

# M.Arch Milestone

## INTENT:

Effective for the class commencing in 2014 and graduating in 2017 and subsequent classes, the M.Arch Milestone is a mandatory review of progress toward the accredited Master of Architecture degree. The purpose of this review is to provide an assessment of the skills and knowledge developed up through the 2<sup>nd</sup> Year of the M.Arch program; as such, it will be a helpful tool in graduating with the requisite abilities of the accredited professional degree and realizing the highest potential of each student. The Milestone is the gateway to the final year of the M.Arch degree.

The medium of evaluation is the M.Arch Milestone Portfolio, the EVIDENCE of each student's comprehensive output through the students' education toward the M.Arch degree. It is organized around, and addresses criteria under, the School's five Curricular Streams: Studio, Technology, Design Communications, History + Theory, and Professional Practice.

The M.Arch Milestone asks students to appraise their progress by considering personal strengths and weaknesses, effectively speculating on a career trajectory by illustrating how they have satisfied criteria within each Stream. The essence of the Milestone is synthesis: students should demonstrate how the Stream criteria have been brought together across courses and studios. The Milestone is therefore not a re-grading of past coursework; it is the construction of a case, using an assemblage of evidence from past courses and studios, to demonstrate the student's acquisition of skills and knowledge outlined by the Stream criteria. The Milestone recognizes preparedness for the complex studies undertaken in the final year.

The Milestone is intended to be supportive of students, encouraging them to assume responsibility for skill and knowledge acquisition (rather than merely passing courses) and getting themselves to degree completion with the best possible skill set; it is not intended to be punitive. The Milestone presents an opportunity for students to bring focus and development to their work and prepare for the Master's Project; a personal trajectory toward critical practice and/or research.

The Milestone Portfolio must be submitted in a template and to specifications provided by the School, which have been designed to provide a basis for a professional portfolio. The portfolio review is a "blind review": prior to submission, students are randomly assigned a three-digit number that remains confidential to the Milestone Jury Chair. This number is the only identifying marker to be included in the portfolio. While the composition of the Milestone Jury may include faculty members familiar with some of the student's work, it is the charge of this Jury to review the work in an impartial and objective manner in keeping with professional and academic standards; at no time will student names be used in referring to the work.

The Milestone Jury has four potential actions for portfolios that do not indicate unequivocal entry into the final M.Arch I year:

RE-PRESENTATION	If it seems plausible that evident deficiencies were the result of an inadequate Milestone Portfolio, a student may be asked to revise and resubmit it for re-evaluation. (This is not a student right and will only be extended, as a courtesy, where extensive effort was clearly made yet the Jury has reason to believe that important material or explanation is missing.)
DIRECTED LEARNING	If a student's work in one or more Streams is marginal, that student's remaining curricular options may be directed by specifying electives, specific studio(s), or other remedies.
CORE SKILL STRENGTHENING	If a student's work in one or more Streams is weak, the student may be allowed to proceed into the M.Arch I year, but required to repeat a selected course(s)—regardless of whether they have previously received a passing grade(s)—in order to acquire and demonstrate specific Core skills and knowledge.
CORE SKILL FUNDAMENTALS	If a student's work indicates general unpreparedness to transition to the final year, the student may be required to re-enter the curriculum at a specific point and repeat one or more course(s), regardless of whether they have previously received a passing grade(s), for the purpose of acquiring general skills and knowledge, which must be demonstrated in a subsequent Milestone.

## REQUIREMENTS:

- Content and layout will be defined by each student, within the parameters provided by the Template.
- Utilizing Template layers, provide EVIDENCE of having fulfilled each criterion, in each curricular Stream, via graphic and text annotation. Graphic portfolio content should be laid out in the "graphics" layer. Stream-specific annotations will be entered on their respective layers. Stream criteria are listed below.
- Content requirements:
  - Five (5) projects within the School's Portfolio Template and one (1) academic paper
  - At least three (3) studio projects (students who have only studied at CAPLA for one year may submit work from design studies at other institutions, provided at least two projects are from CAPLA);
  - Work from non-studio courses, such as Design Communications, Structures, Programming, Materials and Methods, and Construction Documents may be included;
  - Only ONE group project may be submitted. The individual's role in group work must be accurately described and attributed, per the Template;
  - Where indicated at the beginning of the template, provide a 300-500 word Statement of design philosophy. This Statement should identify works and designers from whom the student takes inspiration (or reaction); it may also describe the relevance of the chosen projects to the Stream criteria. Statements must illustrate academic writing standards as defined above; and
  - An academic paper inserted into the Template, complete with annotations describing evidence of the History/Theory stream Research criteria
    - The academic paper may be from any graduate-level course and must illustrate competence in written communication, logical reasoning, and research ability, as well as the proper use of academic writing standards with citations that follow the author/date system of the *Chicago*

## M.Arch Milestone

**Manual of Style** or other recognized citation format, such as **MLA**. Writings such as book reports are not acceptable. *continued...*

- In the text box provided, the research topic of the paper must be restated, and include a description of how the cited sources contributed the articulation of the paper
- In the text box provided, state how the paper and its related research could inform future theoretical research and/or design endeavors
- See addendum for additional instructions concerning annotations and writing.

### FORMAT

- Use of the School's Portfolio Template is required:
  - 11x17, horizontal portfolio, with facing-pages, and no limit to the number of pages.
  - Content must fit within the specified 8 ½ x 11" regions of the Template, with the remaining zones for annotations. The table of contents must be complete and accurate.
  - Export the document in spreads, rather than pages, and with layers. To create layers in the pdf document, export the document as Acrobat 6 and select "create acrobat layers."
- Submit the Portfolio in PDF format to D2L. Maximum file size 60 mb.
- Each student will be assigned a three-digit identification number to be inserted on the A-Master page of the Template. Do not include identifying information in the submission and redact all such information from the presented work.
- Group projects, or portions thereof, must be identified by annotation with clear descriptions of the scope and nature of the submitting individual's contributions.
- Due on 5pm of specified date – a late penalty will be relinquishing expectations of moving immediately into the final year of the curriculum.

### RECOGNITION AND EXHIBITION

- As selected by the Milestone Jury, the top ranked portfolios will receive: Priority choice in the selection of their Advanced Studio Section / Instructor

### EVALUATION

The portfolios will be evaluated against the Stream criteria, as well as for overall quality, by a Faculty committee. Feedback, recommendations, and recourse will be provided in writing within 5 days of the Milestone Jury Meeting.

It is an act of plagiarism and a violation of the Code of Academic Integrity to submit someone else's work or ideas as part of your portfolio. Students found guilty of submitting someone else's work, or representing someone else's ideas, will be expelled. Students are required to sign the statement on the back of the application certifying that they have authored the work in the portfolio.

<b>Studio</b>	<ul style="list-style-type: none"> <li>• <b>SYNTHETIC DESIGN:</b> The ability to synthesize the particular requirements of a project along with the other Stream objectives.</li> <li>• <b>ITERATIVE DESIGN:</b> The ability to design a comprehensive project by incremental and repetitive postulation, testing, and correction.</li> <li>• <b>ORDERING + ORGANIZATION:</b> The ability to design with formal, material, spatial, compositional, and processional systems; the use of organizational principles and the development of a design according to ordering systems.</li> <li>• <b>CONTEXTUAL DESIGN:</b> The ability to design in response to the natural and built environments; the commitment to make a site better than one found it, the understanding that no project exists in isolation, and the ability to within work with contexts at varying scales.</li> <li>• <b>COMPONENT DESIGN:</b> The ability to design part-to-whole relationships; the design of building elements (envelope, structure, space, material pallet, etc.) with appropriate modularity, proportion, solid-to-void, opaque-to-transparent, and other rubrics that create relationship across scales.</li> </ul>
<b>Technology</b>	<p><i>Structures</i></p> <ul style="list-style-type: none"> <li>• <b>STRUCTURAL LOGIC:</b> The ability to conceive, apply, and develop structural systems appropriate to use and context, including bay size, span direction, member hierarchy, and connection type; comprehensive transfer of loads from their point of origin to and into the ground.</li> <li>• <b>STRUCTURAL SYSTEMS:</b> The ability to select and deploy appropriate structural systems relative to use, span, and vertical and lateral forces; includes appropriate member sizing / spacing, connections, and response to special conditions (e.g., retaining walls, stair openings, and topography).</li> </ul> <p><i>Environmental Control Systems (ECS)</i></p> <ul style="list-style-type: none"> <li>• <b>PASSIVE SYSTEMS:</b> The ability to appropriately site, orient, mass, and deploy passive strategies for heating and cooling, ventilation, and daylighting in response to climate and use; priority given to Passive over Active systems.</li> <li>• <b>ACTIVE SYSTEMS:</b> The ability to select, describe, layout, and integrate systems for HVAC, plumbing, electrical, lighting, fire protection, security, and vertical transportation; priority given to sustainable systems and practices.</li> </ul> <p><i>Materials and Methods</i></p> <ul style="list-style-type: none"> <li>• <b>MATERIALITY:</b> The ability to select and appropriately deploy building materials with appreciation for their inherent properties, dimensional limits, and modularity relative to site and use.</li> <li>• <b>ENVELOPE:</b> The ability to select and deploy building envelope systems, detailing them to address fundamental environmental factors (e.g., temperature, moisture, and air infiltration) in response to climate and orientation.</li> </ul>
<b>Design Communications</b>	<ul style="list-style-type: none"> <li>• <b>DESIGN LOGIC:</b> The ability to communicate design logic orally and through progressions of diagrams, conceptual models, charts, images, and other graphic devices.</li> <li>• <b>DIGITAL PRODUCTION:</b> The ability to select and deploy appropriate digital technology in design, production, and presentation.</li> <li>• <b>CONVENTIONS:</b> The ability to effectively document design work using professional conventions (e.g., lineweights, cross-reference systems, drawing and modeling conventions).</li> <li>• <b>3D-DRAWING:</b> Evidence of systems integration and systems components via <u>3d modeling</u>, and the subsequent generation of orthographic drawings from this 3d database.</li> <li>• <b>PHYSICAL MODELING:</b> The ability to craft physical models of concepts, sites, buildings, and building components (both by hand and with digital tools), in such a way that advances the design process and represents architectural intentions.</li> </ul>
<b>History and Theory</b>	<ul style="list-style-type: none"> <li>• <b>HISTORY:</b> The understanding of history in the built environment globally, particularly the relationships among architecture and cultural, economic, socio-political changes, construction innovations, emerging design conceptions, and developments in professional practice.</li> <li>• <b>RESEARCH:</b> The ability to conduct scholarly research, selecting appropriate and/or historically significant source material and deriving from it relevant information; the ability to properly use, cite, and format scholarly information.</li> <li>• <b>ANALYSIS:</b> The understanding of disciplinary traditions and the ability to select appropriate precedents and deploy them to inform design (regarding form, functional and structural ordering, program, and context).</li> <li>• <b>WRITING:</b> The ability to clearly and logically express research, analysis, and design intentions in writing, using appropriate academic and professional standards of grammar and formatting.</li> <li>• <b>THEORY:</b> The understanding of theoretical traditions in architecture as evidenced in contemporary practices; the understanding of theory's relevance to design.</li> </ul>
<b>Professional Practice</b>	<ul style="list-style-type: none"> <li>• <b>PROGRAMMING:</b> The ability to identify project goals and objectives, determine qualitative and quantitative project needs (e.g., programmatic elements, space criteria, and area requirements), analyze such data (using conventions such as "part-to-whole" ratios and net-to-gross comparisons), and creatively interrogate project requirements to identify design potential.</li> <li>• <b>SITE DESIGN:</b> The ability to collect, analyze, and synthesize natural and human-made site data with regards to orientation, climate, topography, zoning, and infrastructure; the appropriate use and response to setting in design.</li> <li>• <b>CONSTRUCTION DOCUMENTATION:</b> The ability to document the selection and assembly of project components in a Building Information Model; the output of construction documents using professional conventions (including dimensioning, annotation, systems</li> </ul>

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