

# Architecture Program Report

Institution: School of the Art Institute of Chicago

Date: February 28th, 2023

Revised: June 28th, 2023

Revised: September 6th, 2023

## Architecture Program Report (APR)

2020 Conditions for Accreditation

2020 Procedures for Accreditation

<b>Institution</b>	<b>School of the Art Institute of Chicago</b>
<b>Name of Academic Unit</b>	Architecture, Interior Architecture and Designed Objects
<b>Degree(s)</b> <i>(check all that apply)</i>  <b>Track(s)</b> <i>(Please include all tracks offered by the program under the respective degree, including total number of credits. Examples:</i>  <i>150 semester undergraduate credit hours</i>  <i>Undergraduate degree with architecture major + 60 graduate semester credit hours</i>  <i>Undergraduate degree with non-architecture major + 90 graduate semester credit hours)</i>	<u>Master of Architecture</u>  Master of Architecture Track: M.Arch, 2 yr (60 credit) Track: M.Arch, 3 yr (90 credit)  Master of Architecture, Int. Arch. track Track: 2 yr (60 credit) Track: 3 yr (90 credit)
<b>Application for Accreditation</b>	<b>Continuing Accreditation</b>
<b>Year of Previous Visit</b>	2014
<b>Current Term of Accreditation</b>  <i>(refer to most recent decision letter)</i>	Continuing Accreditation 8 year term
<b>Program Administrator</b>	Chair, Douglas Pancoast
<b>Chief Administrator</b> for the academic unit in which the program is located  <i>(e.g., dean or department chair)</i>	Camille Martin-Thomsen, Dean of Faculty and Vice President of Academic Affairs

	Chair, Douglas Pancoast
<b>Chief Academic Officer of the Institution</b>	Martin A Berger, Provost and Senior Vice President of Academic Affairs
<b>President of the Institution</b>	Elissa Tenny, President
<b>Individual submitting the APR</b>	Staci H. Zake, Director of Academic Program Review and Assessment
<b>Name and email address of individual to whom questions should be directed</b>	Staci H. Zake szake@saic.edu

- The APR must be submitted as one PDF document, with supporting materials
- The APR must not exceed 20 MB and 150 pages
- The APR template document shall not be reformatted

**Introduction**

**Progress since the Previous Visit**

In this Introduction to the APR, the program must document all actions taken since the previous visit to address Conditions Not Met and Causes of Concern cited in the most recent VTR.

*The APR must include the exact text quoted from the previous VTR, as well as the summary of activities.*

**Program Response:**

Nine - Six - Three - One

It has been **nine years** since the Master of Architecture program (M.Arch) in the Department of Architecture, Interior Architecture and Design Objects (AIADO) at the School of the Art Institute of Chicago (SAIC) has been reviewed by the National Architecture Accreditation Board (NAAB).

The last **six years**, since the 2016 election have been marked by growing political incivility, which has exacerbated cultural divides in America. This impacted university teaching and learning, as universities must resist the cultural entropy pushing them towards increasing punitive politicization and polarization. It can be difficult for faculty to navigate controversial topics in the classroom when resolve and togetherness are most needed to address the significant challenges of the day, including racial, social, and economic injustice and the growing effects of climate collapse. As a result, universities, and specifically programs examining place and systems, must find new ways to engage with their students and communities, examine circumstances of life and living, and interrogate the events that preceded our present condition, while also fostering a culture of respect to work and to build anew.

The last **three years** have been marked by a series of tumultuous events that have profoundly affected university teaching and learning. The Covid-19 pandemic, which forced universities to rapidly shift to remote teaching and learning modalities, produced profoundly challenging conditions for both faculty and students, as they adapted to new technologies, teaching methods, and whole new forms of interaction. Debate continues about the effectiveness of emerging modes and the degree to which diverse learners strive or struggle relative to these modes. This is especially true in architecture and creative practice, where learning has long been associated with in-person media work, formal and informal peer learning, live discussion based critique, diversity of perspective and a fundamental connection to the place of knowledge development. While the pandemic has been difficult, it has also forced universities, SAIC included, to innovate and explore new ways of teaching and learning that will likely shape the future of higher education.

In addition to the pandemic, the last three years have also seen layers of response and reckoning following the murder of George Floyd. This has forced universities to confront their own histories and take steps to address not only issues of diversity, equity, and inclusion, but also the role of power (social, economic) in the history of the educational project. This has included reevaluating curricula, teaching methods and hiring practices, as well as investing in programs that support underrepresented students. There is consensus recognition that universities have a responsibility to actively promote diversity and combat systemic racism where it exists.

The last three years have also seen a growing awareness of economic inequality caused by unsustainable concentrations of wealth and power. This has led to increased scrutiny of universities and their role in perpetuating these inequalities. In particular, there has been criticism of degree value, loss of mission, administrative bloat, the high cost of higher education, and the ways in which universities have become increasingly reliant on tuition fees and modes of operation borrowed from organizations with no educational imperative. This has sparked debates about the role of universities in society and the need to reevaluate their priorities.

It is likely that the changes brought about by the pandemic, the racial and social reckoning, and the growing awareness of economic inequality will continue to shape the future of higher education and the lives of our students and faculty for years to come. The time since our program's last NAAB accreditation visit has been marked by great change. Specific responses to these conditions by the department are itemized in section 5 below, in response to specific prompts. Generally, we arrive at a moment of reflection and invention where the necessity to more creatively implement processes of historical review in the futuring work of architecture has been made clear.

**One** moment, an opportunity to both build on the principle elements of the M. Arch program and expand and inflect it relative to the pressing challenges of our time. The members of the SAIC architecture, interior architecture and historic preservation teaching and learning community have come together in productive meetings and have agreed to meet this moment.

In the Spring of 2022, in response to the events described above, to address the NAAB 2014 conditions not met, and to explore how shared disciplinary work can produce teaching and learning processes capable of addressing the complex conditions of the world, the Departments of Architecture, Interior Architecture and Designed Objects (AIADO) and Historic Preservation (HPRES) at the School of the Arts Institute of Chicago, responding to a prompt on academic reorganization in the School's Long Range Plan (LRP), began exploring the implications of a new, combined department.

Though it begins an important process of developing new administrative structures, new teaching pathways, new discourse and departmental culture, the reorganization of the department that houses the M.Arch program does not meet the NAAB definition of “substantive” change as in their 2022 conditions. This allows for immediate work on implementation. The combined administrative department does not involve revamping the M.Arch curriculum. It will allow for the prototyping of new M.Arch courses, propose new subject matter framing and teaching activities, and revised learning goals (as is common in all curriculum maintenance processes) within an otherwise unchanged set of compulsory classes with consistent course titles, numbering and scheduling.

From the Sept 23 2022 Revision to the Procedures for Accreditation 2020 Edition:

### ***SUBSTANTIVE CHANGES REQUIRING REVIEW BY THE NAAB***

*Occasionally, programs or institutions may seek to make substantive changes that may affect the NAAB-accredited degree program. Substantive changes must be reviewed by NAAB before implementation by the program or institution and if approved, may not be applied retroactively.*

*Substantive Changes Requiring Review:*

#### ***Professional Degrees and Curriculum Changes***

*a) Changes to the curriculum of an existing program or track for completing the program that affects the admissions requirements of the program (e.g., shifting from a single-institution M. Arch. to an M. Arch. that requires an undergraduate degree for admission).*

#### **Program response:**

The departmental reorganization will not affect the admissions requirement for any M.Arch program options.

*b) Changes to the curriculum that effectively “split” an accredited single-institution program into a multi-degree sequence that concludes with an accredited graduate degree and that may require an undergraduate degree for admission (e.g., changing from a B. Arch. to an M. Arch. that requires an undergraduate degree for admission).*

#### **Program response:**

The departmental reorganization will not split an existing program or change undergraduate requirements for application.

*c) A program change that requires a significant change in pedagogy or the approach to delivering the professional degree (e.g., moving from traditional, on-campus learning to fully online learning).*

#### **Program response:**

The departmental reorganization will not involve radical changes in teaching mode. The reorganization will integrate and foreground longstanding embedded perspectives in architecture (analysis of significant history and context) and modes of teaching and learning (proximity, engagement).

*Nomenclature Change Proposals Are Limited to the Following:*

*a) Programs seeking to convert an existing B. Arch. program to a single-institution M. Arch. program*

*through modest adjustments.*

**Program response:**

The departmental reorganization is not converting an existing B.Arch program.

*b) Programs seeking to convert an existing five-year, single-institution M. Arch program to a B. Arch. program through modest adjustments in the curriculum.*

**Program response:**

The departmental reorganization is not converting an existing M.Arch program to a B.Arch program.

*c) Programs seeking to convert an existing M. Arch. program that requires an undergraduate degree (either in architecture or another discipline) for admission to a D. Arch.*

**Program response:**

The departmental reorganization is not converting an existing M.Arch program to a D.Arch program.

***Institutional Changes***

*a) The addition of new tracks to existing accredited programs.*

**Program response:**

The departmental reorganization is not adding new tracks to an existing program.

*b) Consolidating or merging an institution offering an accredited degree with another institution.*

**Program response:**

The institution is not merging with another institution.

*c) Physical relocation of a program in a single institution, with multiple, additional teaching sites or remote sites (e.g., an institution consolidating the professional program at an additional teaching site or from multiple sites to a single location).*

**Program response:**

The institution is not physically relocating the department or the M.Arch program.

*d) Phasing out an existing NAAB-accredited program.*

**Program response:**

The institution is not phasing out the M.Arch program.

*e) Changes in the accreditation status of the institution.*

*Programs seeking to make a substantive change must first contact NAAB in writing to determine which of the following procedures is appropriate or whether the changes are sufficiently expansive to constitute a new, proposed program that may be required to pursue candidacy and initial accreditation. In the event that the program must pursue candidacy and initial accreditation, the board may approve an accelerated schedule.*

**Program response:**

The institution has not experienced a change in accreditation status

Though the M.Arch pathway will remain distinct from the Historic Preservation graduate pathway, and most elements of the two programs will be sympathetic but discrete, this is an important step in the development of design education at the SAIC and as a context for architectural education and the School it will play a role in how the M.Arch program will adapt its assessment philosophy, frame curriculum discussion, develop a project agenda and a faculty body in order to examine historical circumstances related to place and culture, address the current milieu and anticipate the challenges facing design over the coming decades.

The reorganization will explore a parallel studio based curriculum, preservationists alongside architects, that empowers students in the M.Arch program and the HPres program to build strong and relevant practices through making, technical training and external project opportunities, with special focus on the engagement and analysis of complex durational interactions of people, place, materials, technologies. For example this was tested in the Fall 2022 M.Arch Studio 3 course, where an HPres seminar class was listed to be concurrent with the design studio so elements of landscape preservation and site study engaged by the HP cohort could be used to inform the studio brief, research formats and presentation media strategies.

The reorganization project also allows for the construction of multidisciplinary exchanges that help produce a variety of testable approaches for studying and delivering racial and social justice, economic coequality and resilient responses to natural environmental crises through design and preservation work

Design and preservation, through material and analytical practices, participate in the examination of how the past becomes the future. **The administrative merger of AIADO and Historic Preservation inspires the faculty to explore how hosting a variety of place and material focused degree pathways in one department allows for a deep examination of natural and social preconditions in the conservation and development of places, events and systems all within the M.Arch program.** The exploration is contingent upon the proximity and accessibility of preservation students, faculty, ideas and methods to those teaching and learning architecture and interior architecture.

Fine art practice shows us that personal positions, agency and polemics need not interrupt a service imperative in creative practice. Service and personal agency are not incompatible. Effective leaders recognize the needs of others, inspire and empower those around them, and work towards the advancement of their organization or community. We hold that the architecture and historic preservation student and faculty communities will inspire, empower and serve one another.

Architects serve a multitude of stakeholders, including a variety of communities, their clients, and future generations that will occupy, reinterpret and inflect the places they design. They must consider factors such as cultural valence, accessibility, sustainability, safety, aesthetics, and functionality, but also possible modes of reuse or removal. Architects must anticipate the needs of future generations and design buildings that are appropriately durable or versatile as natural and social conditions change around and within them. Courses like Practice Economies, Choreographed Systems and Nodes / Networks challenge students to consider the service potential embedded in design practice. Architecture hosts service practices that seek to create enduring, functional, and beautiful structures that serve the needs of a wide range of constituents and circumstances. Service can be learned.

Learning how to serve requires a combination of knowledge, skills, and attitudes. Individuals must

develop a deep understanding of the needs, values, and preferences of the people (or places) they are serving. **This requires nearness, active observation, listening, empathy, and an openness to diverse perspectives.** Architects must acquire the necessary skills and expertise to meet the needs of those they serve effectively. This may involve developing technical skills, such as communication, problem-solving, and collaboration. Finally, architects must cultivate a service attitude that balances the needs, perspectives, and histories of others with the implications of placemaking practices that reflect the expertise, and aspirations of the designer. This requires a deep commitment to active listening, compassion, kindness, and generosity.

Architecture and preservation unfold in full complexity via the necessary friction of contextual engagement and in-service. Our approach to deepening and extending the effect of architecture practice in the world is to build in more opportunities for multi-disciplinary dialog in the department that hosts the M.Arch, to assume that architects don't speak for communities, but learn from them. In discussion with Historic Preservation Chair Nick Lowe on the implications of service and how a reorganization extends what architecture and the M.Arch program already does, the following postulations emerged, followed by responses on how the elements of Historic Preservation are useful for extending elements of architectural teaching:

### **Criticality**

Practicing physical restoration involves material forensics and conservation, understanding the specific relationship between material performance and cultural formation. The M.Arch program is excited to investigate how further centering material cultural practices in the development of architectural knowledge, design methodology and placemaking yields outcomes and activities suitable for addressing the complex negotiations of economy, relevance and environmental impact that characterize current building practice.

*Historic Preservation is at an important moment. A newly critical understanding continues to emerge, looking to balance the impact of policy on one hand, and community activism on another. What characterizes historic preservation today is its relationships to public history, physical restoration, material culture interpretation, and heritage production.*

### **Training**

The M.Arch program is eager to explore how surveying and documenting historic buildings, environmental interpretation of sites and structures and other modes of research, media making and critique expand the foundational skills of architecture - especially for those in our program that are arriving from other disciplines and need additional skill development. Likewise offering architectural methods of spatial imaging, prototyping and organizational and system planning with technical tools is an opportunity to serve the HPRES cohorts.

*The HPRES curriculum is designed to deliver specific professional standards. Alongside material sciences, students study preservation policy, the mandated communication standards, preservation ethics as well as preservation law, project planning and management. Students work on historic buildings surveying, national register nominations, and environmental interpretation of sites and structures.*

### **Learning Pathways**

The HPRES program with the AIADO pioneered the establishment of the 15 credit Historic Preservation certificate program as an augmentation of the M.Arch degree. The program looks forward to developing more certificate programs, examining a wide array of sub-specialties, that make elements of architectural study available to a more diverse student groups. M.Arch programs students would benefit from possibly

pursuing those certificates, but also from the set of diverse people they would encounter in those programs. This also allows the program to identify alternative areas of teaching, platforming greater diversity in the teaching body.

*There is a track record of modified pathways bringing M.Arch students in contact with preservation practice. A steady number of students into the M.Arch pathways participate in the School's 5 course HPRES Certificate, which will soon be a stand-alone Certificate, and that will infuse an even wider variety of students into the Certificate courses.*

### **Project Agenda**

This variety of principled cultural work as the basis for studio learning and practice futures is one of the most valuable assets of HPRES engagement for students in an M.Arch. It helps delineate the wide variety of spatial practices and projects available to architects while helping to shape the knowledge and critical position necessary to operate in those projects.

*Contemporary understanding of historic preservation became possible in its connections to grassroots movements and place making impulses. Sometimes intense conflict has impacted trends in the creative industries, where public history and cultural heritage have been drawn together with pop culture, tourism, and gentrification as the drivers of urban redevelopment. Also, historic preservation policy iterations happen across a variety of scales, from restoring individual buildings, to establishing historic designations for larger urban or rural town districts, to cultural restitution and advocacy work, to land rights and landscape restoration initiatives.*

### **Field**

Architecture is an in-person, proximate and collaborative activity. Expanding and connecting shared site studies, research excursions, and encouraging collaboration in capstone in situ projects is an exciting opportunity for M.Arch students and faculty to participate in an evolving cohort system, where members of the department engage colleagues and students across course classifications. This models the larger activity of placing architecture students in contact with a variety of people, conditions and communities as a fundamental element in design teaching and learning.

*Preservation practice is also an in-person, proximate activity. HPRES curriculum emphasizes field trips, bringing in outside experts as guest speakers, and undertaking real-world projects. We frequently work with nonprofit organizations to undertake preservation studies that mirror professional practice, giving our students practical experience they can add to their portfolios, increase networking activities in Chicago and establish a strong foundation for professional practice.*

### **Social and Environmental Correlation and Causality**

The historical causes and present effects of climate catastrophe and the inevitable related species decline are crucial. The residues of material flow and material production methods that initiated and powered cultural expansions globally have clearly produced present day social divisions and environmental destruction and inequity. These connected questions have a much-needed place in the shared curricula being developed between AIADO and HPRS, and more widely across all of SAIC.

*A renewed criticality has gained traction in preservation practice taking up the question of human experiences like migration, subjugation, enslavement, genocide and labor and how they have played a significant role in producing the built environment. Cultural identities have influenced drives and developments in human infrastructural development, and these contextual considerations can be given more active pedagogic focus in design studios also.*



SAIC's Architecture and Interior Architecture programs, with Historic Preservation, are embarking on a shared cultural project, creating opportunities for students to engage with Chicago's existing urban fabric, its regional conditions and natural contexts, with its history and potential as an establishing condition of design education. Moving between formal and informal work, between material and discursive practice cultivates an ethos of interdisciplinary experimentation for students eager to explore embedded opportunities that stem from SAIC's geographic location in the heart of the nation's architectural history, as well as Chicago's status as a city of intense contradictions.

**Conditions Not Met, 2014:**

1.2.2 Governance

1.2.3 Physical Resources

SPC A10 Cultural Diversity

SPC C2 Human Behavior

1.2.2 Governance

**Program response:**

The AIADO department voted to discontinue a Director structure, and institute a department chair structure that was better able to respond to particular curricular concerns, as is most common at SAIC.

1.2.3 Physical Resources

**Program response:**

Many new spaces were built out for the AIADO department in 2015 / 16, both for the support of the faculty community and its administrators, and for assignment to external projects and specialized teaching.. Please see sections: 5.6.1 and 5.6.2

SPC A10 Cultural Diversity

**Program response:**

This 2009 student performance criteria was rewritten and re-positioned in the 2014 and 2020 NAAB Conditions. The M.Arch responded after the 2014 NAAB visit by hiring a more diverse set of part time faculty (Gula, Aguirre, Proctor), and by encouraging syllabi and design projects that were more outward facing and involved specific communities and populations of concern in the Chicago area.

Numerous examples are Itemized below, the program continued it's tradition of engaging a wide variety of diverse artists and practices, including Theaster Gates and Rebuild Foundation, Rick Lowe and Project Row Houses, Tonika Lewis Johnson and the Folded Map Project; and Paola Aguirre and Opening Closings; Bernard Lloyd and Build Bronzeville; Emmanuel Pratt and Sweetwater Foundation.

SPC C2 Human Behavior

**Program response:**

The 2009 student performance criteria was removed in the 2014 and 2020 NAAB Conditions. The M

.Arch program responded after the 2014 NAAB VTR by focusing on the particular human-scaled needs of populations and groups being supported by design exercises.

### **Causes of Concern. 2014:**

A.1 Governance

A.2 Human Resources - Research, Scholarship and Professional Contributions

A.3 Human Resources - Students - Advising and Mentoring

A.4 Curriculum Coordination

A.5 Studio culture policy

### **Program response:**

The effect of the pandemic on the SAIC, like many other institutions, involved a rapid and reactive change in administrative procedures and mechanisms. Traversing the changing practices of in-person vs remote modes, synchronous vs asynchronous media, information availability processes and transparency imperatives made the development or consistent use of administrative procedures difficult.

As SAIC, via a still unfolding implementation of a School-wide administrative restructuring related to the Long Range Plan, the AIADO Department and the M.Arch program are reestablishing restructured administrative procedures as Covid 19 measures recede. HPRES and AIADO are in the process of developing a parallel curricular and administrative structure for both programs, with an evolving series of shared programmatic elements, working towards an initial implementation in Fall 2023. The program is excited to explore how including faculty and students in the Arch + HP reorganization and the discussion of curricula is a platform for both new or continued administrative procedures and mechanisms meant to make student and faculty experiences efficient and predictable.

Though administrative count in the AIADO department has been reduced since the last review, specific responses to areas of concern have been developed and implemented:

#### **A. Administrative Procedures and Mechanisms**

Many policies and procedures in the program are informal and/or ad hoc. The team felt that this adversely impacted the school's ability to satisfy several conditions and criteria.

#### **A.1 Governance**

This concern extends to issues of governance, which the team has found to be "not met." Currently much decision-making on curricular, financial, and administrative matters specific to the interests of the M. Arch program lies with the Interim Director and Chair of the Department, who solicit faculty and student opinion in an ad hoc manner. See Item 1.2.2 Governance for additional detail.

### **Program Response:**

The AIADO department convened, voted and has returned to a distributed disciplinary chair model with Architecture / Interior Architecture and Designed Objects represented separately by unique chairs. This has distributed the workload and helped to produce better contact procedures between the department and students.

A.2 Human Resources - Research, Scholarship and Professional Contributions

SAIC has a tradition of and expectation for faculty to be engaged in professional practice. This helps ensure engagement with the architecture profession and allows a variety of appropriate approaches to faculty scholarship. However, faculty members reported a lack of clarity about expectations of quality, scope, impact, degree and nature of collaboration and authorship, and originality necessary for promotion and tenure. They also reported a desire for mentoring and departmental guidelines and goals for scholarship and professional practice. These guidelines and goals may be of particular importance for faculty who move to or come from other academic institutions.

### **Program Response:**

An important element of SAIC teaching, both part time and fulltime, is continued involvement in practice. Departments look to help faculty connect their professional practices to their teaching practice so as to optimize their time and place subject matter experts in the field and in the classroom relative to their abilities. The department is in the process of working with the School's Office of Advancement to catalog and understand the spendability of several department related endowments including the Bryan, the Menco, the Mitchell, the Kurtich funds. Each of these funds has the potential to contribute to actions that address this cause for concern.

For example, the Menco fund has yielded support for graduate student assistance for the implementation of community engagement programming managed by faculty and DEI coordinator Stephanie Slaughter in the Bronzeville neighborhood of Chicago. This review and new program implementation will continue.

Additional measures proposed for BIPOC faculty support by DEI Coordinators S. Slaughter (current) and A. Hernandez (2021) include:

#### **DEIA faculty administrative position**

Develop and fund an ongoing DEIA faculty administrative position, with a full course release in both the Fall and Spring semesters, and a partial (half or quarter) contract in the summer months to help with continuity of work between academic years. This position would be filled by a full- or part-time AIADO faculty member for a proposed term of 3-years, with an option for renewal of the same person, or a transition to a new faculty member for a 3-year term.

#### **AIADO Diversity Teaching Fellowship**

In order to increase numbers of Black and other underrepresented minorities in post-secondary teaching opportunities, we propose developing and implementing a fellowship program similar to the AICAD diversity teaching fellowship. This fellowship would provide a year-long, full-time faculty fellowship within AIADO (renewable for up to two years) for Black or other underrepresented minority MFA, M.Arch. or doctoral graduates interested in teaching within architecture, interior architecture, and related design fields.

Mentoring: The Department Chair and program head meet privately once per semester with candidates for progression on a tenure track, discussing the candidate's approach to the balance of their assigned department tasks and Faculty Senate committee service or service on other standing committees at the school. They also look at student course evaluations for any issues of teaching effectiveness that can benefit from advice and correction at the department level, and also by the school's Faculty Chair, who is elected by the school faculty to be their advocate and advisor. This is a position that was created after the most recent NAAB visit in 2014.

The appropriateness of a candidate's teaching in the M. Arch curriculum is discussed as well as a review of their syllabi and any Program Criteria and Student Criteria that have been assigned to the course. Of particular interest and focus in these regular meetings is the examination of a candidate's professional practice for opportunities to strengthen it, make it unique and more significant, and place it more often in appropriate venues that will garner public and critical attention.

These meetings follow the school's list of topics that must be considered for contract progression, as they appear in the Supplemental Faculty Handbook, but they are very personally tuned as supportive advice that will lead toward clear success in the many levels of review that follow a departmental review.

The AIADO department has not had a faculty member enter the tenure track since 2015 and there are no members in the tenure track.

Progression from the rank of Associate Professor to Full Professor is handled by the candidate personally according to a different procedure also described in the Supplemental Faculty Handbook. The SAIC's Faculty Handbook, and other school policies and documents are linked from the school website's faculty page. Department handbooks and other documents are typically kept in google folders that are shared with the department's faculty.

Since the last review the AIADO has created an AIADO faculty handbook as an addendum to the Schools Faculty Handbook. The AIADO Handbook is a live document last updated in August 2022, lists a collection of resources for new and current faculty and is shared via Google Drive with faculty. See *Appendix: Supplemental Material, exhibit 3.*

### A.3 Human Resources - Students - Advising and Mentoring

The team found no evidence that students were aware of formal student advising. Students expressed that while the basic core curriculum requirements were clear, no assistance with navigating their opportunities for electives or unique pathways was available other than with individual faculty on an ad hoc basis.

#### **Program Response:**

Additional effort has been made to connect M.Arch students with program and career development advising via the Architecture and Interior Architecture Chair and the Architecture and Interior Architecture Graduate Coordinator, including expanded in person and Zoom office hours.

Though delayed due to Covid-19 reductions, a plan for a dedicated M.Arch advising system between assigned faculty and student cohorts has been designed and will be implemented in the Fall of 2023.

The SAIC hosts an important review / advising event, Graduate Critique Week, which happens once per semester, and is a key long-standing mechanism for ensuring the interaction of students and faculty from across the entire institution. In this school-wide week of evaluation, all undergraduate and graduate classes are momentarily suspended, to give all SAIC professors a chance to sit on interdisciplinary panels that provide every student with a unique review and discussion of their work, and ask questions about how they might improve their work. M.Arch students, especially during Covid remoteness, expressed a feeling of disconnectedness. To address this and to also facilitate more interconnection between the faculty body and the rest of the School, the M.Arch Students will return to participation in Crit Week.

#### A.4 Curriculum Coordination

Review and approval of the curriculum framework is conducted at the school level. However minor adjustments and type of project and content in studio courses are not well coordinated. There are no designated coordinator responsibilities, year chairs, structured committees, or other communication mechanisms to ensure consistency with learning objectives. The lack of coordination is observed between courses as well as within courses that are "tag team taught." The team observed that this negatively affected the diversity of course content and hampers the faculty's ability to improve teaching effectiveness. This was also a cause of concern to the 2011 visiting team.

#### **Program Response:**

As the AIADO + HPres blending continues, the department hosted three program and curriculum discussion meetings with all faculty members in the last 2 semesters, including a day long winter retreat in January of 2023, to discuss relevant ideas in architectural education and practice, course types and formats. This procedure will become permanent and will expand to include a late summer retreat focused on regular curriculum review and yearly planning.

#### A.5 Studio culture policy

The school's studio culture policy consists of a brief statement adopted by the faculty several years previously. This does not align with NAAB procedures requiring ongoing review and active participation in its content by students and faculty, nor the general expectations for a more comprehensive document. The team believes this relates to a lack of coordinated and formalized processes for student and faculty input since there is no standing mechanism that has the capacity to undertake the task.

#### **Program Response:**

The balanced relationship between the studio and the entire curriculum figures prominently into the department's studio culture policy as it specifically maintains the importance of a well-balanced education that is necessary for any design professional. In the Spring of 2017, the AIADO department faculty convened to draft, vote on and implement a new studio culture policy.

Policy linked [here](#).

#### **Program Changes**

Further, if the Accreditation Conditions have changed since the previous visit, the APR must include a brief description of changes made to the program as a result of changes in the Conditions.

*This section is limited to 5 pages, total.*

#### **Program Response:**

In analyzing the significant changes in the 2020 NAAB Conditions and Procedures it is clear that the goal is to allow institutions greater flexibility in defining an assessment philosophy for implementing a reduced, but more fundamental set of criteria across the mechanisms of the program and the development and delivery of curricula. This will platform greater innovation across the landscape of NAAB accredited programs, producing a variety of approaches and a greater set of pedagogical options from which to model the future of architecture education as it grapples with the conditions of a complex world.

The SAIC's M.Arch Program last participated in an accreditation review in 2014, under the 2009 conditions and the 2011 procedures, which were active at the time. There have been significant changes in overall NAAB assessment procedures and conditions since our program's last review.

Soon after 2014, the entire SAIC hosted a visit by the HLC, its regional accreditor, at a moment when HLC was more carefully defining its recommended system of Rubric definition, consisting of a Learning Goal, Objectives and ranked Outcomes. As a result of this visit, all course-based academic programs at the SAIC, including the M.Arch, were encouraged to more carefully define Learning Outcomes and Learning Goals, and to complete and submit their program's HLC Rubric, and to begin to use it in assessment.

In theory this meant that individual teachers would take the rubric format designed by the program's SAIC-appointed HLC Accreditation advisors, and they would individually assess the work of their entire class of students in a particular course against that rubric, and they would then modify their course syllabus, relative to the assessment, and offer it again the next year. This specifically connects curriculum development and adaptation to curriculum and student assessment.

This approach, though it allows for various student trajectories toward learning objectives, is meant to provide a consistent comparative analysis of student learning (comparing multiple instances of a class over time and also comparing different classes to one another) by fixing the goal and objectives – they are not changed during the duration of student participation in the class either by the student or the teacher, and the student is not typically made aware of the full application of the assessment strategy. Outcomes, the student product of the classes, is the variable element managed by student activity in response to faculty prompt and review.

Compare this to the School's long standing, grade-less model of layers of explication, exhibition, iteration encouragement and critique, shaped by faculty interaction but ultimately driven by the art maker as the basic, albeit decentralized, assessment system where both goal and objective, given the openness of possible outcomes, could conceivably be subject to the student's inflection. Though this makes comparison more difficult it does introduce efficiency and agency in the learning process because students can pivot research and production as necessary as interaction with a prompt, problem, site, context or medium changes.

The post NAAB 2020 conditions assessment philosophy for the M-Arch program will look to blend elements of the rubric model with the critique model by, when appropriate and in a controlled manner, opening the goal and objective definition process to both the learner and other stakeholders operating in sites, places or contexts that inform or could be informed by the subject matter or outcomes of a class. We see this as an effective model for architecture practice, where client, community, user, designer and builder all have a role to play in a durable and equitable creative process.

The School hosts another HLC review in the fall of 2023. Assessment visits are natural and valuable periods for School leadership, faculty and students to convene a conversation about the goals of teaching and learning relative to practice. M.Arch faculty are eager to participate in the development and application of this approach with colleagues from the Historic Preservation program.

Also refer to sections 3.2, 4.2.1, 5.3.1

**On the nomenclature of the "Interior Architecture" emphasis track in the Master of Architecture program. In response to the letter issued to the SAIC and the M.Arch program leadership:**

May 26, 2020  
to: Hennie Reynders  
fr: Barbara Sestak

“After reviewing the 5-year Interim Progress Report (IPR) submitted by School of the Art Institute of Chicago, the National Architectural Accrediting Board (NAAB) has concluded that the program has demonstrated progress toward addressing some deficiencies, but is required to provide additional information regarding the 2014 Condition II.2.2 Professional Degrees and Curriculum for schools of architecture still using the “M. Arch.” title for non-accredited programs. A narrative must be submitted in the next APR. The program must discontinue use of the title “Master of Architecture with an emphasis in Interior Architecture (M.ArchIA)” upon receipt of notice from NAAB. The name must be removed from all school materials, including information”

NAAB conditions allow for the development of subject matter emphasis tracks within M.Arch programs. The title of Master of Architecture with Emphasis in Interior Architecture, as the way to promote the Interior Architecture track within the M.Arch program at the SAIC, was developed in consultation with the NAAB executive staff and collaterals during the formation and launch of the M.Arch program and was not disputed through the initial stages of the program’s accreditation. The Interior Architecture emphasis is delivered via the design studio sequence, where project brief subject matter is organized around a variety of Interior Architectural conditions (adaptive reuse, the production of interiority, material preservation and the effect of interior organization on building use, occupancy and user behavior).

In consultation with Ann Boudinot, Director of Accreditation, it was determined that, contrary to previous interpretations through from the programs establishment (2005) through the 2011 accreditation process, that the “Master of Architecture with an Emphasis in Interior Architecture (M.ArchIA)” nomenclature suggests that the Interior Architecture track is a wholly separate degree and thus not accredited by the NAAB, with the “M.ArchIA” acronym being specifically problematic.

To be in compliance, the SAIC has changed the nomenclature describing the Interior Architecture track in public promotional materials, clearly, as a track within the M.Arch degree. Print and website materials [link: program information <https://www.saic.edu/aiado/graduate/overview>] foreground the Master of Architecture degree as the accredited degree, with Interior Architecture as a possible track within the M.Arch pathway:

Master of Architecture  
Interior Architecture

"Reimagine the concept of interior space and our relationships to it. Our NAAB-accredited Master of Architecture degree with a track in Interior Architecture gives students the expertise needed for an architectural practice while acquiring specific sensibilities to the growing field of interior architecture."

All M.Arch pathway options have durational tracks that are described in this way:

“2- and 3-year tracks: SAIC offers a professional degree accredited by the National Architectural Accrediting Board (NAAB) with two tracks: a three year track designed to provide the skills and sensibilities of contemporary interior architects grounded in theoretical and historical contexts suited to students with a broad range of educational and professional experience; and a two-year track for students with pre-professional bachelor’s degrees in architectural studies, architectural technology, or interior

design. Both tracks recognize and underscore the significance of architectural design where form, structure, and enclosure are considered in proximity to materials, objects, human needs, and experience on the school's website, and on any other promotional materials, syllabi, etc.”

This nomenclature change was announced to architecture faculty during a curriculum retreat in August 26th. An update on the nomenclature was also announced to all SAIC department heads by the Dean of Faculty in a Department Heads meeting on August 9th. The AIADO Department (chairs, coordinators and staff) will advise new faculty on the change so that the correct language appears in emerging syllabi. Finally, as curriculum review and course development and assessment standards described in other parts of this document continue to be implemented the department will revise relevant and / or available course syllabi templates used to aid faculty in course descriptions.

## 1) Context and Mission

To help the NAAB and the visiting team understand the specific circumstances of the school, the program must describe the following:

The institutional context and geographic setting (public or private, urban or rural, size, etc.), and how the program's mission and culture influence its architecture pedagogy and impact its development. Programs that exist within a larger educational institution must also describe the mission of the college or university and how that shapes or influences the program.

### **Program Response:**

A leader in educating artists, designers, and scholars since 1866, the School of the Art Institute of Chicago (SAIC) offers nationally accredited undergraduate, graduate, and post-baccalaureate programs to more than 3,500 students from around the world. Located in the heart of Chicago, SAIC has an educational philosophy based on an interdisciplinary approach to art and design, giving students unparalleled opportunities to develop their creative and critical abilities, while working with renowned faculty who include many of the leading practitioners in their fields. SAIC currently maintains five undergraduate degrees and seventeen graduate degree programs.

The largest program at SAIC is the 126-credit Bachelor of Fine Arts in Studio (BFA) with approximately 2,500 students currently enrolled. BFA students do not declare majors in a studio area, but rather they craft an individual course of study through the interdisciplinary curriculum. Approximately half of undergraduate students choose to work across departments, building a mixed repertoire of ideas and skills, while the other half tends to concentrate in one or two departments. Academic advising, provided by the Office of Student Affairs and from individual departments, helps guide students to make the best course selections and to ensure completion of all requirements. All undergraduate students fulfill studio courses in Contemporary Practices and in Spine, and academic courses in Art History, Theory, and Criticism and Liberal Arts.

SAIC's Master of Fine Arts in Studio (MFA) is a 60-credit program that supports creative work, inquiry, and investigation across 12 different departments as part of the advanced preparation of fine arts practitioners. Currently, there are approximately 250 students enrolled in the entire MFA program and 16 currently in the Performance Department. Unlike the BFA Students, MFA candidates apply to the school through a specific department and are admitted in smaller, departmental cohorts. Once matriculated,



students have the opportunity to focus on a single field of specialization or acquire advanced competencies across multiple fields of study. SAIC encourages MFA Studio students to move beyond their home departments and to work with faculty and peers in any area that supports their graduate work and research. Graduate studios for MFA students are distributed across campus in clusters that allow for robust interdisciplinary exchange. Graduate Students receive advising from their “home” departments and from their Graduate Projects faculty advisors.

Students in the BFA and MFA degree programs may choose an interdisciplinary or concentrated course of study within the following studio departments:

- Architecture, Interior Architecture, and Designed Objects
- Art and Technology Studies
- Ceramics
- Fashion Design
- Fiber and Material Studies
- Film, Video, New Media, and Animation
- Painting and Drawing
- Performance
- Photography
- Printmedia
- Sculpture
- Sound
- Visual Communication Design

In addition to the MFA, SAIC hosts the other following master degree programs:

- Master of Architecture
- Master of Architecture, Interior Architecture track
- Master of Arts in Arts Administration and Policy
- Master of Arts in Education
- Master of Arts in Art Therapy and Counseling
- Master of Arts in Modern and Contemporary Art History
- Master of Arts in Teaching
- Master of Arts in Visual and Critical Studies
- Master of Design in Designed Objects
- Master of Fine Arts in Fashion, Body and Garment
- Master of Fine Arts in Writing
- Master of Science in Historic Preservation
- Dual Degree: MA in Arts Administration & Policy & MA in Modern and Contemporary Art History

At the start of the COVID-19 pandemic, SAIC operations were informed by our state-mandated Campus Emergency Operations Plan, where working groups were established to manage the significant challenges presented to the health and safety of our community and to our teaching mission. With the immediate crisis response work now subsided, SAIC is engaged in longer-term planning for its post-pandemic future.

The objective of long-range planning is to ensure that our structures and resource allocations advance our core mission and values, while attending to our financial realities and opportunities. Wherever possible, this planning builds on the previously approved initiatives of our 2019 strategic plan, *NEXT*.

With approval from the Faculty Business Senate (FBS) and SAIC's president, the long-range planning is overseen by an expanded Academic Steering Committee (ASC). ASC is a Faculty Handbook-defined body that brings faculty and administrators together to oversee and approve School policies. As described in the handbook, ASC includes: provost, dean of faculty, dean of undergraduate studies, dean of graduate studies, vice president of finance, vice president of student affairs, chair of faculty, chair of FBS, and two elected faculty representatives-at-large. For the purposes of long-range planning, additional members will include: director of diversity, equity, and inclusion for academic affairs; vice president of campus operations; lecture representative; and a part-time liaison representative. ACS approves the planning processes developed by each of the long-range planning groups, have group chairs make reports, make recommendations to the groups, review and approve final group recommendations, and forward its own recommendations to the president.

Five groups are working to advance long-range planning: the Academic Structure Group; the Administrative Structure Group; the Anti-Racism Committee; the Space Reorganization Group; and the Reimagine Our Time Group. Additional information regarding long-range planning committee structure and updates is available [here](#).

The program's role in and relationship to its academic context and university community, including how the program benefits—and benefits from—its institutional setting and how the program as a unit and/or its individual faculty members participate in university-wide initiatives and the university's academic plan. Also describe how the program, as a unit, develops multidisciplinary relationships and leverages unique opportunities in the institution and the community.

### **Program Response:**

The School of the Art Institute of Chicago, which predates the highly ranked museum of the Art Institute of Chicago, is an artist-centric institution, founded, run, and transformed by the many visual artists, designers, performers, scholars, and architects who have shaped the School since 1866. The vision and growth of SAIC has been a reflection of the vanguard and myriad trajectories art has undertaken. This has led to a flexible curriculum, strongly steeped in the sound scholarship of liberal arts curricula, that reflects contemporary practice in art and design and its interface with the world.

A reflection of that ongoing innovation is the department of Architecture, Interior Architecture, and Designed Objects (AIADO) - the result of institutional efforts to strengthen, expand, and integrate its established design programs under the leadership of then President Tony Jones, Dean of Faculty Carol Becker and longstanding faculty John Kurtich, Linda Keane and Anders Nereim, among others. Within AIADO's academic unit (which now provides administrative support for the department of Historic Preservation), the Architecture Program, both graduate and undergraduate, offers degree pathways that reflect the engaged, collaborative nature of SAIC. They draw on the institution's long history of exploring new opportunities for engagement with spatial and social design practices in the environments we inhabit and construct.

SAIC, a community of artists, designers and scholars is dedicated to the idea of affecting change in society through creative practice.. The deans, faculty and student governance all commit to the notion that academic programs at SAIC must critically reflect and engage with social, political and environmental issues - at our local scale and globally. The School looks at the world for inspiration and to art and design practices for nourishment. An architecture program at the School of the Art Institute of Chicago assists in this endeavor by positioning one of the most public of the arts at the center of a practice devoted to

radical thinking about creativity in society. SAIC's Architecture program fosters a discourse around art and design by bringing these allied and adjacent disciplines together on timely projects that engage the City's larger communities out where they live, working on things that really matter to them..

Introducing the professional Master of Architecture Program into the School's protean graduate division in 2006, invigorated the interdisciplinary mission of the School. Working alongside its close neighbor the Historic Preservation program, Architecture gives art students critical tools to examine the phenomena of the built world. AIADO'S courses resonate through the larger curriculum adding further dialogue around critical thinking, making and sharing social practices. In turn, each semester of the architecture curriculum includes an elective that can be satisfied by the breadth of courses in art and design ensuring an interesting mix of academic pursuits. Students are advised and encouraged to move into other areas of SAIC to enrich their practice and concomitantly impact other areas. Nearly all of the students who chose to study architecture at SAIC identify this possibility as a prime motivation for their choice of school.

The AIADO department and the M.Arch program hold that innovative, integrated, equitable and resilient design solutions emerge from teaching and learning activities in design studios with first person, proximate engagement with people and place. Strong studios make strong practices and the M.Arch program aims to develop in students the sensibility that their time in the M.Arch pathway yields not only requisite knowledge but an active and recognizable practice.

The School has always had a strong reputation as a place where personal attention, technical demonstrations, and individual artistic advice are the basis for its studio classes. This reputation has been underlined for decades by its high ranking in graduate programs among art schools in the US News and World Report. Also for decades, SAIC has maintained a non-grading policy, encouraging each student to pursue ideas and work to his/her potential, and has preferred this approach over a simplistic grading system and the potentially negative impact it could exert on the development of creative new approaches to art and design.

Over the intervening years, studio lectures and case studies have taken their place alongside the individual desk critiques of the studio, regular art history lectures, and the Socratic questioning methods of the seminars in liberal arts and other departments. All of these new class types are designed to reduce any impediments to individual discovery and learning in an open creative environment.

Since 1993, SAIC has offered one of the nation's leading programs conferring the Master of Science in Historic Preservation degree. M.Arch students have the option to enroll in a set of five classes from the Historic Preservation program which meet the minimum standards and guidelines promulgated by the National Council for Preservation Education. The Certificate courses provide architects with a working knowledge of historic preservation research, documentation, material conservation and practice, and allow the student to earn a Certificate in Historic Preservation in addition to the graduate M.Arch degree.

The M.Arch program has 2 tracks: M.Arch and M.Arch, Interior Architecture track. The tracks admit into 2 durational options: Option 2 (2 years) and Option 3 (3 years). All M.Arch pathways operate in the Department of Architecture, Interior Architecture and Designed Objects (AIADO). The Mission Statement, adopted in a full AIADO department faculty meeting in September 2006, reads as follows:

*To deliver an education that embodies creativity, social responsibility, historical perspectives, technical competence, environmental consciousness, ethical imagination, and an understanding of current global economic and social changes. To educate students to become innovative transdisciplinary*

*design leaders, in the disciplines of architecture, interior architecture, and designed objects.*

Studio artists, architects and designers across the SAIC know that new interpretations of art and design are entering public discourse, quickly evolving, and converging with uncertainty and complexity— and they know how to use their creative imagination outside the traditional boundaries of their disciplines. They see art, design and science teaming up to create new protocols, information flows and new forms of practice necessary to meet the challenges of a complex and interconnected world.

In order to more fully instantiate this approach, and to continue to address the NAAB 2014 conditions not met, and to explore how shared disciplinary work can produce teaching and learning processes capable of addressing the complex conditions of the world, including those involving the conditions of power and disenfranchisement in society, the Departments of Architecture, Interior Architecture and Designed Objects and Historic Preservation at the School of the Arts Institute of Chicago are working on the development of a new, combined department. This is an important step in the development of design education at the SAIC and as a context for architectural education and the School it will play a role in how the M.Arch program will adapt its assessment philosophy, curriculum, project agenda and faculty composition in order to both address the current milieu and to anticipate the challenges facing design over the coming decades.

Design and preservation, through material and analytical practices, participate in the examination of how the past becomes the future. The merger of AIADO and Historic Preservation inspires the faculty to explore how hosting a variety of place and material focused degree pathways in one department allows for a deep examination of natural and social preconditions in the conservation and development of places, events and systems.

The reorganization will explore a new and shared studio based curriculum that empowers students to build strong and relevant practices through making, technical training and external project opportunities, with special focus on the engagement and analysis of complex durational interactions of people, place, materials, technologies.

The reorganization project also allows for the construction of multidisciplinary exchanges that help produce a variety of testable approaches for studying and delivering racial and social justice, economic coequality and resilient responses to natural environmental crises through design and preservation work.

Specifically, the reorganization also gives us the opportunity to continue or revive, through a close examination of available endowed funds meant to support design and preservation, the practice of establishing, at institutional and department levels, programs that respond to faculty requests for support for individual research, project work and the development of course work aimed at advancing the capacity and value of the M.Arch program. Demonstrations of the capacity to build and deliver this support infrastructure include the Shapiro Center for Research and Collaboration within the former Office of Engagement.

Like no other single institutional program at the SAIC, the Shapiro Center helped the AIADO develop its curricular footprint outside of the School and into the Chicago ecosystem in order to address NAAB conditions involving diversity, community engagement and cultural variety. Via planned and persistent engagements with the Homan Square community in North Lawndale, service opportunities on the west side, support for student and faculty research and demonstration work and a platform for sharing results, the Shapiro Center was a valuable resource for architecture and design teaching and learning.

Working with the Office of Engagement, through the Shapiro Center, gave many AIADO faculty the opportunity to address issues inherent in conditions not met (2009 SPC social) soon after the 2014 Visit and report. These opportunities allowed the values needed to be strengthened and ultimately this led to conversations with HPRES.

### **The Earl and Brenda Shapiro Center for Research and Collaboration**

The Earl and Brenda Shapiro Center for Research and Collaboration (active 2012 - 2019) built and maintained relationships between SAIC and external organizations, creating opportunities for SAIC faculty and students to create new ideas, make new knowledge and produce new work with industry, civic and academic partners on regional, national and international levels.

Via a variety of para-curricular projects, services and events the Shapiro Center promoted knowledge-making, via art and design research, and facilitated multi-disciplinary collaborative ecosystems. It held that art and design research, connected with other disciplinary activity from science and engineering contributes to: Cultural and economic development, with art and design as the root of innovation; Twenty-first-century learning, with art and design as the seeds of exploration and discovery; Enhanced quality of living, with art and design as the engine of an equitable society.

### **Shapiro Center Programs**

#### **EAGER Grants**

EAGER (**E**arly-concept **g**rants for **e**xploratory **r**esearch) is a seed grant program for faculty and students at SAIC. The EAGER program offered yearly direct support for student-led research activities. The purpose of the Student Research Groups is to promote contact and collaboration among SAIC students as they engage, create and share significant new knowledge for creative and cultural practice.

The SAIC, through EAGER grant support, helped student-led research groups explore emerging art and design research topics and to strengthen collaboration in the SAIC community and beyond. A research group consisted of 3 to 5 students and a faculty mentor.

The program dispensed \$89,000 in \$2500 segments  
...to support the work of 65 students (28 undergraduate, 37 grad)  
... in 11 SAIC departments  
... via 17 collaborative projects (\$59,000)  
... overseen by 20 faculty mentors (\$30,000)

- **Faculty Fellowships**

The yearly Fellowship program supported faculty research via the positioning of a paid graduate fellow in the personal or teaching practice of SAIC faculty. Outcomes of the fellow supported work of faculty research were shared with the SAIC community in the yearly Shapiro Symposium. Supported faculty and projects included:

#### **S. Banerji (Art History)**

The global provenance of American urbanism

#### **H.M. Nugent (Designed Objects)**

Explored how new technologies can produce more personal and meaningful objects and experiences.

**A. Sullivan (H Pres)**

Working with the Society for Architectural Historians (SAH) on the Chicago Architects Project, a virtual “family tree” charting the relationships among Chicago architects, their mentors and protégés, started by Stanley Tigerman in the mid-1980s.

**J. Solomon (AIADO)**

Examining “Outsider Research,” yielding an exhibit in the Sullivan Gallery coinciding with the 150th anniversary of the SAIC

**O. Campagnon (AIADO)**

Working with the Chicago Good City Group to reexamine and re-imagine the public transit experience in Chicago. Yielding a community-driven design process to generate storytelling materials including visual maps, graphics, signage, and short narrated films (accessible on smart phones) to guide commuters toward new modes of urban mobility.

- **Field Trip / Field Notes / Field Guide**

Joint program established at The University of Chicago, Art, Science & Culture Initiative, the School of Art & Art History, University of Illinois at Chicago and the Earl & Brenda Shapiro Center for Research and Collaborations, at the School of the Art Institute of Chicago.

The program supported a select group of Fellows from participating institutions, Field Trip / Field Notes / Field Guide connected exceptional graduate students and recent alumni from the arts, design, humanities, sciences and social sciences over the course of a year to pursue work in the studio, the lab and the field. Intended to augment and broaden the institutional support offered to MFA and M.Arch students and alumni and to PhD candidates, the consortium’s Fellows collectively engaged Chicago’s vibrant urban environment as a shared landscape in which to critically formulate and communicate their diverse disciplinary concerns.

- **Shapiro Symposia**

The Shapiro Research Symposium highlighted center funded works at the SAIC in order to promote new strategies for art and design in knowledge making and research practices. The yearly, two-day event hosted workshops on research funding and presented innovative work in technology, sustainability and visual and critical studies being explored at the SAIC in student and faculty practices..

**GFRY Studio in the AIADO**

The GFRY Studio (active 2006 - 2014) was collaborative research atelier, created via an endowment from the Motorola Foundation established to honor the late Geoffrey Frost, engaged relationships with Chicago’s abundant manufacturing, professional, and municipal resources, as well as SAIC’s on-campus resources, including CNC milling, rapid prototyping, foundry, wood and metal shops, software labs, and electronics/robotics laboratories. The mission: use collaboration and empiricism to produce and exhibit sustainable new design concepts, protocols, technologies, objects, media, spaces, and experiences for a complex and evanescent world.

## Teaching and Learning Center

SAIC is scheduled to launch its Center for Teaching and Learning in Fall 2023. The Center for Teaching and Learning will advance, support, and sustain a strong and inclusive culture of teaching and learning across the school, serving all of SAIC's full-, part-time, and visiting faculty. The Center will also help to ensure that we support our faculty, serve our students to our best ability, and achieve equitable outcomes for all. The Center will be a crucial contributor to quality teaching within and across disciplines, in our studios and our classrooms by helping individual instructors and programs develop and refine student learning goals and outcomes and consistent tools for assessment.

The Center for Teaching and Learning will support faculty in the generation and refinement of ideas related to teaching and learning (including assessment of learning goals and outcomes), as well as a practical resource that offers programs and tools related to pedagogy, curriculum development, learning research, and more.

A fuller explanation of how the M.Arch program provides benefits and benefits from the context of the SAIC also exists in the subsequent prompt responses focused on intra and extra learning, resilient environments and equity and inclusion.

The ways in which the program encourages students and faculty to learn both inside and outside the classroom through individual and collective opportunities (e.g., field trips, participation in professional societies and organizations, honor societies, and other program-specific or campus-wide and community-wide activities).

### **Program Response:**

Chicago is our laboratory. Two of the natural boons of an architecture program in Chicago—a cradle of ambitious and forward-thinking architecture for more than a century—is the diverse collection of referent built places to engage as sites of study and the collection of active architecture and interior architecture practices the AIADO can draw on for guest critiques, lectures, professional counseling, site visits and other types of student enrichment.

A collegial atmosphere permeates the city's design professionals; therefore, interaction among students and local professionals is often done on a *pro bono*, reciprocal basis. Additionally, AIADO keeps a line item in its budget for the honoraria to compensate for short-term faculty assignments and special guests, and an additional line to support field trip expenses.

The economic realities of licensed practice, and the ethical responsibilities of a licensed architect, are never left out of the discussion with this group of urban professionals. AIADO faculty regularly have visitors trace their professional history beginning with school and moving through internship, licensure and mature practice; moreover, these regular opportunities to form personal relationships often lead to AXP and other internship opportunities for students following graduation.

Learning inside and outside of the classroom starts with learning inside and outside of the discipline of architecture and the AIADO department - engaging other departments, engaging other schools, engaging the City. The program stresses the importance of evaluating architectural knowledge and project work through a framework of intellectual, professional learning mode diversity. Measures include:

## **Graduate Certificate in Historic Preservation**

Students in the architecture degree program have the option to enroll in a set of five classes from the Master of Science in Historic Preservation Program, and be awarded a Certificate in Historic Preservation upon graduation. These classes represent five (5) of the six (6) available elective courses in the M.Arch program. Alternatively, students can enroll in an additional term(s) to complete the certificate.

The mission of this Certificate is to provide architects with a working knowledge of historic preservation research, documentation, material conservation and practice. Students bring their design training abilities to the service of preservation through studio projects that focus on the adaptive re-use, the rehabilitation or preservation of a historic structure or structures. This is in-line with current standards for architectural education being reviewed nationwide by the American Institute of Architects' Historic Resources Committee.

For the successful completion of the Certificate in Historic Preservation graduate students complete five (5) courses or fifteen (15) credits, which meet the minimum standards and guidelines promulgated by the National Council for Preservation Education. In addition to these courses, they complete an internship in preservation either in an architectural office or some other agency; they also may participate in a SAIC study trip. Both curricular components and internship are subject to approval by the Director of the Certificate program and by the Chair of AIADO. One course in each of the following areas must be completed: Preservation Documentation and Planning; Materials Conservation; Architectural History; Preservation Theory; and Preservation Design Studio.

Beginning in the Fall of 2023 the Graduate Certificate in Historic Preservation will exist as a stand alone offering, eliminating the necessity for full time student status or M.Arch pathway for participation. The designation opens up the certificate program to non-M.Arch program students including: mid-career professionals, working people, and students at other institutions, increasing the diversity of the SAIC student community and the accessibility of the program.

## **Cross-Listed and Multi-Level Courses**

Each semester, SAIC identifies a number of cross-listed courses on both the undergraduate and graduate level that permeate departmental borders and allow students to direct their study in various areas of the institution, locate themselves in other communities and work with different faculty and students. Some of these courses are also multi-level, allowing interaction among students at varying points in the post-secondary education. In Fall of 2008, AIADO faculty teach in twenty-five (25) courses that are cross-listed, in two to four areas of study, among architecture, interior architecture and/or designed objects with art and technology, fashion, visual and critical studies and/or ceramics. In total, there are 365 unique enrollments among these courses.

## **Critique Week**

Graduate Critique Week, which happens once per semester, is a key long-standing mechanism for ensuring the interaction of students and faculty from across the entire institution. In this school-wide week of evaluation, all undergraduate and graduate classes are momentarily suspended, to give all SAIC professors a chance to sit on interdisciplinary panels that provide every student with a unique review and discussion of their work, and ask questions about how they might improve their work.



### Access to non-departmental resources, including:

- **John M. Flaxman Library**  
The primary library for the school, the Flaxman library maintains over 100,000 books, periodicals, films, videos, audiotapes, records, CDs, microforms, and picture files.
- **Special Collections of SAIC**  
The Special Collections provide researchers with intimate access to original archival materials, works of art and supporting documentation. They include: the Fashion Resource Center; Film Study Collection; Joan Flasch Artists' Book Collection; Randolph Street Gallery Archives; Roger Brown Study Collection; and the Video Data Bank.
- **The MacLean Visual Resource Center**  
The MacLean Visual Resource Center maintains the visual resource collection of over 500,000 slides and an ever-growing digital image archive for use by SAIC staff, faculty and students.
- **AIC's Ryerson and Burnham Libraries**  
The Ryerson & Burnham Libraries constitute a major art and architecture research collection that acquires approximately 10,000 volumes annually.
- **The Ryerson & Burnham Archives**  
The Ryerson & Burnham Archives' collections are notably strong in late 19th- and 20th-century American architecture, with particular depth in Midwest architecture.
- **The Chicago Architects Oral History Project**  
The CAOHP was begun in 1983 under the auspices of the Art Institute's Department of Architecture to record the life experiences of architects who shaped the physical environment in Chicago and surrounding communities.
- **The Ernest R. Graham Study Center for Architectural Drawings**  
Administered by AIC's Department of Architecture and Design, the collected works of the ERGSC concentrate on designs by Chicago architects and for Chicago buildings from the 1870s to the present day.

Though paused during national, state, local and institutional Covid mitigation measures, the AIADO department is eager to return to the development and deployment of unique excursion based projects that illustrate how students are supported and encouraged to assume leadership roles, set individual and collective learning agendas, and encouraged to cooperate with and respect fellow students while being exposed to a national and international context of practice. Projects have included:

- **GFRY project: 18% Grey**  
Thirteen AIADO students explored light as a tangible and formable substance. The project was ultimately displayed in Milan, Italy. In the piece, Light is filtered through artifacts and discrete constructions to produce zones of edited brightness and shadow. In *18% Grey*, illumination is used to transform and reveal the inherent beauty of everyday materials. A number of designs were made in the two-semester project. Four—entitled “Impromptu,” “Flex,” “Fizz” and “Line”—were selected for presentation at Fabbrica del Vapore for Salone del Mobile by the Milanese design fabrication and distribution company “Industreale”—a firm known for exploring the material qualities of ceramic, wood, glass and metal.

- **GFRY project: Zero Energy Urban Design and 2000 Watt Living**  
These two projects, comprised 12 students - six Arch and Inarc students, and six Designed Objects students. Zero energy Urban Design examined how to maximize the gathering of solar energy in a dense urban environment, through the invention of a completely re-configured zoning envelope. 2000 Watt Living built working prototypes of appliances and building components that can help reduce the average personal energy consumption in the developed world (12000 watts average) down to the average of the developing world (2000 watts average).
- **GFRY project: Studio (Re)**  
Students in designed objects, architecture, and interior architecture worked with architecture faculty from the University of Tokyo and the community of Beppu Japan. The studio studied the phenomenon of shrinking cities and developed ways to reactivate unused urban space. The work led to installations and workshops in Detroit, Chicago and Beppu.
- **GFRY project: Com(m)a**  
Students in the AIADO and other SAIC departments worked with architecture faculty to produce research, design and dedicated action toward the development of new templates and scenarios for rapidly deployable communities. Of particular focus was the debilitating disasters in South America. Students and faculty traveled to Chile on two occasions – once to conduct research on site and cultural context, and a second trip to deploy and analyze design/build projects aimed at addressing the complex conditions of post-disaster living.

### **Summary Statement of 1 – Context and Mission**

*This paragraph will be included in the VTR; limit to maximum 250 words.*

### **Program Response:**

Design and preservation participate in the examination of how the past becomes the future. In response to the SAIC Long Range Plan, the Architecture and Interior Architecture graduate and undergraduate programs, including the M.Arch program, will reorganize with the Historic Preservation program into a single department. The merger inspires the faculty to explore how hosting a variety of place and material focused degree pathways, in one department, allows for a deep examination of the natural and social preconditions that drive the conservation and development of places, events and systems. This context will give new opportunities to an already engaged M.Arch program.

The department is implementing this work now via class prototypes like ARCH 6110: Architecture: Grad Studio 3 (see below). The department will continue to bring together architects and preservationists to develop new approaches to design and preservation that are focused on addressing the most pressing social, technological and environmental issues of our time. Provisionally titled Preservation, Architecture and Material Studies, the new department is an important moment at the SAIC for exploring how architecture can contribute to the creation of a more sustainable, equitable, and just society.

The reorganization will extend current methods of assessment and a shared studio based curriculum that empowers students to build strong and relevant practices through making, technical training and external project opportunities, with special focus on the engagement and analysis of complex durational interactions of people, place, materials, technologies.

With new colleagues, M.Arch students will continue to learn about the history and cultural significance of different architectural movements and the value of various modes of preservation practice, as well as the ways in which these fields have been used to make the systems of living that operate today. They are introduced to innovative approaches to design that prioritize community engagement and multidisciplinary exchanges in order to produce a variety of testable approaches for studying and delivering racial and social justice, economic coequality and resilient responses to natural environmental crises.

## 2—Shared Values of the Discipline and Profession

The program must report on how it responds to the following values, all of which affect the education and development of architects. The response to each value must also identify how the program will continue to address these values as part of its long-range planning. These values are foundational, not exhaustive.

**Design:** Architects design better, safer, more equitable, resilient, and sustainable built environments. Design thinking and integrated design solutions are hallmarks of architecture education, the discipline, and the profession.

### **Program Response:**

The AIADO department works with the AIAS and NOMAS studio culture guidelines, and require regular meetings between officials of the student body and the AIADO faculty members, represented by a full time faculty representative (Faculty Ellen Grimes) on the issue of studio culture, as separate from the curriculum, and the provisions and conditions of the physical plant. AIAS elected student officials will be assigned to gather issues for the agenda of these regular meetings held twice per term. The recommendations of the Studio Culture Committee will be brought into the goals of the department, program, and school as a whole.

The SAIC Department of Architecture, Interior Architecture and Design Objects (AIADO) fosters open discourse and practice across the many diverse and unique disciplines that participate in defining the studio culture of this exceptional institution. Fostering a collaborative mode of exchange, the AIADO department recognizes the importance of interdisciplinary expertise and collaboration between our longstanding institutional counterparts, the collective student and faculty body, administrative departments, and the disciplines housed within the AIADO department.

From the inception of the Architecture, Interior Architecture and Design Objects department the goal of an interdisciplinary practice of design has been its foremost commitment. Intellectual freedom and open exchange, growth of a productive and vibrant studio environment, encouraging open respectful dialogue and discourse, have been its tenets.

The balanced relationship between the studio and the entire curriculum figures prominently into the department's studio culture policy as it specifically maintains the importance of a well-balanced education that is necessary for any design professional. The delivery, integration and synthesis of design criteria along with course work and electives such as structures, preservation, political and economic studies, social theory, sustainability, philosophy, art and technology, to name but a few, remains one of the important roles that the studio serves. It is the program's goal and obligation to establish a forum that imparts the necessity to understand and have competency in all areas of research that engage in the practice of architecture. It is imperative that the awareness of the extreme importance that understanding and competency of the disciplinary specific activities framed within the arena of architecture serves as the

foundation for studio work. Foremost the department believes and encourages that intellectual inquiry forms the basis of any design activity and response.

It is the department's belief that developing an open-studio space where all disciplines of the graduate AIADO student body are housed will develop a more cohesive and dynamically responsive studio culture. This interactivity between all ranges of students in various moments in their course progression will promote disciplinary knowledge passed between studios and disciplines. The studio challenges every student relative to their strengths and weaknesses so as to help develop rounded skill sets and encourage success in both academic and professional environments. It is important that the studio be regarded as a serious environment where there is respect for differing points of view and conduct is of a professional nature.

It is necessary that all students attend class during studio hours and that work is performed while instructors and classmates are present. This is yet another means that procedural, technical, and disciplinary knowledge may be acquired. Experimentation with materials, technology and ideas are essential in the studio environment.

One of the legacies of SAIC's long history as an arts school is an extraordinarily engaging studio culture, now returning as in-place activity resumes and the primary teaching mode. In many ways the school's success as an arts institution has been built on its studio culture, and it has become one of the architecture school's most important academic assets. Many of the architecture program's policies and procedures are meant to translate the intense, adaptable and speculative culture of the art studio into the context of a professional architecture program. At SAIC, architecture studio becomes a community that depends upon a culture of experiment sustained by a careful reciprocity between professional rigor and a humane and optimistic engagement with student life and experience.

The architecture studios have benefited from adapting many of the SAIC art studio practices. For example the weekly schedule is one seven hour day and a four-hour morning, allowing more flexibility for instruction than is possible in the typical three-afternoons-a-week format. Also, classes are small, ranging from seven to fifteen students, which permits a more flexible, student centered approach to executing curriculum requirements. Instructional style attends to process and a range of expression, rather than narrow, genre specific exercises, and measures its success through the student's ability to interrogate and elaborate the task at hand, executing the work in a mature professional manner, rather than following directions. The architecture program has worked to emphasize discipline within the open-ended character of arts instruction, and bring the virtues of teamwork and consensus into instruction through a team teaching approach that splits instructors with different practices across the weekly schedule, so that students routinely benefit from interaction with more than one faculty member in studio every single week.

Another practice borrowed from the fine arts studio is the replacement of generic grades with periodic and thorough evaluations that give students a chance to focus on the work that will advance their performance, and respond directly to the faculty evaluators. Chief among these evaluations is the Graduate Critique Week, which happens once per semester. In this school-wide week of evaluation and encouragement, all undergraduate and graduate classes are momentarily suspended, to give all SAIC professors a chance to sit on inter-disciplinary panels that give every student one hour to explain their work, and ask questions about how they might improve their work.

While the other evaluation processes are specific to each course, permitting faculty to adapt evaluations to the structure and content of the course, final evaluations are required for all courses in the M.Arch programs. Some other examples of evaluation and feedback procedures include: daily evaluations of

student work in introductory design studios; detailed evaluations and private meetings between students and faculty at midterm and finals; periodic written assessments of the course by students while the course is in progress to supplement school-wide teaching evaluations at the end of the semester; and an extremely responsive appeal procedure that allows students to appeal evaluations during a semester, rather than at the end of a course.

The least obvious but most profound element of the School's studio culture is indicated by a number of formal and informal social events that privilege each student's role in a contemporary collective of architectural practitioners. These events, which range from informal cocktail hours to dinners after lectures, demonstrate the value and respect faculty and administration hold for students as actual, rather than 'future,' architectural practitioners. While we are extremely careful to avoid representing student work as equivalent to professional practice, everyone takes both the quality and content of student work as a serious matter and expects it to directly engage both contemporary issues and disciplinary precedent. Faculty and the School's administration routinely create opportunities for students to bring their work outside the comfortable context of school, by working on service projects, by developing exhibition opportunities, and by collaborating with professionals and corporations.

This commitment to the idea that our students will create the future of our profession via strong practices means that empathetic relationships between students, faculty and staff are at the core of the program. Students facing difficulty--academic, social or personal--can expect quick responses by the entire school administration to their requests for help, extensive and appropriate counseling at the first indication of a problem, and a flexible, fair approach to scheduling reviews and incompletes.

**Environmental Stewardship and Professional Responsibility:** Architects are responsible for the impact of their work on the natural world and on public health, safety, and welfare. As professionals and designers of the built environment, we embrace these responsibilities and act ethically to accomplish them.

### **Program Response:**

Environmental, social, cultural and civic stewardship interact and affect one another. Discerning the true impact of architecture on the natural world while delivering safe and healthy places requires us to examine the natural and social preconditions for the conservation and development of places, events and systems.

With these circumstances, we must translate natural and historical precedents into compelling and supportive imperatives for future architectural work. Accordingly, our programs will respond with significant alternatives in education and pedagogy. The M.Arch relies upon a range of external collaborative partnerships, a network of skills-based, informed persons who contribute to the production of new material and working paradigms for producing sustainable and resilient places.

Future design activity needs to develop new instruments through which to read and anticipate the future histories of our changing world. How this complexity is explored by definition requires a highly developed creative capacity. The faculty of the AIADO, and in our partner departments (Historic Preservation, Arts Administration, Art History, Art Education, Sculpture, and Liberal Arts) believe that an understanding of a shared future must be built upon a sincere and rigorous delivery of a shared past. Together we share a willingness to explore unknown territory and engage environmental problems not yet defined, taking risks while confident enough to find opportunity in failure.

In addition to environmental, energy performance and material impact assessments built into the M.Arch studio sections, we encourage architecture students to explore broader examinations of sustainability and resilience in classes that host cohorts from other SAIC departments. Departmental classes that platform this include:

- **AIADO 4115: Design Action: North Lawndale**

Students explore the role of designers and artists as agents of social change. Undergraduates and graduates in Architecture and Interior Architecture and Historic Preservation learn how to work with students from other disciplines, to organize, prototype, plan, and manage resources as they empower a group of Chicago youths in designing their own green housing solutions. Guest speakers provide insight in various disciplines ranging from M.Architectural design to construction, as well as social practices, historic preservation, and artistic collaboration.

- **AIADO 4903: Landscape/Territory/Field**

This seminar explores our ideas about landscape as it has developed from the picturesque, to that of cityscape and to that of control over territories. More recently our notions of territory as fixed and bounded have changed to that of a field of forces that are fluid, interactive and chaotic. Not only field conditions definable in place through the reasserting of the spatial, but also those virtual fields existing in electronic space and mediated through interactive information and communication technologies. The seminar will be exploring questions embedded in our social, political and economic frameworks which play into the reconfiguring of territories, and as being translated along the shared boundary between art, design and science - always returning to the gravitational core question of how artists and designers can add significant meaning.

- **AIADO 4945: Eco Design**

Eco Design *Chicago Riverworks* is an interactive transient external partnership sound mapping and community engagement course that uses everyday technology in the field to eco sense and imagine human and non-human biodiversity and coexistence. The class deploys biophonic, geophonic, anthrophonic sound maps, soundwalks, workshops, installations and lectures, in, along, above, on and under Chicago's Waterways to actively engage the community in water politics and policy.

- **ARCH 6110: Architecture: Grad Studio 3**

Abstract: How do landscape interior spaces emerge? Are interior spaces always contingent upon the preexistence of architectural space? Or might the preexistence of a collection of landscape conditions (nature? an outside?) be an important context for the conceptualization and schematization of diverse complex interior places.

With Historic Preservation colleagues Grad Studio 3 explores land research and surveying methodologies as the foundation for an architectural design studio. Modes of surveying imply clear classifications, stable grounds, static boundaries and property lines, measurable quantities, land-use value. The cultural, historical lineage of this way of approaching landscape evolved from colonial and expansive impulses. In this studio we critiqued this and explored ways of surveying, taking measures and mapping a landscape with greater reference to the referent place itself, assuming that they are never solely a neutral act, but that the tools we use also hold produce ingrained cultural attitudes towards landscapes and environments that can become the foundation for new built places.

**Equity, Diversity, and Inclusion:** Architects commit to equity and inclusion in the environments we design, the policies we adopt, the words we speak, the actions we take, and the respectful learning, teaching, and working environments we create. Architects seek fairness, diversity, and social justice in the profession and in society and support a range of pathways for students seeking access to an architecture education.

### **Program Response:**

*We acknowledge that the School of the Art Institute of Chicago is on the traditional homelands of the Council of the Three Fires: The Odawa, Ojibwe and Bodéwadmiakiwen (Potawatomi) Nations; as well as other tribes such as the Miami, Ho-Chunk, Sauk and Meskwaki (Fox); the Kiikaapoi (Kickapoo), Peoria, and the Očeti Šakówiŋ (Sioux) Nations. We are grateful for the Indigenous stewardship of this region which we now call home, and we pay our respects to the elders, ancestors, and future ancestors by honoring their guidance. Chicago is also home to one of the largest urban Indigenous communities in the United States, and this land remains an important place for Indigenous peoples. It is our responsibility to acknowledge this historical context and build reciprocal relationships with the tribal nations on whose land we are situated.*

Without question systemic racism exists within our societies. Institutions of higher education are not immune, and play a significant role in perpetuating racism by subjecting faculty, staff and students of color to unwelcoming academic and professional cultures. As this relates to architecture and design colleges, schools, and departments at PWI's (Predominantly white institutions)<sup>3</sup>, African-Americans have been historically and disproportionately impacted by the persistence of racism, which creates barriers and limits pathways to academic and professional progress. Many of our peers in higher education have responded to these calls for action and change; SAIC has issued its own statements and initiated anti-racism.

Finally, it must be understood that a commitment for change to eliminate racial injustice which has its foundation in the Constitution and the Declaration of Independence will be a continual work in progress. As such, we recommend to the AIADO department an intentional, targeted strategy to increase the representation of Black/African-American persons within its student, faculty, staff, visiting critic and speaker, and advisory populations.

Professional context: Out of a total of 95,839 American Institute of Architects (AIA) members<sup>4</sup>, 2,026 members identified as "Black or African-American," while 63,818 identified as "White". This means roughly 66.6% of AIA members identify as "White," and 2.1% of the membership identify as "Black or African-American."

### **Action Areas**

- **Student recruitment, admission, matriculation, retention, and graduation**

Working with the Schools admissions office and upper administration on increasing numbers of Black and other underrepresented minorities in architecture, interior architecture, and design-related fields: A commitment to developing, fundraising for, and implementing an intentional pathway for Chicago-based, Black and other underrepresented minority students that introduces them to the architecture and design professions; provides early preparation for these careers through department-led camps, workshops, and courses while they are in junior-high and high school; nurtures and identifies students interested in applying to SAIC at the undergrad level; supports these HS students through the application and portfolio development process;

guarantees a minimum number (TBD) of fully-funded scholarships up to 5 years of undergraduate education; supports and connects admitted applicants through matriculation and the first-year of their SAIC experience; mentors these students as they begin their initial coursework in AIADO; provides guaranteed TA positions in the Continuing Studies program for AIADO related courses; etc.

- **Faculty and staff recruitment, hiring, retention, and promotion**

Working with the SAIC administration on increasing Black and other underrepresented minority faculty in AIADO: A commitment to identifying and prioritizing the hire of underrepresented minority practitioners for both part-time (lecturer) and tenure-track faculty positions within the department; and supporting current and future underrepresented minority part-time faculty working towards adjunct promotion.

Increasing numbers of Black and other underrepresented minorities in post-secondary teaching opportunities in AIADO: A commitment to developing and implementing a fellowship program similar to AICAD diversity teaching fellowship, which provides a year-long, full-time faculty fellowship within AIADO (renewable for up to two years) for Black or other underrepresented minority MFA, M.Arch. or doctoral graduates interested in teaching within architecture, interior architecture, and related design fields.

- **Commitment to deep engagement with Chicago communities**

Leverage existing relationships and partnerships established by its faculty with other Chicago-based organizations and institutions in order to connect studios and seminars to Chicago communities, particularly on the South and West Sides of the city.

**Current Initiative:**

**Inside / Outcomes at Mollison Elementary - Field Rooms**

Emphasize architecture and preservation career paths via design build projects at Mollison Elementary School. The project extends the work of Arch / InArch faculty member and DEI coordinator Stephanie Slaughter

Endowed funds from the Menco gift would go to cover an initial delivery of the program at Mollison for the purpose of collecting information about student response, initial challenges, program capabilities and long term goals.

**Overview:**

The Inside / Outcomes at Mollison Elementary will use small design build projects on the school site, facilitated by AIA+HP faculty and students with Mollison teachers and students, to both improve the learning environment of the School and increase the knowledge of architecture practice in young learners in Chicago south-side schools.

**Goals:**

1) To bring visibility to architecture and design as career paths to CPS students in order to receive more participants into the SAIC CAAP program. Through these investments the SAIC can cultivate a more diverse applicant pool to its architecture and historic preservation programs while also helping to make applicants more ready for design focused high school and college programs in general.



2) To address the effects of pandemic related learning loss, educators should deploy a variety of teaching modes, including design / build, structured around in person, one on one student engagement and material experimentation in project work that produces visible, tangible outcomes for students, but also their families and communities. The Inside / Outcomes program would involve a variety of student engagement approaches and the project work would activate learning and demonstrate how subject matter in class becomes matter and material in everyday life.

Inside / Outcomes will reference Chicago Park District field houses in yearly projects that extend the learning environment at Mollison outside via the design and implementation of simple outdoor classrooms. Chicago Park District fieldhouses serve as hubs for cultural and recreational programming and community events.

The Inside / Outcomes program will consider "field rooms", where simple changes to exterior space with built and natural systems will provide an "inside" space (that is outside) for learning. The spaces will host school programming and could serve as a hub for a variety of Bronzeville community events.

### **Program Activity**

AIA+HP department faculty will work with Mollison administration and teachers to develop and deliver fall and spring term, age appropriate workshop curriculum focused on architecture, design media and place making. Overall program management and course modules will be delivered in Mollison classes by volunteer AIA+HP faculty and students working with Mollison teachers.

### **Design Curriculum:**

The program will focus on fundamental issues of sustainable placemaking and will use a series of "kit of parts" design curricula to teach students how to use process and media to compose built and natural elements to make new environments for learning.

Working groups at Mollison will schematize new exterior learning rooms - schemes are then interpreted and developed for building by SAIC students working under the direction of an SAIC instructor in a credit granting course.

The SAIC student / faculty teams then share the building strategy with the Mollison community for comment and revision, and work with them in age and skill level appropriate tasks to produce the new place on site. Included in the building strategy work will be measures for the ongoing engagement and maintenance of the learning spaces.

### **Preservation Curriculum:**

To support and facilitate design work, students will become familiar with the history of the Mollison area as well as the landscaped, planned and vernacular architecture of the Bronzeville neighborhood.

The workshop activity will include facilitated discussions and guided walking tours of the built and natural places around the Mollison School. Students will discuss and catalog built and natural conditions, physical changes, infrastructural elements, architectural building types and landscape elements and types.

### **Long Term Goals**

The program offers the opportunity for kids in south side communities to learn about how architecture operates to build and maintain community places. It reinforces an idea that places have embedded histories, but can change, that building is possible and that the environments we inhabit can respond to our collective work to improve, recover and progress toward places of equity and resilience. It gives students at the SAIC and in AIA+HP programs the opportunity to have regular contact, in a service relationship, with people in Chicago communities with a wide variety of experiences and perspectives on city life.

**Funding: Trial Phase:**

Stephanie Slaughter is running an initial trial of the Inside / Outcomes at Mollison Elementary during the '22 - '23 academic year. The work will allow her to test various curricula, research feasibility, explore learning modes that work well with existing Mollison processes and establish connections with Mollison faculty and administration. From this a co-developed set of learning goals and methods of assessment can be derived in order to measure the progress and success of the program.

Funding for this stage will be used to cover the expense of material costs of initial work with students and costs associated with documenting and sharing outcomes, developing benchmarks, producing student and program evaluations

**Professional and institutional partnerships (local and national)**

- **Professional and Institutional Partnerships**

Continue to develop relationships and partnerships with National Organization of Minority Architects (NOMA), ACE Mentor Program, American Institute of Architects (AIA), Project Osmosis, etc., in order to connect current students to these organizations, as well as create pipelines for future AIADO student recruitment and admission.

- **Financial support/scholarships**

Scholarships for undergraduate students: A commitment to identifying potential donors and fundraising for a minimum of 6 full-tuition scholarships for Black and other underrepresented minority undergraduate applicants, with three scholarships targeting applicants from the Chicago-area, and three targeting applicants from outside Chicago. The number of scholarships to grow over time, with two scholarships offered in years 1-3; four scholarships offered in years 4-6; and six scholarships offered in years 7 and beyond.

- **Scholarships for graduate students:**

A commitment to identifying potential donors and fundraising for a minimum of 6 full-tuition scholarships for underrepresented minority graduate applicants, with 3 scholarships targeting applicants from the Chicago-area, and 3 targeting applicants from outside Chicago. The number of scholarships to grow over time, with two scholarships offered in years 1-3; four scholarships offered in years 4-6; and six scholarships offered in years 7 and beyond.

Since the 2014 review, scholarships available for incoming M\_Arch students have increased. Aid for 2023 - 2024 candidates include:

**M.ARCH opt 2 or 3: Available to all domestic or international applicants**

1 New Artist Society 100% of tuition covered (can be offered as a full or two 50%)

6 Visionary 20% of tuition covered

**M.ARCH.IA opt 2 or 3: Available to all domestic or international applicants**

1 New Artist Society 100% of tuition covered (can be offered as a full or two 50%)  
6 Visionary 20% of tuition covered

- **Engagement with alumni and design professionals**

Locate and gather Black and other underrepresented minority AIADO alumni together in advisory capacities, including membership within the Design Council.

- **Guest critics and lecturers/speakers**

Prioritizing and increasing the number of Black and other underrepresented minority practitioners serving as AIADO guest critics, visiting artists, lecturers, etc.: A commitment to re-evaluating our current placement system, identifying strong veteran and emerging Black and other underrepresented minority architects, interior architects and designers in the Chicago area, and developing a cadre of current and future faculty from this pool of candidates.

**Knowledge and Innovation:** Architects create and disseminate knowledge focused on design and the built environment in response to ever-changing conditions. New knowledge advances architecture as a cultural force, drives innovation, and prompts the continuous improvement of the discipline.

**Program Response:**

Apart from public programming through the SAIC-wide *Visiting Artist Program* and numerous discipline- or department-specific lecture series, screenings, performances, panel discussions, visits by external critics and graduate thesis student talks - the Department of Architecture, Interior Architecture and Designed Objects organizes an annual lecture series, and to which the Department of Historic Preservation contributes.

William Bronson Mitchell and Grayce Slovet Mitchell endowed the School of the Art Institute made a bequest in 1994 with the specific intention to fund an annual lecture series in architecture in perpetuity. The fund also allows the AIADO Department to appoint a Mitchell Visiting Professor for each academic year. Our current Visiting Mitchell Professor is **Berenika Boberska**.

Recent Mitchell Professors include:

2022/24 **Berenika Boberska** (architect and Professor at Woodbury University, CA)

2021/22 **Lauren Bon** (curator, designer and art director)

2020/21 **Andrew Schachman** (curator, designer and art director)

2019/20 **Joshua Stein** (*Radical Craft* and Professor at Woodbury University, CA)

2018/19 **Matylda Krzykowski** (curator, designer and art director)

2017/18 **Ekene Ijeoma** (Studio Ijeoma / Poetic Justice Media Lab MIT)

2016/17 **Eric Ellingsen** (artist, designer and founder of *Species of Space*)

The William Bronson and Grayce Slovet Mitchell Lecture Series is free and open to the public and each invited designer or artist is short-listed from names proposed by our faculty, by our AIAS and NOMAS Chapters at SAIC and by graduate student representatives from Designed Objects and Historic

Preservation.

We are particularly interested in the work of emerging designers, architects, preservationists, artists and those individuals whose work addresses current socio-political and environmental concerns in our disciplines and with an approach that argues for design as being more than a disciplinary or professional practice. We wish to establish a diversity of voices around this idea of an expanded mandate for designers, architects and scholars, and welcome individuals who can challenge outdated formats of education and practice. The page on the left illustrates a poster with the Fall 2019 speakers. A comprehensive archive of past speakers are collected on the SAIC website under public programs / Mitchell Lecture Series.

During the covid-19 pandemic, when most activities happened off-campus, our public programming and lectures were presented virtually and captioned, archived and made available to the public through our website. Though the virtual format made clear to us is that a combination of virtual and in-person programming - tuned to the topic, format and audience - may in fact yield a much more diverse and effective platform in future editions, we're excited to return to in person activity as the primary mode and feel this is essential for place-making creative disciplines.

**Leadership, Collaboration, and Community Engagement:** Architects practice design as a collaborative, inclusive, creative, and empathetic enterprise with other disciplines, the communities we serve, and the clients for whom we work.

#### **Program Response:**

Schools have a responsibility to model cultures of equity and inclusion. In AIADO, learning is a collaborative project between students and faculty, and we welcome diverse perspectives. External Partnerships and community engagement is a critical part of design education. Developing projects (and project defining curriculum) via engagement with external groups simulates the complex interactions of businesses, community organizations and policy / government organizations that architecture routinely traverses. This establishes linkages with relevant people and social contexts that are addressed in design discourse, but can be made more impactful through real proximate engagement.

- Engagement demonstrates a commitment to examining and developing variety in architectural practice modes, leading to multiple points of entry into creative practice for underrepresented people and contributing to the School and departments anti-racism efforts.
- External partnerships produce a persistent, visible and documentable locus for design ideation via community interaction, introducing a variety of problem contexts and solution development modes to explore in education.
- Engagement with material and process providers, tradespeople, vendors, craftspeople, laborers and with people in city government, construction management, technology specifiers and system commissioners establishes an important platform for professional engagement and assists in developing and launching student practices into the world.

External engagement at the SAIC can be located at the institution, program, department, and course levels. Within the organizational model of the School developing department and course level external engagements opportunities for AIADO students and faculty is primarily done at the institutional level via a variety of projects with the Office of Engagement. Project development with the Office of Engagement happens in three distinct ways,

- Sponsored research classes and special opportunities that emerge out of faculty practices.
- Opportunities presented by corporations as an initiative with the SAIC, and with a specific design brief.
- A multi-year commitment from a corporation who is open to creative proposals.

Recent work with the Office of Engagement includes:

**AIADO / SAIC Design @ Homan Square**, 2018 - present offered by Eric Hotchkiss. SAIC Design @ Homan Square combines professional practice design experience with community activism. Operating out of SAIC's facility in the Nichols Tower at Homan Square, the course engages students in a focused dialogue on social project implementation in Chicago and provides the tools and frameworks to realize those projects.

**Design Action: North Lawndale** Designers & Artists as Agents of Social Change, 2018 - 2021 co-taught by Odile Compagnon (AIADO) and Lynette Stuhlmacher (HPRES). This interdisciplinary course highlights and addresses the design opportunities in the North Lawndale neighborhood's current initiatives and celebratory events (such as North Lawndale 150th anniversary or the 4th anniversary of the Nichols Tower campus). It builds upon the analysis of previous SAIC actions in North Lawndale, and propose, collaboratively with community organizations, a method for sustained development and trust.

**WA|K-H , 2019 - present** An ongoing community project focused on neighborhood walkability that began in Fall 2019 with community activists, youth, SAIC faculty, and alumni. In 2019, students focused on identifying barriers to walking in the 0.5-mile radius of the Kedzie-Homan Blue line.

The data collected in this course informs the visual and physical design solutions that SAIC degree students produced in several Architecture, Interior Architecture, and Designed Objects (AIADO) degree classes, including SAIC Design @ Homan Square, Design Action: North Lawndale.

**AIADO Safety in Numbers**, 2017 taught by Douglas Pancoast, asking the group to make a tool of inquiry to explore an urban place or condition, then help teach someone how to use it, modify it or extend it to consider and communicate ideas of "safe". The course developed tools of inquiry and instructional modules for exploring space and place. Focusing on data collection technology and environmental media as a process for iterative inquiry on the complex issue of "safety" and its formation, the class created a series of tools, and ways to use them, that encourage people to investigate their environment and share their findings as public visualizations and materializations.

**bLumen / Grow / Light Communities**, 2016. Iker Gil and Petra Bachmaier. This studio course explored how art, architecture, and technology can fuse to create a flourishing environment that engages and connects with communities. Students will learn how nature inspires and reacts to design, while developing design proposals for horticultural grow-light pavilions.

**Courses in the AIADO curriculum which built on field work and external engagement include:**

**Collateral Measure for Inexhaustible Computing: Privacy and Security in the Digital Age**, 2021 - 2022 AIADO Douglas Pancoast. Working with students and faculty from the University of Chicago Computer Science Dept., Collateral Measure for Inexhaustible Computing examined computational

connections and data-driven user interactions between people and places, focusing on how companies are collecting data about people, the implications and inferences that can be drawn from the data and the effect on privacy and security. The UC + SAIC collaboration communicated its findings to the broader public not only through typical academic avenues (papers, talks), but also complex ideas via provocative and compelling public art and media. The initial iteration of the course engaged the UChicago's MADD (Media Arts, Data, and Design) Center, a trans-disciplinary space merging art and computing. In the fall of 2024, we will collaborate with the Museum of Science and Industry (MSI) to further explore exhibition and installation work.

**Lifelong Learning:** Architects value educational breadth and depth, including a thorough understanding of the discipline's body of knowledge, histories and theories, and architecture's role in cultural, social, environmental, economic, and built contexts. The practice of architecture demands lifelong learning, which is a shared responsibility between academic and practice settings.

### **Program Response:**

#### **Responding to Disciplinary Realities and Emerging Trends in Education and the Profession**

Prompt: How the academy and the profession respond to current realities and emerging trends in the education of architects and designers, to the forces impacting on the profession and on schools of design and architecture and the aspirations of students and young professionals alike - all seem to be tied in the same knot. This is not mere circumstance, but rather the confluence of trends, facts and aspirations being informed by a constellation of distinct realities:

Ecological, socio-political and economic imperatives are becoming in sharp focus and the fields of architecture and design are directly implicated. In part because of a long history of contributing to the creation and support of unsustainable and inequitable environments, but more importantly, also for the ability to reimagine and reconfigure alternatives in the building of sustainable urban futures and equitable socio-political opportunity.

Such a revised and expanded mandate requires new practice formats, which in turn, will require revised curricular content, alternative curricular structures and a more flexible academy through which collaborative and truly inter and multi-disciplinary engagement will translate to significant change and meaningful benefit.

The desire for fluid, collaborative interdisciplinarity, while at the same time having a deep knowledge and degree of professional expertise seems like an internal contradiction. But not so when understood within the context of intelligent collaborative effort. What productive collaboration will require is an ability to engage with spatial complexity rather than mere data, with pluralistic methods rather than outdated typologies.

### **3) Program and Student Criteria**

These criteria seek to evaluate the outcomes of architecture programs and student work within their unique institutional, regional, national, international, and professional contexts, while encouraging innovative approaches to architecture education and professional preparation.

### 3.1 Program Criteria (PC)

A program must demonstrate how its curriculum, structure, and other experiences address the following criteria.

#### MArch Matrix

Program Criteria	Year 1								Year 2								Year 3									
	Fall				Spring				Fall				Spring				Fall		Spring							
	AIADO 5110	AIADO 5113	AIADO 5102	AIADO 5123	AIADO 5120	AIADO 6221	ARTHS 5122	Off-Campus Study &/or Approved Work Experience	AIADO 6110	INARC 6110	AIADO 6112	Art History	Elective	ARCH 6120	INARC 6120	AIADO 6123	Art History	Elective	ARCH 6210	INARC 6210	AIADO 6212	AIADO 6213	Elective	AIADO 6220	AIADO 6222	
PC.1 Career Paths																										
PC.2 Design																										
PC.3 Ecological Knowledge & Responsiveness																										
PC.4 History & Theory																										
PC.5 Research & Innovation																										
PC.6 Leadership & Collaboration																										
PC.7 Learning & Teaching Culture																										
PC.8 Social Equity & Inclusion																										

Student Criteria	Year 1								Year 2								Year 3									
	AIADO 5110	AIADO 5113	AIADO 5102	AIADO 5123	AIADO 5120	AIADO 6221	ARTHS 5122	Off-Campus Study &/or Approved Work Experience	AIADO 6110	INARC 6110	AIADO 6112	Art History	Elective	ARCH 6120	INARC 6120	AIADO 6123	Art History	Elective	ARCH 6210	INARC 6210	AIADO 6212	AIADO 6213	Elective	AIADO 6220	AIADO 6222	
SC.1 HSW in the Built Environment																										
SC.2 Professional Practice																										
SC.3 Regulatory Context																										
SC.4 Technical Knowledge																										
SC.5 Design Synthesis																										
SC.6 Building Integration																										

#### M.Arch course lists organized by track, semester, day and time (see course diagrams below):

There is a single M.Arch program at the SAIC. The program is organized into 4 tracks

Master of Architecture, 3 year option (90 credits)

Master of Architecture, 2 year option (60 credits)

Master of Architecture, Interior Architecture Track, 3 year option (90 credits)

Master of Architecture, Interior Architecture Track, 2 year option (60 credits)

The Interior Architecture focus is delivered via the design studio sequence, where project brief subject matter is organized around a variety of Interior Architectural conditions (adaptive reuse, the production of interiority, material preservation and the effect of interior organization on building use, occupancy and user behavior). Also see section 4.2.1.



## Master of Architecture (M Arch): curriculum – Option 3, 3-year track (90 credits)

### Year 1

#### FIRST YEAR FALL (15)

- 1) AIADO 5110 Arch: Grad Studio 1
- 2) AIADO 5113 Arch/Inarch: Construction Systems (3)
- 3) AIADO 5123 Arch/Inarch: Structures 1 (3)
- 4) ARTHI 5102 Global History of Architecture, 1750–1900 (3)

	M	T	W	Th	F
morning	(1)	(2)	(1)		
afternoon	(1)	(4)	(1)		(3)
night					

#### FIRST YEAR SPRING (15)

- 1) AIADO 5120 Arch: Grad Studio 2 (6)
- 2) AIADO 6221 Arch/Inarch: Structures 2 (3)
- 3) ARTHI 5122 Critical Terms in Modern Architecture (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(1)		(1)	(3)	(2)
afternoon	(1)		(1)		
night					

### Year 2

#### SECOND YEAR FALL (15)

- 1) ARCH 6110 Arch: Grad Studio 3 (6)
- 2) AIADO 6112 Arch/Inarch: Nodes & Networks (3)
- 3) Art History Elective (3)
- 4) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### SECOND YEAR SPRING (15)

- 1) ARCH 6120 Arch: Grad Studio 4 (6)
- 2) AIADO 6123 Arch/Inarch: Codes, Specs, Joints (3)
- 3) Art History Elective (3)
- 4) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

### Year 3

#### THIRD YEAR FALL (15)

- 1) ARCH 6210 Arch: Grad Studio 5 (6)
- 2) AIADO 6212 Arch/Inarch: Choreographed Systems (3)
- 3) AIADO 6213 Arch/Inarch: Thesis Strategies (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### THIRD YEAR SPRING (15)

- 1) AIADO 6220 Arch: Grad Studio 6 - Thesis (9)
- 2) AIADO 6222 Arch/Inarch: Practice Economies (3)
- 3) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

## Master of Architecture (M Arch): curriculum

Option 2, 2-year track (60 credits)

### Year 1

#### SECOND YEAR FALL (15)

- 1) ARCH 6110 Arch: Grad Studio 3 (6)
- 2) AIADO 6112 Arch/Inarch: Nodes & Networks (3)
- 3) ARTHI 5122 Critical Terms in Modern Architecture (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### SECOND YEAR SPRING (15)

- 1) ARCH 6120 Arch: Grad Studio 4 (6)
- 2) AIADO 6123 Arch/Inarch: Codes, Specs, Joints (3)
- 3) AIADO 6221 Arch/Inarch: Structures 2 (3)
- 4) Art History Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	(3)
afternoon		(1)	(2)	(1)	
night					

### Year 2

#### THIRD YEAR FALL (15)

- 1) ARCH 6210 Arch: Grad Studio 5 (6)
- 2) AIADO 6212 Arch/Inarch: Choreographed Systems (3)
- 3) AIADO 6213 Arch/Inarch: Thesis Strategies (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### THIRD YEAR SPRING (15)

- 1) AIADO 6220 Arch: Grad Studio 6 - Thesis (9)
- 2) AIADO 6222 Arch/Inarch: Practice Economies (3)
- 3) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

## Master of Arch., Interior Arch track: curriculum

Option 3, 3-year track (90 credits)

### Year 1

#### FIRST YEAR FALL (15)

- 1) AIADO 5110 Inarch: Grad Studio 1
- 2) AIADO 5113 Arch/Inarch: Construction Systems (3)
- 3) AIADO 5123 Arch/Inarch: Structures 1 (3)
- 4) ARTHI 5102 Global History of Architecture, 1750-1900 (3)

	M	T	W	Th	F
morning	(1)	(2)	(1)		
afternoon	(1)	(4)	(1)		(3)
night					

#### FIRST YEAR SPRING (15)

- 1) AIADO 5120 Inarch: Grad Studio 2 (6)
- 2) AIADO 6221 Arch/Inarch: Structures 2 (3)
- 3) ARTHI 5122 Critical Terms in Modern Architecture (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(1)		(1)	(3)	(2)
afternoon	(1)		(1)		
night					

### Year 2

#### SECOND YEAR FALL (15)

- 1) INARCH 6110 Inarch: Grad Studio 3 (6)
- 2) AIADO 6112 Arch/Inarch: Nodes & Networks (3)
- 3) Art History Elective (3)
- 4) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### SECOND YEAR SPRING (15)

- 1) INARCH 6120 Inarch: Grad Studio 4 (6)
- 2) AIADO 6123 Arch/Inarch: Codes, Specs, Joints (3)
- 3) Art History Elective (3)
- 4) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

### Year 3

#### THIRD YEAR FALL (15)

- 1) INARCH 6210 Inarch: Grad Studio 5 (6)
- 2) AIADO 6212 Arch/Inarch: Choreographed Systems (3)
- 3) AIADO 6213 Arch/Inarch: Thesis Strategies (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### THIRD YEAR SPRING (15)

- 1) AIADO 6220 Inarch: Grad Studio 6 - Thesis (9)
- 2) AIADO 6222 Arch/Inarch: Practice Economies (3)
- 3) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

## Master of Arch., Interior Arch track: curriculum

Option 2, 2year track (60 credits)

### Year 1

#### SECOND YEAR FALL (15)

- 1) ARCH 6110 Arch: Grad Studio 3 (6)
- 2) AIADO 6112 Arch/Inarch: Nodes & Networks (3)
- 3) ARTHI 5122 Critical Terms in Modern Architecture (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### SECOND YEAR SPRING (15)

- 1) ARCH 6120 Arch: Grad Studio 4 (6)
- 2) AIADO 6123 Arch/Inarch: Codes, Specs, Joints (3)
- 3) AIADO 6221 Arch/Inarch: Structures 2 (3)
- 4) Art History Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	(3)
afternoon		(1)	(2)	(1)	
night					

### Year 2

#### THIRD YEAR FALL (15)

- 1) ARCH 6210 Arch: Grad Studio 5 (6)
- 2) AIADO 6212 Arch/Inarch: Choreographed Systems (3)
- 3) AIADO 6213 Arch/Inarch: Thesis Strategies (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### THIRD YEAR SPRING (15)

- 1) AIADO 6220 Arch: Grad Studio 6 - Thesis (9)
- 2) AIADO 6222 Arch/Inarch: Practice Economies (3)
- 3) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

**PC.1 Career Paths**—How the program ensures that students understand the paths to becoming licensed as an architect in the United States and the range of available career opportunities that utilize the discipline’s skills and knowledge.

**Program Response:**

Students in the M.Arch program have many opportunities, through different moments and venues, to both learn and demonstrate their learning about professional and closely allied career pathways.

Experiential learning {other experiences} is the earliest opportunity, whereby practicing professional architects and allied professionals come into initial studio classes to initiate and broaden the studio project’s starting research framework. These visitors speak with slightly different expertise, but they each bring that expertise to bear directly on the research required to begin a studio project. Examples include architects who have done actual similar projects, and officials charged with managing the scope of a project and community relations. The details of this experiential learning are in each course syllabus.

The AIADO department structure {structure} provides for the appointment of an NCARB Coordinator, a faculty member charged with extra- and intra-curricular explanations of the pathway to licensure, including when an NCARB file can be started, when ARE tests can be taken, and how the Architectural Experience Program works, and how long it can take to finish. Normally a local architect who has just completed licensure, usually an SAIC alumnus, comes in for a visiting lecture once per year. The events, visitors, topics, and announcement posters of each year’s NCARB Coordinator’s work are compiled by the AIADO Department.

The M.Arch curriculum requires a Professional Practice course, Practice Economies (AIADO 6222), which asks students to form teams to imagine and present the financial expenditures and internal responsibility structure and regulatory environment of various types of firms and NGO’s in professional and allied fields. This class brings in architectural component sales people, computer experts, governmental purchasers of architectural services, and municipal deputy commissioners of zoning and building and the environment. This course’s syllabus and its compiled student work make manifest its curricular effectiveness.

**PC.2 Design**—How the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.

**Program Response:**

Every required course in the M.Arch curriculum begins with a research phase that is designed to seriously broaden each student’s idea of how to start, what to include, what to more deeply research, and how to finish and present to whom, its architectural project. This initial research phase normally involves a lengthy investigation of the widest possible context of the studio’s architectural project, including demographic mapping, environmental mapping, and structural mapping and assessment.

Over the most recent decade, through partnerships with scientists at Argonne National Labs, examples include students in upper level required studio courses have remotely collected data with tiny Internet of Things modules, and compiled it in conjunction with open Governmental databases of all sorts, and brought it to bear on the geographical mapping of pollution and energy, and traffic conditions. This is an area where the M.Arch program is very proud of its leadership.

**PC.3 Ecological Knowledge and Responsibility**—How the program instills in students a holistic understanding of the dynamic between built and natural environments, enabling future architects to mitigate climate change responsibly by leveraging ecological, advanced building performance, adaptation, and resilience principles in their work and advocacy activities.

**Program Response:**

These topics galvanize all of our department's students — their intense concern for the health and survival of their planet and its inhabitants is always palpable in every course. Yet the breadth and depth of techniques required of architects to make a positive impact is extremely complicated. As a result, all the courses in the curriculum have different areas of focus, no longer relying only on green roofs, or LEED points, and as a result the breadth and depth of behavioral and cultural and technical solutions is gratifying. We're excited to explore how reorganization with the Historic Preservation program allows the discourse of building, landscape, technology and cultural preservation to effect and advance thinking and implementation of resilient and perma-cultural built environments.

The syllabi and student work of these many required courses include the provision of continuous insulation envelopes, advantageous solar orientation, natural ventilation with heat-exchangers, the diagrammatic inclusion of ground-based and air-medium heat pumps, the cataloging of human behavior and its positive and negative impact on energy use and well-being, the geographic demonstration of previously unforeseen environmental damage, and public demonstrations of geographic, economic, class, ethnic, and racial inequities in the costly impact of climate change.

**PC.4 History and Theory**—How the program ensures that students understand the histories and theories of architecture and urbanism, framed by diverse social, cultural, economic, and political forces, nationally and globally.

**Program Response:**

Although the M.Arch program does not require many Art History courses, student transcripts show that the few electives allowed by a 90 credit M.Arch are often filled from among SAIC's myriad wealth of marvelous courses in History, Theory, Criticism, and Visual and Critical Studies. That said, the syllabi and required papers of the program's two required History and Theory courses, "Global History of Architecture, 1750–1900" (AIADO 5102), and "Critical Terms in Modern Architecture" (ARTHIS 5122), give ample evidence of faculty and students working hard together toward an understanding of the diverse and sometimes surprising forces at play in the built environment.

The architecture program is justifiably proud of the work exemplified in these required courses, and of the collaborating faculty groups who have worked with us to refine the course content since the program's inception.

**PC.5 Research and Innovation**—How the program prepares students to engage and participate in architectural research to test and evaluate innovations in the field.

**Program Response:**

The research phase of every required studio course is covered above in PC.2, but this Program Criterion asks for a more mature demonstration of research, in ways both unique and significant. The penultimate semester of the M.Arch holds two required courses that are designed to focus a student on these mature

aspects of research as it can bear fruit in the world beyond school.

The Grad Studio 5 (ARCH6210 and INARC6210) syllabi always include a requirement that a student examine the assets and liabilities of a set of potential plausible building systems or components that they want to use in their design. The students are asked to make a decision matrix to choose a system or component, making visible their research into its assets and liabilities, by examining performance, life span, cost of installation and maintenance, and appearance. Students normally do this in conjunction with a selection of a few other favorite building materials that they merely have to specify in a simple outline format. This is a real-world example of research that can impact built architecture's cost and benefit.

The thesis preparation Thesis Strategies (AIADO6213) course requires a student to make decisions about the topic of their next semester's final thesis, with an eye to its significance, or ultimate importance and impact in the world, and its uniqueness, which another differently competitive frame for its importance, more closely tied to a student's developing sense of identity as a public intellectual and designer. All M.Arch students understand the difficulty and importance of this coursework on research and innovation, and they see how it empowers them to produce the final thesis work they do as a result.

**PC.6 Leadership and Collaboration**—How the program ensures that students understand approaches to leadership in multidisciplinary teams, diverse stakeholder constituents, and dynamic physical and social contexts, and learn how to apply effective collaboration skills to solve complex problems.

#### **Program Response:**

The required team-based coursework of Practice Economies (AIADO 6222) has been touched upon above in PC.1. But the manifestation of leadership and team building is also strongly evident in the school's student organizations, such as ASES, and particularly in the architecture program's student chapters of larger student organizations across many schools, such as NOMAS and AIAS. This is one of the most gratifying examples of studio culture writ large at SAIC, and in AIADO's graduate and undergraduate programs.

The student leadership of AIAS, NOMAS, and ASES maintain an active and productive dialogue with the student leadership of their counterpart organizational leaders at UIC and IIT, and the AIAS leaders participate (alongside their peers from IIT and UIC) annually as one of three Student Directors on the [AIA Chicago Board](#) playing a significant collaborative role in advocacy for all architecture students in Chicago in the professional community. Three students from each Chicago school now collectively participate on the AIA Chicago Board on an annual basis. So SAIC representation is continual.

SAIC's chapters of AIAS and NOMAS are frequently visible on the national and international level by hosting conferences and by participating in (and winning) competitive contests that put students face-to-face with their peers from other schools and institutions.

**The American Institute of Architecture Students (AIAS)** is a non-profit organization that serves as a link to the professional community for all architecture students that is dedicated to advancing leadership, design, and service among architecture students. This grassroots association is a cooperative between thousands of students in North America committed to helping one another by providing a sense of community, studio culture, and opportunities for personal and professional development.

SAIC's chapter of AIAS is focused on fostering a collaborative learning space while promoting student empowerment, engagement, and interaction within SAIC and the greater community. AIAS SAIC regularly

organizes firm tours and portfolio reviews that cultivate relationships with a network of locally-based practicing architects and architecture firms. Graduate students are particularly active in AIAS SAIC, where the organization's activities promote networking, and help establish a bridge to practice and advocacy. For example, AIAS students participated in the AIA Illinois Prairie Grassroots advocacy day in Springfield, IL—engaging with elected officials pertinent to the AEC industry, and to healthy, resilient communities.

In January 2021, SAIC's chapter of AIAS hosted the signature international conference, FORUM, the largest annual gathering of architecture students in the world bringing together more than 800 students from 250+ AIAS chapters. The students created a theme of "Palimpsest" as a conceptual framework to organize the events, workshops, and tours that comprised this virtual conference. For the students, Palimpsest represents the spatial and temporal continuity which when applied to the city resists readings of it as ever being one thing over another.

The collaborative SAIC student production team for this conference included:

- Derrick McCormick | Planning Chair
- Ashley Boduch | Planning Vice Chair
- Afnan Alamoudi | Programming Director
- Jovana Crnomarkovic | Programming Director
- Yesha Mody | Marketing Director
- Mukey Pingmuang | Marketing Director
- Chuck Chong | Events Director
- Taylor Proctor | Site Director
- Enru Zhou | Site Director

**The National Organization of Minority Architect Students (NOMAS)** mission is to campaign diversity within the design professions by promoting the excellence, community engagement, and professional development of its members. SAIC's chapter of NOMAS provides resources for students to network and build for future career development and foster conversation about other architecture and identities. Undergraduate students are particularly active in NOMAS SAIC, where the organization's activities help support critical conversations about identity, equity, and inclusion.

NOMAS SAIC's regular activities include organizing firm tours and participating in the Barbara G. Laurie NOMA Annual Student Design Competition, a highlight of the annual NOMA conference. In 2018, NOMAS SAIC won second prize in the highly competitive contest, which included students from graduate professional programs. Their project, a proposal for a mixed-use transit oriented development in Woodlawn, was titled "Golden Stature." The project explored the historical value of the Liberty statue from Chicago's 1893 Columbian Exposition and "reclaims a future legacy for the Woodlawn community [while] revisioning a framework for growth toward the future," according to the student designers. In 2022 NOMAS SAIC was a finalist in the same Barbara G. Laurie NOMA Annual Student Design Competition, participating in the NOMA national conference in Nashville TN.

In 2020–2021, NOMAS SAIC curated and moderated a public lunchtime lecture series that put students directly into intimate conversations with diverse voices of emerging practitioners including Stephanie Sang Delgado, Galo Cañizares, SANTIAGO X, Germane Barnes, Maya Bird-Murphy, and Jackie Joseph Paul McFarland. These well attended virtual talks highlighted innovative design work, non-traditional pathways into the profession, and critical reflections on antiracism and inclusion in the practice of architecture and interior architecture.



**Architecture Students Engage Sustainability (ASES)** is a new student organization, founded by undergraduate student Chuck Chong in 2021. The organization aims to provide a critical platform for architecture students to connect through a mutual passion to create a more sustainable and ecologically-sensitive built environment.

ASES bolsters studio culture by organizing lectures, competitions, social media takeovers, and workshops. It aims to bring content focused on sustainability directly to the student body, and to link curriculum with careers. In order to dismantle barriers between ideas cultivated in the academy and practice, the organization includes both current students and alumni among its roster.

**PC.7 Learning and Teaching Culture**—How the program fosters and ensures a positive and respectful environment that encourages optimism, respect, sharing, engagement, and innovation among its faculty, students, administration, and staff.

**Program Response:**

The SAIC has always been essentially, at its root, a fine art school that presumes a student wants to make a work of art — and then to make a body of works of art — that is personally rooted in their deepest identity, and unlike any other, and excellent in its uniqueness, and in its significance. So how does that translate to the making of mature architecture in a Master of Architecture program at this art school?

The process of bringing forth unique young architects who are not running after someone else's vision of currency or zeitgeist or style, is very simply found within the school's culture of making material with meaning, and the traditional long group critique. Each of these critiques is typically an hour long, one that patiently searches with the student for the singularity of their work, that can be developed into a fully fledged design for a building, that could withstand the construction process, and meet its real users and provide the strength and beauty and utility and pleasure that have been architecture's goal, for thousands of years.

Studio class critiques that aspire to this educational success must legitimate the successes a student has had in their material and drawn work for every class session, and then indicate what must be improved for the next class, without losing the inspiration and confidence a student has just been given to see in their work. Assessment rubrics that indicate high mastery or mediocre compliance at the end of a course are very hard pressed - and in fact are not designed - to rise to this productive level of weekly critique, that celebrates assets and also directly points to liabilities. And yet those rubrics must be made and followed, and marks must be made, and made available. But the most valuable statement is the longer more thoughtful one that answers a student's most fervent request: "Please tell me how to get better at what I want to do here."

If staff members see a faculty member working on this life task with students, they will bend their way of working and addressing students to match it. If less practiced faculty members are put in a course alongside a faculty member who is gifted with this understanding of a student's simple intense wish for their education, there is a good chance that they will learn from the pleasures it affords at the end of each studio day, and they may adopt it. If administrators see the results of teaching like this in person, or even in the pale shadow that is a written teaching evaluation, they may be able to reward that teaching, and more importantly, find a way to spread its success to other teachers.

**PC.8 Social Equity and Inclusion**—How the program furthers and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources, and abilities.

## **Program Response:**

For most of its 157 years, the SAIC was deeply embedded in Chicago's downtown area, but curiously hidden away - most notably when after a quarter century of physical independence, it moved into the attic of the new 1893 Art Institute of Chicago building. During the 1980's, when Chicago's aging downtown commercial real estate was inexpensive, SAIC purchased several old buildings for classrooms and administration, and it became more common to see art students walking around and hanging out on the streets between those buildings, on a sort of ghost campus. Our sense of identity was strong, but a sense of belonging was not.

All of that changed when in 2013, SAIC Alum Leroy Nieman's gift made possible the creation of the Nieman Center at the corner of Wabash and Monroe. With two-story glazing along its entire street facade, brilliantly lit with activity at all hours of the day and night, at the base of what was once called the Champlain building, it became a brilliant beacon at the center of the SAIC's campus in the Loop. Its 19,000 SF renovation provides a 'home base' for students, faculty and staff - for all of the School of the Art Institute of Chicago's diverse community. It combines meeting, studying, art gallery, lounge and dining space and most importantly, it offers a sense of identity to the student body, which was segregated out into so many different buildings before.

The LeRoy Nieman Center brings the entire SAIC community together in unprecedented ways. Student Union Galleries fill the first floor's gritty urban corner under the EL with a curated video wall, and a programmed event space to hold everything from a Mitchell Endowment lecture open to the public, to student-generated informal gatherings.

The second floor lounge and café enables our students, faculty, alumni, and staff to eat together, meet and relax, discuss and get involved, and be inspired. This lounge also acts as a more private programmed space, used for events ranging from open mic nights to film screenings, to informal studio critiques. The SAIC's Campus Life and Student Government Programming offices are located there, as well as the Student Leadership Suite, where SAIC's increasingly diversely defined identity groups hold activities and meetings, including welcoming get-togethers with student group chapters from other schools in the city.

The culture and administrative structure of the Nieman Center support SAIC students in building a vibrant SAIC community, helping all students find their place here and in Chicago after graduation, and to share that experience with each other. As an example, consider one recent month's lectures in the Nieman Center's corner public lecture space by recent graduates who are inspired and working and telling their stories to current students.

"Expert Exchange" as manifested in the short excerpted example of Nieman Center programming below, is a unique opportunity for students to "ask an expert" their burning career questions, and to learn how recent graduates and industry leaders got their start and defined their field, and what zigs and zags their career path took, and what it's really like working in their field. It is just one of many programmed experiences for students at SAIC aimed at deepening students' understanding.

## **Expert Exchange Events:**

- *Tuesday M.Arch 7th, 2023, 12pm - 1 pm: Expert Exchange, Field Museum's Nicole Fanelli (BFA 2002): She describes her experience as the Teen Digital Media Coordinator and her efforts to*

*create inclusive and creative spaces in museums for teens and beyond. Nicole also manages and runs Drawing or Truths in partnership with After School Matters.*

- *Tuesday M.Arch 21st, 2023, 12pm -1pm: Expert Exchange: Fair World's Andy Slater (BFA 2013): He describes his work as a 2022 United States Artists fellow, 2022-2023 Leonardo Crip Tech Incubator fellow and a 2018 3Arts / Bodies of Work fellow. He is a member of the Society of Visually Impaired Sound Artists and a teaching artist with the Atlantic Center for the Arts' Young SoundSeekers program, Midwest Society For Acoustic Ecology, and 3Arts Disability Culture Leadership Initiative.*
- *Thursday M.Arch 23rd, 2023, 12pm - 1pm: Expert Exchange: Edelman's Cristiaan Jackson (BFA 2020): They describe their experience as a Brand Designer at Edelman – the largest public relations firm in the world. Some of Cristiaan's favorite clients are Barilla, LinkedIn, General Mills, the CDC, and the City of Chicago. They recently designed a website for Pharrell Williams's new creative agency, Mighty Dream, which helps advocate for BIPOC creatives.*
- *Thursday M.Arch 28th, 2023, 12pm - 1pm: Expert Exchange: Gensler's Ashley Rogow (BFA 2012): Ashley is an Associate at Gensler Chicago, primarily working on large scale projects across Chicago and the globe. A graduate of SAIC in 2012, her BFA focused on architectural design and studio drawing.*
- *Tuesday April 4th, 2023, 12pm - 1pm: Expert Exchange: Artist and disability Scholar Katherine Sherwood: Sherwood is Professor Emerita of Painting at the UC Berkeley Department of Art Practice, where she taught painting and drawing, developing courses; Art, Medicine and Disability and Art and Meditation, and played an active role in the expansion of the Disability Studies program. At the age of 44, she had a cerebral hemorrhage which paralyzed the right side of her body. Teaching herself how to paint again using her non-dominant hand was part of her healing process. MRI brain scans are featured in her figurative Venuses of the Yelling Clinic series, which features proud disabled women.*
- *Thursday April 6th, 2023, 12pm - 1pm: Expert Exchange: Meta's Michelle Lin is an art director at Meta. She studied Visual Communications at SAIC. She has lived and worked in Munich, Amsterdam, and San Francisco. Her favorite projects include developing an original typeface for Google, building Refinery29's new Instagram identity,*
- *Tuesday April 11th, 12pm -1pm: Expert Exchange: Google's Javier Lopez (BFA2010): Javier is a designer working on the Material Design team at Google, creating visual and interaction systems for humanistic, cohesive, and usable multi-platform applications. His work is centered on the intuitive application of design principles. Before joining Google he focused on branding, exhibition and interaction design work for clients like Bloomberg, IBM, and the Cooper Hewitt National Design Museum in the USA.*

Architect Joe Valerio's firm Valerio Dewalt Train, with its motto *Build Or Die*, has won several awards for the interior architecture of the Nieman Center. M.Arch students who use this space understand exactly how it works to inspire and make room for the culture and services it holds.

### **3.2 Student Criteria (SC): Student Learning Objectives and Outcomes**

A program must demonstrate how it addresses the following criteria through program curricula and other experiences, with an emphasis on the articulation of learning objectives and assessment.

In response to the significant mandated changes in program evaluation associated with the 2020 NAAB Conditions for Accreditation, the M.Arch program is in the process of developing and implementing a rubric based method of student criteria evaluation per class. This approach is described in several places in this document including the “response to conditions not met” section and section 5.3.1.

The pre 2020 NAAB criteria and review process emphasized course planning based on the rigorous distribution of dozens of student performance criteria across the course matrix, and then collection and classification (high pass / low pass) of student work in all classes. The collection of and categorization of student outcomes was the initial element of student performance criteria assessment and the course crediting system used by teaching faculty in classes. Course credit was issued based on the successful demonstration and integration of the elements of the student performance criteria (defined and reviewed by teaching faculty) into course assignment response media including: architectural drawings and models, diagrams, graphic analysis of building context and also exams, essays and presentations. Recurring NAAB reviews themselves were then the primary form of program wide assessment of course crediting. Substantial curriculum changes happened after NAAB reviews and documentation and supporting materials for those changes were present in the VTR’s and APRs that cataloged the process of NAAB accreditation.

The new 2020 conditions shift the development of a unique assessment approach to the programs themselves. This allows for program flexibility, which is valued at the SAIC. It creates processes by which a smaller portion of the student work product is reviewed by the NAAB. With this comes the program work of transitioning from the old conditions and criteria to the new 2020 criteria as well developing new modes of evidence collection and supporting materials that make course planning and assessment understandable for NAAB review. The SAIC / M.Arch response to the 2020 conditions can be summarized as:

"The post NAAB 2020 conditions assessment philosophy for the M-Arch program will look to blend elements of the (HLC) rubric model with the critique model..."

This was in the development and implementation process after the release of the new conditions but greatly slowed by the Covid 19 pandemic and the effect of mitigation responses on the SAIC, the AIADO department and the M.Arch program, including staff reduction, enrollment fluctuation and faculty attrition. In sections 3.1 and 3.2 of the SAIC APR there are narrative descriptions for all criteria (PC and SC) outlining how the program interprets and embeds 2020 criteria into the curriculum. However full implementation of rubric based curriculum development and assessment is not complete.

Although supporting materials demonstrating how the program accomplishes criteria objectives in each class is not available, the following work is underway:

- 1) Definition of a rubric for every M.Arch class that lists the student criteria, defines an overall learning goal for the class with objectives and outcomes for each criteria. [Grimes / Pancoast]

\*This work has already yielded: an overview examination of the M.Arch coursework relative to PC and SC. Draft rubric based assessment documents for core studio courses: AIA 5110, AIA 5113 and AIA 5123, where a concentration of SC exist. See below, draft docs for AIA5110:

**COURSE: AIA 5110**

**SAIC MARCH STUDENT ASSESSMENT TEMPLATE**

DRAFT

**INTRODUCTION**

**ACADEMIC ASSESSMENT FOR THE SAIC MARCH**

Academic assessment for the SAIC MArch supports three aspects of our work as instructors:

Teaching	The assessment process helps faculty understand and analyze the outcomes of our teaching, prompting a thorough and deliberative approach to improving our curriculum and teaching practices.
Learning	The assessment process helps students understand and evaluate their work in the studio and classroom, allowing them to reflect on their accomplishments, understand their weaknesses, and focus on the work that will support their professional development.
Accreditation	The assessment process provides evidence to the National Architectural Accreditation Board (NAAB) that the SAIC MArch program has addressed the learning objectives and outcomes specified in NAAB's six "Student Criteria."

**MODEL**

The SAIC model of student assessment for the MArch degree blends the rubric-based, outcome-driven assessment process outlined by NAAB with SAIC's tradition of critique and its open-ended model for the evaluation of student work. This wholistic assessment process balances a comprehensive, carefully calibrated array of learning outcomes and rubrics with the expansive capacities of critique, where the outcome of the work is often produced through a deliberative conversation where the student can "infect" how the outcome is defined. "We see this as an effective model for architecture practice, where client, community, user, designer and builder all have a role to play in a durable and equitable creative process." (SAIC NAAB APR, p 14, April 2023)

**PROCESS -- PHASE 1, baseline**

This template represents the initial phase of a comprehensive and evolving assessment process, as the department restructures its mission and focus to reflect the merger with the Historic Preservation Department.

The proposed process intends to build on existing formal and informal assessment practices in SAIC MArch courses, and reflects existing course content described in course descriptions and 2022-2023 syllabi. It is meant to complement and build upon studio critiques and seminar discussions.

Our first step is to update and refine the NAAB Student Criteria assessment, as this information is a baseline summary of the work we do in the classroom. This document has been prepared to support this initial part of our work. The information shown is based on a review of course descriptions and 2022-23 syllabi, along with SAIC's assessment recommendations and the NAAB accreditation requirements.

**PURPOSE OF THIS DOCUMENT**

This document was created to provide a tool for discussion and consideration of the role of the NAAB Student Criteria in the SAIC MArch assessment process. It shows an assignment of the Student Criteria content to specific courses and includes examples of learning outcomes and rubrics specific to each required MArch course. The NAAB Student Criteria assignments and rubrics are based on course descriptions and 2022-23 syllabi.

Faculty are invited to review and refine this document. We will organize meetings to discuss the NAAB Student Criteria matrix and other details early in August for faculty teaching in the fall. A second meeting will be held during fall semester for faculty teaching in the spring.

**CONTENTS**

PAGE 1	Introduction to academic assessment in the SAIC MArch program
PAGE 2	NAAB Student Criteria matrix for the SAIC MArch program
PAGE 3	Course-specific Student Assessment Document

**REFERENCES**

NAAB Conditions for Accreditation, 2020 Edition: <https://www.naab.org/wp-content/uploads/2020-NAAB-Conditions-for-Accreditation.pdf>

NAAB Procedures for Accreditation, 2020 Edition: <https://www.naab.org/wp-content/uploads/2020-NAAB-Procedures-for-Accreditation.pdf>

SAIC MArch curricula: <https://www.saic.edu/ajado/graduate/curriculum-courses>

SAIC learning goals and outcomes resources: [https://saic.instructure.com/courses/3683298/pages/learning-goals-and-outcomes?module\\_item\\_id=92004359](https://saic.instructure.com/courses/3683298/pages/learning-goals-and-outcomes?module_item_id=92004359)

SAIC course descriptions: <https://www.saic.edu/course-search>

SAIC MArch syllabi: <https://airtable.com/shrXSw17wXSIUq9G4fblbOr69Gbt490Pd>

**COURSE: AIA 5110**

**SAIC MARCH STUDENT ASSESSMENT TEMPLATE**

**DRAFT**

**Example of a student assessment report**

STUDENT LEARNING OUTCOME (GOAL)	BASIS	ASSESSMENT POINT	ASSESSMENT METHOD	RUBRIC OR BENCHMARK	RESULT (student performance)	PLANNED IMPROVEMENTS (student response)	LINK TO EVIDENCE
1 The student shows an awareness of design processes, conceptual experimentation, and rigor at the introductory level through the preparation of a precedent analysis, case study, or other, similar investigation using documentary, analytic, and speculative graphics and models.	NAAB SC 5 [Design Synthesis], course description, syllabus	Midterm presentation or equivalent	Instructor conducts a holistic, overall review of student work for awareness	AWARENESS: A series (2-3) of graphics or models clearly explain some aspect of design processes related to an architectural project or artifact. This work should be at the beginning level, equivalent to undergraduates who have completed one semester of architectural design studio in a professional program.			
2 The student shows an awareness of visual analysis and design exploration, based on well articulated observations and ideas. The student makes this awareness visible in diagrams, drawings, and models.	NAAB SC 5 [Design Synthesis], course description, syllabus	Midterm presentation or equivalent	Instructor conducts a holistic, overall review of student work for awareness	AWARENESS: A series of graphics or models that relate an observation (or fact) to an analysis and related design possibility or proposal. This work should be at the beginning level, equivalent to undergraduates who have completed one semester of architectural design studio.			
3 The student shows an awareness of the collaborative nature of design inquiry and exploration.	NAAB SC 5 [Design Synthesis], course description, syllabus	Midterm presentation or equivalent	Instructor conducts a holistic, overall review of student work for awareness; peer reviews may be relevant for this work.	AWARENESS: A presentation, drawing, or model created in a collaboration with other students in the studio. This work could be research, a design experiment, a site model, or similar. This work should be at the beginning level, equivalent to undergraduates who have completed one semester of architectural design studio.			
4 The student demonstrates an awareness of site and context as a generator of architectural ideas through a consideration of co-existence, material flows, and ecologies in a small architectural project located in a complex site. Evidence of this understanding must be shown through the development of two and three dimensional drawings or models that synthesize documentation and analysis relevant to the design proposal.	NAAB SC 1 [Health, Safety, Welfare in Built Environment], course description, syllabus	Final presentation or equivalent	Instructor conducts a holistic, overall review of student work for awareness	AWARENESS: Final presentation includes at least 1 graphic or model that explains the site's potential to generate architectural ideas related to co-existence, material flows, or ecologies. This work should be at the advanced beginning level, equivalent to undergraduates who have completed two semesters of architectural design studio in a professional program.			
5 The student demonstrates an awareness of how to develop design investigations and analysis into a design idea or concept using diagrams, drawings, or models.	NAAB SC 5 [Design Synthesis], course description, syllabus	Final presentation or equivalent	Instructor conducts a holistic, overall review of student work for awareness	AWARENESS: A series of graphics or models that clearly explain how the student's observations, investigations, or analysis led to a consequential design idea. This work should be at the advanced beginning level, equivalent to undergraduates who have completed two semesters of architectural design studio in a professional program.			
6 The student can create architectural representations (diagrams, plans, sections, elevations, and axons or perspectives) that clearly convey the conceptual design of a small architectural intervention or project, demonstrating a thorough awareness of this aspect of design practice.	NAAB SC 5 [Design Synthesis], course description, syllabus	Final presentation or equivalent	Instructor conducts a holistic, overall review of student work for awareness	AWARENESS: A series of architectural drawings and models that documents the conceptual design of a small project. This work should demonstrate an awareness of architectural drawing and modeling conventions equivalent to undergraduates who have completed two semesters of architectural design studio in a professional program.			

**NOTES**

- The format for this matrix is based on a template provided by NAAB: <https://www.naab.org/accreditation/accreditation-resources/>
- The number of learning outcomes and benchmarks shown follow SAIC recommendations, which is to assign one learning outcome for each credit earned in a course. Go to this link for details: [https://saic.instructure.com/courses/2683298/pages/learning-goals-and-outcomes?module\\_item\\_id=92004359](https://saic.instructure.com/courses/2683298/pages/learning-goals-and-outcomes?module_item_id=92004359)
- The learning outcomes and rubrics shown in this draft focus on the NAAB Student Criteria, which represent a baseline for student accomplishment across the March program. Additional learning outcomes may be added by the instructor to meet the requirements of the course description. Instructors should contact Ellen Grimes (egrimes@saic.edu) if corrections or revisions are necessary.
- The learning outcomes and rubrics shown are based on current course descriptions, AY22-23 syllabi, and current NAAB student criteria.
- NAAB will review course syllabi and assignments for this course but will not review student work produced in this course.
- Suggested rules of thumb for defining appropriate level of student accomplishment in architectural design studio
  - Studio 1 5110: beginning level or equivalent to 2 semesters of studio in an undergraduate professional degree program (1st year); students will demonstrate awareness of required course content.
  - Studio 2 5120: intermediate level or equivalent to 4 semesters of studio in an undergraduate professional degree program (2nd year); students will demonstrate awareness of required course content.
  - Studio 3 6110: intermediate level or equivalent to 6 semesters of studio in an undergraduate professional degree program (3rd year); students will demonstrate awareness of required course content.
  - Studio 4 6120: advanced level or equivalent to 8 semesters of studio in an undergraduate professional degree program (4th year); students will demonstrate understanding of required course content.
  - Studio 5 6210: advanced level or equivalent to 9 semesters of studio in an undergraduate professional degree program (5th year); students will demonstrate understanding and ability.
  - Studio 6 6220: advanced level or equivalent to 10 semesters of studio in an undergraduate professional degree program (5th year); students will demonstrate ability.
- For academic assessment purposes, awareness is evident when the student demonstrates a recognition of a realm of knowledge or practice and can identify the pathways or processes to develop a more in-depth understanding. Example: a student can draw a plan of a simple object and understands the basics of projective geometry, but cannot draft a complete floorplan of a building.

**COURSE: AIA 5110**

SAIC MARCH STUDENT ASSESSMENT TEMPLATE

DRAFT

SAIC MARCH COURSES x NAAB STUDENT CRITERIA

NAAB Student Criteria:	SC.1	SC.2	SC.3	SC.4	SC.5	SC.6
	Health, Safety, and Welfare in the Built Environment	Professional Practice	Regulatory Context	Technical Knowledge	Design Synthesis	Building Integration
<b>Achievement Level</b>	<b>Understanding</b>				<b>Ability</b>	
<b>Criteria Description</b>	How the program ensures that students understand the impact of the built environment on human health, safety, and welfare at multiple scales from building to cities.	How the program ensures that students understand professional practice, the regulatory requirements, the fundamental business decisions needed to architecture practice in the United States, and the forces affecting change in these subjects.	How the program ensures that students understand the fundamental principles of life safety, fire use, and code levels and regulations that apply to buildings and sites in the United States, and the evaluation process architects use to comply with these laws and regulations as part of a project.	How the program ensures that students understand the established and emerging systems, building codes, and associated roles of building construction, and the methods and codes architects use to assess those systems against the design, constructability, and performance objectives of projects.	How the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating synthesis of client requirements, program requirements, code, and applicable design and construction of the resources understanding scope of their design decisions.	How the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating integration of building envelope systems and mechanical, electrical and plumbing systems, environmental control systems, life safety systems, and the measurable outcomes of building performance.

FALL

1	AIA 5110	Studio 1	a				a	
2	AIA 5113	Construction Systems				U		
3	ARTHI 5120	Global History of Architecture						
4	AIA 5123	Structures 1				U		

SPRING

5	AIA 5120	Studio 2		a		a	a	a
6	ARTHI 5122	Critical Terms in Modern Architecture					a	
7	AIA 6221	Structures 2				U		A
8	Elective							

FALL

9	ARCHINARC 6110	Studio 3	a	a		a	a	a
10	AIA 6112	Modern/Postmodern				U		a
11	ARTHI Elective							
12	Elective							

SPRING

13	ARCHINARC 6120	Studio 4	U				U	U
14	AIA 6123	Context/Special Inter	U	a	U			A
15	ARTHI Elective							
16	Elective							

FALL

17	ARCHINARC 6210	Studio 5			U	U	A	A
18	AIA 6212	Change Systems			U	U		A
19	AIA 6213	Theory/Design					U	
20	Elective							

SPRING

21	AIA 6220	Studio 6 Thesis					A	
22	AIA 6222	Practice/Economics	U	U				
23	Elective							

LEGEND

- A** These courses have the primary responsibility to demonstrate ability for a substantial amount of knowledge related to this material. Student work from these criteria will be reviewed by NAAB during our accreditation visit to determine if these criteria are met. For academic assessment purposes, ability is evident when the student demonstrates the capacity to use information to accomplish a task. The student can correctly identify appropriate information, then use that information in an accurate manner to resolve a particular problem and evaluate the effects of implementing their idea. Example: a student applies their understanding of accessibility to the design of an architectural project.
- U** These courses have the primary responsibility to demonstrate understanding of a substantial amount of knowledge related to this material. Evidence for these criteria will be found in course materials (syllabi, schedules, instructional materials). For academic assessment purposes, understanding is evident when the student demonstrates the capacity to classify, compare, summarize, explain, or interpret information. Example: the student can analyze the formal configuration of a precedent and then relate that formal configuration to context or site.
- a** Secondary responsibility to show awareness or recognition of NAAB criteria; evidence for these criteria will be found in course materials (syllabi, schedules, instructional materials). NAAB will not review course materials to determine if these criteria will be met, but these courses will prepare students for developing understanding or ability in more advanced courses. For academic assessment purposes, awareness is evident when the student demonstrates a recognition of a realm of knowledge or practice and can identify the pathways or processes to develop a more in-depth understanding. Example: a student can draw a plan of a simple object and understands the basics of projective geometry, but cannot draft a complete floorplan of a building.

NOTES

- This matrix shows the NAAB 2020 requirements; go to this link for definitions and details: <https://www.naab.org/wp-content/uploads/2020-NAAB-Conditions-for-Accreditation.pdf>
- The format for this matrix is based on a template provided by NAAB: <https://www.naab.org/accreditation/accreditation-resources/>
- The Student Criteria assignments shown above do not represent a comprehensive description of the content of a given course. Please refer to course descriptions and syllabi for a comprehensive description of course content.
- The assignment of the NAAB criteria to specific courses is based on current course descriptions & AY22-23 syllabi. These assignments are meant to be used as a template for a more comprehensive assessment process and do not reflect future decisions or practice. Instructors should contact Ellen Grimes (egrimes@saic.edu) if corrections or revisions are necessary.
- NAAB will review course syllabi and assignments to find evidence that students meet the requirements defined by SC.1 through SC.4.
- NAAB will review student work to find evidence that students meet the requirements defined by SC.5 and SC.6. These criteria are indicated in bold and with a \*.
- The content defined by the NAAB Student Criteria represent one subset of NAAB criteria. For all other accreditation criteria, NAAB will review school, departmental, program, and course materials (course syllabi, schedules, and instructional materials).
- Since the NAAB Student Criteria represent baseline content required for accredited architecture degrees, the ARCH and INARC studios are assigned the same NAAB Student Criteria. This reflects past practice and policy (see earlier NAAB accreditation documentation for details). In practice, all SAIC MARCH courses will include content that reaches beyond the baseline established by the NAAB Student Criteria.
- Elective courses, including required electives, are not reviewed by NAAB, and for that reason, no NAAB Student Criteria are assigned to elective courses.

2022-23 syllabi are not available for courses highlighted in yellow.

2) Production of sample syllabus sections that helps faculty build unique and topical courses while maintaining a connection to the larger curriculum assessment goals [Pancoast]

3) Development of a review intake form, informed by the rubric, that allows faculty members to assess and record student learning outcomes per class and per student and becomes the primary supporting material demonstrating how the program accomplishes criteria objectives in each class. [Pancoast]

4) A yearly AIADO faculty curriculum retreat, presided by the department chair, where the above information, as well as student course evaluation summaries are presented / reviewed and discussed. Meeting agenda will include proposed subject matter changes, relevant teaching expertise, new course formats and assignment examples and schedules. Discussions yield content for upcoming academic terms and used to revise course rubrics - which in turn are used by faculty to design new courses in response to assessment.

The curriculum retreat will also host visitors representing design practice and design adjacent community organizations for additional commentary. Meeting outcomes are cataloged by AIADO administrative staff. Course revision work is implemented by the department chair, the graduate coordinator and the NAAB coordinator.

\*An inaugural curriculum retreat was held on campus on August 26th. This first event was meant to initiate cross-program discussion on ideas that could inform any / all program curriculum over the next few years. Discussion was structured to engage a wide range of possible course content. M.Arch specific curriculum meetings will follow this retreat in the Fall '23 term, focused specifically on continuing the curriculum discussion and examining and implementing WIP course description and assessment rubric documents for studio courses with a high concentration of SC 5 and SC 6.

Attached here is the agenda for the August 26th cross-program curriculum retreat:



**AIA+HP Faculty Retreat Agenda**

August 24, 9am - 5pm  
Sharp Building, rm 327

**9:00am - 9:30am**

Arrive, greet, settle in

Messages

- *Developing and delivering innovative curriculum is our primary role /responsibility at the School*
- *Establish that we're an independent dept. capable of doing this and running ourselves*
- *That the event of idea collection and curriculum discussion build a positive culture and contributes to the development of a well-functioning department*

**9:30am - 10:15am**

Present and review documents from the winter retreat.

**10:20am - 12:00pm**

Topics generation and inventory

**10:20am – 10:50am**

Topics generation: **Session 1**

Following from this prompt:

*"Come prepared for the day with at least five examples of projects, practitioners, academic programs and/or engaging civic structures that you find inspiring."*

Each participant is invited to share one or two examples of significant ideas, referent projects or contemporary conditions that inspire or interest them and that could be base material for curricular examination. Review in group. Discuss. Capture ideas on post-it notes.

**11:00: Report to full group (15 min). Discussion**

**11:20 am – 11:50am**

Topics generation: **Session 2**

In response to the below prompts, please identify examples of events or conditions that could be suitable for curricular examination. Where and how do these phenomena occur? How are they relevant and examinable in the teaching and learning of creative practice and material culture? Capture ideas on post-it notes.

Group 1) — Consider the built: constructed, preserved, dismantled, destroyed

Group 2) — Consider the emergent / grown: initiated, cultivated, maintained, harvested

Group 3) — Consider ownership: owned, unowned, shared

**12:00: Report to full group (15 min). Discussion.**

**12:15 pm - 1:30: Working lunch**

Curate and organize topics inventory: **Session 1**

Review relative to existing teaching modes and structures

*Faculty teaching modes*

*Entry... Sage: Introduces learning subject matter as knowledge / skill holder*

*Middle... Guide: trains and counsels on pathways to knowledge / skill*

*Middle... Critic: evaluates the merits of developed knowledge / skill*

*Exit... Mentor: in context / in practice career or disciplinary advisor*

Organize on the walls the following course type zones:

**Design Studio**

**Analysis Studio**

**Techniques**

**History + Theory**

(Elective)

Faculty are invited to place the notes from the morning sessions into one or more of the categories above. Faculty are free to add new ideas and to duplicate ideas into multiple categories.

**1:15pm: Examine, full group (15 min). Discussion.**

**1:30pm - 2:15pm**

**Curate and organize topics inventory: Session 2**

Review relative to teaching modes and learning experiences

Faculty are invited to add new notes to the emerging curriculum idea categorization wall about wholly new course subject matter defined by course type and considerations for student learning activity

**Design Studio**

Level 1) **describe** the world as it is (observe / record)

Level 2) **read** the world as it purports to be (interpret / translate)

Level 3) **change** the world (propose, preserve, add or subtract)

**Analysis Studio**

Level 1) **describe** the world as it is (observe / record)

Level 2) **read** the world as it purports to be (interpret / translate)

Level 3) **change** the world (propose, preserve, add or subtract)

**Techniques**

Level 1) **describe** the world as it is (observe / record)

Level 2) **read** the world as it purports to be (interpret / translate)

Level 3) **change** the world (propose, preserve, add or subtract)

**History + Theory**

Level 1) **describe** the world as it is (observe / record)

Level 2) **read** the world as it purports to be (interpret / translate)

Level 3) **change** the world (propose, preserve, add or subtract)

**2:00pm: Report to full group (15 min). Discussion.**

**2:15pm - 3:15pm**

**Department naming exercise**

Following from this prompt:

*"Based on your understanding of the complex nature of our work and the degree routes we offer please propose up to three naming idea for our department. The proposed naming might allude to the disciplinary focus of each area, Architecture, Interior Architecture, Historic Preservation and Designed Objects; or it might include aspects of the named degree routes, or indicate a quality of engagement, location or place."*

Free exercise. Whole group discussion

**3:15 - 3:45**

**Meet with DO**

AIA + HP + DO curricular alignments

**3:45pm - 4:15pm**

**Discuss development and implementation strategies and working teams for departmental projects / programs. (FT faculty focused)**

- Graduate advising scheme — NL

- Dedicated Dept. Thesis exhibition — NL / DP

Free exercise. Whole group discussion

**4:15 - 4:45**

**Summary, open Q and A**

**4:45pm - 5:00pm**

**Wind down, break, socialize**

Faculty Retreat Preparation - Please address the following assignments

Part of our conversation will include a focus on identifying key working examples in relation to our fields AIA+HP+DO.

1 - Between architecture and preservation our shared interests are longstanding and this conversation is an opportunity to continue learning from each other about how the nature of our fields are growing, changing, and responding. Please identify key working examples, things you find exemplary. What projects or working examples are prominent to you and why?

**Come prepared for the day with at least five examples of projects, practitioners, academic programs and/or engaging civic structures that you find inspiring.**

2 - An aim towards the end of the day will be to explore and identify a new name for the department.

**Based on your understanding of the complex nature of our work and the degree routes we offer please propose up to three naming idea for our department. The proposed naming might allude to the disciplinary focus of each area, Architecture, Interior Architecture, Historic Preservation and Designed Objects; or it might include aspects of the named degree routes, or indicate a quality of engagement, location or place.**

5) A yearly new and current faculty orientation meeting where M.Arch curriculum goals are reviewed for teaching in that academic year.

- Tasks 1,2 and 3 above are underway now (produced by the department chair and the NAAB coordinator, Douglas Pancoast, Ellen Grimes) and will be fully defined by the end of July 2023. Summer contracts and course release contracts have been issued to fund the work.

- Meetings described in tasks 4 and 5 above have been planned and added to the AY 23/24 meeting schedule beginning in late August and early September, 2023.

**SC.1 Health, Safety and Welfare in the Built Environment**—How the program ensures that students understand the impact of the built environment on human health, safety, and welfare at multiple scales, from buildings to cities.

**Program Response:**

The 2014 NAAB VTR noted that the Student Performance Criterion B.5 Life Safety was met with distinction in both studio design work and technical documentation. Since then, M.Arch coursework has increased and refined its focus on health safety and welfare in an even wider array of continuing educational opportunities. These include:

A. Field trips to off-campus construction sites to see room-sized and building-sized systems in situ, as they function to ensure the safety of inhabitants and neighbors, happening in many required courses across the M.Arch curriculum each year.

B. Learning the professional documentation required to explain how safety features are provided to meet requirements of building codes, zoning codes, and OSHA workplace requirements, in the 4th semester required technical course, Codes, Specs, and Joints (AIADO6123).

C. Using open source databases to reveal the city-scale extent of environmental pollution, to draw attention to solutions that architects can provide, in the 3rd semester required technical course Nodes/Networks (AIADO6112).

Student-lead initiatives engaging the entire student body include their advocacy for and passionate embrace of recycling systems on campus, and their universally high level of compliance during the masking and distancing period of the pandemic.

The GFRY endowment from the Motorola Corporation supported many unique off-campus and international courses that focused on providing equitable solutions to the energy crisis, and disaster-relief housing between 2006 and 2014, showcasing the effectiveness and value systems of all of SAIC's new design programs

**SC.2 Professional Practice**—How the program ensures that students understand professional ethics, the regulatory requirements, the fundamental business processes relevant to architecture practice in the United States, and the forces influencing change in these subjects.

**Program Response:**

Our profession's long-established ethical standards of conduct include professionalism, integrity, and competence. Obligations to the public and obligations to the client have always fallen under these primary

ethical standards. More recently, non-discriminatory hiring and promotion practices, and the careful and transparent consideration of the attribution of credit in our profoundly team-based enterprise have entered the canon of basic ethical behavior and expectations. These more recent expectations of conduct are generally emphasized across society today, and are not exclusive to professions. They can be found underpinning social practice art courses all across the programs and departments at SAIC.

Regulations, professionalism, integrity, and competence:

The required technical course in the 4th semester of the M.Arch program, Codes, Specs, and Joints (AIADO6123), is co-taught by a team of two faculty members with expertise in regulatory codes, construction specifications, and the building and site features that must be approached with broad ethics, professional liability, and regulatory compliance in mind at all times. The team is led by an Assistant Commissioner in the Building Department of the city of Chicago, who has both M.Arch and JD degrees.

Assignments in this course focus on understanding and clearly presenting evidence of compliance with all the regulations that must be met by a project architect. This coursework goes beyond understanding the ethics of a professional standard of care that are embedded in structural, functional, fire protection, energy conservation, by requiring student coursework that embodies this understanding.

Fundamental business processes and forces of change:

The required professional practice course in the M.Arch, Practice Economies (AIADO6222), is positioned in the 6th semester because students are at that moment galvanized to carefully consider their next steps into the business world. The coursework asks students to form teams to imagine and present the financial expenditures, labor costs, internal responsibility structure, and regulatory environment of various types of for-profit firms and NGO's in both professional and allied fields. This class brings in architectural component sales people, computer experts, governmental purchasers of architectural services, and municipal deputy commissioners of zoning and building and the environment. This course's syllabus and its compiled student work demonstrate its curricular effectiveness and the breadth and depth of learning it produces.

**SC.3 Regulatory Context**—How the program ensures that students understand the fundamental principles of life safety, land use, and current laws and regulations that apply to buildings and sites in the United States, and the evaluative process architects use to comply with those laws and regulations as part of a project.

### **Program Response:**

The performance of systems and materials from cradle to grave, in terms of energy use, waste streams, and other aspects, is the focus of professional non-governmental agencies that have as large an impact on building design as do governmental regulatory agencies. Getting a platinum LEED rating is every bit as important as getting a building permit today. Making principled decisions about design and components in this regulatory context takes guidance and practice.

The 5th semester Grad Studio 5 syllabus (ARCH6210 and INARC6210) includes a requirement that a student examine the plausibility and advisability of a potential building system or component that they want to use in their design. The students are asked to make a decision matrix of asset and liabilities to guide their choice, making manifest their research, by examining performance, life span, waste stream during manufacture and after demolition, the cost of installation and maintenance, and appearance. Students normally make this evaluative decision in conjunction with their selection of a few other favorite building materials that they merely have to specify in a simple outline format. This is a real-world example

of research that can impact built architecture's cost and benefit.

The coursework required in the M.Arch's 4th semester technical course, Codes, Specs, and Joints (AIADO6123), involves simply measuring and verifying and marking exit distances and identifying the fire rating of every door in the exitway out to a place of refuge. This is a clear example of evaluating a proposed design to show that it complies with a few regulations that must themselves also be marked on the student's work.

**SC.4 Technical Knowledge**—How the program ensures that students understand the established and emerging systems, technologies, and assemblies of building construction, and the methods and criteria architects use to assess those technologies against the design, economics, and performance objectives of projects.

**Program Response:**

The thread of required technical courses running through the M.Arch program creates sequential opportunities for students to develop increasing levels of competency in their understanding of the parts of a building and how they come together, and perform, and even give off effluent back into the environment as part of the life cycle.

The 1st semester Construction Systems course (AIADO5113) introduces the idea of assemblies in the context of increasing industrialization of building components, but it also gives students a very granular moment to layer up a wall assembly and calculate the assembly's R value, and determine what happens when moisture moves through the assembly in very different climate zones.

The 4th semester Codes Specs and Joints course (AIADO6123) emphasizes foundation and wall details, wall and roof details, and the completeness of an insulative envelope.

The 5th semester Choreographed and Ambient Systems course (AIADO6212) emphasizes the different ways to provide of fresh air, the accounting for air leakage, the accounting of energy used in heating and cooling, the efficacy of heat exchangers, the comparison of heat pump systems that are appropriate for retrofit and new construction, and the bringing together of these systems in a building.

**SC.5 Design Synthesis**—How the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions.

**Program Response:**

This high level of synthesis across this broad and consistent set of different factors is required in the coursework of the 5th semester design studio, Grad Studio 5 (ARCH6210 and INARC6210), and also in the 4th semester required technical course Codes Specs and Joints (AIADO6123).

While 4th semester technical course, Codes Specs and Joints (AIADO6123), is not considered a design studio per se, it does begin with a rigorously defined design project that emphasizes the process of site selection for a particular use, zoning and building code compliance from the very beginning of schematics, the placement and housing of of generally appropriate mechanical systems including fresh air intake, a structural system with appropriate member sizes based on calculated design loads, and a

carefully complete insulative envelope. These factors are synthesized into a building by each student and presented in drawings technical enough to be appropriate for a design development set, including the calculation of R values throughout the entire building's exterior skin assemblies, and the measure of BTU's lost for a fixed exterior climate day.

The Grad Studio 5 (ARCH6210 and INARC6210) coursework allows a greater leeway in design scope, but the syllabi always require a completely accessible site design, from sidewalk through parking to the front door, segueing smoothly all the way to a, accessible ground floor bathroom, the design and incorporation of a complete water conservation and reuse system, and the competitive selection of a few building material assemblies that must be evaluated on a list of installation and maintenance life cycle implications, and cradle to grave environmental criteria, leading to a final design selection based on the findings of these assets and liabilities.

**SC.6 Building Integration**—How the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating integration of building envelope systems and assemblies, structural systems, environmental control systems, life safety systems, and the measurable outcomes of building performance.

#### **Program Response:**

The Integration of different building systems is emphasized by coursework at almost every level of the M.Arch curriculum. The number of building elements being brought together into a more complicated whole starts very simply, but even at that level, the performance of the combination is examined qualitatively and quantitatively. The complexity of the integration and the number of parts and systems to integrate increases slowly over the first five semesters of the M.Arch.

In the first semester, Construction Systems (AIADO5113) brings together layers of materials into a built-up wall, each material having inherent performance characteristics that require neighboring layers of material to have other characteristics, given the expected temperature, air, and moisture flows through the wall in different climates. Insulation may function well with respect to temperature flows from one side to the other, but it may need protection from condensation or physical damage in order to function at its highest and longest level. Vapor and water barriers may be needed in different locations, depending on the climate. Exterior and interior finishes may differ for a variety of reasons. Structural components may be needed inside the wall assembly layers, or outside the assembly. The material layers of a roof assembly are examined in the same way, which brings into focus the many complicated ways that walls and roofs can come together, which is not examined for problems and solutions at this early moment in the curriculum.

Also in the first semester, Structures 1 (AIADO5123) introduces the impact of one system on another, in particular the accumulated dead load on a structure to be designed, and how the deflection of a structural system will impact the performance of finish materials it supports. Both dead load and deflection are dealt with quantitatively even at this initial course, albeit in two dimensional sectional diagrams.

In the second semester, Structures 2 (AIADO6221) introduces the third dimension, and deals specifically with multi-layer decks of varying dead load and live load, and column, girder, joist, and deck structures with differing dead loads and live load requirements in each element that is brought together into the system. Students are introduced to Revit at this time in order to assemble technically complete 3D models and then cut them and label the parts they have selected through quantitative design, and their required performance requirements in plans and sections.

In the 4th semester Codes Specs and Joints (AIADO6123) course, as has been described above in SC.2 & SC.5 above, the requirement for a complete insulative envelope brings wall systems and roofing systems together in ways that require exacting details to ensure that they both continue to perform as they should quantitatively, and that the joint itself will perform in a qualitatively acceptable way, keeping the envelope continuous, and not introducing too many conditions that might fail. The choice of an appropriate mechanical system for this project building involves researching the life-cycle performance characteristics of a few alternates, and then positioning the many elements of that system into the system of surrounding interior and exterior wall and decks in a way that will qualitatively ensure its function.

In the 5th semester Choreographed Systems course, (AIADO6212), “choreographed” refers specifically to the integration of lighting, plumbing, fire protection, and mechanical systems with each other, and with the spaces and structure that students normally think about first. The spacing of lights, sprinklers, and diffusers is quantitatively designed for properly engineered code compliance, with an eye toward how they all look together qualitatively.

Also in the 5th semester the final pre-thesis studio, Grad Studio 5 (ARCH6210 and INARC6210), examines performance, life span, cost of installation and maintenance, and appearance. Studio 5 was the class for previous NAAB conditions that satisfied “comprehensive design” performance criteria and exists still to provide a capstone prompt based studio experience where students deal with and resolve whole building conditions.

## 4) Curricular Framework

This condition addresses the institution’s regional accreditation and the program’s degree nomenclature, credit-hour and curricular requirements, and the process used to evaluate student preparatory work.

### 4.1 Institutional Accreditation

The APR must include a copy of the most recent letter from the regional accrediting commission/agency regarding the institution’s term of accreditation.

#### Program Response:

The Higher Learning Commission Reaffirmation Action Letter (10.3.13) is available in the NAAB Supporting Documents folder as a pdf. SAIC is preparing for its next HLC Comprehensive Visit on October 30-31, 2023.

*See Appendix: Supplemental Material, exhibit 4.*

### 4.2 Professional Degrees and Curriculum

The NAAB accredits professional degree programs with the following titles: the Bachelor of Architecture (B. Arch.), the Master of Architecture (M. Arch.), and the Doctor of Architecture (D. Arch.). The curricular requirements for awarding these degrees must include professional studies, general studies, and optional studies.

**4.2.1 Professional Studies.** Courses with architectural content required of all students in the NAAB-accredited program are the core of a professional degree program that leads to licensure. Knowledge from these courses is used to satisfy Condition 3—Program and Student Criteria. The degree



program has the flexibility to add additional professional studies courses to address its mission or institutional context. In its documentation, the program must clearly indicate which professional courses are required for all students.

*Programs must include a link to the documentation that contains professional courses that are required for all students.*

### **Program Response:**

SAIC offers a single National Architectural Accrediting Board (NAAB) accredited Master of Architecture (M.Arch) degree. The program is organized into 4 tracks, see below. Links to documentation can be found on the SAIC website [here](#).

#### **Master of Architecture, 3 year option (90 credits)**

Program requirements:

Participation in at least 4 graduate critiques. participation in AIADO+HP Graduate Exhibition. Including time off for leaves of absence, students have 6 years to complete this degree.

Transfer credit is not accepted. Credit concentration in a particular area (eg, structures, art history) can be review for acceptability and possible substitution for required classes. This does not, however rude the total required credit load. All such requests are reviewed by the program chair at the time of admissions.

Full time status minimum requirement of 12 credit hours

#### **Master of Architecture, 2 year option (60 credits)**

Program requirements:

Participation in at least 4 graduate critiques. participation in AIADO+HP Graduate Exhibition. Including time off for leaves of absence, students have 4 years to complete this degree.

Transfer credit is not accepted. Credit concentration in a particular area (eg, structures, art history) can be review for acceptability and possible substitution for required classes. This does not, however rude the total required credit load. All such requests are reviewed by the program chair at the time of admissions.

Full time status minimum requirement of 12 credit hours

#### **Master of Architecture, Interior Architecture Track, 3 year option (90 credits)**

Program requirements:

Participation in at least 4 graduate critiques. participation in AIADO+HP Graduate Exhibition. Including time off for leaves of absence, students have 6 years to complete this degree.

Transfer credit is not accepted. Credit concentration in a particular area (eg, structures, art history) can be review for acceptability and possible substitution for required classes. This does not, however rude the total required credit load. All such requests are reviewed by the program chair at the time of admissions.

Full time status minimum requirement of 12 credit hours

## **Master of Architecture, Interior Architecture Track, 2 year option (60 credits)**

Program requirements:

Participation in at least 4 graduate critiques. participation in AIADO+HP Graduate Exhibition.  
Including time off for leaves of absence, students have 4 years to complete this degree.

Transfer credit is not accepted. Credit concentration in a particular area (eg, structures, art history) can be reviewed for acceptability and possible substitution for required classes. This does not, however, reduce the total required credit load. All such requests are reviewed by the program chair at the time of admissions.

Full time status minimum requirement of 12 credit hours

The Interior Architecture focus is delivered via the design studio sequence, where project brief subject matter is organized around a variety of Interior Architectural conditions (adaptive reuse, the production of interiority, material preservation and the effect of interior organization on building use, occupancy and user behavior). The choreographed studio sequence offers students the skills and sensibilities required of the contemporary interior architect, while grounding them in the histories and theories that are specific to the design of interior spaces.

Students with undergraduate pre-professional bachelor's degrees in architectural studies, architectural technology, or interior design may be accepted into the two-year, 60-credit accelerated program. Students admitted into the Option 2 program may also be lacking one or two specific topical architectural classes, and if so will be required to take those classes at SAIC.

M.Arch Curriculum overview link: <https://www.saic.edu/aiado/graduate/overview>

## Master of Architecture (M Arch): curriculum – Option 3, 3-year track (90 credits)

### Year 1

#### FIRST YEAR FALL (15)

- 1) AIADO 5110 Arch: Grad Studio 1
- 2) AIADO 5113 Arch/Inarch: Construction Systems (3)
- 3) AIADO 5123 Arch/Inarch: Structures 1 (3)
- 4) ARTHI 5102 Global History of Architecture, 1750–1900 (3)

	M	T	W	Th	F
morning	(1)	(2)	(1)		
afternoon	(1)	(4)	(1)		(3)
night					

#### FIRST YEAR SPRING (15)

- 1) AIADO 5120 Arch: Grad Studio 2 (6)
- 2) AIADO 6221 Arch/Inarch: Structures 2 (3)
- 3) ARTHI 5122 Critical Terms in Modern Architecture (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(1)		(1)	(3)	(2)
afternoon	(1)		(1)		
night					

### Year 2

#### SECOND YEAR FALL (15)

- 1) ARCH 6110 Arch: Grad Studio 3 (6)
- 2) AIADO 6112 Arch/Inarch: Nodes & Networks (3)
- 3) Art History Elective (3)
- 4) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### SECOND YEAR SPRING (15)

- 1) ARCH 6120 Arch: Grad Studio 4 (6)
- 2) AIADO 6123 Arch/Inarch: Codes, Specs, Joints (3)
- 3) Art History Elective (3)
- 4) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

### Year 3

#### THIRD YEAR FALL (15)

- 1) ARCH 6210 Arch: Grad Studio 5 (6)
- 2) AIADO 6212 Arch/Inarch: Choreographed Systems (3)
- 3) AIADO 6213 Arch/Inarch: Thesis Strategies (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### THIRD YEAR SPRING (15)

- 1) AIADO 6220 Arch: Grad Studio 6 - Thesis (9)
- 2) AIADO 6222 Arch/Inarch: Practice Economies (3)
- 3) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

## Master of Architecture (M Arch): curriculum

Option 2, 2-year track (60 credits)

### Year 1

#### SECOND YEAR FALL (15)

- 1) ARCH 6110 Arch: Grad Studio 3 (6)
- 2) AIADO 6112 Arch/Inarch: Nodes & Networks (3)
- 3) ARTHI 5122 Critical Terms in Modern Architecture (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### SECOND YEAR SPRING (15)

- 1) ARCH 6120 Arch: Grad Studio 4 (6)
- 2) AIADO 6123 Arch/Inarch: Codes, Specs, Joints (3)
- 3) AIADO 6221 Arch/Inarch: Structures 2 (3)
- 4) Art History Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	(3)
afternoon		(1)	(2)	(1)	
night					

### Year 2

#### THIRD YEAR FALL (15)

- 1) ARCH 6210 Arch: Grad Studio 5 (6)
- 2) AIADO 6212 Arch/Inarch: Choreographed Systems (3)
- 3) AIADO 6213 Arch/Inarch: Thesis Strategies (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### THIRD YEAR SPRING (15)

- 1) AIADO 6220 Arch: Grad Studio 6 - Thesis (9)
- 2) AIADO 6222 Arch/Inarch: Practice Economies (3)
- 3) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

## Master of Arch., Interior Arch track: curriculum

Option 3, 3-year track (90 credits)

### Year 1

#### FIRST YEAR FALL (15)

- 1) AIADO 5110 Inarch: Grad Studio 1
- 2) AIADO 5113 Arch/Inarch: Construction Systems (3)
- 3) AIADO 5123 Arch/Inarch: Structures 1 (3)
- 4) ARTHI 5102 Global History of Architecture, 1750-1900 (3)

	M	T	W	Th	F
morning	(1)	(2)	(1)		
afternoon	(1)	(4)	(1)		(3)
night					

#### FIRST YEAR SPRING (15)

- 1) AIADO 5120 Inarch: Grad Studio 2 (6)
- 2) AIADO 6221 Arch/Inarch: Structures 2 (3)
- 3) ARTHI 5122 Critical Terms in Modern Architecture (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(1)		(1)	(3)	(2)
afternoon	(1)		(1)		
night					

### Year 2

#### SECOND YEAR FALL (15)

- 1) INARCH 6110 Inarch: Grad Studio 3 (6)
- 2) AIADO 6112 Arch/Inarch: Nodes & Networks (3)
- 3) Art History Elective (3)
- 4) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### SECOND YEAR SPRING (15)

- 1) INARCH 6120 Inarch: Grad Studio 4 (6)
- 2) AIADO 6123 Arch/Inarch: Codes, Specs, Joints (3)
- 3) Art History Elective (3)
- 4) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

### Year 3

#### THIRD YEAR FALL (15)

- 1) INARCH 6210 Inarch: Grad Studio 5 (6)
- 2) AIADO 6212 Arch/Inarch: Choreographed Systems (3)
- 3) AIADO 6213 Arch/Inarch: Thesis Strategies (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### THIRD YEAR SPRING (15)

- 1) AIADO 6220 Inarch: Grad Studio 6 - Thesis (9)
- 2) AIADO 6222 Arch/Inarch: Practice Economies (3)
- 3) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

## Master of Arch., Interior Arch track: curriculum

Option 2, 2year track (60 credits)

### Year 1

#### SECOND YEAR FALL (15)

- 1) ARCH 6110 Arch: Grad Studio 3 (6)
- 2) AIADO 6112 Arch/Inarch: Nodes & Networks (3)
- 3) ARTHI 5122 Critical Terms in Modern Architecture (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### SECOND YEAR SPRING (15)

- 1) ARCH 6120 Arch: Grad Studio 4 (6)
- 2) AIADO 6123 Arch/Inarch: Codes, Specs, Joints (3)
- 3) AIADO 6221 Arch/Inarch: Structures 2 (3)
- 4) Art History Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	(3)
afternoon		(1)	(2)	(1)	
night					

### Year 2

#### THIRD YEAR FALL (15)

- 1) ARCH 6210 Arch: Grad Studio 5 (6)
- 2) AIADO 6212 Arch/Inarch: Choreographed Systems (3)
- 3) AIADO 6213 Arch/Inarch: Thesis Strategies (3)
- 4) Elective (3)

	M	T	W	Th	F
morning	(3)	(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

#### THIRD YEAR SPRING (15)

- 1) AIADO 6220 Arch: Grad Studio 6 - Thesis (9)
- 2) AIADO 6222 Arch/Inarch: Practice Economies (3)
- 3) Elective (3)

	M	T	W	Th	F
morning		(1)	(2)	(1)	
afternoon		(1)	(2)	(1)	
night					

**4.2.2 General Studies.** An important component of architecture education, general studies provide basic knowledge and methodologies of the humanities, fine arts, mathematics, natural sciences, and social sciences. Programs must document how students earning an accredited degree achieve a broad, interdisciplinary understanding of human knowledge.

In most cases, the general studies requirement can be satisfied by the general education program of an institution's baccalaureate degree. Graduate programs must describe and document the criteria and process used to evaluate applicants' prior academic experience relative to this requirement. Programs accepting transfers from other institutions must document the criteria and process used to ensure that the general education requirement was covered at another institution.

*Programs must state the minimum number of credits for general education required by their institution and the minimum number of credits for general education required by their institutional regional accreditor.*

**Program Response:**

SAIC specializes in the education of contemporary artists, designers, scholars, and educators. SAIC's course of study matches the breadth of a liberal arts education with the rigor of a discipline-based studio program, while offering more than 1,000 courses per term that enable students to individualize their educational experience. In the first year, students test the ideas and techniques that drive contemporary art and design in the department of Contemporary Practices Core and Research Studio classes. Contemporary practices combine skill-based instruction – from drawing to new technology – with studio-based methods of conceptual exploration and artistic research. Undergraduate students participate in an integrated academic advising program that enables students to make informed choices in designing a curricular path what complements the work they want to make For freshman students, Contemporary Practices offers many opportunities to exhibit work, as well as scholarships and award possibilities:

- Yearlong opportunities: Contemporary Practices makes available installation rooms for individual projects and departmental exhibition spaces for class work. Additionally, students can apply to galleries and exhibitions for on-campus sites.
- ARTBASH is the annual culminating event of SAIC's Contemporary Practices yearlong program Co-produced by faculty and students, this exhibition is a showcase of work made in the department.
- Scholarships and awards: At the end of the first year, Contemporary Practices students are eligible to be nominated for the Contemporary Practices Scholarship and the Linda and Vincent Buonanno Contemporary Practices Scholarship. There are also several awards connected to end of year exhibitions including the New Outstanding Artist Award and the Barbara Zenner New Outstanding Artist in Film, Video, New Media, and Animation.

The Academic Spine is a required three-course sequence for all undergraduate degrees. The courses provide a structure for peer support and intensive faculty mentoring as students navigate SAIC's open curriculum.

The Sophomore Seminar, taken in the spring of the second year, is an interdisciplinary studio seminar that will hone critique skills and provide guidance as students develop their work. The Professional Practice Experience, taken in the third year, exposes students to key real-world, hand-on professional

skills, such as proposal-writing and networking, and assists in developing effective strategies for speaking about art and design work with a variety of audiences. Capstone courses, taken in the final year of study, provide targeted support for students developing a focused project or body of work. All of the Academic Spine courses are offered through multiple departments across the school.

Academic Spine Courses Required:

- Sophomore Seminar (SOPHSEM 2900) is taken in the spring of the second year of study
- Professional Practice Experience (PROFPRAC 3900) is taken in the third year of study
- Capstone (CAPSTONE 4900) is taken in the final year of study
- Transfer students must complete the Professional Practice Experience and Capstone course

SAIC's undergraduate degree program requires completion of 126 credit hours. Consistent with the U.S. Department of Education, its regional accreditor, Higher Learning Commission, requires completion of 120 credit hours for an undergraduate degree.

**4.2.3 Optional Studies.** All professional degree programs must provide sufficient flexibility in the curriculum to allow students to develop additional expertise, either by taking additional courses offered in other academic units or departments, or by taking courses offered within the department offering the accredited program but outside the required professional studies curriculum. These courses may be configured in a variety of curricular structures, including elective offerings, concentrations, certificate programs, and minors.

*The program must describe what options they provide to students to pursue optional studies both within and outside of the Department of Architecture.*

### **Program Response:**

From the inception of the Architecture, Interior Architecture and Design Objects department (AIADO) we have been committed to the aim of creating an interdisciplinary context for the exploration of design. Intellectual freedom and open exchange, growth of a productive and vibrant studio environment, and the encouragement of open, respectful dialogue are expected. AIADO fosters thinking, making and sharing practices across the many diverse and unique disciplines that participate in defining the studio culture at SAIC. The department recognizes the importance of interdisciplinary expertise and collaboration between our longstanding institutional counterparts, the collective student and faculty body, administrative departments and the disciplines housed within AIADO.

Cross-listed courses on both the undergraduate and graduate level exist across departmental borders and allow students to gain insight from various fields of study, locating themselves in other communities and working with a range of faculty and students. Some of these courses are multi-level and allow for productive interaction among students at different moments during their graduate education.

The Bachelor of Fine Arts in Studio (BFA) is an interdisciplinary curriculum designed to prepare students for life as twenty-first century artists and designers. Students are encouraged to take courses in any medium or field of study relevant to their practice. Small class sizes, a commitment to personal attention, and support for free expression define the undergraduate experience.

The Architecture and Interior Architecture department offers BFA curricular pathways in Architecture and Interior Architecture that combine sequenced, project-based core design studios with disciplinary and



interdisciplinary electives that build skills and expand knowledge in design. Pathways offer BFA students a curricular guide to the prerequisites for advanced studios, preparation for further graduate study, and support for developing their own design portfolios. The pathways also invite students to build strong connections to other curricular areas of the School including Fashion Design, Visual Communication, Fiber and Material Studies, Sculpture, and Ceramics. BFA students are also encouraged to apply to the Department's External Partnership courses with collaborators in industry and culture, as well as community engagement partnerships. Students work in the School's workshops, libraries, and museum collection, making the most of the resources of the School and the city.

The Architecture and Interior Architecture pathways include courses on architectural design, representation skills, professional practice, and architectural history and theory. The Architecture pathway explores spatial design from outside in, focusing on architecture and its impacts on public life while addressing technology and building performance, urbanism and social practice, and the visualization and communication of information.

The Interior Architecture pathway explores spatial design from the inside out, articulating form, structure, and enclosure in close proximity to the needs, desires, and experiences of human and nonhuman inhabitants. Distinct from its sibling of interior design, the Interior Architecture pathway works with existing spaces as resources, formally, materially, graphically, and performatively. From adaptive re-use to interior landscapes, and from environmental graphics to animated scenographies, Interior Architecture delineates spatial agency within the existing fabric of the city and the world.

### **Core Studio Sequence**

At the heart of the Architecture and Interior Architecture pathway is the core studio sequence. These 6-credit hour intensive design studios are the only specifically sequenced component of the curriculum. Core studios meet two full days per week. In addition to studio production and desk critiques, core studios integrate lectures, literature discussions, skill-building workshops, field trips, group pin-ups, and juried critiques with guest critics, professional practitioners, and community stakeholders.

The first two core studios in the sequences, Studio 1 and Studio 2, are joint courses with commingled Architecture and Interior Architecture students and provide foundational design thinking and making experiences for both disciplines. Thereafter, Studios 3, 4, and 5 are separated by discipline to provide opportunities for deeper, disciplinary-specific explorations and for the pursuit of specific advanced topics. Architecture and Interior Architecture students come back together in Studio 6 – Capstone, where they work together to create a public-facing exhibition, installation, international competition entry, or community engagement project that broadcasts their disciplinary knowledge to the broader public.

### **Multidisciplinary Electives**

A highlight of both pathways is a robust catalog of multi-disciplinary elective course offerings that builds bridges between Architecture and Interior Architecture, as well as among other allied design fields. These electives invite students to customize their learning experience according to their own interests and emerging disciplinary or multidisciplinary agenda. The electives also offer opportunities to explore diverse and nontraditional modes of practice that may inform potential career paths outside of “straight ahead” Architecture or Interior Architecture or capital letters. The current elective offerings are briefly described below:

#### **ARCH/INARC 2003: Light and Space**

This course develops and expands both artistic and architectural sensibilities for students in the exploration of natural and artificial light as a medium. This studio is structured around a series of lectures and exercises involving both physical and digital models within the city of Chicago. The exercises introduce students on how to construct and assemble spaces in order to control light and the effects it has on inhabitants of architectural surroundings. The instructors of Light & Space present a series of case study comparisons between architects and artists as a means to open the possibilities for extreme experimentation within the studio setting. Students final project of the semester is the curation of the collection of imagery designed and rendered via all exercises, but open-ended for each individual student's interpretation and personal expression of social, political, and gender issues.

### **ARCH/INARC 2008: Color and Space**

This studio focuses on colors' infinite influence on the human experience and the lived environment. Color interpretation and cultural connectivity enables students through rigorous representation techniques, and experiments develop a personal color sensibility. Color palettes are examined to distinguish critical and creative thinking in design. Color Theory is studied to identify atmosphere and spaces that affect each of us both psychologically and physiologically. Principles of color usage is explored, how it affects form, light, and material. Topics include Color and Culture (how people experience their environment through the senses, time, emotions and spatial awareness), Color and Light (inseparable partners in the process of perception forming part of the overall design of space) and Color, Material and Structure (color experienced through tactile properties).

### **ARCH/INARC 2014: Matter and Material**

This studio explores the use and significance of materials in architecture and interior architecture. Through a series of individual and group design assignments, students test the use of materials, experiment with material properties and effects, and practice techniques of material construction and detailing.

### **AIADO 3906: Visionary Drawing**

Visionary Drawing combines research and studio practice in the exploration of drawings and images that are uniquely compelling and have the power to advance visionary proposals in the realms of art, architecture, film, and spatial invention. Examination of historic and contemporary sources are combined with active studio practice in making drawings of visions, worlds, speculations and proposals for spaces, buildings, sculptures, and future monuments.

### **AIADO 3920: Scenography**

In this course, students are introduced to techniques by which they can design environments (spaces, performances, exhibits, architecture, interiors, landscapes) with strong potential for narrative, storytelling, memories. Borrowing from the theater, animation, puppetry, stop motion, or urban spectacle, the course will teach ways in which lighting, movements, interactivity, space hierarchy can make non-figurative concepts accessible to wide audiences. A digital approach will be merged with analog fabrication and scaled prototyping of props and physical environments. Chicago serves as a textbook: field trips (protocol-permitted) and virtual visit to performances, outdoor spectacles, screenings, exhibitions will be the teaching tools to understand light, scale, interaction between participants. Four short design assignments, inspired by the readings and visits, teach students the basics of projection, scale, additive and subtractive color mixing, materials, computer assisted design, and encourage them to apply their own making and designing skills to creating environments that resonate strongly.

### **INARC 4050: Worlds of Interiority**

This studio/seminar explores the animate agency of interiority as a charged spatial condition. The course

foregrounds investigations of domestic interiors, and speculate on how heightened understanding of interior dwellings might amplify our capacity to articulate compelling interiors in the civic and cultural realms as well. As communication technologies project our intimate interiors into the public and professional domains, new boundaries of social intimacy might be theorized, reconfigured, and enacted. Physically, interior architecture is defined by precise boundaries and thresholds. Experientially, we spend the majority of lives “inside.” Culturally, interiority choreographs relationships and patterns of inhabitation. With these physical, experiential, and cultural observations as a starting point, students analyze, discuss, and project new worlds of interiority.

### **ARCH/INARC 4011: Construction and Design**

This studio examines the relationship between architecture, interior architecture, and construction across the centuries, and investigates the fabrication of buildings and interior environments. The course focuses on how architects and designers communicate their expectations for realizing built work in drawings and documents that direct conventional construction and control computer aided fabrication and manufacture. Students investigate the latest techniques ‘digital and analog’ for managing and executing the construction process.

### **ARCH/INARC 4056: Architectural Theory**

This course in Architectural Theory introduces critical issues, concepts and modes of current discourse in architecture and design to students through readings, events, key debates, and noteworthy case studies. The seminar-style course aims to provide insight into the theories that ground the creation of, and representations of the urban environment and encourages critical thinking, requires the writing of a comprehensive essay and the creative presentation of individual research.

### **AIADO 4115: Design Action: North Lawndale**

Students explore the role of designers and artists as agents of social change. Undergraduates and graduates in Architecture/Interior Architecture and Historic Preservation learn how to work with students from other disciplines, to organize, prototype, plan, and manage resources as they empower a group of Chicago youths in designing their own housing solution. Guest speakers provide insight in various disciplines ranging from Architectural design to construction, as well as social practices, historic preservation, and artistic collaboration.

### **AIADO 4903: Landscape/Territory/Field**

This seminar will be exploring our ideas about landscape as it has developed from the picturesque, to that of cityscape and to that of control over territories. More recently our notions of territory as fixed and bounded have changed to that of a field of forces that are fluid, interactive and chaotic. Not only field conditions definable in place through the reasserting of the spatial, but also those virtual fields existing in electronic space and mediated through interactive information and communication technologies. The seminar will be exploring questions embedded in our social, political and economic frameworks which play into the reconfiguring of territories, and as being translated along the shared boundary between art, design and science - always returning to the gravitational core question of how artists and designers can add significant meaning.

### **AIADO 4919: Critical Artifacts**

The seminar-studio allows for serious play, experimentation and for the deliberate entanglement of theory and practice. We are not looking for solutions, but rather for sophisticated tools in the translation and communication of concerns. We encourage a pluralistic research method where empirical knowledge, deep research, biopic investigations and speculative explorations are all equally valued. The coursework requires reading, writing, discussion and the creation of artifacts in any medium through rigorous

thinking, making and sharing practices. The seminar-studio is a truly interdisciplinary venue for those students interested in a critical research-through-design exploration dealing with spatial concerns grounded in body-space and object-space relationships - including ideas of temporality, gesture, identity, ownership, the social shaping of technology and structure and agency.

### **AIADO 4945: Eco Design**

Eco Design *Chicago Riverworks* is an interactive transient external partnership sound mapping and community engagement course that uses everyday technology in the field to eco sense and imagine human and non-human biodiversity and coexistence. The class deploys biophonic, geophonic, anthrophonic sound maps, soundwalks, workshops, installations and lectures, in, along, above, on and under Chicago's Waterways to actively engage the community in water politics and policy.

NAAB-accredited professional degree programs have the exclusive right to use the B. Arch., M. Arch., and/or D. Arch. titles, which are recognized by the public as accredited degrees and therefore may not be used by non-accredited programs.

*Programs must list all degree programs, if any, offered in the same administrative unit as the accredited architecture degree program, especially pre-professional degrees in architecture and post-professional degrees.*

### **Program Response:**

#### **Master of Fine Arts degree options in AIADO**

Since the founding of the School of the Art Institute of Chicago in 1866 design has been part of our engagement with creativity, experimentation, and the free expression of ideas. In AIADO we are creative across disciplines and are engaged with our community at SAIC, our context in Chicago, and the world. Our faculty teach from diverse experiences in practices that impact public life and inform public culture. We value the craft that brings ideas into the world; the research that informs criticality, and the compelling stories we tell to share our work. Our students are exploring the future of how we live, work, and communicate; asking how design responds to shifting modes of belonging; and ensuring that design will address the transcendent challenge of a changing climate.

The MFA degree offerings in the AIADO are set within the SAIC's highly acclaimed Master of Fine Arts (MFA) in Studio degree context. The 60-credit pathways support creative work, inquiry, and investigation across a variety of subject matter within larger design domains and prepares graduates for continuing to purposefully practice as artists and designers. Students have the distinct advantage of 1) gaining in-depth knowledge and competence in a single field of specialization, 2) acquiring advanced competencies across multiple fields of study to augment recognized modes of practice and 3) exploring various media practices and discourses that inform new modes of design practice.

AIADO embodies the above commitments with 3 MFA graduate pathways: Architecture, Designed Objects and Design for Emerging Technologies. With access to the resources of our museum campus, studio arts and liberal arts programs, AIADO offers unique opportunities for students interested in the space where art and design come together. We encourage our MFA Studio students to move beyond the AIADO department and work with faculty and peers in any area that supports their graduate work and research. AIADO MFA graduate studios are spread across campus in clusters that allow for robust interdisciplinary exchange. Total enrollment in AIADO MFA programs is typically 8 to 10 students, though given the flexibility of the MFA pathway and its ability to rapidly incorporate new research clusters,

AIADO is looking to expand the cohort over the next 3 admissions cycles to examine issues of social and environmental resiliency.

### **MFA in Studio: Credit and Exhibitions Requirement**

Studio: 39 credits

MFA 6009 Graduate Projects, Seminars and/or maximum of 12 credits of 3000-level and above studios  
*Graduate Students in the MFA Program typically have two Graduate Studio Advisors per semester and register for those advisors based on their research interests*

Art History: 12 credits

ARTHI 5002 Graduate Survey of Modern and Contemporary Art

or

ARTHI 5120 Survey of Modern and Contemporary Architecture and Design

Art History Courses, 4000-level or above

Electives: 9 credits

Any course in any area at 4000 level or above

Participation in four graduate critiques.

One of the following as appropriate to artistic practice: Graduate Exhibition, AIADO or Fashion Exhibition, Graduate Performance Event, Graduate Screenings.

### **The MFA in Studio: Design for Emerging Technologies**

60 credits

The MFA(DET) offers students resources in interface design, physical interaction design, information architecture, physical computing, software-based optimization and analysis, and design for embedded control and robotic activation.

New conceptual focus will explore “Design in Live Systems”, which assumes that the methods, subjects, situations and circumstances for design are always “live”, not necessarily “alive” but switched on, active and consequential. In a live system, component elements are participating in synchronous interactions with other elements; the interactions form the system itself. Turning interactions off without ramifications is impossible, therefore devising the means of rerouting them, or making wholly new transitional exchanges, while implementing change, becomes the primary activity of design. Interactions should be augmented, not interrupted, but if interrupted, carefully replaced and if replaced, new components should produce effects of continued value complementary to the subject system at the moment of implementation, even if contingent and in anticipation of a future condition.

### **The MFA in Studio: Architecture**

60 credits

The MFA(Arch) supports advanced work in architecture and its related fields that calls upon a broad range of art and design disciplines to challenge how architecture is defined and practiced.

New conceptual focus will explore unsolicited design as a response to the kit-boxing of design thinking. Design thinking as a set of methodological instruments to take out into and change businesses or

institutions has stalled. We are at peak process optimization and industry is changing design more than the academy sometimes realizes. Two interconnected approaches will emerge post-covid-19: First, an increased acquisition of technical or circumstantial knowledge for deploying designed material remediations as a framework for design ideation and creative practice and second, setting up a framework for the acquisition of technical or circumstantial knowledge collaboratively within emerging knowledge centers.

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### **The MFA in Studio: Designed Objects**

60 credits

MFA DO is suited to design practitioners looking to advance, define and reinvent their practice. Working amongst a vibrant and diverse community of makers and scholars, MFA Designed Objects students self-design their program of study by choosing graduate advisers and coursework from departments across the school. The MFA in Designed Objects program is an opportunity for advanced work on objects we use to streamline, ornament, define and mediate our lives. The program opens opportunities to cultivate new relationships between the designer and the consumer, the citizen and society.

The number of credit hours for each degree is outlined below. All accredited programs must conform to minimum credit-hour requirements established by the institution's regional accreditor. Programs must provide accredited degree titles, including separate tracks.

**4.2.4 Bachelor of Architecture.** The B. Arch. degree consists of a minimum of 150 semester credit hours, or the quarter-hour equivalent, in academic coursework in general studies, professional studies, and optional studies, all of which are delivered or accounted for (either by transfer or articulation) by the institution that will grant the degree. Programs must document the required professional studies courses (course numbers, titles, and credits), the elective professional studies courses (course numbers, titles, and credits), the required number of credits for general studies and for optional studies, and the total number of credits for the degree.

#### **Program Response:**

SAIC does not offer the B. Arch. degree.

**4.2.5 Master of Architecture.** The M. Arch. degree consists of a minimum of 168 semester credit hours, or the quarter-hour equivalent, of combined undergraduate coursework and a minimum of 30 semester credits of graduate coursework. Programs must document the required professional studies classes (course numbers, titles, and credits), the elective professional studies classes (course numbers, titles, and credits), the required number of credits for general studies and for optional studies, and the total number of credits for both the undergraduate and graduate degrees.

#### **Program Response:**

#### **The Master of Architecture degree program offered within AIADO at SAIC**

SAIC offers a single National Architectural Accrediting Board (NAAB) accredited Master of Architecture (M.Arch) degree. The program is organized into 4 tracks, see below. Links to documentation can be found on the SAIC website [here](#).

**Master of Architecture, 3 year option (90 credits)**

Program requirements:

Participation in at least 4 graduate critiques. participation in AIADO+HP Graduate Exhibition.  
Including time off for leaves of absence, students have 6 years to complete this degree.

Transfer credit is not accepted. Credit concentration in a particular area (eg, structures, art history) can be review for acceptability and possible substitution for required classes. This does not, however rude the total required credit load. All such requests are reviewed by the program chair at the time of admissions.

Full time status minimum requirement of 12 credit hours

**Master of Architecture, 2 year option (60 credits)**

Program requirements:

Participation in at least 4 graduate critiques. participation in AIADO+HP Graduate Exhibition.  
Including time off for leaves of absence, students have 4 years to complete this degree.

Transfer credit is not accepted. Credit concentration in a particular area (eg, structures, art history) can be review for acceptability and possible substitution for required classes. This does not, however rude the total required credit load. All such requests are reviewed by the program chair at the time of admissions.

Full time status minimum requirement of 12 credit hours

**Master of Architecture, Interior Architecture Track, 3 year option (90 credits)**

Program requirements:

Participation in at least 4 graduate critiques. participation in AIADO+HP Graduate Exhibition.  
Including time off for leaves of absence, students have 6 years to complete this degree.

Transfer credit is not accepted. Credit concentration in a particular area (eg, structures, art history) can be review for acceptability and possible substitution for required classes. This does not, however rude the total required credit load. All such requests are reviewed by the program chair at the time of admissions.

Full time status minimum requirement of 12 credit hours

**Master of Architecture, Interior Architecture Track, 2 year option (60 credits)**

Program requirements:

Participation in at least 4 graduate critiques. participation in AIADO+HP Graduate Exhibition.  
Including time off for leaves of absence, students have 4 years to complete this degree.

Transfer credit is not accepted. Credit concentration in a particular area (eg, structures, art history) can be review for acceptability and possible substitution for required classes. This does not, however rude the total required credit load. All such requests are reviewed by the program chair at the time of admissions.

Full time status minimum requirement of 12 credit hours

The Interior Architecture focus is delivered via the design studio sequence, where project brief subject

matter is organized around a variety of Interior Architectural conditions (adaptive reuse, the production of interiority, material preservation and the effect of interior organization on building use, occupancy and user behavior). The choreographed studio sequence offers students the skills and sensibilities required of the contemporary interior architect, while grounding them in the histories and theories that are specific to the design of interior spaces.

The four tracks described above are designed to prepare graduates to serve in the intern development programs and become licensed, practicing professional architects. The Master of Architecture degrees are STEM designated and allow our international graduates to extend their optional practical training (OPT) year for an additional 24 months. In each track the comprehensive architectural design studios deliver projects of increasing complexity that are intended to result in student performance of increasing creativity and proficiency. The NAAB student performance criteria are viewed as the minimum requirement for credit in the curriculum and our faculty grounds this expectation in supporting theory, case studies and site explorations while at the same time introducing new questions and concerns in order to contextualize and problematize the larger impact of architectural interventions within socio-political, ecological and economic environments we inhabit.

The balanced relationship between the studio and the entire curriculum figures prominently into the department's studio culture policy as it specifically maintains the importance of a well-balanced education that is necessary to any design professional. The integration, synthesis and translation of insights obtained from supporting course work and electives manifest in the core design studios. It remains an overall aim and obligation to establish a space for discourse and exploration that imparts the necessity to understand and have competency in all areas of research that intersect and impact on the practice of architecture.

An understanding and competency of the disciplinary specific activities framed within an expanded mandate of architecture serve as grounding for studio project explorations. The department foremost believes in and encourages the fact that intellectual inquiry – through thinking and making practices – form the basis of any enabling spatial design framework and any contingent or formal design intervention that may follow.

The thesis semester allows students the freedom to explore and develop a concern or topic of their own choice and with the responsibility that lives in the shadow of such freedom. With the dual expectation of complexity and relevance, thesis research and project work require a pluralistic design research methodology that is as much part of the learning experience as the actual development of the final design proposition. The triangulated opportunity to explore, propose and present an issue close to one's heart is luxuriously precious and is developed over the Fall semester of research in the Thesis Strategies course and further developed during the concluding Spring Semester. Students are expected to defend their thesis in a public critique to which national and international external critics are invited.

What has become clear over the past decade is that our final year thesis students value the opportunity to explore architectural, spatial and material conditions on their own terms under the guidance of thesis advisors that are as diverse in expertise and approach as the topics themselves.

**4.2.6 Doctor of Architecture.** The D. Arch. degree consists of a minimum of 210 credits, or the quarter-hour equivalent, of combined undergraduate and graduate coursework. The D. Arch. requires a minimum of 90 graduate-level semester credit hours, or the graduate-level 135 quarter-hour equivalent, in academic coursework in professional studies and optional studies. Programs must document, for both



undergraduate and graduate degrees, the required professional studies classes (course numbers, titles, and credits), the elective professional studies classes (course numbers, titles, and credits), the required number of credits for general studies and for optional studies, and the total number of credits for the degree.

Program Response: SAIC does not offer the D. Arch. degree.

### **4.3 Evaluation of Preparatory Education**

The NAAB recognizes that students transferring to an undergraduate accredited program or entering a graduate accredited program come from different types of programs and have different needs, aptitudes, and knowledge bases. In this condition, a program must demonstrate that it utilizes a thorough and equitable process to evaluate incoming students and that it documents the accreditation criteria it expects students to have met in their education experiences in non-accredited programs.

**4.3.1** A program must document its process for evaluating a student's prior academic coursework related to satisfying NAAB accreditation criteria when it admits a student to the professional degree program.

*See also Condition 6.5*

#### **Program Response:**

The M.Arch degree consists of a minimum of 168 semester credit hours (UG + Grad), or the quarter-hour equivalent, of combined undergraduate coursework and a minimum of 30 semester credits of graduate coursework.

Students with undergraduate pre-professional bachelor's degrees in architecture or architectural technology may request admission to SAIC's M.Arch Option 2 degree program. Students who request Option 2 consideration may be placed into the Master of Architecture program (3 year program) if their undergraduate transcripts and syllabi do not include courses covering all of the topics included in the first year of the M.Arch program.

During the admissions process a series of questions are asked of applicants to assess their readiness for entry into the 2-year program:

1. Have you taken two building technology courses?
2. Have you taken a structures course? (Including drawing a shear and moment diagram, and calculated the bending moment on a beam.)
3. Have you taken a college Algebra course?
4. Have you taken at least two Art History courses?
5. Have you taken at least two Design Studio courses?

In addition to the general education requirement the M.Arch option 3 program is designed to fulfill required coursework encountered along an incoming students total UG and Graduate pathway. For all applicants, to verify previous degree suitability for M.Arch matriculation, transcripts are collected and reviewed by the Admissions staff and the Program Chair. Additional information regarding admissions requirements may be found [here](#).

The review process also involves examining portfolio work and additional material from candidates that has been edited and formatted for review in the application Slideroom

- Portfolio: Chair, Grad coordinator and FT faculty review portfolio material and rank according to option 2 or option 3 suitability. Portfolio work, which may include various media including drawings, models, and previous architecture projects from a school program or practice is reviewed to assess their creativity, technical ability, design skills, and scope of previous design problem engagement. If an applicant has no prior experience in architecture they are slotted into the 3 year option automatically and advised during an interview process on what to expect from a 3 year M.Arch program.

- Work experience: The applicant's work experience, particularly any experience related to architecture, such as internships or previous architectural employment, is examined to assess their practical knowledge of the field. Work experience is not a requirement for M.Arch program admission but does help to define relevant knowledge and readiness for graduate study. For option 3 candidates, work experience can help to identify career goals and a baseline for fundamental architectural communication / media training.

- Letters of recommendation: Letters of recommendation from former professors or employers, which may provide additional insight into the applicant's academic performance, work ethic and diversity of background, are reviewed.

- Personal Statement: Chair, Graduate Coordinator and full time faculty evaluate the applicant's statement of purpose, which should outline their goals, motivation, and reasons for pursuing an M.Arch degree.

- English proficiency: The admissions department screens non-native English speaking applicants for English proficiency through tests such as TOEFL or IELTS to ensure they have the necessary language skills to succeed in the program. This is further evaluated by an in person or digital remote meeting if needed.

**4.3.2** In the event a program relies on the preparatory education experience to ensure that admitted students have met certain accreditation criteria, the program must demonstrate it has established standards for ensuring these accreditation criteria are met and for determining whether any gaps exist.

**Program Response:**

The program does not rely on the preparatory education experience program.

**4.3.3** A program must demonstrate that it has clearly articulated the evaluation of baccalaureate-degree or associate-degree content in the admissions process, and that a candidate understands the evaluation process and its implications for the length of a professional degree program before accepting an offer of admission.

**Program Response:**

Admissions information provided above in section 4.3.1 relative to evaluation of prior degree in the admissions process. Admissions requirements and curriculum overview provided on these pages outline the length of degree program:

<https://www.saic.edu/academics/departments/aiado/graduate-overview>

The BFA isn't specific in describing the length of time to complete as part of the admissions process:

<https://www.saic.edu/academics/departments/aiado/undergraduate-overview>

## [Admissions FAQ's](#)

SAIC's undergraduate degree program requires completion of 126 credit hours, which is normally completed in 4 years with a full time course load. A full-time course load is 15 credits per semester, but students may take up to 18 credits per semester or choose to study in our winter or summer interim sessions, or take a study trip or internship for credit. Part-time study is also available, and students are welcome to take classes as a Student-At-Large (non-degree student, or work towards a degree part-time).

## 5) Resources

### 5.1 Structure and Governance

The program must describe the administrative and governance processes that provide for organizational continuity, clarity, and fairness and allow for improvement and change.

**5.1.1 Administrative Structure:** Describe the administrative structure and identify key personnel in the program and school, college, and institution.

#### Program Response:

Prior to 2014, and since the creation of the professional Master of Architecture degree, the department mimicked the other departments in SAIC by being led by a Department Chair for AIADO and supported by program directors in Architecture, Interior Architecture and Designed Objects. During this time, from 2006 and still true today, it became increasingly clear that the department is complex and that academic advising, undergraduate and graduate coordination and accreditation requirements, all require more design-focussed attention beyond what the SAIC wide support structures can provide. Most importantly, the full-time faculty in AIADO argued for more visibility for the design disciplines at SAIC and specifically, for design leadership and representation within upper administration at SAIC. The wish for a Dean of Design became the preferred idea early-on and the creation of the subsequent position of a Director for the AIADO department was considered as somewhat of a compromise and shorter term solution.

During this same period and under the leadership of then President Tony Jones the department started a dialogue among what was called a group of "concerned schools" around issues of accreditation of the Interior Architecture degree and the professionalization of the Interior Architecture discipline. Hennie Reynders who was on the board of the International Federation of Interior Architects / Designers (IFI), together with President Tony Jones and Architecture program director Anders Nereim contributed to discussions held at SAIC and at RISD, while Hennie Reynders contributed at IFI meetings in Copenhagen, Melbourne, Beijing and Montreal, among other; and Thomas Kong represented SAIC in NYC during the IFI Forum on Education titled *Thinking into the Future*. SAIC became an institutional member of the IFI and with the Bachelor of Interior Architecture (BIA) at that time being viewed as a terminal degree for students in the discipline. These facts are included here to foreground the international effort in defining the discipline of Interior Architecture as a professional field alongside Architecture and not unlike similar initiatives to professionalize Urban Design or Interface Design as bridging disciplines between Architecture and Urban Planning or Product Design and Emerging Technology respectively. These realities require disciplinary specific leadership and research support.

**2014 - 2019**

The Department functioned with a Director of AIADO appointed after a national search in academic year 2014/15 for a five year term and subject to review. The Director was supported by three disciplinary chairs - for Architecture, for Interior Architecture and for Designed Objects - appointed for three-year terms through a vote by full-time faculty and ratified by the Dean of Faculty. New chairs were appointed in the Spring of 2017 for a three year term intended to end in December 2019. \*The appointment of disciplinary chairs in the Spring Semester was atypical and meant that the new leadership team started their work half-way through the academic year and during the particularly hectic annual admissions cycle of new students.

## **2019 - 2021**

After the Director stepped down in May of 2019, the full-time faculty in AIADO voted against the continuation of the position of a Director of AIADO. In consultation with Provost Martin Berger (there was no permanent or interim dean of faculty in May of 2019), it was decided that AIADO would continue with three disciplinary chairs and with the mandate to develop and propose a future leadership structure during an internal review process and self-study that was required to take place during academic year 19/20.

A number of important shifts in the department and leadership structure happened over the Summer of 2019 and through the academic year 22/23. Our full-time faculty body in Architecture and Interior Architecture shrunk from 14 to 6 due to resignations and retirements, including an unexpected resignation of our colleague Thomas Kong who acted as Chair of Interior Architecture and who had to return to Singapore for personal reasons, as well as the resignation of colleague Ann Lui. A failed search for a full-time colleague in Interior Architecture exacerbated our lack of capacity among our full-time faculty body. The full time faculty body will shrink again from 6 to 5 with the retirement of Hennie Reynders.

In Fall 2019, Hennie Reynders who acted as Chair of Architecture, was asked to assume the role as Chair for both Architecture and Interior Architecture and did so on the condition that a more horizontal structure with support from coordinators will be allowed until such time that a revised structure can be agreed upon among faculty and in consultation with the Dean of Faculty and Provost.

A Diversity, Equity, Inclusion and anti-racism coordinator position was created during Fall 2020 and is currently chaired by part-time faculty member Stephanie Slaughter.

In the summer of 2020 the SAIC [eliminated 65 full-time staff and 12 part-time and special services staff positions](#) due to "pandemic-related additional expenses. Twenty-six contract workers were also eliminated, and 30 vacant staff positions were not immediately filled. Though no teaching positions were eliminated, the unfortunate but necessary reduction measures did have a negative impact on the disposition and spirit of the School.

In the Fall 2020 the administrative team lost an administrative assistant due to a reduction in staff positions across the institution and in response to the impact of the covid-19 pandemic and an overall drop in applications for the academic year 20/21. Though the institution is foreseeing a smaller footprint over the coming years, it is in the process of adding 10 new full time faculty across the School.

At the time of the 2014 NAAB visit the AIADO had a dedicated senior administrator overseeing 2 additional full time administrators and 1 supporting student worker. Over the last 3 years, across the SAIC, five full time administration positions were lost in the aftermath of the pandemic. Three were subsequently restored and the entire staffing model changed to one where teams of staff work collaboratively to support a cluster of departments. No department has people dedicated to them alone,

including the AIADO and the M.Arch program. This new staffing model provides needed support and also ensures that there are cross-training support staff in place when staff take PTO or medical leaves, or when there are separations.

## **2021 - 2025**

In a meeting on M.Arch 25, 2021 the Architecture and Interior Architecture full-time faculty, together with our Adjunct faculty colleagues in leadership roles, have agreed that disciplinary Chairs for Architecture and Interior Architecture - with the support from coordinators dedicated to clearly defined roles - remains the preferred structure to exist alongside the Designed Objects Program over the next three-year term. Specifically so for the following reasons:

The programs in Architecture, Interior Architecture and Designed Objects are still considered together as a single department in SAIC - and with the Department of Historic Preservation sharing in the administrative support of the overall unit.

The three disciplinary programs share physical space and resources, maintain 2 budgets (DO is unique from A.IA) and have academic course offerings and faculty that teach across disciplinary boundaries, plan and execute events collaboratively (advising, lecture series, external partnerships, social media and a newsletter, marketing and admissions activity, among other) and manage and share collaboratively in our annual design show, internal and public critiques.

Paused significantly during covid mitigation, the institution is currently at the very beginning of an implementation phase of a strategic planning process that started in 2017. This ongoing process has been made urgent by the realities of the covid-19 pandemic and brought revised constraints and opportunities to light. Starting in the Summer of 2021 and throughout the Fall 2021 broad-based consultation with all faculty, students and staff through the various self-governance structures at SAIC will start to implement actionable strategies around issues as defined by the strategic planning committees, each focusing on a specific area of concern and opportunity.

Of the 5 elements of the Long Range Plan, the AIADO is implementing an academic restructuring plan:

To explore how shared disciplinary work can produce teaching and learning processes capable of addressing the complex conditions of the world include those involving the conditions of power and disenfranchisement in society, the Departments of Architecture, Interior Architecture and Designed Objects and Historic Preservation at the School of the Arts Institute of Chicago are working on the development of a new, combined department. This is an important step in the development of design education at the SAIC and as a context for architectural education and the School it will play a significant role in how the M.Arch program will adapt its assessment philosophy, curriculum, project agenda and faculty composition in order to both address the current milieu and to anticipate the challenges facing design over the coming decades.

Over the duration of the AIADO Dept. and the M.Arch program, the more horizontal leadership structure in the Architecture and Interior Architecture programs has functioned well and allowed us to involve our adjunct faculty in roles not previously activated and formally defined. Until new hiring lines arrive specific to the M.Arch program our leadership structure in architecture and interior architecture will have to include our Adjunct colleagues and who we consider as a crucial part of our core faculty when commitments beyond mere teaching are expected. This, though is further complicated by, following a national trend, a higher than usual attrition rate in the part time faculty body as well as the reordering of PT faculty roles

and responsibilities relative to impending unionization.

Hennie Reynders acted as Chair of Architecture and Interior Architecture since 2019. His term was extended 18 months beyond the typical three-year term and ended over the Summer of 2021.

[Douglas Pancoast](#) has served as Chair of the Architecture and Interior Architecture programs since the Fall of 2021 and ends over the Summer of 2024. Pancoast and Historic Preservation Program Director Nick Lowe are leading the combined department reorganization process.

SAIC is governed by two oversight bodies: the Board of Trustees of the Art Institute of Chicago and the Board of Governors of the school. The trustees oversee both the school and the museum, while the governors focus solely on the school. The governors set policies for management of the school and steward SAIC's mission, objectives, and core values within the Art Institute corporation.

[President Elissa Tenny](#) has broad responsibility for overseeing SAIC's world-renowned academic programs, strategic direction, and operations across all facets of the institution. The President's Cabinet includes senior officers who lead and manage academic, administrative, and operational functionality of the school.

As [Provost and Senior Vice President of Academic Affairs, Martin Berger](#) provides leadership and vision for the academic program, establishes budgetary priorities, and guides the implementation of SAIC's strategic plan. He oversees a broad range of academic and administrative departments, including academic affairs, student affairs, enrollment management, information technology, community engagement, and the libraries and special collections.

[T. Camille Martin-Thomsen, Dean of Faculty and Vice President of Academic Affairs](#), oversees the quality and coordination of SAIC's academic programs, research and professional practice activities, and faculty diversity and inclusion efforts in pursuit of maintaining SAIC's high standards of teaching, scholarship, and creative production.

Reporting to the Dean of Faculty are the divisional graduate and undergraduate deans. As interim graduate dean, [Delinda Collier](#) is responsible for all aspects of the graduate curriculum and consistently works to evaluate and support curricular developments and improvements across a host of programs in the studio, design, and academic areas. Undergraduate dean, [Dawn Gavin](#), is responsible for all aspects of the undergraduate curriculum, including reviewing and improving academic practices, policies, and processes. Fostering interdisciplinary studies across fine arts and design areas is a key part of this responsibility.

**5.1.2 Governance:** Describe the role of faculty, staff, and students in both program and institutional governance structures and how these structures relate to the governance structures of the academic unit and the institution.

### **Program Response:**

Over the past 15 years, keeping pace with demand for creative degrees, SAIC has grown while maintaining a strong financial position, a world-class faculty, and attracting a talented and diverse student body. As SAIC has expanded, it has continued to refine the administrative structures required to manage

a growing school while maintaining its personal, small-school culture and idiosyncratic nature, thanks to its open curriculum and creative environment.

Innovation and renewal in SAIC's open curriculum, pedagogy, and assessment is an ongoing process that continuously anticipates the impact of cultural and technological shifts in arts production on its students' curricular needs. SAIC's interdisciplinarity and academic freedom are characteristics that permeate its academic environment.

SAIC's faculty comprises world-renowned professionals who are innovative instructors as well as distinguished artists, designers, and scholars. Many of SAIC's faculty members are leading voices in contemporary art and design debates and have created practices that traverse disciplines. As leaders in their fields, they are committed to building a globally inclusive environment for the exchange of ideas and the acquisition of technical skills.

The Faculty Senate plays a key role in the School's long-standing tradition of shared governance, collaborating on multiple facets of institutional governance and providing valuable insight to the administrative leadership team. To support a larger school, new administrative and governance structures have been developed, including an academic cabinet, a chair of faculty, and a part-time faculty committee. New administrative roles have been added to better support diversity and inclusion for domestic and international students; a faculty population with many teaching styles; assessment and accreditation; data collection and analysis; Title IX equity, etc. In 2010, the provost position was created to oversee budgeting, academics, enrollment, information technology, and student affairs.

SAIC has an operating budget of approximately \$160M, which is supported by tuition, program revenues, and endowment income. The School's endowment stands at roughly \$295M. Chaired by the provost, the seven voting members of the School's Budget Planning Committee (BPC) oversees the school-wide budgeting process. The BPC is responsible for developing criteria for guiding budget priorities, supporting Strategic Initiatives and Guiding Principles. The BPC is responsible for proposing the annual budget to the President. Relevant discussions include setting annual tuition rates, financial aid discounts, considering resource requests from across the School, and prioritizing and recommending requests aligned with funding priorities and strategic initiatives.

SAIC offers students access to the broadest array of design and art-making tools to support creative practice. Hands-on studio opportunities range from bronze foundries, ceramic kilns, figure modeling, oil painting, and weaving looms, to high-definition digital video camcorders, computer controlled woodworking routers, 3D printers, and digital looms. In addition, special media centers and computer and peripheral labs provide the entire SAIC community with the most up-to-date audiovisual and computing equipment, programs, and related services to accommodate documentation, creation, instructional, and exhibition needs. SAIC's studios and labs provide students with a chance to investigate, experiment, and create using state-of-the-art equipment in modern facilities.

Through the Division of Continuing Studies, SAIC offers courses and programs of study to the public. Current programs include classes for adults and young children, as well as studio learning targeted to middle and high school learners. There are also programs for school teachers, as well as several partnerships with Chicago Public Schools, including a co-curricular learning program (Chicago City of Learning at SAIC) and a multi-year, grant-funded bridge program that prepares Chicago high school students and families for collegiate study in art and design (Community Arts Access Program).

SAIC's alumni have had a lasting impact on art and design in the U.S. and globally. SAIC provided the impetus for two significant schools of American painting—the Regionalists of the 1930s and the Imagists of the 1960s, as well as artist collectives such as Hairy Who? and AfriCOBRA. SAIC's notable alumni range across disciplines of art, criticism, design, fashion, film, and writing.

## **5.2 Planning and Assessment**

The program must demonstrate that it has a planning process for continuous improvement that identifies:

**5.2.1** The program's multi year strategic objectives, including the requirement to meet the NAAB Conditions, as part of the larger institutional strategic planning and assessment efforts.

### **Program Response:**

SAIC is committed to maintaining academic excellence by continually improving its educational offerings for students. The purpose of program review at SAIC is to support the perpetual and productive cycle of experience, research, and critique by using a formal process to evaluate the organizational, pedagogical and curricular work occurring in our academic programs. The program review process is intended to help the program highlight achievements, identify key aspects that may necessitate improvement, and to provide an opportunity for the program to develop a new plan for its future.

Program review is intended to be a cyclical process that incorporates the assessment of student learning with operational planning and budgeting, thus providing an integrative approach for educational planning and resource development and continuous improvement. The integration of the assessment of student learning into the program review cycle is intended to ensure that a program is continually fostering excellence while aligning with SAIC's mission and strategic direction. The purpose of academic assessment at SAIC is to analyze how and why we teach students the way we do and to prompt consideration of how we can improve the education we deliver to students.

The program review process is intended to be a collaborative and meaningful experience where faculty and administrators work together with a visiting team of peer reviewers to evaluate the quality of the educational experience and to make recommendations for future plans. Program reviews are intended to look back at the previous five years of the program's educational offerings as a way to contextualize the current status of the program in order to plan for the next five years.

The most organized and thorough assessment of AIADO curriculum, processes and student outcomes happens via the regular analysis of work related to NAAB accreditation of the M.Arch program. The M.Arch program's assessment and archiving procedures have been operational since the program's establishment in 2006. It has collected assessments of student performance on the subsets of NAAB performance criteria for every required class in the M.Arch program. Faculty assessments of student performance on NAAB criteria are collected and archived. Starting in the fall of 2009, assessments are sorted according to criteria with high pass and low pass numbers for each. This allows the M.Arch program to assess where each student performance criterion has been delivered poorly and where it can best be delivered.

Assessment protocols were modified in 2009 based on a faculty and VTR finding that technical



competency needed more polish, and as result courses were increased to 4.5 credits in response. In 2016 HLC's visit led to major revisions to assessment matrices across the school's course-based curricula. At about that time technical courses were once again reduced to 3 credits. In 2020 the placement of assessment in the hands of individual teachers of courses was implemented along with the gathering of student work looking toward the 2023 NAAB visit.

#### 5.2.2 Key performance indicators used by the unit and the institution

##### **Program Response:**

Please see section 5.3 below: Assessment of Student Learning.

#### 5.2.3 How well the program is progressing toward its mission and stated multiyear objectives.

##### **Program Response:**

To support the AIADO + HPres reorganization the School is creating an advisory group made up of representatives from various offices that will contribute to the implementation of the new department. Including:

- Instructional Resources Facilities Management
- Computer Resources and Information Technology
- Office of Advancement
- Financial Analysis and Planning
- Enrollment Management and Registrar
- Dean's Office
- Office of DEI
- Curricular Planning / Analysis

The reorganization will involve developing new elective curricula, faculty hiring implications, marketing differently for new hires and for admissions and will have budget implications

The process of discussing reorganization with FT and PT colleagues is ongoing. To date there have been 3 faculty meetings and a large all day planning retreat Jan 24th, 2023 dedicated to the reorganization. From that retreat an outline plan that describes departmental goals / implementation approaches will be created as and used to structure subsequent discussions with the School advisory group and the select student cohorts.

#### 5.2.4 Strengths, challenges, and opportunities faced by the program as it strives to continuously improve learning outcomes and opportunities.

##### **Program Response:**

Joining the HPRES department to AIADO is a positive development in AIADO's design programs. The Master of Science in Historic Preservation makes its learning goals a great fit with those of the professional M.Arch. The focus that HPRES brings on cultural preservation as well as the preservation of physical artifacts is the perfect support for the M.Arch's desire to look more carefully at the communities it serves. It is hard to overstate the opportunity this development brings in terms of expanded and renewed

professional partners in the Midwest, and also the recruitment of today's students who already share these desires. This signal development is foregrounded in Section 1 of the Architectural Program Report.

The clear and present need for additional full-time faculty members to manage and deliver the renewed and more carefully focused topics of the M.Arch is expanded in Section 5.4.1.

The need for school-wide support in the creation and storage and delivery of a refined set - or library - of topical lectures written for individual courses, but available to all current students and even prospective students, would help leverage existing faculty expertise - always understood as a key asset at SAIC - in ways that deliver added value where it is needed and will be appreciated.

The need for school-wide expertise and support in the creation of this educational asset is expanded in Section 5.6.4.

### **5.2.5 Ongoing outside input from others, including practitioners.**

#### **Program Response:**

The program must also demonstrate that it regularly uses the results of self-assessments to advise and encourage changes and adjustments that promote student and faculty success.

#### **Program Response:**

The upcoming Fall 2023 visit by HLC to SAIC will be happening at the same time as the detailed work needed to knit the HPRES department together with the AIADO department, so that the Master of Science in Historic Preservation and the Master of Architecture degree programs both benefit in quality, excitement, and renewed possibilities for recruitment and enrollment.

Potential external community partners will be invited to take part in the discussions about curricular opportunities going forward, in the context of the tremendous successes that AIADO, the Shapiro Center, and the GFRY studios have historically had with external partners.

### **5.3 Curricular Development**

The program must demonstrate a well-reasoned process for assessing its curriculum and making adjustments based on the outcome of the assessment.

*Programs must also identify the frequency for assessing all or part of its curriculum.*

#### **Program Response:**

#### **SAIC Assessment of Student Learning**

The purpose of academic assessment at SAIC is to initiate inquiry into teaching and learning as well as into the functioning of curricula and the environments where learning occurs. Assessment is used to evaluate student learning that occurs within all curricular and co-curricular programs and departments to provide grounding for enhancements to curricula and improvements to educational offerings for students.

Practices of assessment at SAIC are located at the institution, program, department, and course levels. These processes happen regularly, with different frequency. At the institutional level the assessment plan, processes, and findings serve as important evidence to external accrediting agencies that the institution is engaged in the required process of long range planning, self-examination, evaluation, and improvement. Program-level assessment is a key aspect of program review, which enables programs to evaluate aspects of curricula and student learning, approximately every 5 years, providing the rationale for future curricular and administrative changes. Course-level assessments at SAIC are primarily undertaken by individual faculty with the help of department faculty leadership, on a semester by semester basis, as is described in Section 5.3.1.

### **Assessment for NAAB Accreditation**

The most organized and thorough assessment of AIADO curriculum, processes and student outcomes happens via the regular analysis of work related to NAAB accreditation of the M.Arch program. The M.Arch program's assessment and archiving procedures have been operational since the program's establishment in 2006. It has collected assessments of student performance on the subsets of NAAB performance criteria for every required class in the M.Arch program. Faculty assessments of student performance on NAAB criteria are collected and archived. Starting in the fall of 2009, assessments are sorted according to criteria with high pass and low pass numbers for each. This allows the M.Arch program to assess where each student performance criterion has been delivered poorly and where it can best be delivered.

For every course in every term faculty members for a given course collect all of the assigned deliverables. It is then examined by the course faculty for evidence of understanding and ability that are required by the NAAB program and student criteria assigned. Faculty then bring their findings and recommendations to the department chair and the graduate coordinator, and that group discusses possible modifications to the syllabus that can produce the necessary evidence for the next iteration of the course.

### **Assessment via Course Evaluations**

Standard course evaluation procedures are administered to students in the final week of every class each semester at the School; digital forms are made available to students by SAIC CRIT services, the forms are anonymously completed and collected. Once processed, the forms are kept on file in the Office of Student Affairs and individual departments for two semesters and are available for anyone within the School community to review. These course evaluations play a role in how students enroll in courses and are used by the AIADO Leadership in faculty reviews, mentorship and in progression towards tenure for full-time faculty on tenure-track. *\*A uniquely tuned course evaluation form was introduced by the school during academic year 20/21 to take the covid-19 pandemic impact on the learning experience into account.*

### **Assessment Events where both Internal and External Critics are involved**

**SAIC Graduate Thesis Exhibition:** At the conclusion of all graduate studies, students are required to present work in the SAIC Graduate Thesis Exhibition, other end-of-year events at SAIC, or the Gene Siskel Film Center, or an alternative public thesis presentation of equal professional quality. Each year more than 200 graduate students exhibit work, screen videos and films, and present time-based works, writings, and performance to a collective audience of 30,000 people. With work visible and accessible, various review and assessment structures, bringing internal and external critics proceed across departments and programs.

**SAIC Design Show:** The Design Show, which coincides with the Graduate Thesis Exhibition, is an illustration of the interdisciplinary research and production for which the School of the Art Institute of Chicago is known. The yearly exhibition features Masters students from the graduating classes of the Departments of Architecture, Interior Architecture, and Designed Objects and Fashion, Body, and Garment Design. It is the culminating presentation of the aforementioned graduate-degree candidates, and provides the opportunity for new and ambitious work to be presented to the public, to organized external review panels and for internal departmental review.

**SAIC Graduate Critique Week:** As one of the principal means of assessment each semester, graduate students are required to participate in Critique Week, a week-long schedule of critiques during which classes are suspended.

Both Fall and Spring semester critique weeks are interdisciplinary. In Fall critiques, however, more faculty from the students' home departments are on each panel. In the Spring, students have an audience that is more representative of the School at large.

Spring semester critiques are interdisciplinary, with panel members and students from across SAIC disciplines. Interdisciplinary critiques allow for a broad range of responses to work and are intended to assess the success of work for a more general, albeit highly informed audience. Critique panels include faculty, visiting artists, and fellow graduate students.

**M.Arch Final Reviews:** Architecture and design projects synthesize complex information into discipline specific media communicating design brief specified project outcomes. In order to deeply assess this work, studio courses in the M.Arch and M.Arch(IA) programs host final reviews at the end of each semester in which students are required to make formal presentations. Participation in the SAIC-wide Critique Week is optional for our professional degree seeking graduates and many students actually do use the opportunity to solicit additional interdisciplinary comment. The M.Arch reviews are substantial events, organized with external reviewers from Chicago design practices, city government and faculty from other universities.

**Professional Development:** Professional development at the SAIC serves to initiate inquiry into post-school creative practice and appears via the functioning of career offices, curricula and the events and environments where learning occurs. Professional development augments and extends student learning and occurs within many curricular and co-curricular programs in and between departments.

**5.3.1** The relationship between course assessment and curricular development, including NAAB program and student criteria.

### **Program Response:**

Assessment procedures since the last visit.

At the time of the 2014 NAAB visit, AIADO's assessment procedures still were tuned to focus on the quick growth of professional and technical competency in a program that was 8 years old and had hosted NAAB visits for Candidacy in 2007 and 2009, and for Initial Accreditation in 2011.

The assessment process in those years was heavily informed by the SAIC's long-standing and unique hands-on critique process. It necessarily involved a quick cycle of assessment and implementation, designed to improve the program's performance in suitably quick increments. That process for the M.Arch

comprised final critiques of individual student works by large very time consuming and complete juries, followed by a committee of the whole full time faculty meeting as the curriculum committee, followed by that committee agreed upon changes to assignments in every course that could make a quick difference going forward, producing a notable success, in the required very quick short turn around period.

Soon after 2014, the entire SAIC hosted a visit by the HLC, its regional accreditor, at a moment when HLC was more carefully defining its recommended Rubric of Learning Outcomes and Learning Goals. As a result of this visit, all course-based academic programs at SAIC, including the M.Arch, were required to more carefully define Learning Outcomes and Learning Goals, and to complete and submit their program's HLC Rubric, and to begin to use it in assessment. In theory this meant that individual teachers would need to take the Rubric designed by the program's SAIC-appointed HLC Accreditation advisors, and they would individually assess the work of their entire class of students in a particular course against that Rubric, and they would then improve their course syllabus, and offer it again the next year.

It is important to understand that at that moment in 2016, the M.Arch had reduced all of the 2014 required technical course credits from 4.5 credits (which had been in effect during Initial Accreditation) to 3.0 credits — a 33% reduction in coursework assignments. After one year of this 33% reduction in required technical credits, the individual technical course faculty were charged with individually assessing the resultant efficacy of their smaller assignments in meeting the HLC learning goals, and by explicit concurrency, the 2014 NAAB performance criteria, and the subsequent HLC / NAAB rubric makes clear.

This work for HLC compliance on assessment processes in 2016 involved making a rubric that took into careful consideration the 2014 NAAB performance criteria. A copy of that concordance rubric chart is attached farther below. The text essence of the 2016 HLC Rubric is included here:

#### LEARNING GOAL:

Building Practices, Technical Skills, and Knowledge. Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

#### BENCHMARK:

Can demonstrate understanding and ability in each of the 8 separate learning objectives.

#### CAPSTONE:

Can integrate Learning Outcomes 2 through 8 in a building designed in the penultimate design studio.

#### LEARNING OUTCOMES:

1. B.1 Pre-Design: Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

- Can design using site selection criteria, an inventory of spaces, and relevant codes
- Can assess user needs and make an inventory of required spaces
- Can design using relevant sustainability requirements
- Can design using a space program

2. B.2 Site Design: Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.

- Can design responding to topology, soil characteristics, historical built and planned physical context, climate, and ecology
- Can design a building responding to ecology, climate, and building orientation
- Can make an analysis of development patterning, ecology, and climate
- Can make an analysis of site characteristics including urban context and historical fabric

3. B.3. Codes and Regulations: Ability to design sites, facilities, and systems that are responsive to relevant codes and regulations, and include the principles of life-safety and accessibility standards.

- Can design a building using relevant building code requirements and other regulations
- Can analyze a proposed building's relevant building code requirements and other regulations
- Can design responding to accessibility standards
- Can design responding to life safety standards

4. B.4 Technical Documentation: Ability to make technically clear drawings, prepare outline specifications, and construct models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.

- Can make plans, elevations, and sections that meet professional design development standards
- Can make plans and sections that show relevant technical components
- Can make plans, sections, and elevations that relate to each other and have professional graphic quality
- Can make plans and elevations that relate to each other and agree with each other

5. B.5 Structural Systems: Ability to demonstrate the basic principles of structural systems and their ability to withstand gravitational, seismic, and lateral forces, as well as the selection and application of the appropriate structural system.

- Can design a building by selecting an integrated structural system including gravitational, lateral, and seismic forces.
- Can design simple structural components to bear calculated loads
- Can analyze and calculate structural loads
- Can design using identifiable structural components

6. B.6 Environmental Systems: Ability to demonstrate the principles of environmental systems' design, how design criteria can vary by geographic region, and the tools used for performance assessment. This demonstration must include active and passive heating and cooling, solar geometry, daylighting, natural ventilation, indoor air quality, solar systems, lighting systems, and acoustics.

- Can demonstrate active heating and cooling, acoustics based in sound absorption and reflection, indoor air quality based on material off-gassing and ventilation in a building design
- Can demonstrate solar systems and lighting systems in a building design
- Can demonstrate passive heating and cooling in a building design
- Can demonstrate natural daylighting, natural ventilation, and solar geometry in a building design

7. B.7 Building Envelope Systems and Assemblies: Understanding of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.


- Can explain the alternative envelopes' performance, moisture transfer durability, and energy and

material resources

- Can compare the relative aesthetics of alternative envelopes
- Can determine and summarize basic envelope selection principles
- Can show how the alternative envelope systems classified or differentiated

8. B.8 Building Materials and Assemblies: Understanding of the basic principles used in the appropriate selection of interior and exterior construction materials, finishes, products, components, and assemblies based on their inherent performance, including environmental impact and reuse.

- Can make a principled selection of materials, finishes, components and assemblies in a building design
- Can identify and draw building products, components, and assemblies that are made out of building materials.
- Can select materials and finishes to meet performance and aesthetic needs
- Can identify the qualities of interior and exterior building materials

							
<b>LEARNING GOAL:</b> Building Practices, Technical Skills, and Knowledge. Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.							
<b>BENCHMARK:</b> Can demonstrate understanding and ability in each of the 8 separate learning objectives							
<b>CAPSTONE:</b> Can integrate Learning Objectives 2 through 8 in a building designed in the penultimate design studio							
LEARNING OBJECTIVES	DEGREE PROGRAM: Master of Architecture DEPARTMENT (if different than above): AIADO DATE: Jan 21, 2016	4 EXEMPLARY	3 ACCOMPLISHED	2 DEVELOPING	1 BEGINNING	0 Evidence of Skill Not Present	
	1. B.1 Pre-Design: Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs, an inventory of systems and their requirements, an analysis of site conditions (including existing buildings), a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site location and design assessment criteria.	Can design using site selection criteria, an inventory of spaces, and relevant codes	Can assess user needs and make an inventory of required spaces	Can design using relevant sustainability requirements	Can design using a space program		
	2. B.2 Site Design: Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.	Can design responding to topology, soil characteristics, historical built and planned physical context, climate, and ecology	Can design a building responding to ecology, climate, and building orientation	Can make an analysis of site characteristics including urban context and historical fabric			
	3. B.3. Codes and Regulations: Ability to design sites, facilities, and systems that are responsive to relevant codes and regulations, and include the principles of life-safety and accessibility standards.	Can design a building using relevant building code requirements and other regulations	Can analyze a proposed building's relevant building code requirements and other regulations	Can design responding to accessibility standards	Can design responding to life safety standards		
	4. B.4 Technical Documentation: Ability to make technically clear drawings, prepare outline specifications, and construct models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.	Can make plans, elevations, and sections that meet professional design development standards	Can make plans and sections that show relevant technical components	Can make plans, sections, and elevations that relate to each other and have professional graphic quality	Can make plans and elevations that relate to each other and agree with each other		
	5. B.5 Structural Systems: Ability to demonstrate the basic principles of structural systems and their ability to withstand gravitational, seismic, and lateral forces, as well as the selection and application of the appropriate structural system.	Can design a building by selecting an integrated structural system including gravitational, lateral, and seismic forces.	Can design simple structural components to bear calculated loads	Can analyze and calculate structural loads	Can design using identifiable structural components		
	6. B.6 Environmental Systems: Ability to demonstrate the principles of environmental systems (except: the design criteria can vary by geographic region) and the tools used for performance assessment. This demonstrates the relationship between heating/cooling, air delivery, ventilation, natural ventilation, indoor air quality, solar systems, lighting systems, and acoustics.	Can demonstrate active heating and cooling, acoustics based on sound absorption and reflection, indoor air quality based on material off-gassing and ventilation in a building design	Can demonstrate solar systems and lighting systems in a building design	Can demonstrate passive heating and cooling in a building design	Can demonstrate natural daylighting, natural ventilation, and solar geometry in a building design		
	7. B.7 Building Envelope Systems and Assemblies: Understanding of the basic principles involved in the appropriate selection and application of building envelope systems relative to functional performance, aesthetics, moisture transfer, durability, and energy and material resources.	Can explain the alternative envelopes' performance, moisture transfer durability, and energy and material resources	Can compare the relative aesthetics of alternative envelopes	Can determine and summarize basic envelope selection principles	Can show how the alternative envelope systems classified or differentiated		
	8. B.8 Building Materials and Assemblies: Understanding of the basic principles used in the appropriate selection of interior and exterior construction materials, finishes, products, components, and assemblies based on their inherent performance, including environmental impact and reuse.	Can make a principled selection of materials, finishes, components and assemblies in a building design	Can identify and draw building products, components, and assemblies that are made out of building materials.	Can select materials and finishes to meet performance and aesthetic needs	Can identify the qualities of interior and exterior building materials		

After the application of these Learning Goals and Outcomes, the faculty members teaching these courses agreed that they could succeed, and that the reduction in credit for some of these technical courses, and the increase in credit for the 5th semester penultimate design studio course was not an impediment to success.

Assessment process used in the AIADO department and the M.Arch degree program at this time:

Courses taught by individual teachers or by teams of two or more teachers both follow the following assessment process, based on recommendations made during the most recent HLC visit:

A. Teachers meet with the NAAB Coordinator or department chair, and are given their list of the Program and Student Criteria assigned to their course, based on the 2020 NAAB Conditions.

These given criteria are based on a matrix of courses and criteria that was agreed upon in department meetings. The department meets less often as a curriculum committee of the whole, because the small size of the department makes it reasonable to meet together and not leave anyone's voice out.

B. Teachers assigned to a course in a given semester meet to examine and assess the student work from the previous iteration of the course. After this they write a short document indicating how assignments and other educational components of a course will be adjusted to correct any shortfalls in student performance, or any missing program performance aspirations.

C. They then recraft or revise their syllabus based on that understanding and their corrections. In most cases the same teachers will be teaching the course for several semesters.

D. The process has a short turn around, and begins again each semester. Placing the responsibility for assessment on individual teachers improves the effectiveness of teaching, both at the level of student performance in the classroom, and at the level of a teacher's own understanding of the effectiveness of their assignments and other educational components in the classroom.

The AIADO + HPres reorganization presents the opportunity to blend the HLC derived assessment and curriculum development systems with the per-class per teacher approach currently in use. Given the NAAB 2020 changes to Program and Student Criteria, and the upcoming HLC visit in 2023, right before the 2023 NAAB visit, SAIC will be creating new Rubrics of Learning Goals and Objectives, based on the M.Arch program/s current assessment experience with its new matrix of courses, performance criteria, and student criteria.

This new HLC Rubric will be evidence of the developing assessment process in the emerging AIADO / HPRES department. The connection between assessment and curriculum development will happen via a series of faculty and student meetings with external partners that present the assessment process and invite new goals, objectives, methods and subject matters. They will then be examined by a smaller M.Arch faculty working group for appropriateness and implementation.

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**5.3.2** The roles and responsibilities of the personnel and committees involved in setting curricular agendas and initiatives, including the curriculum committee, program coordinators, and department chairs or directors.

### **Program Response:**

Program review and course assessment processes for programs within the SAIC occur with different frequencies, as noted in Section 5.3.1. The ongoing administrative structure of the SAIC, including the SAIC Faculty Senate and its standing committees as provided in the SAIC Faculty By-Laws, provide



another regular process of review at all levels of curricular change and development.

For example, the proposal to mount new Professional Architecture and Designed Objects programs at SAIC was drafted as a business plan in 2003, in concert with the office of SAIC's President and its Board of Governors. The chair, design council coordinator, and faculty of the Department of Interior Architecture, in consultation with the chairs and faculty representatives of the Departments of Sculpture and Art History and Criticism, then drafted course-based curricula for the proposed M.Arch and MDDO degrees.

Those draft curricula and individual course descriptions were presented to the SAIC Faculty Senate's standing Curriculum Committee, which requested that the SAIC Faculty Senate itself approve the curricular idea and its impact on the school as whole. The Senate and Board of Governors approval was granted in 2005, on the condition that regional and professional accreditation be secured. This led to in-person discussions with the Higher Learning Commission, the National Association of Schools of Art and Design, the American Colleges of Art and Design, and a presentation of the entire process to the assembled board of the NAAB in the summer of 2006, at the request of executive Director Sharon Matthews.

The SAIC Faculty Handbook lists the Faculty Senate Curriculum Committee as a permanent standing committee. It meets regularly each semester, and reviews new course proposals from all departments of the school, as part of the shared governance process with the Dean's office. As shown in the process example described in the paragraph above, department chairs lead discussions with their faculty members to determine which new course proposals to send forward to the school's Curriculum Committee.

The Assessment Steering Committee provides oversight of and leadership for the assessment of student learning practices at SAIC. The committee evaluates current assessment practices and recommends how best to plan, structure, and implement sustainable assessment of student learning at the institution, program, and course levels. The committee works to ensure that SAIC's mission, core values and institutional goals are in alignment with the goals and objectives of all degree granting programs and disciplinary departments.

The purpose of academic assessment at SAIC is to use a formal process to evaluate student learning while continuously enhancing curricula and educational experiences for students. Practices of assessment can be located at the institution, program, and course levels. At the institutional level, the assessment plan, processes and findings serve as important evidence to external accrediting agencies that the institution is engaged in a continuous program of self-examination, evaluation and improvement. Annual program-level assessments are a key aspect of Program Review, which enables programs to evaluate the implementation of curricula, while providing rationale for future curricular changes. Course-level assessments are undertaken at the discretion of individual faculty or departments.

The BFA Assessment Committee meets approximately four times a year, usually for 2 hours or so, and in addition committee members are asked to review approximately 50 samples of students' "Documentation of Practice" assignments from both the Sophomore and Senior levels to provide a secondary perspective on collective faculty assessments taking place in Sophomore Seminar and now Senior Capstone, in effect helping us develop the efficacy of UG assessment efforts and identify areas for additional/future focus in evaluating what our BFA students are learning. The committee reviews some of the assessments completed, practices doing the work, gives feedback on the shared assignments which have been embedded in the Spine to facilitate assessment, and helps us review and update the assessment instruments we use (rubric, criteria, etc.). With faculty, the Dean of Undergraduate Studies, Associate

Dean of Undergraduate Studies, the Director of the Academic Spine, and the Director of Academic Program Review and Assessment also participate in this committee.

#### **5.4 Human Resources and Human Resource Development**

The program must demonstrate that it has appropriate and adequately funded human resources to support student learning and achievement. Human resources include full- and part-time instructional faculty, administrative leadership, and technical, administrative, and other support staff. The program must:

**5.4.1** Demonstrate that it balances the workloads of all faculty in a way that promotes student and faculty achievement.

#### **Program Response:**

##### **Workload:**

The workload of full time faculty at SAIC has been a concern for many years, throughout several school administrations. Assistant and associate professors at SAIC have an official course load of 6 courses per year, while full professors are assigned five courses. These course loads are lower in practice for many faculty due to releases from teaching provided to full-time faculty who engage in demanding service on faculty senate committees, or serve as department chairs, graduate directors, or area coordinators.

The number of full time faculty members serving in a department is also crucial to their program's educational development, and thus to student learning and achievement. When in 2004 the new M.Arch and MDDO programs were approved by the SAIC Faculty Senate and Board of Governors, it was based on a business plan that described the required new courses, the space needed, and the faculty needed to teach the new courses, explicitly maintaining the same ratio of full time and part time faculty that had prevailed in the department's courses before the expansion.

Thus the department grew from 7 full time tenured faculty members in 2004, through a series of searches and full time hires while the program grew to its full planned course offerings and enrollment in 2009, adding 8 new full time tenure track faculty members to create and teach all of the new professional courses in the new M.Arch and the MDDO programs. These 15 planned-for faculty members were crucial for making a diverse teaching body, for recruiting a diverse student body, for making connections with the professional and community partners that design programs need, and for monitoring and assessing the professional content of these new professional degree programs.

Through retirements and departures to teach at other schools, there are now only 6 full time faculty members in AIADO. Designed Objects has 2 full time faculty members and recently was given permission to hire a 3rd. Architecture and Interior Architecture have 5 full time faculty members (with one member entering planned retirement in 2024) and have not been given a new search in nine years. The non-teaching administrative load, recruiting load, curricular management load, professional and community outreach load on those remaining 5 full time faculty is extremely difficult to accomplish.

With the SAIC staff and SAIC part time faculty both having voted to join AFSCME in 2022 to form collective bargaining units, we wait to see how this affects part time faculty's ability to help with the non-teaching loads now borne by the few remaining full time faculty members.

Bringing HPRES together with AIADO will bring 2 existing full time faculty members into the M.Arch

program, for a total of 7, which was the size of AIADO in 2004, before opening the new M.Arch and MDDO programs.

It would be a tremendous improvement if the M.Arch program was given two hires to help replace the previously planned-for faculty lines left unfilled after retirements and departures.

Institutionally, progress has been made in the area of collecting information from faculty (full and part time) on preferred course subject matter, time availability and teaching mode via a newly implemented Faculty Course Preference form issued by the SAIC Registrar. The Faculty Course Preference form was implemented school-wide this academic year for a variety of reasons:

- Previously, the majority of the departments collected this information separately on their own. Part-time faculty who taught across multiple departments requested a school-wide process to make it more efficient for them to submit their requests. Rather than working with several departments with different processes, everything is now in a single form.
- There was an 80% response rate to the course preference form and the average time for faculty to complete the survey was approximately 10 minutes.
- With the reduction in the number of general access classrooms, space is limited. The Registrar and the Chairs in the academic departments utilized the preferences submitted to try and assign the dates and times that faculty preferred.

The information collected via the form helps Chairs and teachers, primarily part time faculty, plan course contracting in the schedule making process.

The terms and conditions for Part-Time faculty are posted to the Faculty Dashboard (example below). <https://www.saic.edu/sites/default/files/2023-08/Terms%20and%20Conditions%20Three-Year%20Contracts%20-%20Adjunct%20Faculty%20eff%208-16-23%20rev%208-2-23.pdf>

**5.4.2** Demonstrate that it has an Architect Licensing Advisor who is actively performing the duties defined in the NCARB position description. These duties include attending the biannual NCARB Licensing Advisor Summit and/or other training opportunities to stay up-to-date on the requirements for licensure and ensure that students have resources to make informed decisions on their path to licensure.

#### **Program Response:**

The AIADO department works with the AIAS and NOMAS studio culture guidelines, and requires regular meetings between officials of the student body and the AIADO faculty members, represented by a full time faculty representative on the issue of studio culture. Those meetings are also the primary platform for engaging students in discussions on architectural licensing via our NCARB / AXP program liaison faculty appointee.

Part time faculty member Jessie Lafree is a licensed architect who has served as the Architect Licensing Advisor for the past two academic years, 2021-22, and 2022-23. Her duties include those defined by the NCARB, and also include hosting meetings between M.Arch students and NCARB members and Illinois Chapter AIA members, to answer practical questions about the Architectural Experience Program (AXP), the creation and maintenance of an NCARB record, reporting hours, and finding and working with your AXP Advisor to gain the necessary experience in all six experience areas.

**5.4.3** Demonstrate that faculty and staff have opportunities to pursue professional development that contributes to program improvement

**Program Response:**

**Sabbatical Policy (semesters off) and PT faculty (paid leaves).** Link [here](#).

Recent AIADO M.Arch teachers full or partial sabbaticals: J. Solomon, H. Reynders, CR Miller, T. Sterk

**Full Professor Research Day program**

In the AIADO: Full time professor Hennie Reynders

**Faculty Enrichment Grants for 2023–24**

Full-time tenured, tenure-track, and adjunct faculty and lecturers who are currently teaching in the degree programs are invited to apply for grants in support of professional activities including residencies, research-related travel, and project development. Details about this award and the application process can be found [here](#).

**Merit Raises for 2023–24**

Part-time and full-time faculty teaching in the degree programs with recent, exceptional professional accomplishments who wish to apply for additional compensation are eligible to apply for a merit raise. Additional details about eligibility criteria and the application process can be found [here](#).

**Residency Opportunities in 2023–24**

All faculty who are currently teaching in a degree program may apply for the Krems Residency in Austria and the Roger Brown Residency in New Buffalo. Full-time SAIC staff are eligible to apply for the Roger Brown Residency in New Buffalo.

**AIR: Artist in Residence Niederösterreich** (Krems Residency in Austria) in Summer 2024

A one- to two-month residency at an artist-in-residence facility in Krems, Austria on the Danube River during summer 2024, with a travel stipend of \$1,500, is available for faculty in the degree program. Details can be found [here](#).

**The Roger Brown Residencies** are an opportunity for faculty and staff members to spend time working on personal or educational projects, in a marvelous house with studio space in Michigan designed by architect George Veronda. Known as The George Veronda Pavilion, it was gifted to the School of the Art Institute of Chicago in 1995 to be used as an artist's retreat, having served as a summer rural retreat for Veronda and his life partner, the artist and SAIC benefactor Roger Brown. Pictures of the property can be found [here](#).

The SAIC website announces this personal development opportunity for all faculty and staff with this language and link to details:

**Roger Brown Residencies in New Buffalo, Michigan in 2023–24**

Roger Brown residencies are open to all faculty who are currently teaching in a degree program as well as full-time SAIC staff. The 12-day residencies are available from July 2023 through July 2024 in a secluded, wooded setting by the Gallen River and Lake Michigan. Details about the residency dates and application process can be found [here](#).

**5.4.4** Describe the support services available to students in the program, including but not limited to academic and personal advising, mental well-being, career guidance, internship, and job placement.

**Program Response:**

The office of Academic Advising provides students with ongoing partnership, support, and advocacy to navigate SAIC's interdisciplinary curriculum and map out unique degree plans. Academic advisors are the point person to help students manage course concerns and personal issues and connect with resources for academic success. Common advising services include:

- In person advising appointments
- Class registration
- Degree requirements
- Academic policies
- Leave of absence and reinstatement processes
- Resources for student success

The AIADO Department offers disciplinary pre-registration advising sessions to undergraduate students each semester during which new elective courses and/or external collaboration opportunities are introduced and advice on how best to think about a personal study-plan and progression through the degree pathways should be navigated.

**SAIC / AIADO Graduate Academic Advising**

Graduate, certificate, and post-baccalaureate students receive administrative services from the office of Academic Advising, however course planning and academic pathway and study-plan advising happen directly through the department. In AIADO, graduate student advising responsibilities are shared by the Chair, Thesis Coordinator and Graduate Coordinator – often in consultation with the Dean of Graduate Studies or Dean of Undergraduate Studies as may be applicable.

**Office of Career and Professional Experience:**

Career and Professional Experience (CAPX) provides services and resources to students, alums, prospective employers and internship providers - providing interactions between those groups that contribute to student professional network development, external engagement and career planning. CAPX career advisors are available to meet with students by phone, google meet, or Zoom. Students can use the Handshake app to set an appointment with a career advisor, register for events, access virtual resources, develop portfolios, network with peers, and apply for student on campus employment, internships and jobs. The CAPX vision defines a future where all students and alums use their strengths, education, and experiences to build creative lives that positively impact Chicago and the global creative community. The CAPX Office offers:

- Virtual platforms: The restrictions mandated by the global pandemic have required that CAPX change aspects of our operations. By moving its programs to virtual platforms, it has increased accessibility and the number of students who connect with career advisors, alums, and industry experts.
- Social justice: CAPX staff, faculty, and peer advisors are committed to developing programming and support specifically for SAIC students and alums who are affected by social and race-based structural inequalities.

- Financial security: CAPX works directly with a community of employers to provide internships and jobs for SAIC students and alums, and fosters both in-person and remote opportunities. Programming will provide the skills necessary to apply for jobs and internships, as well as practical advice from experts regarding developing a creative practice.
- Career education programs, class room visits, internship and job expo coordination.

**Student Organizations:** The SAIC has 70 student groups and organizations, many dedicated to developing professional involvement in the student body. Organizations centered in the AIADO include:

**NOMAS Chapter at SAIC:** The National Organization of Minority Architecture Students at The School of the Art Institute of Chicago is an architecture interest group focused on diversity within the field.

**AIAS Chapter at SAIC:** The American Institute of Architecture Students is a non-profit organization that serves as a link to the professional community for all architecture students that is dedicated to advancing leadership, design, and service among architecture students. The association is a cooperative between thousands of students in North America committed to helping one another by providing a sense of community, studio culture, and opportunities for personal and professional development. SAIC's chapter of AIAS is focused on fostering a collaborative learning space while promoting student empowerment, engagement, and interaction within the SAIC and the greater community.

**Wellness Center:** SAIC is dedicated to supporting the whole student. The Wellness Center provides empathic and compassionate support and care dedicated to ensuring that every SAIC student's experience is a successful one. [SAIC's Wellness Center](#) houses three distinct services: Counseling Services, Health Services, and the Disability and Learning Resource Center.

The mission of Counseling Services is to assist students in meeting their emotional, psychological, and mental health needs and to contribute to a campus environment that facilitates the healthy growth and development of students. Health Services provides quality healthcare to students and encourages them to focus on their physical and emotional well-being. Health Services is staffed by board-certified nurse practitioners who offer basic medical care for minor injuries and illnesses.

**The Disability and Learning Resource Center (DLRC)** supports a universally accessible educational community that fosters full participation and contribution of every member. The DLRC carries out its mission by delivering innovative and high quality services to students with disabilities and by facilitating and advocating for reasonable accommodations so that students have equal access to all programs, activities, and services of the institution. The DLRC cultivates opportunities for students to articulate their strengths, empowers them to advocate for their own learning needs, and identifies and responds to the dynamic nature of student needs and learning environments.

## 5.5 Social Equity, Diversity, and Inclusion

The program must demonstrate its commitment to diversity and inclusion among current and prospective faculty, staff, and students. The program must:

**5.5.1** Describe how this commitment is reflected in the distribution of its human, physical, and financial resources.

## **Program Response:**

Knowing that a more diverse, equitable, inclusive, and anti-racist campus is critical for SAIC to fulfill its mission and institutional aspirations, the Anti-Racism Committee (ARC) has been formed to support and extend the work of the existing diversity, equity, and inclusion (DEI) efforts and catalyze DEI and anti-racist work throughout all areas of SAIC. ARC's charge includes both identifying and implementing initiatives that will bring meaningful change in the short term as well as establishing a comprehensive, long-range plan to substantially improve the School's operations and the lived experience of all its community members.

ARC is dedicated to addressing how systemic racism - especially as it is enacted against Black people - manifests at SAIC while recognizing the great diversity within the SAIC community. ARC acknowledges that individuals' identities exist intersectionally and believes that the initiative that furthers inclusivity - of race, ethnicity, nationality, country of origin, sex, sexual orientation, gender expression, disability, or other historically marginalized identities - is a meaningful step toward an anti-racist campus. To best work toward this mission, ARC membership includes representatives from all of SAIC's primary constituencies: staff, faculty, and students, as well as a board member.

In addition to the larger anti-racism work done at the institutional level, developing and fulfilling a commitment to diversity, equity and inclusion requires ongoing coordination between upper administrative efforts and departments within them, and the contributions of students, staff and faculty that comprise real value of the School. The following DEI action items (after 2020) in the AIADO faculty group as a result of the HLC related academic program review, are a blend of new institutional measures and departmental responses and will continue to be examined and implemented as the AIADO reorganizes with the HPres program.

- Created a DEI coordinator position supported by SAIC release time (.5 loads per year). Initial work by coordinators included:

### Fall 2020

- S. Slaughter and A. Hernandez hosted weekly discussion meetings of in the fall semester
- DEIA position (Stephanie) established and funding secured by AIADO

### Winter 2021

- AIADO work with Marketing and Admissions to merge departmental statement with future AIADO promotional materials

The approach, efforts and procedures of our Marketing and Admissions Departments at SAIC are exceptional - specifically so under changing trends the world over and the rather precarious and uncertain past two years. The collaboration between these support departments and the department heads and faculty of academic departments are becoming increasingly collaborative and responsive to disciplinary peculiarities and trends in the higher education landscape.

A number of decisions in the marketing and admissions strategies for the AIADO programs have been insightful:

- Targeting specific geographic locations and desirable institutions are critical.
- Creating opportunities for one-on-one conversations with prospective applicants are becoming the most valuable tool in building trust and real interest. The role of our Alumni network can not be

overstated in this regard. • Marketing material needs to be much more specific to a discipline and exist across all media landscapes. Interviews and transparent, sincere and informed advising meetings with applicants are imperative.

#### Spring 2021

- S. Slaughter begins in DEIA position (with course release)
- S. Slaughter and A. Hernandez continue weekly/bi-weekly meetings
- S. Slaughter and A. Hernandez make connections with potential CPS feeder schools, as well as local City College programs

#### Summer 2021

- S. Slaughter continues in DEIA position (with summer contract)

#### Fall 2021 - current

- S. Slaughter initiates program at Mollison School, with support from AIA and HPres Program chairs

#### Additional considerations:

- Data. We need to track trends and identify particular programs that need focus. The AIA programs cannot conduct a comprehensive review of its programs without the data to support that review. Work with the School's administration to develop procedures for this work.
- Diversifying candidate pools, conducting fair and unbiased search processes, and evaluate outcomes to identify barriers to diverse outcomes. Set clear guidelines for search committees and normalize techniques for minimizing bias, creating rubrics and decision-making tools to structure deliberations.
- Develop support for departmental processes that allow a more deliberate approach to forecasting teaching staff needs from semester to semester to support a much more inclusive and deliberative approach to part-time hiring.
- Implementing degree-planning software for students would help us predict demand for courses, support more deliberative part-time hiring, and help retain students.
- Support and retain underrepresented faculty. Listen to their concerns and address them. We need to have support systems for faculty in place at hire. Offer packages to include targeted mentorship and support for underrepresented groups.
- Fairly evaluate all faculty on a regular basis, using constructive and well-validated rubrics for performance, paying particular attention to the teaching practices that create an equitable and inclusive workplace and classroom culture. These assessments need to include accountability for institutional and departmental service requirements.
- Advocate to retain current faculty, particularly those from historically under-represented groups in institutions of higher education. Listen to their concerns, advocate for their interests, and make supporting their work a departmental priority.
- Advocate for health insurance for everyone who wants it. Given the wealth gap, underrepresented professionals may not be able to take on a low-paid, uninsured academic



position. Make our department a supporter of emerging practices lead by people of color.

- Cultivate diverse professional networks by becoming active members of organizations promoting justice, equity, diversity, and inclusion in our field meet to be paid guests in your classroom.
- Continue to examine the reliance on precarious part time teaching and its effect on the culture of our programs and the quality of our teaching. Pay attention to the reality that most of our faculty of color are in this category.
- Help people of color get teaching jobs by offering coaching on applications, course proposals, write recommendations, etc. Mentor and advocate for faculty colleagues who are people of color.
- Create a more inclusive future for our field. Make an effort to mentor students outside the classroom; help them get into grad school and find jobs; invite former students to participate in reviews and critiques.
- Continue to develop subject matter focus and curriculum delivery models that place students and faculty in proximity with a wide range of communities, where differences in race, belief and economic strata can be engaged first hand and co developed
- Learn how to apologize when we make remarks or decisions that cause harm or create injustices.

**5.5.2** Describe its plan for maintaining or increasing the diversity of its faculty and staff since the last accreditation cycle, how it has implemented the plan, and what it intends to do during the next accreditation cycle. Also, compare the program's faculty and staff demographics with that of the program's students and other benchmarks the program deems relevant.

**Program Response:**

The institution has made diversifying its faculty, students, and staff its priority. With ten current searches for full-time faculty during academic year 2022-23 and an additional twelve searches scheduled for 2023-24, the aim is to aggressively recruit and diversify the faculty. These strategies are currently in practice at SAIC:

- Target recruitment: in addition to posting jobs at the most common platforms, like Chronicle of Higher Education, Inside HigherEd, CAA, Academic Keys, Academic Keys, Art & Education, SAIC website etc., the institution advertises open positions in publications, websites, organizations that specifically target underrepresented groups. Some of these include HBCU Career Center, Latinos in Higher Ed, Organization of Black Designers, Transgender Job Bank, Tribal College (Journal of American Indian Higher Education), Native American Jobs, Hnet.com, Chicago Women in Architecture, SIGGRAPH Asia, among many others.
- For over thirteen years, SAIC has contracted a tenured full-time faculty in the position Diversity Coordinator for Full-Time faculty searches. In collaboration with the Associate Director of Faculty Affairs and the faculty Director for Diversity, Equity and Inclusion, the Diversity Coordinator for Full-Time Faculty Searches designs, develops, and implements innovative outreach programs using diversity and inclusion best practices to enhance the diversity of our faculty applicant pools. The Diversity Coordinator fosters strong relationships both within the School and externally in order to recruit full-time faculty candidates in myriad disciplines represented within the art/design

context of SAIC, and creates and maintains pools of qualified candidates through ongoing outreach efforts. The Diversity Coordinator collaborates with hiring departments to coordinate diversity and inclusion plans for recruitment as well as ongoing outreach efforts. The Diversity Coordinator attends annual search overview and other related meetings, offering expertise with regard to cultivating diversity within the full-time faculty search process, as well as attends pertinent conferences and/or events in order to recruit candidates for open full-time faculty searches.

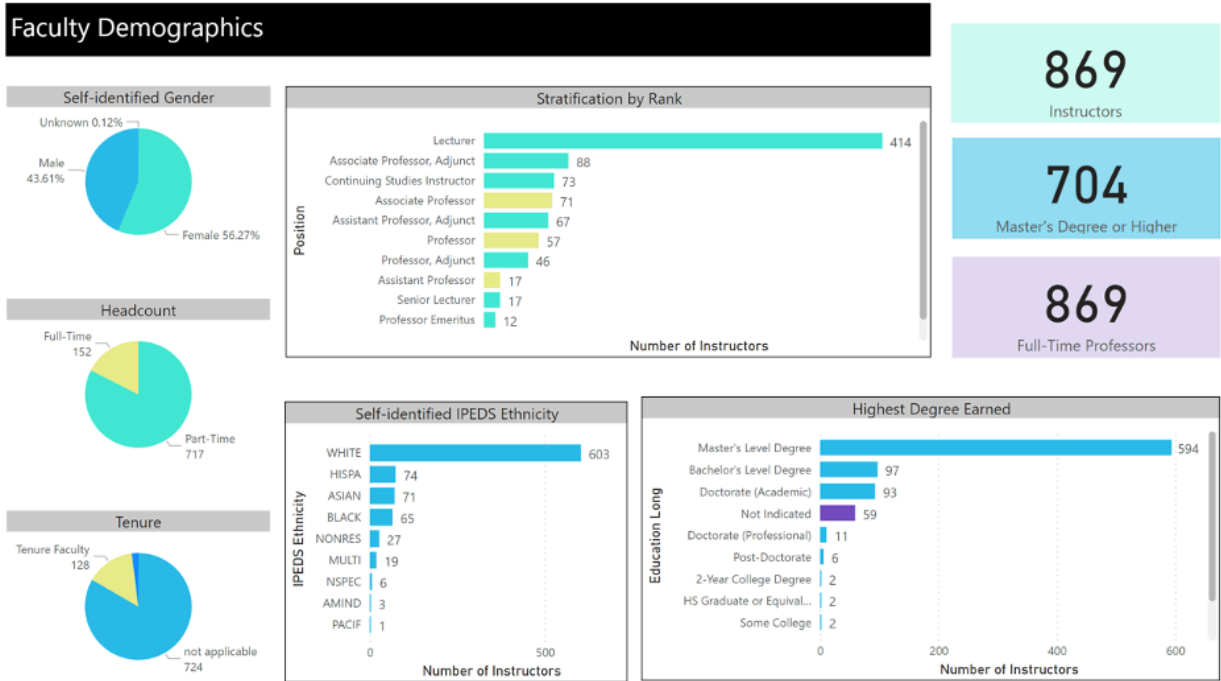
- In Fall 2022, SAIC initiated implicit bias training for all Department Chairs, specifically those who are conducting full-time faculty searches in 2022-23. Organized by the Chair of Faculty and the Director of DEI for Academic Affairs, Dr. Manya Whitaker, Senior Vice President, Chief of Staff and Associate Professor at Colorado College conducted a three-hour long workshop on implicit bias training. Dr. Whitaker and Director of DEI also conducted an additional two hour workshop for part-time faculty at school titled *Navigating Biases during job search*, to support part-time faculty who are often candidates for full-time positions. School is planning to make these trainings mandatory for all chairs of the search committee; and will encourage all members of the search committee to undergo the same.

Implicit bias training and best hiring practices for both full-time and part-time faculty is offered on an annual basis to all Department Chairs during Chair onboarding and training very fall semester by the Chair of Faculty and the Director of DEI for Academic Affairs. Each search committee, in advance of the search, is trained on the role of implicit bias in all elements of the search process, including language in job descriptions, initial screening of applicants, semifinalists and final campus interviews.

- Special care is given to the construction of each hiring committee for full-time faculty, to make sure it reflects and is in tune with the school's mission and commitment to Diversity, Equity and Inclusion. Chair of Faculty and Faculty Liaison serve on each open full-time job search to make sure that the search process is followed. They also serve as diversity advocates.
- SAIC has an established mentorship program that supports newly hired faculty. Typically each full-time faculty is assigned two tenured faculty as mentors – when possible, one from within the department or the field, and one from outside. When possible, these tenured faculty have had prior experience serving on Faculty Contract and Tenure Review Board (FCTRB), or as a department chair. These mentors help new faculty navigate the tenure process, institutional culture, provide school wide perspective and experience and give feedback on the three criteria for tenure – professional practice, teaching and service to the school, department and the field.
- The Chair of Faculty has also initiated a number of programs that oversees the development of faculty as teachers, practitioners and researchers, making sure that hiring, tenure and promotion processes follow the handbook.
- SAIC is in the process of hiring its first Vice President of Diversity, Equity, and Inclusion, reporting directly to the president.
- The Diversity Infusion Grant (DIG) supports the research and resources necessary to make structural changes to courses that broaden, refresh, and further SAIC's curricular offerings in relation to diversity, equity, and inclusion (DEI). The Diversity Advisory Group's (DAG) Curriculum Committee has created the SAIC Diversity Infusion Grant (DIG) to facilitate more intentional DEI

practices by faculty in the classroom. The funds are intended to support faculty who wish to incorporate more diverse reading selections, a greater variety of global images, DEI pedagogy, training/education on DEI related skills/practices, and/or development of diversity-related project assignments in their courses.

## Faculty Demographics AY23



**5.5.3** Describe its plan for maintaining or increasing the diversity of its students since the last accreditation cycle, how it has implemented the plan, and what it intends to do during the next accreditation cycle. Also, compare the program's student demographics with that of the institution and other benchmarks the program deems relevant.

### Program Response:

An important strategy, for the AIADO, in developing a space of respect and diversity for the teaching and learning of design is supporting efforts to provide real, persistent, in-person engagement between our students and faculty with a variety of people in Chicago communities. A current initiative includes:

### Inside / Outcomes at Mollison Elementary - Field Rooms

Emphasize architecture and preservation career paths via design build projects at Mollison Elementary School. The project extends the work of Arch / InArch faculty member and DEI coordinator Stephanie Slaughter.

Endowed finds from the Menco gift would go to cover an initial delivery of the program at Mollison for the purpose of collecting information about student response, initial challenges, program capabilities and long term goals.

**Overview:**

The Inside / Outcomes at Mollison Elementary will use small design build projects on the school site, facilitated by AIA+HP faculty and students with Mollison teachers and students, to both improve the learning environment of the School and increase the knowledge of architecture practice in young learners in Chicago south-side schools.

**Goals:**

1) To bring visibility to architecture and design as career paths to CPS students in order to receive more participants into the SAIC CAAP program. Through these investments the SAIC can cultivate a more diverse applicant pool to its architecture and historic preservation programs while also helping to make applicants more ready for design focused high school and college programs in general.

2) To address the effects of pandemic related learning loss, educators should deploy a variety of teaching modes, including design / build, structured around in person, one on one student engagement and material experimentation in project work that produces visible, tangible outcomes for students, but also their families and communities. The Inside / Outcomes program would involve a variety of student engagement approaches and the project work would activate learning and demonstrate how subject matter in class becomes matter and material in everyday life.

Inside / Outcomes will reference Chicago Park District field houses in yearly projects that extend the learning environment at Mollison outside via the design and implementation of simple outdoor classrooms. Chicago Park District fieldhouses serve as hubs for cultural and recreational programming and community events.

The Inside / Outcomes program will consider "field rooms", where simple changes to exterior space with built and natural systems will provide an "inside" space (that is outside) for learning. The spaces will host school programming and could serve as a hub for a variety of Bronzeville community events.

**Program Activity**

AIA+HP department faculty will work with Mollison administration and teachers to develop and deliver fall and spring term, age appropriate workshop curriculum focused on architecture, design media and place making. Overall program management and course modules will be delivered in Mollison classes by volunteer AIA+HP faculty and students working with Mollison teachers.

**Design Curriculum:**

The program will focus on fundamental issues of sustainable placemaking and will use a series of "kit of parts" design curricula to teach students how to use process and media to compose built and natural elements to make new environments for learning.

Working groups at Mollison will schematize new exterior learning rooms - schemes are then interpreted and developed for building by SAIC students working under the direction of an SAIC instructor in a credit granting course.

The SAIC student / faculty teams then share the building strategy with the Mollison community for comment and revision, and work with them in age and skill level appropriate tasks to produce the new place on site. Included in the building strategy work will be measures for the ongoing engagement and maintenance of the learning spaces.

### **Preservation Curriculum:**

To support and facilitate design work, students will become familiar with the history of the Mollison area as well as the landscaped, planned and vernacular architecture of the Bronzeville neighborhood.

The workshop activity will include facilitated discussions and guided walking tours of the built and natural places around the Mollison School. Students will discuss and catalog built and natural conditions, physical changes, infrastructural elements, architectural building types and landscape elements and types.

### **Long Term Goals**

The program offers the opportunity for kids in south side communities to learn about how architecture operates to build and maintain community places. It reinforces an idea that places have embedded histories, but can change, that building is possible and that the environments we inhabit can respond to our collective work to improve, recover and progress toward places of equity and resilience. It gives students at the SAIC and in AIA+HP programs the opportunity to have regular contact, in a service relationship, with people in Chicago communities with a wide variety of experiences and perspectives on city life.

### **Funding: Trial Phase:**

Stephanie Slaughter is running an initial trial of the Inside / Outcomes at Mollison Elementary during the '22 - '23 academic year. The work will allow her to test various curricula, research feasibility, explore learning modes that work well with existing Mollison processes and establish connections with Mollison faculty and administration. From this a co-developed set of learning goals and methods of assessment can be derived in order to measure the progress and success of the program.

Funding for this stage will be used to cover the expense of material costs of initial work with students and costs associated with documenting and sharing outcomes, developing benchmarks, producing student and program evaluations

# Student Demographic Comparison AY23

## Institution Student Demographics

←
Student Demographics

### International or Domestic

International 31.46%

Domestic 68.16%

*Please note, Green Card students will show up as Domestic Students, with their citizenship displayed as a country other than USA*

### Self-Reported Gender

Gender	Students
F	2765
M	932
U	3

### Self-Reported IPEDS Ethnicity

IPEDS Ethnicity	Students
WHITE	1303
NONRES	1160
HISPA	411
ASIAN	350
BLACK	173
NSPEC	163
MULTI	131
AMIND	8
PACIF	1

*Please note, IPEDS Ethnicity is based on federal guidelines, [here is a link to IPEDS Race and Ethnicity Reporting Categories](#). International students, will fall under non-resident, unless they have a green card.*

### Academic Year

2016	2018	2020	2022
2017	2019	2021	2023

### Country of Citizenship

Country of Citizenship	Students
USA	2288
CHN	616
KOR	262
IND	61
TWN	46
CAN	37
SAU	35
MEX	26
BRA	21

## 82

Students from this many Countries

## 609

First Generation Students

### Subject for Reporting

- AIADO
- Architecture
- Art and Technology
- Art Education
- Art History, Theory and Criticism
- Art Therapy
- Arts Administration and Policy
- CAPX/Internship: Graduate
- CAPX/Internship: Undergraduate
- Ceramics

### Degree Program

- BAAH
- BAVS
- BFA
- BFAAE
- BFAW
- M.Arch
- MA NAJ
- MA VCS

## AIA M.Arch Student Demographics

## ← Student Demographics



**5.5.4** Document what institutional, college, or program policies are in place to further Equal Employment Opportunity/Affirmative Action (EEO/AA), as well as any other social equity, diversity, and inclusion initiatives at the program, college, or institutional level.

**Program Response:**

EEO/AA Statement

The Art Institute of Chicago, including both the school and the museum, is committed to providing an inclusive and welcoming environment for its students, visitors, faculty, and staff, and to ensuring that educational and employment decisions are based on an individual’s abilities and qualifications. The Art Institute of Chicago does not tolerate unlawful discrimination based on race, color, sex, religion, national origin, disability, age, sexual orientation, gender identity, military or former military status, or any other status protected by federal, state, or local law, in its programs and activities, public accommodations or employment practices.

**5.5.5** Describe the resources and procedures in place to provide adaptive environments and effective strategies to support faculty, staff, and students with different physical and/or mental abilities

**Program Response:**

In addition to resources available through the DLRC, as described in Section 5.4.4, accommodation requests are addressed via the accommodation and grievance structures described in SAIC’s Workplace Accommodation Policy. Additionally, the Workplace Accessibility and Accommodation Committee is in place to provide a space for SAIC faculty and staff to have an open and collegial dialogue regarding

general issues related to disability accommodation and accessibility and illustrative examples, as well as issues of cultural identity and disability advocacy.

## **5.6 Physical Resources**

The program must describe its physical resources and demonstrate how they safely and equitably support the program's pedagogical approach and student and faculty achievement. Physical resources include but are not limited to the following:

### **5.6.1 Space to support and encourage studio-based learning.**

#### **Program Response:**

#### **THE SCHOOL AND THE MUSEUM**

For nearly a century SAIC and the museum (AIC) shared a signature building designed for temporary use as the Pavilion of Religions for the World's Columbian Exposition in 1893, and for permanent use thereafter by the institution. The School-museum complex, located in Grant Park and overlooking Michigan Avenue has been the central inspiring presence that houses the museum's collection, auditoria, restaurants, administrative offices, and the Ryerson and Burnham Libraries. Open spaces that provide respite and create a campus-like setting exist within and around the School-museum complex. These are Grant Park, the Art Institute Gardens, the pit outside the Columbus Drive entrance and adjacent grassy areas and the SAIC's Sculpture Courtyard. The development of Millennium Park just north of the museum, with its open prairie courtyard, orchestra hall designed by Frank Gehry, fountains designed by Jaime Plensa and its integration with the current museum expansion conceived by Renzo Piano has considerably enhanced the campus.

Within and adjacent to Chicago's downtown district known as the Loop, SAIC currently occupies four buildings and two student residences that helped to establish Chicago's current downtown residential trend. The campus's eastern edge is Columbus Drive, bordering Grant Park; its southern edge is Jackson Boulevard. With the acquisitions of 7 West Madison and 162 North State Street for student residences, the northern rim of the campus is now located at State and Randolph Streets. A student's daily route is spent either commuting from or walking from his or her residence to four central buildings, which comprise the studio and administrative center of the campus.

Chicago itself is a vital and significant resource for the study of architecture. The city is home for its students, the source of social and cultural activities, and the stimulus for ideas and attitudes ultimately expressed through art and design. Long known as a brawny port of industry and agriculture (where fortunes have, indeed, been won and lost on soybean, corn, and pork bellies), and branded for its mercurial weather and politics, Chicago is more surprising for its beauty. With significant buildings by Daniel Burnham, Louis Sullivan, Ludwig Mies van der Rohe, Frank Lloyd Wright, Helmut Jahn, and many others, the city displays important examples of twentieth century architecture. In addition to the significant architecture, other universities—including Loyola, Northwestern, DePaul, the University of Illinois at Chicago among others—their resources, and the culturally diverse neighborhoods and citizenry of the city make Chicago an open-air museum for students.

#### **BUILDINGS OF THE SCHOOL**

##### **The 280 Building**

Adjoined to the museum, the Columbus Drive building at 280 South Columbus Drive was designed by Walter Netsch of Skidmore, Owings and Merrill in 1976. Overlooking Lake Michigan, it provides large-scale



spaces for the departments of Sculpture, Ceramics, Performance, Photography, Printmedia, Painting and Drawing as well as the sculpture, wood and metal general use shops. The SAIC's three hundred seat auditorium, cafeteria, Betty Rymer Gallery and the bulk of the children's programs through Continuing Studies are housed there as well.

*The Columbus Drive building's general categories of space allocation are 95,000 nsf Instructional; 4500 nsf public programs; 3200 nsf social.*

### **Alice B. Sharp Building, 37 South Wabash Avenue**

In 1987, SAIC purchased the first of several buildings in the vicinity of the museum. The thirteen story Champlain building, designed by Holabird and Roche and built in 1903, opened in 1989. Now known as the Alice B. Sharp building, it currently houses visual communication, the Historic Preservation program, Fiber and Material Studies, the First Year Program, the Service Bureau, the John M. Flaxman Library, the MacLean Visual Resource Library, a number of special collections, the SAIC's central administration, café, lounge and a student gallery.

*The Sharp building's general categories of space allocation are: 55,591 nsf instruction, 13,176 library resources, 9,264 academic program administration, 10,115 administrative, 4,320 social.*

### **MacLean Center, 112 South Michigan Avenue**

With increasing requests for on-campus housing, SAIC acquired its first residence hall, named Wolberg Hall, with the purchase of a multi-purpose facility in 1992. Providing a combination of residential, studio and academic functions under one roof the seventeen-story building across from the museum's front entrance, now dedicated as the MacLean Building, currently houses the departments of Film, Video, and New Media; Sound, Art and Technology Studies; Visual and Critical Studies; Art History, Theory, and Criticism; Liberal Arts as well as the Video Data Bank; graduate studios; multi-use and specialized classrooms; and a large, restored ballroom for special and public events. To support the vast technology needs of the building, Computer Resources and Information Technology (CRIT) and Instructional Resources and Facilities Management (IRFM) have administrative centers here.

*The 112 South Michigan's general categories of space allocation are: 100,808 nsf instructional; 2250 library resources, 12,000 social.*

### **The Chicago Building**

Ultimately, early residences in Wolberg Hall were converted too much needed classroom space, but on-campus housing requests continued to grow. Consequently, the Chicago Building, a historic building at the southeast corner of Madison and State was acquired in 1996, retrofitted and opened in 1997 to provide housing for two hundred students. Of architectural note, the Chicago Building is one of the earliest skyscrapers in Chicago, built by Holabird and Roche and completed in 1904. It remains a prime example of the Chicago School of Architecture with its Chicago-style windows and one of the few with its original cornice intact.

### **162 North State Street Building**

The 162 North State Street building incorporated historic facades in its design and opened in fall of 2000 to accommodate housing for 500 students, a new home for The Gene Siskel Film Center and a variety of commercial leases. Each of these residences is minutes away from classes at the School's four Loop buildings as well as the museum and many other cultural institutions. Chicago's Mayor Daley has often cited the School as a major contributor to the quality of life in the downtown Loop area. It has helped establish the residential heart of the city by contributing an educational and cultural dimension through its

diverse programs.

### **The Sullivan Center, 36 South Wabash Avenue**

In 2006, the School relocated a number of its administrative offices to the twelfth floor of the Sullivan Center in the landmark Carson Pirie Scott Building, at 36 South Wabash Avenue. In Fall 2006, SAIC relocated its department of Architecture, Interior Architecture and Designed Objects including its classrooms, instructional facilities, shops, faculty and administrative offices to the twelfth floor to accommodate the expansion of the department as it established new graduate programs in design. The Fashion department moved into adjacent floors of the building in Fall 2008. At this same time, the Exhibition and Events Department and its Sullivan Galleries opened at 36 South Wabash Avenue; these spaces accommodate the facilities formerly housed in a building that the School deacquired in the West Loop neighborhood.

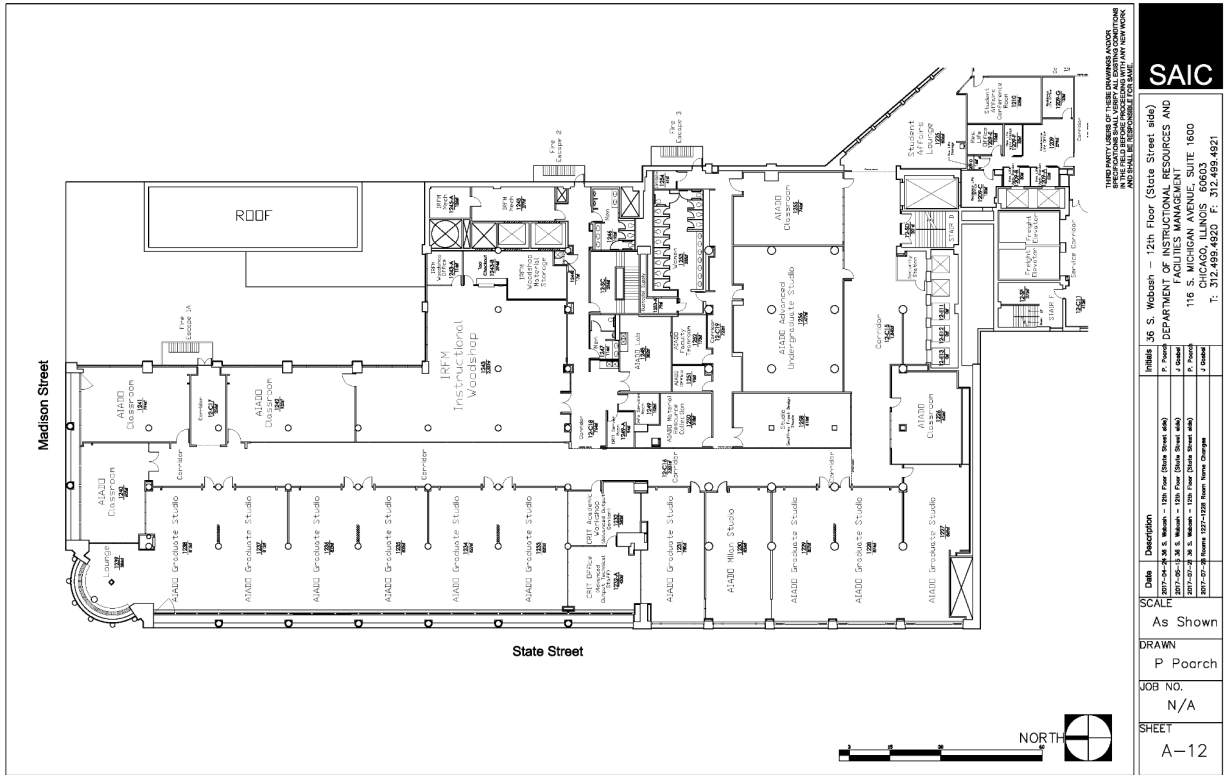
### **116 S Michigan Ave Building**

SAIC shares some resources, such as Human Resources, with the AIC in 116 South Michigan. Over 2005-07, SAIC moved its Health Services, Disability and Learning Resource Center and Counseling Services from a rental property at 104 South Michigan to the thirteenth floor of the 116 South Michigan building.

With SAIC being *in* the center of Chicago as an urban campus embedded within the core of the city's built fabric and unique infrastructural characteristics, the environment offers more opportunity than the drawbacks that vertically dispersed facilities present. The proximity of the school to the museum and other important institutions, to public space and well-integrated transportation infrastructure and a number of our professional and industry partners, together make for a rather unique campus.

The primary area of instruction for the AIADO and the M.Arch program is the Sullivan Center at 36 South Wabash Avenue. The facility includes:

- Open classroom spaces for lecture based teaching
- Dedicated graduate studios (M.Arch and MDDO)
- Shared UG studio space
- Specialty studios for external project based courses
- AIADO Hallway Gallery
- AIADO Hallway Pin-up and review space
- Sullivan Fabrication studio
- Advanced Output Center
- Student Lounge



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SAIC

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Date	Description
10/27/2014	P. Poerch - 12th Floor (State Street side)
10/27/2014	J. Finkel - 12th Floor (State Street side)
10/27/2014	P. Poerch - 12th Floor (State Street side)
10/27/2014	J. Finkel - 12th Floor (State Street side)

SCALE
As Shown

DRAWN
P. Poerch

JOB NO.
N/A

SHEET
A-12

The SAIC facilities available to students and faculty - from exceptional libraries and special collections, studios, specialized workshops and formal and less formal exhibition galleries - are what one would expect. The long-term planning of SAIC has included a new building created around the needs of the various design disciplines and a property has been purchased with that in mind. The current AIADO Department and the Fashion Design Department are both in the Sullivan Center which is the one campus building not owned by SAIC and which presents obstacles that have become clearer over the past decade - most notably:

- The lack of well-equipped critique and round-table workshop spaces.
- A rather minimal and inflexible exhibition space.
- Studio layouts that are inflexible and not conducive to a seamless way of working across analogue and digital procedures and which is acoustically truly problematic.
- One of the most common complaints from undergraduate students is the fact that they do not have dedicated studios and no common studio space. This reality forces students to other buildings or off-campus when not in class and prevents casual encounters and productive working habits.
- Graduates are well resourced, but some are frustrated at the lack of a large making and layout space and the inflexibility of the current studio set-up in the M.Arch studio bays..
- The department as a whole uses every inch of available space and specialized laboratories or project space for industry collaborations or special, funded projects are not possible within the current layout.

The Hallway Gallery is a dedicated exhibition space for the Department of Architecture, Interior

Architecture, and Designed Objects. It provides a public platform to share internal work of students, alumni, and faculty, as well as external work from diverse national and international contributors. The work presented in the gallery is curated to engage the internal community primarily—both within the department and with the broader design community of SAIC.

By being positioned in a public corridor at the heart of the department's physical space, the Hallway Gallery participates in the everyday life of the students and faculty and offers opportunities to integrate into teaching in the department's coursework. Gallery programs include class visits and intimate gallery talks with exhibiting architects, designers, and artists. The space is curated by faculty members with production assistance from two graduate curatorial assistants and with curatorial collaborative decision-making organized through regular meetings with a student Curatorial Advisory Committee where SAIC's chapter of NOMAS plays a leading role—particularly in leading and moderating the gallery talks.

The AIADO Hallway Gallery 2020-21 series entitled Modified In-Personhood. As a play on the phrase "modified in person" that describes the School's approach to a social-distanced course delivery mode in the time of COVID, this series explores emerging spatial practices surrounding the construction of expansive personhoods, empowered identities, and liberated communities. With a focus on BIPOC contributors from outside and inside the school, Modified In-Personhood elevates the AIADO Hallway Gallery as a platform for diverse voices, ideas, and thought spaces. The NOMAS students lead and moderated six very well-attended virtual lunchtime talks as part of this series.

Some exhibitions are also co-presented in partnership with other architecture schools, initiating opportunities for institutional exchange and broader disciplinary conversations surrounding Architecture and Interior Architecture.

This is a catalog of our most recent exhibition programming:

### **Chicago Wrappers: Architecture Face-to-Face**

April–May 2021

This physical exhibition and virtual roundtable discussion brings together diverse voices of student architecture organizations from all three of Chicago's architecture schools (SAIC + IIT + UIC) into a discursive space of face-to-face solidarity. Loosely inspired by the surrealist exquisite corpse game, this exhibition invites the voices of minority student architecture organizations to contribute original graphics to a collective spatial environment. The co-created graphics will wrap the faces of an array of 3D polygonal surfaces in SAIC's Hallway Gallery (located on the 12th floor of the Sullivan Building). Each contributing student architecture organization designs a "graphic wrap" (broadly defined to include original drawings, images, collages, mappings, etc.) that adorn four faces of a single pyramidal polygon. The graphics respond to curatorial themes developed by NOMAS SAIC that prompt each contributor to reflect on the intersection of architecture and contemporary cultural issues of identity, diversity, collaboration, and inclusion.

The exhibition also culminates in a virtual Roundtable Discussion to provide a platform for each student group to elaborate on their graphic contribution and its relevance to their school or group identity. The ambition is to create a forum to speculate on the possible emergence of a collective "Chicago architecture student scene" in which a heightened understanding of the priorities, diversity, values, and agenda among each school might provide a basis for debate, collaboration, and creative exchange.

Featuring student contributions from:

SAIC: NOMAS, AIAS, and Architecture Students Engaging Sustainability

UIC: NOMAS, Arquitectos, and Fresh Meat

IIT: NOMAS, Art x Architecture, and Freedom by Design

### **Porch Politics**

M.Arch–April 2021

Artist: Germane Barnes

Porch Politics is a multi-media installation that explores the communal aspects of the American Porch. Often ignored and underutilized, this space is the source of many acts of defiance, refusal, and liberation. Porch Politics imposes physical steps within the Hallway Gallery to be occupied, climbed, and conquered. While literal porch steps foreground the installation, a large-scale mixed-media drawing captures the local housing typologies of the Austin community. An area that is often avoided and mischaracterized is given prominence and celebration. Porch Politics challenges you to rethink spatial occupation and collective community.

\*\*This exhibition is co-presented with the University of Miami School of the Architecture, and the Community Housing Identity Lab (CHIL).

### **Long Game**

January–February 2021

Artist: Andrew Schachman / Floating Museum

This 34-foot long magnetic gameboard is part color-field painting, part cartography, and part refrigerator-magnet playscape. It broadcasts the graphic and infrastructural patterns that encode our environments, choreograph our movements, and regulate our timings. Passersby are invited to reposition the magnetic “actors” (humans, vehicles, fixtures, and speech acts) to test and enact pleasurable worldmaking scenarios. We don’t often consider the authors of these systems (e.g. plumbing and ground markings) and yet they exert their power, insinuating themselves into a thousand undeclared and unremarkable decisions, covering the earth with a kind of second nature.

### **Here First Here Last**

November–December 2020

Artist: SANTIAGO X

Here First Here Last reflects on the misalignments between geologic time and human time. The exhibit uses techniques of 3D scanning and hologram imaging to reclaim the artifacts stolen by museums from indigenous lands. Physical artifacts of the present (including video game consoles and drones) are presented in a vitrine to speculate on the future archeology of human technology. An interactive display invites exhibit goers to digitally inhabit the scene and become part of an ongoing, yet finite human story.

### **Our Paper Space**

October 2020

Artist: Stephanie Sang Delgado and Galo Cañizares

Ourpaper.Space is a custom interface for anonymous collective drawing. It is accessible to anyone with

an internet connection on desktop and mobile devices. Immediately upon entering, individuals can generate marks by dragging their cursor on the digital canvas. Each visitor is assigned a random color, which they may change. Though graphical and spatial negotiations will inevitably take place, visitors are encouraged to work together to produce delightful compositions, imagining who might be at the other end of the cursor. For the physical installation on the 12th floor Hallway Gallery, a webcam transmits distorted footage of the gallery space. Visitors can draw on top of the live feed and leave their graphic traces on screens, which reveal their real-time interactions. A physical curtain provides a filter for the televised effects as well as socially-distanced seating for visitors.

### **Discard Archive**

M.Arch–May 2020

Artist: Visiting Mitchell Professor Joshua G. Stein

These casts, repurposed molds used in the production of a ceramic data mountain, embody plaster's dual role as a tool for copying and as a sculptural material in its own right. The bronze finish follows in the tradition of 18th-century cast galleries where reproductions of earlier masterpieces were displayed as independent sculptures. Here, the patina accentuates both the intricate topography of a digital landscape and the traces of its making.

### **Polling Place**

January–February 2020

Featuring Work by SAIC AIADO alumni: Nathan Rennich, Emily Cates, Simiran Singh, Sarah Aziz, Aimee Martinez, Sujit Joshi, and Eunice Choi

Polling Place investigates the spatial design and identity of the physical voting stations where we exercise our democracy.

Somewhere between architecture, interior architecture, and designed objects, these temporary kiosks populate our communities' public spaces that serve as polling places, such as school cafeterias and gymnasiums, and provide a provisional degree of privacy to individual citizens as they perform their civic duty. This exhibition asks SAIC's most recent alumni to speculate on new narratives and identities for these important civic apparatuses.

### **Crossing the Skyline**

November–December 2019

Artist: Aneesha Dharwadker of the Chicago Design Office

We have placed hard walls around the convicted, and invisible lines around them when they return to their communities. Prison architectures have created islands around their inhabitants, further isolating them and impeding rehabilitation. In downtown Chicago, we have a rare opportunity to re-examine the boundaries of the prison in an urban context. The Metropolitan Correctional Center sits two blocks from the Harold Washington Library, suggesting a provocative and productive convergence.

As architectural types, the prison and the library are opposites: one is designed for physical confinement, the other for intellectual expansiveness. What happens when we blur the line between these buildings—between freedom and captivity? How can we redefine escape through more humane architectural conditions and experiences for the incarcerated? This exhibit models a cross-section through a speculative building that links the 9th floor of the Library, the Winter Garden, with the 12th floor

of the prison, a typical residential floor. Programs include family visitation rooms, a book annex, study spaces, and a café. Built at 1/2" = 1' scale, Harold Washington Library becomes a bookshelf for a special collection of texts written by luminaries in prison as well as texts censored from American prisons.

\*\*This exhibition is co-presented with the University of Illinois at Urbana-Champaign School of Architecture, in partnership with the University of Illinois Library, the Education Justice Project, and the Human Rights Defense Center.

### **Book Nooks**

October 2019

Book Nooks is a pop-up reading room to amplify joy through book-bound storytelling. Each book is selected by a faculty member from M.Architecture, Interior Architecture, and Designed Objects, and is on loan from their personal library. Each nook presents a set of books connected through an indicated topic. The temporary collection is at once a snapshot of the department's current interests and an opportunity to expand the community's cultural and literary references. Students and passersby are invited to peruse and explore the books at their leisure and to cozy up in a nook.

Featuring books selected by AIADO Faculty: Anjulie Rao, Ben Nicholson, Carl Ray Miller, Erik Newman, Hennie Reynders, Jessica Charlesworth, John Clark, Joseph Altshuler, Joshua G. Stein, Katherine Darnstadt, Keefer Dunn, Linda Keane, Matthew Snoop, Odile Compagnon, Paola Aguirre, Peter Exley, Tannys Langdon, Tim Parsons, and Tristan Sterk

### **QUEUE:**

#### **An Exhibit about Waiting in Line**

August–September 2019

Artist: Alex Culler of Architecture Hero

Queue, an Exhibit about Waiting in Line is a 100'-0" long drawing. The drawing can be read like a graphic novel from two points of view and two different endpoints, exploring the banal and spectacular possibilities faced by citizens moving through a continuous queue line.

Queue challenges us to consider what happens when the social cues of our society are at odds with the architectural queues of our built environment. When architectural interiors, grand or modest, are reduced to their lowest common denominator, (people moving through space), things start to look a bit strange.

### **Calibrated Lens: A Focus on Southside Narratives**

M.Arch 2019

Calibrated Lens portrays the multi-dimensional built environment that has evolved over decades on Chicago's South Side, and acts of resilience and relaxation cultivated by residents in these spaces, through home movies, photographs and constructed objects. Rooted in architecture, artifacts, and scenes of daily life, a history of community creativity and collective action is made visible within three vignettes. Visual narratives of South Side spaces are seen through a multi-faceted lens, with each moment referenced through objects, images and sound drawn from South Side lives.

Contributed Works by: Lee Bey, South Side Home Movie Project, Eric Hotchkiss of Made in Englewood

### **Infinite Games: An Extended Invitation**

October—November 2018

Curated by: John Preus and Mejay Gula

In 2013, despite significant protest, the City of Chicago closed 50 Chicago public schools (CPS), displacing 12,000 children in the city's south and west side neighborhoods. Chicago artist John Preus gained access to CPS materials that were slated for the landfill, and redirected six semi-loads of damaged desks, tables, chairs, and bookshelves to a vacant storefront in Washington Park. The political nature of the material demands reflection upon the fate of these schools, of education more broadly, the children forced to relocate, and of the communities that will be changed by the closures.

An "infinite game" (a term coined by James P. Carse, is one in which the primary objective is to keep playing the game, not to win or lose. Like a relationship or a conversation, it is an exchange in which the necessity of the opponent is implicit. These works of art and design by some of our most exciting artists, speculate upon the relationships between art and politics, and the capacities of the material world as a vehicle for transformation. Twenty-seven participating artists have produced a rich assortment of objects, installations, instruments, and functional prototypes. As a way to prolong the game, Preus' 2017 show, *Infinite Games 50/50*, which featured the works of 50 artists, designers, and architects, has been reimagined as an extended invitation for new participants.

### **Realizing Chambord Gallery**

September—October 2018

Presenting work taught by: Odile Compagnon and Jade Boudreaux

Realizing Chambord was created for the 500th anniversary of the beginning of construction for the Chateau de Chambord in 1519. Located in the Loire Valley of France and designed as a hunting lodge for King Francis I, Chambord was never completed as originally intended. Realizing Chambord will be part of an exhibition curated by Dominique Perrault and featuring work by 19 international architecture schools. Students from around the world have been asked to imagine the future of Chambord while considering the overarching concept of utopia that is deeply embedded in the chateau's creation and history.

Realizing Chambord tells a story that was imagined over the course of a six-week summer studio by a multi-disciplinary group of students. It follows the journey of a vessel, similar to Jason's mythical ship, The Argo, as they travel through the perpetual loop of a utopian society they cannot fully command: they try, they succeed, they fail, and they try again.

### **A Brief Anthology of Faculty Sketchbooks**

August—September 2018

Sketchbooks have been our personal receptor for cataloging ideas, notable moments, and projects. We fill them with writing, drawings, inspirations, receipts, and errands; they grow into a mental map that we keep close to our chest. It is a format that is accessible, one that we trust, and that we always return to.

To work in a sketchbook is a means towards investigating time. They develop and change much as we do: one minute, they are precious and kept close. In the next, their pages document another part of our journey, stacked on top of past entries. The sketchbook exemplifies how time collapses into a project. The selections presented here outline moments of life lived, choices made, and thoughts considered and



recorded.

**5.6.2** Space to support and encourage didactic and interactive learning, including lecture halls, seminar spaces, small group study rooms, labs, shops, and equipment.

### **Program Response:**

#### **On graduate studio spaces:**

The large essentially open studio space that was built out in Louis Sullivan's 1893 Schlesinger and Mayer department store (a.k.a. Carson Pirie Scott) to house the design studios for the MDDO and the M.Arch programs stretches 200 feet south along State Street from the canonical corner of State Street and Madison Street – Chicago's zero point for all of its street addresses.

Its top floor west-facing continuous glass wall is sheltered along that run by Sullivan's 6 foot wide white terra cotta overhanging eave, reconstructed accurately in GRP under the direction of restoration architect Gunny Harboe. Our students working later into the evening throughout that space, given the new full day though evening distribution of class-time modules, beautifully light up the skyline of the Loop.

The open studio space is slightly subdivided by pin up walls that also function as projection walls, allowing different courses to hold lectures that can be shared between other cohorts also using the space, allowing bonding and informal mentorship and instructional aid that resembles a vertical studio experience. Across the wide hallway that functions as a shared pin up and critique space, conveniently sits the Sullivan Fabrication Studio. Though appropriate for student work when the M.Arch program launched, the long, fixed position arrangement of studio desks in the M.Arch studio bays is becoming less workable. Students and faculty would prefer a scheme where desks could be disconnected from one another and alternative room configurations could be explored.

This large and up to date digital making space was at the time of its construction in 2006 the first industrial process facility to have been constructed in the Loop in over 75 years. Its state of the art dust and chemical scrubbers were the pride of the Chicago Building and Zoning Departments. Smaller, processes such as laser cutting and 3D deposition modeling and scanning sit in smaller spaces along the hallway, including:

#### **The Sullivan Fabrication Studio:**

Monday to Friday: 8:30am to 9:00pm

Saturday & Sunday: 9:00am to 4:00pm

Supports the Department of Architecture, Interior Architecture, and Designed Objects with a wide range of equipment. Trained technicians are on staff to help students safely use the equipment, tools include:

- Belt and disc sanders
- Jointer
- Miter saw
- Sewing machine (commercial and industrial)
- Table saw
- Mortise machine
- Routers
- Various hand tools

- Drill presses
- Lathe
- Planer
- Scroll saws
- Band saws
- Vacuum former
- CNC
- Panel saw
- Cold metal fabrication equipment
- Downdraft table

### **The Advanced Output Center:**

Monday to Friday: 8:30am to 9:00pm  
 Saturday & Sunday: 9:00am to 4:00pm

Supports the Department of Architecture, Interior Architecture, and Designed Objects with a wide range of equipment, specializing in digital input and output. The AOC's facilities include laser cutting, large format 2D scanning and 3D printing and scanning. [Virtual tour here.](#)

5.6.3 Space to support and encourage the full range of faculty roles and responsibilities, including preparation for teaching, research, mentoring, and student advising.

### **Program Response:**

On the 14th floor of the Sullivan Building the AIADO Department has undergraduate and graduate and MFA studio spaces, some of which are assignable to special projects courses that may last only one or two semesters.

In addition, AIADO faculty offices and Department Administration spaces are also on the 14th floor, as well as the official Department conference and meeting spaces in the Administrative offices, the faculty office suite holds a separate conference room for informal socialization, brown bag lunches, and curricular development work by faculty members.

Full time faculty have individual office spaces and part time faculty share many other offices in the suite. These offices have doors with glazed side lights, to provide acoustic privacy and visual security for advising and mentoring meetings between faculty and students.

The forthcoming SAIC Center for Teaching and Learning (CTL) will have a physical location with space for group workshops and peer to peer mentoring for faculty.



**5.6.4 Resources to support all learning formats and pedagogies in use by the program.**

If the program's pedagogy does not require some or all of the above physical resources, the program must describe the effect (if any) that online, off-site, or hybrid formats have on digital and physical resources.

**Program Response:**

The Department of Computer Resources and Information Technologies (CRIT) provides technology and training resources to the SAIC community and ensures that students, faculty, and staff have ready access to technology relevant to their fields of study, art practice, and professional duties. CRIT supports the entire life cycle of computer technology on campus, including: planning and budgeting, application development, end-user training; hardware maintenance; software distribution; end-user support; and inventory acquisition, distribution, and recycling.

CRIT's centralized structure allows the department to serve as a school-wide resource for both equipment and support. This arrangement is unique among post-secondary educational IT departments, and helps facilitate SAIC's distinctive interdisciplinary curriculum by enabling students to move seamlessly between different academic departments and areas of study. CRIT's integration of resources also provides a support structure that is adaptable, allowing the department to quickly accommodate SAIC's continually evolving technological needs.

CRIT consists of the following areas:

CRIT Help Desk provides a number of services including email, wireless Internet access, password support, and coordination of computer resources and information for administrative, academic, and student users within the SAIC community. In-person support for applications and hardware needs, call center, and email correspondence is available.

Computer Resources oversees computer procurement and distribution for more than 5,000 institutionally owned assets across campus and coordinates with staff in CRIT and other departments to support the SAIC Laptop Recommendation, printing on campus, and school-wide hardware maintenance and repairs.

Educational Technology Advancement provides training and educational resources for online curricular services, the Canvas Learning Management System. Through Lynda.com, students, faculty, and staff have access to more than 65,000 video tutorials with new courses added weekly.

Digital Output Technologies includes the Service Bureau and the Advanced Output Center. The Service Bureau provides photocopying, laser and archival inkjet printing, vinyl cutting, and bookbinding. The Advanced Output Center provides self-serve laser cutting and 3D scanning, given the user has gone through an authorization process.

During emergency situations, such as the one precipitated by the global pandemic, SAIC utilizes a Campus Emergency Operations Plan (CEOP), which is a crisis management strategy that Illinois colleges are state-mandated to follow. The CEOP outlines actions and response procedures required for all situations in which normal operations are impacted, providing the management structure, key responsibilities, assignments, and procedures to follow during such emergencies.

The CEOP guides our decision-making through the formation of different working groups to address complex problems. In response to the COVID-19 pandemic, these working groups were shaped by the immediate needs of the institution in the phases outlined below:

- The first phase of the plan focused on moving to a remote learning environment and closing the campus. The working groups consisted of 92 members of our faculty and staff, with significant faculty and academic representation among the Remote Learning Group, Academic Concerns, and Remote Events Group. These three groups remained unchanged and played a vital role as we transitioned to the next phase of the plan.
- The second phase focused on summer 2020 operations, which provided a roadmap and test run for the fall 2020 semester. The working groups, composed of faculty and staff, helped prepare for a return to campus, focused on areas that include academics and instructional support spaces, campus housing and food service, and facilities operations. Additionally, the Safety Group played a critical role in preparing for fall 2020 operations, by determining strategies to mitigate the risk of the pandemic, overseeing campus sanitation, leading training to ensure a healthy campus, and communicating efforts around campus safety. This group was made up of members of our faculty, staff, and Central Administration staff.
- The latter phase of the CEOP focused on operation over the fall 2020 semester.

Specific to architecture teaching and learning, delivering architectural studio education during the pandemic was difficult because so many of SAIC's students, including fine arts and design, wanted long studio days in close contact with a studio professor and their fellow students. SAIC correctly assessed that nevertheless, it needed to pivot toward a more hybrid course delivery model, with some days being

taught in-person, and other days meeting only through teleconferencing. Many teachers also pivoted toward giving their daily lectures through teleconferencing. SAIC provided training and guidance for teachers to quickly learn the rudiments of this hybrid delivery model. SAIC's faculty meetings were also conducted in the same way, with screen sharing for powerpoint presentations, and recording for future replay. In retrospect, it was not pretty.

In many cases, for a variety of reasons, students expressed a desire to listen more than once to content delivered via digital teleconferencing, at a different time, and this was more difficult to provide. Individual teachers set up course Zoom sessions with lecture content that could be recorded, but there was no easy way to make them all available in an organized fashion for students to watch repeatedly. Sending class members an email with a URL was possible. For a school like SAIC which prides itself on excellent visual and sound quality, and the highest production values, lectures made and recorded via teleconferencing were not the most attractive or effective.

Often students missed classes whenever they thought they might have symptoms of COVID-19, per common practice and following the advice of SAIC's official public health advisor. A significant number of students suffered from anxiety or depression and needed to take class days off to protect their mental health. Increasing numbers of students declared the need for accommodations allowing them to finish coursework on a longer time frame. All of these situations taken together seriously increased the number of classes where students missed lectures. This increased the number of students asking for recorded lectures that they could view several times at home, outside of class times.

Reference information on student learning accommodation:

**Current 2022-23 Active Student Accommodation Totals:**

M.Arch Students: 6 students

All Master Program Students: 115

All 2022-23 Active DLRC Students: 1170

This situation has raised a consensus among teachers that they need better, more exacting assistance from the school, helping them with equipment, training, and an organized way of delivering consistently better remotely reviewable lectures with more attractive production values that match the quality of the school. Although the pandemic itself may be winding down, some of the pandemic's class attendance behaviors seem to remain with new legitimacy. Helping faculty to make excellent recorded lectures could also help with student recruitment at this moment. We need good models and encouragement to take this next step.

**5.7 Financial Resources**

The program must demonstrate that it has the appropriate institutional support and financial resources to support student learning and achievement during the next term of accreditation.

**Program Response:**

Operating Budget:

SAIC has a bi-annual budgeting process. Every other year, the Departments are provided with an opportunity to request additional operating funds from the Dean of Faculty. The Dean of Faculty, working with the Dean of Administration, Budget, and Planning, reviews these requests and forwards a proposal to the Expanded Budget Committee. The Expanded Budget Committee reviews all school-wide requests

and provides input to the Budget Committee. The Budget Committee prepares a budget for submission to the Board of Trustees.

If a Department has an off-cycle, one-time expense they can contact the Dean of Administration, Budget, and Planning who will, working with the Dean of Faculty, make a decision about providing any incremental financial support.

#### Capital Budget:

SAIC has a budget for Capital requests; this includes facility and technical needs. Requests with a larger financial impact are reviewed on an annual basis. Requests with a smaller financial impact are reviewed at regular meetings.

### **5.8 Information Resources**

The program must demonstrate that all students, faculty, and staff have convenient and equitable access to architecture literature and information, as well as appropriate visual and digital resources that support professional education in architecture.

Further, the program must demonstrate that all students, faculty, and staff have access to architecture librarians and visual resource professionals who provide discipline-relevant information services that support teaching and research.

#### **Program Response:**

The John M. Flaxman Library is located at the physical and intellectual heart of the campus. Library staff collaborate with every program at the School to support teaching, learning and research across the entire curriculum at the undergraduate and graduate levels. Hundreds of thousands of books, magazines, movies and sound recording are available on interdisciplinary topics in late 20th and 21st century art and design, with several thousand new items added annually. A continuously growing number of scholarly resources are available online, including ebooks, ejournals, databases, digital images and streaming videos. Popular Special Collections include, the Joan Flasch Artists' Book Collection, the Randolph Street Gallery Archives, and the 16mm Film Study Collection. Program students also have access to other external resources like the Avery Index of Architectural Periodicals and specific training resources on Linda.com.

SAIC enacts its mission by participating in and preserving evidence of the teaching, learning, research, and making activities of value to the SAIC community. The library is empowered by the School's Mission and fully engaged in the work and play of the campus. Library staff members collaborate as peers with students, faculty, and colleagues throughout and beyond the institution, to further the scholarly and artistic achievements of all. We take responsibility for developing and sustaining our own curiosity, skills, and professional accomplishments – as individuals, as a team, and as an essential component of an extraordinary community.

Policies for visiting and borrowing from the library are [here](#).

## **6) Public Information**

The NAAB expects accredited degree programs to provide information to the public about accreditation activities and the relationship between the program and the NAAB, admissions and advising, and career

information, as well as accurate public information about accredited and non-accredited architecture programs. The NAAB expects programs to be transparent and accountable in the information provided to students, faculty, and the public. As a result, all NAAB-accredited programs are required to ensure that the following information is posted online and is easily available to the public.

### **6.1 Statement on NAAB-Accredited Degrees**

All institutions offering a NAAB-accredited degree program or any candidacy program must include the exact language found in the NAAB Conditions for Accreditation, 2020 Edition, Appendix 2, in catalogs and promotional media, including the program's website.

#### **Program Response:**

### **6.2 Access to NAAB Conditions and Procedures**

The program must make the following documents available to all students, faculty, and the public, via the program's website:

- a) Conditions for Accreditation, 2020 Edition
- b) Conditions for Accreditation in effect at the time of the last visit (2009 or 2014, depending on the date of the last visit)
- c) Procedures for Accreditation, 2020 Edition
- d) Procedures for Accreditation in effect at the time of the last visit (2012 or 2015, depending on the date of the last visit)

#### **Program Response:**

These documents are available via links attached to the SAIC institutional-level accreditation webpage [here](#).

### **6.3 Access to Career Development Information**

The program must demonstrate that students and graduates have access to career development and placement services that help them develop, evaluate, and implement career, education, and employment plans.

#### **Program Response:**

The mission of the Career and Professional Experience (CAPX) is to **prepare** students and alums through career education and **connect** them to diverse professional experiences and opportunities.

Students and Alumni can meet their CAPX career advisors by phone, google meet, or Zoom. They join the Handshake application and through it they can set up an appointment with a career advisor, register for events, access virtual resources, develop their profiles, network with peers, and apply for student on campus employment, internships and jobs.

The CAPX brochure of services is linked [here](#).

### **6.4 Public Access to Accreditation Reports and Related Documents**

To promote transparency in the process of accreditation in architecture education, the program must make the following documents available to all students, faculty, and the public, via the program's website:

- a) All Interim Progress Reports and narratives of Program Annual Reports submitted since the last team visit
- b) All NAAB responses to any Plan to Correct and any NAAB responses to the Program Annual Reports since the last team visit
- c) The most recent decision letter from the NAAB
- d) The Architecture Program Report submitted for the last visit
- e) The final edition of the most recent Visiting Team Report, including attachments and addenda
- f) The program's optional response to the Visiting Team Report
- g) Plan to Correct (if applicable)
- h) NCARB ARE pass rates
- i) Statements and/or policies on learning and teaching culture
- j) Statements and/or policies on diversity, equity, and inclusion

**Program Response:**

SAIC institutional-level accreditation page [here](#)

DEI statements and policies [here](#)

AIADO studio culture policy linked [here](#)

**6.5 Admissions and Advising**

The program must publicly document all policies and procedures that govern the evaluation of applicants for admission to the accredited program. These procedures must include first-time, first-year students as well as transfers from within and outside the institution. This documentation must include the following:

- a) Application forms and instructions
- b) Admissions requirements; admissions-decisions procedures, including policies and processes for evaluation of transcripts and portfolios (when required); and decisions regarding remediation and advanced standing
- c) Forms and a description of the process for evaluating the content of a non-accredited degrees
- d) Requirements and forms for applying for financial aid and scholarships
- e) Explanation of how student diversity goals affect admission procedures

**Program Response:**

AIADO Master of Architecture: Admissions Requirements + Application Instructions [here](#)

**6.6 Student Financial Information**

**6.6.1** The program must demonstrate that students have access to current resources and advice for making decisions about financial aid.

**Program Response:**

SAIC Financial Aid information [here](#)



**6.6.2** The program must demonstrate that students have access to an initial estimate for all tuition, fees, books, general supplies, and specialized materials that may be required during the full course of study for completing the NAAB-accredited degree program.

**Program Response:**

SAIC Financial Aid information [here](#)

## Appendix: Supplemental Material

1. **Responsibilities of Full-Time Faculty**

[https://docs.google.com/document/d/1aF5SGtH1MAIAjdmcfy9EIJna3TFoCIpx/edit?usp=share\\_link&ouid=110533354053801614410&rtpof=true&sd=true](https://docs.google.com/document/d/1aF5SGtH1MAIAjdmcfy9EIJna3TFoCIpx/edit?usp=share_link&ouid=110533354053801614410&rtpof=true&sd=true)

2. **Department of Architecture, Interior Architecture, and Designed Objects (AIADO) and Historic Preservation Handbook 2022/23**

Revised August 2022

[https://docs.google.com/document/d/1TTnd-DSOMVA\\_wiXTNSPNzaCdNN3P6aXNc1Lm0pUxfkw/edit?usp=sharing](https://docs.google.com/document/d/1TTnd-DSOMVA_wiXTNSPNzaCdNN3P6aXNc1Lm0pUxfkw/edit?usp=sharing)

3. **Higher Learning Commission (HLC) 2013 Accreditation letter**

[https://drive.google.com/file/d/13F7Fpk1a5wFk8w-3M7X0Hbr1CDVreIIV/view?usp=share\\_link](https://drive.google.com/file/d/13F7Fpk1a5wFk8w-3M7X0Hbr1CDVreIIV/view?usp=share_link)

4. **NEXT: SAIC Strategic Plan**

Fall 2019 Report

<https://drive.google.com/file/d/0B5YNF69DMVgPMzVBM3ZuUINuSWZzdVp2c3cxNWVEb1I2YjU4/view?resourcekey=0-Nj-PVtz6sMqkAGZNV03QAw>