Vice President of Illumination Engineering Society New England Chapter (IES member since 1993).
Secretary of International Building Performance Simulation Association IBPSA-Boston Chapter.
Founding member of USGBC-MA chapter.

MARSHALL K. AUDIN

Courses Taught (Previous Two AY):

EDAD 401/720 Integrated Systems
EDAD 760 Thesis Preparation
EDAD 450 Senior Degree Project 1
EDAD 451 Senior Degree Project 2

Educational Credentials:

B.S. Civil Engineering, Lafayette College, 1967
M.Arch, Massachusetts Institute of Technology, 1974

Teaching Experience:

Graduate Teaching Assistant, MIT Department of Architecture, 1973-1974.
Lecturer, MIT Department of Architecture 1977-1978.
Instructor and Thesis Advisor, Boston Architectural Center (Now Boston Architectural College), 1975-1977 and 1980-1982.
Visiting Assistant Professor, Massachusetts College of Art and Design, 2008-present.

Professional Experience:

- Architectural Draftsman; The Ritchie Organization (now TRO/Jung Brannen); Newton, MA; (summers) 1964 and1965
- Peace Corps Architect; Royal Thai Government, Department of Health, Design and Construction Section; Bangkok, Thailand; 1969-1971
- Field Architect; American Excavations; Samothrace Greece; summer 1968
- Field Architect and surveyor; American Excavations; Idalion, Cyprus; summer 1973
- Designer / Technical Coordinator; Imre & Anthony Halasz, Inc.; Boston, MA; 1974-1975
- Staff Architect, Assistant Project Manager and Technical Coordinator; Brown Daltas Associates, Inc.; Cambridge, MA and Rome, Italy; 1976
- Staff Architect and Job Captain, Eisenberg Haven Associates, 1976-1977
- Technical Advisor; Leers Weinzapfel Assoc., Inc.; Boston, MA; 1986
- Board Member; Zoning Board of Appeals; Town of Arlington, MA; 1991-2004
- Principal; McKinnell McKinnell & Taylor, Inc., Architects and Engineers; Norwell, MA; 1989-1990, 1999-2008
- Principal; Marshall Audin / Architect; Arlington, MA; 1977-1989, 1991-1998, 2008-present

Licenses/Registration:

Massachusetts (active)
Maine, New Hampshire and Rhode Island (inactive)

SAM BATCHELOR, AIA, LEED

Courses Taught (Previous Two AY):

EDAD 602 Design Build (new title EDAD 605 Community Build Studio)

Educational Credentials:

B.A., Yale University, 2000
M.Arch., University of Washington, 2004

Teaching Experience:

Adjunct Faculty, Boston Architectural College, 2005-present
Visiting Assistant Professor, Massachusetts College of Art & Design, 2009-present
Adjunct Faculty – Firm in Residence Program, Roger Williams School of Architecture, Art, & Historic Preservation, 2011

Professional Experience:

- Intern Architect, CBT Architects, 1998-2000
- Designer, Ruhl Walker Architects, 2000-2002
- Project Manager, Paul Lukez Architects, 2004-2006
- Partner, designLAB architects, 2006-present

Licenses/Registration:

Massachusetts

Selected Publications, Projects and Awards:

- "500 Chairs" Lark Books
- Two pieces selected for inclusion, 2008
- "The Next Starbucks"
- Concept design published July, 2008 - Architect Magazine
- Boston Architectural College, EDCO Grant, 2008
- $5,000 grant for development of mass-customizable, digitally fabricated rocking chair
- Carter School Design/Build Studio
- Boston Herald, July 13, 2009
- Dwell Blog, August 31, 2009
- Boston Globe, September, 14, 2009
- "Light Rooms"
- "small scale: creative solutions for better city living" Kieth Moskow & Robert Linn, Princeton Architectural Press, 2010
- "Cool Thinking," Architecture Boston, December 2006
- Beyond the University: Continuing Influence – Profile Feature
- "Furniture Studio: Architecture and the Art of Construction: Teaching Sustainability through Craft and Design," Jeffrey Karl Ochsner, University of Washington Press, 2011
- Drumlin Farm Outdoor Classroom Design/Build
- "Rural Interventions" Kieth Moskow & Robert Linn, Monacelli Press, 2012

Professional Memberships:

The American Institute of Architects
Boston Society of Architects
United States Green Building Council
The Furniture Society

Professional Appointments:

Board of Directors, Community Design Resource Center of Boston, 2011-present
Membership Committee, Boston Society of Architects

WILLIAM BETSCH

Courses Taught (Previous Two AY):

EDAD 202/502 Methods and Materials

Educational Credentials:

Bachelor of Science in Architecture, University of Virginia 1993 (Dean's List)
Master of Architecture, Harvard University, GSD 1999 (Honors)

Teaching Experience:

Visiting Assistant Professor, Department of Architecture, Massachusetts College of Art and Design 2012-present

Professional Experience:

- Millworker and Carpenter, GF Rhode Construction and Boston Woodworks, 1983-1898
- Draftsperson and Detailing, Rosenberg and McGinnis, Contract documents, San Francisco CA, 1989
- Fabrication, Clifford Seibert Design, Presentation graphics/models, Cambridge MA, 1990-1991
- Subcontractor and carpenter to Peter Bensely Construction, 1992
- Subcontractor to Profile Construction, 1997-1998
- Subcontractor to Lighthouse Construction, 1998-1999
- Cost Estimator, Pomeroy & Company, 2007-2008
- Principal, Quality Construction, Cambridge, MA, 1991-present
  20 years of extensive carpentry, contracting, estimating and design-build experience including fine finish casework and millwork, historic restoration, energy-efficient renovations, restaurant interiors, retail spaces and residential renovation and major rehabilitation.

Licenses/Registration:

Licensed Building Contractor, Massachusetts, Construction Supervisor #072928

Selected Publications:

Boston Magazine, Professional Builders Magazine, Architectural Digest

ELAINE BUCKHOLTZ

Courses Taught (Previous Two AY):

EDAD 404/735 Advanced Lighting: Daylight & City Lights

Educational Credentials:

BFA Aspects of Light/Motion, Technical Production & Design, The Ohio State University 1985
MFA New Genres, Stanford University 2006
MFA Media Arts, California College of the Arts 2012

Teaching Experience:

Adjunct Professor, Stanford University, Department of Art & Art History 2007–2010
Associate Professor, Massachusetts College of Art and Design, Studio for Interrelated Media Studies 2010 – present

Professional Experience: Lighting Design

- Merce Cunningham - Technical Director, International & National Tours: Europe, Japan, Wash D.C. NYC, Brooklyn, NY and Berkeley, CA 1996 – 1999
- Telluride Film Festival - 7 Cinema Venues, Interior and exterior architectural façades, Telluride, CO 1999 - 2010
- Janet Cardiff - Lighting Design & Production, The Shadow Side Video Walk, Healdsburg, CA 2007
- Ann Hamilton and Meredith Monk - Songs of Ascension, Brooklyn Academy of Music, Brooklyn, NY 2009
- Tenderloin National Forest - San Francisco, CA 2009
- Meredith Monk, Solo and Ensemble Concerts - National and International touring 2000–present
- Merdith Monk - On Behalf of Nature, Freud Theater UCLA, Los Angeles, CA 2013

Selected Exhibitions and Awards:

- Artist Residency, Headland's Center For The Arts, CA 2002-2003
- Recipient of California College of the Arts Jacob K. Javits Matching Grant 2002-2004
- Recipient of The Stanford MFA Fellowship 2004-2006
- Recipient of The Jacob K. Javits Fellowship 2002-2006
- Artist in Residency, 509 Cultural Center, San Francisco, CA 2007
- Center for Cultural Innovation, Recipient of Materials Grant for the Arts, CA 2010
- ODC Theatre Building Installation, Architecture Of Light, San Francisco, CA 2010
- Out Of The Blue, Here and Now, Mills College Site Interventions, Oakland, CA 2010
- Shadow and Light, The Red Mill, Light Installation, Kulturmöllan, Lövestad, Sweden 2010
- Jars Filmed Inside, Triple Base Gallery, Solo Light Installation, San Francisco, CA 2010
- San Francisco Arts Commission, Grove Street Windows, Chain Reaction 11 Series 2010
- International Video Art Festival, 3 Video works, Camaguey, Cuba 2011
- Selections 11, Faculty Show, Mass Art Bakalar Gallery, Boston, MA 2011
- Wo Hing General Store, Video Installation and solo show, San Francisco, CA 2011
- 509 Cultural Center, Collaboration with Michael Swaine, San Francisco, CA 2011
- 101 California, Solo Video Installation, San Francisco, CA 2011
- Electric Works, Solo Show, San Francisco, CA 2011
- Video Art Festival, Honorable Mention, Requiem For Egimen Wonks, Cuba 2011
- Headland's Center For The Arts, Bring On The Lumiere, Guest Residency, CA 2011
- Dancers Group, Recipient of Lighting Artist in Dance Awards, CA 2011
- Color Theory, Group Show, Sonoma County Museum, Santa Rosa, CA 2012
- Trail Head Video Mapping, Sculpture, and Light Installation, San Francisco, CA 2012
- Night Life at the Academy Aquarium Video Print Installation, Academy of Sciences San Francisco, CA 2012
- Tuning For The Edge Of The Line, Electric Works Solo Show, San Francisco, CA 2013

Professional Memberships:

Illumination Engineering Society Member 2005 - 2011
Designers Lighting Forum Member 2011-2012

JULIE CARBIN

Courses Taught (Two Previous AY):

EDAD 102 Architectural Technical Drawing

Educational Credentials:

Bachelor of Fine Arts in Design, Massachusetts College of Art 1979
Master of Architecture, Massachusetts Institute of Technology 1984

Teaching Experience:

Massachusetts College of Art and Design, Boston, MA, Visiting Assistant Professor 2008-11
Summer Studios and Creative Vacations pre-college programs, Instructor 2006-07
Endicott College, Beverly, MA, Adjunct Lecturer, Media II: Interior and Exterior Delineation and Media III: Rendering 2012-13

Professional Experience:

- Finegold + Alexander Architects, Boston, MA, Project Architect 1987-88
- Michael Heckmann Architect, Tiburon, CA, Design Dratsperson 1996-98
- Mary McKenna & Associates, Winchester, MA, Design Consultant and Assistant 2005, 1999, 1995-96
- Judith Ross & Co. Boston, MA, 2001-02
  - Responsible for architectural aspects of interior design projects.
  - Ann Beha Associates, Boston, MA, Design Team Member 1999, 1989, 1986-7
  - Harvard Faculty Club renovation, Christian Science Center renovation master plan, Somerville City Hall renovation

Selected Projects as Sole Proprietor:

- Corcoran/LeVois Addition, Tiburon, CA 1992-93
  - Designed addition of balconied portico affording view of San Francisco Bay. Negotiated project approval with local Design Review Board
- Hardee Residence West Chesterfield, NH 2003
  - Designed renovation and addition of art studio, master bedroom suite and wrap around porch for traditional New England farmhouse.
- Ugone/Whalen Estate Northampton, MA 2000-present
  - Designed new carriage house and renovations to residence. Provided site plan for Cabana and pool. Designed sideboard and cabinets.
- LeVois Vineyard and Residence Healdsburg, CA 1993-5
  - Articulated landscape zones for mixed-use winery/residence. Carried project from sight selection, design, construction documents, consultant coordination through construction observation for 5000 square foot boutique winery, residence and guest cottage on 20-acre site.
- Ainnisquam Viliage Church, Gloucester, MA 2006-07
  - Designed 700 square foot function room renovation and plan for future adjacent construction. Produced outline specification, construction documents.
- Whalen office Building Northampton, MA 2006-07
  - Designed offices for merging law firms, renovating and adding 2300 square feet to a Colonial Revival building. Expressed commercial use of "transitional residential" building within historic design guidelines.

LAWRENCE K. CHENG, AIA, LEED AP

Courses Taught (Two previous AY):

EDAD 320/530 Architectural Design III

Educational Credentials:

BSAD, Massachusetts Institute of Technology, 1976.
International Laboratory of Architecture and Urban Design, Urbino, Italy, 1976-1977
M ARCH, Massachusetts Institute of Technology, 1980.
LOEB FELLOWSHIP Harvard University Graduate School of Design, 1989-1990

Teaching Experience:

Visiting Assistant Professor, Massachusetts College of Art and Design, 1985 - present
Guest Critic, MIT, Harvard, RISD, Wentworth, Boston Architectural College

Professional Experience:

- Design Architect, Palmer and Turner, Hong Kong, 1977
- Associate, John Sharratt Associates, Inc. Boston, MA, 1979-1987
- Project Architect, Cambridge Seven Associates, Inc. Cambridge, MA, 1987-1992
- Research Associate, Institute for Asian American Studies, Center for Community Economic Development, University of Massachusetts Boston, MA,1997-1998
- Principal, Lawrence K. Cheng Associates, Inc. Cambridge, MA, 1992-1999
- Associate Principal, Bruner/Cott & Associates, Cambridge, MA, 1999 - Present

Licenses and Registration:

RA Massachusetts #5512

Selected Publications and Recent Research:

- "A Brilliant Conversion", Down East Magazine, 1995
- "Oak Terrace", Good Neighbors: Affordable Family Housing, 1997
- "Using Arts and Culture to Spur Growth in the Washington Street Corridor", Center for Community Economic Development, University of Massachusetts Boston, 2005
- "Giancarlo De Carlo and the Question of WHY", proceeding of the 99th Annual Meeting of the Association of Collegiate School of Architecture, 2011
- Workshop Leader, Build Boston, 2007
- Presenter, Structures for Inclusion 10 Conference, Washington D.C., 2010
- Presenter, 99th Annual Meeting of the Association of Collegiate School of Architecture, Montreal, 2011
- Presenter, Public Interest Design Institute, Harvard University 2011, University of Washington Seattle, 2012

Professional Memberships:

The American Institute of Architects
Boston Society of Architects

KENT CHRISTMAN

Courses Taught (Two Previous AY):

EDAD 202/502 Methods and Materials

Educational Credentials:

Engineering Studies, Case Institute of Technology, Cleveland, OH 1970-1971
B.A. Building Design and technology, Evergreen State College, 1972-1974
Architectural Studies, Boston Architectural Center, 1976-1978

Teaching Experience:

Massachusetts College of Art and Design,
Department of Architecture, Visiting Assistant Professor, 2006-present

Professional Experience:

- Construction Manager, projects in Manama, Abu Dhabi, Dubai and Riyadh
- Construction/Installation Manager, Staats International, INC. 1982-1991
- Construction/Installation Manager, Design Link International, 1991-1993
- For both companies above – construction and installation manager for numerous interior projects in the U.S. and Middle East.
  Select projects and responsibilities:
  . Project Manager, Etisalat Headquarters, Abu Dhabi and Dubai
  . Construction Manager, Investcorp Headquarters, Manama, Bahrain
  . Construction Manager and Quality Control Manager, Royal Terminal King Khaled International Airport, Riyadh, Saudi Arabia
  . Construction Manager, Staats Offices, Cambridge, MA
- Sole Practitioner, Independent contractor, custom carpentry in the Boston area specializing in the restoration of wood-frame houses using energy-efficient building techniques, 1994-present

Licenses and Registration:

Licensed Building Contractor, Massachusetts #155964, Construction Supervisor #007932

TANJA CONLEY

Courses Taught (Two previous AY):

EDAD 216/516 History of Architecture and Urban Planning I
EDAD 316/526 History of Architecture and Urban Planning II
EDAD 500 Re-Thinking Architectural Heritage
EDAD 586 Modern and Contemporary Architecture History and Theory

Educational Credentials:

Dipl. Eng. Arch, Faculty of Architecture, Technical University Belgrade 1990
M.F.A. Central European University, Prague 1995
M.Arch, Faculty of Architecture, Technical University Belgrade 2000
Ph.D, Cornell University 2003

Teaching Experience:

Cornell University, Teaching Assistant and summer course Instructor
University of Texas at Arlington, Visiting Professor, 2006-2007
Faculty of Architecture, Technical University Belgrade, Visiting Professor, 2004-present
Massachusetts College of Art and Design, Visiting Assistant Professor, 2009-present

Professional Experience:

- Architectural Conservation and Revitalization:
- Medieval cities: Stari Gar, Stari Ras, Medieval Fortresses: Fetislam, Manasija, Šabac, Medieval Monasteries: Sopocani, Mileševa, Nova Pavilica, Zica, Naupara, Veluce
- Fruška Gora (a national park- natural and cultural heritage) 2003
- Urban and Cultural Landscape Preservation: "Belgrade within the Moat" 2003-2006
- City of Sremski Karlovci (17th -19th century urban core) 2004-2006
- Stari Ras and Sopocani (included into UNESCO World Heritage List) 2004-2007

Licenses and Registration:

Professional License in Urban and Architectural Conservation, Serbia

Selected Publications and Recent Research:

- Czech-Serbian Architectural Connections 1918-1941, a book, Belgrade 2004
- Valtrovic and Milutinovic, 3-volume edition, Museum National History, Belgrade 2005-2008
- Capital Cities in the Aftermath of Empires: Planning in Central and Southeastern Europe, an edited book, Routledge 2010.
- Socialist Housing in Belgrade, research project. Faculty of Architecture Belgrade, 2010-214.
- "Nationalizing" Belgrade: Reading Serbian and/or Yugoslav Civic Iconographies, contributor and editor-special issue of the Nationalities Papers, Routledge, 2011.
- Belgrade, Zagreb, Ljubljana: Defining National Architecture between Tribal and Imperial, a book in progress.

Professional Memberships:

Docomomo International, ICOMOS (International Council on Monuments and Sites),
CAA (College Art Association), EAHN (European Architectural History Network),
Belgrade Society of Architects

ROBERT COPPOLA

Courses Taught (Two Previous AY):

EDAD 205 Technical Drawing as an Art Form
EDAD 102 Architectural Technical Drawing
EDAD 324 Architectural Photography
SFDN181 Drawing I
CDGD306 Digital Photography
SFDN183 Form Study

Educational Credentials:

Bachelor of Architecture, Catholic University, Washington, D.C. 1964
Master of Arts, Design, Cornell University, Ithaca, New York 1974

Teaching Experience:

Professor, Massachusetts College of Art and Design
1976 to date RISD Adjunct Faculty,
California Polytechnic State University, Associate Professor 1984-1986 (on leave from MassArt)

Exhibitions:

- Massachusetts College of Art, Boston, MA, Annual Auction, 1989
- Massachusetts College of Art, Boston, MA, President's Gallery: Faculty Show, 1995
- Bernard Toale Gallery, Boston, MA, The Boston Drawing Project, 2002
- Massachusetts College of Art, Boston, MA, Solo Show, Lines, 2003
- Rhode Island School of Design, Providence, RI, Museum of Art, Biennial: Retroview 2003
- Massachusetts College of Art, Boston, MA, Bakalar and Paine Galleries, Group Show, Selections '04, Digital, photography and assemblage, 2004
- artSPACE@16, Malden, Massachusetts, Small Works Juried Show, 2004
- Bernard Toale Gallery, Boston, MA, Group Show, The Boston Drawing Project, Photograph: Spike, 2005
- Woven Art, Chestnut Hill, MA, Solo Show, Knots & Pixels, Photographs and Folios, 2007
- Russell Gallery, Westport, MA, Solo Show, Dangerous Waters, Photographs and Folios, 2007
- Massachusetts College of Art, Boston, MA, Brant Gallery: Solo Show, Sacred Ground, Photographs and Folios, 2009
- Carroll and Sons Art Gallery, Boston, MA, Group Show, The Boston Drawing Project, Photograph: 9.11.2006 Fading Memories, 2009
- Massachusetts College of Art, Boston, MA, Bakalar and Paine Galleries, Group Show, Selections 2010, Digital Photography: Migrant Farm-worker Folios, 2010
- Library of Congress, Washington, DC, Group Show including Ansel Adams, Edward Burtynsky and Frank Gohlke-Down to Earth: Herblock and Photographers Observe the Environment. 2012

Lectures:

Louisiana State University, Baton Rouge, LA 2010
Library of Congress, Washington, DC 2012

Collections:

- Howard Gotlieb Archival Research Center, Boston University, Boston, MA 2005
- Hill Memorial Library at Louisiana State University, Baton Rouge, LA 2005, 2006
- The Boston Public Library, Boston, Massachusetts 2004, 2006
- Library of Congress, Washington, DC 2008, 2010
- Numerous private collections.

Professional Memberships:

National Trust for Historic Preservation

AMY D. FINSTEIN

Courses Taught (Two previous AY):

HART 273 American Architecture
HART 373 Architecture of Boston
FRSM 100 Freshman Seminar: Utopias, Dystopias, and Urban Design

Educational Credentials:

B.A., Summa Cum Laude, Phi Beta Kappa, Brandeis University, Waltham, MA 1998
M.Ar.H., University of Virginia 2002
Ph.D., University of Virginia 2009

Teaching Experience:

Brandeis University, Fine Arts Teaching Fellow, Fall 2003
Wheaton College, Visiting Instructor of Art History, Fall 2005
Boston Architectural College, Course Coordinator and Instructor, Fall 2004, 2005-2006
Art Institute of Boston at Lesley University, Adjunct Instructor, 2006
Massachusetts College of Art and Design, Visiting Lecturer, 2008-present

Selected Lectures and Presentations:

- Invited Panelist, "Circulation in the Living City: Historical and Contemporary Transportation Projects in Boston." Public Works Historical Society Session, American Public Works Association International Congress and Exposition. August 2010.
- "The Lens of the Central Artery: Imaging Nine Decades of Change in Boston," Invited Lecture, Boston Society of Architects, Architectural Photography Network, March 2011
- "Boulevard, Viaduct, and Urban Façade: Wacker Drive and the Recasting of the Chicago River, 1909-1926." Society for American City and Regional Planning History – National Conference, November 2011
- "Jefferson's Villas?: Villas and Gardens in the Virginia Countryside," Invited Lecture, History of Art Department, Massachusetts College of Art and Design, May 2011
- "Medical City, City Beautiful: Architecture and Legacy at Harvard Medical School," Invited Lecture, Harvard Medical School, October 2011

Selected Publications and Recent Research:

- Finstein, Amy D. "Before the Big Dig: Boston's Central Artery as a Construct of Mid-Century Modernity." ARRIS: Journal of the Southeast Chapter of the Society of Architectural Historians 16 (Winter 2005): 69-81. (Recipient of 2006 Michael Robinson Award for best article in public works history, Public Works Historical Society)
- Finstein, Amy D. "Big Dig," in Dictionary of American History, Dynamic Reference Edition. Eds. Gary Cross, Robert Maddox, and William Pencak. New York: Charles Scribner's Sons, 2008.
- "Lofty Visions: The Architectural Intentions and Contrary Realities of Elevated Urban Highways in America, 1900-1959." Dissertation, Department of Architectural History, University of Virginia, 2009
- Finstein, Amy D. Review of Robert Moses and the Modern City: The Transformation of New York, eds. Hilary Ballon and Kenneth T. Jackson. Trans. Hélène Bourguignon. Vingtième Siècle 106 (April-June 2010): 299-300.
- Finstein, Amy D. Film review of The Pruitt-Igoe Myth, Chad Freidrichs, dir. Preservation Education and Research 5 (2012): 105-106.

Academic/Community Leadership:

Plagiarism Task Force, Boston Architectural College, 2005-06
Framingham Public Library Building Committee, 2010-present
Framingham Historic District Commission, 2012-present
New England Chapter, Society of Architectural Historians, Board of Directors, 2012-present

Professional Memberships and Affiliations:

National and New England Chapters of Society of Architectural Historians, College Art Association, Historic New England, Society for American City and Regional Planning History

NADINE GERDTS

Courses Taught (Two previous AY):

EDAD 701/711 Making Cities Work 2010/ Landscape Design 2012
(The new course number is EDAD 711 Making Cities Work.)

Educational Credentials:

A.B. American Civilization, Brown University,1979
Master of Landscape Architecture, with Distinction, Harvard University,1986

Teaching Experience:

Visiting Faculty, Environmental Design, 1987; Assistant Director of Admissions, 1980-83
College of the Atlantic Fulbright Scholar, Lecturer/Researcher,Institutt for Landskapsarkitektur, Norges Landbrukshogskole, Aas, Norway, 1990
Visiting Lecturer, Urban Studies Program, Brown University, 2008
Senior Lecturer/Critic, Department of Landscape Architecture and Department of Teaching + Learning in Art + Design, RISD 1995-present
Lead Faculty, 2008-2009, Faculty Coordinator + Program Manager, Pre-College Summer Academy, Boston Architectural College 2010 - present
Visiting Associate Professor, Massachusetts College of Art and Design, 2010-present

Professional Experience:

- Landscape Architecture, Community Planning and Design National Park Service Office of Planning and Design, Boston 1984-1986
- Boston Urban Gardeners, Inc. Community Landscape Design, Education and Open Space Planning, Boston 1987-1990
- National Park Service, Olmsted National History Site, Office of Cultural Resource Management, Boston 1990
- Wallace, Floyd Associates, Boston, MA 1997-1999
- TiLA Design: Landscape Planning and Design, Brookline, MA 1991-present

Projects, Publications and Presentations:

- Editor, Children and the Urban Environment, InsideOut Studio: City Schoolyards, 2006, and Hope Courtyard Project, 2007 RISD InsideOut Studio
- Topos 61: Urban Space, "Landscape Architecture in the United States", in the series: The State of the Profession around the World, invited author, 2007
- Boston Foundation for Architecture grant recipient, Rafael Hernandez School Green Grid Project, 2007-2008 (TILA/RISD)
- Systems for Inclusion No. 8 Design Corps Conference, Harvard GSD, Field Visit Presenter, Hernandez School Toolbox for Learning, April 2008
- School Arts, Design Matters, InsideOut Studio: Hope Arts Providence Project: Case Study in Place-Based Learning, invited author, October 2008
- RISD Professional Development Fund grant recipient, graphic design for publication on Inside/ Out Studio projects with public schools 2008
- Topos 69: Re-Use: "The High Line, New York City", invited author, 2009

Professional Memberships and Affiliations:

Trustee, Boston Foundation for Architecture 2009-present

SHANE GIBBONS

Courses Taught (Two Previous AY):

EDAD 605 Community Build Studio, summer 2013

Educational Credentials:

B.S. Architecture with honors, minor in Marine Studies, Northeastern University, 2009
M.Arch, University of Oregon, Eugene, Oregon 2012

Teaching Experience:

Adjunct Faculty, Massachusetts College of Art and Design, summer 2013

Professional Experience:

- Designer/Builder, Structure Design and Build, Boston, MA 2012-present
- Architectural Designer, Stern McCafferty, Boston, MA 2013-present
- Architectural Intern, HABS National Park Service, Washington, DC 2010
- Architectural Design Assistant, Hacin + Associates, Boston, MA 2007-2009

Selected Research:

- Graduate Research Fellow, University of Oregon – Analyzed the evolution of urban form in the historic town of Coupeville, WA 2012
- Outreach Manager, designBridge (University of Oregon Design/Build Group) – Established relationships with clients and community members for project incubation 2012
- Oregon State University and University of Oregon, Study Abroad Program (Finland and Sweden) Forest Management and Vernacular Building 2011
- University of Oregon, Netherlands, Study Abroad Program in Sustainable Transportation Planning 2011
- American Institute of Roman Culture, Rome, Italy, Study Abroad Program in Architecture 2007

Awards:

Northeastern University Student Architecture Award for Design 2006

ELIZABETH GITTINGS

Courses Taught (Two Previous AY):

HART 255 Nomadic Elements in Islamic Art and Architecture
HART 257 Islamic Art and Architecture
Will teach EDAD 216/516 Summer 2013

Educational Credentials:

B.A. Journalism, Temple University, 1987 Thesis: "The Stained Glass and Architecture of the Collegiate Church of Notre-Dame in Mantes."
M.A. History of Art, Tufts University, 1991
Ph.D. Candidate, Department of the History of Art and Architecture, Harvard University Concentrations: Byzantine Art and Architecture, Islamic Art and Architecture Dissertation: "The Idea of Architecture in the Mosaics of Hagios Georgios, Thessaloniki."

Teaching Experience:

Lecturer, RISD, Islamic Art 2000
Lecturer, College of the Holy Cross, Worcester, MA 2002-2004
Teaching Fellow, Harvard University, Landmarks of World Art and Architecture 2007
Visiting Lecturer, Massachusetts College of Art and Design, 2008-present

Selected Presentations/Papers:

- Gittings, Elizabeth (1990). "Images of Women in Medieval Stained Glass." Paper presented at the Boston University Symposium on the History of Art, Isabella Stewart Gardner Museum, Boston.
- Gittings, Elzabeth (1996), "Crusader Architecture and Liminal Identity: The Knights Templar and the Spanish Churches of Vera Cruz, Eunate, and Torres del Rio." Paper presented at the Frick Symposium, Institute of Fine Arts, New York.
- Gittings, Elizabeth (1996), "Crusader Architecture and Liminal Identity: the Real and Ideal Jerusalem." Paper presented at the International Conference on Jewish Art at the Center for Jewish Art, Hebrew University, Jerusalem.
- Gittings, Elizabeth (1997), "A Re-evaluation of Imperial Imagery, Icons, and Prayer in the Miniatures of the Late Eleventh-Century Barberini Psalter." Paper presented at the Twenty-Third Annual Byzantine Studies Conference, 26-28 September 1997, University of Wisconsin-Madison.

Publications:

- Gittings, Elizabeth A. "Women as Embodiments of Civic Life," in Byzantine Women and their World, (Cambridge, New Haven, and London, 2003), 35-42.
- Gittings, Elizabeth A. "Elite Women: Dignity, Power, and Piety," in Byzantine Women and their World, (Cambridge, New Haven, and London, 2003), 67-75.

Grants and Fellowships:

- Near and Middle East Research and Training Program Pre-Doctoral Fellowship (American Center for Oriental Research, Amman, Jordan, 1996-1997)
- Charles Eliot Norton Fellowship (Harvard University, Department of the History of Art and Architecture, department travel and research grant, 1997).

Skills and Qualifications:

Conversant in Greek and Spanish, Reading ability in French, German, Italian, Ancient Greek, and Byzantine Greek

DAVID HAJIAN

Courses Taught (Two previous AY):

EDAD 402/535 Professional Practice I

Educational Credentials:

BFA Rhode Island School of Design, 1983
B.ARCH Rhode Island School of Design, 1984
(European Honors Program, RISD, 1983)

Teaching Experience:

Massachusetts College of Art and Design, Visiting Assistant Professor, 2008 - present
Guest Critic/Panel Member, MIT, RISD, MassArt, Boston Architectural College

Professional Experience:

- Extrados Architects, Design/Draft, Providence RI
- Centerbrook Architects (formerly Moore Grove Harper) Project Manager/Designer, Essex CT
- Peter Hajian Associates, Project Architect, Cambridge MA/ Providence RI, 1988 - 1992
- Hajian Architects Inc., Principal, Watertown MA, 1992 - present
- 25 years experience including residential, commercial, institutional and religious projects throughout New England

Licenses and Registration:

RA Massachusetts, RA Rhode Island, RA Connecticut, RA New Hampshire,
RA New Mexico (inactive), NCARB

Selected Publications and Recent Research:

- Photography and beaux Arts style watercolor architectural renderings exhibited in Rome, Italy and numerous venues in New England.
- Architectural work published or reviewed in many publications including Cape Cod Magazine, Metal Architecture, Banker and Tradesman, Boston Herald Review, Sun Coast Architecture, Shoreline Pictorial, New Haven Register, American School and University, Connecticut Society of Architects, Hartford Courant.

Professional Memberships:

Construction Specification Institute

PAUL HAJIAN

Courses Taught (Two Previous AY):

EDAD 223/305 Architectural Design I
EDAD 410 Architectural Design IV
EDAD 102 Architectural Technical Drawing

Educational Credentials:

B.S Art and Design, Massachusetts Institute of Technology 1980
Semester Exchange Program, Harvard Graduate School of Design 1981
M.Arch, Massachusetts Institute of Technology 1982

Teaching Experience:

Massachusetts Institute of Technology, Instructor February 1983, 1981 Drawing and Form Language
Boston Architectural Center, Thesis Advisor, 1984-1991
Massachusetts College of Art and Design, Professor, 1984-present
Massachusetts College of Art and Design, Chair, undergraduate architecture program, 2009- present; Coordinator undergraduate architecture program 2008-2009; Chair, Department of Environmental Design 1998-2004

Professional Experience:

- MIT Real Estate Office, 1978-1980
- Architectural Designer, Arrowstreet, Inc. 1982-1983
- Project Architect, Peter Hajian Associates 1983-1992
- President, Hajian Architects Inc. 1992-Present

Licenses and Registration:

Massachusetts #6254; New York #022599

Exhibitions, Awards and Publications (selected):

- Articles in Cape Code Magazine, Boston Magazine, Kitchen and Bath Design, Building, Banker & Tradesman, The Boston Globe, Providence Sunday Journal, among others.
- MIMAR 3, Architecture in Development, Documentations in Tulufan, China 1982
- PLACES, Quarterly Journal of Environmental Design, Observations of Turfan, China, 1987
- Metal Architecture 20th Anniversary Issue – Best Metal Construction Projects 2004
- Imre Halasz Grant Recipient – documentation/analysis - local Cape Cod architecture 2008
- Selections 10, Architecture and Artifact – Bakalar Gallery at MassArt 2010
- Boston Business Journal Beth El Synagogue 2012
- Construction News, 2013

Public and Community Service:

Past President and Board Member, Community Design Resource Center; Student Residence Hall design process; Presidential Search Committee; Advisory Board Member and Steering Committee Art and Community Partnerships; Chair, College Curriculum Committee 1990-present; Task Force Member for curricular planning - Boston Academy of the Arts Design; Selection Committee member for numerous campus planning initiatives and buildings- residence halls, galleries, school store, design center, and master planning.

FRANCES MARGARET "MEG" HICKEY

Courses Taught (Two previous AY):

EDAD 399 Directed Study: Calculus
EDAD 317/527 Structures II
EDAD 327/537 Structures III
EDAD 417/547 Structures IV

Educational Credentials:

BS Mechanical Engineering Co-op, Massachusetts Institute of Technology 1963
BArch 5 year professional degree, Massachusetts Institute of Technology 1969
(MIT converted this degree to a Masters degree the following year)

Teaching Experience:

Massachusetts College of Art and Design
Visiting Lecturer, 1973-1980
Assistant Professor 1980-1983
Associate Professor 1983-1986
Professor 1986-present, Department Chair AY 83/84 - 98 - 99. AY 07/08 - 08/09

Professional Experience:

- Cambridge Community Development Department, Cambridge Redevelopment Authority and Just-A-Start low and moderate income housing programs: Staff Architect for new construction and renovation of 1 - 16 unit buildings. 15 years.
- Soep Associates: Space planner for scientific laboratories, medical, office and commercial interiors. 3 years.
- Small Aircraft Engine Department, General Electric: jet lubrication and vent systems engineer. 3 years.
- Private practice: Housing renovation and new construction, retail stores, educational space planning. 30 years part time.

Licenses/Registration:

Massachusetts AR 5049

Selected Publications and Recent Research:

- Explorations in College Algebra, Kime et al, wrote applied problems editions 1-5. Teaching Structures and Sustainability with Low-Tech Gadgets and Custom Interactive Software, Building Technology Educators Society Conference Proceedings, with H. Hohn, 2011, Ryerson University.
- Our Bodies Ourselves, edition 1, contributor.
- Design of custom computer software for teaching sustainability.

Professional Memberships:

New England Sustainable Energy Association
Building Technology Educators Society

MICHAEL JOYCE, ASSOCIATE AIA, LEED BD+C AP

Courses Taught (Two Previous AY):

EDAD 391 Architectural Rendering

Educational Credentials:

Bachelor of Fine Arts, Massachusetts College of Art 1983
Master in Architecture, Massachusetts Institute of Technology 1991

Teaching Experience:

Massachusetts Institute of Technology, Teaching Assistant and IAP lecturer, 1990-1991
Boston Architectural College; Instructor, Architectural Design Studio and Thesis Advisor, 1993-1995,1997
Massachusetts College of Art; Visiting Lecturer in Architecture, 1997-present

Professional Experience:

- Steidle + Partner 1991-1992
- Wallace, Floyd 1993-1995
- Billes-Manning Architects 1995-1996
- Moshe Safdie and Associates 1996-1997
- Goody Clancy 1997-2011
- Shepley Bulfinch 2011-2013

Licenses/Registration:

LEED BD+C Accredited Professional-USBC. NCARB Certified

Selected Publications:

- Siedlung Pilotengasse, Wien. Architectural drawings. Steidle and Partner. Artemis Verlags-AG Zurich, 1992.
- American School and University, November 2003, Volume 67 no 3. Outstanding High Schools, North Kingston High School. Goody Clancy
- Architectural Record, November 2005. MIT Brain and Cognitive Center. Goody Clancy
- Architectural Record, November 2005. "New Airports in US and World", Ben Gurion International Airport, Moshe Safdie and Associates.
- Educational Environments no. 2. North Kingston High School, Goody Clancy Associates. Visual Reference Publications Inc. New York 2005.
- "Boston's Dazzling Cliff: John W. McCormack US Post Office and Courthouse" 2011 film GSA Center for Historic Buildings.
- Justice Facility Review 2012. J. Michael Ruane Judicial Center Salem: AIA-Academy for Architectural Justice.

Selected Projects:

- John W. McCormack Federal US Post Office and Courthouse Boston, MA. Project Architect /Designer. 2009
- James E. Clyburn Research Center-Medical University of South Carolina-Charleston, SC Project Architect /Designer. 2011
- J. Michael Ruane Judicial Center/Salem Trial Court, Salem, MA. Architect /Designer. 2011
- Global Neighborhood Residence Halls and Dining Facility, Elon University- Elon, NC. Project Architect /Designer. 2012
- West Union Events Pavilion, Duke University-Durham, NC. Project Architect /Designer. 2013
- Integrated Science Center-University of Massachusetts-Boston Boston, MA. Project Architect /Designer-design development. 2013

Professional Memberships:

American Institute of Architects, Boston Society of Architects

TAMARA METZ

Courses Taught (Two previous AY):

EDAD 450 Architectural Degree Project I (Research)
EDAD 451 Architectural Degree Project II (Design)

Educational Credentials:

Bachelor of Science in Architecture, University of Virginia 1993 (Dean's List)
Master of Architecture, Harvard University, GSD 1999 (Honors)

Teaching Experience:

Roger Williams University, Adjunct First Year Core Studio
Boston Architectural Center, Studio Instructor, Bachelor's and Master's levels
Clemson University School of Architecture, Public Lecture, "Drawing and Architecture at Interpretive Tools"
Career Discovery, Harvard University GSD, Drawing Instructor and Guest Critic
Guest Critic: RISD, Roger Williams, MIT, Northeastern, BAC
Massachusetts College of Art and Design Department of Architecture, Visiting Assistant Professor, 2012-present

Professional Experience:

- Bythe+Nasdin Architects, Junior Architect, Renderer
- Elkus/Manfredi Architects, Junior Architect
- Thomas Bakalars Architects, Junior Architect
- Brian Healy Architects, Project Manager
- Office of Peter Rose, Project Manager and Project Architect
- Principal, Tamara Metz Architectural Design 1996-present

Selected Publications/Exhibitions:

- Virginia Studio Record, University of Virginia, 1992-1993
- Student Works Exhibition, Harvard Graduate School of Design, 1997, 1998
- Studio Works 5 and 6, Harvard Graduate School of Design, 1997, 1998
- Thesis Exhibition, Harvard Graduate School of Design, 1999

PAUL PATURZO

Courses Taught (Two Previous AY):

EDAD 223/510 Architectural Design I
EDAD 310/516 Architectural Design II
EDAD 750/752 Architectural Design VIII
EDAD 801 Thesis I
EDAD 802 Thesis II
EDAD 350 Building Components

Educational Credentials:

BFA in Architecture distinction, Massachusetts College of Art and Design, 1988
M.Arch, Massachusetts Institute of Technology, 1993, Chandler Prize, Alpha Rho Chi

Teaching Experience:

Wentworth Institute of Technology, Lecturer 2007-present (Design and Technology, Comprehensive Design, Thesis Prep, Special Topics in Architecture-graduate studio investigating sustainable cultures)
Massachusetts Institute of Technology, Visiting Lecturer, 1997-2000, 2006-present (Undergraduate Design Studio II, Drawing for Architects, Special Topics in Architecture –a detailing for new students in the program and non-majors)
New England School of Art and Design, Suffolk University, Senior Lecturer, 2002- present, (3-D Design, and graduate courses Form Study and Model Making, History and Style)
Massachusetts College of Art and Design, Visiting Lecturer, 1994-2012, Full Time Visiting Assistant Professor 2012-present (Foundation Program and Department of Architecture)

Professional Experience:

- Seitz Architects, Somerville, MA, Senior Designer and Project Manager, 1994-1998
- Paturzo Design, Brimfield, MA, 1998-present
  Residential, land use and institutional projects that focus on resource conservation

Licenses and Registration:

Massachusetts #30091, New York, New Hampshire inactive 201

Selected Projects:

- Land Use Study for Outpost International, Punta Gorda, Belize, 2006, Design Consultant for a land conservation project
- Garcia Sculpture Studio 2007, New construction that incorporated reclaimed building materials.
- Shadow Fox Farm Horse Facility, Peterborough, NH 2007, 167 acre farm/ equestrian center developed with sustainable land use and building design.
- Gombe School for Environment and Society, 2009-2011, Kiganza Tanzania, Consulting Architect for sustainable land use and building design. School Board member
- East African University of Science and Technology, current, Kigoma Tanzania, Design Architect for master planning and building design

Selected Exhibitions/Publications:

- Mixed Media Drawings, Canal Gallery, South Hadley, MA 1997
- Faculty Drawing Exhibition, MassArt 2003, 2004
- Interfaith Design Competition; Traveling Exhibition San Francisco-Barcelona, 2004
- Boston Home Magazine, Winter 2010
- Boston Drawing Project at Carroll and Sons Gallery, Boston, MA, 2010-present

Professional Memberships:

AIA
Board of Directors, Gombe School for Environment and Society United South End Artists Northeast Organic Farming Association

ANNETTE POPP, AIA, LEED AP

Courses Taught (Two previous AY):

EDAD 318/518 Revit I and Revit II

Educational Credentials:

Mason, Kommunale Berufsschule, Illmenau, Germany, 1989
Vordiplom; Bauhaus University, Weimar, Germany, 1992
Master of Architecture, Ball State University, 1995

Teaching Experience:

Ball State University, Masters Program Teaching Assistant
Endicott College, Beverly, MA, Lecturer, Building Technology, 1997
Massachusetts College of Art and Design, Visiting Lecturer, Revit and BIM, 2009-present

Professional Experience:

- Senior Associate, Winter Street Architects, and Senior Project manager for WSA's Technology Integration Practice.
- Provides innovative design expertise with an eye on benefits for both client and environment.
- Specialized in BIM software, bringing proficiency in virtual design tools to WSA since 2001.
- Project Architect, Oracle Sun Microsystems campus consolidation and server facilities modernization.
- Project Manager Portsmouth Fire Station, LEED silver, new construction.
- Waltham Business Center, renovation and adaptive reuse.
- GSI Group Project Designer.

Licenses/Registration:

Massachusetts and New Hampshire

Selected Publications:

Contributor, "Good Neighbors: Affordable Family Housing"

Honors, Awards

- BSA Design Award of Excellence for Simpson Gumpertz & Heger, Inc. 2004
- AIA Building Information Modeling Innovation Award, Distinguished Nominee 2008
- UpTime Institute International Conference, 2009, panel Speaker
- Women in Design Innovation Award – University of Laval, CLUMEQ, Build Boston 2009

Professional Memberships:

American Institute of Architects
Boston Society of Architects,
BSA Council Integrated Project Delivery and Council for BIM
USGBC
Uptime Institute
GreenGrid

HARRY "HANK" REISEN

Courses Taught (Two Previous AY):

EDAD 700/702 Architectural Design VII

Educational Credentials:

B.A. Art and Communications, Antioch College, 1973
M Arch, Massachusetts Institute of Technology, 1983

Teaching Experience:

Lecturer at annual Boston Society of Architects design conference, 1996-2000
Visiting critic for architectural design studio reviews: Harvard Graduate School of Design, MIT, Rhode Island School of Design, MassArt, Wentworth Institute of Technology, Roger Williams, (4 thesis students), Boston Architectural Center
Design Studio Instructor, Rhode Island School of Design, 2009
Visiting Assistant Professor, Massachusetts College of Art and Design

Professional Experience:

- Principal, Reisen Design Associates, Cambridge, MA 1989-present
  Architecture & Landscape Architecture design and consulting firm. Work includes a mix of residential, commercial, and institutional projects.

Licenses and Registration:

MA - AR #7942, NCARB, Energy Crafted Home Energy Star Certification, MA

Selected Publications and Recent Research:

- Research in Traditional Chinese Architectural Design and Theory People's Republic of China, Taiwan, Japan, Korea, USA

Selected Projects:

- Packard Cove Office Park, Newton, MA (Design of new 45,000 sf. steel frame/masonry);
- DharmaCrafts, Lawrence, MA (Design of 10,000 sf office, in 19th century brick/timber mill building;
- Putney Consumer's Co-operative, Putney, VT, (New construction health food supermarket - site and building. (In partnership w/ Philip Bannister);
- NobelCom Corporate Offices, Carlsbad, CA;
- Aki-Ex Restaurant, Tokyo, Japan. (Interior design restaurant adjacent to Aki-Ex art gallery);
- Shambhala Mountain Center, Red Feather Lake, CO. (Masterplan, landscape design, architectural design consulting-phased development of 625 acre Buddhist Contemplative Campus: shrines, housing, dining, library);
- Buckland-Shelburne Elementary School, Shelburne Falls, MA. (Architectural/landscape design new 18,000 sq. ft. addition to public elementary school (In partnership with Bannister-Greenberg Architects).
- Spectrum Medical Arts, Arlington, MA (Architectural design of alternative medical center;
- Rudyard Kipling House, Dummerston, VT (Architectural services for the historical restoration of Kipling's 1893 house/grounds, for Landmark Trust (In partnership with Phil Bannister and David Ryan.)
- Center Street Multi-family Housing, Jamaica Plain, MA (Design architect for 11-unit townhouse dev. - 3 units in a remodeled Victorian house, 8 new units attached).
- 2-10 Highland Road Townhouses, Somerville, MA

Professional Memberships:

AIA, BSA

WILLIAM ROBERTS

Courses Taught (Two previous AY):

EDAD 735 Real Estate Development
EDAD 805 Professional Practice II

Educational Credentials:

B.S., Massachusetts Institute of Technology, 1969
M.C.P., Massachusetts Institute of Technology, 1972
M.B.A., Harvard Business School, 1978

Teaching Experience:

Massachusetts College of Art and Design: Visiting Assistant Professor, spring 2010-present

Selected Professional Experience:

- Consultant and Advisor, The Arctos Group, Chestnut Hill, MA (Advises real estate and investment companies in the use of network and computer technology, development web strategies for Boston RE and Finance Assoc. and advises on a wide range of operations and development issues)
- Director Network Operations, Director of Customer Service, The Internet Access Company, a pioneering internet provider
- Cabot Partners, Senior VP Operations, directed portfolio managers, facilities managers and outside contract managers and sales personnel in 11 states, handled all contract and lease negotiations and administration, protected company's interests in $350m bankruptcy, served on creditors committee, responsibility for $500m in real property assets.
- The Campbell Estate, San Francisco and Honolulu, Director of Operations, managed portfolio of commercial, industrial and retail hotel properties in 11 states, integrated over $300m in geographically diverse assets into established property investment portfolio including $225m of new acquisitions
- Greater Portland Landmarks, Portland ME, Executive Director, Chief executive of regional on-profit historic preservation organization, directed dedicated "revolving fund" for the acquisition, rehabilitation and ultimate disposition of endangered historic properties, spearheaded advocacy programs targeted at local financial institutions, property owners and local governments, produced educational programs and materials related to architectural preservation and conservation
- Boston Redevelopment Authority, Director of Special Projects. Provided liaison services between developers and state and municipal agencies in central business core, project manager in downtown Boston
- Public facilities Department, City of Boston, Community Planner

Professional Memberships:

Executive Committee, Association of Boston Network Professionals
Past President, MIT Club of Northern CA

MITCH RYERSON

Courses Taught (Previous Two AY):

EDAD 307 Furniture Design I
EDAD 360 Furniture Fabrication / Sustainable

Educational Credentials:

Boatbuilding Technology Program, Washington County Vocational Technical Institute, Lubec ME 1973-74
BAA in Furniture Design, Boston University Program in Artisanry, Boston, MA 1982

Teaching Experience:

Instructor, Penland School of Crafts, Penland, NC, 2002, 1997, 1987
Instructor, Little House School, Boston, MA, 2005, 2004, 2002, 2001
Instructor, Haystack Mountain School, Deer Isle, ME, 2011, 2005, 2003, 2002, 2001, 1998, 1997
Visiting Assistant Professor, Mass College of Art and Design, 2008-present

Selected Publications:

- New American Furniture, Edward S. Cooke, Jr., Museum of Fine Arts, Boston, MA, 1989
- Art That Works, Lloyd Herman, University of Washington Press, 1990
- The Rocker, Bernice Steinbaum, Rizzoli, 1992
- Conservation by Design, Scott Landis, Rhode Island School of Design, 1993
- Trashformations, Lloyd Herman, Whatcom Museum, 1998
- "Wit and Widgets: The Furniture of Mitch Ryerson" American Craft, Feb/March, 2000
- Cabinets of Curiosities, The Wood Turning Center, 2002

Selected Projects:

- Forest Hills Cemetery, Boston, MA, Gateway Bench, copper and ipé, Three Marimba Benches, ipé and cedar, Six Poetry Chairs, copper and oak, opening, carved tree sculpture, 2002-2003
- Maude Morgan Art Center, Cambridge, MA, Ipé and steel gateway benches, 2009
- Fresh Pond Reservation, Cambridge, MA, Live oak memorial bench, 25' ipé and stone curving bench, carved oak wave bench, native white oak bench, 2001-2010
- Esplanade Playspace, Boston, MA, Ipé and cast stone benches and natural timber climbing structure in new adventure playground, 2011
- Alberico Park, Cambridge, MA, Boat suspended from natural timber climbing structure, natural timber gateway and kiosk, and black locust and cast stone benches and table, 2012

Selected Exhibitions Awards and Grants:

- National Endowment for the Arts – Fellowship, 1988
- New Hampshire Furniture Master's Association, Concord, NH, Guest Artist – Annual Exhibition, 2000
- John Elder Gallery, New York, NY, Mitch Ryerson – "New Work", 2000
- Museum of Fine Arts, Boston, MA, "The Maker's Hand", 2003
- Clark Gallery, Lincoln, MA, "Mitch Ryerson – Places to Sit", 2004
- Lyman Allyn Museum, New London, CT, "Contemporary New England Art Furniture", 2004
- Furniture Society – Education Grant, 2006
- Wharton Esherick Museum, Paoli, PA, "The Challenge of the Chair", 2008
- New Art Center, Newton, MA, "Icons and Altars", 2008
- Bill Zimmer Gallery, Mendocino, CA, "SOFA Chicago", 2009
- Gallery NAGA, Boston, MA, "For North Bennett Street School", 2010
- Cambridge (MA) Arts Council – Public Seating Grant, 2010, 2000, 1999, 1997
- Center for Wood Art, Philadelphia, PA. Group show, 2012

Selected Public Collections:

Fuller Museum, Brockton, MA
Art Complex Museum, Duxbury, MA
Museum of Fine Arts, Boston, MA
Mint Art Museum, Charlotte, NC
Boudreau Public Library, Cambridge, MA
Gavin Family Chapel, Babson College, Wellesley, MA

JOSHUA SAFDIE, ASSOC. AIA

Courses Taught

EDAD 320/530 Architectural Design III

Educational Credentials:

Bachelor of Arts in Architectural Studies, Brown University 1995
Master of Architecture, Rhode Island School of Design 2001

Teaching Experience:

Taliesin, the Frank Lloyd Wright School of Architecture, Visiting Scholar, 2008
Boston Architectural College, School of Architecture
Director of Foundation Studios 2001-2008, Multiple design courses: A-1, A-2, Masters A, B-1, B-2 studios, Superstudio, Sketch Problem, advanced elective studios and design workshops, Master's Thesis Seminar and Studio, Orthogonal and Perspective Drawing, AutoCAD I and II
Rhode Island School of Design, Department of Architecture
Adjunct Faculty, Urban Design Principles, Fall 2012, Advanced Elective Studio: Urban Eden, January 2010, 2012
Massachusetts College of Art and Design, Department of Architecture, Visiting Assistant Professor, Architectural Design III, Spring 2013

Professional Experience:

- Project Assistant, The Public Archaeology Lab, INC. Pawtucket, RI 1995-1997
- Project Assistant/Intern Architect, Durkee & Brown Architects, Providence, RI 1997-1998, 1999
- Project Designer, Payette Associates, Boston, MA 2001-2002
- Project Manager/Partner, Open Studios Architects, Cambridge, MA 2002-2008
  Selected projects: Community Hall Renovation, Cambridge, MA 2006; Studio Addition, Brookline, MA 2005; Winslow Ave. Artists' Lofts, live-work artists' residences, Somerville, MA 2004
- Director, Institute of Human Centered Design (IHCDstudio), Boston, MA 2008-present
  As Director, he has primary responsibility for the studio's architectural and multi-disciplinary design and consulting projects, and for developing methods that ensure cross-fertilization of these projects with the organization's educational and research mission. Recent and current projects undertaken under Mr. Safdie's leadership include Universal Design consulting on the Spaulding Rehabilitation Hospital and the Old State House Museum in Boston; the Witkin Senior Living Center in West Hollywood, CA; the National 9-11 Museum and Memorial in New York, NY; and L'Hopital Sant Nicholas outside of Port-Au-Prince, Haiti. The studio has recently completed an $8M renovation of 951 Boylston Street for the Boston Architectural College and is currently designing supportive accessible housing for formerly-institutionalized adults in Zagreb, Croatia and Bucharest, Romania. The studio is also continuously involved in multiple Universally-Designed renovations for residential, commercial, and institutional clients throughout Massachusetts and greater New England.

Selected Lectures and Publications:

- "Case Studies in Green and Universal Design: from the Global to the Local", at Residential design and Construction, Boston, MA 2011
- "Designing for All: Social Sustainability and Universal Design, at the AIA National Convention, New Orleans, LA 2011
- "7,000,000,000 Critics Can't Be Wrong: Designing for Human Diversity", for the RISD Department of Architecture, Providence, RI 2011
- Design Work published in The Accessible Home, by Deborah Pierce, AIA, Taunton Press 2012
- "Accessible by Design: Innovative Approaches to Achieving Universal Design and ADA Compliance", contributing interview by Celeste Allen Novak, AIA, in Architectural Record 2011

Professional Memberships:

AIA, BSA

PATRICIA SEITZ AIA, USGBC - LEED AP, ACSA

Courses Taught (Previous Two AY):

EDAD 310/510 Architectural Design II
EDAD 302/532 Sustainable Architecture
EDAD 303/503 Lighting Design I: First Light
EDAD 801/806 Thesis I
EDAD 802/808 Thesis II
EDAD 200 Pattern Language

Educational Credentials:

B.A. Architecture, Washington University, ST. Louis, MO 1976 magna cum laude (AIA Award)
M.A Asian Studies, (Japanese Literature) Washington University, St. Louis, MO 1978
M.Arch, Massachusetts Institute of Technology, 1982 (Chandler Prize)

Teaching Experience:

Massachusetts College of Art and Design
Professor, 1986-present
Head, Graduate Program in Architecture 2006-present
Associate Professor, Assistant Professor, Visiting Lecturer

Professional Experience:

- Lead Designer/Architect; Roberts Associates Architects, 1980-1989
- Principal 1989-1997, President, Seitz Architects,1997-present
  Major projects include adaptive reuse and new construction:
  . Elder Service Plan of the North Shore, Elder Care Center, PACE Program, utilizing passive strategies
  . Cambridge College, Cambridge and Lawrence, MA, existing and new sites
  . Rosie's Place Offices and Women's Cooperative Center, new construction and adaptive reuse
  . Oak Meadow Montessori School, Littleton, MA, master plan development, interior reorganization, architectural additions the most recent a Performance Center and Gymnasium
  . North Shore Community Health Centers, Gloucester, Salem and Peabody, MA
  . Chestnut Hill Shopping Center, Brookline, MA, renovation and additions
  . Retail national store development, branding and architecture including lighting and furniture design for Coach, Learningsmith, Royal Doulton

Licenses and Registration:

Massachusetts, Connecticut, Maine, New Hampshire, Rhode Island, New York, Maryland, (active)
Washington DC, California (inactive)

Selected Exhibitions Awards and Grants:

- Architecture. Computers and Cybercafes, authored by Anne Sullivan, Associate Editor; Summer 1997
- Demarinis, Valerie "Postmodern Ritualisering Och Gestalting Av Symboliska Och Trygga Plaster"– Rum For Mening: Om plats och ritual I det postmoderna samhallet – Christina Engfors, ed. Stockholm Arkitekturmuseet, (A discussion on Ritual and Place-making using our Japanese Teahouse as an example in postmodern environments) 2006
- Nuckolls Fund: Lesley Wheel Grant to develop lighting design curriculum
- Commonwealth of Massachusetts, Executive Office of Environmental Affairs, two curriculum development grants in support of green roof initiatives
- Partner, Massachusetts Cultural Council Grant, Cultural Economic Development Program and Partner, National Parks Service River and Trails Program, "An Artist's View of a Strategic Plan" With Patricia Johanson (public artist) and The City of Brockton
- Aga Khan Program funded, Cordoba Project Documentation with Fernando Domeyko, MIT
- "Outside/In" Process in Architectural Design, Co-Curator with Paul Hajian MassArt, September 2000
- Agawam Housing Competition, Agawam, MA. First Prize. Production team with Kanda Associates Architects
- Presenter and Keynote, Conference on Design Process and Wayfinding, Da Yeh University, Taiwan, June 2006

Professional Memberships:

AIA, BSA, USGBC, LEED AP, NCARB, ASCA, New England Sustainable Energy Association (NESEA), Architecture 2030

ELLEN SHAPIRO

Courses Taught (Two previous AY):

HART 286 History of Modern Architecture

Educational Credentials:

B.A., cum laude, classics, Brandeis University, 1973
M.A., history of art Yale University, 1976
M.Phil., history of art Yale University, 1977
Ph.D., history of art Yale University, 1985

Teaching Experience:

Teaching Assistant, Department of the History of Art, Yale University 1974-1976
Lecturer, Department of Art and Architecture, Northeastern University 1981-1985
Lecturer, Rhode Island School of Design, Summer 1984
Lecturer, Fine Arts Department, Boston College, 1984-1985
Assistant Professor, Art History Department, Connecticut College 1985-1991
Assistant Professor, Department of Critical Studies, Massachusetts College of Art and Design 1992-1995
Associate Professor, Department of Critical Studies, Massachusetts College of Art and Design 1995-1999
Director, Program in Art History, Massachusetts College of Art and Design 1997- present.
Professor, Department of Critical Studies, Massachusetts College of Art and Design 1999- present.
Department Chair, History of Art Massachusetts College of Art and Design, 2008-present

Selected Publications and Recent Research:

- "The Akashi Kaikyo Bridge," "The Empire State Building," "The Pentagon," "The Petronas Towers," "The Washington Monument," in The Seventy Wonders of Our World: Masterpieces of Architecture and Construction, Thames and Hudson, London, 2002
- "Inlands," in Mimmo Jodice: Inlands, Visions of Boston (Ellen R. Shapiro and David D. Nolta, eds.), Milan, 2001
- Chapters in G. Ciucci, ed., Giuseppe Terragni: opera completa, Milan, 1996
- Chapters in Neil Parkyn, ed., The Seventy Wonders of the Modern World: 1500 Years of Extraordinary Feats of Engineering and Construction, London, 2002
- Articles and reviews in Oppositions, Architectural Design, Design Book Review, Journal of the Society of Architectural Historians, Journal of Architectural Education

Fellowships:

- Kress Foundation Research Fellowship, 1975
- Council on Western European Studies Pre Dissertation Research Fellowship, 1976
- Fulbright Hays Scholar, Rome, 1977 78
- Rome Prize Fellowship, American Academy in Rome, 1978 79
- National Endowment for the Humanities, Travel Fellowship, 1990
- Graham Foundation for Advanced Studies in the Fine Arts, Research Grant, 1992

Selected Guest Lectures:

Palladio International Center for Architectural Studies, Vicenza, Italy ; Princeton University; Harvard University; Massachusetts Institute of Technology; Goethe-Institut, Boston; Bari Polytechnic, Department of Architecture, Bari, Italy; Tufts University

ELLEN SHORTELL

Courses Taught (Two previous AY):

HART 212 Medieval Architecture: Castles and Cathedrals
HART 313 Gothic Architecture
Additional non-architecture HART courses

Educational Credentials:

A.B., Board of Studies in Art, University of California, Santa Cruz, 1977
M.A., Art History, Turfs University, 1988
M.Phil., Gothic Art and Architecture, Columbia University 1990
PhD., "The Choir of Saint-Quentin: Gothic Structure, Power and Cult" Columbia University

Teaching Experience:

Lecturer, The Cloisters Museum, Metropolitan Museum of Art, 1989-1995
Visiting Instructor, State University of NY, Oswego, 1994-1995
Adjunct Assistant Professor, Boston University, Spring 1998
Visiting Lecturer, Tufts University, 2000-2004
Assistant Professor of Art History, Massachusetts College of Art and Design,1995-2001
Department Chair, Massachusetts College of Art and Design ,2005-2008
Associate Professor of Art History, Massachusetts College of Art and Design 2001-present.

Selected Publications and Recent Research:

- Series editor for AVISTA Studies in the History of Medieval Technology, Science, and Art; Robert Bork, ed., with S. Montgomery, C. Neuman de Vegvar, E. Shortell, and S. Walton, De Re Metallica:The Uses of Metal in the Middle Ages, AVISTA Studies in the History of Medieval Technology, Science, andArt; With Evelyn Lane and Elizabeth Pastan, The Four Modes of Seeing: Essays on Medieval Images in Honor of Madeline Harrison Caviness, 2006; "The Widows' Money: Building and Decorating the Virgin Chapel of St-Quentin," for The Four Modes of Seeing; Entries on Gothic masons in The Dictionary of Art; "The Plan of Saint-Quentin: Pentagon and Square in the Genesis of High Gothic Design," pp. 123-148 in Ad Quadratum: The Practical Application of Geometry in Medieval Architecture; "Turris Basilice Innixe: The Western Tower of the Collegiate Church of Saint-Quentin," pp. 147-156 in Perspectives for an Architecture of Solitude: Essays on Cistercians, Art and Architecture in honour of Peter Fergusson; "Beyond Villard: Architectural Drawings at Saint-Quentin and Design around 1200," forthcoming in AVISTA Forum Journal 2005

Professional Organizations:

- International Center of Medieval Art. AVISTA (Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Science, Technology and Art). Board of Directors, 2000-present; Chair, Publications committee, 2001-present
- Medieval Academy of America, local arrangements committee for 2006 conference
- Society of Architectural Historians; Corpus Vitrearum Medii Aevi, American Committee

Awards:

- President's Fellow, Columbia University, 1988-95
- Robert Branner Travel Fellowship, Columbia University Department of Art History and Archaeology, 1991-1992
- Reid Hall Scholar, Graduate Research Institute, Paris, 1991-1993
- Dissertation Fellowship, The Mrs. Giles Whiting Foundation, 1993-94
- Massachusetts College of Art Faculty Development Grant, summer, 1997

Selected Conferences:

Organizer, presenter: "Power and Authority in the Architecture of the Collegiate Church" Leeds University, 2003; "De Re Metallica: Architectural Uses of Metals" 4 sessions at the International Congress on Medieval Studies, Leeds and Kalamazoo, MI; "Building the Chevet of St-Quentin: St Stephen, the Dean and the Bishop". Session: "Power and Authority in the Architecture of the Collegiate Church," Leeds, among many others.

MARIE S.A. SORENSEN, AIA, LEED AP

Courses Taught (Two Previous AY):

EDAD 760 Thesis Preparation
EDAD 803 Thesis I
EDAD 802/808 Thesis II

Educational Credentials:

B.A. Art (honors) Anthropology, Yale University, 2000
M.Arch, M.C.P., University of California, Berkeley, 2007

Teaching Experience:

Adjunct Professor, Norwalk Community College, 2002-2003
Graduate Student Instructor, University of California, Berkeley, 2004-2005
Adjunct Professor, Wentworth Institute of Technology, 2012-2013
Visiting Assistant Professor, Massachusetts College of Art and Design, 2012-2013

Professional Experience:

- Designer, Gelfand Partners Architects, 2007-2009
- Designer/Planner, EYP Inc., 2010-2011
- Designer, Ann Beha Architects, 2011-2013
- Principal-in-Charge, Sorensen Partners | Architects + Planners, Project Built: A Bird's Eye View Interpretive Trail, Fremont, CA, 2012-2013

Licenses/Registration:

Massachusetts Board of Architects; #50435, NCARB; LEED AP

Selected Publications and Recent Research:

- Measure and Trace: Re-Making Industrial Space (UC Berkeley Architecture Department Lecture Series, 2007).
- Material Postures – Interrogating Design Responses to Industrial Ruin – Case Studies from Lisbon, Montevideo, London and Beijing (Cal State University Chico International Forum, 2008).
- The Ears and Hands of Recovery: Six New Professions for the New Economy (Imagining Recovery Design Competition – Winner – Jury: Bary Bergdoll, Bernard Tschumi, et. al, 2009).
- Beyond the Conservator's Yardstick: Care, Exigency and Opportunity in the Re-Use of Industrial Buildings and Sites (BSA Historic Resources Committee, 2010).
- Human : Machine : Structure – Dynamic Continuities (Int|AR Journal Vol. 2 – RISD, 2011).
- Near and Distant Places – Photographs (Washington Mills Gallery, Lawrence, MA, 2013).

Professional Memberships:

The American Institute of Architects

COURTENAY DEAN WALLACE

Courses Taught (Two previous AY):

EDAD 219/519 AutoCAD and Space Planning

Educational Credentials:

B.Arch. University of Kentucky, 1999

Teaching Experience:

Visiting Lecturer, Massachusetts College of Art and Design
Adjunct Faculty and Thesis Advisor, Mount Ida Community College, School of Design, 2010-Present

Professional Experience:

- Junior Computer/Architectural Designer/Hand drafter, Patrick D. Murphy Architects, 1998
- Assistant Project Manager, 3DSMax/AutoCAD, Sherman, Carter-Barnhart, 1997-1999
- Project Manager, Architectural Designer, The Architectural Team, Inc. 1999-2005
- Project Designer, Bergmeyer Associates, 2005-2007
- Project Designer, Group One Partners, 2007-2008
- e-Volutions Designs, Architectural Designer / Consultant
  (Architect, Architectural Animator-Renderer/3D Modeling – CDs), Consulting and instruction in AutoCAD, SketchUp, 3D and Animation), Architectural Designer for various projects – single and multi-family, hospitals, and commercial buildings.
  Selected Clients: Cubllis, J. Brice International Design, Group One Partners Inc., Massport, Papa Johns, Inc., Luciano Manganella: Mix & Co., STUDIO 77, LDL Studios, Thomas Construction, Telecom Studios, among others.

Juried Competitions:

ACUHO-I 21st Century Project "Housing for the Future" (shortlisted to final eight) Color Designer Competition (POLI Design)

Professional Memberships:

American Institute of Architects
Boston Society of Architects
City of Medford Historic Committee, City of Medford Community Development Board
American Motorcycle Association

SARA E. WERMIEL

Courses Taught (Previous 2 AY):

EDAD 331 Historical Building Fabrics

Educational Credentials:

B.A., Oberlin College,1972
Master of Urban Planning, Hunter College, 1977
Ph.D., Massachusetts Institute of Technology, Department of Urban Studies and Planning, 1996

Teaching Experience:

Instructor, MIT for undergraduate courses including technical/professional writing and history of Boston.
Instructor, Writing Program, "Engineering History and Philosophy", Boston University, fall term 2005
Instructor, "Nineteenth Century American Buildings: Types, Architecture and Elements.", Harvard University Extension School, 2006.
Instructor, "Nineteenth Century American Buildings: Types, Architecture and Elements.", Boston Architectural College, fall terms 2006-2008,
Lecturer, European Summer School in Construction History, VUB & ULB, Brussels, July 21-Aug. 4, 2012
Instructor, "Approaches to Historic Building Fabric: Materials, Assemblies, and Design" Boston Architectural College, spring 2013,
fall terms 2011 & 2010,

Professional Experience:

- Historic preservation and public history consulting: Area and building surveys; National Register nominations; historic preservation tax incentive program applications; business history research; and history of technology research. Clients have included Associated General Contractors of America, Boston History and Innovation Collaborative, Boston Landmarks Commission and MIT/Sloan Foundation among others.

Selected Publications and Recent Research:

- "Historical Warehouses in the Brussels Capital Region; Researching and Preserving Commercial and Industrial Buildings," Vrije Universiteit Brussel, 2012. Report on research to INNOVIRIS, Brussels.
- "Against Replication: Carved Brick at the Dawn of the Terracotta Age," Fourth International Congress on Construction History Proceedings (Paris, 2012).
- "Shaped by Function: Boston's Historic Warehouses," in proceedings of the conference, "Urbanization to Modernism – Formation of Metropolitan Harbour and Commercial Districts," Hamburg, Germany, forthcoming.
- "Did the Fire Insurance Industry Help Reduce Urban Fires in the United States in the Nineteenth Century?" in Greg Bankoff, Uwe Luebken, and Jordan Sand, eds., Flammable Cities: Urban Fire and the Making of the Modern World (University of Wisconsin Press, 2012).
- "An experiment in skeleton-frame construction in the 1850s: the U.S. Marine Hospital in New Orleans," in Mario Rinke and Joseph Schwartz, eds., Before Steel: The introduction of structural iron and its consequences (Niggli, 2010). Book received the International Architectural Book Award 2011 from the Deutsches Architekturmuseum.
- "California concrete, 1876-1906: Jackson, Percy, and the beginnings of reinforced concrete construction in the United States," Third International Congress on Construction History Proceedings (Cottbus, Germany, 2009): 1509-1516.
- The Fireproof Building: Technology and Public Safety in the Nineteenth-Century American City, The Johns Hopkins University Press (2000).
- Army Engineers' Contribution to the Development of Iron Construction in the Nineteenth Century, Public Works Historical Society (2002).
- Lighthouses, W. W. Norton/Library of Congress Visual Sourcebooks in Architecture, Design & Engineering (2006).
- "When Architects Were Engineers: Architect-Engineers in Nineteenth-Century America," manuscript complete, seeking a publisher.

Professional Memberships:

Boston Society of Architects Historic Resources Committee (co-leader, Oct. 1999 – March 2012)
Southern New England Chapter, Society for Industrial Archeology, Treasurer (2010-present)
Construction History Society of America, Management Committee, member (2011-2012)

PART IV: SECTION 3 - VISITING TEAM REPORT FROM THE LAST VISIT

These are also available online – as indicated in other parts of this report immediately preceding this section.
http://inside.massart.edu/Administration/Academic_Affairs/Graduate_Programs/MArch_NAAB_Accreditation.html

PART IV: SECTION 4 - CATALOG

Graduate Program Catalog
http://www.massart.edu/Admissions/Graduate_Programs/Graduate_Catalog.html

Undergraduate Program Catalog
http://inside.massart.edu/Academic_Resources/Academic_Catalog_2012-2013.html
http://inside.massart.edu/Academic_Resources/Academic_Catalog_2012-2013.html

APPENDICES

Appendix A: College Strategic Plan 2010-2013

Appendix B: Social Equity and Learning Culture Policies and URLs

Appendix C: Examples of Studio Assessment Documents

APPENDIX A: COLLEGE STRATEGIC PLAN 2010-2013

MASSART
MASSACHUSETTS COLLEGE
OF ART AND DESIGN

Strategic Plan

A Three Year Extension

2010-2013

Approved by Board of Trustees – September 14, 2009

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Goal One: Align college resources with academic vision.	5
Goal Two: Create and implement a comprehensive enrollment plan for all programs that addresses recruitment, persistence and completion.	10
Goal Three: Build and sustain relationships with stakeholders and increase recognition of MassArt's leadership regionally, nationally, and globally.	11
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Massachusetts College of Art and Design
Mission Statement

Massachusetts College of Art and Design is a public, independent college of art and design. The college's professional baccalaureate and graduate programs prepare students to participate in the creative economy as fine artists, designers, and art educators, and to engage in the well being of their society. As a national leader in visual art and design education, the college influences contemporary culture through the accomplishments of its alumni/ae and the creative activities of its faculty and staff.

We base our priorities on a set of shared values:

We affirm the inherent value of the arts as a life enhancing force. We recognize the power of art and design in many spheres of public life.

We take pride in our unique heritage as the only publicly supported freestanding college of visual arts in the United States. We are committed to being an educational and cultural resource for the citizens of Massachusetts.

We believe that academic excellence is fundamental to professional education in the visual arts.

We believe that diversity—in background, status, culture, and viewpoint—is essential to a vital and creative community.

We respect the roles and views of all members of our college community and operate our institution in a spirit of collegiality.

We aspire to an ideal of service to the wider community and of advocacy for the value of the arts.

As artists, designers, and educators, we are committed to the following priorities:

We provide rigorous professional programs in the visual arts, grounded in the broader context of liberal learning and designed to encourage individual creativity.

We challenge students to develop their talents to their highest potential, questioning the traditional boundaries of disciplines.

We work to build diversity and inclusiveness in our faculty, staff, and student body. We foster community-building both inside and outside the college.

We educate students to examine critically the form and content of art, both their own and others', to understand it in historical, social, and global contexts.

We choose faculty who are practicing professionals in their disciplines and whose work reflects the level of excellence we promote for our students.

We seek students with excellent potential, regardless of limitations in their opportunities for preparation.

We nurture the development of students as artists and as individuals, through services which meet their academic, personal, and social needs.

We embrace new technologies as opportunities to advance the creative potentials of our disciplines, and we promote innovative and responsible uses of technology in the realization of artistic concepts.

We recognize that artists and individuals educate themselves over a lifetime and are dedicated to serving that need.

Updated February, 2007

Upon examination of the college's strategic plan, which expires at the end of FY2009, members of the Administrative Council developed a three-year extension to the plan through FY2012. This course, rather than developing an entirely new plan, was chosen for two reasons:

1) the primary goals remain valid and many objectives are fully underway, and;
2) the global economic crisis requires MassArt to refocus priorities and planning assumptions.

In this three-year extension a number of objectives from the previous plan that are less than critical to MassArt's mission have been eliminated and resources are redirected to core activities. During this period the focus will be on sustaining progress in areas central to the college's mission, taking advantage of opportunities available due to the economic downturn, and positioning the college for growth during economic recovery.

The goals, objectives, and assumptions contained herein have been developed through an internal process involving the leadership of all major parts of the college as represented by the Administrative Council. It is the intent of the President and Administrative Council to submit this plan to the department chairs, the All College Committee, the executive committee of the board of trustees. The final plan will be submitted for trustee approval in September 2009.

THEMES

The five themes described below are core values shared by the MassArt community. They address timely issues that along with the College's mission statement provide the basis from which the plan was developed.

1) Collaboration

   MassArt has a proven track record of building strong partnerships with other colleges as a means to reduce costs and enhance services. MassArt will strengthen these relationships in order to leverage additional opportunities. The college also will develop opportunities for collaboration across campus to increase effectiveness and efficiencies of service.

2) Community Engagement and Leadership

   MassArt takes seriously its role as a leader in its community. Its commitment to community engagement permeates all areas of the institution and spans from its immediate neighborhood, where the college partners with civic organizations, public schools, and local businesses to the Commonwealth of Massachusetts, where MassArt is recognized as a leader in the creative economy and an important voice in public dialogue around the arts, design, and education.

3) Environmental Sustainability

   As an institution educating the next generation of creative thinkers and one that places public service at the core of its mission, MassArt is dedicated to designing solutions to one of the defining social, economic, and ecological challenges of the twenty-first century: global warming. The college's ongoing commitment to sustainability is evident in campus operations, academic programs, and student leadership. Steady progress in this area must continue in the coming years.

4) Multicultural and Global Understanding

   MassArt values diversity in all its forms and considers an understanding of the multicultural world in which we live essential for every citizen in the twenty-first century. The college endeavors to infuse multicultural and global awareness into the very fabric of its community and will continue to seek opportunities to demonstrate these values in its academic programs and campus life.

5) Innovative Technology

   As a college of art and design, MassArt educates students to innovate. It is imperative that MassArt lead by example with technology that meets the demands of its academic programs and administrative operations, and that aligns with the college's leadership as an institution teaching artists and designers who help create the next generation of technology.

WORKING ASSUMPTIONS

Although external economic and fiscal forces are changing rapidly and it is difficult to predict even months ahead, our best thinking on assumptions that underlie this plan are as follows:

National Economic Trends

- The economy will not widely recover during the three years of this plan.
- Even with some funds from the federal stimulus bill, overall revenues from public monies will remain flat during the next three years.

Higher Education Trends

- The number of high school graduates in the Northeast will continue to decline through this period as other parts of the country experience growth.
- Colleges will continue to experience greater demand for support services such as counseling, ADA learning support, electronic delivery of information resources and services, tutoring, and academic advising.
- Fundraising will be difficult throughout this period. Annual fund gifts will remain flat, at best, and campaign gifts will slow, taking longer to realize. Private foundations will have significantly less money to award. Endowment funds will stabilize at a lower value.

State Trends

- During the next several years, the state is likely to bond a number of higher education capital projects and/or provide additional funding through the stimulus bill. The design and media center will be ready to be funded through these means. There may be additional opportunities for completion of capital projects as tax-exempt revenue bonds may be available and construction costs may remain low.
- The creative economy of Massachusetts will continue to grow in recognition of its importance to the overall economy. MassArt can take advantage of this recognition, especially in the areas of design and media.
- State appropriations are not stable and will likely remain below the FY09 level during the entire period.

MassArt Enrollment and Financial Trends

- Undergraduate enrollment will increase incrementally over the next 5 years to 1630 FTE, since the college is limited in its physical capacity to grow beyond this number. Enrollment in the undergraduate art education, design, and media programs will increase while other academic programs are likely to remain stable. There will be growth opportunities for the graduate program.
- The percentage of undergraduate out-of-state students will modestly and gradually increase from 29% of total enrollment to 33%.
- Over the next three years, MassArt will continue to have a price advantage over its competitors, especially within Massachusetts and, to a lesser extent, New England. As the economy recovers this advantage will diminish. Tuition and fees will increase only modestly, at or slightly above the higher ed price index. Demand will increase for need-based financial aid.
- Additional opportunities for developing cooperative programs—often cost-saving initiatives—with the Colleges of the Fenway and other partners will grow.
- The college will need to fill new positions, including faculty lines, through re-allocation rather than through growth.
- Requests to take on new responsibilities in areas such as community service will have to be weighed carefully and will be limited by available funding.

GOAL ONE

Align college resources with academic vision.

The college offers a clear vision of the particular values of a MassArt education, a vision that emerged from academic planning conducted with faculty and administrators over the past several years.

Massachusetts College of Art and Design is committed to life-long learning, offering opportunities for students at every stage of their esthetic development, from elementary school children to senior citizens, and from single courses to degree programs. The college also values a student's right to self-determination; for example, MassArt places no quotas on entry to any undergraduate program in order that each qualified student has the right to choose the program of study best suited to his/her gifts and interests.

At every level, MassArt provides students the resources appropriate to their goals and expects them to develop the tools and knowledge to embody their vision fully and convincingly. It pairs this requirement for technical expertise with a conviction that all students need equally strong social skills; the experience of working collaboratively and communicating clearly is essential to their continuing success as artists and designers. Finally, MassArt believes that all artists and designers must think of their work as occurring on a global stage and must be aware of the possibilities that exist for their work in the world. The themes enumerated as the guiding core values of the plan -- collaboration, community engagement and leadership, environmental sustainability, multicultural and global understanding and innovative technology are fundamental to the academic vision of MassArt and permeate the curriculum and learning goals that are part of a MassArt education.

In order to advance this vision over the next three years, the goals and objectives below have been identified.

Goal	Lead Person(s)
Goal I, Objective I Establish and implement the most effective practice for allocation of technology and library resources and curriculum support	
a. Create multi-year technology plan, including investment and implementation (as feasible), to support academic initiatives, including i. course management products ii. e-portfolio	E. Bird, M. Furst, O. Palacio
b Implement Online capabilities to facilitate student progress i. Begin rollout of self-service registration to pilot group in Fall 2009 ii. Research and implement self-service tuition payment options iii. Expand rollout of self-service registration to entire college population in Fall 2010 iv. Provide enhanced advising opportunities to faculty during academic year 2010-2011	F. Callahan, E. Coffey, A. Buchwald

c. Evaluate and implement appropriate complementary administrative software to improve the ability of staff and faculty to effectively support students i. Assess database integration and eliminate redundancies wherever possible ii. Research database management options, implement software which organizes and publishes an academic catalogue	E. Bird, A. Buchwald
d. Develop plan for, and begin to implement institutional repository (image and text)	P. Dobbs

Goal	Lead Person(s)
Goal I, Objective 2 Establish framework for educational assessment (learning goals) and incorporate into ongoing operations	
a. Identify and publish learning goals for all programs, both individually and across the curriculum	J. Branson, Faculty, ACC
b. Identify and publish learning goals with particular focus on general education	J. Branson, Faculty, ACC
c. Assess outcomes and publish evidence that goals are being met	J. Branson, Faculty, ACC
d. Incorporate learning goals and evidence into NEASC five year review	J. Branson, Faculty, ACC

Goal	Lead Person(s)
Goal I, Objective 3 Based on Vision Study, review and implement college-wide departmental structure that best supports student learning to encompass both a rigorous disciplinary study and expanded cross-disciplinary experience in the curriculum *(See also Goal 4, Obj. 3)*	
a. Establish a plan and schedule for program reviews, as needed	J. Branson, Curriculum Committee
b. Review faculty: student ratios, class sizes, weekly schedules, etc.	J. Branson, Curriculum Committee
c. Create/support cross-department opportunities for communication and planning	J. Branson, Curriculum Committee

Goal	Lead Person(s)
Goal I, Objective 4 Improve student learning and faculty support through a strong and increasingly integrated infrastructure	
a. Institute more formalized coordination between (but not limited to) academic advising, tutoring, learning disability services, curriculum materials, writing assistance, and library programs and services	M. Furst
b. Provide professional development opportunities for faculty, especially in support of faculty scholarship and research, new technologies, and developing cross-cultural content in the curriculum	M. Furst, Faculty
c. Work with new Colleges of the Fenway Teaching and Learning Center to provide professional development opportunities for faculty	M. Furst, Faculty
d. Create an on-going forum to inform and engage faculty in the use of new technologies that support teaching and learning	P. Dobbs, M. Furst, E. Bird

Goal	Lead Person(s)
Goal I, Objective 5 Ensure breadth and quality of global education opportunities	
a. Continue assessment of current travel courses and study abroad programs and longer term development of additional opportunities by faculty.	M. Furst, GEO Committee
b. Build innovative opportunities for global focus in MassArt education through vehicles such as technological links, curricular offerings, and interaction with local community and cultural resources	M. Furst, M. Keefe

Goal	Lead Person(s)
Goal I, Objective 6 Increase opportunities for civic engagement/community leadership both within and outside the curriculum	
a. Build faculty participation in community-engaged learning(a.k.a "service learning") i. Work with Civic Engagement committee to involve faculty ii. Create faculty "toolkit" to provide information and support to faculty interested in embedding community-based work in the curriculum. iii. Present opportunities and share past faculty experiences at Faculty Day iv. Schedule regular meetings between CACP and faculty chairs to brainstorm possible collaborations	J. Branson, L. Foley
b. Expand student participation in community-engaged learning i. Work with SGA to create well-defined opportunities for students to collaborate with CACP on community-based initiatives ii. Continue to cultivate civically-engaged student leaders through ongoing recruitment, awareness-raising events and job opportunities	J. Branson, L. Foley, Student Development
c. Increase points of contact and opportunities for dialogue between the MassArt and Mission Hill/Roxbury communities through place-based, "neighborhood immersion" strategies.	J. Branson, L. Foley, R. Chambers

Goal	Lead Person(s)
Goal I, Objective 7 Identify additional opportunities for expanded integration of Continuing Education and matriculated programs to broaden opportunities for students at no cost to the Commonwealth	
a. Review registration schedules for matriculated and non-matriculated students; determine opportunities for courses that can accommodate more mixed populations (matriculated and non-matriculated students)	A. Stein, J. Branson, G. Creamer, Faculty
b. Maximize facilities usage through scheduling and coordination between departments and with Graduate and Continuing Education programs, thereby expanding options for students	M. Furst, G. Creamer, A. Stein, Faculty

Goal	Lead Person(s)
Goal I, Objective 8 Build graduate and certificate programs. *(See also Goal 2, Obj5a)*	
a. Investigate and identify new program opportunities, including off-site and partnered ventures with other institutions and between graduate and continuing education and work towards implementation of feasible programs	J. Branson, G. Creamer, A. Stein
b. Continue to work with NAAB to achieve full accreditation for M. Arch. program	G. Creamer, P. Seitz

Goal	Lead Person(s)
Goal I, Objective 9 Complete and submit NEASC five year review	
a. Coordinate preparation and submit NEASC fifth year Report with particular attention to new focus on Data First forms and responding to issues identified in Ten Year visit	K. Sloan, J. Branson, J. Walsh, B. Gerst, D. Gillan

GOAL TWO

Create and implement a comprehensive enrollment plan for all programs that addresses recruitment, persistence and completion.

The college recently has invested considerable resources to assess and streamline its enrollment operation. Systems have been established to automate components of the recruitment process in order to communicate more effectively with prospective students, and a plan is being developed to use financial aid as a key strategy for increasing yield. A search is now underway for a new dean of admissions who will help to maximize the college's investment in this area.

Over the next three years, MassArt will develop and adopt integrated enrollment strategies that allow the college to achieve its vision for access and diversity, and provide the tuition revenue stream needed to support its programs. These strategies will guide development and implementation of a comprehensive plan for recruitment and enrollment of students for all programs, which will inform decisions and activities from first contacts with prospects to application, matriculation, or enrollment, and through to successful completion of academic programs or personal goals.

Once students have been accepted, it is incumbent upon the college to provide services, financial aid, and other resources that address their needs. In recent years, the college has increased the level of financial assistance to students through institutional aid and support from the MassArt Foundation. In recognition of the changing needs of the student body, in 2008 the college hired a new dean of students and multicultural programs to provide additional attention and support to promote a greater sense of community and inclusion across the college.

MassArt's enrollment strategy also includes the relationship between its matriculated programs, youth programs, and certificate and continuing education programs. Continuing education and youth programs can be pathways to enrollment in the college's matriculated programs, and certificate students are considered part of the matriculated student body.

Through the activities outlined in goal two, MassArt will focus its efforts on providing an experience that is high in quality and results in each student's ability to successfully achieve academic and personal goals.

Goal	Lead Person(s)
Goal 2, Objective I Develop and implement a comprehensive, long-term enrollment plan for the BFA program	
a. Hire a dean of admissions	K. Sloan
b. Develop a five-year model for optimal undergraduate enrollments. Based on careful analysis, including annual enrollment targets by residency and level, the plan should include strategies for responding to the changing demographics in the pool of potential students, internal and external trend data, and benchmarks for measuring progress	K. Keenan, Dean of Admissions
c. Develop annual recruitment plans for activities and strategies to achieve enrollment targets	Dean of Admissions
d. Increase enrollment of students from the Boston public schools and other Massachusetts urban high schools	Dean of Admissions
e. Develop and implement a model for tuition pricing and discounting that supports enrollment and revenue objectives, based on work with Noel-Levitz consultants	K. Keenan, Dean of Admissions, Ramirez
f. Implement effective recruitment strategies to increase enrollments of students of color, international students, and male students.	Dean of Admissions
g. Establish enrollment management committee to project targets and monitor progress (includes admissions, financial assistance, housing, bursar, academics, marketing, registrar)	Dean of Admissions
h. Build a residence hall that will allow the college to house up to 40% of our students guaranteeing housing for all first-year students and a higher percentage of returners	K. Steinberg, M. Keefe

Goal	Lead Person(s)
Goal 2, Objective 2 Enhance the quality of services and programs that maximize student success and improve retention of diverse students	
a. Continue work of the Academic Affairs and Student Development Joint Committee addressing issues regarding admissions, orientation, first-year transition, and transition to sophomore year	J. Branson, M. Keefe
b. Implement the recommendations of the Academic Affairs and Student Development Joint Committee to improve the first year experience of all students	J. Branson, M. Keefe
c. Review and define the roles of committees and groups designed to provide intervention and support for student success. (Student Success, ACT, Compass, Worries List etc)	J. Branson, M. Keefe

d. Ensure that all student leadership experiences are infused with education centered on civic responsibility and global & multicultural understanding	J. Costello, GEO Committee, Student Affairs Committee
e. Continue to develop and expand co-curricular programming to meet the unique needs of our students	M. Keefe, J. Costello
f. Review needs and strengthen support for commuter students	M. Keefe, J. Costello
g. Provide systematic access to data to drive decisions on programs, and develop and implement a system for assessing the impact of programs on student retention and success	M. Keefe, K. Keenan
h. Increase visibility of Career Services within community i. Develop marketing plan for all our constituents including alums ii. Obtain/recruit more internship opportunities iii. Outreach to alumni to offer services iv. Continue to pursue relocating Career Services to a more visible location given the anticipated renovations of the gallery in South Building	M. Keefe, M. Schroeder, Alumni Affairs
i. Further develop the Office of Student Multicultural Affairs	J. Costello, Student Affairs Committee, Multicultural Affairs Committee

Goal	Lead Person(s)
Goal 2, Objective 3 Administer a financial aid program that supports the enrollment plan and goals.	
a. Work with Noel-Levitz over the next three years to refine financial aid packages in order to maximize the efficiency of every dollar of financial aid in support of recruitment and retention	A. Ramirez, Dean of Admissions
b. Establish a multi-year data report that informs the yearly budget and enrollment planning process	K. Keenan
c. Increase institutional financial aid at a rate that supports retention efforts	A. Ramirez

Goal	Lead Person(s)
Goal 2, Objective 4 Integrate Continuing Education and Youth Programs into enrollment plan	
a. Establish a multi-year plan that supports the enrollment plan along with more targeted awards	A Stein, J. Branson, K. Keenan
b. Develop and implement expanded outreach and recruiting strategies with marketing and admissions to meet enrollment targets for youth programs	Dean of Admissions, L. Rudnick

c. Review certificate program enrollments, set targets and build marketing and outreach strategies as appropriate	Dean of Admissions, A. Stein, J. Thompson
d. Expand dual enrollment programs	R. Chambers, L. Rudnick, J. Branson, Admissions

Goal	Lead Person(s)
Goal 2, Objective 5 Develop comprehensive enrollment plan for all graduate programs *(See also Goal 1, Obj. 8a)*	
a. Determine optimal pricing structure and financial aid packaging	G. Creamer, A. Ramirez
b. Develop targeted marketing strategies	G. Creamer, J. Thompson,
c. Strengthen enrollment of underrepresented groups	G. Creamer, K.Keenan

GOAL THREE

Build and sustain relationships with stakeholders and increase recognition of MassArt's leadership regionally, nationally, and globally.

Massachusetts College of Art and Design is committed to demonstrating the inherent value of the arts to individuals, communities, and culture as a whole, and the importance of art and design to economic health and global competitiveness. MassArt is a leader in the arts and education, an active contributor to civic life, a community partner, and an engaged participant in the local, national, and international spheres in which it operates. MassArt is a community that respects and works to establish a culture of inclusion and diversity. Its faculty is comprised of practicing artists and scholars who are recognized in their disciplines; its students compete nationally and internationally; its alumni are some of the most influential artists and designers in the world. MassArt seeks to use its position to advance the role of art and design across the Commonwealth.

Over the past several years, the college has made significant progress. The new Corporate Advisory Group has established successful linkages between the college and area business leaders. Design Industry Groups of Massachusetts, a new economic development project initiated by MassArt, has positioned the college as a leading advocate for the design industry. A re-energized Alumni Leadership Council has strengthened connections with alumni. The Center for Art and Community Partnerships has become an important link between MassArt and its neighbors. And an integrated marketing strategy and establishment of professional offices for community relations and marketing and communications have strengthened the way in which the college presents itself to external stakeholders.

The objectives included under goal three increase public understanding of the college's impact, engage in activities that strengthen community relations and allow broader public access to MassArt's resources, and strategically advance the climate for the arts in order to help capitalize on the role of art and design in civic life. Goal three includes activities external to MassArt as well as those that build capacity for the college in support of these goals.

Goal	Lead Person(s)
Goal 3, Objective 1 Strengthen volunteer leadership capacity in support of the public phase of the capital campaign	
a. Strengthen the continued growth, influence, and diversity of the MassArt Foundation by engaging all segments of the college community as sources for potential directors	VP Advancement
b. Increase the scope, diversity, and influence of the Alumni Leadership Council regionally and nationally and energize its advocacy, recruitment, and promotional efforts	VP Advancement, D. Williams
c. Synthesize the Corporate Advisory Group in order to effectively channel its power and influence in the community and its ability to engage businesses in meaningful partnerships with the college	VP Advancement, E. Logan
d. Grow the college's donor network	VP Advancement

Goal	Lead Person(s)
Goal 3, Objective 2 Elevate MassArt's visibility as a national leader in art and design education, both regionally and nationally	
a. Increase the quantity and quality of earned media by implementing the public relations plan	J. Thompson, D. Gillan
b. Assess progress on implementation of the integrated marketing plan and refine objectives and operations	J. Thompson
c. Strengthen linkages between community, legislative, media, donor and alumni relations to ensure they are mutually supportive and consistent with the college's positioning strategy	J. Thompson, R. Chambers, VP Advancement, D. Gillan, D. Williams
d. Mobilize faculty, staff, alumni, donors, students, and other college constituents to serve as ambassadors and to affirm MassArt's reputation	J. Thompson
e. Further develop the college's web presence to support its brand; institutionalize structure for decentralized content management	J. Thompson, S. Baizman, E. Bird
f. Integrate technologies more effectively in all communications channels throughout the college	J. Thompson, S. Baizman, E. Bird, Faculty
g. Utilize public spaces more effectively to support the college's reputation i. Implement plan for exterior signage and way-finding ii. Develop and implement system for interior signage and way-finding	J. Thompson, H. LaRosee, J. Keough, Public Art Committee

Goal	Lead Person(s)
Goal 3, Objective 3 Strengthen community programming and partnerships to utilize the college's resources and increase accessibility	
a. Evaluate current spectrum of initiatives and streamline to offer focused, effective programming consistent with goals of equity and access i. Clarify structure for initiatives serving neighborhood constituents and disadvantaged youth ii. Expand role of civic engagement through curricular and co-curricular opportunities	R. Chambers, L. Foley
b. Build endowment for the Center for Art and Community Partnerships and Looking to Learn to advance these programs' capacity and influence	VP Advancement, L. Sevey, L. Foley
c. Support programs that involve neighborhood and underserved youth; build the Pathways program to prepare students for higher education in the arts and design	R. Chambers, L. Rudnick, Admissions
d. Increase access to Continuing Education programs by exploring partnership opportunities and satellite programs	A. Stein
e. Sustain and further develop relationship with the Boston Arts Academy	K. Sloan, R. Chambers

Goal	Lead Person(s)
Goal 3, Objective 4 Elevate the college's leadership role in the arts and design, particularly within its immediate community and the Commonwealth	
a. Support the Urban Arts Institute and increase its visibility as one of the nation's leading voices on public art; strengthen its connection to the MassArt community and its identity as an affiliate	R. Barreto, J. Thompson
b. Solidify MassArt's role as a leader in the creative economy. i. Continue serving as a leading partner of the Design Industry Groups of Massachusetts (DIGMA) and ensure recognition for MassArt's role in creating and sustaining the project ii. Participate in Creative Economy Council of the state legislature and other statewide arts and economic development initiatives iii. Continue partnership with Bentley College as one opportunity to continue strengthening ties between art and business	K. Sloan, B. Becker, A. Stein, Design Faculty
c. Position the professional galleries as a critical component of cultural life in greater Boston, presenting work and scholarship at the leading edge of contemporary art in the twenty-first	L. Tung, L. Sevey, VP Advancement, K. Steinberg, J. Thompson, Exhibitions

century i. Complete rebranding of the professional galleries ii. Raise additional private funds to establish a center for contemporary art, free and accessible to all, and work toward implementation of MSCBA's recommendations for building renovations iii. Increase visibility for the galleries with neighborhood residents and art enthusiasts around greater Boston; grow attendance for all curatorial programs iv. Invest in staffing and operational funds to support marketing, and educational, and program activities to achieve vision for the galleries	Committee

d.	Solidify and, where feasible, expand professional development opportunities for MassArt constituents (students, alumni, faculty, and staff); exploit linkages with area business leaders to demonstrate intersections between art and business	A. Stein, M. Schroeder, E. Logan, E. O'Sullivan, J. Branson
e.	Work closely with the Boston Public Schools (BPS) and area foundations in strengthening the arts within the BPS curriculum and serve on the superintendent's advisory committee	K. Sloan, R. Chambers, J. Branson
f.	Continue to support faculty fellowships and use them to demonstrate the college's leadership	VP Advancement, J. Branson, Faculty

	Goal	Lead Person(s)
Goal 3, Objective 5 Develop a college community that values and works to establish a culture of inclusion and diversity. Develop external partnerships that furthur promote MassArt's commitment to inclusion and diversity		
a.	Define ways to represent and include diversity in all college communications	J. Thompson
b.	Develop an active alumni of color group	VP of Advancement, Alumni Affairs
c.	Develop and enhance recruitment and retention strategies that increase and better retain diverse faculty and staff through the Recruitment, Hiring and Retention Practices Work group	E. O'Sullivan

GOAL FOUR

Fulfill vision for campus master plans and build fiscal and environmental sustainability.

In June 2007 the board of trustees approved the master plan for MassArt's campus. The master plan envisions a campus transformed, where activity inside the buildings is visible to passersby, with clear interior navigation for the campus, and with environmental sustainability a cornerstone of the college's physical plant and program. To accomplish the goals set forth in the master plan, the college must continue its record of sound fiscal management, leveraging the flexibility provided by

its partnership with the Commonwealth to maximize revenue from various sources, including private dollars raised through the comprehensive campaign. In addition, the college must also consider its objectives for the FY10 and FY11 federal stimulus funding, including one-time investments for environmentally sustainable initiatives and short-term projects that further the academic agenda of the college.

During the past two years the college has made progress on creating a solid foundation for fulfilling the vision of the master plan. Significant dollars have been allocated to capital projects, including renovation and renewal. Construction has begun on the renovated campus center, scheduled to open in fall 2010, and an architecture firm is engaged in design of the new residence hall; both projects are necessary to support enrollment goals. Feasibility studies are underway for the renovation of the professional galleries and construction of a design and media center.

Priorities for the three years addressed in this section are intended to build upon recent progress in order to further the master plan, align operational plans with institutional goals, and ensure that environmental sustainability is valued across all college operations.

Goal	Lead Person(s)
Goal 4, Objective I Establish physical plant investment priorities based on ongoing strategic facilities planning.	
a. Establish a facilities Renovation and Renewal Plan with a two year rolling implementation horizon	
i. Complete a facilities audit across campus studios, classrooms and space and create benchmarking measurements	H. Larosee, M. Furst
ii. Expand use of CAMIS system to record and track renovation and renewal activities	H. Larosee
iii. Complete an ADA Compliance Plan and cost implications and link it to the renovation and renewal plans	M. Evans, H. Larosee
b. Based on these plans and the ongoing Campus Master Plan work, establish operating budget impact for the initial investment and the operation and maintenance cycles as standard practice when considering project funding	K. Steinberg
c. Address the need for appropriate storage of institutional records.	H. Larosse, R. Resnick

Goal	Lead Person(s)
Goal 4, Objective 2 Establish environmental sustainability and climate neutrality as a fundamental objective in institutional and academic planning	
a. Establish a three year environmental sustainability plan that supports the campus goals articulated in the American College and University Presidents' Climate Commitment	K. Steinberg, C. Kilburn
i. Continue to audit college facilities and define the feasibility of various sustainable projects on campus	

ii. Create an institutional action plan based on audit findings for setting phased targets to reach climate neutrality. iii. Continue sustainability as a core focus in facilities renovation and renewal projects and in building and construction projects. Continue to commit to sustainable policies in administrative services, including purchasing and business practices	

Goal	Lead Person(s)
Goal 4, Objective 3 Strengthen link between Academic Planning and Facilities Planning *(See also Goal 1; Obj.3)*	
a. Link renovation, renewal, and technology planning with changing department enrollments as well as general-education and cross-disciplinary needs and initiatives	K. Steinberg, J. Branson, M. Furst
b. Develop a model that accounts for the total overhead costs associated with the goals articulated in the enrollment planning process	K. Steinberg, J. Branson
c. Establish multi-year contribution goals for Continuing Education, Graduate Program and the Foundation	K. Steinberg, J. Branson, A Stein, G. Creamer, VP Inst. Advancement
d. Establish a link between multi-year facilities planning with the strategic planning efforts of the Continuing Education and Graduates Programs	K. Steinberg, J. Branson, G. Creamer
e. Create an actual or virtual forum whereby space needs and proposals can be shared and discussed throughout the community in a timely fashion.	K. Steinberg, M. Furst, E. Bird, Strategic Facilities Planning Committee

Goal	Lead Person(s)
Goal 4, Objective 4 Continue the coordinated effort of implementing the major capital projects across the campus.	
a. Complete the renovation of the Campus Center for opening in Fall 2010 i. Coordinate the operating budget with the final internal construction phase ii. Develop a sustainable business plan for the Art Store iii. Assign Art Store responsibilities to internal parties and set benchmark measurements	K. Steinberg, M. Keefe
b. Complete the design and construction of the New Residence Hall in Fall 2012 i. Continue to explore collaborative opportunities with local institutions, including shared Health Services operations with Colleges of the Fenway institutions ii. Complete land acquisition with WIT and the MWRA	K. Steinberg, M. Keefe

iii. Complete and approve schematic design in June, 2009 iv. Develop construction documents in fall 2009 for review and approval in spring 2010. Begin bidding process in summer 2010	
c. Advocate for the Design Center as the number one priority for the college and secure the start of the design and construction phase	K. Steinberg, K. Sloan
d. Advance planning for completion of the Center for Contemporary Art through the fulfillment of the Foundation's Capital Campaign and the selection of an architect and construction manager through the Massachusetts State College Building Authority for design and construction	K. Steinberg, J. Branson, L. Tung

Goal	Lead Person(s)
Goal 4, Objective 5 Increase savings and efficiency through the expansion and addition of collaborations	
a. Analyze existing COF programs and their benefits through the COF CFO group and its budget development process	K. Steinberg
b. Work with other state colleges to collaborate on joint purchasing contracts, Massachusetts Higher Education Consortium buying power negotiations, joint RFPs, and IT initiatives	K. Steinberg
c. Explore and inventory areas of possible collaborations with Bunker Hill Community college and Roxbury Community college	K. Steinberg
d. Identify partners with area colleges to lease housing in the Artists Residence and the new residence hall to decrease MassArt housing costs	K. Steinberg

Goal	Lead Person(s)
Goal 4, Objective 6 Establish a strategic spending and savings plan for the American Recovery and Reinvestment Act's federal stimulus funding	
a. Identify one time investments including environmentally sustainable initiatives, facilities renovation and renewal projects, and student academic and support improvements	K. Steinberg
b. Develop a 3 year implementation plan based on short term objectives and projects	

Goal	Lead Person(s)
Goal 4, Objective 7 Launch public phase of the comprehensive campaign, which already has raised $15.8 million and surpassed its original goal, and achieve total revenue target.	
a. Raise the remaining $6 million to fund renovations to the	VP Advancement

	professional galleries and establish a center for contemporary art	
b.	Raise the remaining $3 million for endowment support to achieve the end goal of $8.8 million	VP Advancement
c.	Raise the remaining $5 million in annual funding to achieve the end goal of $12.6 million	VP Advancement
d.	Raise $1 million in philanthropic support for the design and media center	VP Advancement

APPENDIX B: SOCIAL EQUITY AND LEARNING CULTURE POLICIES AND URLS

Student Handbook	http://inside.massart.edu/Campus_Life/Student_Handbook. html
Studio Culture Policy	http://www.architectureatmassart.org/grad_policy.html
Students with Disabilities & Equal Access	http://inside.massart.edu/Academic_Resources/Teaching_and_Learning/Academic_Resource_Center/Equal_Access.html
Civil Rights Compliance and Diversity	http://inside.massart.edu/Administration/Administration_and_Finance/Civil_Rights_Compliance_and_Diversity.html
State Colleges Affirmative Action Plan	http://inside.massart.edu/Documents/affirmative_action_plan.pdf
Admissions Non-discrimination Policy	http://www.massart.edu/Admissions/Non-Discrimination.html
Affirmative Action Complaint Procedure	http://inside.massart.edu/Campus_Life/Student_Handbook/College_Policies/Affirmative_Action_Complaint_Procedure. html
Sexual Harassment Policy	http://inside.massart.edu/Administration/Administration_and _Finance/Human_Resources/Policies/Sexual_Harassment _Policy.html

Code of Conduct—MassArt Community Standards

For the full code of conduct see the Student Handbook online:
http://inside.massart.edu/Campus_Life/Student_Handbook/College_Policies/Community_Standards.html

Massachusetts College of Art and Design has established Community Standards to promote and maintain the rights, health, and safety of members of the MassArt Community in their pursuit of their educational goals without undue interference. Students, faculty, and staff are expected to carefully review these Community Standards. These Community Standards make known to the MassArt community what is expected of individuals and groups. Under the terms of enrollment, individual students and student organizations are bound by these Community Standards and acknowledge the right of the College to take disciplinary action for behavior that violates them.

The development and enforcement of these Community Standards is an educational endeavor that fosters students' educational, personal, and social development and growth. MassArt encourages students to assume a significant role in the development and enforcement of these Community Standards to be better prepared for their role and responsibilities as global citizens.

The Chief Student Affairs Officer, or his/her designee, has specific responsibility for the administration and enforcement of these Community Standards. The Chief Student Affairs Officer, or his/her designee, will conduct training sessions for Hearing Officers and hearing bodies, and will manage and maintain all records. Any violation of the Community Standards by a member of the MassArt community can and will be subject to action and sanction in accordance with the procedures that are set out in the Community Standards.

The Code of Conduct addresses a wide range of policies including acts of dishonest, personal conduct, personal identification and representation, physical and emotional health and other college policies published outside of the Code of Conduct as well as procedures for enforcement of the policies and for appeals.

Acts of Dishonesty / Academic Misconduct

Acts of dishonesty include, but are not limited to: cheating, plagiarism (artistic or academic); furnishing false information to faculty, staff, department, or any College Official; forgery, alteration or misuse of any College document, record, or instrument of identification (including all software and computer databases, systems, or email); or misrepresenting oneself as another.

- Cheating: Use of any unauthorized assistance or sources in taking quizzes, tests, or examinations, writing papers or reports, solving problems, or performing other course assignments; the acquisition, without permission, of tests or other academic material belonging to a member of the College faculty or staff.
- Plagiarism: In creative work, plagiarism is the inappropriate and unethical representation of another's work as one's own. In those instances where a significant portion of a creative work is intentionally "appropriated," plagiarism is the failure to note, orally or in writing, the source of the appropriation. In expository or academic writing, whenever your work incorporates someone else's research, images, words, or ideas, you must properly identify the source unless you can reasonably expect knowledgeable people to recognize it. Proper citation gives credit where it is due and enables your readers to locate sources and pursue lines of inquiry raised by your paper. Students who do not comply may be penalized.

Academic Misconduct Procedures

A faculty member who suspects cheating or plagiarism in work submitted in fulfillment of a class requirement should confer with the student submitting the work in an attempt to determine whether a violation has occurred.

The faculty member has the discretion to accept the work as academically and/or artistically honest, or to resolve the issue as a classroom issue, or to refer the matter to the Department Chair.

In the event the student does not concur with the disposition proposed by the faculty member, the student may refer the matter to the Department Chair.

If the matter is referred to the Department Chair, the Chair and faculty member will meet with the student to pursue information that may be pertinent.

In the event that the Chair and faculty member determine that a violation has occurred, they will review the student's educational record to determine if a prior sanction for academic misconduct has been imposed and may impose one or more of the following sanctions:

- The student does the assignment over or retakes the test.
- The student receives no credit for the plagiarized assignment.
- The student fails (or receives no credit) for the class.
- The student is referred to the Vice President for Academic Affairs for further academic sanction.

The Chair will inform the student, in writing, of the finding and the sanction imposed. If the sanction imposed is failure (or no credit) for the class, the Chair's letter to the student constitutes a letter of reprimand. A copy of any letter of reprimand is retained by the College as a component of the accused student's educational record.

An academic sanction imposed or approved by the Academic Vice President is not subject to further review or appeal.

If just cause is determined by the Academic Vice President, in consultation with the Department Chair and the faculty member, the matter may also be referred by the Academic Vice President to the Chief Student Affairs Officer to be dealt with as a disciplinary matter under the general provisions of these Community Standards.

Social Equity Civil Rights Compliance and Diversity

MassArt adheres to the Massachusetts State Colleges Affirmative Action and Diversity Plan.

Non-Discrimination and Diversity

See the following link for the affirmative action/equal opportunity policies followed by MassArt.
http://inside.massart.edu/Documents/affirmative_action_plan.pdf

The Board of Higher Education of the Commonwealth of Massachusetts is responsible, under Chapter 15A of the General Laws of the Commonwealth of Massachusetts, for the overall governance of the public higher education system which includes the nine state colleges. The Board of Higher Education and the Boards of Trustees of the Massachusetts State Colleges maintain and promote a policy of non-discrimination on the basis of race, creed, religion, color, gender, sexual orientation, age, disability, veteran status, marital status, and national origin. This policy incorporates by reference and, where applicable, the requirements of the Federal Executive Orders 11246 and 11375 as amended; the Civil Rights Act of 1964 as amended; the Civil Rights Restoration Act of 1988; the Civil Rights Act of 1991; Title IX of the Higher Education Amendments of 1972 as amended; Sections 503 and 504 of the Rehabilitation Act of 1973; the Americans with Disabilities Act of 1990; Section 402 of the Vietnam Era Veterans Adjustment Assistance Act of 1974; and pertinent Laws, Regulations and Executive Orders; directives of the Board of Higher Education, the Boards of Trustees of the Massachusetts State Colleges and the Commonwealth of Massachusetts, and other applicable local, state, and federal statutes.

In July 2003, the Massachusetts College of Art was granted "special status" as a public college by the Massachusetts legislature and Governor. The legislation gives MassArt more flexibility and autonomy, and recognizes the college's unique mission and distinctive role in the higher education system. The College's Board of Trustees and its administrative leaders have been granted increased responsibility for steering the course of MassArt's financial, academic, and administrative affairs.

Section 49 of Chapter 15A of the FY04 Budget Outside Sections gives MassArt the authority to govern and create plans that implement this mission: "Such plans shall include but not be limited to budget and enrollment projections for each year, projections for total school charges for each year, projections for in- state and out-of-state student enrollments for each year, and plans to insure continuing access to the institution by residents of the commonwealth and affirmative action policies and programs that affirm the need for and a commitment to maintaining and increasing access for economically disadvantaged and minority students."

Non-discrimination requires the elimination of all existing discriminatory conditions, whether purposeful or inadvertent. Massachusetts College of Art is continuing to systematically examine all policies and procedures to be sure that they do not, if implemented as stated, operate to the detriment of any person on the basis of race, creed, religion, color, gender, sexual orientation, age, disability, veteran status, marital status, or national origin. The College shall require that the practices of those responsible in matters of employment and education, including all supervisors and faculty, be non-discriminatory. Should the College discover discrimination in treatment or effect in any employment, educational or service decision, action, inaction, or practice within the College, all appropriate, corrective and/or disciplinary actions shall be taken under the direction of the President of the College subject to any applicable collective bargaining agreement or other policy or procedure of the College.

Massachusetts College of Art is committed to a policy of affirmative action, equal opportunity, non- discrimination, and diversity. We are committed to providing a learning, working, and living environment for students, employees and other members of the College Community, which values the diverse backgrounds of all people. The College is committed to assuring that the "College Experience" is one that challenges, empowers, supports and prepares its students, to live in, work in, and value our increasingly global and diverse world. The College believes that the diversity of socioeconomic, racial, ethnic, religious, gender, sexual orientation, gender identity, age, and disability backgrounds of members of the College Community enriches the institution and its various constituencies. The College will not tolerate behavior based on bigotry, which has the effect of discriminating unlawfully against any member of this community.

Massachusetts College of Art provides equal access to educational, co-curricular, and employment opportunities at the College for all applicants, students, and employees regardless of race, color, religion, gender, sexual orientation, national origin, age, disability, or veteran status in compliance with all applicable laws, regulations, and policies. All benefits, privileges, and opportunities offered by the College are available to students, employees, and other persons having dealings with the institution on a non-discriminatory basis based on employment status. The College is committed to taking a pro-active affirmative action posture with respect to the recruitment, selection, and promotion of students and employees.

The purpose of the Affirmative Action component of this Plan is to establish a set of programmatic objectives that shall provide for the access and advancement of persons of color, women, and persons with disabilities with respect to employment and enrollment opportunities. The intent of this Affirmative Action/Equal Opportunity/Diversity Policy is to responsibly recognize and, to whatever extent possible, resolve the effects of past societal discrimination and the impact which that discrimination has had, not only on persons of color, women, and persons with disabilities, but on the total academic, educational and societal system as well. It is not intended and should not be used to discriminate against any applicant, employee, or student because of race, creed, religion, color, gender, sexual orientation, age, disability, veteran status, marital status, or national origin.

In response to this recognition, the College, through the Board of Trustees and President, fully endorses the plan of action set forth in this policy and shall oversee and monitor its implementation under the auspices of the Director of Civil Rights Compliance and Diversity.

Affirmative Action Complaint Procedure

For the full Affirmative Action Complaint Procedure see the Student Handbook online:
http://inside.massart.edu/Campus_Life/Student_Handbook/College_Policies/Affirmative_Action_Complain t_Procedure.html

Introduction

It is the policy of the Massachusetts College of Art and Design to provide each student, employee, and other person having dealings with the institutions an atmosphere free from discrimination, discriminatory harassment, and retaliation. The College prohibits discrimination, discriminatory harassment, and retaliation based on race, color, creed, religion, national origin, gender, age, disability, sexual orientation, gender identity, marital status, political affiliation practices, or status as a Vietnam era or specially disabled veteran. The College has promulgated these procedures to address and resolve complaints of prohibited discrimination, discriminatory harassment and retaliation, and to address any improper behavior as expeditiously as possible and within the requirements of state and federal law.

A person who believes that he or she has been discriminated against or harassed on a prohibited basis as outlined above in Section VI, or retaliated against for filing a complaint of discrimination, participating in an investigation of such a complaint, or protesting a discriminatory practice may file a complaint under this procedure, or may file a charge directly with the state or federal agency having jurisdiction over discrimination complaints. Information and assistance on any of these options is available from Office of the Director of Civil Rights Compliance and Diversity.

A person or office charged with discrimination, discriminatory harassment or retaliation, or a person who has knowledge about incidents surrounding allegations, must respond promptly and completely to all requests for information that are initiated by professional staff members in the Director of Civil Rights Compliance or other office designated by the College to investigate complaints under this procedure, the Vice President, or the President. Such response may include, but not be limited to, submission of a position statement, an explanation of the rationale for the alleged actions, appropriate documents, and/or participation in an interview of persons having knowledge pertaining to the claim/complaint.

Application

The following complaint procedure may be utilized by any person, including any College employee, student, or applicant for employment or admission, who believes that he or she has been discriminated against or discriminatorily harassed by the College, by an employee or student of the College, or by other persons having dealings with the institution, on the basis of race, color, creed, religion, national origin, gender, age, disability, sexual orientation, gender identity, genetic information, marital status, political belief or affiliation, or veteran status, or by a person who believes he or she has been the victim of retaliation as defined in the retaliation in Section VI of this Plan.

These complaint procedures may be used to address alleged discriminatory acts or acts of discriminatory harassment or retaliation that violate the policies and regulatory procedures set forth by the BHE, the Boards of Trustees, or the requirements of Titles VI and VII of the Civil Rights Act of 1964; Title VI of the Civil Rights Act of 1968; Titles I and II of the Civil Rights Act of 1991; Title IX of the Education Amendments of 1972 and its regulations found at 34 C.F.R. part 106; Equal Pay Act of 1963; Civil Rights Restoration Act of 1988; Sections 503 and 504 of the Rehabilitation Act of 1973; Americans with Disabilities Act of 1990; Section 402 of the Vietnam-era Veterans Readjustment Act of 1974, Uniformed Services Employment and Reemployment Rights Act (USERRA); Age Discrimination Act of 1975; Age Discrimination in Employment Act of 1967, as amended; Family and Medical Leave Act of 1993; Federal Executive Order 11246 of 1965, as amended by Executive Order 11375 of 1967; Federal Executive Order 12900 of 1994; Federal Executive Order 13145 of 2000; Federal Executive Order 13160 of 2000; Federal Executive Order 13166 of 2000; Massachusetts Civil Rights Act; Massachusetts General Laws Chapters 151B, 151C, and Chapter 149; and other applicable local, state and federal constitutions, statutes, regulations, and executive orders.

The College will promptly respond to all claims or complaints of discrimination, discriminatory harassment, and retaliation, with the intention to fully, quickly and adequately resolve the claim/complaint on an internal basis and to prohibit further occurrences. Complaints may be filed with the Director of Civil Rights Compliance and Diversity/ Title IX Coordinator at (617) 879-7060 or at civilright@massart.edu. Individuals have the right to file charges of unlawful discrimination with the appropriate government agency with or without first utilizing these Discrimination Complaint Procedures. Such agencies include:

U.S. Department of Education/Office for Civil Rights
33 Arch St., Suite 900
Boston, Massachusetts 02110-1491
617-289-0111

U.S. Equal Employment Opportunity Commission
John F. Kennedy Federal Building, Rm. 475
Government Center
Boston, Massachusetts 02203-0506
617-565-3200
TTY: 617-565-3204

Massachusetts Commission Against Discrimination
One Ashburton Place, Rm. 601
Boston, Massachusetts 02108
617-727-3990 (x588 for TTY)

Admissions Non-Discrimination Policy

Massachusetts College of Art and Design is committed to an admission policy which does not discriminate on the basis of race, creed, gender, sexual orientation, color, national or ethnic origin, marital status, veteran status, religion, age, or disability. We seek to provide opportunities and experience for all students on an equal basis. Application questions marked with an asterisk (*) are optional and used for summary reporting purposes to ascertain compliance with the college's guidelines only. These answers are not used as a basis for admission or in any discriminatory manner.

Age Discrimination

In recognition of the problem of discrimination against persons over forty, and in accordance with federal and state law, the Massachusetts State Colleges have adopted a policy prohibiting discrimination based on age in the working, living, and learning environment of State College campuses.

This policy specifically prohibits the use of age as a factor where prohibited by law, in decisions affecting the employment or educational status of a member of the college community or an applicant for admission or employment.

Equal Access: ADAAA Compliance

The faculty, staff, and administration of Massachusetts College of Art and Design are committed to fostering the academic, personal, and professional growth of our students. We are especially committed to ensuring that students with documented disabilities, as defined under the Americans with Disabilities Amendments Act of 2008 (ADAAA), are provided equal access to all campus resources and opportunities.

MassArt recognizes and respects federal laws prohibiting disability discrimination. We take our obligation seriously and strive to meet the needs of students with documented disabilities in the most appropriate ways possible. It is our goal to serve students in ways that not only level the playing field, but also promote development of self-advocacy skills and strategies in order to promote life-long learning and academic, personal, and professional success.

Federal guidelines require that a college student age 18 or over who wishes to request accommodations under the ADA-AA may do so by self-identifying with the institution. Self-identification refers to the act of a student voluntarily disclosing to an institution the fact that he or she has a documented disability and is requesting protection under the ADA-AA. This is the first step in applying for disability-related accommodations. Parents, guardians, former guidance counselors, and clinicians cannot self-identify for a college student over the age of 18. He/she must self-identify on his/her own.

Self Identifying and requesting accommodations:

1. Secure appropriate documentation from your doctor or qualified professional. To speed the process, please provide your clinician with the appropriate documentation guidelines required by Mass Art as stipulated on our website.
2. Complete the Disability Accommodations Request for Services form (available in the Academic Resource Center, Suite 550 Tower). Return the completed form to Erla Shehu in the Academic Resource Center, along with the appropriate supporting documentation.
3. MassArt's learning specialist (617) 879-7958, will interpret the documentation in order to 1) determine the student's eligibility for accommodations under ADA-AA guidelines; 2) determine reasonable and appropriate accommodations, and 3) determine the student's strengths and weaknesses in order to provide additional support that may allow the student to develop strategies for academic, personal and professional growth. You may be asked to come in for an in-take interview and/or to provide additional information.
4. The student should meet with the learning specialist each semester in order to secure an ADA Accommodation letter for professors and to discuss individual needs and responsibilities.

Accommodations must be requested at least two weeks in advance and cannot be implemented retroactively.

(Note: Having a disorder and/or having had accommodations in other settings does not guarantee the student will receive such services/accommodations/aids at MassArt. Having an evaluator make recommendations about specific accommodations does not guarantee the student will receive these accommodations.)

Subject to Revision / Revised 09/14/12

Gender and Sexual Orientation Policy

Massachusetts State Colleges, in recognition of their mandate to educate, are committed to providing a working, living, and learning environment which utilizes the resources of all members of the college community and develops the talents of all of its students with regard to gender or sexual orientation. Any condition which causes discrimination based on gender or sexual orientation constitutes a destructive force within the college community.

Hazing

The Commonwealth of Massachusetts passed the following Act prohibiting the practice of hazing: "Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same as follows: Chapter 269 of the General Laws is hereby amended by adding the following three sections:

Section 17

Whoever is a principle organizer or participant in the crime of hazing as defined herein shall be punished by a fine of not more than one thousand dollars or by imprisonment in a house of correction for not more than one hundred days, or by both such fine and imprisonment.

The term "hazing" as used in this section and in sections 18 and 19, shall mean any conduct or method of initiation into any student organization, whether on public or private property, which willfully or recklessly endangers the physical or mental health of any student or other person. Such conduct shall include whipping, beating, branding, forced calisthenics, exposure to weather, forced consumption of food, liquor, beverage, drug, or other substance, or any brutal treatment or forced physical activity which is likely to adversely affect the physical health or safety of any such student or other person, or which subjects such student or other person to extreme mental stress, including extended deprivation of sleep or rest or extended isolation.

Section 18

Whoever knows that another person is the victim of hazing as defined in section 17 and is at the scene of such a crime shall, to the extent that such person can do so without danger or peril to himself or others, report such crime to an appropriate law enforcement official as soon as is reasonably possible. Whoever fails to report such crime shall be punished by a fine of not more than five hundred dollars.

Section 19

Each secondary school and each public and private school or college shall issue to every group or organization under its authority or operating on or in conjunction with its campus or school, and to every member, plebe, pledge, or applicant for membership in such group or organization, and each individual receiving a copy of said sections 17 and 18 shall sign an acknowledgment stating that such group, organization, or individual has received a copy of said section 17 and each secondary school and each public or private school or college shall file, at least annually, a report with the Board of Higher Education and in case of secondary schools, the Board of Education, certifying that such institution has complied with the provisions of this section and also certifying said school has adopted a disciplinary policy with regard to the organizers and participants of hazing. The Board of Higher Education and in the case of secondary schools, the Board of Education, shall promulgate regulations governing the content and frequency of such reports, and shall forthwith report to the Attorney General any such institution which fails to make such a report."

Religious Groups

Massachusetts College of Art and Design welcomes students, faculty, and guests from many religious and cultural backgrounds. This rich environment encourages the free exchange of beliefs and ideas and the reexamination of one's values and commitments. With this freedom, however, comes the responsibility to respect the rights of others, including the right not to be harassed or pressured to join a religious group or take part in its activities.

Participation in religious activities and groups on campus are open to all students. They are often publicized in campus newspapers, posters, fliers, and personal invitation. If representatives of any group approach a student on campus, the student is free to request further information, to attend meetings, or become a member. The student is also free to say, "No thank you, I'm not interested." This simple statement should be respected.

If a student feels they are being pressured to attend a meeting or join a religious group, please report this to the Director of Civil Rights Compliance and Diversity. For questions about religious groups or activities, contact the Director of Student Affairs (2nd floor, Kennedy).

Sexual Harassment Policy

Massachusetts College of Art and Design prohibits any member of the college community, male or female, from sexually harassing another employee, student, or other person having dealings with the institution. MassArt is committed to providing a working, living, and learning environment that is free from all forms of sexually abusive, harassing, or coercive conduct. This Policy seeks to protect the rights of all members of the MassArt community (defined in this policy as faculty, librarians, administrators, staff and students) and other persons having dealings with the College, to be treated with respect and dignity.

Sexual harassment is a form of behavior, which fundamentally undermines the integrity of academic and employment relationships. It is of particular concern within educational institutions where all members of the community are connected by strong bonds of intellectual interdependence and trust. The Federal Courts have ruled, and the Equal Employment Opportunity Commission, and the Massachusetts Legislature have declared that sexual harassment constitutes sex discrimination as defined by Federal Law under Title VII of the Civil Rights Act of 1964 and Title XI of the Higher Education Amendments of 1972 and under Chapters 151B and 151C of the Massachusetts General Laws.

Definition and Description of Sexual Harassment Massachusetts College of Art and Design, in response to the issue of sexual harassment, provides the following definitions, which apply to any individual of either sex who participates in the college community or other persons having dealings with the institution.

Sexual harassment consists of unwelcome verbal, non-verbal and or physical behavior of a sexual nature, which has the effect of interfering with a person's academic, employment or other status, or of creating a sexually intimidating, hostile or offensive environment. Sexual harassment incidents can involve a male harasser and a female victim, a female harasser and a male victim, and also same gender harassment. Often the harasser is in a position of power over the victim's professional or educational well being, for instance, as a supervisor of an employee or a teacher of a student.

Unwelcome sexual advances (whether they involve physical touching or not), requests for sexual favors, and other verbal or physical conduct of a sexual nature constitute sexual harassment when:

1. Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or education;

   For Example: Requests for sexual favors in exchange for actual or promised benefits such as favorable reviews, salary increases, promotions, increased benefits, grades, letters of recommendation for future educational advancement or employment or continued employment.

2. Submission to, rejection of, such conduct by an individual is used as the basis for academic or employment decisions affecting that individual;

   For Example: Threatening or taking a negative employment action such as termination, demotion, lowering or denial of a grade, withholding of a letter of recommendation, denial of a leave of absence if sexual conduct is rejected.

3. Such conduct has the purpose and effect or substantially interfering with an individual's academic or professional performance or creating a sexually intimidating, hostile, or offensive employment, educational or living environment.

   For Example: Displaying or circulating materials that demean or show hostility to a person because of the person's gender.

Other examples of sexual harassment may include but are not limited to:

- Physical sexual assault;
- Use of sexual epithets, written or oral references to sexual conduct, gossip regarding one's sexual life; comment on an individual's body, comments about an individual's sexual activity deficiencies, or prowess;
- Unwelcome sexual jokes;
- Unwelcome whistling, staring or leering at another person; • Unnecessary touching, patting or pinching.

Consensual Relationships

Under this Policy, consenting romantic and sexual relationships between faculty and students, Librarian and student, administrator and student, classified staff member and student or advisor and employee are deemed unprofessional. Because such relationships interfere with or impair required professional responsibilities, they are looked upon with disfavor and are strongly discouraged under this policy.

Codes of ethics for most professional associations forbid professional-client relationships. In this context and for the purposes of this policy, the professor-student relationship is properly regarded as one of professional and client. The trust and respect accorded a professor by a student as well as the power exercised by the professor in giving praise or blame, grades, recommendations for further study and employment, and other benefits and opportunities diminish the student's actual freedom of choice such that relationships thought to be consensual may in fact be the product of implicit coercion. Many elements of the administrator-student, librarian-student, classified staff member-student, and the supervisor- employee relationship are similar to those of the professor-student relationship because of a similar imbalance of power and similar need for trust. For purposes of this Policy, therefore, these relationships are also discouraged and looked upon with disfavor.

Faculty, librarians, administrators, classified staff members, and supervisors are warned against the dangers of apparently consensual relationships. An employee who enters into a romantic or sexual relationship with a student, or a supervisor who enters into such a relationship with an employee, where a power differential exists must realize that, if a charge of sexual harassment is subsequently lodged, it will be exceedingly difficult to disprove the claim on the grounds of mutual consent. Because this is so, it should be understood that relationships of this kind pose serious professional risks to any who enter into them.

Institutional Measures to Confront Sexual Harassment

Whenever it has been properly determined that sexual harassment has occurred, the Massachusetts College of Art and Design will take prompt and corrective action including appropriate disciplinary action. In determining whether the alleged conduct constitutes sexual harassment, the College will look at the entire record and circumstances, such as the nature of the sexual conduct and the context in which the alleged incidents occurred and will make a decision on a case-by-case basis. MassArt is committed to promoting, to the greatest extent possible, an environment free from sexual harassment. To this end, the college will distribute the policy statement against sexual harassment on an annual basis and conduct educational workshops on strategies to prevent sexual harassment within the MassArt Community.

Institutional Complaint Procedures

The Massachusetts College of Art and Design has established a specific internal complaint policy to help resolve claims of discrimination, including claims and complaints of sexual harassment. Our Discrimination Complaint Procedure will serve as a system of review and resolution for both informal and formal complaints in hiring and employment. Any member of the MassArt community or any applicant for employment who believes s/he has been a victim of discrimination may initiate an informal claim or formal complaint as outlined in the Discrimination Complaint Procedure. Further advice or information may be obtained by contacting the Director of Civil Rights Compliance and Diversity/Title IX Coordinator, Mercedes S. Evans, at extension 7060.

Duty to Report

Federal and state laws and regulations place certain requirements on Massachusetts College of Art and Design regarding the reporting of sexual harassment. No member of the College community who receives a complaint of sexual harassment can ignore it; he or she should give to the person making the complaint as much assistance in bringing it to the attention of Mercedes Evans, Director of Civil Rights Compliance and Diversity/Title IX Coordinator as is reasonably appropriate given his or her position at the College and relationship with the person making the complaint. Any trustee, administrator, department chair, program coordinator, manager or supervisor who receives a complaint of sexual harassment from a student or other member of the College community has a legal duty to report the complaint Mercedes Evans, Director of Civil Rights Compliance and Diversity/Title IX Coordinator at 617-879-7060 or by email at civilrights@massart.edu as soon as he or she becomes aware of it. Similarly, all students, faculty, staff, administrators, and others having dealings with the institution are encouraged to report to the Director of Civil Rights Compliance and Diversity/ Title IX Coordinator any conduct of which they have direct knowledge and which they in good faith believe constitutes sexual harassment in violation of this Policy.

Any member of the College community who has a question about his or her responsibilities under this policy should contact Mercedes Evans, Director of Civil Rights Compliance and Diversity/Title IX Coordinator at 617-879-7060 or by email at civilrights@massart.edu

Retaliatory Action Prohibited

The Massachusetts College of Art and Design prohibits retaliatory action against persons who file claims, complaints, or charges under these procedures, under applicable local, state, or federal non- discrimination statutes, who are suspected of having filed such claims, complaints, or charges, who have assisted or participated in an investigation or resolution of such claims, complaints or charges, or have protested practices alleged to be violative of the non-discrimination policy of MassArt, the Board of Higher Education , or local, state, or federal non-discrimination regulation or statute. Such retaliation is recognized under these procedures as well as state and federal law. Retaliation, even in the absence of a provable discrimination in the original complaint, charge or allegation, constitutes a violation as serious as proven discrimination under the original claim, complaint, charge or allegation. Any person who believes s/he has been retaliated against in this manner is encouraged to immediately file a claim or complaint under these procedures.

Other Administrative Options

It is the intent of the administrators of MassArt to actively respond to all claims/complaints of discrimination with the hope that it can fully, quickly and adequately resolve them internally. The College also recognizes the right of all complainants to file charges of unlawful discrimination with the appropriate federal, state, or local agency with or without first pursuing a resolution of the claim/complaint through MassArt's discrimination complaint procedure. These agencies include:

United States Office of Education/Office for Civil Rights
8th Floor 5 Post Office Square
Boston, MA 02109
617/289-0111

U.S. Equal Employment Opportunity Commission (EEOC)
John F. Kennedy Federal Building
475 Government Center Boston, MA 02203
800/669-4000
TTY 800-669-6820

Massachusetts Commission Against Discrimination (MCAD)
One Ashburton Place, 6th Floor
Boston, MA 02108
617/994-6000
TTY 617/994-6196

APPENDIX C: EXAMPLES OF STUDIO ASSESSMENT DOCUMENTS

DESIGN PROJECT & ORAL DEFENSE

THESIS STUDIOS I &II

	KNOWLEDGE AREA	MILESTONE - THESIS I COMPLETION	3	2	1	Prep
		Target Progress Score:	10	7	3	0
1	ARGUMENT FRAMEWORK IS CLEARLY ARTICULATED IN ORAL DEFENSE	Discusses the multiple facets of the evolving argument framework, including presentation of research into the most petinent areas substantiating the defense of the design proposal.				
2	THESIS QUESTION EXPRESSION IN THE DESIGN PROJECT	Organizes the thesis question through various design exercises that express an evolving and deepening understanding of its relationship to the design through design schematics.				
3	EVALUATION OF MULTIPLE AVENUES, POTENTIAL SOLUTIONS & INFORMATION VISUALIZATION AND CLEAR DELINEATION OF ANALYSIS AND DESIGN	Develops single iteration of the design clearly and with depth.				
4	DESIGN BOARDS - CONTENT AND ORGANIZATION OF VISUAL MATERIAL	Material to date is skillfully organized as a visual and design narrative that first explains, analyses and diagrams the ideas, then delineates design soutions that begin to answer at least one element of the question logically, in depth, and coherently.				
5	DESIGN BOARDS - LOGIC, SEQUENCE AND COMPLEXITY ADDRESSED	Preliminary design boards illuminate the evolving complex issues of the project- testing original ways to visually convey this information. Boards develop an emerging narrative utiltilizing the schematic design 2d drawings and 3d models - while also identifying spatial/sequential placement for missing information. The design boards layout includes development of research analyses and their connectivity to the design project. At least one of the complex issues of the project is expressed on the boards.				
6	DESIGN COMPLEXITY, INNOVATION AND THOROUGHNESS	The drawings, models and other artifacts of the work are developed to schematic design phase. These are well documented, connected to research and point to innovation potential in the continuation of the design. The student has developed a written / visual addenda that identifies scheduled goals for the next semester including innovation areas and meaning within the discipline.				

DESIGN PROJECT & ORAL DEFENSE

THESIS STUDIOS I &II

	KNOWLEDGE AREA	CAPSTONE - THESIS II COMPLETION	Final	6	5	4
		Target Progress Score:	10	7	3	0
1	ARGUMENT FRAMEWORK IS CLEARLY ARTICULATED IN ORAL DEFENSE	Verbally presents a complete argument framework that is carried through sub-questions, investigations, and arguments leading to a fully substantiated defense.				
2	THESIS QUESTION EXPRESSION IN THE DESIGN PROJECT	Evaluates the thesis question(s) through the creative process and products using diagrams, drawings, models, and other visual means. The central question is precisely delineated and experessed through this work.				
3	EVALUATION OF MULTIPLE AVENUES, POTENTIAL SOLUTIONS & INFORMATION VISUALIZATION AND CLEAR DELINEATION OF ANALYSIS AND DESIGN	The evaluation of the design solution is deep and elegant - it contains thorough and insightful information and design drawing, models and other visual media outlining the design importance to the questions. These architectural solutions reference in depth the following: consideration of historical and contemporary context, climate, social (political, economic) context, technical documentation on construction, sustainability, and feasibility of the solution. It weighs the impacts of the solution and its useability by people in context.				
4	DESIGN BOARDS - CONTENT AND ORGANIZATION OF VISUAL MATERIAL	Material is skillfully delivered and organized, and is sequential in a way that makes the content cohesive. The visual images & design organziation are imaginative, memorable, and compelling. A variety of types of supporting material that develop context are well-diagrammed and notated such as site, reserach analysis, user-centered material, and relationship to program. The thesis questions are clearly visible and identifiable. This material includes drawings, models, diagrams, maps, climate data, photographs, images, illustrations, case studies, and other visual media that strongly supports the argument development.				
5	DESIGN BOARDS - LOGIC, SEQUENCE AND COMPLEXITY ADDRESSED	Creates wholes out of the parts in the final design, draws conclusions by combining and connecting information from research and design iterations - clearly and in an understandable visual and drawn sequence. Develops a design project that visually solves the difficult problem. The design boards illuminate the complex issues of the project in original ways. Uses conventions of architectural design drawings and models to develop analyses and design solutions.				
6	DESIGN COMPLEXITY, INNOVATION AND THOROUGHNESS	Design artifacts (drawings, models, details, technical documentation) are skillfully detailed, convey a complexity of knowledge about building construction, building systems and envelope relevant to the question. The design responds thoroughly, coherently and persuasively in support of the argument and thesis question using a wide range of visual media. The drawings effectively convey the design process, linkages to design investigations and research. The design drawings and models effectively communicate the intention, from preliminary diagrams through to final drawings that lead to and contribute to new ideas in the discipline.				

THESIS BOOK

THESIS STUDIOS I &II

	KNOWLEDGE AREA	MILESTONE - THESIS I COMPLETION	Draft 3	Draft 2	Draft 1
		Target Progress Score:	10/10	7/10	3/10
1	CONTENT PRESENT	Content is present as described in Book Draft assignments.			
2	DAYBOOK PROGRESS REFLECTED	Daybook writing has been iterative on multiple topics relevant to thesis work. Writing successfully adopted and deployed in Thesis Book drafts.			
3	DEVELOPS THESIS CONTENT THROUGH CONTEXT, AUDIENCE, KEY CONCEPTS, ORGANIZATIONAL STRUCTURE, RESEARCH AND DESIGN. MASTERY OF VOICE.	Adapts: Successfully adapts an appropriate example of elements of the thesis proposal to his/her own specifications, explored through written work that supports the design evolution. Solid Draft of Thesis Statement - including developing voice and strong conceptual basis. Draft of Thesis document outlines main content/organizational structure, including relavant connections to design and image context. Strong progress toward conveying writer's intentions toward the shaping of the whole work.			
4	SYNTHESIZES KEY ASSUMPTIONS AND SUCCINCTLY COMMUNICATES THEIR RELEVANCE TO THE THESIS. MAKES CONNECTIONS BETWEEN RESEARCH AND DESIGN - EFFECTIVELY SOLVING THE DESIGN PROBLEM. SUCCINCTLY EVALUATES DESIGN PROCESS, ANALYSIS, CONCLUSIONS AND LIMITATIONS	Evalution of Research: Considers at least one primary assumption and thoughtfully evaluates its continued relevance in presentation of the thesis question and its argument in written form. The work begins to synthesize the various elements of research making connections between assumption and design approaches - logically. Demonstrates that research and design to date has considered and rejected less acceptable approaches to solving the problem.			
5	DEMONSTRATE ABILITY TO REPRESENT, APPLY, ANALYZE AND COMMUNICATE QUANTITATIVE INFORMATION EFFECTIVELY	Thesis Draft: A portion of the relevant information has been converted into an insightful written and visual portrayal that contributes to further and deeper understanding and outlines the goals for further work. Demonstratates ability to use quantitative data to both illustrate and provoke for thoughful judgment.			
6	DEMONSTRATES ABILITY TO USE INFORMATION CONSISTENTLY, ETHICALLY AND LEGALLY	Understanding of Information Strategies: Demonstrates correct use of information strategies, citations and propriatary information for draft work to date. Distinguishes between common knowledge and ideas requiring attribution.			
7	CONTROL OF SYNTAX AND WRITING MECHANICS AND ORGANIZATION OF LANGUAGE AND DELIVERY	Language and Voice: Uses language that explains the project in detailed order, still requiring refinement and resolution.			
8	INNOVATIVE THINKING THAT TRANSFORMS	Works Toward New Knowledge: Reformulates a collection of available ideas. Recognizes existing connections among ideas or solutions.			

THESIS BOOK

THESIS STUDIOS I &II

	KNOWLEDGE AREA	CAPSTONE - THESIS II COMPLETION	Final	Draft 5	Draft 4
		Target Progress Score:	10/10	7/10	3/10
1	CONTENT PRESENT	Content is present as described in Book Draft assignments.			
2	DAYBOOK PROGRESS REFLECTED	Daybook writing has been iterative on multiple broad-ranging topics relevant to thesis work, and Daybook writing has been successfully adopted and deployed in Thesis Book.			
3	DEVELOPS THESIS CONTENT THROUGH CONTEXT, AUDIENCE, KEY CONCEPTS, ORGANIZATIONAL STRUCTURE, RESEARCH AND DESIGN. MASTERY OF VOICE.	Reflection: Evaluates the completion of the project proposal through the creative process of design. Demonstrates a thorough understanding of project context and audience. Effectively uses key concepts throughout that clarify and distlll research explorations and design ideas. The final document uses appropriate, relevant and compelling content, illustrates mastery of subject and writer's understanding and shaping of the whole work.			
4	SYNTHESIZES KEY ASSUMPTIONS AND SUCCINCTLY COMMUNICATES THEIR RELEVANCE TO THE THESIS. MAKES CONNECTIONS BETWEEN RESEARCH AND DESIGN - EFFECTIVELY SOLVING THE DESIGN PROBLEM. SUCCINCTLY EVALUATES DESIGN PROCESS, ANALYSIS, CONCLUSIONS AND LIMITATIONS	Reflects upon assumptions by oneself and others and methodically and carefully evaluates their relevance in presentation of position. Synthesizes and insightfully discusses in detail the in-depth information from relevant sources representing various points of view critical to the argument and its design implications. All elements of methodology or theoretical framework are skillfully developed and organized. The work solves a problem, recognizes consequences of solution, articulates reasons for choosing the solution(s), and states a conclusion that is a logical extrapolation from the findings.			
5	DEMONSTRATE ABILITY TO REPRESENT, APPLY, ANALYZE AND COMMUNICATE QUANTITATIVE INFORMATION EFFECTIVELY	Skillfully converts relevant information into an insightful visual portrayal that contributes to further and deeper understanding of the information. Uses the quantitative data for deep and thoughful judgments that connect to the argument and communicate meaning			
6	DEMONSTRATES ABILITY TO USE INFORMATION CONSISTENTLY, ETHICALLY AND LEGALLY	Correctly uses all of the following information strategies in a consistent style: citiation references, choice of paraphrasing, summary or quoting, using information in ways that are true to original context (distinguishing between common knowledge and ideas requiring attribution). Demonstrates a full understanding of the ethical, legal restrictions on the use of published, confidential and/or proprietary information.			
7	CONTROL OF SYNTAX AND WRITING MECHANICS AND ORGANIZATION OF LANGUAGE AND DELIVERY	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency and is virtually error-free. Material is skillfully delivered, sequential (introduction, material within the body, transitions and conclusions), and cohesive. Language is imaginative, memorable, and compelling while enhancing the material and appropriate to the audience. A variety of types of supporting material that develop context, climate, user-centered material, and rationale establishing the presenter's credibility/ authority on the topic are used at legible scale.			
8	INNOVATIVE THINKING THAT TRANSFORMS	Extends a novel or unique idea and question to create new knowledge or knowledge that crosses boundaries. Transforms ideas or solutions into entirely new forms.			

Thesis Book Draft Evaluation - Architectural Thesis Studio I & II

Thesis I - Draft 3 (end of Thesis Studio I semester - reviewed by Thesis Studio Professor and Adviser for final grade)
Thesis II - Final Thesis Book (to be reviewed by Thesis Committee Chair, Thesis Studio Professor, and Adviser)

	Knowledge Area		Achievement									
1	**Thesis question and argument framework are clear, compelling and complete.**	> thesis statement is solidly written, conveying voice and strong conceptual basis > chapter headings are succinctly and carefully written to convey the flow of the argument framework and to describe content that follows	1	2	3	4	5	6	7	8	9	10
2	**Relevant and substantial research and analysis is presented clearly in the written document.**	> methodology and theoretical framework are skillfully developed and organized > synthesizes and insightfully discusses in detail the in-depth information from relevant sources representing various points of view critical to the argument > graphics demonstrate ability to represent, apply, analyze and communicate quantitative information effectively to illustrate, provoke, and communicate meaning > reflects upon assumptions by oneself and others and methodically and carefully evaluates their relevance in presentation of position	1	2	3	4	5	6	7	8	9	10
3	**Written argument conveys the relevance and utility of the research and design in answering the thesis question.**	> relative to historic and contemporary architectural precedents; climate and site considerations; social, political, and economic context; and culture > writing engages and references adjacent research and design work > layout of research and design work demonstrates framing, iteration on design and researched options, and focus/conclusion > key concepts used throughout to clarify and distill research and design ideas	1	2	3	4	5	6	7	8	9	10
4	**Thesis book is sequential, comprehensive and cohesive with a high level of graphic quality.**	> audience and context for the thesis are readily apparent > written & visual documentation cover entire arc of Daybook writing & studio work > images & design organization are imaginative, narrative, memorable, and compelling > thesis question and sub-questions are clearly visible and identifiable > appropriate, relevant and compelling content illustrate mastery of the subject	1	2	3	4	5	6	7	8	9	10
5	**Information is used consistently, ethically and legally, with proper attribution.**	> distinguishes between common knowledge and ideas requiring attribution > demonstrates consistent use of all or some of the following information strategies: paraphrasing, direct quotation, internal citiation, footnotes, endnotes, bibliography, annotated bibliography, captions with source attribution, and image credits > demonstrates a full understanding of the ethical and legal restrictions on and procedures for the use of published, confidential and/or proprietary information	1	2	3	4	5	6	7	8	9	10
6	**Mastery of authorial 'voice' is demonstrated through control of syntax and writing mechanics, sentence and paragraph craft, and ability to persuade through narrative.**	> language is clear, concise, and error-free (grammar and sentence structure) > language memorably, imaginatively and persuasively communicates meaning to readers; narrative style addresses audience established in the work's introduction > narrative content within chapters is sequential (introduction, material within the body, transitions and conclusions) and cohesive > citation of supporting material demonstrates expertise and fluency, establishing the author's credibility and authority	1	2	3	4	5	6	7	8	9	10
7	**Design, research, and written argument demonstrate innovation and complexity.**	> thesis argument reformulates and draws connections among existing facts and ideas > design and written argument interrogate current categories of knowledge and extend novel ideas that transform knowledge and/or cross disciplinary boundaries > consideration is given to counter-arguments and validity > defense includes a written and visual addenda identifying goals for continuing investigation within the broader discourse of the field	1	2	3	4	5	6	7	8	9	10

Reviewer: **Student:**

5.57

Milestone Review Evaluation - Architectural Thesis Studio I & II

Thesis I - 3rd Review: Schematic Design
Thesis II - Final Review: Final Design

	Knowledge Area		Achievement
1	**Thesis question and argument framework are clear and complete in both visual and oral defense.**	> carried through sub-questions, investigations, and arguments > consideration of counter-arguments and validity	1 2 3 4 5 **6** 7 8 9 10
2	**Relevant and substantial research and analysis is presented clearly in both visual and oral defense.**	> research is represented through diagrams, cartoons, charts, and other visual means	1 2 3 4 **5** 6 7 8 9 10
3	**Design solution is focused and framed. Design solution is placed in the context of multiple researched options.**	> relative to historic and contemporary architectural precedents; climate and site considerations; social, political, and economic context; and culture > clear documentation of researched options	1 2 3 4 5 6 **7** 8 9 10
4	**Design boards and models are sequential, comprehensive and cohesive with a high level of graphic quality.**	> images & design organization are imaginative, narrative, memorable, and compelling; thesis questions are clearly visible and identifiable > creates wholes out of the parts in the final design, draws conclusions by combining and connecting information from research and design iterations	1 2 3 4 5 **6** 7 8 9 10
5	**Documentation of design is thorough and complete. Influential and supporting role of research is clearly presented relative to design decisions.**	> design direction is clearly established through multiple of the following means: conventional architectural design drawings and models, diagrams, statistical analyses, maps, sustainability considerations, climate data, photographs, case studies, site analyses, time-based media, program documentation, results of user interviews and surveys, and other visual media that strongly support the argument development	1 2 3 4 5 **6** 7 8 9 10
6	**Design solution is technically and socially effective and plausible.**	> design solution is buildable and structurally realistic; drawings, models, details, and technical documentation convey a complexity of knowledge about building construction, building systems, constructability, sustainability, envelope, and usability relevant to the thesis question and argument framework	1 2 3 4 **5** 6 7 8 9 10
7	**Design and research demonstrate innovation and complexity.**	> design solution is deep and elegant, engaging interest and provoking delight; thesis argument builds conclusions by combining and connecting information from research and design iterations to contribute to new ideas in the discipline; defense includes a written and visual addenda that identifies scheduled goals for continuing investigation in subsequent semesters and in the broader discourse of the field	1 2 **3** 4 **5** 6 7 8 9 10 YOU HAVEN'T SHOWN RESEARCH.

Comments and suggestions:

Recommended design exploration(s) for continuing work:
URBAN PLANS.
RESEARCH - IMAGES OF PROGRAMS & PLATFORMS.

Reviewer: MARIE

Student: JUAN

6.14

Milestone Review Evaluation - Architectural Thesis Studio I & II

Thesis I - 3rd Review: Schematic Design
Thesis II - Final Review: Final Design

	Knowledge Area		Achievement
1	**Thesis question and argument framework are clear and complete in both visual and oral defense.**	> carried through sub-questions, investigations, and arguments > consideration of counter-arguments and validity	1 2 3 4 5 6 7 8 9 10 WORK ON ORAL SEQUENCE
2	**Relevant and substantial research and analysis is presented clearly in both visual and oral defense.**	> research is represented through diagrams, cartoons, charts, and other visual means	1 2 3 4 5 6 7 8 9 10 ++ GREAT SET OF ILLUSTRATIONS + RESEARCH FOR TOWNS.
3	**Design solution is focused and framed. Design solution is placed in the context of multiple researched options.**	> relative to historic and contemporary architectural precedents; climate and site considerations; social, political, and economic context; and culture > clear documentation of researched options ← NOT YET	1 2 3 4 5 6 7 8 9 10 EARLY SCHEMES.
4	**Design boards and models are sequential, comprehensive and cohesive with a high level of graphic quality.**	> images & design organization are imaginative, narrative, memorable, and compelling; thesis questions are clearly visible and identifiable > creates wholes out of the parts in the final design, draws conclusions by combining and connecting information from research and design iterations	1 2 3 4 5 6 7 8 9 10 GOOD GRAPHICS - AND MORE NOTES.
5	**Documentation of design is thorough and complete. Influential and supporting role of research is clearly presented relative to design decisions.**	> design direction is clearly established through multiple of the following means: conventional architectural design drawings and models, diagrams, statistical analyses, maps, sustainability considerations, climate data, photographs, case studies, site analyses, time-based media, program documentation, results of user interviews and surveys, and other visual media that strongly support the argument development	1 2 3 4 5 6 7 8 9 10 AS IT IMPACTS 1ST PASS
6	**Design solution is technically and socially effective and plausible.**	> design solution is buildable and structurally realistic; drawings, models, details, and technical documentation convey a complexity of knowledge about building construction, building systems, constructability, sustainability, envelope, and usability relevant to the thesis question and argument framework	1 2 3 4 5 6 7 8 9 10 NA
7	**Design and research demonstrate innovation and complexity.**	> design solution is deep and elegant, engaging interest and provoking delight; thesis argument builds conclusions by combining and connecting information from research and design iterations to contribute to new ideas in the discipline; defense includes a written and visual addenda that identifies scheduled goals for continuing investigation in subsequent semesters and in the broader discourse of the field	1 2 3 4 5 6 7 8 9 10 NA - VERY INTERESTING QUESTION.

Comments and suggestions:

- HOW TO PROVIDE CHOICES, SHARED SERVICES & HOW TO GET AT TRACK + STILL ALLOW TRAVEL, PLACES TO STAY, + CREATE A FRAMEWORK TO SUPPORT ACTIVITIES.

Recommended design exploration(s) for continuing work:

- LOOK AT CHANGING TRACK + TOWN TYPES, THAT REINFORCE MOVEMENT SYSTEMS + PLACES. CREATED. IT'S AN ADDITIVE PROCESS - CAN BEGIN TO CONSIDER/ STRUCTURES THAT CAN CHANGE AS WELL.

Reviewer: HAJIAN

Student: TUAN

7.57

Milestone Review Evaluation - Architectural Thesis Studio I & II

Thesis I - 3rd Review: Schematic Design
Thesis II - Final Review: Final Design

	Knowledge Area		Achievement
1	**Thesis question and argument framework are clear and complete in both visual and oral defense.**	> carried through sub-questions, investigations, and arguments > consideration of counter-arguments and validity	1 2 3 4 5 6 7 **(8)** 9 10
2	**Relevant and substantial research and analysis is presented clearly in both visual and oral defense.**	> research is represented through diagrams, cartoons, charts, and other visual means	1 2 3 4 5 6 7 8 9 **(10)**
3	**Design solution is focused and framed. Design solution is placed in the context of multiple researched options.**	> relative to historic and contemporary architectural precedents; climate and site considerations; social, political, and economic context; and culture > clear documentation of researched options	1 2 3 4 **(5)** 6 7 8 9 10
4	**Design boards and models are sequential, comprehensive and cohesive with a high level of graphic quality.**	> images & design organization are imaginative, narrative, memorable, and compelling; thesis questions are clearly visible and identifiable > creates wholes out of the parts in the final design, draws conclusions by combining and connecting information from research and design iterations	1 2 3 4 5 6 7 8 9 **(10)**
5	**Documentation of design is thorough and complete. Influential and supporting role of research is clearly presented relative to design decisions.**	> design direction is clearly established through multiple of the following means: conventional architectural design drawings and models, diagrams, statistical analyses, maps, sustainability considerations, climate data, photographs, case studies, site analyses, time-based media, program documentation, results of user interviews and surveys, and other visual media that strongly support the argument development	1 2 3 4 5 **(6)** 7 8 9 10
6	**Design solution is technically and socially effective and plausible.**	> design solution is buildable and structurally realistic; drawings, models, details, and technical documentation convey a complexity of knowledge about building construction, building systems, constructability, sustainability, envelope, and usability relevant to the thesis question and argument framework	1 2 3 **(4)** 5 6 7 8 9 10
7	**Design and research demonstrate innovation and complexity.**	> design solution is deep and elegant, engaging interest and provoking delight; thesis argument builds conclusions by combining and connecting information from research and design iterations to contribute to new ideas in the discipline; defense includes a written and visual addenda that identifies scheduled goals for continuing investigation in subsequent semesters and in the broader discourse of the field	1 2 3 4 5 6 7 8 9 **(10)**

Comments and suggestions:

NEEDS ANALYSES .....

"MOVING PUBLIC SERVICE" RESEARCH NEEDS TO BE INCLUDED IN ALL PRESENTATIONS.

Recommended design exploration(s) for continuing work:

FOCUS ON WHERE THE TRAIN STOPS RATHER THAN WHAT THE TRAIN IS.

Reviewer: PAUL PATURZO

Student: TUAN

Milestone Review Evaluation - Architectural Thesis Studio I & II

Thesis I - 3rd Review: Schematic Design
Thesis II - Final Review: Final Design

	Knowledge Area		Achievement
1	**Thesis question and argument framework are clear and complete in both visual and oral defense.**	> carried through sub-questions, investigations, and arguments > consideration of counter-arguments and validity	1 2 (3) (4) 5 6 7 8 9 10
2	**Relevant and substantial research and analysis is presented clearly in both visual and oral defense.**	> research is represented through diagrams, cartoons, charts, and other visual means	1 2 3 4 5 (6) 7 8 9 10
3	**Design solution is focused and framed. Design solution is placed in the context of multiple researched options.**	> relative to historic and contemporary architectural precedents; climate and site considerations; social, political, and economic context; and culture > clear documentation of researched options	1 (2 3) 4 5 6 7 8 9 10
4	**Design boards and models are sequential, comprehensive and cohesive with a high level of graphic quality.**	> images & design organization are imaginative, narrative, memorable, and compelling; thesis questions are clearly visible and identifiable > creates wholes out of the parts in the final design, draws conclusions by combining and connecting information from research and design iterations	1 2 3 4 (5 6) 7 8 9 10
5	**Documentation of design is thorough and complete. Influential and supporting role of research is clearly presented relative to design decisions.**	> design direction is clearly established through multiple of the following means: conventional architectural design drawings and models, diagrams, statistical analyses, maps, sustainability considerations, climate data, photographs, case studies, site analyses, time-based media, program documentation, results of user interviews and surveys, and other visual media that strongly support the argument development	1 2 (3) 4 5 6 7 8 9 10
6	**Design solution is technically and socially effective and plausible.**	> design solution is buildable and structurally realistic; drawings, models, details, and technical documentation convey a complexity of knowledge about building construction, building systems, constructability, sustainability, envelope, and usability relevant to the thesis question and argument framework	1 2 3 4 5 6 7 8 9 10 — N/A at this time.
7	**Design and research demonstrate innovation and complexity.**	> design solution is deep and elegant, engaging interest and provoking delight; thesis argument builds conclusions by combining and connecting information from research and design iterations to contribute to new ideas in the discipline; defense includes a written and visual addenda that identifies scheduled goals for continuing investigation in subsequent semesters and in the broader discourse of the field	1 2 3 4 5 6 7 8 9 10

Comments and suggestions:

Recommended design exploration(s) for continuing work:
Need to quickly generate clear overall schematic scheme can focus on specific sites. Possibly better to focus on the basic infrastructure that holds the program & moves along rather than designing the site(s).

Reviewer: Amy Whitesides

Student: TWAN.

Milestone Review Evaluation - Architectural Thesis Studio I & II

Thesis I - 3rd Review: Schematic Design
Thesis II - Final Review: Final Design

	Knowledge Area		Achievement
1	Thesis question and argument framework are clear and complete in both visual and oral defense. IDEAS ARE THERE, BUT COULD BE PRESENTED MORE CLEARLY i.e. EXACTLY WHO ARE YOU DESIGNING FOR?	> carried through sub-questions, investigations, and arguments > consideration of counter-arguments and validity	1 2 3 4 5 6 (7) 8 9 10
2	Relevant and substantial research and analysis is presented clearly in both visual and oral defense. - MISSING DETAILED INFORMATION ABOUT TOWNS THEMSELVES	> research is represented through diagrams, cartoons, charts, and other visual means	1 2 3 4 5 6 7 (8) 9 10
3	Design solution is focused and framed. Design solution is placed in the context of multiple researched options.	> relative to historic and contemporary architectural precedents; climate and site considerations; social, political, and economic context; and culture > clear documentation of researched options	1 2 3 4 5 6 7 (8) 9 10
4	Design boards and models are sequential, comprehensive and cohesive with a high level of graphic quality.	> images & design organization are imaginative, narrative, memorable, and compelling; thesis questions are clearly visible and identifiable > creates wholes out of the parts in the final design, draws conclusions by combining and connecting information from research and design iterations	1 2 3 4 5 6 7 (8) 9 10
5	Documentation of design is thorough and complete. Influential and supporting role of research is clearly presented relative to design decisions. TOO BIG A JUMP BTWN RESEARCH & DESIGN	> design direction is clearly established through multiple of the following means: conventional architectural design drawings and models, diagrams, statistical analyses, maps, sustainability considerations, climate data, photographs, case studies, site analyses, time-based media, program documentation, results of user interviews and surveys, and other visual media that strongly support the argument development	1 2 3 4 5 6 (7) 8 9 10
6	Design solution is technically and socially effective and plausible.	> design solution is buildable and structurally realistic; drawings, models, details, and technical documentation convey a complexity of knowledge about building construction, building systems, constructability, sustainability, envelope, and usability relevant to the thesis question and argument framework	1 2 3 4 5 6 7 8 (9) 10
7	Design and research demonstrate innovation and complexity. SHOWS REAL POTENTIAL	> design solution is deep and elegant, engaging interest and provoking delight; thesis argument builds conclusions by combining and connecting information from research and design iterations to contribute to new ideas in the discipline; defense includes a written and visual addenda that identifies scheduled goals for continuing investigation in subsequent semesters and in the broader discourse of the field	1 2 3 4 5 6 7 8 (9) 10

Comments and suggestions:

GOOD TO SEE IN YOUR SCHEMATIC DESIGN THAT YOU ARE ADDRESSING TOPOGRAPHY & WORKING IN SECTION, REGARDLESS OF DETAILS OF DESIGN

Recommended design exploration(s) for continuing work:

MORE ANALYSIS OF NEEDS OF/CONNECTIONS TO ADJACENT TOWNS

Reviewer: TAMARA MOFF

Student: TUAN