

EQUITY IN ARCHITECTURAL EDUCATION

KEYWORDS:

Academic Culture
Access
Accreditation
Activism
All-nighters
Ally
Bullying
Critique/Judging
Curriculum
Excellence
Generational Differences
Graduation
In-group/Out-group
Mental Health
Non-Western tradition
Office Culture
Pathway
Pedagogy
Pinch Point
Privilege
Proformative
Rigor
Shadow/Hidden Curriculum
Stereotypes
Studio Culture
Syllabus
Tenure
Tenure Track
Time and Time Management
Wealth/ Wealth Gap
Western Tradition



AIA Guides for Equitable Practice
Supplement – Education
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COLOPHON

The *G. de f. 'E. 'ab eP'ac ce* and the supplementary editions are designed to provide resources for those taking intentional steps to strengthen equity, diversity, and inclusion in both office and school cultures.

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FOREWORD

Welcome to the joint AIA/ACSA supplement to the AIA *Guide for Equitable Practice* on the subject of equity in architectural education. Like the previous guides, this supplement asserts that organizational culture is the basis for achieving goals of equity, diversity, and inclusion (EDI). Office and school cultures feed and reinforce each other, and long-standing traditions, viewpoints, and biases in academia are strong. Goals that support a more equitable profession may include becoming more welcoming, better reflecting the communities architects serve, and making it more likely that the built environment contributes to better lives. Goals in academia might include increasing diversity by race, gender, neurological or physical abilities, and creating a welcoming culture for all. Attaining such goals in school accelerates progress towards EDI goals in each sector of the profession. Together, the guides and this supplement reflect the many ways in which EDI goals and means can be integrated into professional practice and the academy alike.

While each of the previous guides had a relatively narrow focus on one topic, the complexity of architectural education inspired a different approach for this supplement. Additionally, the audience for this supplement is more diverse in its expectations. For example, readers with deep knowledge of higher education and architectural pedagogy welcome text that is dense and includes citations of evidence. Readers who are familiar with equity issues covered in previous guides will easily spot language that points to the nuances of culture. There will be readers who may wish this supplement were less dense, shorter, or more specific in recommending best practices. To meet readers where they are, we present a variety of formats, from cited text to worksheets, and we hope all our readers find something that meets their needs, deepens their understanding of the culture of architectural education, and elicits curiosity about its future.

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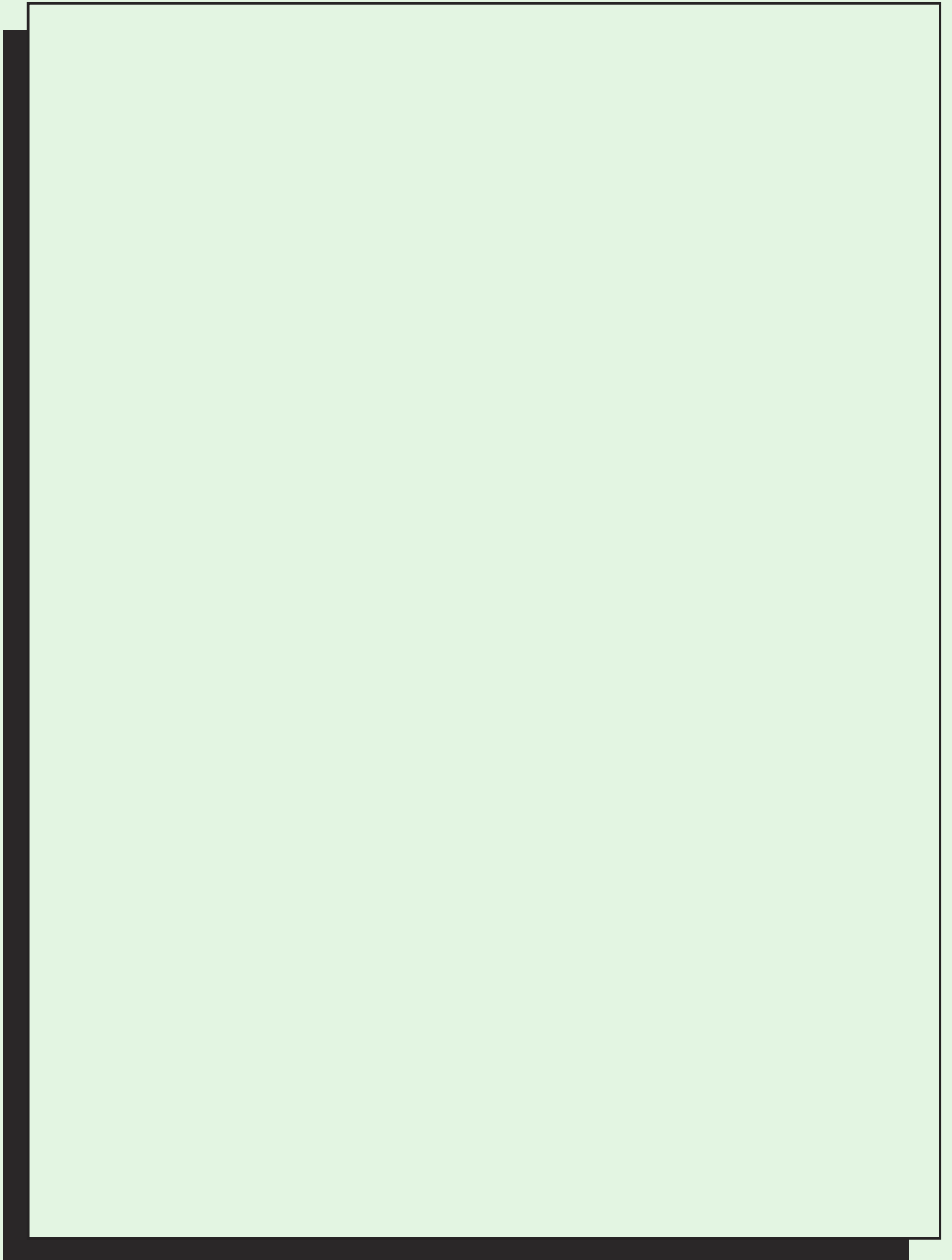
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Some generalizations made in this supplement may not resonate with readers' own experiences. Generalizations can also feel uncomfortably close to stereotypes. However, through generalization, patterns emerge—patterns that form the culture of an institution or a profession. With a shared understanding of culture, we can understand its impact and see opportunities for systemic change where needed. We encourage you to read with curiosity and openness: first, the general experiences of many in architectural education; then, the impacts of these experiences, both positive and negative; and finally, actions that can help the culture and systems of architectural education become more equitable.



will be challenged to create designs based on simple programs and sites, advancing to incorporate structure, lighting, and building systems.

Although schools vary widely (within the parameters of accreditation, discussed later), the following outlines the typical, traditional curriculum. (Later sections describe ways to counter these norms.)

Students usually spend the majority of their time in design studio, which has the highest number of credits—double or even triple the number of a nonstudio class. Design studio is intended to develop students' design imagination and their skill at combining aesthetics and practicalities. The iterative process that is the hallmark of design education means that studio projects are developed with open-ended criteria. Faculty determine scope and degree to which real-life parameters, such as cost, constructability, environmental and community impact are evaluated.

Nonstudio classes may be standalone or integrated; students in an integrated class on structural design might size beams for the building they are developing in the design studio.

In history and theory classes, students learn the canon of projects and architects considered most worthy and influential, which they then study as precedents for their own design projects.

Generally, architecture students work long hours, especially before deadlines and frequently with all-nighters. Nonarchitecture students may know the architecture building as the one where the lights are always on. Studio-project evaluation is often conducted by a set of invited reviewers, who critique student presentations; these presentations can involve large, printed board or digital images along with three-dimensional models. About half of architecture faculty are part-time; many of them teach studios. The majority of part-time faculty are licensed architects; on the other hand, recent data shows that only 24% of full-time faculty are.² Requiring educators of professional degrees to be registered varies by academic field; discussions in architectural education about such requirements have not been as active as those in civil engineering.³

Architectural education is regulated by an accrediting body, the National Architectural Accreditation Board (NAAB), which "advances educational quality assurance standards and processes that ... promote a better built environment."⁴ The conventional path to becoming a licensed architect includes graduating with an accredited degree, then working for a licensed architect and successfully passing a series of examinations (the

Architectural Registration Exam [ARE®]). There are alternative pathways; we focus here on the most common. Regulation of licensure and credentialing is done via state and territorial entities—typically known as registration boards, together forming the National Council of Registration Boards (NCARB)—that “develop and facilitate standards for licensure...[and] recommend regulatory guidelines for licensing boards.”⁵ While most architectural educators understand academic standards well and most practitioners understand professional standards well, the two may have less complete knowledge of each others’ requirements and standards. Furthermore, as is the case of many professions, the public is mostly oblivious to the standards, and many students have only a rudimentary understanding of these rules when they begin a program.

Any teacher or syllabus can contribute to a greater or lesser sense of belonging, especially for students from underrepresented groups. Studio culture sends particularly potent messages about who belongs. Design studio has a tacit, “hidden curriculum”—“below the waterline” in the cultural-iceberg model in the *Wiley Blackwell* guide.⁷ Common names for instructors (“critics”) and reviewers (“jurors”) can themselves imply that students are being judged more than supported. Project reviewers commonly question how well the student framed the work and executed the vision, and if such criticism then drifts into personal anecdotes, preferences, or speculation and there are no standard policies or training for faculty and reviewers to give effective reviews and interrupt bad behavior, the impact on students can be negative. Students who already feel marginalized, underprepared, unwelcome, or that they don’t belong are especially vulnerable.

Students are typically expected to cover the cost of producing drawings and models, which can create more financial stress for some students than others. Since the culture often calls for sleepless nights, those students who cannot or choose not to put in long hours may be judged as less committed and feel more pressure to conform, even at the cost of their physical or mental health.⁸

There are certainly positive aspects to studio and the critique format, especially if feedback is substantive and focused on the student’s design ideas. Learning to accept and learn from criticism can be an important professional lesson. However, to a student from a nondominant group, the pointed questions of critics and jurors can exacerbate doubts, deepen the experience of imposter syndrome, and even lead to leaving the program. To these students, watching the apparent ease with which peers who seem more prepared, more able to meet financial demands, or who have more experience with tools and skills, like drawing or modeling, navigate the path through school and into the profession can appear to contrast starkly with their own pathways.⁹ Under these circumstances and under additional stress, they are less likely to receive positive life lessons from studio culture.¹⁰

As you read the following pages, note the differences between the student and faculty points of view on the tradition of juries and critiques. If you have your own experiences, compare them with what you read.

A student who is white and wealthy outsourced his design production to someone else. So he did the design work; I guess it's legal for him to have someone else to build his model. Who can afford museum board, and 3D modeling, and laptops that can host these demanding programs—or even wi-fi connectivity?

5th Year B.Arch
Student, Mexican
American, Gay Male, 25

VOICES

5

Here are some of the things we heard about the role of critique in architectural education and some implied questions:

What am I defending, the work or myself?
Why isn't a critique a discussion?

I'm quite bothered by our system of judging. I don't know if it's just personal experience, but I'll get critiqued on something, and I won't be defensive or anything, but I will explain why I made a certain design decision. Some of my professors will take that as aggression, or think I'm getting defensive or upset, which I'm not. I really am just explaining why I did something. I take their critique in stride. I get the feeling that they don't want me to be heard, they just want to say what they want to say.

5th Year Student, 2-Year Teaching Assistant, Mid 20s Mexican-American CisHet Male

In reviews it feels like you're defending yourself. Which is kind of the point, to learn how to defend your projects and to explore how to explain them better. But it feels like in critiques that they're upset when you defend something or don't seem like you're listening and incorporating their comments right away. It's a contradictory setup. Different schools have different set ups. One on one, or three people or more sitting like a group. I think different methods are good rather than just one type of feedback loop.

Graduate, Public PWI, Architectural Designer, Mixed Race African American, Female, 25

Architectural careers have several recognized “pinch points,” transition moments when attrition is most likely to occur.¹¹ People of color and women are known to more often leave the profession during these pinch points, leading to increasing homogeneity at the more advanced levels of the profession. In architectural education, design studio could be seen as a pinch point; in some programs, it is even a screening tool to divert students from the professional-degree path. Studio grades tend to carry heavier credit weight than other courses. Additionally, a low studio grade may even result in automatic academic probation, while grades in technical or humanities courses generally do not. Students who carry other responsibilities—work, caregiving, health needs—or have less funding or less preparation are at a disadvantage. In response, some programs have adopted pass/fail grades for studio and, at times, other courses to address this issue.

Efforts to make studio culture and internships more positive have yielded dialogue about work-life balance and increased attention to mental health.¹² The recent pandemic and the shift to remote learning have highlighted for many faculty and administrators the complex personal lives of students and revealed ways in which forces outside of school can affect the ability to learn and engage.

Whether one believes that the inscrutability of architecture culture is intentional—to maintain the mystique—or simply inherent, it is certainly complicated, and even more so to newcomers. Jargon abounds; some terms can be googled (YouTube videos explaining *poché*), while others are more obscure (nicknames for tracing paper vary by region and in their degree of decorum). Jargon can be the source of insider humor and bonding; at the same time, it can be frustrating to those who not only miss the joke but also miss important contextual information.

Sometimes, cultural familiarity leads to consequences that can be measured in time and money. For example, those who are less familiar with degree requirements may find

I understand, in reality, things are not always going to be even or fair. But in school, there was a clear difference between who would be given something versus who wouldn't. As a person that just wants something better for herself, I have to go out of my way to get to know different mentors in architecture firms instead of at my school. I can't ask for it and feel that I'm getting 100%. I can't trust that I'm being given the same opportunity as the next person. And it does add a certain level of stress and anxiety, on top of an already rigorous workload. And that's something that I want to be fixed, but I just don't know how to go about it and it's difficult to do it without shaking up the status quo.

4th Year Undergraduate Student, Straight Black Woman

the educational path longer and more expensive than expected, and the pathway into the profession may have obstacles they did not anticipate.

Social and cognitive psychology posit that people order their environments based on social categories; they then identify with and feel attached to their own ingroups, in contrast with outgroups of people with different social characteristics.¹⁸ The potential benefit of ingroup identification and behaviors is a sense of belonging and social meaning, while negative consequences of ingroup identification include stereotyping, exclusion, ingroup favoritism, inequity, and perceptions of unfairness. The consequences of ingroup identification can also create shared experiences of negative treatment for those in outgroups. For example, when a Black student has a racist encounter with a teacher, other Black students may relate to it more directly. Likewise, Asian students will relate more than other students to the experience of Asian American students being repeatedly asked where they are from.¹⁹

In architecture, the plethora of jargon, images, or shared knowledge are enigmatic to outsiders. For example, to an insider, the phrase “Mies’s brick house” calls to mind the iconic pinwheel-plan composition of an unbuilt, early 1920s design by the famous German architect and educator Mies Van der Rohe, while an outsider will be mystified by how to even look up the reference. For the visually oriented insider, the foundational language and skills of design thinking (e.g., sketching, modeling, diagramming) are familiar and comfortable even if particular software or media may be new. While some textually based thinkers or those trained in numerically or narrative-based disciplines will learn the language, others may fear that they will never learn the “secret handshake.”

The potential benefits of ingroup cohesion can be seductive, particularly if one worked hard to gain the knowledge and skills to be included or if one’s natural abilities are highly valued by the ingroup. As in other professions that require highly specialized skills, ingroup members may unintentionally or intentionally erect and maintain their boundaries with shorthand communication.²⁰

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have an indirect impact on students and their educational experiences. Curriculum is particularly subject to culturally based expectations of faculty's roles and responsibilities. Students advocating for change and/or considering future academic roles will benefit from understanding the broader context described here.

The structure and hierarchy of employment in higher education help explain some of the power dynamics that regulate school culture and keep it static. Administrators occupy high-level positions and staff tends to be subordinate, with faculty as the core constituency beside students. (See the Resources section for more information about faculty.) In brief, faculty positions vary, but typically in architecture programs in four-year and graduate institutions, there are:

Tenured/tenure-track faculty: those in full-time positions with the expectation that they achieve excellence in teaching, research, and service.

Non-tenure-track faculty, part-time or full-time. Titles vary among institutions, and the same terms—adjunct, visiting, instructor, career instructor, lecturer, affiliate, researcher—can mean different things at different places.

The ratio of tenured to nontenured faculty influences school culture, as well as who has influence, particularly if their race or gender demographics differ markedly. In U.S. architectural education, there are twice as many nontenured faculty as tenured; nontenured instructors are more racially diverse with a higher proportion of women, although actual demographics

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outcomes are recognized as excellent—evidenced by teaching evaluations, grant funding, publications, and/or awards.²⁵ Often, tangible outcomes, like successful funding and architectural-project completion, are less valuable in tenure applications if they were achieved without the accompanying grants, awards, and publications that are typically valued in academic settings.

One of the most fraught questions in higher education is how to measure work that meets the needs of a community outside of the institution, whether in teaching, research, or service. Positive impact on a community can be difficult to document and evaluate. Another challenge of community projects is that their time frame may be very long and driven by agendas independent from the six-year pathway to tenure. It takes time to build relationships, and that time could mean outcomes are not yet clear at the time a faculty member is reviewed for tenure. Unfortunately, oftentimes communities have had negative past experiences with institutions that intended to help but primarily extracted knowledge that helped the institution and faculty win grant funding or awards.²⁶ In one example of how a community may respond, Tribal communities, to protect their intellectual capital, sometimes restrict how the outcomes of research or student work may be used in publications or university promotional materials, or they may have additional requirements for research that includes human subjects.²⁷ Generational differences can also emerge when senior faculty are asked to review community scholarship that, based on the standards under which they themselves were reviewed, would have been couniv30BDC BT29e0Po prenf(. PichBBox [435.826 63-US/P 538.3P

or other fields; however, there are some parallels with health sciences and law, in which clinical appointments are more common. Part-time faculty members typically have no vote in governance issues; their relative lack of voice can lead to schools of architecture having their cultures and their lasting curriculum decisions shaped by a small group of long-term, demographically homogenous, tenured faculty.

The theme of power and power differentials runs through the AIA guides and applies also to equity in higher education. The hierarchy of workers, administrators, and decision-makers in architecture schools and programs usually mirrors that of academia in general: in universities, faculty members are part of a department, which may belong to a program; programs are grouped under a dean, who reports to the provost (the chief academic administrator), who in turn reports to the president or chancellor. A board of trustees or regents broadly steers the institution and oversees the president. And final authority over public institutions typically rests with a state legislature. Within the faculty, voting rights may be restricted and those faculty who rely on tenured-faculty reviews for promotion and tenure or contract renewal may be unwilling to offer contrary opinions, thus stifling their voices.

Just as there is a stereotypical profile of an architect, in architectural education there is a strong, dominant-culture profile of a professor, one that can be off-putting to people from nondominant cultures.²⁸ This profile is partially due to entrenched traditions and also to generational continuity: a prospective faculty member with a parent or close mentors who are academics will understand the long-established logic of academic structures in ways that a first-generation prospective faculty member may not.²⁹ New academicians from dominant groups are more likely to have family members, friends, or mentors with experience in higher education and therefore may have an advantage in understanding the nuances of hiring and promotion or navigating an often-elusive academic culture.³⁰

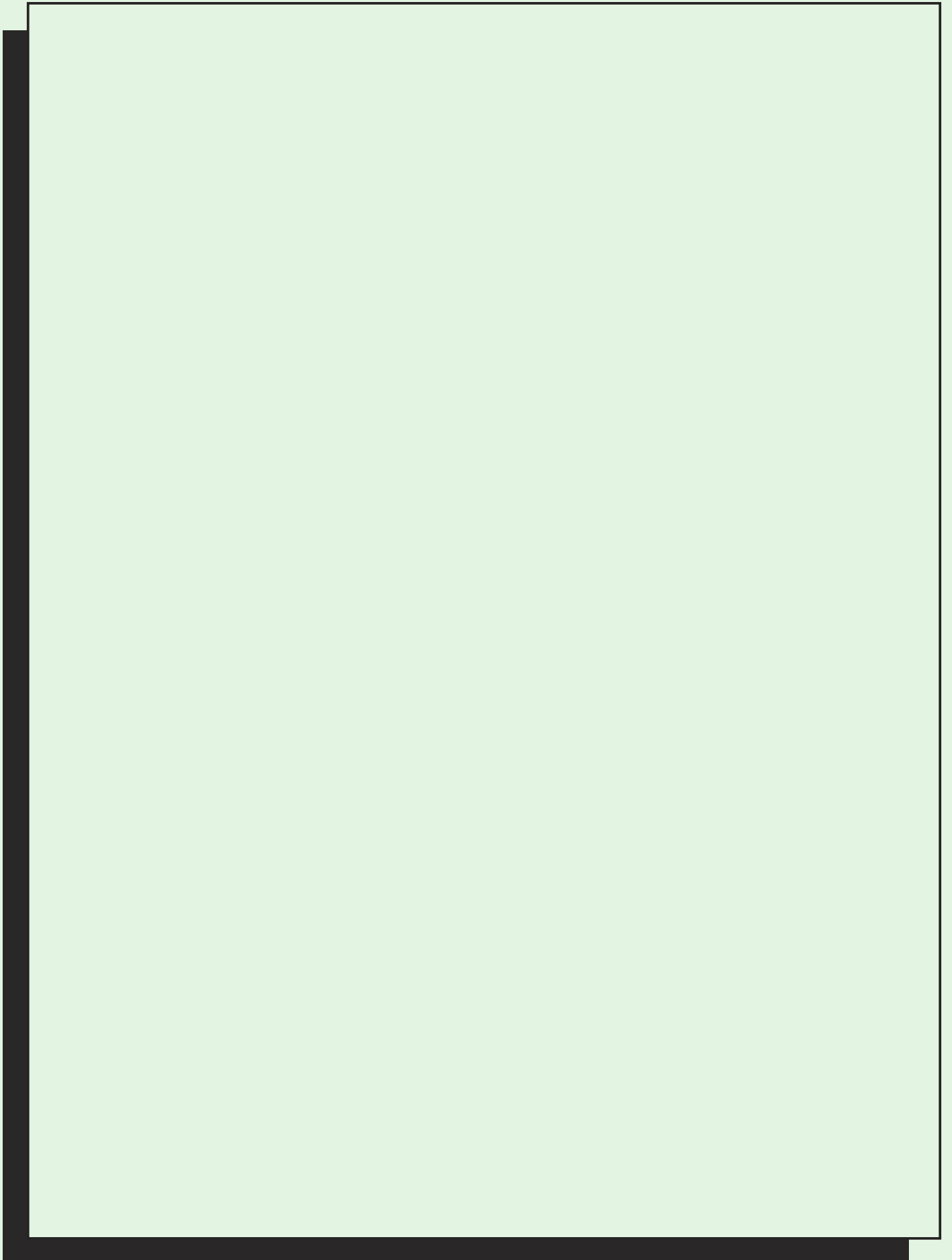
For those without academically savvy mentors, how to even access the pathway for an academic position is unclear. While work experience and degree credentials are important, architecture is unique in that it does not require a doctorate or terminal degree for tenured positions, while many other academic areas do. However, some candidates may be excluded for reasons involving a lack of network more than a lack of qualifications. Research showing racial disparities indicates that those most excluded are people of color.³¹ Many schools follow a basic process in which a department chair confers with a program director to hire part-time faculty, while full-

If all of the professors are coming from a totally different experience group than me and a lot of my classmates, then how are they going to adequately teach all of us in a way that feels equitable, if they're only really relating to some groups of students?

Recent B.Arch
Graduate from a Public
University, First Year
Professional, Mixed
Race Hispanic, Queer,
Transgender Male, 22

time faculty hires require the involvement of the entire faculty. The criteria for awarding a full-time position may also include state, regional, or

Academic culture can model positive patterns for the profession, teaching students skills in collaboration and integration that will benefit them in practice. When new tools or materials are developed, students sometimes learn skills that are new to the profession; or professionals devise ways of integrating these tools into practice that they can then teach to students. Professionals can also model collaboration for students and demonstrate the business practices required to appropriately budget (enocID 1076 BDCbeoWand BDCbe107so (tur)ctic)6 Lang (en-



We asked students:

What would you most like to change about courses and curricula in architectural education?

What would you like to say to faculty?

I wish we could really challenge Western architecture and European architecture being the only type of studio project you can have. There's only one studio I took that allowed me to step outside of that, and that was from a visiting professor. We want professors that represent more demographics and more ranges of experiences. I would love to see professors look further and find more diverse architects in history. I think that would make a large difference to students of color and female students who don't see themselves represented.

Recent B.Arch Graduate, Mixed Race Hispanic, Queer, Transgender Male, 22

Faculty know where to find reliable resources on the things that are happening in the world and to look into them. Because obviously it may not affect them in their day to day practice, but it affects us and we're the ones that they're trying to create the next generation of architects out of. And so, if they're not doing their research, it means they can't help us to understand and evolve and learn.

Undergraduate Student, Public University, Mixed-Race, Male

Thinking about land in general as something that is created, and us in relation to it, then thinking about land as property is a whole different thing. Since last year, I have noticed a significant difference in the way professors approach things. Before I would stand up in class and say, “Oh, this is wrong, what about the indigenous people that have always lived here?” Because usually history always starts when settlers arrived. But I feel like now the conversation has been opened, but I don't know necessarily where it's going to go, and I hope that it goes in a different direction.

Third Year Graduate Student, Large Public PWI, American Indian (Sicangu Lakota), Female, 30

Most of our projects deal with racial issues and, more specifically, African American issues. I don't know how many projects we've done that involve slavery—we do way too many of those. I wish we'd do something a little bit more positive. But we definitely bring up issues and we talk about them and we design appropriately for racial issues

5th Year Student, Private HBCU, Mid 20s Mexican-American Ciset Male

When we do site analysis it's always focused on sun, wind, weather, flood— the physical aspects of a site. It's the community that I wish that we could learn in school as well as bring into the culture of the profession.

5th Year, B.Arch, Large Public University, Latino, Mexican American, Gay Male, 25

The cultures of architectural education and the profession have benefited many who have succeeded, produced great work, and established important practices. However, our research shows that certain students are better set up to succeed than others because of cultural norms that underpin curricular requirements. Despite the many positive aspects of architectural education, the question is whether current academic culture can align with and help fulfill current and evolving goals for EDI. And if it cannot, due to lack of willingness or because human-centered design is less valued than mechanistic-based or form-based design, what are we willing to lose (such as cultural patterns that benefit members of the dominant group) to make the required gains (such as capturing the creativity and lived experience of those not currently at the table)?

Equity and inclusion are essential to opening the profession further to people with nondominant identities, instilling the sense that they matter and enriching the field with new points of view. Questions remain: are there inclusive ways to help students and faculty decide whether to stay, leave, or find other alternatives—ways that value, support, and guide them, that empower them? Additional questions arise when looking at how educators are responding to current and emergent global and generational issues; for example, younger people feel more urgency around climate change and social justice.³⁸ Many students in our listening sessions perceived their teachers as satisfied with imparting the same things they themselves learned and that they believe this preparation is sufficient for practice. These same students worry that their education is failing to prepare them for a profession that will be more focused on climate solutions, social justice, and technological tools for production and data mining.

Environmental justice is a huge component. We have been told since we were 10 years old that we're going to be the ones to solve everything. That's a tremendous amount of pressure and expectations put on us. We're told, "You have to fix all of this. By the way, we're going to teach you exactly how we were taught 30 years ago, so you're not going to know how."

B.S. Architecture From A Small Private PWI, White, Female, 22

We need an expanded definition of what

We asked:

Who is driving change in architectural education?

Currently, there's a huge push from the students saying, "We want more diversity." They're shouting at the top of their lungs, pushing for it. They want diversity in faculty makeup, studio project locations and inclusive design conversations. There's a lot of faculty who are receptive to it. Additionally, there's a lot of people who are retiring. This is a transition time. There's a lot of questioning out there—not solutions, we don't have all of the solutions—but we have a lot of questions, which is the first place to start.

Faculty at PWI, Director of DEI, Black, Cisgender Female

Students are a lot more diverse and a lot more sensitive to issues of equity and diversity than when I was their age. But what they consider as a no-brainer are all the things that we consider very difficult for us.

Associate Dean, Large Public HSI Male, Early Fifties, Middle-Eastern

If you think no one is complaining or no one is making suggestions, then you're probably not hearing anyone at all.

Associate Professor, 20+ Years Teaching, HBCU, Black, Male

All of the leadership positions in our college are appointed by the dean, and all of the current leadership in our undergraduate architecture program are white men. The delay in change, the slowness of equity is infuriating to me and it's infuriating the students. And I feel their momentum and the profession's momentum, but the administrative lag is what I feel at this exact moment.

Faculty for 20+ Years, Full Professor, Large Public University, White, Female, 56

I think the majority of our students have been tainted by what has already been, the conditions that we're already in. A lot of us are scared to speak up, we are scared to be put in that position where it goes against our professors.

5th Year Grad Student, Small Private HBCU, Female, Black-American, 24

Stop waiting for students to inspire you. Stop waiting for us to ask you to make the change. I was once told, "You don't know, as students, how much power you have," which, to me, translated to, "If you and a bunch of other students stood up and made demands for change, it would be listened to." Why do I have to organize and demand it if you already know what the problem is? We need you to also sometimes take a first step. We need to feel supported just as much as we need to drive.

B.S. Architecture Degree from Small, Private, PWI, White, Female, 22

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Faculty—especially full-time faculty—working with inclusive and just practices can work as a body with administrators to create cultural expectations along with policies that both shape and reflect values.³⁹ Commitment to equity and antiracist education is evident in day-to-day decisions, as well as those that have lasting impact on generations of students. Additionally, faculty-staff interactions can model equitable practices.

Faculty Culture

Discussing collective guiding principles, intentions, and goals may be an unfamiliar exercise for many faculty, who generally work independently. The following steps can help frame a culture of inclusion and belonging:

1. **Define EDI** from which you can develop an EDI strategic plan that addresses culture, with a shared mission, vision, values, and metrics. Include staff, students, alumni, and other stakeholders, using facilitation and/or training methods that align your definitions of EDI. The plan should also harmonize with your school's and university's strategic plan. Treat the plan as a living document; update as changes are made and goals achieved—or not. (See the *Measuring Progress* guide.)

2. **Address equity**. For example, EDI efforts at predominantly white institutions (PWI) have specific challenges—including how service responsibilities for programs intended to advance diversity, such as EDI committees, often fall on faculty of color.⁴⁰ Avoid poor framing of diversity goals, which research has shown can actually reinforce dominant white culture in PWI.⁴¹ In these cases, despite positive intent, how the work is contextualized has a negative impact on faculty of color, not only because of high expectations of their contributions to advancing the goals but also because the support of the goals is not integrated into the roles of the predominantly white leaders.

Challenge the historic studio and school culture of rites of passage, hypercompetitiveness, and excessively long workdays.⁴² Support faculty in navigating conflict. Develop the capacity for holding uncomfortable conversations if colleagues transgress or undermine the school's shared values.⁴³

A relationship between a faculty member and a student to student, faculty-student, faculty-staff, faculty-peers, and administration and all other groups. A relationship between a faculty member and a student may not be neutral: faculty may be actively evaluating and grading students enrolled in their classes, and they influence student careers by nominating them for awards, writing letters of recommendation, or hiring them as research or teaching assistants. Administrators may advocate for faculty members; they also supervise, evaluate merit, and make decisions on course assignments or sabbatical leaves. These multilayered relationships can be affected by power differentials and unconscious bias.

looking for opportunities to celebrate and elevate the work of architects, scholars, and communities previously ignored. Know the history of exclusion, particularly as it relates to the built environment. (See the Justice supplement.)

Be open to student input; acknowledge the additional work they may be doing on their own and offering their classmates to adapt the course material for relevancy to their own identities and experiences.⁴⁴

So if we're looking at lifecycle assessments, what does it mean to look at lifecycle assessments through an indigenous methodology or perspective? I feel like I have to do extra work to craft a course that aligns with what I want to do in architecture and my aspirations, which is really hard. I'm teaching myself and at the same time trying to learn.

Third Year Graduate Student, American Indian (Sicangu)

the conversation to align along shared values and goals or to clarify who is responsible for taking actions.⁴⁵

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Be transparent about a rubric. Evaluation pervades academia; rubrics can be positive in promoting transparency but are also subject to bias in their development and implementation. A rubric that works for individual student work may not work for group projects.⁵⁰ Peer evaluation can be used to limit the bias of instructors but is subject to bias by students.⁵¹

STUDENT

Address a culture of critique that can feel intimidating. The norm of extreme and personal critique affects the pathway into the profession and the culture of the profession itself; it also undermines student confidence, especially among nondominant student groups. Our focus groups revealed that students are seeking to understand how to respond to criticism in ways that are not perceived as defensive when they are explaining rationale or standing by their decisions. Student cohorts are becoming more diverse, yet the culture of teaching is still largely based on past architecture-student demographics. All students want to feel a sense of belonging and encouragement in school and as professionals. Faculty can model behavior, set expectations for students and for guest lecturers and reviewers, mediate if hypercompetitiveness occurs between students, and put a stop to behavior that can be seen as intimidating. (See the [Workplace Culture](#) guide and glossary regarding microaggressions.)

Be human-centered. Offer a more human-centered focus during design studios. Balance the number of studios that are framed to result in formal geometry or technological solutions with those that place high priority on meeting social and/or human needs.

Be aware of a student's availability. Do not assume students have seven days a week to focus on studio. Changing a deadline from your published schedule can be highly disruptive, even to the point of negative, life-changing impacts on vulnerable students, such as the loss of an outside job. Think through the amount of time you allot and provide explicit guidance for time management. Students are still learning how to plan and navigate architectural projects and other work.

I've had professors say, "I need a full-scale set of renders ready in two days." And our studio says, "We haven't even built an online digital model yet. That's not how that works, that's not how time

... available to students, as well as their cost (the time investment to learn, monetary costs, time to produce). If you are unfamiliar, bring students alongside in exploring new methods and provide flexibility to support exploration. Recognize that it is time consuming to learn new tools and that some students pick them up faster than others.

Faculty and Student Stress

Faculty have the most face-to-face contact with students and are key to communicating with clarity and to applying policies equitably. Clear design expectations can demystify what can appear to be highly subjective evaluations or outright unfairness, which create stress.

benefit of the doubt to the site plan by a student who “draws like an angel” but to be skeptical of one who struggles to communicate graphically.⁵³

10. Affinity bias. During desk crits, the amount of time you spend with individual students may vary greatly from week to week, depending on their workflow. However, affinity bias may be a factor if faculty engage more with students whose drawings or writings are more like their own and spend less time with students they find challenging because they follow different approaches. Students notice patterns of running over or under the allotted times, whether intentional or not.

11. Notice and name. Notice and name when you see certain qualities, skills, or backgrounds that advantage some students over others. Making equity the priority means taking into account history and systems. Individuals have different needs; in an equitable system, they get what they need. Ideally, those with needs feel empowered to ask for help without concern for negative perceptions or loss of privacy.

12. Financial resources. Notice and name if you see financial resources that give advantages to some students over others. If the quality and quantity of model-making materials will be a factor in evaluating craft, find ways to pay for materials from course fees for all students, or revise the exercise. Make costly activities, such as field trips, optional; require them only if your school can provide support. Support can be awarded based on need, but be aware that financial information is confidential and that you may need the help of school administrators to help award funds in unequal but ultimately equitable ways. Be cautious about allowing students to hire outside help with rendering or model making and how this option will be evaluated and communicated to reviewers. If assistance is not allowed, make that policy clear in your syllabus.⁵⁴

You don't have to be super lenient but at least understand personal situations. I know students who have three jobs. So if professors could at least understand those personal experiences and not have one rule for everyone—because everyone's life is different and it's different where everyone comes from.

with a formal system of taking turns. Switching it up can ensure that certain students do not have a consistent advantage.

Don't let your authority get in the way. Although traditional societal expectations cast you as an authority figure with answers and knowledge to impart, you can reject the stereotype. You might assign an exercise on a topic that is unfamiliar to you, introduce a reading that makes you uncomfortable, or turn over control of a class session to the students.

Be aware of your own biases. Especially when responding to requests for exceptions that may create inequities between students in your class or with those in other classes. Track your decisions, and notice whether there are patterns that advance or disadvantage students from certain identities or situations.

Design-studio relationships. Design-studio teachers and students are often on a first-name basis and are privy to personal information that may arise during the intense interactions inside or outside of the classroom. This intimacy can create a supportive experience for the student, who, as a result, has a mentor and teacher who knows them as a person and as a designer. On the other hand, if the relationship is not positive, it can be detrimental to the student, since the studio is often the center of a student's academic experience and usually carries two or three times more credit than other courses.

Project assignments. Not every project assignment will be received as you intended it. For example, requiring students to use a personal experience as the topic to develop skills in research or design may be very engaging for some, boring for others, and triggering for a person who has experienced or is still experiencing personal trauma. Offer alternatives that focus on the skills you wish them to gain.

Equitable assignments. It can be challenging to be equitable when student skills, talents, and experiences vary. Expectations and the time and effort required to achieve them may not be clear. For example, an experienced student may achieve excellent results on an assignment in two hours, and a less-prepared student may need to invest two days for an outcome that just meets the minimum standard. Instructors can plan varied assignments to take into account different skill sets, such as one exercise that is visually oriented and another that is text based. They can also consider evaluation criteria that take into account previous experience so as to measure progress from a student's individual baseline. Time parameters can

make clear your expectations for a sketch versus a detailed rendering. Time limits can also help offset peer pressure to work all night, promote mental health, and send the message that the instructor has thought through the

flexible, furniture more conducive to informal discussions, or lighting that doesn't feel institutional? Is there a virtual or temporary space that meets some of your needs? If there are spaces that feel unsafe or unproductive, how can you change them, within school rules and code requirements?

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IMPLEMENTATION

Feedback loops are a key component of continuous improvement, like admissions, advising, or career placement. Use surveys and other feedback mechanisms, including among admitted students who did not matriculate. Have regular meetings of administrators and students and build upon what you learn; set successive goals as you progress. (See the *Measuring Progress* guide.)

part-time faculty? Are faculty and staff compensated for their time? Tell students about the training, and invite them to hold you accountable while also requesting grace with missteps, as everyone is growing and learning.

Developing Empathy *Developing empathy* with students, staff, and peers that are of different identities. Knowing that developing empathy requires encouragement, awareness, knowledge, skills, practice, and accountability. Support cross-identity mentoring. (See the *Method and Strategy* guide.)

Building a Community *Building a community* with a focus on values, expectations, and shared language among faculty regardless of whether they are full-time, part-time, or visiting.

Faculty

Staff *Staff* Staff can have frequent contact with students and often notice situations and patterns before faculty or administrators do. Develop robust communication pathways; understand the power differential that can be an obstacle for staff communication; and establish an environment in which staff feels secure.

Teaching *Teaching* Involve them in using their particular expertise and passion to advance institutional goals and find meaning in their work.⁶³

Funding

Gifts *Gifts* Raise new money and explore redirecting gifts that have flexibility in their original terms. Check with your advancement and research staff to assess if your goals align with university resources for promoting diversity, which may result in qualifying for initiative support or matching funds.

Aligning *Aligning* There may be wonderful alignment with donors or funders who give philanthropic gifts to advance diversity. However, even seemingly easy-to-fulfill requirements can create burdens for those the contributions are intended to benefit. For example, if firms offer scholarships but each firm has its own application and portfolio requirements and deadlines, they each may be disappointed by the low number of applicants. In this case, work

In the last revision of accreditation procedures, the attempt was to create a basic framework for the values of the profession; and among the values were diversity and equity. The follow up question became, in bringing all of the leadership of the collaterals together, was “Do they embrace those values? Who’s pushing them?”

Tenured, Associate Professor and Chair at Small, Private, HBCU, African American Male

with firms to understand what requirements are needed and support your students in the application process. Check your gift-acceptance policy for alignment with EDI values.

A I a G

A. Imagine a future in which schools share effective practices and develop understanding of how each school can contribute uniquely to shared goals. Offer cross-school mentoring; hold each other accountable for progress toward goals.⁶⁴

I. Work with administrators at your institution and at other architecture schools to advance EDI. Continue to use the accreditation process to generate dialogue about social issues.

a. To engagement, especially by faculty from institutions less likely to provide travel resources for faculty and students and for conferences and webinars. Keep in mind that not everyone has online access.

G. Classify programs with STEM Classification of Instructional Programs (CIP) codes to attract more international students, who can get additional years on their nonimmigrant visas for optional practical training.⁶⁵ Secure debt forgiveness for federal loans if working in public-sector, community-based organizations and/or rural areas. Track AIA advocacy work that supports climate solutions, student-debt relief, and more.⁶⁶

a. that can begin a demographic-tracking process, which will allow schools to be more nuanced in their EDI strategies. For example, at present, combining Middle Eastern, North African, and white students and faculty disregards vast differences in their experiences of stereotyping and bias. Cooperation across institutions can make it easier to analyze data at a national or international level while preserving privacy.

an incomplete understanding of the forces acting on or motivating another or for different groups to have vastly different measures of success. For instance, educators typically anchor students in more theoretical projects, while practitioners wish for new graduates to be able to hit the ground running and contribute immediately to real-world projects.

Accountability can also be particularly difficult to explain in the context of higher education, since the processes for investigation and consequences may be confidential, or can take a long time, or both. While Title IX provides protection to students beyond what many workplaces offer to employees, it is most effective when cases of discrimination or bias are relatively clear-cut and have severe negative impacts. Microaggressions and other negative behaviors can occupy an ambiguous space—reporting may not occur because the action may not seem serious enough for Title IX, or patterns may be difficult to identify without consistent reporting and recording over an extended period of time. Yet the impact of microaggressions can result in people, particularly women and people of color, leaving school.⁶⁸

What makes holding tenured faculty accountable a challenge at times is knowing what will motivate them to change or what leverage administrators have if faculty chronically engage in harmful behavior that do not clearly demonstrate bias or discrimination. Even if faculty collectively agree to uphold, for example, antiracist principles and practices, individual faculty members may not wish to, or feel prepared to, teach about race or critical race theory. On the other hand, institutional governing bodies at times subject faculty members who do address race in the classroom to incursions on their academic freedom.

Institutional accountability, particularly in measuring progress toward racial-demographic goals, is hampered by inconsistent data collection at the national, state, university, and program levels. Lack of consistency may be simply due to correctable differences in data-collection methodologies, but matters get far more complex if there are different policies toward privacy and various ways of counting race and multiracial identities.⁶⁹

It goes deep into the culture of the university structure. I would bet that few of us go to universities where we get to assess the performance of our administrations. The students are allowed to assess the faculty, the faculty hierarchy are allowed to assess the faculty below, but there is no real change in the power dynamic between university structure and the structure of the faculty and the students.

Associate Professor, HBCU, African American Male, 67 Years Old

Standards used for sole-author books or articles may not work well for community-based or team projects, which may require more time for results and impact to be measurable.

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The following are some of the regulations related to higher education. See the U.S. Department of Education's "Law & Guidance" webpage for updated information on federal higher-education laws.⁷⁰

§ 601 applies to all institutions of higher education to protect students from discrimination.

Visiting faculty and professionals can enrich student's experiences. They tend to work with students for a limited time, from a single lecture and weeklong workshops to semester-long studios and classes. At times, they may be alone with a group of students or one-on-one in classrooms and professional or social settings. From the student's perspective, the roles and responsibilities of visiting faculty are indistinguishable from regular faculty. From the university point of view, these visitors may be volunteers, paid consultants, or faculty with limited-term appointments, and they may or may not be required to follow the protocols of regular faculty. Whether they are required to receive training on protocols like harassment policies or whether they are informed about who is responsible for help

CONSIDER

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Pell Grant is a socioeconomic measure among U.S. kids. What percent of a school's architecture graduates needed a Pell Grant? How many Pell Grant graduates get licensed? How many are getting graduate degrees? And since a Ph.D. is a pipeline of future faculty, how many Ph.D. architecture students were on Pell Grants as undergraduates? And that starts to get at, who are we educating? Who's in the pipeline? Who's here and who do we want to finish?

Associate Professor, 20+ Years Teaching, Graduate of a Large PWI That Teaches at a Public HBCU, Black, Male

Let's say we understand the population and the demographics nationwide. Let's even say that we know at what stage of their education and internship we're losing students. We still have to admit that we don't know who the students are that we are losing; and who are the faculty that we're losing? And the researchers and staff? If we kept track of them, then maybe we would have a better chance of advancing. If we knew who we are in more fine grain, and why some of us are able to go through at some point, we would then be more effective participants in a

CONSIDER

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One thing that's been really important to me right now is relationships and the importance of being in relation with other people. A lot of times universities are very hierarchical, and I feel like us, as students, we learn from our professors, but our professors have a lot that they can learn from us as well. And so just thinking that, you know, we are all related in many ways. In Lakota we have a philosophy, Mitákuye Oyás'i , which means we are all related. It's just really fundamental to everything that we do. And I think you approach anything you do in life through that lens of being a good relative, being a good ancestor, and what does that mean, and how what I do right now, how is that furthering that philosophy, and living with that. I don't know how to put that into pretty words. But just being a good relative and being a good ancestor is really important.

Third Year Graduate Student, Large Public PWI, American Indian (Sicangu Lakota), Female, 30

How would a relational approach change architectural education?

Would it change the dynamic in the class?

Would power still play a role?

What can professors learn from students?

What are the barriers to a relational approach?

CONSIDER

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Only recently are HBCUs being highlighted as valuable through the building of pipeline efforts from the collateral organizations. HBCUs are inherently valuable because they were founded to fill a gap. To make space where there is no space. Yes, present tense. There is no space.

The unfortunate reality of attending an HBCU is that the real world does not look the same. Support is not distributed equitably based on goals, aspirations, and

CONSIDER

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How do universities promote belonging for students and emerging professionals?

What would be the impact if the remaining seven NAAB-accredited HBCU programs closed?

Many Black students attend predominantly white institutions. How can they be included in initiatives like the AIA Large Firm Roundtable's goal to double the number of Black architects by 2030, which has focused on partnering with HBCUs? How might small firms support HBCUs?

How can PWI share disciplinary space with HBCUs? What role can PWI play in shifting support in the profession so HBCU grads don't have to start all over?

Do you think HBCUs will remain chronically underfunded? Why or why not?

Do HBCUs need EDI efforts? If so, what should they be like?

CONSIDER

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To effect change, it's good to look at both the carrot and the stick approaches. The stick is that we have not fulfilled the welfare laws (the “W” in “Health Safety Welfare”) that are at the basis of state laws that license our profession. So that is a really important approach. But, here’s a carrot—imagine the unrealized potential of architecture. That should be an exciting vision. If we realize how little we've done, that's a failure, but the positive side is what we could do. Can we take a creative approach to the profession and the practice of architecture?

I’ve heard deans talk about how we are so stuffed with accreditation requirements, that there is no room for me to teach public-interest design to

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Architectural educators need help. We need tools to talk in a forthright way about race, gender, economics, social class, etc., and how they directly relate to architectural practice. This includes the impact of architectural practice on all of those conditions and those conditions' impact on architectural practice. I don't know that everybody is able to speak freely in that way, and if their studios are able to confront those questions. There's a skills gap amongst architectural educators. What that might also imply is that the people who will become architectural educators might need to come from different places than they have been coming from. Who we think about as leaders in certain topics and issues might need to shift.

In the meantime—thinking about who's already been doing the work—how can we learn from those people and engage those lessons in architectural education? Are there any limitations in doing so? Are there limitations around accreditation? Are there limitations around institutional structuring of classes? Does the design studio itself need to shift and change in terms of how it can be offered? Can community partners earn college credits for the knowledge they gain or FTE for the labor they provide when they work with us? Can topical studios engage the public in a meaningful and consistent way that's not predatory? These kinds of conversations, they get into the nuts and bolts of how we do the work that we do and the infrastructure that we use to do it. We should be asking, how is that infrastructure inherently challenging to the goals that we have?

Currently, I imagine every program is on its own, trying to figure it out. Every institution is slightly different based on regional and state politics, the people who happened to be teaching there at the time and their interest, and the personality

CONSIDER

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of the students and how vocal they are. Yet, could there be more concerted, organized effort to provide support to faculty who are ill-equipped? I think just acknowledging that we are ill-equipped would be a good first step. It's just a way to move forward. It's not a place of shame. We just need to move forward.

Associate Professor, Public PWI, 16+ Years Experience, Black, Female, Early 40's

Do you agree that educators are ill equipped to take on equity topics and issues? Is it a matter of resources? Or something else?

Is it true that every individual and institution is unique? What would it take to find common goals or support?

What would a well-equipped faculty be able to do?

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A few weeks into the semester, Student A was asked by the instructor to organize files for the studio. Among the files was a PDF created by Student B. Student A separated the pages and created different files sorted into different folders (site, program, etc.). Student A was experienced in U.S. professional culture and treated the work as shared intellectual property. Student B was inexperienced in dominant Western professional culture and believed the integrity of their work was violated.

Student A and Student B both described feeling very hurt. They sent me screenshot after screenshot of a harsh exchange in the team communication platform. Both the students were women, A was Black, B was Asian. The instructor was a white man. He did not realize or appear overly concerned with what was going on, even after I reached out to him. When I spoke with him, he repeatedly referred to them as “girls.” Making it necessary for me to ask him several times to refer to them as “women.” He remained unaware of the need for a distinction.

Each student claimed she felt bullied by the other. The instructor agreed with what Student A had done and did not perceive that accusations of bullying needed to be addressed with either student. The instructor resisted getting involved in the emotional side of the issue, although he did talk more about teamwork, collaboration, and project management in the class. Student B dropped the studio. Other students were drawn into the conflict, leaving bad feelings that permeated the whole cohort.

Faculty member of 10+ years, Small, private, special-focus institution, Female, White, 40s

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What do you think of the outcome of this situation? What would have been a better outcome?

What could the professor have done differently?

What could an administrator do in a situation like this, especially when there are accusations of bullying?

What could students A and B have done differently? What about their classmates?

Who would you involve beyond the professor and students?

What could an administrator do in a situation like this, especially when there are accusations of bullying? Does race play a role in the situation? Does it play a role in how you would react?

Why was it important to refer to the students as “women” rather than “girls”?

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The most out-of-balance aspect of the field is the workload. I am not even slightly opposed to a hard day's work, and if I was, I don't think I'd have survived in this field so far. That being said, I can remember the professors in my undergraduate school hammering home the difficulty of this major from the first day. I remember my very first architecture lecture, the professor put up an image that showed a child at the top of a metal slide, about to slide down. The picture was photoshopped and had a cheese grater texture of increasing intensity along the slide, each section labeled with "year one, year two, year three and year four" respectively. At the end of the slide there was a pool labeled as rubbing alcohol that the child would land in. This is what I was told to expect in my education. Another year, I remember my studio professor writing on our team board "sleep is for the dead." Yet another example is when a friend's professor told them outright that they wouldn't be sleeping much in that studio class and they were all encouraged to use the coffee machine that the professor brought in.

There is a culture around lack of sleep in architecture, and a Google search will show there is no doubt that even amongst doctors and other intense and time-consuming majors, architecture students still get the least sleep. That's absolutely terrible. Based on studies on the importance of sleep, the cost of this sleep deprivation culture can be lifelong and life-altering. Lack of sleep can be linked to a laundry list of health problems. Never in my life did I think I would stay up for four days straight with about 40 minutes total of sleep, but architecture necessitated that, and not for lack of consistent effort during the year. All of this is to say that there isn't even a hope for balance in an environment like this, and when professors (with pure intentions) ask students to "try and get some

CONSIDER

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sleep before the final crit," it's almost insulting because of the expectations and demands of this major.

First year Masters of Architecture Student at a large, public institution, white, bisexual female, 23 years old

How does this speaker's experience compare with your knowledge or experience?

Have you been in a position when you had to choose between sleep and work? If so, did peer pressure or cultural expectations factor into your decision?

Can you describe cultural differences around expectations of work and sleep in architecture, architectural education, and other settings?

How is the speaker's experience relevant to EDI?

What looks like hazing to one person can feel like ritual to another. Is a lack of sleep something that can be perceived as hazing? Ritual? Or both?

SCENARIO

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... a , a a , AND ... - a

Diversity efforts at School X, a predominantly white institution, have been successful. School X set goals for doubling the percentage of incoming Black and Indigenous students over three years, and they are on track. School X changed their recruiting strategy, cultivating new networks and advertising venues, revised their marketing materials to emphasize their EDI goals, and shifted the majority of their student-support funds to create multiple-year financial packages prioritizing students who advanced their diversity goals.

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GET READY

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Worksheets to help readers to explore the positive and negative outcomes of decisions. Start at the topic in the rectangle, consider the injustice labeled in the oval, talk about potential for justice in the cloud to the right, and end with the questions at the bottom of the page.

TOPIC
Setting or changing studio deadlines

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POTENTIAL FOR EQUITY

FACULTY: Model good time management and effective communication of deadlines. Reduce the scope of work to keep the deadline but adjust expectations.

STUDENTS:

Explain the issue as soon as you become aware of it. Involve an administrator if necessary.

POTENTIAL INEQUITY

Extending the deadline helps students who have flexibility to continue to spend time on studio; students working outside of school may have to choose between losing a job or being disadvantaged compared to their peers.

Changing studio deadlines impacts other faculty and classes.

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TOPIC Student-led discussions

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POTENTIAL FOR EQUITY

Parallel extracurricular reading and discussions may benefit students by freeing them from institutional restrictions and fostering critical thinking.

The addition of new voices has value beyond being inclusive: it offers a counternarrative of joy, expansiveness, and optimism to a canon that can be weighed down by restrictive ideas of right and wrong.

There is an opportunity for faculty to engage in scholarship unfamiliar to them.

POTENTIAL INEQUITY

Students whose identities are not reflected in the class may feel an additional burden to represent a point of view not otherwise present.

If teachers resist any divergence from a carefully planned class session or they shut down comments they consider tangential, students may feel they are being silenced or sidelined and may even run a shadow syllabus outside of class.

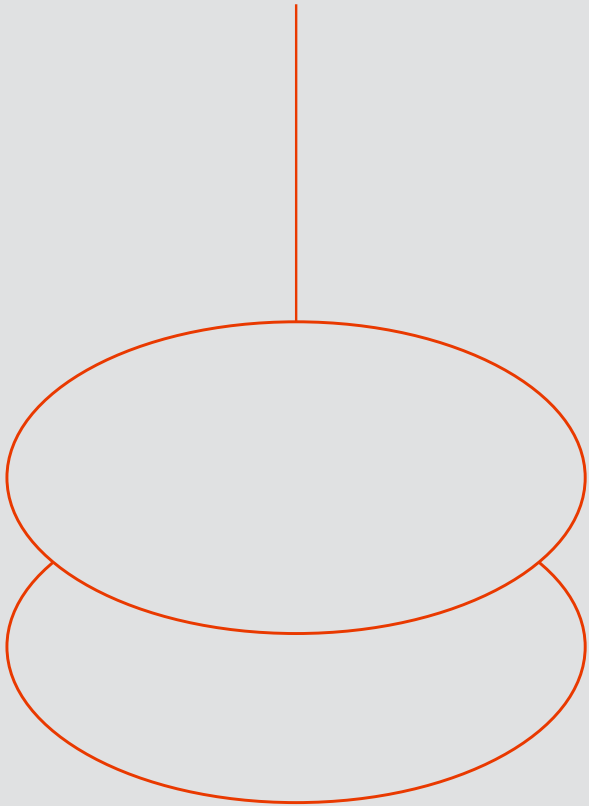
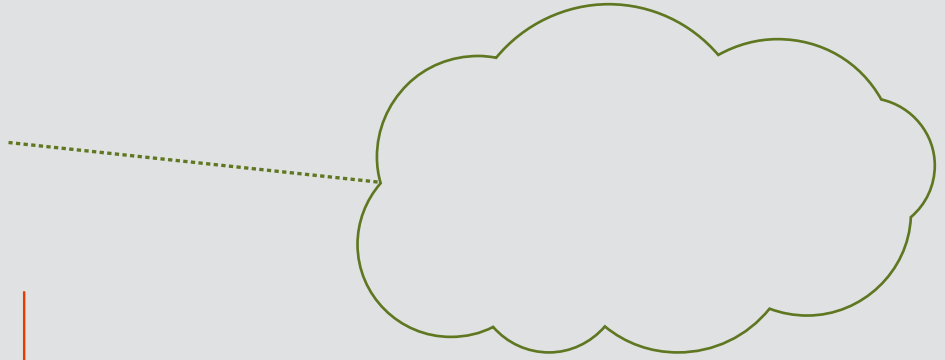
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GET READY

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Actually, it may not be new to all the students. Currently underrepresented students in architecture often do not come with the same amount of knowledge about architecture as their dominant-group counterparts. If faculty anticipate that students will come from different backgrounds and with different experiences in architecture, they can design programs that students may have greater connection with.

Ok, I see that familiarity with architecture will vary, but everyone starts college with a different level of knowledge, and no one has a complete understanding of the vocabulary and histories of architecture when they start school. People learn by figuring things out for themselves. If faculty are too protective of their students, they will not provide students the space they need to learn.

How relevant is it to architectural education that major disparities between

Are there other aspects of architectural education that should be changed to be more inclusive? Or do we risk losing something special about our culture?

Architecture faculty need to understand and recognize that having students from different backgrounds requires a shift in how they evaluate and communicate with students in their courses. For example, the jury/critique system can be difficult for Black students in ways that it is not so much for white students. Architect faculty (and juries) traditionally want to break down students through critique. This is done in order to build them back up and teach them to see the world in a new and transformative way, with a new lens with which to see the world. But the lenses provided are culturally constructed and may not represent the interests of Black students. Faculty need to think through who is delivering information during a critique, how it is being delivered, and to whom.

All students learn from critique. It helps them to build a backbone, to not take things personally. I also went through this as a student. When I was a student, my gender identity wasn't represented well in the architecture profession, and I still had a very positive experience with this educational model.

How much attention should we pay to differences in people's identities?
What role does history or academic tradition play?

RESOURCES 63

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View more at <https://archinect.com/features/article/150287693/architecture-gave-me-a-black-eye-a-note-to-architectural-educators>
Op-ed calling for an end to race-neutral architectural education and an establishment of pedagogies that teach the collective histories of oppression and how they manifest in architecture and architectural education. In this way, education can teach a new generation how to design spaces that are just and equitable.

View more at <https://www.jamesgmartin.center/2019/11/architecture-programs-need-a-change-put-people-first-not-art/>
Calls for a shift in architectural education that moves away from an art-lead approach and, instead, focuses on the public realm and how to address social and environmental problems.

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Book on why EDI is hard to achieve in higher education, the benefits of EDI, and how to achieve EDI with a particular focus on faculty recruitment, evaluation, retention, and promotion.

Publication on best practices in faculty search and hiring. Includes guidelines for interview questions and a sample candidate-evaluation form.

An online resource outlining best practices to use during faculty searches. The handbook has sections on scouting, preparation, outreach, assessment, recruitment, and retention. The handbook also includes an online toolkit (<https://www.washington.edu/diversity/faculty-advancement/handbook/toolkit/>) that provides a lengthy list of supplemental resources for each section of the handbook.

This online resource is a facilitation guide for groups of faculty to help identify subtle biases and improve diversity in the faculty-hiring process. The resources include a sample PowerPoint presentation file, key concepts and research on bias, facilitation handouts, and the film *Interrupting Bias in the Faculty Search Process* (accessible on the website).

<https://www.engr.washington.edu/lead/biasfilm/index.html>

Publication on best practices in faculty search and hiring. Includes guidelines for interview questions and a sample candidate-evaluation form.

<https://provost.columbia.edu/sites/default/content/BestPracticesFacultySearchHiring.pdf>

<https://provost.columbia.edu/sites/default/>

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9. For example, interviewees in the Designing in Color (DCo) podcast described the stark contrast between their educational experience and those of students with advantages, such as architects as parents or greater financial resources. Melissa Daniel, "Designing in Color (DCo)," April 25, 2022,

26. For more on research fatigue and examples of research fatigue, see Grace Huckins, "For

32. While there have been small increases in faculty diversity in architecture, diversity has remained relatively steady over the past five years. For example, Black or African American faculty have remained at 3% of total faculty since 2015. See NAAB, 2015 Annual Report: Part II: Faculty (Washington, DC: NAAB, 2015), <https://www.naab.org/wp-content/uploads/2015-NAAB-Report-on-Accreditation-in-Architecture-part-II.pdf> ; and NAAB, 2020 Annual Report on Architecture Education (Washington, DC: NAAB, 2020), https://www.naab.org/wp-content/uploads/2020_NAAB_Annual_Report.pdf . This limited change is reflected in academia at large, where there have been gains in diversity but far less than gains in student diversity. See Leslie m4 (AB)15 (,)TJ E, Black or African American faculty in U.S. architecture schools, 2015-2020, https://www.naab.org/wp-content/uploads/2020_NAAB_Annual_Report.pdf.

39. As previously noted, the ratio of full-time to part-time faculty varies greatly.

40. Bryan McKinley Jones Brayboy, “The Implementation of Diversity in Predominantly White Colleges and Universities,” *Journal of Black Studies* 34, no. 1 (September 2003): 71–96, <https://doi.org/10.1177/0021934703253679>; and Miguel F. Jimenez, Theresa M. Laverty, Sara P. Bombaci, Kate Wilkins, Drew E. Bennett, and Liba Pejchar, “Underrepresented Faculty Play a Disproportionate Role in Advancing Diversity and Inclusion,” *Nature Ecology & Evolution* 3, no. 7 (July 2019): 1030–33, <https://doi.org/10.1038/s41559-019-0911-5>.

41. Amy L. Petts and Alma Nidia Garza, “Manipulating Diversity: How Diversity Regimes at US Universities Can Reinforce Whiteness,” *Sociology Compass* 15, no. 10 (October 2021), <https://doi.org/10.1111/soc4.1EMC6> /P1559-

46. Funk, "Key Findings"; Sarah Jaquette Ray,

54. Be aware that writing and portfolio-contracting services are available online and commonly used by architecture students. An interviewee on DCo podcast described students that were able to hire modeling services for a project. Melissa Daniel, "Designing in Color (DCo)," April 25, 2022, <https://www.archispolly.online/episodes/dnc> . For more on contract services in academia, see Thomas Lancaster, "Academic Discipline Integration by Contract Cheating Services and Essay Mills," *Journal of Academic Ethics* 18, no. 2 (June 2020): 115–27, <https://doi.org/10.1007/s10805-019-09357-x> .

55. The following article discusses the challenges faced by non-US students: Carie S. Tucker King and Kylar S. Bailey, "Intercultural Communication and US Higher Education: How US Students and Faculty Can Improve,"

59. Office of Academic Affairs, Indiana University, “Circular: Overview of Proposed Changes to Campus Promotion and Tenure Review, Spring 2021” (draft) April 8, 2021, https://academicaffairs.iupui.edu/AAContent/Html/Media/AAContent/02-PromotionTenure/PromotionAndTenure/circular-background-description-integrative-dei-case-for-IFC_3_12.pdf; and Amber Denney, “IUPUI Approves New Path to Promotion and Tenure, Focused on Diversity,” News at IU (blog), May 10, 2021, <https://news.iu.edu/stories/2021/05/iupui/releases/10-promotion-tenure-pathway-enhancing-diversity-equity-inclusion.html> .

60. Eve Fine and Jo Handelsman, Reviewing Applicants: Research on Bias and Assumptions (University of Wisconsin-Madison: Women in Science & Engineering Leadership Institute, 2012), <https://s3-us-west-2.amazonaws.com/uw-s3-cdn/wp-content/uploads/sites/48/2016/02/24025255/BiasBrochure3rdEd.pdf>; and Özlem Sensoy and Robin DiAngelo, “We Are All for Diversity, but...: How Faculty Hiring Committees Reproduce Whiteness and Practical Suggestions for How They Can Change,” Harvard Educational Review 87, no. 4 (December 1, 2017):

64. Dark Matter University is an example of cross institutional cooperation by individual faculty. See Dark Matter University, accessed August 5, 2021, <https://darkmatteruniversity.org/> . Another example is the Dean's Equity and Inclusion Initiative, started by the Mellon Foundation and Dunbarton Oaks. See Deans' Equity and Inclusion Initiative, accessed March 4, 2022, <https://www.deansequityandinclusioninitiative.com> .

65. "Eligible CIP Codes for the STEM OPT Extension," Study in the States, Department of Homeland Security, accessed February 22, 2022, <https://studyinthestates.dhs.gov/stem-opt-hub/additional-resources/eligible-cip-codes-for-the-stem-opt-extension> .

66. "Advocacy," AIA, accessed February 22, 2022, <https://www.aia.org/pages/6223926-aia-advocacy> .

67. For examples, see Meredith L. Skaggs, "The

76. Thornhill, "We Want Black Students," 456–70.

77. Matt Hickman, "Toward a More Just Built Environment," *Architect's Newspaper*, September 29, 2020, <https://www.archpaper.com/2020/09/storied-hbcu-dark-matter-university-brings-new-model-of-architectural-education-to-light/>.