

On Writing, Collaborating, and Teaching in ARC+ID

**2026 ACSA
New Faculty
Teaching Award**

**May Khalife, Ph.D.
Assistant Professor at
Miami University, Ohio**

Teacher-Scholar

Professional
Development

+

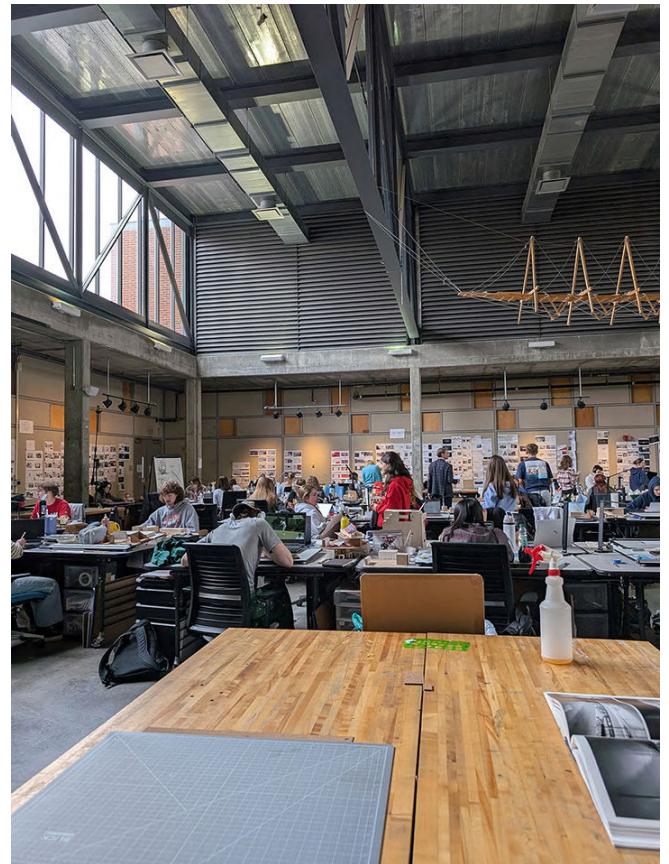
Research



I teach courses that emphasize writing and design across both graduate and undergraduate programs in architecture and interior design. As a member of the College of Creative Arts cohort, I partnered with the Howe Writing Center at Miami University to incorporate writing into the design process.

My research and teaching intersect themes of gender, disability justice, community engagement, and social movements, particularly in relation to architectural modernism and historic preservation. The following collection of selected works highlights how my professional development and scholarly inquiry shape my teaching philosophy, with an emphasis on:

- Writing in Architecture
- Integrated Ecologies of Knowledge
- Collaboration
- Expanding Students' Experience



Years Completed: Spring 2024 to Fall 2025.
Collaborators: Elizabeth Wardle (Ph.D., Director of the Howe Center for Writing Excellence), Rena Perez (Graduate Assistant Director at the Howe Center), Márcia Lopes de Mello (Ph.D., Assistant Professor in Architecture and Interior Design), Dilge Dilsiz (Assistant Professor in Communication Design), Joel Armor (Assistant Teaching Professor in Arts Entrepreneurship & Arts Management).



Roger and Joyce Howe Award
 May Khalife, Dilge Dilsiz, Joel Armor,
 for committing to division-wide
 change in writing instruction.

ePortfolio Assignment

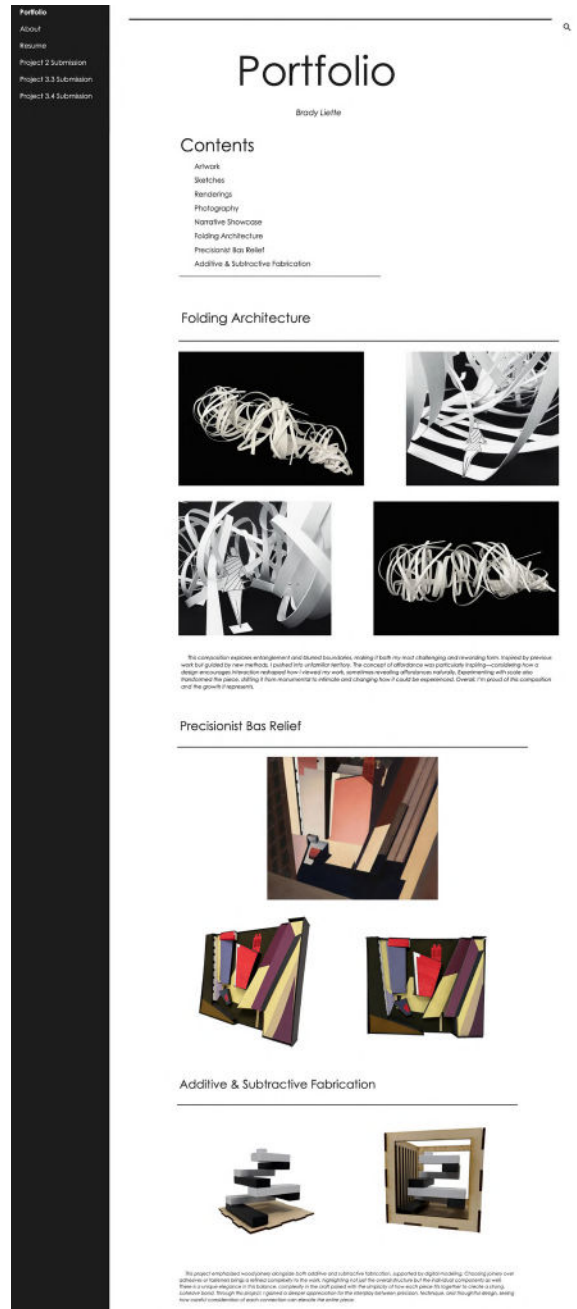
Role of nominee: I participated in the Howe Writing Center’s workshops (Howe Faculty Fellows Program in Spring 2024 and the 6-Week Sensemaking Series in Spring and Summer 2025) to enhance writing in the Creative Arts’ disciplines and develop ePortfolios across the division including Music, Theater, Architecture, Arts, Arts Management and Arts Entrepreneurship, Emerging Technology in Business + Design.

Funding Sources Expenses: Professional development funds from the Howe Center for Writing Excellence (approx. \$5,000).

Student Compensation: 84 First year students in the ARC+ID Department participated in a pilot assignment as part of a 5-credit foundation studio course, ARC 101.

CCA students’ ePortfolios are dynamic, evolving sites where they curate, reflect on, and connect their learning across disciplines, experiences, and time. These ePortfolios are more than collections of work; they are living records of growth, creativity, and transferable skills. Toward that end, we strategically plan on expanding the use of ePortfolios beyond one course to the level of programs and eventually the entire division.

CCA Sensemaking workshop with faculty from the College of Creative Arts (CCA) - Spring 2025.



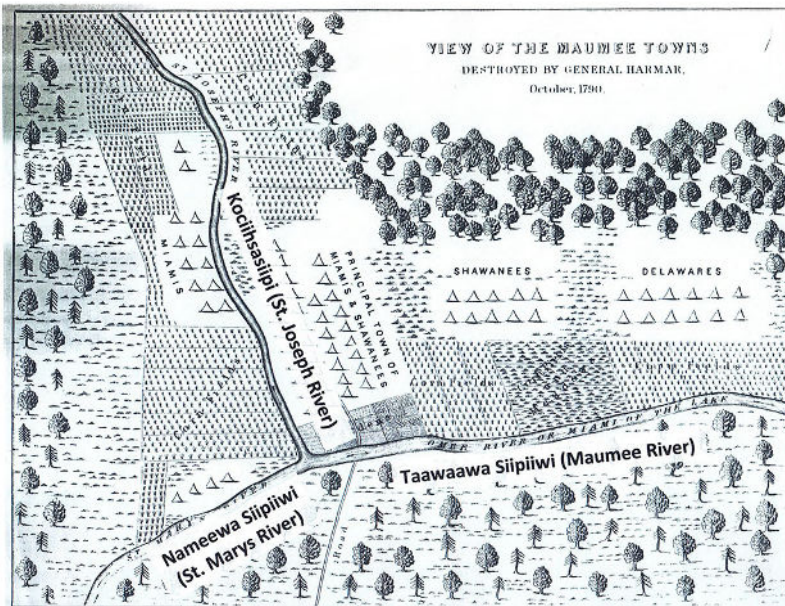
First-year student Brady Liette
 ePortfolio: <https://sites.google.com/view/bradylietteportfolio/portfolio>

Years Completed: Fall 2023 - Spring 2024.

Collaborators: Sandra Garner (Ph.D.), Andrew Sawyer (Myaamia Center), and workshop cohort including 12 faculty from across the university, sponsored by the Myaamia Center.

Student Compensation: 25 students completed the module in Women in Architecture and Design, a 3-credit History and Theory Seminar for undergrads and grads, ARC405 - ARC505.

Indigenizing the Curriculum Module



View of the Maumee Towns, built by the Miami and Shawnee people on Kociihsasiipi, Nameeewa Siipiwi, and Taawaawa Siipiwi around 1790s.

Houses, Allotments, and Property Ownership:

Indigenous Women's Perspectives: This module engages students in historical and contemporary references to indigenous societies, focusing particularly on women and the Miami Tribe of Oklahoma (Myaamiaki). Stories centered around Indigenous women introduce students to the complexity associated with the production of space. The change in agricultural production deeply affected native women's land rights and property ownership and transformed the process of cultural assimilation in the 19th century. The shift in gender roles had an impact on the political, economic, and social dynamics in indigenous communities. Through readings, in-class discussions, assignments, and reflections, students learn about women's leadership in the preservation of indigenous material culture and spaces, and they study the cultural needs, symbols, and environments of the Miami Tribe and other federally recognized tribes in the U.S. to situate the discussion within a wider discourse on design and decolonization.



Myaamia Tribe Winter Gathering, Oklahoma 2024.



Collaboration + Integrated Ecologies of Knowledge

Years Completed: Spring 2024 to Fall 2025.
Collaborators: Mary Rogero and Liz Martin-Malikian (Chairs of Departments), Sarah Riggle (Admin), Jose Osnaya, Andrew Frederick, and Austin Grant (Graduate Assistants).
Funding Sources Expenses: Department's internal funding (approx. \$5,000).

ARC+ID Lecture Series

Role of nominee: I invited Miami alumni and professionals in architecture and interior design to talk to our students and faculty about their experience. I coordinated their visits on campus with the help of Graduate Assistants.

Student Compensation: Graduate students work 9 hours per week and receive \$3,874 per semester and full tuition waiver from the Graduate School.



PWWG Presentation in Fall 2025.

Laurie Balbo
 4:00 pm - 5:00 pm | Alumni Hall - Room 001 | Mon, Oct 28
 Laurie Balbo has over 40 years of progressive design and program management experience and significant experiences in design, engineering and environmental sectors and project management specific to airports, marine ports and environmental sciences.
 She rejoined the PA in 2017 as Program Director for the \$8 billion redevelopment of LaGuardia Airport. Most recently, she led the completion of Newark International Airport, named the world's best new terminal by Skytrax in 2024. She is a registered New York State architect, certified by PMI, LEED, and the American Association of Airport Executives.
 She is currently Senior Program Manager with Dewberry Engineers, Inc.
 FALL 2024

Department of Architecture & Interior Design

LECTURE SERIES
 4:00 pm - 5:00 pm
 Alumni Hall - Room 001
 Monday
September 22

PWWG Architects
Andreas Lange
 AIA, NCARB, LEED AP
 Principal
 Andreas has over 30 years of experience in architecture and design in the Central region. He joined PWWG in 2016 as the on-site architect for the comprehensive re-configuration of Cincinnati's rail and has coordinated the PWWG Cincinnati office. Andreas has broad experience. From many different project types and has developed a speciality in historic buildings and managing complex design projects. He has helped lead design teams to receive national recognition in design excellence with a focus on quality of construction, clear communications, and innovative design thinking.
 Andreas received a Bachelor of Arts in Fine Art from Santa Clara College and a Master of Architecture from the University of Cincinnati. He has taught design studios and drawing foundations at USC, worked on the board of directors of the AIA Cincinnati, and the Cincinnati program for five years, and currently serves on the board of the Midwest Music Hall.

Nathan Liesch
 AIA
 Associate
 Nathan has a Bachelor of Arts in Architecture from Miami University and a Master of Architecture from the University of Cincinnati. Before joining PWWG, he was highly involved in residential design, allowing him to develop a love for design and interiors. At Miami University, Nathan led his advocacy for revolutionary and contemporary design that made his focus on strategic, methodological, and innovative.
 Three years at PWWG Cincinnati office has inspired a new interest in aspects of the urban architecture, planning, housing, transit, and site experience at PWWG has been a great benefit. Nathan's educational journey will focus on housing and transit, he is a member of Spring House, City Channel, and All Hands On Deck, advocating for improved infrastructure and lasting growth across the city.

FALL 2025

DEPARTMENT OF ARCHITECTURE & INTERIOR DESIGN

LECTURE SERIES
 4:00 pm - 5:00 pm
 Alumni Hall - Room 001
 Monday
MARCH 18

ANNE MARIE SOWDER, Ph.D.
 Department of Construction Management & Civil Engineering, CUNY City Tech, Brooklyn, NY

Anne Marie Sowder is an Assistant Professor in the Department of Construction Management and Civil Engineering at CUNY City Tech and an experienced construction manager with a background in sustainability. Anne Marie has an extensive portfolio of successful industry projects reflecting 20 years of work in construction management in New York City on projects ranging from museums to broadcast studios to tiny house studios. She's had the pleasure of working on new construction and renovations of buildings designed by Steven Holl, Louis Kahn, Frank Lloyd Wright, and Diller Scofidio + Renfro. For ten years she has worked to leverage her industry knowledge and contacts for student career development and runs seminars, training, and networking events for hundreds of participants every year.
 Anne Marie likes to investigate topics including disaster response and resilience to storms, extreme heat, and demographic change. She is active in architectural history, urbanist, and non-profit communities and is currently using reality capture techniques to model successful post-disaster rebuilding efforts in the Florida Keys. She holds degrees from the University of Florida in building construction, construction management, and her PhD in design, construction, and planning. Additionally, she has earned an MSc in Sustainable Urban Development from the University of Oxford. She works in Brooklyn, NY.

SPRING 2024

DEPARTMENT OF ARCHITECTURE & INTERIOR DESIGN

LECTURE SERIES
 4:00 pm - 5:00 pm
 Alumni Hall - Room 001
 Monday
APRIL 15

RALITZA PETIT, Ph.D.
EMMANUEL PETIT, Ph.D.
 Architecture Professors at Miami University Doitbols European Center in Differdange, Luxembourg, and founders of the Architecture Firm EPISTEME

"On Architecture: How to Argue for a 12-Corner Window"

Emmanuel and Ralitzia Petit are architects, educators, and authors.
 They hold master degrees in architecture and doctoral degrees in architectural theory from the United States and Europe, and practiced and taught in different international contexts.
 Currently, the two are based in Luxembourg – and run a 20-person architectural firm, Jean Petit Architectes; they have been teaching the architecture design studio classes at the John F. Doitbols European Center of Miami University since 2018.

SPRING 2024



Collaboration + Expanding Students' Experience

Teacher-Scholar

Writing in Architecture

Writing and design both rely heavily on process, repetition, and iteration. I integrate writing into my design practice and teaching methods, as demonstrated in the graduate course of Theory in Architecture and the development of the students' Graduate Thesis.

Integrated Ecologies of Knowledge

I encourage students to explore projects focused on land stewardship, global perspectives, and cultural representation, connecting the themes of the Indigenizing the Curriculum workshop with those addressed in their Graduate Thesis work.

Collaboration

In design education, students learn the value of collaboration by observing how I incorporate professional development workshops and departmental lectures into the classroom. Ethical collaboration is a core principle across design disciplines.

Expanding Students' Experience

I actively promote interdisciplinary collaboration by facilitating interactions between students and industry professionals, while incorporating principles of communication, branding, and construction methodologies into their Interior Design Capstone projects and Architectural Design Studios.

Years Completed: Fall 2022 - Fall 2025.

Student Compensation: 5 to 12 graduate students completed the 3-credit history and theory course, ARC 634.

Theory in Architecture

Role of nominee: I developed the course content and course assignments including reflections, peer-reviews, discussion posts, and research papers.

Through this course, graduate students develop the theoretical frameworks that inform their thesis projects in their second year of MArch.

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



Graduate Student Omar Mohamed presenting on activating urban spaces.



Graduate Students with Guest Lecturer Brady Harding discussing Bodies and Accessibility in Design.

Topics discussed in class:

- Theory and Ideology in Architecture**
- Early Modernity / Romantic Historicism**
- Facing Modern Reality**
- Grounding Modernism**
- Phenomenology and Embodiment**
- Architecture of the City**
- Ideology and Utopia**
- Structuralism and Post-structuralism / Semiotics**
- Postmodernity and the Frankfurt School**
- Critique of Modernism**
- Theorizing the city / Postmodern Urbanism**
- Ecologies in a Global Context**
- Indigeneity and Coloniality**
- The Post-Industrial City and Urban Informality**
- Labor, Growth, and Capital**
- Future of Cities and Urbanism**
- Extreme Cities and Climate Crisis**
- Post-Humanism and Radical Ecology**
- Mapping and Sites of Speculation**
- Identity, Race, and Culture**
- Beyond Pragmatism**
- Materialism and New Materialism**
- The Digital Age**

Anonymous Course Evaluations

Fall 2024:

Review 1: May's enthusiasm for the subject definitely contributed to my interest in the material and the effort I put in to the course. I was not expecting to enjoy a theory course this much, but I learned a lot and feel like I have a more well-rounded understanding of the disciplines adjacent to architecture.

Review 2: This was very intense class which pushed me to read and create my point of view in a good way. It gaveme an oppportunity to improve myself. My suggestion would be to not have students presentations every class and sometimes it would be nice to have a break of assignments. Other then that, this is very important course and our professor have great effort to keep us learning and critically thinking.

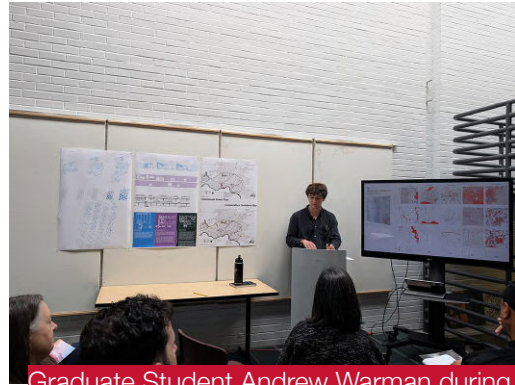
Review 3: Class was effective in keeping me engaged with material and class time was effective.

Review 4: This course has challenged me to think and has helped me to be more engaging in conversation. Out of all of my classes, this course has pushed me to expound on opinions that I share.

Review 5: May always does a wonderful job including everyone as part of the course discussions, and always used class time effectively for teaching/work time/ discussion.

Fall 2023:

Review 6: She is a very good professor and knows what she is doing. The course curriculum and the readings helped me a lot in getting a grasp of all the different architectural theories.



Graduate Student Andrew Warman during the Maxfield Symposium.



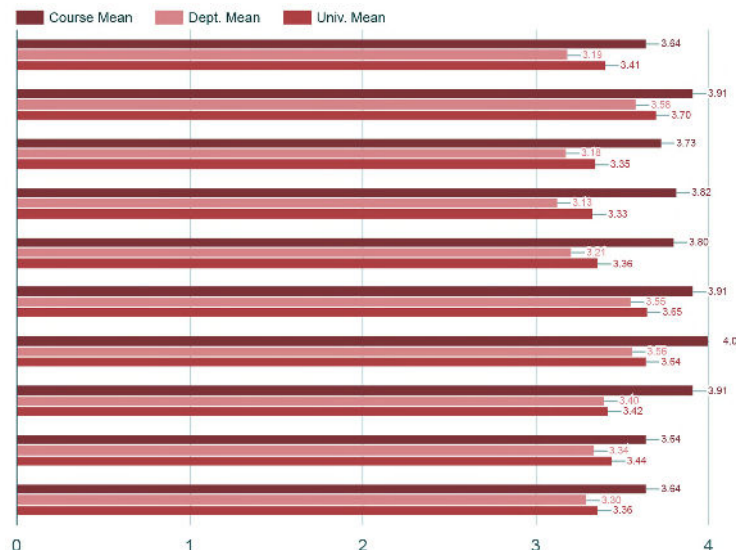
Graduate Student Joynal Abed during the Final Thesis Reviews.



Graduate Student Syed Saif Uddin Ahamed during the Final Thesis Reviews.

To what extent do you agree with each of the following statements?

- 1 - The objectives, expectations, requirements and content of this course were clearly stated.
- 2 - The professor was interested in and enthusiastic about the subject.
- 3 - This professor used class time in an effective manner.
- 4 - The grading system was clearly explained and consistent with the objectives of the course.
- 5 - The professor was available outside of class during scheduled times.
- 6 - Students in the course were free to comment, ask questions, and express ideas.
- 7 - The professor provided an inclusive and respectful learning environment.
- 8 - This course has challenged me to think.
- 9 - Overall, the professor effectively facilitated learning.
- 10 - Overall, I would rate my own effort in this course as superior.

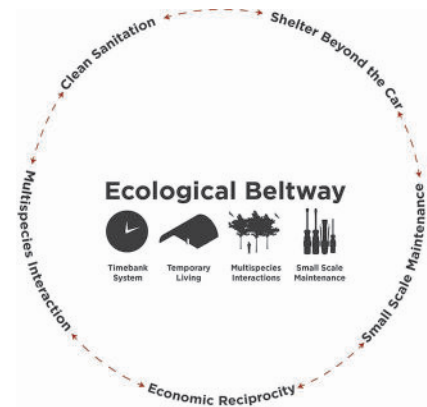


Year Completed: Spring 2025.

Student: Andrew Warman.

Collaborators: Thesis committee includes two other faculty members, Mary Rogero and John Reynolds, in addition to Jeff Kruth and Terry Welker who directed the thesis studio courses.

Student Award: ARCC King Student Medal For Excellence in Architectural + Environmental Research.



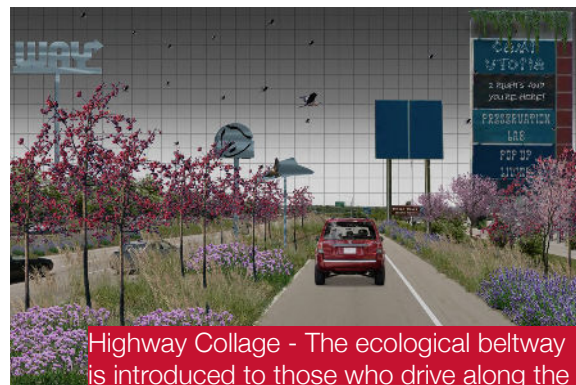
Graduate Thesis

Title of Project: An Ecological Beltway: Reinhabiting Utopia.

Role of nominee: Chair of committee. Advising graduate students; meeting on a bimonthly basis during the academic year Fall 2024-Spring 2025 to complete this project.

Student Compensation: Student completed his MArch graduate thesis requirement in a 6-credit studio course.

This thesis shows how Cincinnati, a city defined by itself and FEMA as a climate haven, can reimagine its beltway of I-275 and its pockets of failed suburban utopia into an ecological beltway. Designed for both those who are forcibly displaced or those who choose the nomadic lifestyle, this reimagination of space provides hubs of temporary stay and necessary means of maintenance. This project proposes a transformation of waste landscapes along the metro area's porous edge of the 275 beltway. This restorative transformation allows for nomads to reside in spaces that are connected to transportation, necessary resources, and surrounding nature. Specifically, it looks at recycling existing infrastructures directly falling off the highway and bleeding into the corridors running through its many pockets of failed suburban utopias.



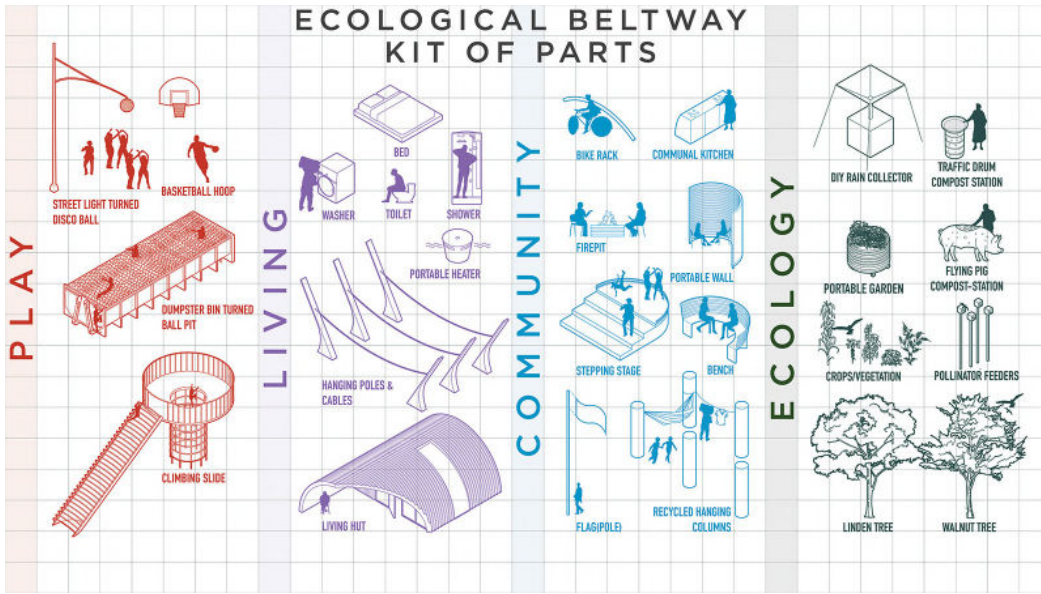
Highway Collage - The ecological beltway is introduced to those who drive along the highway by recycled commercial signs that act as waypoints for nomads.

How can architecture respond to the waste of the sprawling 20th century industrial city, and the increasing nomadism of populations, to foster desirable forms of inhabitation for multi-species collaboration?

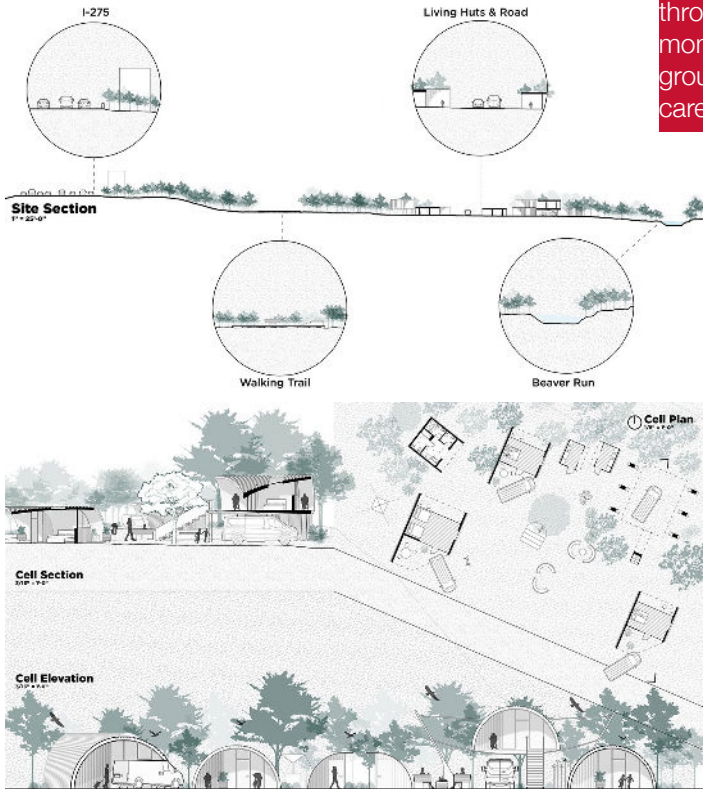
Corridor Surrounding Vacancy - Showing several examples of the plethora vacant lots, shopping centers, and parking lots along these corridors of the Winton Woods Area.



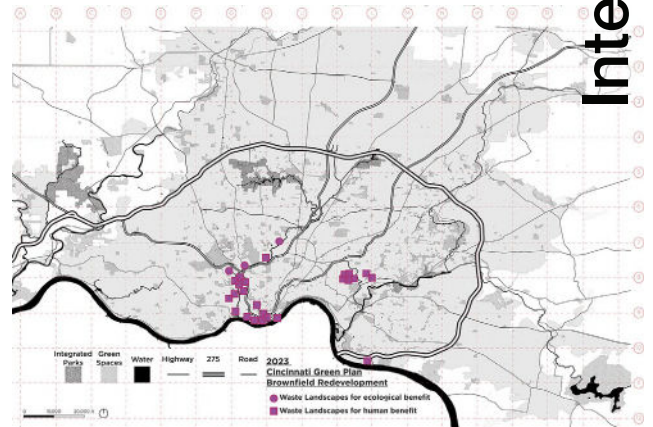
Integrated Ecologies of Knowledge



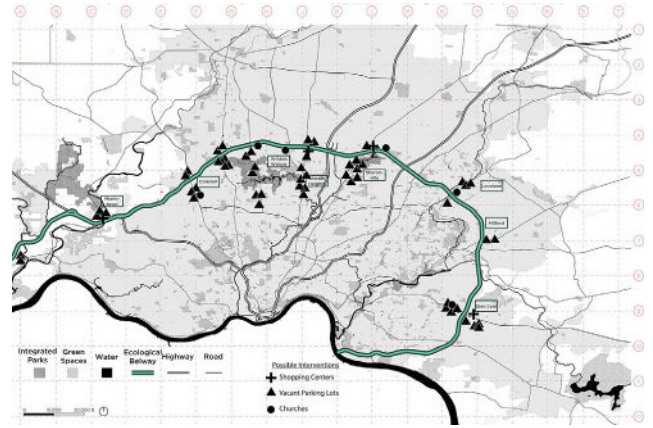
Kit of Parts, offering shelter and clean sanitation through huts, community support through moments of individual expression within diverse groups, and ecology support through multispecies care and interaction.



Combined Single Cell Drawings - The elements within the cell, particularly the living huts, construct a domestic ecology that supports not just survival but dignity, flexibility, and a nuanced coexistence.



Cincinnati Green plan map



Ecological Beltway Map, strategy adopted by the City of Cincinnati as a whole along the porous edge of the Metro area.

Year Completed: Spring 2025.

Student: Joynal Abed.

Collaborators: Thesis committee includes two other faculty members, Gerardo Brown-Manrique and Terry Welker, in addition to Jeff Kruth who directed the thesis studio courses.

Student Award: AIA Medal for Academic Excellence.

Graduate Thesis

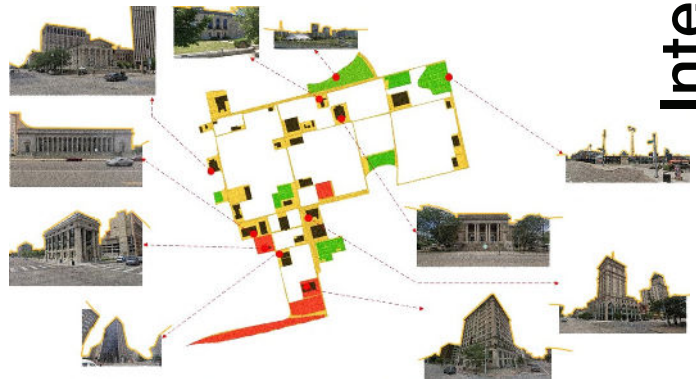
Title of Project: Re-imagining the Spaces in Between: Design Interventions to Transform Urban Voids in Downtown Dayton into Active, Breathing Areas.

Role of nominee: Member of committee (reader). Advising graduate students; meeting on a bimonthly basis during the academic year Fall 2024-Spring 2025 to complete this project.

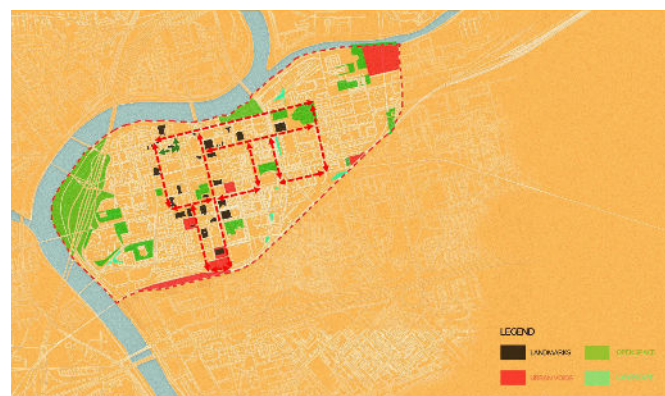
Student Compensation: Student completed his MArch graduate thesis requirement in a 6-credit studio course.

In today's rapidly expanding urban landscapes, space paradoxically grows scarce, yet underutilized voids remain overlooked. Downtown Dayton, like many cities, faces the challenge of meaningfully integrating these neglected spaces into its urban fabric. With its dense concentration of offices, downtown Dayton needs places of tranquility—areas where employees and residents alike can engage in psychogeographical exploration, experiencing moments of personal solitude and quiet reflection. Such subtle, personal interactions with the city can emerge in liminal spaces, akin to what Roland Barthes calls the punctum - moments that «prick» individual consciousness, creating personal significance. To address this lack of tranquil spaces, this proposal transforms Dayton's neglected urban voids into areas where solitude and fresh air can be deeply experienced. Rather than focusing solely on high-activity spaces, a balanced emphasis on areas for solitary exploration and contemplation, alongside active public spaces, is essential. These design interventions aim to reclaim Dayton's overlooked voids, forming a network of «breathing spaces» that invite exploration of the downtown's architecture and social fabric. As Michel de Certeau describes, pedestrians' unpredictable movements through these spaces will carve «rhetorical» paths that challenge Dayton's urban order, reimagining it as a dynamic landscape enriched by personal stories and experiences.

The masterplan for the former Dayton Union Station transforms a fragmented void into a dynamic hub of movement, reflection, and community. Organized around the Grid Folly, an open framework that encourages exploration and shifting perspectives, the design integrates a bus terminal, bike facilities, and recreational nodes with creative, contemplative, and social spaces such as the Sketch Nest, Tangled Garden, GridGround, and Garden of Pause. By preserving wild vegetation alongside active programming, the plan establishes a Route of Reflection that stitches together infrastructure, history, and daily life, reframing vacancy as opportunity and giving downtown Dayton a living framework that balances activity with tranquility.



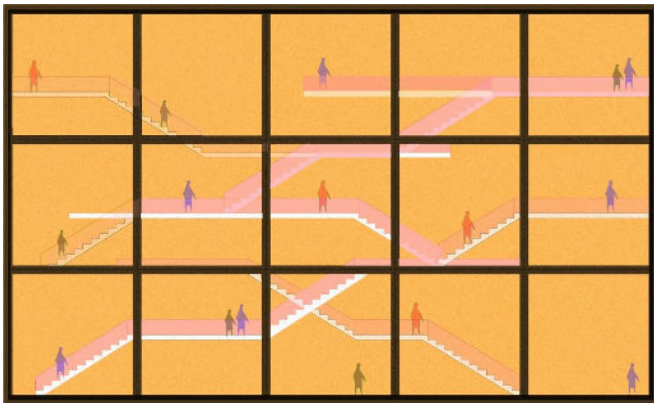
“The Route of Reflection”- or the interconnected network integrating all the landmarks of downtown Dayton.



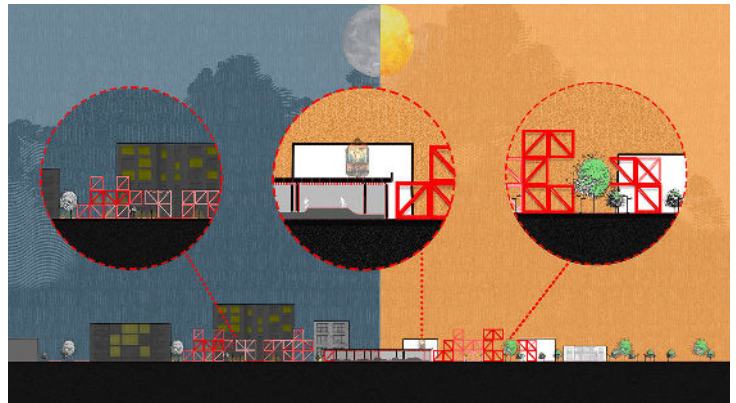
The masterplan of Downtown Dayton showing the network drawn connecting voids, landmarks buildings in the downtown and open spaces, integrating a route of interconnectedness with the primary roads.



The masterplan of the Grid Folly in the former Dayton Union Station.



The Grid Folly - an individual interpretive space that gets its purpose by the different uses of the different urban users- each user has a different story and sometimes these stories intersect and sometimes they diverge.



Sections reveal the layered experience of the site, where the Grid Folly, creative zones, and preserved wild tracks interweave to balance activity with reflection.

Year Completed: Fall 2024.

Title of Project: Book poster assignment in Women in Architecture and Design, the History and Theory Seminar, ARC405 - ARC505.

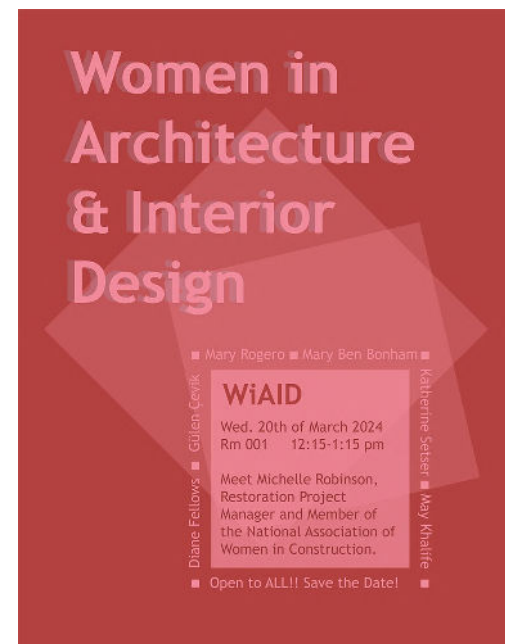
Collaborators: I collaborated with the Arts and Humanities Librarian Stefanie Hilles, who supported the students' research.

Women in Architecture & Design

Role of nominee: I developed in-class activities based on a list of women architects and designers who collaborated with male architects and asked students to select an architect/designer and create an informative book poster about a literary reference that reflects the person's biography, work, background, history, growth, inspirations, ideals, challenges, successes, practices, theories, connections, relationships, etc.

Student Compensation: 25 students completed this assignment in a course elective for 3 credit hours counted towards their Bachelors of Architecture.

I developed this assignment as part of a seminar that introduced students to the work of female practitioners and theorists in architecture and design. It addressed questions related to the creative role of women in developing, modifying, or imagining the built environment across scales. It also engaged discussions led by women designers, theorists, and critics on alternative visions and new directions in architecture and design. Students were assigned to read literature pieces, interpret art works, analyze buildings, and consult digital media to learn about the contributions of women in diverse creative fields, focusing particularly on architecture. They developed critical knowledge around subjects related to feminism, preservation, domesticity, landscape, cities, migration, colonization, construction, and universal design. This seminar course was taught at the undergraduate and graduate levels.



Sample poster to a Women in Architecture and Interior Design (WiAID) meeting that I coordinated, inviting faculty and students in the department to a discussion on the role of women in design and construction fields.

Topics discussed in class:

- Feminism in Design Practices**
- Intersectionality**
- Pioneering Women in Architecture**
- Gender in Modern Architecture and Design**
- Indigenous Histories of Architecture and Preservation (with the Myaamia Center)**
- Assemblages, Collages, Textiles**
- Decolonizing Space**
- Gender and Space**
- Domestic Space**
- Architecture and Urban Planning**
- Landscape and Environmental Design**
- Histories of Migration**
- Women in Construction and Entrepreneurship**
- The Biopolitical Dimensions of Feminism**



Collaboration

Anonymous Course Evaluations

Fall 2024:

Review 1: Overall, I enjoyed this class a lot. You could tell that Professor Khalife cared about each student and was passionate about the course. I gained a lot of insight, as well as enjoyed the speakers she would bring in.

Review 2: I believe that in the first half, she assigned a lot of homework, but later she discussed with us and changed her teaching style. I appreciated that.

Review 3: May always shows such a strong love and passion for women in architecture and related design fields and never lacked in teaching us what she knows and learned from us as well with our class discussions.

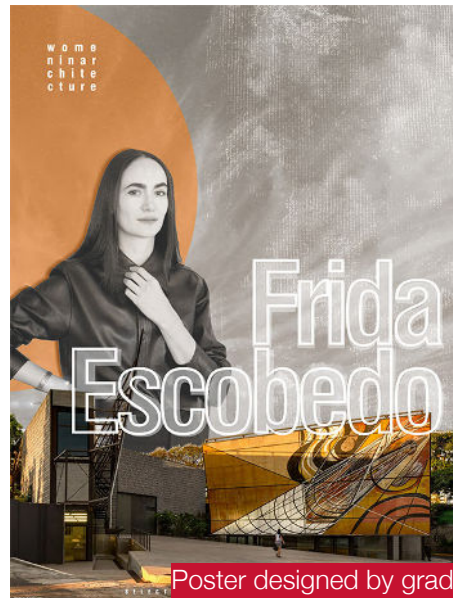
Review 4: This was a great class and very very organized. One of the best Professors I have had not only in this course but previous courses.

Review 5: May was a great professor for this course. It was very well organized and the structure of the projects and class activities helped ensure everyone understood the material of each module.

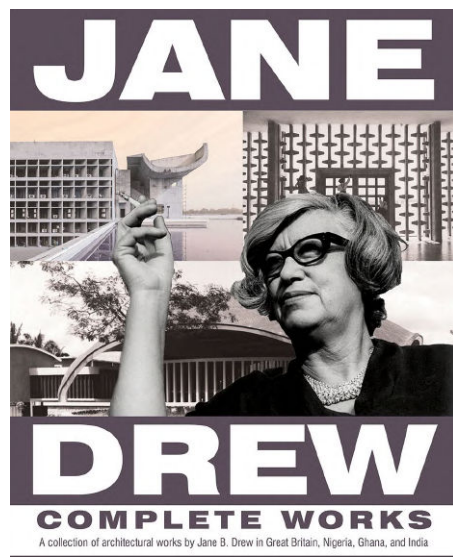
Review 6: Absolutely loved the class! I really appreciated how May structured the class and went above and beyond to restructure the class when we mentioned we were struggling keeping up with the course work. I also loved the variety of projects offered and it made the class really interesting!

Review 7: Overall, I thought the course was structured and facilitated very well. However, the readings per week became a lot to handle quickly. However, when this issue was brought up, May was understanding and worked with us to find a fair adjustment to the workload.

Collaboration

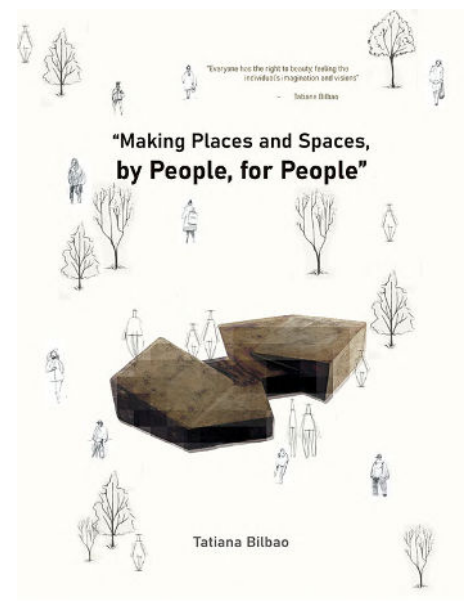
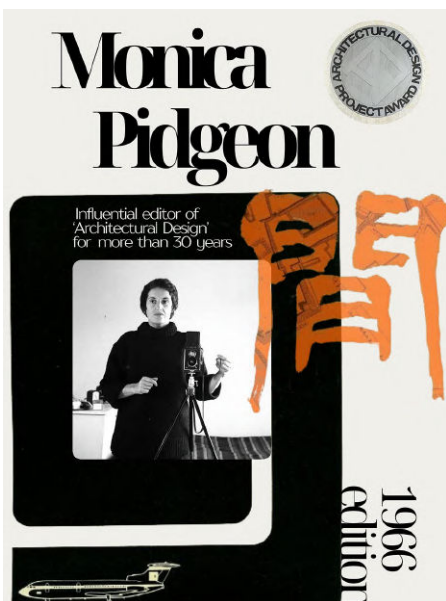


Poster designed by graduate student Syed Saif Uddin Ahamed.



Alumni Publishing
Oxford

Poster designed by graduate student Chloe Wean.



Poster designed respectively by undergraduate students Dylan Griffis, Nicole Evans, and Emma Hildebrand.

Year Completed: Spring 2025.

Collaborators: I co-taught this course with Professors Márcia Lopes de Mello, John Weigand, and Laura Bornhorst.

Foundation Studio ARC+ID

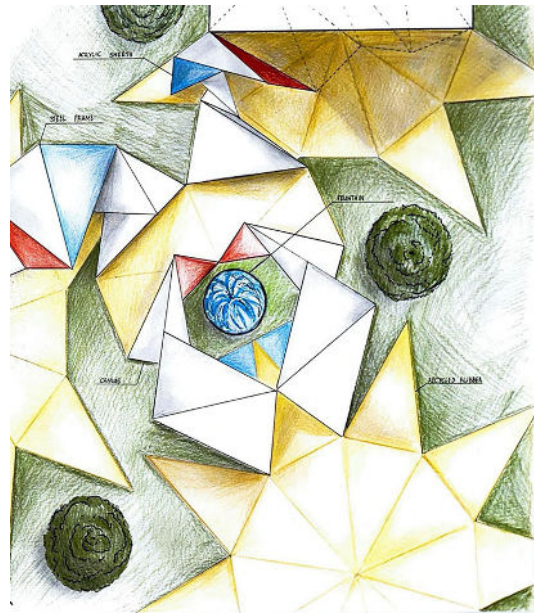
Project Title: CCA Pavilion Project, in the First Year Architecture and Interior Design Studio, ARC 102.

Role of nominee: Co-instructor, I guided the students' conceptual development and reviewed their work on a weekly basis.

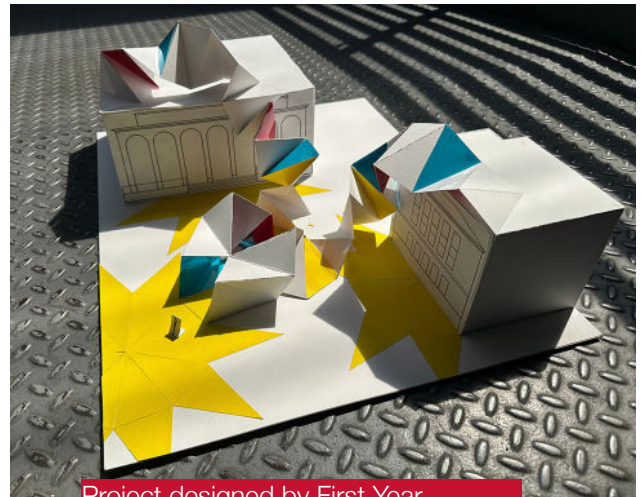
Student Compensation: 84 students completed this course for 5 credit hours counted towards their Bachelors of Architecture.

Students were assigned to design a public pavilion in the urban context of Miami University in Oxford, OH, inspired by MoMA PS1. This temporary, outdoor pavilion at the Arts quad celebrates public spaces that promote social and cultural engagement, and provides «respite with shade, seating, and water» (leisure program component). It serves as an educational and cultural space (program component 2) that reflects and honors the mission of the College of Creative Arts (CCA) - commissioning client. The students created a pavilion to host one of the college's five departments:

1. Architecture and Interior Design;
2. Art;
3. Emerging Technology in Business + Design (ETBD);
4. Music;
5. Theatre.

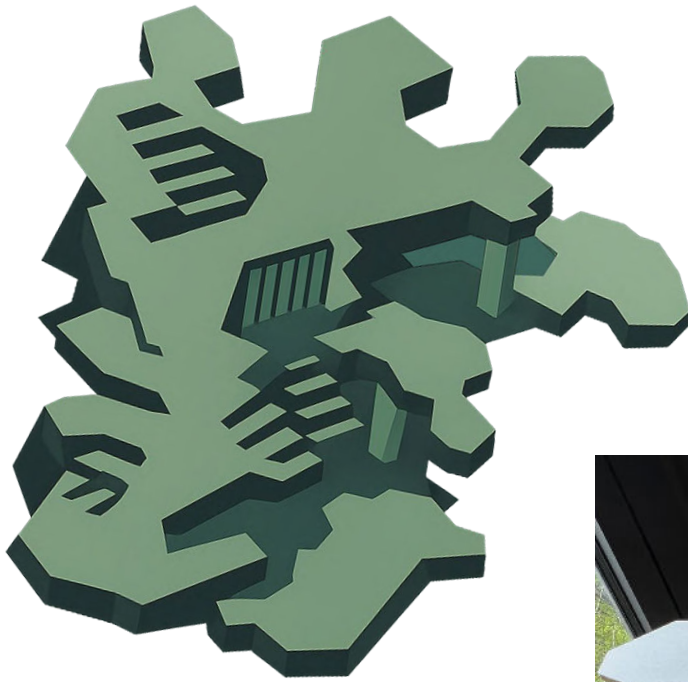


Collaboration



Project designed by First Year Architecture Student Lina Yeleuva.

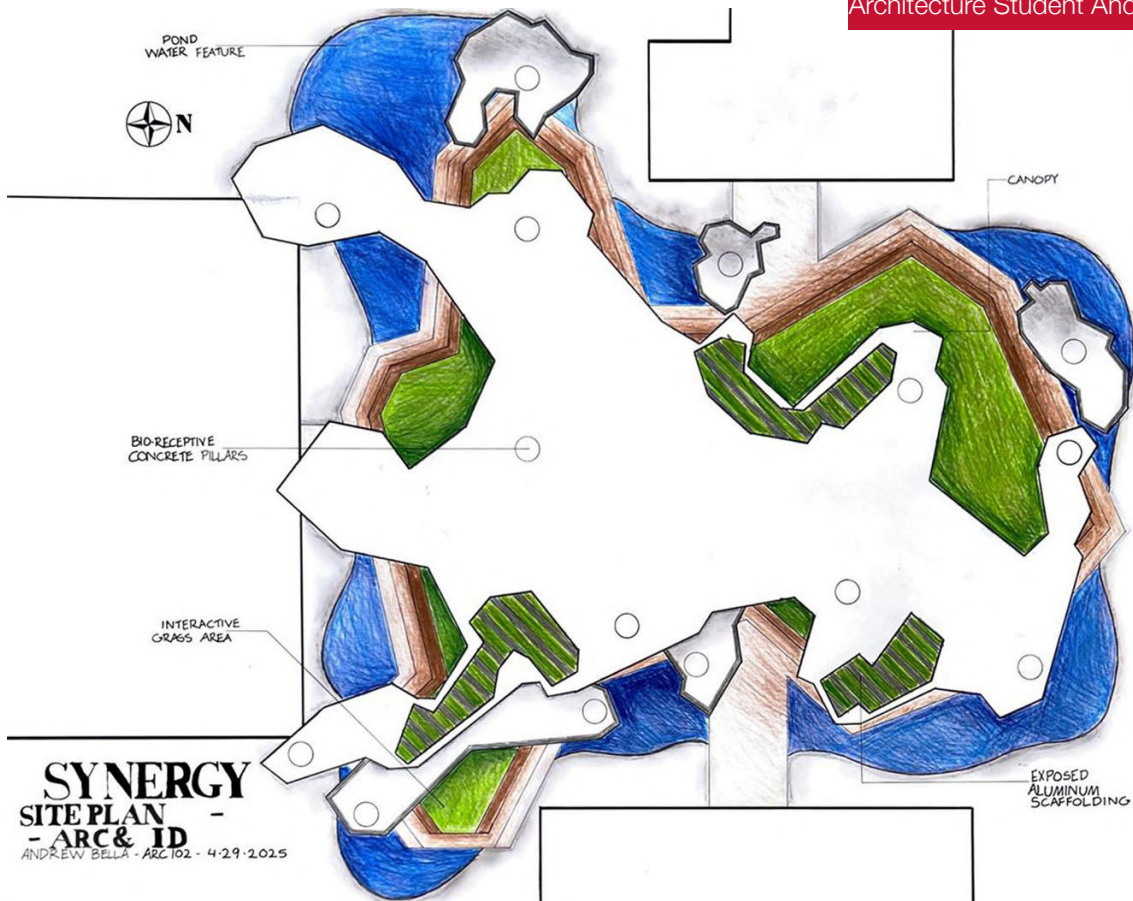




The students selected their main architectural material for the pavilion canopy from a book on Transmaterial resources (concrete; mineral; metal; wood; rubber; glass; paper; fabric; light; digital; etc.). The material selection primarily generated the design of the pavilion. This phase was a development based on their site + canopy design iterations.



Project designed by First Year Architecture Student Andrew Bella.



Year Completed: Spring 2023.
Title of Project: Capstone Interior Design Studio, ARC 408.
Collaborators: I co-taught this course with Professor Gülen Çevik.

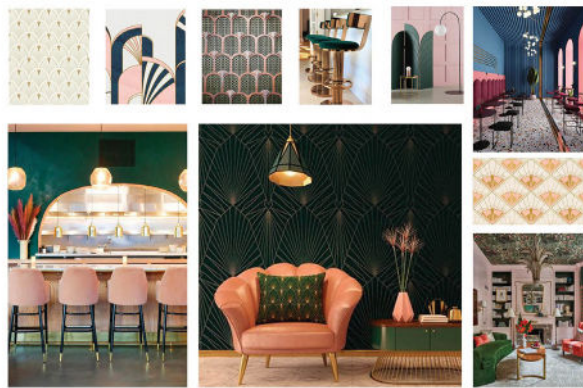
Interior Design Capstone Studio

Expanding Students' Experience



Final Capstone Project completed by Interior Design Student Emma Name.

INSPIRATION IMAGES



MODULAR HOMES FOR FAMILIES



SINGLE LIVING APARTMENTS



This Capstone Studio revolves around finding a design solution for a complex problem selected by the student and guided by the instructor. It requires the student's initiative in defining projects and investigating problems and emphasizes a synthesis of knowledge and reflective action. offers a valuable learning experience that the final projects produced can potentially position each of you for professional employment or continued education. Students are

asked to select and define their own projects. As a capstone course, the studio has a reading and writing component, the intent of which is to impact and challenge design work. The students compiled their unique bibliographies based on their area of inquiry.

Student Compensation: 28 Interior Design Students completed this capstone project as a requirement for their Bachelors of Interior Design.

Expanding Students' Experience



Final Capstone Presentation with Interior Design Student Olive Guess.

The students selected an existing building site for which they could obtain measured drawings or that could be field measured. They selected a use that advanced a social agenda for the benefit of underserved population(s), or presented potential creative solutions for an environmental (social, cultural, natural) crisis.

Their projects featured materials boards including furniture and lighting samples. The students integrated aesthetic, social, technical, and graphic communication parameters with emphasis on design theory, process, programming, and human factors. They focused on an interior (rather than an exterior/architectural) solution.



Branding items designed by Interior Design Student Zoey Howard.



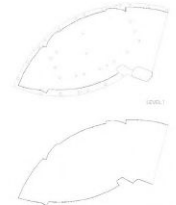
Branding items designed by Interior Design Student Suva Mendosa.

SITE/LANDSCAPE

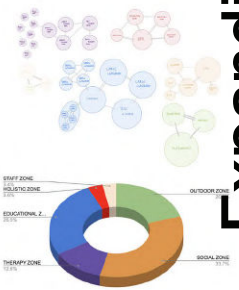


Final Capstone Project completed by Interior Design Student Victoria Graves.

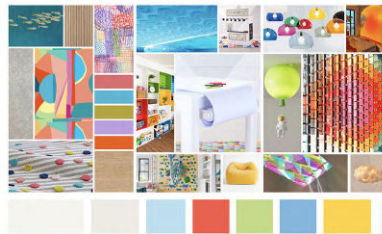
FLOOR PLAN



BUBBLE DIAGRAMS



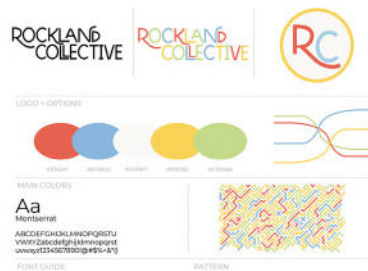
MAIN MOOD + VIBE BOARD



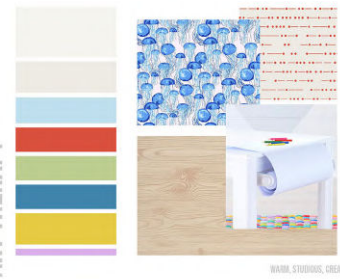
GENERAL SCHEMES



BRANDING



ART THERAPY



LIBRARY/READING



PRELIMINARY BRANDING



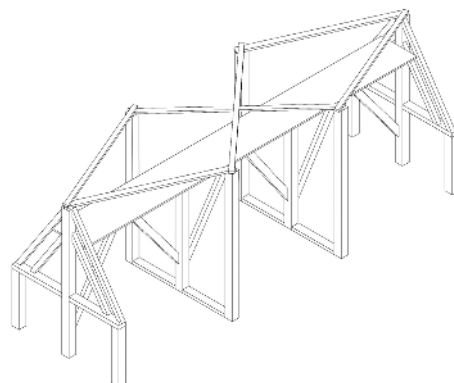
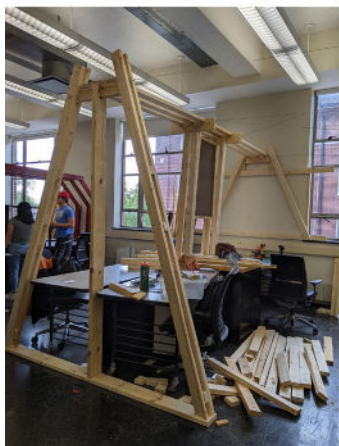
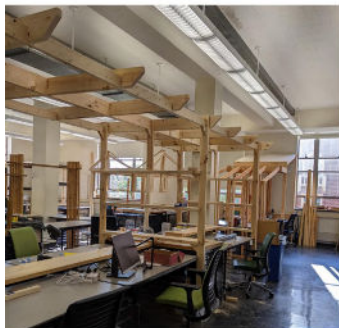
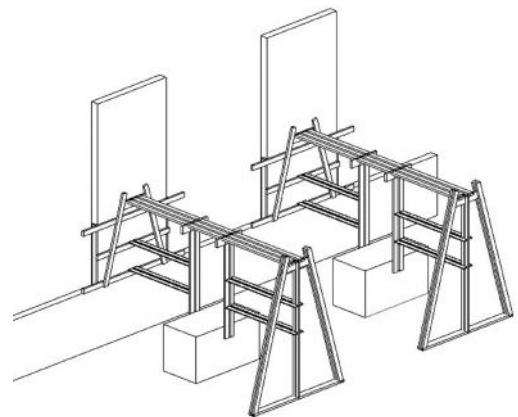
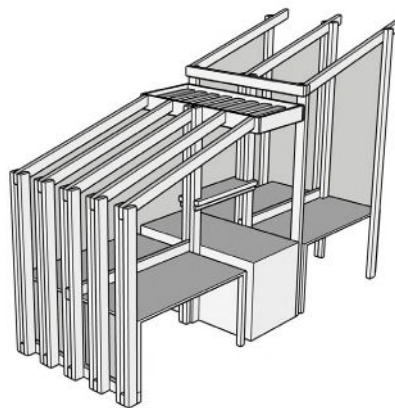
Year Completed: Fall 2022.

Title of Project: Second Year Architectural Design Studio, ARC 201.

Collaborators: I co-taught this course with Professors J E Elliott, Todd Yoby, and Adam Clark.

Architectural Design Studio

Role of nominee: I reviewed the students' work on a weekly basis and assisted the students in exploring new design concepts and structural techniques in their schemes.



Student Compensation: 57 undergraduate students completed this 6-credit studio course.

This course exposes students to a variety of design problems through which they collaborate, research, and individually demonstrate durable solutions that are applicable at any scale, responsive to specific contexts and environments, and accommodating to different needs and users.

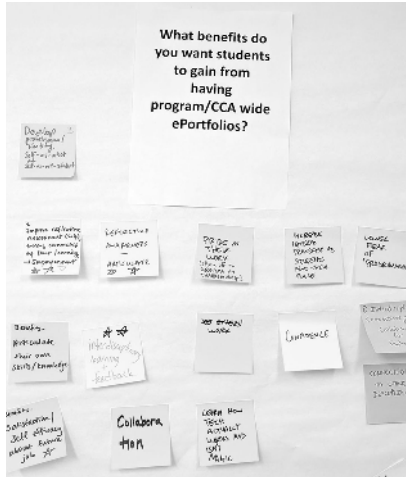
Project completed in two weeks in groups of 3 to 6 students; designing structures around the students' desks.

They considered four major aspects:

- Structure;
- Function;
- Aesthetics;
- Materials: industry standards; consideration to wasted materials; designing with minimal material waste.

Expanding Students' Experience

Thank you!



2026 ACSA New Faculty Teaching Award