PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

I. SECTION 1—Identity and Self-Assessment

I.1.1. History and Mission

The School of the Art Institute of Chicago (SAIC or the School), founded in 1866, is an institution transformed by the many artists, designers, performers, scholars, and architects who have contributed to its evolution. Since its founding, the vision and growth of SAIC have reflected the myriad vanguard trajectories that the arts and design have undertaken in its nearly 150-year history. The School has remained a leader in contemporary art and design education, marked by pedagogical exploration, rigorous scholarship, and historical perspective.

History and Mission

I.1.1. A. History of the School of the Art Institute of Chicago

Both the mission and objectives of the institution have served as historical documents for an institution established nearly 150 years ago to both teach and exhibit art. The Art Institute of Chicago's corporate charter (Articles of Incorporation) was originally obtained from the State of Illinois in 1879, and the original mission and objectives were found in that charter. The mission was amended in 1925, 1982, and, most recently, 2004 when both the mission and objectives were revised to more specifically reflect the current nature of the School.

> *Mission Statement*
> To provide excellence in the delivery of a global education in visual, design, media and related arts, with attendant studies in the history and theory of those disciplines set within a broad-based humanistic curriculum in the liberal arts and sciences. To provide instruction for this education in a range of formats: written, spoken, media and exhibition-based.
>
> *Statement of Objectives*
> To assemble a diverse body of intelligent and creative students and faculty in an innovative, trans-disciplinary environment designed to facilitate and encourage the creation and discovery of significant ideas, objects and images; to provide for the development of individual excellence in the visual, design, media and related arts and in relevant professional and academic disciplines.

SAIC is one of the largest and oldest visual art and design schools in the nation, and one of only three to retain their original affiliation with a partner museum. SAIC has evolved from a professional fine art "museum school" to a college of art and design that, in addition to the time-honored study of painting, sculpture, and printmaking, also embraces media and time arts, design, and trans-disciplinary fields such as visual and critical studies. Studio graduate programs are complemented by degrees in art history, visual and critical studies, writing, new arts journalism, art therapy, art education, arts administration, and historic preservation. Design areas include fashion design, architecture, interior architecture, designed objects, and visual communication design.

The School of the Art Institute of Chicago was modeled on a drawing-based, European academy that emphasized traditional art making skills. After early reorganization due to financial failure and the loss of its first major building in the Chicago Fire of 1871, the School and its museum—a collection started with a gift of plaster casts from the French government—were incorporated as the Chicago Academy of Fine Arts in 1879 and,

three years later, as the Art Institute of Chicago. Shortly thereafter, SAIC and the museum moved into facilities originally erected for the Columbian Exposition of 1893.

In 1903, the recently formed Normal Department of SAIC began granting diplomas for the completion of teacher-training coursework, and those graduates established art programs across the Midwest. In response to the post-World War I need for practitioners schooled in the applied arts, a department of industrial arts was added in 1918. By the 1930s, SAIC was one of the first art schools to require entrance exams and award diplomas for a four-year program of study. The Bachelor of Fine Arts (BFA) degrees were first awarded in 1935 when an arrangement with the University of Chicago allowed SAIC students to take academic courses at an extension site.

The School was the first art school to be accredited by a regional accrediting association, the North Central Association of Colleges and Schools or NCA in 1936 and, in 1944, became one of twenty-three charter members of what is now known as the National Association of Schools of Art and Design (NASAD). The Higher Learning Commission of the NCA and NASAD remain the regional and national accrediting agencies for the School today.

After World War II, the School was dramatically influenced by the rapid changes in contemporary art and the radical shift from a European pedagogy. Studio instructors encouraged students to search within themselves for elemental impulses to inspire their art and placed new emphasis on artistic traditions outside of Western culture. Major curricular changes during this mid-century, postwar period include: the elimination of majors; an emphasis on frequent, individual, in-person critiques; and the establishment of a credit/no credit system *in lieu* of letter grades. The first in-house literature and composition courses were offered, which rapidly led to all bachelor's degree requirements taught at SAIC. In the 1980s a required, foundational curriculum for undergraduate freshmen was introduced; master-level programs were begun in art therapy and art history; and in 1985 the Bachelor of Interior Architecture (BIA) program was introduced.

At the turn of the 20th century, SAIC was at the vanguard of educating artists as public intellectuals and responsible agents in the world. The School had evolved from a professional fine art museum school to a college of art that embraced current theory and cultural studies as well as the media and time arts (art and technology, film and video, sound, and performance) and design (interior architecture, visual communication, and fashion design). One of the most significant 21st century outgrowths of that expanded thinking was the Design Initiative that begin in 2000. This curricular initiative, engaging questions of the relationship between art and design, led directly to the establishment of the department of AIADO, and to the MArch program, whose initial accreditation with NAAB in 2011 marked a major achievement in the School's ongoing history of preparing artists and designers to creatively, intellectually, and responsibly engage the world.

History and Mission

I.1.1. B. History of Department of Architecture, Interior Architecture, and Designed Objects

The institution's ongoing innovation is reflected in the department of Architecture, Interior Architecture, and Designed Objects (AIADO)—the result of institutional efforts begun in 2000 to strengthen, expand, and integrate its design programs.

The Department of Architecture, Interior Architecture and Designed Objects is a critical studio practice program that aims to educate students with a future-oriented ethos who engage design from an interdisciplinary perspective. Students are encouraged to seek inspiration from parallel creative fields, collaborate on projects, and challenge existing conventions to forge new paths as design explorers.

As interdisciplinary leaders, AIADO offers pedagogical opportunities for advanced competencies in a number of degree areas. Departmental faculty are trained as architects, interior architects, and object designers who challenge disciplinary boundaries in their teaching, practice, and research through a range of self-directed and industry-based projects. AIADO faculty regularly teach or co-teach with faculty from other departments.

The department's Mission Statement, completed and adopted in a full AIADO department faculty meeting on September 13th, 2006, is 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 interdisciplinary design leaders, in the disciplines of architecture, interior architecture, and designed objects.*

In the 2012-13 academic year, in which all departments were engaged in a self-study process, the AIADO department distilled values and goals for its students into the following points:

- To empower students to creatively express their design ideas materially and intellectually using a diverse range of media
- To inculcate a spirit of entrepreneurship and experimentation in the pursuit of future- oriented design solutions that are environmentally responsible and socially engaged
- To expose students to a collaborative learning experience that draws inspiration from parallel creative fields
- To use Chicago as a living laboratory for the test site and projection of future scenarios across different scales and complexities
- To develop an interdisciplinary , practice-based teaching and research culture

The department 's curriculum reinforces the School's principle that making and meaning are inseparable. As society and culture evolve, what it means to be an architect or a designer, and how a work of design will be perceived, accepted, or rejected demands not only the skills to shape an idea into existence but the intellectual flexibility to reflect and envisage possible futures. The design curriculum encourages this mode of practice in its broad-based design studio projects at the lower level and the more open-ended, advanced-level studios addressing a complex range of social, cultural, economic, and technological issues.

The faculty of AIADO feel strongly that many different interpretations of design are entering public discourse and are evolving and converging in a quickly changing world where designers must embrace uncertainty and complexity—often locating their creative imagination in paradoxical opportunities outside the traditional boundaries of design.

AIADO faculty encourage and practice a vibrant engagement with design and architecture. They believe that future designers will need to be *thinking* designers—willing to explore unknown territory and engage problems not yet defined, taking risks while remaining confident enough to find opportunity even in failure. Deep explorations in the studio context are required where thinking and making translate into the useful and the ineffable—at the very intersection of art, design, and architecture. These explorations are important beyond the realm of design and add significant meaning to environmental art across all scales. Faculty challenge the fluid borderline that defines the spatial world, the world of objects, and many opportunities in cognitive and non-cognitive environments yet to be explored. Play and risk are taken seriously. The faculty value freedom but expect accountability. The rigor of thinking flowing from this philosophical approach creates a new kind of relevance for future designers and architects. The AIADO department launches individual new voices into the future—voices that are willing to lead the way through swiftly evolving cultural landscapes—changing the field from within while connecting past traditions with future possibilities.

With an average of 150 full-time equivalent (FTE) students, the department is relatively small. The three major disciplines are housed under one roof, which facilitates meta-conversations about design and cross-disciplinary work between architecture and interior architecture faculty and students. The School's location in the heart of Chicago allows the department to draw outside expertise and resources for projects, classes, critiques and lectures. Visiting architects, designers, and historians frequently participate in courses and end of year critiques. The Midday Musings Lecture Series, which brings in Chicago design professionals, provides opportunities for students to engage with a wide variety of professionals in an informal setting intended for the exchange of ideas and knowledge about contemporary practice.

AIADO students are actively engaged in internships with design firms in Chicago, facilitated and managed by SAIC's Career + Co-op Center. About 100 internships in the design areas of architecture, interior architecture, and design are completed each semester. Architecture internships completed by MArch students are detailed in *I.1.3. B. 1. Architectural Education and Students.*

Significant features of the department include:

- A diverse group of students from Canada, Russia, Greece, Turkey, Iran, Pakistan, India, Taiwan, South Korea, Saudi Arabia, Pakistan, Philippines, China, and Japan
- A diverse faculty from South Africa, Canada, Asia, Europe, and the US, with a wide range of training and practice
- A number of professionally licensed architects and practicing designers
- A professional focus on the skills and processes that graduates will need in order to practice architecture, including BIM in design studios and IDP training in Integrated Technical Practice courses
- A curriculum that supports self-motivated and self-directed students to take advantage of the breadth of classes to shape unique pathways of study
- A culture among professors and students alike that emphasizes the personal development of rigor through in-depth personal critiques

- A strong embrace of making and meaning in teaching, research, and practice
- The availability and ease of access to a range of material resources to test design ideas and develop working prototypes
- A diverse range of industry-related projects for junior, senior, and graduate students to engage with real-world scenarios and issues

Selected Achievements in the Department of AIADO

- The annual award of a $75,000 to $100,000 grant from the Motorola Foundation for a design studio
- A Samsung design studio that investigates the impact of digital communication in the realm of interaction and interface design
- An annual Milan Design Studio that speculates on the manifold relationships between design, materiality, fabrication, technology, audience/user, and the market through a thematic focus. For the last two years the work produced by students in this class has been exhibited and sold at Spazio Rossana Orlandi in Milan, one of the premier independent gallery/showrooms presenting work at the intersection of art and design. The 2012 project continued onto New York for NY Design week and was exhibited at the Future Perfect, a Manhattan retail design showroom.

History and Mission

I.1.1. C. History of Master of Architecture Program

Although the MArch program began less than a decade ago, SAIC's innovative relationship to space and design has a long history in the School. In 1941 Marya Lilien began teaching the first evening classes in interior architecture at SAIC. Her students—introduced to principles Lilien had mastered while studying with Frank Lloyd Wright at Taliesin—learned to build from the inside out, creating spaces that were functional, beautiful, and well integrated. By 1945, a Department of Interior Architecture was established. Its curriculum involved a year of general foundation studies, followed by three years of weekly design and technical sessions. A descriptive geometry session, vital for delineating objects in space, became a magnet for sculpture students as well as design students. Drafting, Perspective, the Anatomy of Interiors, and the History of Furniture were all taught by Lilien, who was a one-woman faculty for most of her tenure at the School. With its fundamentally sound principles, the curriculum remained fairly constant over the next two decades.

With Marya Lilien's retirement in 1968, the existing department was renamed the Environmental Design Department, with some changes in curriculum as befitted the times. New faculty, notably John Kurtich in Interior Architecture, as well as faculty in Design and Performance areas, adopted the goal of exploring "idea-making, idea-communicating, and the relationship of anything and everything to the environment." This expanded vision asked students to frame and then solve their own design problems. Faculty met with students on a tutorial basis, and twice a week the entire department met in an interdisciplinary plenary studio session with film screenings, sculpture installations, and experimentation with a mixture of projected slides, performance, and music.

In the early 1970s, under the strong influence of trans-disciplinary work with Kurtich as chair, the Environmental Design and Visual Communication departments merged under the rubric of Design and Communication and incorporated performance art. By the end of the 1970s this large department had classes that supplied vital working processes: structural and mechanical systems, material studies, and technical drawing. Performance and Visual Communication reorganized as discrete departments, and Interior Architecture remained as a department once again.

In 1985 the department established the Bachelor of Interior Architecture degree, initially a five-year program that was later adapted to a four-year model to better coincide with other undergraduate programs in the School.

In 1993 the successful establishment of the Master of Science in Historic Preservation created a sense of preparedness for the larger focused and concerted study of design at a premiere fine arts school, and set the stage for the subsequent planning for professional architecture and object design degrees at SAIC.

In 1999 the School officially launched its Design Initiative and recruited a full-time faculty administrator in Design. The Design Initiative established a collective think tank of key faculty and administrators who began to explore the intellectual, financial and space implications of expanding design programs at the School to remain a significant force in educating artists in the twentieth-first century.

The School laid the foundation for its current programs with an initial expansion of undergraduate classes in architecture and designed objects in 2000 that coincided with the name change to the Department of Architecture, Interior Architecture, and Designed Objects (AIADO) to better reflect the range of disciplines and their interactive orientation.

A 2002 survey of established architecture programs in major cities revealed that while New York, Los Angeles, London and Tokyo each sustained a number of competitive architecture programs, Chicago—a city known for its groundbreaking architecture—had only two such programs. With the majority of the full-time faculty in Interior Architecture already licensed architects, the administration determined that the School was in a position to establish a professional program in architecture that would expand critical inquiry at the School while taking advantage of the enormous existing resources of the School and museum.

The interest in introducing architecture and product design at this time corresponded with the expansion of the School's fine arts and sculptural practices beyond the gallery and into the larger cultural and physical landscape.

The School submitted its first Architectural Program Report in the fall of 2006, followed by reports in 2008, and 2010 with corresponding site visits from the National Architectural Accrediting Board in the spring of 2007, 2009, and 2011. The program was granted initial accreditation for a period of three years in 2011, and is being reviewed for continued accreditation in spring 2014.

History and Mission

I.1.1. C.1. Reciprocal Benefits for the MArch Program and the School

The Master of Architecture program enjoys a synergistic relationship with its department, the School, and the larger institution. From the architectural legacy of the Art Institute's

Ryerson and Burnham Libraries and its Architecture and Design collections and sponsored lectures, to the School's longstanding program in Interior Architecture, its deep resource of professional faculty, and the School's ambitious design initiative for the 21st century, the architecture program has enjoyed a wealth of resources and histories from which it draws. As the Master of Architecture program develops, and its relationship with the School matures, a wide range of mutually benefitting initiatives and projects have become the norm. From within and beyond the program, faculty, staff, alumni, students, and curators make unique contributions and provide opportunities for all members of the learning community to engage in the development of new knowledge.

- The School's MFA program is based upon an extensive graduate advising system in which students can advise with faculty from any department across the School. Since the previous NAAB site visit, AIADO faculty have advised 23 times with a total of 138 students, of which 112 or 80% were AIADO students—52 MFA students and 60 MArch students—while 26 or 20% were with students from across the institution's MFA program who elected to work with architects and designers.
- AIADO faculty have been invited as critics in School-wide forums and round-table discussions, and are involved in pedagogical opportunities that did not exist in this way before the MArch program began.
- The Design Initiative resulted in the successful creation of the MDDO degree and the four tracks of the MArch. Soon after the new programs came on line, the number of collaborative special projects steadily increased in direct relationship to the visibility brought about by the Design Initiative. Those effects are still seen in the breadth and intensity of the Art-Design Nexus, and in the collaborative work that resulted in the NASAD-approved Masters of Fine Arts in Sustainable Cultural.
- New courses, projects, and study trips have been generated through architecture faculty in cooperation with faculty from other departments—Art-Design Nexus courses funded through the Deans Office, the Sustainable Cultural Futures initiative, the external partnerships that provide professional opportunities for students, Historic Preservation's study trips in which students revitalize a monastery as a cultural center in rural China, or the popular architecturally-focused summer course that takes students from across the School to Rome, Milan, and Venice.
- Master of Architecture program's contribution to Historic Preservation: The Historic Preservation Chair, Anne Sullivan, is a practicing architect and preservationist who brings a wealth of experience to the MArch program in which she occasionally co-teaches. Conversely, MArch students gain valuable training in preservation from elective classes offered in Historic Preservation. A certificate in Historic Preservation has been designed for architecture students to formalize and credential this focus.
- The School's Visiting Artist Program launches its 2013 season with Japanese architect Toyo Ito speaking on his Home-for-All communal spaces that were built for towns washed away after the March 11, 2011 tsunami in Japan. Ito will reflect on how these spaces reveal the fundamental problems that exist within modernist architecture and how architecture should take form in the 21st century.

- The Advanced Output Center and the Sullivan Fabrication Center are both state of the art facilities that were established as support for the architecture and design programs, but students and faculty from across the School have access to training to use the specialized equipment. In Spring 2013, a second digital center opened in the Columbus Drive Building to expand what the longstanding wood shop could offer students; its design is based on the successful shop design in Sullivan.
- As one of the larger departments, with 15 full-time and 50 part-time faculty, the AIADO faculty have provided a substantial degree of service to the institution, and in turn, SAIC faculty have served and benefitted in a variety of ways from the architecture program. AIADO faculty currently serve on the Faculty Contract and Tenure Review Board; the current chair of the Faculty Business Senate is an architecture faculty member. An architect served on the initial Strategic Planning Committee that gave rise to the School's Core Values.

For an in-depth examination of the program's reciprocal role within the institution, see Architectural Education and the Academic Community at I.1.3. A. 1.

History and Mission

I.1.1. C.2. Holistic development through liberal arts and practicum-based learning

The development of an extensive portfolio of work, the articulation of personal research directions, the expression of nuanced understandings of key traditions and movements, and the demonstration of intellectual agility across topics are primary indicators of a student 's maturation at SAIC. Additionally, across the art, design, and academic areas, students are expected to engage in activities that may require them to include primary sources in their research; access and leverage networks in professional settings; and create, plan, and work with teams in collaborative settings.

The curriculum of the Master of Architecture program holistically develops architects as informed designers adapting to the challenges and opportunities of the contemporary world. The program begins with a foundation of required skills and grounding in the histories and theories specific to architecture, engineering, and design. Each semester's courses address the social, technical, and material conditions of architecture. Each component class reinforces the development of comprehensive understanding: studios for conceptual orientation; seminars framed in reading and discussion; and case studies that develop technical skills and real world proficiency. Elective studios from across the entire School offer a chance to develop the interdisciplinary approach demanded by many contemporary issues, and that serve as a core principle of the School.

MArch studio classes are 4.5-credit courses with nine hours of contact time each week to provide ample time to discuss the many concurrent aspects of architecture that range from highly technical topics in a practicum to discussions in a conversational circle that resemble the Socratic method. Thomas Jefferson is the ideal model for the citizen architect, and studio days that range from practical knowledge, to the difficult societal questions are the way SAIC respects and nurtures the growth of citizen architects. A regular and required design-build class offers an integration of values and skills. By allowing students to work outside the confines of a school setting, students gain an inherent grasp of the value and skills they must learn and deploy in order to address and resolve real problems for real people.

The liberal arts are the foundation for required courses such as the history and theory of technology and the investigation of research methods in preparation for the significant projects of the final semester of the MArch. The School's architectural historians were appointed specifically to develop and refine courses to support the Master of Architecture students' completion of 15 credits of graduate-level art history. Through three required courses, graduate students are introduced to architecture case studies, examining how buildings reveal significant influences from antiquity through the contemporary. The courses establish the foundation for students to create the investigative and critical apparatus, including an understanding of hybrid types and the vernacular that is paramount to the creation of contemporary architecture and design practices.

Specific skill sets and competencies of students in the Master of Architecture program that reflect holistic development, include:

Computer-aided drafting, design, and prototyping
Digital modeling as part of the design process, from initial form development, through to the production of renderings and technical drawings; development and preparation of digital files for output through various computer aided prototyping and manufacturing tools

Fundamental design skills
Application of basic design theories and methods, from establishing an appropriate design framework, to bringing research to bear on design idea developments, to representing ideas, to self-assessment

Comprehensive design
Production of a comprehensive design project extending from initial research, through articulation of the problem/opportunity, understanding of relevant human factors, reconciliation of user needs with issues such as value, aesthetics and safety, the establishment of performance and/or material requirements and selection of production methods, all in consideration of economic factors, societal impact, and ecological/sustainability issues

Critical thinking
Ability to critically interpret information, compare diverse points of view, reach well-reasoned questions, next steps and conclusions, and determine appropriate criteria and standards

Design history, theory and criticism
Place works of art, architecture, and design within historical, cultural and stylistic contexts, and articulate the critical aspects of these works, with specific knowledge of the historical development of works relevant to the expanded field(s) of design

Research methods
Working knowledge of a variety of methods, strategies, frameworks and tools for the capturing, synthesis and translation of varied research materials; ability to integrate diverse research findings into written analysis, and into design projects; evidence an ability to utilize research as a source of inspiration, as a means of building of contextualized knowledge, and a way of testing assumptions

Cultural fluency

Understand the role of architecture and design in contemporary culture. Consider the impact of local and global issues and the diversity of needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize cultures. Develop fluency in “meaning and making” and the ability to apply design language in the articulation of culturally relevant design.

Knowledge of precedents, and breaking from those precedents
Identify relevant precedents and develop a critical stance toward comparables; understand what makes design useful or useless; desirable or undesirable; conduct research and undertake analysis, take appropriate, informed risks, harness intuition and productively move beyond failure in the service of design.

PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

I. SECTION 1—Identity and Self-Assessment

I.1.2. Learning Culture and Social Equity

The School’s graduate programs are based on an effective integration of coursework, intensive studio experiences incentivized by individual and group critiques, in-depth art history and topical seminars, and opportunities to engage in the professional world through the School’s many exhibitions, lectures, internships, and special projects. The MFA program has been applauded for decades in the “Best College Rankings” published by the *US News and World Report*. The School’s liberating non-grading policy encourages students to fearlessly pursue ideas, explore creative new approaches to art and design, and work to their fullest potential under the inspiring tutelage of accomplished faculty.

The architecture program’s class types are designed to enhance individual discovery and learning within an open, creative environment. Studio lectures and case studies augment the individual desk critiques of the studio, along with specially developed architectural history courses, and seminars in liberal arts and other departments.

Each student's dignity, distinctive sensibility, and sense of self-worth are nurtured by the unique studio culture, where extended studio days and small classes lead to personal discussions about the work at hand, student progress, difficult creative leaps, and the student's best way forward for that personal constellation of concerns. The best critics understand that the most appropriate critical apparatus for the critique is carefully drawn from the author's best intentions, but most importantly from the ideas inherent and nascent in the work. Often the work itself clearly shows the best way forward, despite a student's halting statements about intentions and meaning. For fifty years the School of the Art Institute of Chicago has employed this time consuming but enriching method of finding the work with the student, seeing that work for what it is and can be, and encouraging the work forward out of any difficult impasse. The conversations in these critiques are some of the most valued that the students will ever have. What is said in a critique will resonate, drive, and continue to inspire a student for decades, setting a standard of value that is incomparable to other standards of evaluation against a norm. The program sees the value of these forms of assessment and encouragement in the careers of its students.

The architecture program emphasizes discipline and rigor within the open-ended character of arts instruction, and brings the virtues of teamwork and timeframe into

instruction. Through a team-teaching approach that positions instructors with different practices across the weekly schedule, students benefit from multiple faculty in the studio. The design studios have a maximum enrollment of fourteen students. With this low faculty to student ratio, design studio classes allow a more flexible, student-centered approach to executing curricular requirements. Instructional style attends to process and a range of expression. Success is measured through the student's ability to interrogate and elaborate the task at hand, and execute the work in a mature professional manner.

The studio culture philosophy is intentionally reflected in the space plan. The department designed an open studio to house all levels of the MArch program to encourage a cohesive, dynamically responsive studio culture. Interactivity between students at various moments in their course progression facilitates the exchange of knowledge and inspiration.

The architecture studios have adapted many of the School's fine art studio practices. All students are required to attend class during the extended studio hours, and produce and refine work in the presence of instructors and classmates, ensuring that a wide range of procedural, technical, and disciplinary knowledge is acquired in context. Experimentation with materials, technology, and ideas are essential in the studio environment, and in recognition of this, fabrication shops are immediately adjacent to the studios.

Understanding and competency of specific disciplinary activities framed within the arena of architecture serve as the foundation for studio work. The synthesis and integration of ideas about structures, preservation, social theory, sustainability, philosophy, behavior, and art and technology remain important roles that the studio serves.

Above all, the department believes and encourages that intellectual inquiry forms the basis of any design activity and response. It is important that the studio be regarded as a serious professional environment where there is respect for differing points of view. The MArch community 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. While faculty are careful to avoid representing student work as equivalent to professional practice, the work is seriously considered, and expected to directly engage both contemporary issues and disciplinary precedent.

Learning Culture and Social Equity

I.1.2. A. Studio Culture Policy

The Department of Architecture, Interior Architecture and Design Objects has been committed, since its inception, to an interdisciplinary practice of design, with intellectual freedom and open exchange in a productive and vibrant studio environment. The department's studio culture policy reflects the importance of a well-balanced education for design professionals.

The department fosters open discourse and practice, acknowledging the many diverse and unique disciplines of its faculty and students who participate in defining a studio culture. The AIADO faculty adopted a statement of studio culture ideals that encapsulates the ambitious and nurturing atmosphere they endeavor to foster both within and beyond the classroom:

It is the policy of the Department of Architecture, Interior Architecture, and Designed Objects to encourage the fundamental value of innovation, respect for the particular approaches and skills of others, and the open sharing of information between and among the members of its faculty, student body, administration, and staff. This policy reflects the intersdisciplinary reality and strength of the School of the Art Institute of Chicago.

Learning Culture and Social Equity

I.1.2. B. Learning Culture Policies with measurable assessment of effectiveness

Innovation. Respect. Collaboration. Interdisciplinarity. These are the four main pillars of SAIC's Studio Culture Policy and the School routinely engages in reflective assessment exercises to ensure that these approaches and values continue to be embraced in the learning community across all the design areas.

Faculty employ a combination of departmental meetings, peer-to-peer discussions, course evaluations, and students' self-evaluations to track and shape program requirements, expectations, delivery methods, and evaluation techniques. Student work is tracked according to NAAB Student Performance Criteria as they apply to each class. Evaluations, delivered through pointed discussion, are valuable for students to gauge their mastery of key understandings and abilities for subsequent work. The assessments are critical for the faculty to evaluate and improve coursework, and select student work for the NAAB Visiting Team and other outside examiners.

A practice borrowed from the fine arts studio is the periodic and thorough evaluative critiques, in which students respond directly to faculty evaluators and immediately and effectively focus on the work that will advance their performance. Unique among these regular evaluations is the Graduate Critique Week that occurs each semester. In this School-wide week of evaluation and encouragement, the majority of undergraduate and graduate classes are suspended while faculty sit on interdisciplinary panels to review student work and engage them in a dialogue for improvement.

Final evaluations, critiques or juries are required for all courses in the MArch programs.

Learning Culture and Social Equity

I.1.2. C. Evidence of faculty, staff, and student participation in development of policies

Statements, missions, policies, and curricular changes in the MArch program are determined in departmental meetings rather than a small executive group. The department's Program Mission statement was written, edited, and adopted in a fully attended faculty and staff meeting in 2006, as was the department's Studio Culture Policy. The School's Intellectual Property Policy was written, and ultimately adopted in 2013, at the request of AIADO full- and part-time faculty with support from the Senior Administrative Director. During the process, advice was sought from a wider group of staff and faculty, but the original impetus and necessity for the policy sprang directly from the work of AIADO faculty and students in special projects and external partnership courses.

I.1.2. C.1. American Institute of Architecture Students Association (AIAS) Student Chapter

AIADO works with the AIAS studio culture guidelines and holds regular meetings between student officials and faculty—IDP Coordinator and Assistant Professor Tristan Sterk, and the MArch Program Director and Associate Professor Carl Ray Miller—on issues pertaining to studio culture. Current MArch student, Charlie Klecha, is Chapter President of the American Institute of Architecture Students, and Student Director of the AIA Illinois Board of Directors. AIAS elected student officials gather issues for the agenda of meetings held each term. The recommendations elicited in these meetings are brought into the goals of the program, department, and School.

Through this leadership, a number of initiatives have arisen. Seminars in interviewing and résumé preparation were offered by design partners Cindy Coleman and Neil Frankel to assist students in seeking internship opportunities and jobs. This has now been established as a regular event by the program's AIAS chapter and the IDP coordinator.

These and other initiatives will continue under the aegis of the AIAS chapter in 2013-14, such as:

- Additional job search and internship support efforts
- A portfolio event with local architecture and design firms
- Other events and initiatives listed under *I.1.3. B. Architectural Education and the Student.*

See an extensive list of AIAS activities in Part I. Section 2, specifically I.2.1. N.1. Student Participation in Professional Societies and Organizations

Learning Culture and Social Equity

I.1.2. D. Grievance Procedures for Harassment and Discrimination

The SAIC *Student Handbook*, published annually by the Office of Student Life, summarizes policies of academic integrity and grievances related to harassment and discrimination, and outlines the role for students, faculty, and staff in such issues involving students. It is printed and distributed to incoming students and faculty each year. Copies are available year-round in the Flaxman Library and the Office of Student Affairs. The complete handbook can be downloaded from the School's website.

The *Student Handbook* addresses discrimination, harassment, and retaliation policies, stating that the "School has a policy of nondiscrimination toward its students and will not tolerate unlawful acts or harassment based on race, color, religion, national origin, ancestry, age, sex, marital status, disability, military status, sexual orientation, including gender-related identity, or unfavorable discharge from military service or any other status protected by local, state, or federal laws."

The concepts of discrimination and harassment are defined, and the notion of retaliation is roundly prohibited. How and when to notify School officials—typically beginning with a representative from the Office of Multicultural Affairs (OMA)—is detailed. The process by which the paperwork is filed, adjudicated, and resolved is covered, and the limitations of confidentiality and legal options are explained.

Learning Culture and Social Equity

I.1.2. E. Policies for Academic Integrity (Plagiarism)

The School's plagiarism policy was established in a 2004 document, *Plagiarism: What is it, How to Avoid It*, produced by the Student Life Subcommittee of students and faculty. The document provides a discussion of plagiarism, its intentional and unintentional forms, cultural differences in the concepts of identity and intellectual property that effect notions of plagiarism for students from diverse cultures, and guidelines on proper citation and ways to avoid allegations of plagiarism. Subsequently, the Flaxman Library made a "Quick Guide" called *Avoid Plagiarism*. Both the guide and the quick guide are available to students on campus, and are downloadable from the SAIC website at Guides and Forms.

The SAIC *2012-13 Student Handbook* states that academic misconduct is "both plagiarism and cheating, and may consist of: the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources." It outlines the procedures that a faculty member will take in reporting matters of academic misconduct, how and when the student will be informed of any findings, how a student may formally object to accusations of academic misconduct, and the consequences for repeated offenses.

In addition to the plagiarism, discrimination and harassment polices and procedures, other guidelines cited in the handbook include freedom of expression (p. 76), rules of conduct (p.79), alcohol policy (p. 84), and parental notification policy (p. 97).

Learning Culture and Social Equity

I.1.2. F. Plans to maintain or increase diversity of faculty, staff, and students

SAIC is home to an incredibly diverse community of faculty, staff, and students from all 50 states and over 40 countries, and is committed to fostering a pluralistic community of artists, students, faculty, staff, and alumni. In October 2001, SAIC embarked upon an institution-wide diversity initiative, designed to strengthen SAIC's commitment to a pluralistic community and incorporate diversity as a core value of SAIC through its programs, policies, practices, and pedagogy. The initiative was the result of years of effort by students, faculty, and staff, and gained momentum with the completion of SAIC's first-ever self-study report on diversity.

Since August 2002, various committees have been formed to address a number of priorities related to multiculturalism including improving the student experience; increasing retention; diversifying the student, faculty, and staff population; restructuring the first year program into its current Contemporary Practices model; and developing a global comparative curriculum. In particular, the Office of Multicultural Affairs (OMA); the Diversity Committee which includes faculty and staff; the Office of Student Affairs, and AIC's Human Resources play an integral role in carrying out this mission.

In 2009, as part of the School's strategic planning process, an action group was formed around a series of initiatives. One was "Build Diversity," and the group of faculty, staff, and students who have worked on this topic—known as the Diversity Action Group or DAG—have organized and held several symposia (2011 through 2013) focused on building a shared language among School leaders on diversity in the curriculum, staff and faculty recruitment, and student issues.

The Faculty Senate Diversity Committee met six times in the last year. The committee considered issues such as faculty and staff training to raise awareness of a range of issues including identity, cultural difference, and disability, as well as community building around issues of diversity, and engaging all students. The freshman foundation program (Contemporary Practices) has been charged with introducing issues of diversity as soon as students arrive at SAIC, and faculty have reviewed the overall curricula to include global/comparative and non-western course content. Other initiatives include creating a web presence, and identifying and promoting current resources through a resource guide.

The President and his cabinet—comprised of the vice presidents, deans, and other chief administrators from throughout the School and the central administration—typically meet twice a year for retreats, during which they work on timely concerns affecting all areas of the organization. In early summer 2013, the cabinet discussed diversity at their retreat in anticipation of recommendations from the Diversity Action Group.

PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

I. SECTION 1—Identity and Self-Assessment

I.1.3. Response to the Five Perspectives

The demands of highly competent training for professional architectural practice are reflected in the initial conception, mission, and identity of the Master of Architecture program established at the School of the Art Institute of Chicago. As one of the nation's leading art schools, SAIC encourages highly creative, innovative artists, designers, and scholars; moreover, with a history of commitment to social interaction and intellectual citizenship in its recent decades, SAIC nurtures artists, designers, and scholars who are responsible and engaged citizens. The curriculum critically reflects and engages global issues, and looks to the world and current art and design practices for inspiration.

NAAB procedures couple Architectural Education with a series of aspects to be found among quality programs of higher education. In compliance with NAAB conditions, this section discusses how each of these aspects is addressed in the program's history, mission, culture, and long-range planning efforts:

A. Architectural Education and the Academic Community
B. Architectural Education and Students
C. Architectural Education and the Regulatory Environment
D. Architectural Education and the Profession
E. Architectural Education and the Public Good

I.1.3. A. Architectural Education and the Academic Community

Introducing architecture into the School's flourishing graduate division has invigorated the interdisciplinary mission of the School. The Master of Architecture program has fostered a discourse on the relationship between art and design by sharing courses, students, and faculty with other departments and disciplines in the School. The wide-ranging discussions of the Design Initiative between 1999 and 2005 galvanized faculty's interest in ambitious collaborations, and shaped a vision for advancing the institution and its programs. Planning the design degrees, including the Master of Architecture, was facilitated by the porous boundaries between departments, the

interdisciplinary practice of many faculty, and an administration that emphasized the cultivation of relationships between art, architecture, and design. Shared and expanding resources, including new academic space, fabrication facilities, and exhibition opportunities coupled with the widening purview of the visiting artists programs laid the groundwork to support the new programs. In her guiding principles to lead the institution forward, the Dean of Faculty has called for an expansion and infusion of design within an art school context, staking the School's claim as a leader in the art/design nexus.

Architectural Education and the Academic Community

I.1.3. A.1. Unique contributions and opportunities in the development of new knowledge

Architecture is a key discipline for an art school that seeks to critically examine the art-design nexus and anticipate innovations within the built world in the 21st century. Degrees in architecture and historic preservation complete a program inventory that includes 15 studio departments in addition to related academic studies in art and design history, arts administration, art education, art therapy, arts journalism, and visual and critical studies. Architecture students infuse the campus with a legacy of historical and theoretical examples and ideas that have brought a new set of contemporary practices and methodologies to SAIC. AIADO courses resonate through the larger curriculum, extending the dialogue on making and critical social practice. In turn, architecture students are encouraged to select electives from the breadth of courses in art and design that will enrich their practice; students who study architecture at SAIC identify this possibility as one of the prime motivations in choosing SAIC.

The architecture program has had a significant effect on the institution. With 70 graduate students in the program, it represents 10% of all graduate students at SAIC. Similarly, 10%of the School's full-time faculty—16 of 160—teach in the program. Architecture-focused study trips are enrolled by students from across the School. The curator of the museum's Architecture and Design department teaches at the School, and the art history program has appointed several full-time faculty in recent years who are design historians. The School's Visiting Artist Program opens its Fall 2013 season of lectures with Andrea Zittel, a self-described "relational" artist who engages with notions of architecture on a regular basis.

The true breadth of SAIC can be seen in the various levels at which the architecture program intersects with the School at large, in undergraduate and graduate courses, as well as the interdisciplinary courses taught by AIADO faculty, the Art-Design Nexus that encourages collaborative classes with artists and designers, and the external partner projects spearheaded by the AIADO department.

I.1.3. A.1. (a) SAIC Undergraduate-level courses

The 2400 students in the School's Bachelor of Fine Arts program do not declare majors, but select individual course trajectories that reflect their interests. Students in specific degree tracks, such as the 70 students enrolled in the Bachelor of Interior Architecture (BIA) program, follow a sequential course curriculum with fewer electives; however, they are free to choose those electives from across the diverse course offerings. In 2012-13, 34% of the students in any BIA class were BFA students who sought study in architecture. This suggests a significant interaction of undergraduate students within the architecture and design community at SAIC.

A sequence of undergraduate courses in architecture is being considered as a defined pathway. Courses would include building science, structures, architectural history, and design studios. Upon completion of this pathway, undergraduates could qualify for Option II architecture programs or advanced standing at other schools. Successful BFA pathways in Fashion Design and Visual Communication Design serve as models for the AIADO planning process.

Master of Architecture students may fulfill elective credits with upper-level undergraduate classes. Some classes are selected for their specific address of technical issues and programs. Other classes, like the GFRY Studios, bring together both undergraduate and graduate students with various backgrounds to participate in an extended, focused design challenge. In 2012-13, in the following courses, 10% to 25% of enrollments were MArch students:

AIADO 2915 *Spatial Computer Imaging* (3-D modeling, algorithmic programming)
ARCH 3027 *Activated Objects: Digital Control* (embedded sensors and robotics in design)
AIADO 3917 *Parametric Modeling: Grasshopper/Rhino*
AIADO 3027 *Mixed Reality Architecture*
ARCH 4903 *Landscape/Territory/Field*
ARCH 4908 *Professional Practice*
ARCH 4916 *GFRY Studio: View with a Room*

Architectural Education and the Academic Community

I.1.3. A.1. (b) MFA Program

MFA graduate students work independently, and the majority of their credits (39 of 60) are earned through MFA 6009 *Graduate Projects*, the tutorial, one-on-one advising system, for which the program is most known. MFA students are at liberty to select advisors from any department in the School. AIADO MFA students regularly seek advising with faculty in other departments, and conversely, students from outside AIADO regularly seek advisement with AIADO faculty members.

In 2012-13, a total of 40 students worked with six AIADO advisors—five Architecture/Interior Architecture faculty and one Designed Objects faculty. The 40 students who enrolled with the AIADO faculty advisors were equally distributed: one-third MFA students from studio areas (Art and Technology Studies, Fiber and Materials Studies, and Sculpture), one-third MFA students from AIADO (Design for Emerging Technologies, Designed Objects, or Interior Architecture), and one-third MArch students seeking tutorial advisement while producing their final thesis projects.

I.1.3. A.1. (c) Graduate-level Critique Week

During Critique Week each semester, in which the majority of classes are suspended, faculty conduct individual reviews of recent graduate work. Critique Week 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, SAIC faculty from all disciplines are assigned to panels that provide individual graduate students with a unique review and discussion of their work. Fall Graduate Critiques are disciplinary, while spring Graduate Critiques are transdisciplinary. The interdisciplinary panels provide MArch students with feedback from a diverse group of critics who are not necessarily familiar with the field of architectural production, but provide expertise and experience

from a wide array of practices and methodologies.

I.1.3. A.1. (d) Graduate Certificate in Historic Preservation

Since 1993, SAIC has offered one of the nation's leading programs conferring the Master of Science in Historic Preservation degree, with 25 or more graduate students in the program at any one time. The Master of Architecture students have the option to enroll in a concurrent HPRES Certificate program that meets the minimum standards of the National Council for Preservation Education. The flexible set of five classes from the Historic Preservation program 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 MArch degree. Students bring their design training abilities to the service of preservation through studio projects that focus on the adaptive re-use, rehabilitation, or preservation of historic structures. This is consistent with current standards for architectural education being reviewed nationwide by the American Institute of Architects' Historic Resources Committee.

Of the 70 students in the MArch program in 2012-13, 10 students have completed HPRES courses, accounting for their enrollment in 17 preservation courses in the past two years. One M. Arch student completed the certification in 2010.

To earn a certificate, students complete one or more courses from each area:

Preservation Documentation and Planning
HPRES 5002 *Archival Documentation*
HPRES 5008 *Physical Documentation*

Material Conservation
HPRES 5003 *Historic Materials and Technology*
HPRES 5012 *Building Diagnostics*
HPRES 6006 *Building Conservation*

Architectural History
ARTHI 4505 *History of American Commercial and Civic Architecture*
ARTHI 4509 *History of American Residential and Institutional Architecture*
HPRES 5543 *American Interior Design*
HPRES 5006 *History and Theory of Historic Preservation*

Preservation Planning
HPRES 5014 *Preservation Planning*
HPRES 5016 *Preservation Seminar*
HPRES 5017 *Preservation Practicum*

Design Studio focused on Preservation
HPRES 5010 *Restoration Design Studio*
AIADO design studio with project focus on historic building

Preservation Practicum
Completion of 210-hour internship, study trip, or equivalent

Architectural Education and the Academic Community

I.1.3. A.1. (e) Cross-Listed Courses with Interdisciplinary Faculty

Hybrid courses that reflect contemporary practices in art are designed to permeate departmental borders, allowing students to locate their studies with a range of faculty and students within the School. Many faculty regularly offer courses in several departments, cross-list courses to draw students from two or more disciplines, or team-teach courses with faculty from other departments. Many of the full-time faculty were attracted to the institution because of this strong interdisciplinary possibility, and their contributions and scholarship have an important impact on the professional masters degree programs.

In 2012-13, approximately 120 courses were cross-listed in two or more departments to encourage a broader examination of creative production; 17 AIADO courses were cross-listed with other departments, including a number of interdisciplinary offerings. In 2013-14, 25 AIADO courses are cross-listed with other departments. A listing of representative courses is below:

2013-14
AIADO/CER 3932 *Ceramics and Architecture: Digital Sculpting*
AIADO/VCS 3933 *Design Denied*
AIADO/ARTTECH 4826 *Fundamentals of Networked Objects*
AIADO/ARTTECH 4876 *Activated Objects*
AIADO/FASH 4900 *Fashion and Architecture: Fluid Interfaces*
AIADO/ARTED 4903 *Landscape/Territory/Field*
AIADO/NAJ 4932 *Unwrapping Design and Architecture*
AIADO 3925/ARTTECH 4971 *Bio-Robotecture*

2012-13
AIADO/PTDW 3906 *Visionary Drawing*
AIADO/FASH 4900 *Fashion and Architecture: Fluid Interfaces*
AIADO/ARTED 4903 *Landscape/Territory/Field*
AIADO/SCULP 4918 *The Collectible Object*
AIADO/FIBER 4930 *Messy Prototypes*
AIADO/NAJ 4932 *Unwrapping Design and Architecture*
AIADO/ARTED 4945 *EcoDesign*

Architectural Education and the Academic Community

I.1.3. A.1. (f) Team-taught Courses

To underscore the value of pursuing a design education in an art school context, SAIC works to identify how aspects of the design curriculum can offer unique learning opportunities to art students. To this end, the School supports two types of team teaching with awards that encourage expanded curricular offerings, interdisciplinary courses, or courses co-taught by faculty from different departments. Each year, up to six Team Teaching Awards and four Art-Design Nexus Awards provide each participating faculty member with a full course compensation while sharing the teaching and course responsibilities with one or more faculty members.

The Art-Design Nexus awards also allow for the course to be offered twice within a two-year period, and in particular, provides new opportunities for curricular initiatives focusing on the complex and complementary relationship of art to design. The awards support innovative teaching partnerships that engage members of the SAIC community to identify lines of inquiry that support hybrid strategies of making, offer access to

different practices within one class, explore new paradigms, examine tandems, address ideas of creative/cultural industry, and articulate the ideologies of creative practice between art and design.

Representative Examples of Art-Design Nexus and Team Teaching in 2013-14 include:

- AIADO/FASHION 3922 *Runway meets Runway: Fashion Accessories and Designing Objects You Wear,* team-taught by designer Jim TerMeer and fashion designer Tommy Walton
- AIADO/FIBER 4930 *Messy Prototypes*, team-taught by architect Tristan Sterk and artist Christine Tarkowski
- AIADO/SCULPTURE 4918 *The Collectable Object* and *The Thing*, year-long courses team-taught by designer Tim Parsons and sculptor Dan Price with Sick Distinguished Professor Andrea Zittel.
- ARCH/INARC 5110 *Graduate Studio 1*, team-taught by architects Ben Nicholson and Douglas Pancoast working with painter Dan Devening
- ARCH 6220 *Graduate Architecture 6: Thesis Studio*, team-taught by architect Ben Nicholson and sculptor Frances Whitehead
- ARTTECH/VISCOMM 3032 *The Art of Data Visualization,* team-taught by Chris Baker, a digital artist from Art and Technology Studies and G. Alan Rhodes, a digital artist from Visual Communication Design
- PHOTO/FASHION 3922 *Fashion Photography,* team-taught by Mayumi Lake (Photography) and Donald Yoshida (Fashion Design and Visual Communication Design)
- PTDW *Cheap TV* 3002, team-taught by painters Scott Reeder and Tyson Reeder

Architectural Education and the Academic Community

I.1.3. A.2. Collaborations and External Partnerships

While the case has been made for collaborations and interdisciplinary courses being encouraged at the School, the new design programs have made way for a host of even more ambitious collaborative projects involving multiple departments at the School as well as external partners and the community beyond the School.

Industry Partnership Projects

Special projects and external partnerships provide exceptional learning opportunities for students in architecture and design. These studios are highly competitive and offer high-level, real-world design experience. To date, there have been successful and oftentimes multiyear projects with Motorola, Samsung, Dupont, Industreal (Italy), Danese Milano, and others. The department aims to expand upon the success of the Industry Partners studio model as it provides the department and School with additional financial support; an opportunity to build strong alliances with significant professional organizations, companies and individuals; and the potential to publicly demonstrate the strength and skills of the department faculty and students.

The variety and range of projects that have occurred since the last site visit include:

GFRY / MOTOROLA
2010-11 *Com(m)a*

Faculty: Odile Compagnon and Marcus Bosch
Collaboration with Surmaule and Reconstruye, Project in Talca, Chile
Motorola grant of $100,000 grant, SAIC in-kind contribution (salary, space) $100,000

2011-12 *Next Generation Public School Cafeteria*
Faculty: George Aye, Tim Parsons, Andres Hernandez
Installation Academy for Global Citizenship (Spring 2013)
Motorola grant of $75,000, SAIC contribution of $25,000 and in-kind contribution (salary, space) $100,000

2012-13 *View with a Room: Urban Data Observatory*
Collaboration with City of Chicago Public Buildings Commission, Computation Institute at the University of Chicago, and the City of Chicago Department of Innovation and Technology
Faculty: Douglas Pancoast and Warner Bo Rodda
Motorola grant of $75,000, SAIC in-kind contribution (salary, space) $75,000

MILAN

2010-11 Loaded
Faculty: Helen Maria Nugent and Jim TerMeer
Exhibition at Rossana Orlandi, Salone Internazaionale del Mobile
SAIC budget of $60,000

2011-12 Whatnot Collection 1
Faculty: Helen Maria Nugent and Jim TerMeer
Exhibition at Rossana Orlandi, Salone Internazaionale del Mobile
Follow-up exhibition at The Future Perfect during New York Design Week.
SAIC budget of $50,000

SAMSUNG

2011 *Design for Globally Connected Mobile Families*
Faculty: George Aye
Samsung sponsorship of $55,000

2012 *The Future of Digital Learning*
Faculty: George Aye
Samsung sponsorship of $94,500

OTHER INDUSTRY PROJECTS + Partnerships

2010 *Design For Well Being,* Collaboration with Rehabilitation Institute of Chicago
Faculty: Amy Burkholder

2010 *Branded Object: Promoting SAIC-ness,* Collaboration with SAIC Admissions
Faculty: Helen Maria Nugent
Developed concepts prototype for admissions

2011 *Living in a Smart City*, Collaboration with IBM Citizenship and Technology
Faculty: George Aye

Architectural Education and the Academic Community

I.1.3. A.3. The Earl and Brenda Shapiro Center for Research and Collaboration

The School is a unique environment for an institution-wide sponsored research support system, given the breadth of innovations, interventions, and discoveries produced by its community, where culture and innovation intersect in provocative ways. The Earl and Brenda Shapiro Center for Research and Collaboration was established in 2011 to implement a strategic plan for building and sustaining support for world-class arts-based research in the School community. By strategic liaisons and funding, it connects the School community to civic, academic, and corporate organizations, from the local to the global.

The Earl and Brenda Shapiro Center for Research and Collaboration is an aggregator of School projects. The Shapiro Center values social practices, social responsibility, sustainability, and working for the greater good. The Chicago Desk at the Shapiro Center focuses specifically on local civic engagement activities, connecting SAIC to the city.

The Chicago Desk aspires to bring opportunities in Chicago to the M Arch program. The Chicago Desk is working on a potential design/build collaboration with the University of Chicago and is investigating the development of an incubator space for data visualization projects that highlight needs within the city. The Chicago Desk also has offered ongoing support of Slow Cleanup, a long-term project to cleanup polluted sites using a whole systems approach designed to increase the net benefits of plant remediation processes.

In its first year, the Shapiro Center distributed early-concept grants for exploratory research, as well as grants from Sony, Canon, Motorola, and other non-governmental sources. Faculty presented at or attended conferences aimed at the intersections of art and science and initiated several developmental projects. The center established an intellectual property group and an advisory council.

Shapiro EAGER Grants

The SAIC Shapiro Center early-concept grants for exploratory research (EAGER grants) were designed for faculty to initiate preliminary work with clearly articulated plans for securing additional resources in the immediate future for continued project support. Plans for soliciting continued support may include broader project impact, new partnerships with external organizations and individuals, and strategies for acquiring additional funding support from local, state, federal agencies and industry and private foundations.

Twenty-three proposals were submitted for the FY 2012; nine grants totaling $60,000 were awarded. Three projects that are most relevant to the architecture program are summarized here:

An Urban Sciences Research Coordination Network for Data-Driven Urban Design and Analysis

Funded by the National Science Foundation, Social, Behavioral, and Economic Directorate, this project will build on the project currently underway at the University of Chicago relative to the challenges of the contemporary cities. In collaboration with SAIC and Skidmore, Owings, and Merrill, the team introduced social and behavioral

sciences to art, design and urbanism education and practice, and explored how the social and behavioral sciences can more directly contribute to both the academic and applied worlds relative to people, places, and the environment. The team engaged the City of Chicago and the Urban Systems Collaborative to provide input to curricula related to the creation of urban data analysis expertise, and also integrated urban data collection, visualization and analysis strategies and processes into the Master of Architecture curricula, with the specific purpose of developing data literacy and process fluidity in design project development at multiple scales: object, person, room, building, system, landscape, city; and forms of delivery: services, tools, strategies and built, prototypical works.

SDMA Funded Project: MS Historic Preservation Program
The Historic Preservation program acquired Sony 3D Digital Recording Binoculars and HD 3D Camcorders to create stereoscopic documentation of architectural features on Chicago's landmark buildings, focusing on the documentation of details at great heights not visible from the street-level to generate archival photographs of historic architectural structures. Such resources are being made available to fellow researchers at organizations including Landmarks Illinois and the Chicago Architecture Foundation.

Designing a Next Generation Public School Cafeteria, http://greatergoodstudio.com/
The Next-Generation Public School Cafeteria project was a thoughtful redesign of the cafeteria and mealtime experience in Chicago Public Schools presented at the 2012 ACM Computer Human Interaction conference “Food and interaction Design: Designing for Food in Everyday” workshop. The project demonstrated how innovation can impact every aspect of a user’s experience, promote positive behavior change, and bring together design and public policy.

I.1.3. A.3. (a) Intellectual Property Rights

The rapid growth in special external and corporate partnership classes taught by AIADO faculty members over the past eight years quickly raised issues regarding the rights of students and faculty when developing ideas in collaboration with external partners. In 2011 AIADO faculty members surveyed a variety of practices at neighboring institutions and, in 2013, working with the AIC Legal Department and the Shapiro Center, created an Intellectual Property policy that protects the rights of all parties and allows continued use, publicity, and profit by all parties. The policy governs activity from profit splitting with patentable ideas to the broad dissemination of on-line coursework. Faculty members across the School have benefited from this clarification of previously ad-hoc procedures and contracts as a result of the work of faculty members in the AIADO department.

Architectural Education and the Academic Community

I.1.3. A.4. Program’s holistic, practical, and liberal arts-based education of architects

The three-year Master of Architecture program has a course distribution of 65% architecture courses, 15% art history courses, and 20% electives. There are slight variations in the outcomes of this model since the current program is a mix of Option II and Option III students.

MArch and MArch/IA students who earned degrees in 2011, 2012, and 2013 (since the previous NAAB site visit) completed coursework that reflects the following distribution:

633 courses (72%) in AIADO, Architecture, or Interior Architecture
149 courses (14%) in Art History, Theory, and Criticism
156 courses (14%) as electives in other areas
938 courses, or a total of 3201 credits

Architecture History
Select required architectural history courses examine the genesis, construction, and meaning of objects, buildings, and spaces from different formal, historical, cultural, social, philosophical, global and regional perspectives. Through these courses developed expressly for the MArch program, students establish the foundation to create investigative and critical apparatus, including an understanding of hybrid types and the vernacular that is paramount to the creation of contemporary architecture and design practices.

Of the 149 art history courses taken, about half represented the required courses in the history of architecture. The balance of courses represent a very wide range of choices, with 1 or 2 MArch students in any one art history course. Courses with greater numbers of MArch students addressed issues related to architecture, sculpture, and landscape, such as *New Media Earthworks, Chicago Architecture and Public Sculpture*, or *American Interior Design*.

Electives
The 40 graduates earned elective credit in 21 departments or areas, which represents the breadth of the institution. Nearly a quarter of all electives were earned through MFA 6009 Graduate Projects, the tutorial sessions that anchor the MFA program, many of which are offered by AIADO faculty. The primary areas in which elective credits were earned include:

35 Graduate Projects equal to 109 credits
24 Study Trip courses equal to 78 credits
22 courses in Designed Objects equal to 54 credits
21 graduate-level Cooperative Education courses equal to 66 credits
10 graduate-level courses in Historic Preservation
7 courses in Science and the Social Sciences
37 courses in a variety of studio areas

Students earn three to six credits in studio, art history, and/or liberal arts, depending upon the faculty and focus of the study trip course. Since Summer 2011, study trips in which M. Arch students have participated are listed below. *Courses with asterisks were offered through the AIADO department.*

Summer 2011
8 MArch students in *Rome, Milan, Venice Biennale**
7 MArch students in *Prague and Vienna*

Winter 2011
8 MArch students in *Lima, Peru: 5000 Years of Art and Life**
4 MArch students in *India: Layered Cities*
3 MArch students in *Camera-Art Belgium Netherlands*

Summer 2012
4 MArch students in *Design Activism in Brazil*
2 MArch students in *China: Historic Yunnan 2012**

Winter 2013
4 MArch students in *India: Layered Cities*
1 MArch students in *International Study, Cuba*
1 MArch students in *Contemporary Art and Criticism in New York*

Summer 2013
3 MArch students in *Japan: Nature, Aesthetics, Science and Technology*
2 MArch students in *Rome, Milan, Venice Biennale**
1 MArch students in *Montreal, City in Movement*

I.1.3. Response to the Five Perspectives

I.1.3. B. Architecture Education and Students

Since the Master of Architecture program at SAIC began in Fall 2006, some 200 students have participated in the program. In 2013-14 there are 70 students in Option II and Option III who are further distinguished between those pursuing the Master of Architecture and those pursuing the Master of Architecture with an Emphasis in Interior Architecture. The Master of Architecture students benefit from the long standing reputation—many decades in the making—of SAIC's MFA students as they seek employment in the best architecture and design offices of Chicago. SAIC students have been hired for their creativity, their fluency with time-based and web-based media, and their competency in the use of a wide range of artistic materials. The particular creativity of recent MArch graduates has been valued in architecture firms such as Skidmore, Owings & Merrill (MArch 2012 Abigail Groff), Adrian Smith and Gordon Gill (MArch 2011 Brooke Ingram), Booth Hansen and Associates (MArch 2013 Ryan Beemsterboer), and others. In every case these are students who chose to come to SAIC because of its particular sensibility and rigorous preparations, and they have entered the profession of architecture with the momentum and unique abilities that could only have been engendered at SAIC.

MArch students influence curricular direction and departmental concerns in both formal and informal ways. Student opinions are considered in the full-time faculty hiring process, regular course program evaluation, and as a governing board of student-elected representatives. A profound element of the School's studio culture is the range 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 social gatherings and mid-day lunches with faculty, to dinners after lectures, demonstrate the value and respect faculty and administration hold for students as developing architectural practitioners. Faculty and administration routinely create opportunities for students to take their work beyond the comfortable context of the School, by working on service projects, developing exhibition opportunities, and collaborating with external corporations and professionals.

This commitment to the idea that SAIC's MArch students will create the future of the profession 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 completing required work.

Architecture Education and Students

I.1.3. B.1. Students are prepared to live and work in a global world

Each student's dignity, distinctive sensibility, and sense of self-worth is nurtured by the unique studio culture of the School, and the MArch program that is diverse and rich with global influences. Courses take place on the top floor of architect Louis Sullivan's landmark 1899 Schlesinger and Mayer department store, renamed the Sullivan Center. From that building students can cross State and Madison Streets at the exact center of the city, to one of SAIC's students residences, the Holabird and Roche 1904 Chicago Building. Both buildings are superb examples of the first Chicago School of architecture. The global city of Chicago is also known as a city of neighborhoods. Students wanting to experience the diverse cultures that define these neighborhoods, and perhaps live in a way similar to Chicago's fabled artists in Pilsen, Wicker Park, and Bucktown, now move to Albany Park, Beverly, Bronzeville, Edgewater, Morgan Park, Old Irving Park, and the new city-sponsored artists' community in Garfield Park.

Architecture Education and Students

I.1.3. B.2. Students emerge as leaders in the academic setting and the profession

Since the MArch program was established in Fall 2006, it has adjusted its curriculum in response to student and faculty feedback. Student concerns that are brought to the attention of program administrators by elected student representatives are regularly used throughout the AIADO department's very responsive self-assessment and improvement process. Faculty discussion of student concerns have led directly to improvements that include the following:

- After Summer 2007, the modification of topics in the initial summer intensive boot camp classes. Students wanted a greater foundational competence before their first architecture courses in the fall, so the “boot camp” continues to shift its focus to technical skills, specifically computer application-based visualization and fabrication.
- After Fall 2008, the recruitment of engineers as regular co-teachers in the Integrated Technological Practice classes such as ARCH/INARC 6112 *Nodes, Networks, and Interaction in Practice* and ARCH/INARC 6212 *Choreographed and Ambient Systems*
- After Fall 2010, the acquisition of additional wireless large format printers in studio spaces
- In 2010, in response to the concern that students in ARCH/INARC 5113 *Construction Systems and Structures* 1 and ARCH/INARC 5123 *Matter and Structures 2* were spread too widely along the learning curve, class contact time was increased to allow more personal guidance for any student in need.
- The appointment of tutors for students who self-identified as being at risk and in need of tutoring. Up to 30 hours of tutoring is provided to each student during the first semester, and the program has added a pre-requisite of algebra and physics to the MArch programs.
- After Spring 2012, an experiment with studio classes that met for 0.75 contract day rather than the standard six-hour or three-hour period was discontinued. This was deemed a failure through the self-assessment process that tracks and interrogates the success of initiatives from an administrative viewpoint, aimed at combining educational innovation with a knowledge of best business practices.

- As of Summer 2013, students who have failed a class within the sequence of courses have the opportunity to take a remedial multi-level studio during the summer to meet the required performance criteria rather than waiting a year to rejoin the sequence.

Architecture Education and Students

I.1.3. B.2. (a) Student representation and governance

Each year MArch students elect representatives to their chapter of the American Institute of Architecture Students, where they typically remain involved for the rest of their time in the degree program, with some students in leadership roles. Elected representatives are encouraged to bring their class's concerns through the chapter leadership to the MArch Program Director. They do so regularly because they know this direct, purposeful contact is expected, common, and carefully heard at SAIC. This is the primary way, both quick and effective, for the institution to listen to student concerns and make appropriate responses.

The current AIAS chapter is particularly active. SAIC students have a strong role in the governance of the local chapter, and a serious activist role in the profession. Membership in the AIAS chapter has more than quadrupled in the last year alone, and is poised to keep climbing. The Board of Directors of the Chicago chapter, in response, grew from the nationally mandated minimum of 3 to 13 Directors, including Marketing, Professional Development, Fundraising, and Communications Directors. Members of the AIAS chapter's Board of Directors also hold positions on the AIA Chicago Board of Directors, the AIA Illinois Board of Directors, the AIA Chicago Advocacy Committee, the AIAS FORUM Planning Committee, and the AIAS Graduate Membership Task Force. The current chapter President, Charles Klecha, was recognized by the AIAS National Office as Chapter Leader of the Month, and is running for the office of National Vice President at the next FORUM, a position that entails involvement with the national boards of the AIA, ACSA, and NAAB.

These students act as a bridge to the profession, are full voting members of the Board, and maintain an open line of dialogue not only for SAIC, but for all seven schools of architecture in the state. Through pooling resources and maximizing efficiency in community service efforts, the AIAS hopes to foster stronger ties across school boundaries, and to enhance the quality of discourse in and among the academic design institutions.

By hosting events throughout the year to the AIAS membership and AIADO student body at large, the AIAS chapter promotes awareness of the current issues facing the design industry, and offers opportunities and resources for career advancement, including panel discussions with recent grads who have successfully landed jobs, an internship forum to help students find internships and leverage them into full-time offers, and guest lectures from some of the most noted professionals in the Chicago design community.

Members of the AIAS are representing the School in the professional world, in particular, through a significant role in planning the annual AIAS national conference that brings together student representatives from all over the world to learn, bond, and conduct business. This year’s conference, the AIAS National FORUM, is being hosted by IIT in December 2013. Due in large part to a growing unity and collaboration among the Chicago Schools: SAIC, IIT, UIC, and Judson, the AIAS chapter is working to build

professional support, appeal to a broader audience, and market the conference as an event for the entire profession, not just students. Together, the AIAS is working toward making this FORUM successful, and developing a long-standing collaborative relationship among the Chicago chapters.

As a lead-up to the FORUM, the Chicago chapter of the AIAS is planning the Chicago Design Education Symposium along with practicing professionals as members of the planning committee. The CDES is a regional symposium, gathering students, educators, and professionals from all over the midwest for an in-depth conversation about the current state and near future of architecture and design education. The student planners are working closely with AIA Chicago, AIA Illinois, the ACSA, the Architecture and Design Society of the AIC, and many large and small firms, to ensure that the conversation will include a broad sampling from all levels of the profession and the academy. This event will feed directly into similar conversations being held not only at FORUM, but at the AIA National Convention in Chicago this upcoming June.

The AIADO Department supported the following AIAS events for the period of 2011-2013:

- The Freedom by Design program, a subset of the AIAS membership, has a continuing project renovating and repairing the home of Edgar Martinez, a Chicago Public School teacher who was gunned down in his home by a student. Edgar is now confined to a wheelchair, and his home is woefully inaccessible. Our efforts have increased his mobility, as well as providing much needed repairs to the building envelope and structure. Our upcoming intervention will take on the renovation of his bathroom to bring it up to ADA compliance.
- The Freedom by Design program is also forging an unprecedented degree of collaboration between AIADO and AIAS, working together to provide students with a larger number of community-based design/build opportunities, an invaluable learning experience outside the classroom and potentially a required part of the MArch curriculum.
- Members of the AIAS chapter went to the AIAS FORUM National Conferences, AIAS Regional Conferences, AIAS Grassroots Conference, AIA National Convention, AIA Illinois Conference, and AIA Illinois Prairie Grassroots Advocacy Conference.
- The AIAS at SAIC has created an explicit partnership with the USGBC to provide opportunities for education towards LEED certification and programming devoted to advancing the principles of sustainability in design.
- AIAS chapter members are actively involved with the AIA's Young Architects Forum and other gatherings of emerging professionals, providing an outspoken voice of the student population, especially as it relates to the AIA National Repositioning Campaign.
- The chapter is currently planning a Design Education Symposium, a day-long event convening students, educators, and professionals from all over Illinois and the Midwest to discuss the future of architecture and design education in a rapidly changing world. This event is being planned with support from AIADO, AIA IL, AIA Chicago, Architecture for Humanity, the AIC Architecture and Design Society, and Black Spectacles, a provider of on-line training in architectural software.

Architecture Education and Students

I.1.3. B.3. Career + Co-op Center Programs of Interest to Graduate Students

The School's Career + Co-op Center prepares students for the immediate future and provides ongoing support for lifelong careers in art and design. The Center provides students and alumni with full-service advising, workshops, and access to professional networks and opportunities. The Center offers a full range of services for students and alumni, including the coordination of student internships. Other career building services for students include:

- Finding work and Co-op internships
- Preparing résumés and portfolios
- Developing a career strategy and employment skills
- Applying for professional opportunities
- Developing proposals
- Pursuing exhibition opportunities
- Developing networking and interviewing skills

The Center hosts a variety of free workshops and events for students and alumni to help launch their artistic practice and connect them with potential employers. In the period since the previous site visit, the Center hosted 87 individual workshops that were especially geared to graduate students. The Appendices has a full listing, but representative topical workshops included: Artist Statement Workshops, Documenting 2D & 3D Work, Get Your Work Online and Grow Your Web Presence, Strategic Resume Workshop, Getting Hired: Successful Interviewing, Getting Hired: Meet Hiring Professionals, Tools for Teaching: Develop a Strategy for Getting Experience, Working Artist Program: Grant Writing and Funding, and U.S. Student Fulbright Information Session.

As one of the most successful arts-related programs in the country, the Career + Co-op Center cultivates internships with Chicago entrepreneurs, businesses, schools, and unique organizations that enable students to explore professional opportunities and develop job skills and contacts. The Center provides services and resources that help lay the foundation for a lifetime of professional engagement and employment. MArch students have participated in the School's internship programs, and in the past three years, 12 MArch students earned 66 credits while completing internships at architecture firms. Responsibilities included working with an architectural team to develop design concepts and projects through schematic design and presentation, including a mixed use project in India; model building, sketching, and CAD drawing; building code and zoning analysis; material research and application; construction administration including site visits.

Architecture firms where MArch students completed graduate-level Cooperative Education internships between Summer 2011 and Spring 2013 include:

- Adrian Smith and Gordon Gill
- Antunovich Associates
- Art Institute of Chicago, Department of Construction and Design
- Bureau of Architecture and Design, PC
- Buz Design Consultants, LTD

- Daniel Tornheim Architect
- Field Museum, Department of Exhibition Design
- Gensler
- Gettys Group
- LG Construction and Development
- Odile Compagnon
- Roula Associates Architects, CHTD
- Skidmore, Owings & Merrill, LLP
- Zoka Zola Architecture and Urban Design

Architecture Education and Students

I.1.3. B.4. Students understand the breadth of professional opportunities

The ability to work effectively in a team and grow into a leadership role is best developed while working on a project that can only be accomplished with teamwork, and that benefits from the leadership that students provide.

Since the inception of its graduate professional design programs, AIADO has hosted a varied series of elective special external partner projects classes, which require students to set individual and collective learning agendas, and to cooperate with and respect fellow students while being exposed to a national and international context of practice. These classes were described in more detail in *I.1.3. A.2. Collaborations and External Partnerships.*

Nearly a third of the students enrolled in these special projects are Master of Architecture students who benefit from the breadth of professional opportunities, make thoughtful, deliberate and informed choices about their aptitudes and interests, and apply themselves in a professional environment. This experience develops the habit of lifelong learning.

The MArch program requires courses that foreground leadership and collaborative learning, skills that increases in usefulness after graduation:

- The ARCH/INARC 5123 *Matter and Structures 2* course is a capstone for the first year of the three-year tracks, in which students author software tools for each other to use. These tools are designed to remain useful for years after graduation— beyond the IDP period and ARE examination—and into practice. The tools demonstrate and encapsulate the rules of thumb and precise application of formulas in a wide array of the building sciences, including structural design, ventilation calculations, natural lighting, life cycle costing, energy conversion, and a variety of others. The tools assisst in retention of important undertandings and abilities that were gained while pursuing the degree.
- The ARCH/INARC 6113 *Nodes, Networks, and Interaction in Practice*, where the scale and time frame of the project require teamwork and encourage leadership in the context of external professional partners.

The GFRY *Next Generation Public School Cafeteria* external partnership course asked a group of students from the Master of Architecture and Master of Design in Designed Objects programs to work together with fine art students to examine how the delivery of information about healthy eating, and the delivery of healthy food, might be accomplished in a traditional cafeteria setting for the Chicago Public School system. They built a prototype system and tested it with a variety of research methods. They recorded CPS student reactions using video techniques to gauge interest and also

tracked actual amounts of food prepared and set out and discarded, establishing a successful project for a happy client and a proud benefactor.

Other projects and courses in which students have participated that encourage thoughtful choices and lifelong learning include the Samsung-sponsored *The Future of Digital Learning* in 2012, the study of a world heritage site with proposals for housing in *5000 Years of Art + Life in Lima, Peru*, and a collaboration with IBM Citizenship and Technology from 2011, entitled *Living in a Smart City.*

William and Stephanie Sick Distinguished Professorship
Established in 2006 by a generous gift, the William and Stephanie Sick Distinguished Professorship enables internationally renowned artists and designers to visit and teach at SAIC. The School welcomes Andrea Zittel as the 2013–14 Sick Distinguished Professor for the academic year. This forward thinking program exemplifies the School's strategic ability to convey the provocative and expanded role that artists, designers, and architects fulfill in contemporary society.

Zittel uses the arena of day-to-day life to develop and test prototypes for living structures and situations. The experiments are at times extreme—such as wearing a uniform for months, exploring the limitations of living space, and living without measured time. All aspects of daily living—home furniture, clothing, and food—become the sites of investigation in an ongoing endeavor to better understand human nature and the social construction of needs.

Zittel will be paired with SAIC faculty members Tim Parsons, Associate Professor in AIADO, and Dan Price, Assistant Professor in Sculpture, for their course, *Thing Lab*. During her engagement as the Sick Professor, Zittel will lead several workshops with students enrolled in *Thing Lab*, a course highlighting SAIC's Art/Design Nexus curricular initiative that includes MArch students.

Previous William and Stephanie Sick Distinguished Professors include Bruce Mau, Jaume Plensa, Bill Fontana, and most recently, Catherine Opie.

Architecture Education and Students

ANDERS IS WRITING MORE. I.1.3. B.5. Students make thoughtful, deliberate, informed choices, and develop the habit of lifelong learning

The MArch program requires a design-build class, ARCH/INARC 6112 *Nodes, Networks, and Interaction in Practice,* where the scale and timeframe of the project require teamwork and encourage leadership in the context of external professional partners. The required MArch class deals in a collaborative manner with Argonne National Laboratory and their charge ito lead the nation in creative responses to the question of commercial and residential infrastructural energy usage and energy waste.

The first design-build project in the class, in Fall 2013, will be a fully networked and instrumented bus stop shelter on the Argonne campus. This course will be the responsibility of Associate Professor Douglas Pancoast because of his long-term relationship with the client, and his long-demonstrated commitment to design-build projects.

Architecture Education and Students

I.1.3. C. Internship and licensure within the context of regulatory environments

The Master of Architecture program prepares students to participate in an Intern Development Program (IDP), take the Architect Registration Examination (ARE), and become professional, registered, practicing architects. The fourth semester integrated technical practice class ARCH/INARC 6123 *Codes, Specs, Joints, and Seams* includes an introduction to state registration and licensure, the role and resources of the National Council of Architecture Registration Board, details of an IDP, and the students' responsibility for managing their NCARB IDP record. NCARB booklets and the website are provided for general studio reference. Full-time faculty members with current state architectural licenses (or progress toward the same) are asked to serve as IDP mentors. Professors Keane and Nereim have acted in this role in the past, and Assistant Professor Sterk is the current IDP coordinator. The IDP and architectural registration are reinforced in the required *ARCH/INARC 6222 Sustaining Practice Economies*.

The Master of Architecture program prepares graduates to Architectural design classes deliver projects of increasing complexity that are intended for student performance of increasing creativity and proficiency, culminating in a comprehensive design that successfully integrates these skills. Upon completion of the curriculum, MArch graduates are prepared to successfully complete a structured Intern Development Program (IDP) and the Architect Registration Examination (ARE).

Of the 70 students who received Master of Architecture degrees from SAIC between Fall 2010 and Summer 2013, Chester Lech, MArch 2011, became the first graduate to become a registered architect in June 2013.

Informational events over the past two years that supported students' progression through the regulatory environment have included:

Spring and Summer 2011

- Frank Hertzman, AIA IDP coordinator for Illinois, lectured in ARCH/INARC 6123 *Codes, Specs, Joints, and Seams* on IDP and the process of preparing for licensure
- Zurich Esposito, Executive Vice President, AIA Chicago, on the role of AIA and the AIA code of ethics
- Robert Neper, Associate, Perkins + Will, Chicago, lectured in ARCH/INARC 6123 *Codes, Specs, Joints, and Seams* on practice and the roll of technology and collaboration across the professions, focusing on a case study for the development of a new hospital in Boston
- SAIC hosted the NCARB IDP outreach event

Spring 2012

- IDP Lecture Series, Frank Hertzman, AIA IDP coordinator for Illinois, spoke on "Transitioning to Practice," about recent changes to IDP and licensing within Illinois
- IDP Lecture Series, Michael Andrejasich, University of Illinois at Urbana-Champaign, and Michael Waldinger, Executive Director of AIA Illinois, spoke about the role of the state architectural registration board and the track to licensure in Illinois, as well as the AIA and its role within the State of Illinois

- First Internship Forum. Six MArch students in their final year of the program presented their summer internship experiences, with suggestions for finding an internship, the interview process, and what to expect during employment
- Tristan Sterk talked about the production of drawings for work and competition folios
- Portfolio Round Table, coordinated by AIAS, for students seeking internships to meet with professionals for portfolio review and recommendations for obtaining internships
- Zurich Esposito, Executive Vice President, AIA Chicago, spoke about the role of the AIA and the AIA code of ethics
- IDP Lecture Series, Frank Hertzman, IDP coordinator for Illinois, on “Transitioning to Practice," about recent changes to IDP and licensing within Illinois. IDP Lecture Series, Martin Smith, NCARB, video conference on NCARB and IDP for all 2nd and 3rd year MArch students
- IDP Lecture Series, Michael Andrejasich, University of Illinois at Urbana-Champaign, on the licensing process for Illinois and his involvement with the Registration Board where he is currently acting Chair. His lecture included a discussion of licensing procedures, ethics and disciplinary actions
- First Alumni "Transitioning to Practice" panel. Three alumni volunteered to speak about their jobs and the strategies used to transition into their current positions in Chicago and beyond. Moderated by faculty members Cindy Coleman and IDP Educational Coordinator Tristan Sterk. This event was jointly coordinated by the SAIC AIAS and Tristan Sterk
- IDP Lecture Series, Nick Serfass, NCARB, on recent changes to the NCARB IDP as one of the primary work placement requirements needed for architectural licensing across many North American jurisdictions (USA and Canada), including Illinois

Spring 2013

- Alumni/Internship Forum, held jointly by the AIAS and Tristan Sterk, IDP Educational Coordinator, featured recent alumni and three current students whose internships converted into permanent positions to discuss strategies for finding work in Chicago and beyond
- Tristan Sterk, SAIC IDP Coordinator, discusses production of drawings for work and competition folios
- Zurich Esposito, Executive Vice President, AIA Chicago, spoke about the role of the AIA and the AIA code of ethics
- IDP Lecture Series, Frank Hertzman, IDP coordinator for Illinois, on “Transitioning to Practice," about recent changes to IDP and licensing within Illinois
- IDP Lecture Series, Martin Smith, NCARB, video conference on NCARB and IDP for all 2nd and 3rd year MArch students

Professional activities supporting appointment of Tristan d'Estree Sterk, AIA, IDP Coordinator

- 2011: Appointed member of Board of Directors of the Chicago Architectural Club
- 2012: Attended American Institute of Architects, AIA Illinois, 2012 Leadership Institute
- 2012: SAIC volunteered to act as test site for IDP student coordinator position
- 2012: SAIC MArch students Sara Barrett (M. Arch. 2013) and Ryan Beemsterboer (M. Arch. 2013) attended NCARB IDP Intern Think Tank
- 2013–2015: Appointed member of Board of Directors, AIA Chicago
- 2013: NCARB IDP Conference, Miami. Sterk lectured on SAIC practices and participated in panel discussion with Norman Millar, President ACSA and Dean, Woodbury School of Architecture, and Linaea Floden, IDP Student Coordinator, USF, on best practices to introduce students to profession
- 2013: Sterk attended NSF Grant writing Workshop at University of Illinois, Chicago

Response to the Five Perspectives

I.1.3. D. Architectural Education and the Profession

I.1.3. D.1. Students are prepared to practice in a global economy

The relationship between architectural education and the profession at SAIC is forged through both the classroom and co-curricular activities coordinated through the AIADO's AIAS chapter. A creative, entrepreneurial approach to the practice has been the hallmark of graduates of the School.

The sixth semester required course, ARCH/INARC 6222 *Sustaining Practice Economies* covers:

- A survey of the history of practices, including both conventional and alternative practices, with field trips to local offices that represent a cross-section of types and scales of firms
- IDP, ARE, registration, licensure, reciprocity, and continuing education, as well as the roles and resources of the AIA and NCARB
- Business practices and approaches, contracts, termination, errors and omissions, insurance, binding arbitration, waivers, and certificates
- Architectural project cost estimation inside professional organizations
- Building cost estimation and life-cycle costing
- Relationships with consultants
- Job research and search

Architectural Education and the Profession

I.1.3. D.2. Students recognize the positive impact of design on the environment

Education by professional architects

One 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, active architecture and interior architecture practices that contribute to the education of MArch students. A collegial atmosphere permeates the city's design professionals, and local architects provide lectures, professional counseling, site visits, guest critiques, and other types of student enrichment. Frequent interaction between students and local professionals focus on the economic realities of licensed practice, and the ethical responsibilities of a licensed architect. Invited professionals trace their history from their schooling and internship, to licensure and mature practice. Moreover, these regular opportunities to form personal relationships have often led to IDP apprenticeships for students following graduation.

Some practicing architects serve as long-time adjunct faculty members teaching particular classes that foreground their professional expertise, while others teach single classes in collaboration with AIADO faculty members. In Spring 2013 architects from Landon Bone Baker co-taught the fourth semester ARCH 6120 *Architecture 4* design studio with Associate Professor Ellen Grimes. SOM General Partner Brian Lee FAIA co-taught the sixth semester ARCH/INARC 6219 *Performative Components* design studio with MArch Program Director Carl Ray Miller. Practicing architects also join regular academic critiques at the mid- and endpoint of each academic term.

Education by consulting professional engineers and experts

The Integrated Technical Practice courses give professional engineers and experts substantial time in class to overlap and collaborate with architectural faculty members while teaching. The courses represent a five-course sequential thread, co-taught by architects and structural engineers, in the first through fifth semesters:

ARCH/INARC 5113 *Construction Systems and Structures*
ARCH/INARC 5123 *Matter and Structures 2*
ARCH/INARC 6112 *Nodes, Networks, and Interactivity*
ARCH/INARC 6123 *Codes, Specs, Joints, Seams*
ARCH/INARC 6212 *Choreographed and Ambient Systems*

The structural engineers present basic engineering ideas that are integrated into course assignments by the architectural faculty, thereby legitimating the engineering knowledge for the students. This class structure presents a genuine reflection of the way generalist architects, experts, and engineers collaborate in professional offices. Professional structural engineers, professional BIM experts, programming experts, and HVAC experts regularly teach in required MArch courses with architects. Engineers from Thornton Thomasetti structural engineering have taught each semester since the inception of the MArch program in 2006. Regular but less frequent teaching relationships exist with partners at other Chicago firms including Skidmore, Owings & Merrill LLP (SOM) and Gensler and Associates.

External Partner collaborations

AIADO department students collaborate with external partners in a rapidly increasing variety and number of Special Project Partnership classes, all of which are one-off elective classes. Since 2007 these external partners have ranged from Motorola to Samsung, from IBM to Argonne National Laboratory, from Dupont to Winzler Gear, from the Chicago Public Schools to Harold Washington College, from the government of

Santiago, Chile to that of Lima, Peru. In each case, the external partners' experts establish professional standards in the design issues addressed in class. In many cases,the external collaborators supplement the class's knowledge base with their expertise that has ranged from software and hardware engineers, to industrial process engineers, social scientists, politicians, nutritionists, and public school teachers.

The real world problems and issues these partners bring to SAIC do not fit neatly into strict professional disciplinary expertise, process, or deliverables. While they all involve design in the real world, the partner's needs may cross many disciplinary boundaries, and may require a confluence of skills from architecture, industrial design, software design, public information design, social engineering and/or behavioral design. As a result, student teams are assembled based on student interest, expertise, and competition in the range of classes that run each semester.

Over a dozen Special External Partnership classes have run in the last six years, each drawing, on average, 70% of their students from the AIADO department; 70% are graduate students, and 30% are also MArch students. The special projects and real world design problems are not required courses of the MArch curriculum, but rather electives. MArch students' interest in these projects shows the breadth and richness of professional collaborations that is possible as an elective for a significant percentage of students in the program.

Required External Design-Build Collaborative Project

There is one class required in the MArch program that is the ideal location for repeatable professional collaboration and design-build experience. ARCH/INARC 6113 *Nodes, Networks and Interaction in Practice*, a third-semester Integrated Technical Practice course, is the first such class taken by students in the MArch Option II program, and it is where they meet the Option III cohort for the first time. The class requires collaboration, and students bond as a larger cohort that will graduate together. They build in collaboration with a client and professional collaborators.

Response to the Five Perspectives

I.1.3. E. Architectural Education and the Public Good

I.1.3. E.1. Design Initiative begun in 2000

Former Dean of Faculty Carol Becker's long tenure at SAIC was characterized by an investigation of the relationship of the artist to society, and this has proven to be fertile ground for the examination of design disciplines within the School as a whole. Under Becker's leadership, the Design Initiative and the degree programs that flowed from it were charged with re-imagining the design and architecture disciplines as they impacted the world. This stewardship continues under current Dean of Faculty Lisa Wainwright, who has instituted a program of funded team teaching between artists, designers, and architects. Under Provost Tenny's leadership, special collaborative projects between the AIADO department and industrial partners such as Samsung have considerably expanded, and the School instituted an Intellectual Property Policy governing the fair distribution of profits from School-sponsored external partnerships. AIADO especially looks forward to the leadership of President Walter E. Massey, former director of the National Science Foundation and Argonne National Laboratory, and a champion of art and science together, as the feasibility of a capital campaign, based on the Campus Master Plan, is studied.

Architectural Education and the Public Good

I.1.3. E.2. GFRY Studio: PUBLI©ITY

Team taught by architect Peter Exley and artist Drea Howenstein, *PUBLI©ITY* is a interdisciplinary studio intending to create a new local conversation about public space that explores creating successful smart city projects with a range of stakeholders. The course facilitates dialectical process, design workshops, cultural events, and web presence to harness interdisciplinary intelligence and engage citizens in the creation of smart cities. In Fall 2013 *PUBLI©ITY* students will use a Chicago lot at 10 East Lake Street to design a multiuse public park that fuses municipal, education, cultural, and civic needs while increasing the City of Chicago's capabilities as a world class leader of sustainable cities.

Architectural Education and the Public Good

I.1.3. E.3. Courses in Sustainable Cultural Futures

SAIC faculty whose concerns have taken them far beyond discrete disciplines into the expanded field of contemporary practices have focused on intersecting interpretations of economic, political, technological, and ecological sustainability. Course symposia and community-wide events are being developed to enrich and extend existing discourses surrounding sustainability, but also to create a new generation of creative practitioners who will inflect our future understanding of how *culture*, specifically, exists as both the major arena and driver in which human relationships to the natural and built world will continue to be developed and interrogated. The proposed courses bring multiple SAIC practitioners from across the disciplines together with urban partners from the greater Chicago area to work with students in interdisciplinary teams to research, reinterpret, and propose systemic solutions to some of the most pressing contemporary issues such as climate change, environmental degradation and remediation, hyper-urbanization, the exploitation of non-renewable energy sources, the inequality of resource distribution across the planet, and the ability for local responses to affect global concerns.

Architectural Education and the Public Good

I.1.3. E 4. National Science Foundation Grant: *An Urban Systems Research Coordination Network (USRCN) for Data Driven Urban Design and Analysis, awarded May 2012*

An outcome of SAIC's interest in connecting design and society is the suitability of its students to participate in research collaborations with external institutions whose research agendas are not exclusively architectural, but have ramifications for the design and use of the built world. Through contacts made via AIADO's hosting of the ACADIA 2009 conference, professors Tristan Sterk and Douglas Pancoast initiated an institutional collaboration between SAIC, the University of Chicago, and Argonne National Laboratory—specifically with Argonne's Theory and Computational Sciences Lab, presided over by Charlie Catlett. The interchange yielded a successful National Science Foundation grant request, one of the first awarded to an art school. The funds will support research into embedded sensing systems in architectural space and their potential to create responsive systems critical to a more energy-efficient built world. This year's activities under the grant illustrate the special contribution of MArch faculty members to the evolving relationship between architectural education and society, and the trans-disciplinary real-world collaborative opportunities this offers students from across SAIC, AIADO and the MArch program.

I. INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

SECTION 1—Identity and Self-Assessment

I.1.4. Long-Range Planning

I.1.4. A. Institutional Long-Range Planning for Continuous improvement

Institutional Re-accreditation

The School prepared for the institutional reaccreditation over a period of more than two years, and self-study coordinators worked with the central administration of the Art Institute of Chicago corporation, the School administration, department faculty, and staff at every level of the institution. Each constituency was asked to reflect on the School's Core Values and how their area embodied those values. In department head discussions, three salient themes emerged to provide a focus for discussions: interdisciplinarity, assessment, and response to growth and change. Representatives were then asked to identify strengths and challenges by recapitulating the significant accomplishments or tribulations of the past decade and to conclude with recommendations for the future. The reports were synthesized into the *2012-13 Self-Study* that was submitted to the regional and national accrediting bodies for the School of the Art Institute of Chicago in March 2013. The issues raised in the Self-Study provide an overview of the institution, and distilled departmental accomplishments and concerns. Content that was germane to the Master of Architecture program has been included in the *APR*, as it has propelled some programmatic and/or departmental actions.

Strategic Planning and Guiding Principles

The School continually evaluates its effectiveness, undertaking major, multi-year plans such as the Strategic Planning process led by the Provost from 2011 through 2013, and the subsequent Guiding Principles prepared by the Dean of Faculty and presented in Spring 2013. The School, its programs, and departments regularly engage in both departmental and school-wide strategic self-assessments, program evaluations with external examiners, and planning exercises.

The Dean of Faculty has regularly created task forces or communities of faculty to investigate new areas of focus or growth for the School. Such plenary sessions in the past few years hosted by upper administration have included a cross-section of administration and faculty from various departments with expertise in key areas.

Provost's Assessment Retreat

Administrators and Deans from the offices of the Provost, Deans and Division Chairs, Enrollment, and Student Affairs met with an external consultant for a high level overview on the latest approaches to assessment, and initiate a strategy to integrate additional assessment techniques in an art school context.

President's Cabinet Retreat

The President and his cabinet—comprised of the vice presidents, deans, and other chief administrators from throughout the School and the central administration—typically meet twice a year for retreats, during which they work on timely concerns affecting all areas of the organization.

Academic Priorities for a Capital Campaign Retreat
Retreat with faculty, Deans Office, Provosts Office, Office of Institutional Advancement, facilities, and financial staff to continue discussion on preparations for a Capital Campaign, most specifically soliciting discussion from faculty regarding Academic Priorities.

Lunch Series with Select Faculty Re: Guiding Principles for a Capital Campaign
A series of lunches with select faculty to further discuss the details of the draft document “Guiding Principles for a Capital Campaign.”

Academic Vision for a Capital Campaign Retreat
Retreat with select faculty from the Deans and Provost’s Offices to brainstorm about facilities changes and curricular initiatives in preparation for a Capital Campaign. This conversation largely centered on the Dean of Faculty’s draft of the “Guiding Principles for a Capital Campaign,” a document drafted to consider the future vision for SAIC.

Art/Design Nexus Retreat
Retreat with select faculty and Deans Office to discuss methods for integrating Art and Design curriculum.

Long-Range Planning

I.1.4. A.1. Annual planning procedures and initiatives

In addition to program-generated analysis, the School reviews data for each department for a variety of issues. In 2012-13, in anticipation of institutional re-accreditation, all departments and discrete degrees engaged faculty representatives to draft exhaustive reviews of programs for inclusion in the School’s required *Self-Study* document. Faculty collected examples of student work from each level within each program, and committees drafted common language to describe student competencies, learning outcomes, and evidence.

Each year the Deans Office reviews a number of conditions within each department as it considers full-time faculty searches for the next year, as well as the review and promotion process of a department’s tenure-track faculty, and the various opportunities for promotions and awards. An annual audit of courses, curriculum, enrollment patterns, graduate students, and faculty, by rank, helps to determine which departments are eligible for adjunct faculty promotions. The application and admission process for incoming students is reviewed each year as well.

The AIADO Department's interim chair and three program chairs attend monthly SAIC Department Heads and Program Heads meetings, organized by the Deans Office and attended by over 50 faculty and key staff. These meeting are an opportunity for the administration to disseminate vital institutional information, as well as a structure for department chairs to participate in the resolution of larger institutional issues. During the 2012-13 year, in anticipation of the School’s re-accreditation, department heads defined and discussed various modes of student assessment. Information and issues that are germane to the AIADO department are delivered to faculty during departmental meetings.

Long-Range Planning

I.1.4. B. Departmental Planning History

To propose, plan, and implement the architecture and design programs required significant collective investments of time, energy, and focus from AIADO faculty who participated in eight intensive curricular retreats since 2001. Programmatic vision and structure have been articulated, core curricula determined, course descriptions discussed and drafted, and facilities envisioned. These plenary meetings continue on a regular basis to refine the programs.

Planning for resources, including faculty hires, staffing, facilities, equipment and technology support, library resources, and intellectual resources is reviewed on a regular basis to maintain the standards of the program, and meets the needs for its students to succeed. The rigorous internal planning that conceived the program in the architecturally significant city of Chicago continues to ensure the program has a strong financial and educational footing within the national marketplace of professional architecture programs.

For the two years preceding implementation, the School's faculty and administration assembled an Advisory Design Council to solidify support and opportunities for students in the city's professional community. This committee brought together Chicago luminaries in professional design, manufacturing, and retailing, such as Adrian Smith, Larry Booth, Holly Hunt, John Winzler, Larry Durst, and others. This committee, managed through the School’s Office of Institutional Advancement, continues to advise and support the department on its new outreach programs and special projects.

The program’s curricular goals are centered on the professional architectural approach of the AIA, NCARB, ACSA, AIAS, and NAAB. The NAAB conditions for accreditation were instrumental in planning the program. Faculty discussions focused on the intersection of the curriculum, NAAB’s Student Performance Criteria, and self-assessment standards while maintaining the School's unique approach to idea generation and critique.

The explicit terms of the NAAB's Program Reports and Visiting Team Reports have become an admired model for other departments of the School since 2006. The MArch Program and its department perform periodic self-reviews that consider faculty experience, conditions in the classroom, student success and feedback, and the field of art and design in an ongoing effort to align the programs with educational goals. Student recruitment, curricular delivery, and synergistic adjacencies and alliances between departments are all considered in long-range planning.

Long-Range Planning

I.1.4. B.1. Recent Departmental Planning Initiatives

Summer Make-up Studio

Under the guidance of the Graduate Dean, AIADO has recently instituted a summer make-up studio that may be taken by any MArch student who received a No Credit grade in a core studio or Integrated Technical Practice class. The summer class is charged with providing the credits and covering the SPCs assigned to the class that the student did not pass. As such it is a difficult class to teach, but it is indicative of the comprehensive approach the AIADO department takes to both rigor and learning culture.

Option II Students

With NAAB accreditation in 2011, and the subsequent rapid growth in Option II applicants, planning for space and enrollment stabilization began in earnest. Space was

earmarked in The Legacy Tower (adjoined to the Sharp Building) in case the Option II admissions yield was larger than projected. As of Fall 2013, new student enrollment for Option II and Option III are properly sized to fit in the existing studio spaces, and provide a new steady state total enrollment for the MArch student body of 70.

Blended Courses

The introduction of blended mode classes across SAIC has begun, initially developed for the Low Residency MFA program that begins in Summer 2014. The School-wide pilot program included a new blended mode course authored by AIADO's Professor Linda Keane, ARCH 1001 *Introduction to Architecture*, offered in Fall 2013. The pilot program will be expanded to 12 professors in 2013-14 in preparation for courses in Fall 2014. Two AIADO part-time faculty who expressed interest in offering blended courses have been encouraged to prepare modifications for their courses on *Color Theory* and *Design with Light* as blended courses.

Long-Range Planning

I.1.4. B. Data to inform development of institutional long-range planning initiatives

I.1.4. B.1. Institutional Planning for the Office of Provost

During the 2008–09 academic year, the President suggested adding a new, high-level administrative officer who could synthesize the needs of the institution and its resources. An interim Provost was appointed, and based on this trial experience, administration and faculty governance came to an agreement that this chief administrator was needed, given the exponential growth in size and scope in the past two decades. The new position was approved, along with a major Strategic Planning initiative that would result in a five-year plan. A search committee of faculty, staff from academic, student, and management areas, and Governors selected a search firm and ultimately identified Dr. Elissa Tenny—former Provost and Dean at Bennington College and, prior to that, Vice Dean at the New School for Social Research—as the School's Provost and Senior Vice President of Academic Affairs in Fall 2010.

Long-Range Planning

I.1.4. B.2. Strategic Planning at the School

Tenny assumed management of the Strategic Planning Committee, comprised of 13 members: five full-time faculty members, including former MArch Program Chair Douglas Pancoast; part-time faculty member; the Dean of Faculty, and the Undergraduate Division Chair (both tenured faculty currently serving in administrative roles); the Dean of Student Affairs; the Chief Financial Officer; and representatives from the School's student leadership and Board of Governors.

The committee drafted a list of Core Values and Strategic Initiatives that were then shared with a wide group of stakeholders. The Strategic Planning Committee re-drafted and vetted the values and initiatives based on community feedback. From the beginning responses to the committee's work were positive, citing that they had described essential characteristics and clarified keen challenges for SAIC. In May 2011, the committee presented the values and initiatives to the Board of Governors, who applauded them as the most succinct description of the School that had ever been presented. The Core Values began a process leading to a feasibility study for a capital campaign.

Core Values

The Core Values were intended to both encapsulate the quintessence of SAIC as well as be an aspirational creed with which to guide the strategic planning process. To meet both goals, it was decided that the Core Values would have to possess both pith, as to be easily learned and intoned, and depth, as to properly represent the various SAIC communities that pride themselves on diversity and debate. Consequently, the values were expressed as brief phrases or, in one instance, a single word. Extended versions of Core Values can be reviewed on the School's website.

We are explorers.
Meaning and making are inseparable.
We are artists and scholars.
Chicago.
We make history.

Strategic Initiatives

The Core Values are the principles that guide the planning process, and the Strategic Initiatives are tactical instructions for how to reach the School's five-year goals. Drafted and vetted simultaneously with the values, the initiatives describe challenges that the Strategic Planning Committee identified as both pressing and actionable. They outline expected outcomes, and each initiative charges an action group with an ultimate goal, suggesting benchmarks and assessment tools that may be helpful in adjudicating each goal. The Strategic Initiatives, with summaries of their contents are:

Develop Funding Beyond Current Tuition Sources
Focus on Organizational Effectiveness
Develop A Campus Master Plan
Build Diversity
Find the SAIC Student
Provide Structure And Support For Students
Strengthen Research And Collaboration

The Strategic Planning Committee will continue to help each Action Group evaluate its progress over the next five-year period. Many of the original action groups have achieved their goals or concluded their work, though a few groups will continue as appropriate. Many of the initiatives have been taken up with standing committees throughout the institution.

Long-Range Planning

I.1.4. C. The Role of the Five Perspectives in Long-Range Planning

I.1.4. C.1. Long-Range Planning from Perspective of Architectural Education and Academic Community

In addition to convening the Program Heads for a series of meetings to review the role of thesis research and production across the School, the Graduate Dean will also be working with the Dean of Faculty to review and perhaps consolidate various program streams within the current MFA in Studio degree. AIADO's traditional MFA admissions categories have been MFA in Interior Architecture (since 1975), MFA in Design with Emerging Technologies (since 2000), and MFA in Designed Objects (since 2000). Consideration of an overarching, amalgamated MFA stream within the AIADO department will be a long-range planning priority in 2013-14.

I.1.4. C.2. Long-Range Planning from Perspective of Architectural Education and Students

SAIC's Board of Governors is in the midst of a study of the feasibility of a Capital Campaign. SAIC provides great value for its students, as evidenced by its curricular breadth, healthy enrollment, reputation, and ranking. Affordability, however, is a very serious issue facing schools like SAIC that are almost exclusively dependent on tuition for operating and capital expenditures.

The department has two full merit scholarships to offer each incoming class that are often split into four half-tuition scholarships. In 2013-14, four students were awarded half-merit award, and four students were awarded 25% Deans Awards. While overall, graduate students receive an average of 34% tuition support from the institution, endowed scholarships is at the top of the long range planning goals for the School and the program. Assessment of the success of this long-range plan item will depend on the decision to proceed with a capital campaign, and the size and number of scholarship endowments established.

As another part of AIADO's long range planning from this perspective, the AIADO department will ask the School to charter a chapter of Tau Sigma Delta, which is a national honor society for architecture and allied fields. Having a chapter would give recognition of superior scholarship and success for those students who excel in a program without grades.

The Design Research Conference (DRC) is a student-curated conference hosted by the IIT Institute of Design that brings together a growing community of design professionals advancing the role of design research in innovation. The October 2013 conference strives to spread knowledge through the discussion of compelling experiences and case studies, innovative methods and approaches, and the future and sustainability of design research.

I.1.4. C.3. Long-Range Planning from Perspective of Architectural Education and Regulatory Environment

AIAS is planning an Emerging Professionals Companion Series, led by both faculty and local professionals, to help students start NCARB files and begin logging IDP hours while still in school. Many students find the IDP process challenging, and even those that have an NCARB record are daunted by the process of logging those first few hours. With monthly sessions, supervisors will assist students to step through the EPC workbook, register with NCARB, and become accustomed to the process of logging IDP hours.

The AIADO department has asked the Provost’s Office for support to prepare a legal guidebook for its MArch graduates from 2009 and 2010, who received degrees prior to the official NAAB accreditation in 2011. These students require assistance in navigating the various state-enabling statutes in order to open an NCARB record, log IDP hours in a way that will be accepted by a given state, take an ARE examination, and achieve registration in a given state. The path for these graduates is narrower and much more difficult than the path for graduates with accredited degrees, but it can be done. All state enabling statutes that were in place in June 2012 were collected in anticipation of preparing this guidebook. While NAAB literature makes reference to the possibility of starting an NCARB record, taking the ARE, and achieving licensure with a degree granted before accreditation, the NCARB literature simply lists state rules and

regulations, referring candidates for registration to the individual state enabling statutes. Given the number of schools requesting initial accreditation over the last few years, such a guidebook would be extremely useful for all of these earliest graduates.

I.1.4. C.4. Long-Range Planning from Perspective of Architectural Education and Profession

AIADO will continue to strengthen its relationship with the AIA Chicago Chapter and AIA Illinois Chapter. Currently an MArch student serves on the AIA Chicago Chapter Board of Directors, AIADO IDP coordinator Tristan Sterk serves on the AIA Chicago Chapter Board of Directors, and SAIC Adjunct Professor Peter Exley, FAIA, served as the most recent past president of the AIA Chicago Chapter. MArch Program Director Carl Ray Miller currently serves on the AIA Illinois Chapter Board of Directors as Academic Director.

I.1.4. C.5. Long-Range Planning from Perspective of Architectural Education and Public Good

Chicago's *1871 Incubator* project is named after the year of the famous Chicago Fire, not to immortalize the fire but rather to highlight "what came next: a remarkable moment when the most brilliant engineers, architects, and inventors came together to build a new city." 1871 is a community of designers, coders, and entrepreneurs who can become mentors, partners, investors, developers, and customers who learn from each other in the steep startup learning curve. The AIADO department plans to expand the presence of its students and professors in Chicago's Big Data for the Social Good consortium at the 1871 Incubator, with the desire to distinguish the School as a hub for discourse and a resource for the fabrication of networked sensors.

PuLsE is a regularly occurring SAIC community-programming concept for the Sustainable Futures Network, with the rationale of providing a deeper understanding of how artistic and cultural strategies are a crucial and often unacknowledged aspect of sustainable practices that must be made more public. Led by a graduate student coordinator with faculty and student affairs support, PuLsE will be the necessary hub for action and conversation around generating sustainability. Bi-weekly events will focus on a timely aspect of bio, psycho, social, cultural, and systemic thriving. PuLsE programming may include films, dialogue and debate with activists, makers, artists, civic leaders, designers, architects, chefs, economists, journalists, foragers, re-users, filmmakers, anthropologists, historians, farmers, philosophers, and hackers. It will serve as the platform for SAIC initiatives to be launched publicly, such as IRFM's activities surrounding SAIC's commitment to sustainability, or student group initiatives around responsible investment. A PuLsE wiki would serve as a space for the ongoing cultivation of good ideas. PuLsE will ground conversations on sustainability action, activism, and advocacy in critical awareness; it will help the School continue to build relational learning communities bridging faculty, student, and staff roles, and has the potential to see new cooperative and civic engagement opportunities, and will create opportunities for student leadership and advocacy.

I. INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

I. SECTION 1—Identity and Self-Assessment

I.1.5. Self-Assessment Procedures

Assessment and long-range planning are closely linked in the institution, and are used to inform one another. As with planning initiatives, assessment procedures happen at both departmental and institutional levels. A number of institution-wide assessments are regularly practiced in the course of the academic year, including Curriculum Committee and Academic Steering Committee evaluation of proposed new or altered courses and programs; departmental self-studies and program reviews; and Strategic Planning Initiatives. Close reviews of departments or programs and special initiatives is a basis for annual budget reviews, School-wide part-time promotion reviews, full-time contract, promotion, and tenure reviews, adjunct stabilization review, and administrative efficiency assessments.

In response to the recent institutional review, the School is preparing for a comprehensive review of its student evaluation procedures, with the expectation that a task force of administration and faculty will investigate and formalize assessment procedures in the current year

Institutional Accreditation Self-Study and Visit

As an institution that is both regionally and nationally accredited—as a charter member of the National Association of Schools of Art and Design since 1944, and continuously accredited since 1936 by the regional Higher Learning Commission of the North Central Association of Colleges and Schools (NASAD)—the School is subject to self-review in preparation for re-accreditation by the Higher Learning Commission (HLC) and NASAD every ten years. The most recent self-study was begun in 2011, when the administration established the parameters, work plan, and visit calendar in agreement with its accrediting organizations, to be completed in 2013. Central to this process were the strategic initiatives drafted by the Strategic Planning Committee, and the work of the committee's action groups. While the Master of Architecture program was not reviewed by the institutional accreditors, the departmental review contributed to the internal evaluation and clarification of goals for the program. HLC and NASAD conducted a joint site visit of the School in Spring 2013; the visiting team report was delivered in August, with anticipated commission reviews in October 2013.

During the 2013-14 academic year, based on the final evaluation by its accreditors, SAIC will review its School-wide assessment plan, relating student and program performance to competencies, learning outcomes, and evidence as a basis for long-term assessment procedures. The School will assess its progress on a department-by-department and School-wide level, and the AIADO department will be subject to the processes and policies that the School creates. When this work is completed, the AIADO department and the MArch program that it houses will bring their current long-standing assessment processes into accord with the new School-wide processes.

Self-Assessment Procedures

Program and Department Reviews

In 2012-13 the Provost instituted a process of Program Reviews, for which select departments compile studies that are shared with invited external examiners. An evaluative site visit is conducted, and the examiners are asked to submit a summary of the department's assets and challenges, with recommendations for improvement. To date, the departments of Liberal Arts and Art and Technology Studies have each hosted panels of invited evaluators composed of prominent professionals in related fields. Recommendations from the team reports are being evaluated for potential

implementation, and the Associate Dean of Academic Administration is compiling a ten-year schedule of program and department reviews to encompass all departments on a regular, rotating basis. The departments of Writing and Art Therapy will be reviewed during the 2013-14 academic year. The AIADO department will be reviewed in 2019-20.

Budget Review

In the second half of the fall semester, Department Chairs and Administrative Directors meet with the Vice Provost and the Associate Dean of Budget and Administration to review their department's operating budget. During this meeting, the department submits requests for both mid-term adjustments (emergency only) and changes for the upcoming fiscal year to accommodate staffing, courses, and supply needs.

The Associate Dean of Budget and Administration compiles the requests for the Vice Provost to present to the Budget Planning Committee, chaired by the Provost. Approved requests are sent to the Office of Finance and Administration for implementation. All departmental operating budgets are managed by Department Chairs and Administrative Directors who review spending and purchasing monthly, and in quarterly reviews with the Associate Dean of Budget and Administration. Starting in Fall 2013, the Office of Finance and Administration will provide comprehensive budget training for administrative staff that play a key role in operational budget management.

The Department of Architecture, Interior Architecture, Designed Objects works closely with the Deans and Provost to secure funding for external partnerships such as the GFRY project which offers students an opportunity to be involved in the development of public work from concept through review.

The annual Instructional Capital Asset program allows for departments to request funding for resources, facilities improvements, and construction/renovation projects. Instructional Capital Assets Request forms are sent to Department Chairs, Administrative Directors, and Technical Managers in the fall of each academic year. Departments may request resources in the following categories:

- Media Production Technology
- Smart System Display Technology
- Computers, Software and Peripherals
- Equipment and Tools
- Furniture
- Academic Facilities Renewal
- Construction/Renovation
- New Space Needs

Instructional Capital Asset requests are reviewed by representatives of the Dean's and Provost's Offices, Instructional Resources and Facilities Management (IRFM), Computer Resources and Information Technologies (CRIT), and the Fiscal Office. Department allocations are announced in the following spring semester. Spending of these allocations begins at the turn of the following Fiscal Year on July 1.

Self-Assessment Procedures

I.1.5. A. SAIC administrative efficiency and structure as it impacts design and architecture

Guiding Principles

In 2012 the Dean of Faculty held an academic vision retreat with key faculty and staff from across the School in attendance. The retreat focused on outlining SAIC's academic priorities, discussing the shape of the institution's academic future by considering how it will need to change, shift, and evolve. The goal was to creatively imagine new models, discuss future curricular concepts, and envision potential adjacencies—both within the School and with outside partners. From this, the Dean of Faculty and Provost drafted a set of Guiding Principles and focused initiatives that elaborated plans for future growth and improvement of curricula and facilities, based on the core values and strategic initiatives.

Dean of Faculty Review in 2013

In guidelines established by the Provost, the Dean of Faculty will be periodically reviewed to ensure excellence in leadership, familiarity with the range of faculty expectations, and governance of the board. In Spring 2013, the Dean's review was conducted by an appointed committee of faculty and staff, and feedback from the larger body of faculty and administration was solicited. The thorough review process was both rigorous and comprehensive, including a public presentation, written reflections from academic departments and divisional deans, additional letters from individual faculty members, and an interview with a review committee. The committee worked closely with the Provost, to whom they reported, and made a final, written recommendation. Informed by the findings of the review committee, the Provost made a recommendation to the President of the School and the Board of Governors advocating to re-appoint Lisa Wainwright as Dean of Faculty and Vice President of Academic Affairs beginning in the 2013–14 academic year. Support was unanimous to continue Wainwright's leadership as the Dean of Faculty.

Developing New Programs

New programs at SAIC are initiated and developed in partnership with the Deans Office and the faculty. Between 2009 and 2011, a multistage vetting procedure was formulated to encourage greater development of the programmatic concept before review by any of the governing bodies of the institution. The procedures for progressive steps in the conceptualization, market research, curricular review, and implementation of new programs were developed jointly by the Academic Cabinet, Deans Cabinet, and the Faculty Business Senate. These steps were followed in establishing both the Low Residency MFA in Studio and the Bachelor of Arts in Art History.

Academic Director of AIADO in 2014-15

In August 2013 the School approved and announced a new position for the Department of Architecture, Interior Architecture, and Designed Objects: Academic Director. The role is conceived as a full-time, tenured faculty leadership position in the department that will provide administrative overview and unity for the three Program Chairs, promote the programs and seek support for the external partnerships, and consolidate efforts to maintain programmatic and institutional accreditation. The search will be conducted and led by the Provost during the 2013-14 year, with an anticipated appointment for August 2014.

See full job description for Academic Director in AIADO.

Self-Assessment Procedures

I.1.5. B. Assessment and Future Goals in the Institutional Self-Study for department

The institutional self-study process clarified future directions and challenges faced by the AIADO department. The department has full-time professors who have the intellectual and creative energies for ambitious future plans in teaching, education, research, and creative practice. The department aims to build upon, consolidate, and expand on new knowledge and expertise in the following ways:

Research-based practice
SAIC recognizes the important role research plays in an art and design education and is poised to take a leadership role for the School in this area. Full- and part-time faculty members in AIADO are already engaged in creative and research projects sponsored by national and international granting bodies. To date, the efforts are primarily self-directed and managed. However, the development of the Earl and Brenda Shapiro Center for Research and Collaboration will hopefully strengthen and consolidate these efforts in the department.

Computation design
The increased speed and proliferation of data in our everyday lives will demand new skills and knowledge, and computation and data-driven design will be required even more than at present. The department is well placed to expand and develop this area of expertise as faculty members have already began to address this emerging phenomenon.

Students in required courses, such as ARCH/INARC 5123 *Matter and Structures 2*, now regularly design useful software tools for each other to use. With these tools, simulated performance data is calculated and directly used to influence the design of buildings. The rapidly increasing number and utility of plug-ins for Grasshopper 3D has produced rapid growth in the number of students who are genuinely concerned with form that is driven by perfomance.

Students in ARCH/INARC 6113 *Nodes, Networks, and Interaction in Practice* now regularly design and construct networked hardware sensors, moving beyond the simulation of performance to the direct measurement of performance and conditions in the environment. The rapidly growing "MAKE" community has driven down the cost of sensing and networking hardware, and SAIC's MArch program is one of the first to require students proficiency in the continuous measurement of performance in buildings, beyond the commissioning period.

Design-build studios
The department aims to expand on the current range of studio-based learning experience by offering design-build studios and a larger array of industry projects. Based on feedback from students, these advanced-level studios meet their desire for greater engagement with the real world. It allows them to experience firsthand the positive impact their projects have on the larger community. However, the new initiative is dependent on the availability of more dedicated studio spaces, which is a challenge in a downtown campus.

International partnerships and collaborations
The globalization of design practices and convergence of issues and trends beyond national boundaries make this initiative an important one. The department has strong but

informal ties at the faculty level with some of the top architecture and design schools around the world. However, this has not evolved into teaching collaborations, workshops, exhibitions, or symposiums. The goal for this department is to be able to offer students and faculty the opportunity to study and teach in partner institutions or for an entire studio be housed in an international venue for a semester.

International advisory panel (IAP)
The department plans to initiate an international advisory panel of notable designers and academics to advise on the structure and content of the design programs, with the view of keeping the program current with international advances in education and design. The IAP could augment the AIADO Advisory Design Council, which is comprised of local practicing architects and designers.

Additional Faculty Appointments
Though the faculty body serving the architecture programs are diverse, skilled, and professionally engaged, AIADO still needs faculty with:

- Active commission-building practices
- Fluency in sustainable and landscape urbanism
- Practices that integrate current parametric and performance modeling technologies with research agendas

Stronger links with alumni
SAIC's Office of Alumni Relations oversees alumni resources and communications for the institution at large. General outreach and support includes alumni events, journalistic features on alumni, career assistance, alumni website links, alumni directory, and other services. This first-tier connectivity is available through a School web portal and social media channels.

The AIADO department plans to build a stronger and more meaningful relationship with its alumni. Currently, the department maintains contact with alumni through regular Internet communications, special events, and direct contact. E-mail communications include AIADO- related newsletters that include notices about faculty, staff, student, and alumni accomplishments; alumni are welcome to submit news for inclusion. A more robust HTML departmental newsletter is sent out once or twice a year to all alumni and friends of the program. Facebook is used, more minimally, as a bulletin board for alumni activities and achievements. Special events such as lectures, exhibitions, receptions, and professional seminars provide opportunities for alumni to gather. These events are not designated as alumni-only events, but AIADO alumni make up a portion of the attendees. A departmental blog currently in development will be student- and alumni-run and overseen by an administrative director. The content will focus on living in an urban, built environment, and the format will allow for a more active presence of the alumni, with networking, dialogue, and community content.

Self-Assessment Procedures

I.1.5. C. Departmental Space and Equipment Needs

In Fall 2006, the AIADO department relocated its classrooms and administrative offices from less than 8,000 nsf in the Sharp Building to 16,000 nsf of newly redesigned space on the 12th floor of the Sullivan Center, thereby doubling the number of available classrooms and adding new resources. This space was designed to provide an exceptional array of state of the art spaces for student learning, but given its location in the downtown Loop, this resulted in 45 sq. ft. of personal work space for each graduate student in the MArch program.

Designed originally for a steady state of 84 Option III MArch students, which was achieved in 2011 along with accreditation, the space now holds 70 students in a new steady state of 40% Option II students (28) and 60% Option III students (42). The 300% growth in Option II applications between 2011 and 2013 necessitated this target enrollment adjustment, in order to accommodate admitted Option II students. The Provost's office is currently assessing the issues surrounding Option II applications and yield, and examining whether or not to allocate extra studio space in the new SAIC Legacy building for an expanded Option II population.

The assessment and provision of department space and equipment is a shared process involving the Provost's office and the department. Space needs are constantly considered and monitored, with approved alterations delivered on a yearly capital expenditure schedule. Requests are submitted each fall to Instructional Resources and Facilities Management (IRFM) for a Capital Budget, which reviews and enables construction in the following summer. This process is appreciated for its openness, responsiveness, and efficiency.

Equipment needs are treated as institutional rather than departmental resources in light of the interdisciplinary practices of faculty and students, and for a greater efficiency in the administration and maintenance of resources and equipment. Ideas and requests from faculty and students are solicited early in the fall, and inform the department's subsequent preparation of a planning pro-forma demonstrating the need, outlining the benefits, and projecting the costs of suggested alterations or additions. The Provost's office assesses the balance of benefits and costs, and then negotiates with the department with regard for institutional budget.

Self-Assessment Procedures

I.1.5. D. NAAB-Related Programmatic Self-Assessment

Consultant's Review

In Spring 2010 and Spring 2013, SAIC authorized hiring an experienced consultant to assist the AIADO in accreditation planning and evidence delivery, specifically in the creation of assignments that elicit the correct student work evidence supporting an assessment of the necessary understanding and ability. Both reviews were followed by a report that itemized clear instances of SPC evidence versus course content and documentation in need of improvement. In response the department's interim chair has written and distributed an extensive instructional document to program faculty that correlates SPCs with assignments to dependably produce evidence of understanding and ability on the required topics.

Assessment and Archiving System

The MArch program's original Assessment and Archiving System was operational from December 2006 through May 2012. Based on the School's standard ContentDM software with a user interface shell custom programmed for AIADO, the program has collected student work and assessments of student performance on the subsets of the NAAB performance criteria for every required class in the MArch program. Faculty assessments of student performance on NAAB SPCs for that period are contained in metadata that has been collected with PDFs of student work.

Starting in Fall 2013, archiving and assessment of MArch student work will move to the School's new Learning Management System, Canvas. Canvas allows the uploading of student projects of up to 200 MB, and allows rubrics of learning objectives to be related to each assignment in a course, which will make it ideal for the continued storage of 2D and 4D student work, and the tracking of faculty assessment of that work as high pass or low pass according to the course's assigned SPCs. Metadata in Canvas can be pulled from the server and sorted according to SPCs with high pass and low pass numbers for each SPC. This allows faculty to assess where each student performance criterion has been delivered poorly and where it can best be delivered. This transition to the creation of rubrics and the tracking of performance on assignments will begin as a pilot during the Fall 2013 semester.

PART ONE (1): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

I. SECTION 2—Resources

I.2.1. Human Resources and Human Resource Development

SAIC is a dynamic and diverse intersection of communities that maintains a productive and enriching environment by observing best practices with regard to resources and development opportunities for all students, faculty, and staff at the School. The curriculum is delivered to 3200 students by 700 faculty in addition to 300 staff members in resources, facilities, programs, and departments. Resources are detailed here, according to NAAB's 2009 *Conditions for Accreditation.*

Human Resources and Human Resource Development

I.2.1. A. Instructional Faculty to Support Student Learning and Achievement

Faculty represent the institution through their teaching, professional practice, and participation in the School's community and governance. The School and the Dean of Faculty are devoted to attracting and retaining the most highly qualified faculty, who are professionally recognized in their fields, to make long-term contributions to the well-being of the institution and its constituencies.

Faculty are primary constituents in determining the School's current and future community. Faculty work with Admissions to engage and cultivate applicants through recruitment events, open houses, portfolio reviews, and campus tours. Departmental faculty review all applications and conduct interviews to select and approve graduate students for admission. Faculty compose the search committees responsible for representing the institution to future colleagues and for identifying the candidate of choice. Faculty provide critical recommendations on contract progression, tenure appointments, and promotions of their colleagues. Faculty were members of the initial Strategic Planning Steering Committee that developed the institution's Core Values, served on the selection committee for the Provost, and participated in the review of the

Dean of Faculty. In the most recent year, the AIADO faculty conducted a search for a new full-time faculty member, and in the current academic year, they will participate in selecting a director.

Elected full-time faculty serve as Division Chairs in the administration to represent the concerns of faculty within governance. Faculty are Chairs of departments, Program Directors, and Graduate Coordinators. Tenured faculty have risen to the ranks of Dean of Faculty, the Deans of Undergraduate and Graduate programs, and the Associate Provost of Educational Technology and Innovation. Part-time faculty recognized for their contributions have become Program Directors, Academic Advisors, full-time faculty, Vice Provost, and Associate Dean for Academic Affairs.

Faculty play a pivotal role in curricular development. They propose new programs, develop and deliver existing programs, and shape the overall curriculum through established degree requirements and courses. They lead accreditation and certification efforts with their command of the field and disciplines.

Faculty take the curriculum beyond the School with community initiatives, industry partnerships, continuing studies, special projects, and study trips. Some examples include representing the School as embedded artists in the mayor's office of Chicago, collaborators with Argonne National Laboratory, and programmers and designers for Jaime Plenza's Crown Fountain in Millennium Park.

In the past decade, the School has made strides in increasing full-time faculty, guided by the institutional goal that half of all courses be taught by full-time faculty. When course-equivalent administrative course releases are included, full-time faculty contracts represent half of all courses taught.

During the 2012-13 year, the School offered more than 2200 degree courses to meet the needs of its 3200 degree-seeking students, taught by 700 faculty. In 2012-13 SAIC employed 160 full-time faculty, 173 adjunct faculty, and 375 instructors with each group teaching about one-third of the degree courses each academic year.

SAIC Full-time faculty, who typically teach six courses or their equivalent each year, are identified by the following ranks:

- 42 Assistant Professors (tenure-track appointments)
- 52 Associate Professors (51 tenured, 1 tenure-track)
- 59 Professors
- 7 Full-time Visiting Artists (one- to three-year, non-tenure-track appointments)

Of the 160 full-time faculty who taught in 2012-13, 110 (69%) were tenured.

SAIC Part-time Faculty

In 2012-13, SAIC had a total of 555 part-time faculty. Nearly 25% of the part-time faculty are working professionals who teach one course each year. Part-time faculty are ranked as follows:

- 70 Adjunct Assistant Professors (3 year minimum teaching)
- 65 Adjunct Associate Professors (5 year minimum teaching)
- 38 Adjunct Professors (master teachers and accomplished professionals)
- 375 Instructors

Adjunct faculty are considered core, part-time faculty who have been promoted following a formal review of their professional practice and teaching. When adjunct rank is attained, faculty receive year-round contracts, benchmark salaries, and institutional benefits including tuition remission, medical, dental, welfare, and retirement benefits. There is no expectation of service beyond teaching.

Instructors receive semester-to-semester contracts, and are eligible for tuition remission and institutional discounts, but do not receive benefits. Instructors, who teach about one third of all courses at the School, include qualified candidates who are relatively new to teaching, such as graduate or doctoral students from area universities, accomplished professionals who are relatively new to teaching, or fully engaged professionals who teach specialized courses related to their professional practice.

Human Resources and Human Resource Development

I.2.1. A.1. AIADO Departmental Faculty

In 2012-13 the AIADO department offered 150 courses that were taught by 83 faculty; the majority of the faculty were departmental, though 9 faculty had primary affiliation in other departments.

22 Full-time Faculty

- 5 Assistant Professors (includes 1 art historian)
- 11 Associate Professors (includes 3 faculty from studio areas)
- 6 Professors (includes 1 sculptor)

12 Adjunct Faculty

- 2 Adjunct Assistant Professors
- 8 Adjunct Associate Professors (includes 1 art historian, 1 scientist)
- 2 Adjunct Professors (includes 1 painter)

49 Instructors

I.2.1. A.2. Faculty in the Master of Architecture Program

In 2012-13 the Master of Architecture program offered 22 courses that were taught by 40% of the departmental faculty:

11 Full-time Faculty in MArch program

- 2 Assistant Professors (includes 1 Art Historian)
- 6 Associate Professors
- 3 Professors (includes 1 Sculptor)

7 Adjunct Faculty in MArch program

- 6 Adjunct Associate Professors (includes 1 art historian)
- 1 Adjunct Professor (a painter)

14 Instructors in MArch program (includes one art historian)

Human Resources and Human Resource Development

I.2.1. B. Balanced Workloads of Faculty

Full-time faculty teach six courses or their equivalent each year in two fifteen-week semesters. In recognition of federal standards for credit hours, contact time, and preparation time, six courses are equal to 27 hours each week for 30 weeks, while

service to the institution is estimated as an additional 8 hours each week. A full-time contract is therefore equivalent to a maximum of 1050 hours within 30 weeks of the year, allowing for the pursuit of professional activities and interests in the 22 weeks beyond the academic calendar.

The majority of administrative responsibilities, such as chairing a department or directing a program, are associated with administrative release time in the form of course reductions. Senior faculty are eligible for Professor Research Awards and/or long-term course reductions in recognition of their professional activities. Faculty who have especially heavy career obligations may submit a request to the Dean of Faculty for an arrangement known as “2/3 time for ¾ pay,” in which the teaching load is reduced from six courses each year to four, while receiving ¾ of their annual salary.
Part-time faculty are contracted for a maximum of five courses during the academic year, and are not responsible for any service to the institution. When part-time faculty participate in governance, admissions recruitment, or other service, their time is compensated in relation to their current per course rate.

Human Resources and Human Resource Development

I.2.1. C. Criteria for Faculty Appointment

The School conducts up to ten searches for new or replacement full-time faculty each year. Job descriptions that specify requirements and responsibilities for each position are drafted by the department in consultation with the Dean of Faculty. Full-time faculty searches are conducted on an international scale through postings and advertisements, open calls, and direct solicitation. Criteria include professional accomplishments, teaching experience, current standing in the field, and most important, the portfolio of work by which the committee can determine the nature of the applicants’ scholarship and practice. Applicants are directed to a URL that is adapted for each position. Required files generally include a portfolio of work and/or writing, an artist’s statement, a philosophy of teaching,and occasionally sample syllabi or other materials are requested.

Searches are coordinated by the Deans Office, but are conducted by search committees composed of full-time faculty from the respective department, complemented by at least one faculty member from outside the department, and officiated by one of the two elected Division Chairs whose duties, in particular, are to ensure faculty participation in the governance and administration of the School. All full-time faculty appointments are made by the Dean of Faculty in consultation with the search committee.

Part-time faculty appointments are typically made through a department by the Chair or Program Directors, but the School will, on occasion, post ads for specific part-time teaching. An open call for part-time teaching is everpresent on the School’s website, with directions for required submission materials. Upon receipt, applications are forwarded by the Deans Office to appropriate departments. Department chairs directly contact such inquiries if there is need and interest.

In 2009-10 the School launched five searches that resulted in the hire of eleven new full-time faculty in the year of the last site visit (2010-11). Since then, the School has conducted a total of 17 searches resulting in the hire of 26 new full-time faculty. Three faculty have been hired into the AIADO department, including one architect who will begin in Fall 2014. In the current academic year, the School is conducting eleven searches with the expectation of hiring up to 14 faculty, including the newly conceived position of administrative Director of AIADO.

The search guidelines are well documented in the SAIC *Faculty Handbook*, and are provided here:

> ***SAIC Faculty Handbook, Section 2 – Full-time Faculty***
> ***D. Searches and Appointments***
> *All regular teaching appointments shall be made by the Dean of Faculty with approval of the President of the School following an international search, upon the recommendations of the appropriate departmental or program and divisional chairs who shall have sought advice and counsel from the departmental faculty. All appointments shall be subject to review by the Board of Governors of the Board of Trustees. The ranks of Assistant Professor, Associate Professor, and Professor shall be used. The rank and salary shall be determined by the Dean of Faculty on recommendation of the appropriate departmental and divisional chairs at the time of initial appointment. Initial rank and salary will reflect the individual's education, experience, or professional achievement. In making full-time appointments, proper consideration shall be given to qualified and interested part-time faculty members.*

Human Resources and Human Resource Development

I.2.1. D. Equal Employment Opportunity and Diversity Initiatives

The Art Institute of Chicago strives to attract, select, and develop faculty and staff who are talented, passionate, and able to help fulfill its missions. Staff recruitment and hiring is coordinated by the central Human Resources office of the corporation, which features the following statement on the AIC website under Employment Opportunities:

> *The Art Institute is committed to ensuring equal employment opportunity in all aspects of employment without regard to race, color, gender, religion, national origin, disability, age, sexual orientation, genetic information, marital status, parental status, military or former military status, and any other basis prohibited by applicable federal, state, or local law. Discrimination against any employee, applicant, or third party based on any of these violates the Art Institute's policy and is absolutely prohibited.*

The School independently conducts faculty searches, and all positions postings include the School's Equal Employment Opportunity statement:

> *The School of the Art Institute of Chicago is committed to creating a diverse community of faculty and students, and is an Equal Opportunity Employer. Applicants are considered on the basis of their qualifications for the position without discrimination on the basis of race, color, gender, religion, national origin, disability, age, sexual orientation, gender-related identity, marital status, parental status, military or formal military status, and any other basis prohibited by applicable federal, state, or local law.*

The Deans Office develops advertising campaigns for its faculty positions that include print and online postings in high-traffic sites that cater to higher education, specific disciplines, and diverse audiences. In 2010-11, the Dean of Faculty established the faculty role of Diversity Coordinator, assigned to represent the best interests of the School through extensive networking and recruitment efforts.

The process of appointing, reviewing, and promoting full-time faculty at SAIC is distinguished by the faculty's active role in the process. Searches are conducted by departmental search committees led by the department chair, while the Dean of Faculty

makes the final determination and negotiates the conditions of hire with the candidate of choice. She will occasionally award credit toward tenure in recognition of teaching experience or exceptional professional standing. The official hire letter details the terms and timetable of contract reviews as a binding agreement, and multi-year contracts are issued accordingly.

Non-discrimination policy
In addition to the EEO statement that is included with all search descriptions, the *Faculty Handbook*—which, along with its *Supplement* and *Legal Supplement*, is the legal governing document for faculty at SAIC—compels the faculty and their leadership by including the following statement:

> ***SAIC Faculty Handbook, Section 1 Employment,*** *page 2*
> *B. Equal Employment Opportunity Commitment*
>
> *It shall be the policy of the School of the Art Institute of Chicago to ensure that we act in all aspects of employment without discrimination on the basis of race, color, gender, religion, national origin, disability, age, sexual orientation, marital status, parental status, military or former military status, and any other basis prohibited by applicable federal, state, or local law. Equal employment opportunity is foremost in our relationship with all of our faculty, and it is the responsibility of all faculty under the leadership of Department Chairs and the Dean of Faculty to ensure that these principles are followed. As indication of our commitment, the School of the Art Institute of Chicago's policy of non-discrimination is prevalent throughout every aspect of our relationship with faculty, including job advertising, recruitment, selection, compensation, promotion, tenure, enrichment, and termination.*
>
> *As an employer, the Art Institute of Chicago must establish policies to meet various federal, state and local legal requirements in areas such as privacy, non-discrimination and safety. These legal policies are to be found in the SAIC Faculty Handbook Legal Supplement.*

Human Resources and Human Resource Development

I.2.1. E. Criteria for Full-Time Faculty Rank, Promotion, and Tenure

In 2012-13 the School had 42 tenure-track faculty, or nearly 30% of its full-time faculty. The AIADO department currently has three tenure-track faculty being reviewed for tenure in Fall 2013. If successful, each will be promoted to the rank of Associate Professor with tenure in Fall 2014.

Full-time tenure-track faculty are typically reviewed three times in six years, with the first contract review in year two, the penultimate review in year four, and the tenure review in year six. During this time, faculty are issued a series of three-year, overlapping contracts with renewal contingent upon successful review. If all reviews are successful, candidates are awarded tenure in the seventh year, with a sabbatical in the eighth year. In recognition of AAUP standards, if the institution does not award contract progression, the faculty member has one year remaining on the contract.

Tenure-track faculty are reviewed by the departmental review committee, composed of a minimum of five departmental full-time faculty who must be in at least their third year of service. If the department does not have sufficient faculty to participate, full-time faculty from other departments in the School are appointed, preferably faculty who participated

in the search. Tenure-track faculty are first reviewed by the departmental review committee who documents the vote and the substance of their discussion in a formal letter. The elected Division Chairs also issue letters. The final internal review is conducted by the Faculty Contract and Tenure Review Board (FCTRB), a board of eleven tenured faculty elected to represent institutional concerns beyond the scope of departmental need. The FCTRB vote and recommendations are issued in a letter that is shared with the candidate and the department. Confidential, external references are sought for final tenure reviews, and all letters are forwarded to the Dean of Faculty, who reviews recommendations with the Provost and President.

The guidelines are accurately and well documented in the SAIC *Faculty Handbook*, and are provided here:

> ***SAIC Faculty Handbook, Section 2 – Full-time Faculty***
> ***E. Review and Promotion***
> *The review and promotion of regular full-time faculty members shall be as follows:*
>
> *The review procedure shall be initiated with a departmental review, which will include the Review Committee, the Undergraduate Division Chair and when appropriate, the Graduate Division Chair, and the invitation of all full-and part-time faculty from within the department.*
>
> *The Department Chair will write a letter of recommendation, which will reflect both the discussion of the review and a vote taken at the review. This letter will be presented to the Faculty Contract and Tenure Review Board and to the Dean of Faculty.*
>
> *The Division Chairs will each write letters of recommendation as appropriate, copies of which will be forwarded to the Faculty Contract and Tenure Review Board, the Dean of Faculty, and the faculty member under consideration.*
>
> *The Faculty Contract and Tenure Review Board will review the letters from the departmental and divisional chairs and grant the candidate an interview and opportunity to present his or her work to the Faculty Contract and Tenure Review Board. The Board will make a written recommendation to the Dean of Faculty, which reflects this interaction.*
>
> *After reviewing all of the materials pertaining to the review and promotion of the faculty member, the Dean of Faculty will make a recommendation to the President of the School.*
>
> *The President of the School will present the recommendations to the Board of Governors. The following factors shall be carefully considered by the Department, the Department Chair, the Division Chairs, the Faculty Contract and Tenure Review Board, the Dean of Faculty, and the President of the School in reviewing faculty for continuation of service, promotion in rank, progression of contract category, and for tenure:*
> - *teaching effectiveness;*
> - *professional involvement;*
> - *appropriateness of content of teaching in relation to curriculum, departmental need, and the School philosophy;*
> - *service to the School;*
> - *evidence of outside recognition, especially for tenure review.*
>
> *Although final recommendation for a decision will be made to the Board of Governors by the President of the School, he or she should not act without*

obtaining recommendations from the Dean of Faculty and the Faculty Contract and Tenure Review Board. The final decision rests with the Board of Governors.

F. Tenure

With the establishment of an official tenure policy for the School of the Art Institute of Chicago effective with the academic year 1968-69, full-time SAIC faculty are eligible for tenure consideration according to the Faculty Handbook Supplement, Section 4. Tenure insures academic freedom and economic security through the guarantee of continuous full-time service until retirement, subject to termination only for adequate cause or under extraordinary circumstances because of institutional financial exigencies, all as defined in the 1940 Statement of Principles, Academic Freedom and Tenure, American Association of University Professors.

The recommending bodies for Tenure are as follows: the Department; the Department Chair; the appropriate Division Chair(s); the Faculty Contract and Tenure Review Board; and the Dean of Faculty and/or the President of School. Tenure may be granted prior to seven years of service at the School of the Art Institute of Chicago in consideration of previous full-time college-level teaching experience with regular rank or in consideration of attainment of tenure at another institution of higher education. Faculty officially tenured at another college-level institution who leave that institution to join the SAIC faculty shall be granted tenure at SAIC with the SAIC appointment, thus assuring continuous tenure status. No person may serve as chair of a department or division during the year he or she is being reviewed for tenure.

Human Resources and Human Resource Development

I.2.1. E.1. Promotion to Professor (full-time) or Adjunct Professor (part-time)

In 2012-13, the School issued contracts for 59 full-time faculty with the rank of Professor, and 38 part-time faculty with the rank of Adjunct Professor.

The AIADO department had 5 Professors and 1 Adjunct Professor. Since the last site visit, two faculty in AIADO department have been promoted to the rank of professor, and one faculty member was promoted to Adjunct Professor, effective Fall 2013.

The ranks of professor and adjunct professor are reserved for faculty who are both accomplished teachers and renowned practitioners in their fields. Promotion to Professor is associated with a $10,000 raise in annual salary and the opportunity to apply for Professor Research Awards. Promotion to Adjunct Professor provides for a minimum per course rate of $7,000, which is considered parity per course pay with full-time faculty, exclusive of full-time faculty's required service component.
The budget determines the number of possible promotions, and typically allows for one or two Professor promotions each year and one Adjunct Professor. Candidates may be nominated by the department or self-nominated for the reviews held each year. The confidential Professor Review Committee is composed of six professors on two-year staggered terms and one Adjunct Professor on a one-year term. Recommendations for membership are made by the Faculty Contract and Tenure Review Board. The Chair, typically a returning member in the second year of a two-year term, is responsible for recruiting three Professors and one Adjunct Professor from the recommendations to complete the committee.

See also I.2.1. G.3. Professor Research Awards.

I.2.1. E.2. Endowed Chairs

The School has eight faculty with honorary titles who are compensated with salaries and stipends from designated funds. When the Office of Institutional Advancement secures an endowed chair, the Dean of Faculty, in collaboration with the President, recommends the appropriate full-time faculty members to the Board of Governors. Appointments of endowed chairs are based predominantly on outstanding professional practice and international accomplishments.

Human Resources and Human Resource Development

I.2.1. F. Criteria for Part-time Faculty Rank, Promotion, and Tenure

Part-time faculty are recruited and hired by the respective departments, and a number of part-time faculty teach in several departments. The department chair typically makes hires with counsel from the full-time faculty in the department. Chairs solicit applications as the need arises, and performance reviews and contract renewals are determined at the departmental level. Chairs are encouraged to review student evaluations on a regular basis, and such review is required for faculty who are being considered for promotion.

Human Resources and Human Resource Development

I.2.1. F.1. Adjunct Faculty

While "adjunct" typically means a part-time faculty member at other institutions, at SAIC it is a rank and status of part-time faculty that indicates a formal review, promotion, and eligibility for benefits. In the 1990s, adjunct status was created, in part, to recognize

part-time faculty's continuing years of service, teaching excellence, and professional involvement.

Adjunct ranks were modeled after the three levels of full-time ranks, and promotion from instructor to adjunct assistant professor, or from one adjunct level to the next, requires a submission of review materials, a departmental review and endorsement, and a review by members of the Adjunct Review Committee, chaired by the Undergraduate Division chair.

The recommended schedule for eligibility for adjunct promotion, when positions are available, is listed below, along with details for each rank.

Adjunct Assistant Professor, three years or equivalent experience.

- Minimum per-course rate of $4,250, or $5,000 after 35 courses
- Eligible for medical, dental, and welfare benefits

Adjunct Associate Professor, five years or equivalent experience

- Minimum per-course rate of $6,000
- Eligible for medical, dental, and welfare benefits
- Eligible to apply for one-semester paid leave
- With ten years' continuous service, eligible to compete for Tuition Exchange Scholarships
- One-year notice required for contract nonrenewal

Adjunct Professor, nomination by department and Professor Review Committee

- Minimum per-course rate of $7,000
- Eligible for medical, dental, and welfare benefits
- Eligible to apply for one-semester paid leave
- With ten years' continuous service, eligible to compete for Tuition Exchange Scholarships
- One-year notice required for contract non-renewal

Adjunct Review Process

Each year the School invites qualified faculty to consult with their department chairs to discuss whether there are opportunities for promotion based on adjunct stabilization data. To be eligible for promotion, a faculty member must teach three or more courses in the year in which they apply for promotion, as well as in the previous year. This policy is to prioritize faculty who deliver the core curriculum for adjunct promotions.

Part-time faculty who meet the criteria for promotion and wish to be considered for promotion submit a portfolio of materials to their department for review. Candidates deliver a fifteen-minute presentation on their professional practice and teaching experiences, which is followed by a question and answer period with the faculty. Student evaluations are reviewed and discussed, and all full-time faculty are invited to preview materials, participate in the meeting, and cast a vote. The chair submits a letter detailing the department 's recommendation for promotion, along with the candidate's materials, to the Deans Office.

The Undergraduate Division chair compiles a review committee composed of three full-time faculty, the three elected part-time faculty representatives, and the two elected

division chairs. The committee evaluates all candidates recommended for promotion and makes their recommendations to the dean.

Adjunct Stabilization

Adjunct stabilization is a process in which each department is individually reviewed to ascertain its ratios of full-time to part-time faculty in light of future needs. The goal is 50% of courses taught by full-time faculty, 25% by adjunct faculty, and 25% by unranked instructors; thus 75% of courses are taught by core faculty. Each of these assumptions is open to revision if a case is made for a department 's particular needs. The conclusions of these reviews serve to help determine a department 's priority for adjunct promotion as well as full-time searches.

By 2012, the adjunct numbers were considered stabilized across the School. That is, the only promotions currently available are the result of departures of adjunct faculty, and these slots are only available in eligible departments. This is determined by the Undergraduate Division Chair based on an analysis of courses, enrollments, and current faculty by rank.

> ***SAIC Faculty Handbook, Section 3 – Part-time Faculty***
> ***B. Rank***
> *New part-time faculty will be appointed with the rank of Instructor or be designated as Visiting Lecturer, Visiting Artist, or Visiting Designer. New part-time faculty with significant college-level teaching experience and reputation in their field may be appointed with the rank of Adjunct Assistant Professor or Adjunct Associate Professor at the discretion of the Dean of Faculty in consultation with the appropriate Department or Program Chair(s).*
>
> *Continuing part-time faculty may be promoted to the rank of Adjunct Assistant Professor, Adjunct Associate Professor or Adjunct Professor. The following time schedule is recommended for eligibility for promotion:*
>
> *Adjunct Assistant Professor – three years or equivalent experience*
> *Adjunct Associate Professor – five years or equivalent experience*
> *Adjunct Professor – by nomination of Department of Program Chair*
>
> ***C. Review and Promotion***
> *The continuing part-time faculty member will initiate application for promotion in rank to Adjunct Assistant or Adjunct Associate Professor with his or her Department or Program Head. The Department or Program Head, in consultation with the department's full-time and adjunct faculty and, as appropriate, other regular and adjunct faculty familiar with the candidate's qualifications, will evaluate the candidate for promotion. Evaluation for promotion to Adjunct Assistant Professor will be based on teaching effectiveness and professional involvement, with an emphasis on the former. Evaluation for promotion to Adjunct Associate Professor will be based on teaching effectiveness, professional involvement, curricular flexibility and the academic needs of the department. Following a departmental review, the Department or Program Head will either recommend or not recommend a promotion to the Dean of Faculty. The Dean of Faculty, after consultation with the Adjunct Review Committee and other appropriate members of the faculty and academic administration will make the final decision of the candidate's promotion in rank. Evaluation for promotion to Adjunct Professor will be based on, in addition the criteria for Adjunct Associate Professor, the demonstration of a significant professional record and excellence in teaching. Nomination for Adjunct Professor status must be made by a Department or Program Chair, and will be reviewed by the Full Professor Committee of*

the Faculty Contract and Tenure Review Board.

Human Resources and Human Resource Development
I.2.1. G. Professional Development Opportunities for Faculty

The School supports its faculty in the acquisition of new skills and knowledge through sabbatical and paid leaves, residencies, grants, and opportunities presented by the faculty-designed curricula, and the many team-teaching opportunities. Faculty are supported through travel and research grants, conference fees, and project-specific support. The School has occasionally arranged a reduced course load to support the growth and potential of its faculty.

Human Resources and Human Resource Development
I.2.1. G.1. Sabbatical leaves and Unpaid Leaves of Absence

Full-time, tenured faculty are eligible for their first sabbatical in the eighth year of service, and then accrue eligibility for subsequent sabbaticals every seventh year of full-time teaching. During a sabbatical, faculty are relieved of their teaching and administrative duties for a dedicated period of work and/or study to help sustain the excellence and professionalism of their teaching. Sabbaticals are structured in one of two ways:

- A term-sabbatical of one semester (Fall 2013 *or* Spring 2014) at 100% salary;
- Academic-year sabbatical of two consecutive semesters (Fall 2013 *and* Spring 2014) at 67% salary

During the 2012-13 academic year, 22 full-time faculty were on sabbatical leave—17 with full-year leave. Four full-time faculty were on unpaid leave, including the former chair of the Historic Preservation program, and architect Thomas Kong who was completing a project in Singapore.

In 2013-14, 19 full-time faculty are on sabbatical, including AIADO faculty member Helen Maria Nugent. Faculty participate in on-campus exhibitions and/or lectures upon returning from a sabbatical leave to share their research and ideas, such that the entire community benefits from a faculty's research, projects and investigations.

Sabbatical faculty who request Faculty Enrichment Grants are given priority consideration.

I.2.1. G.2. Paid Leave for Adjunct Faculty

A limited number of one-semester paid leaves are awarded each year to part-time faculty with the rank of Adjunct Associate or Adjunct Professor. To be eligible, a faculty member with the appropriate rank must have completed seven years of continuous teaching in the School's degree programs; if awarded a paid leave, eligibility to apply is every seven years. Since beginning this practice in 2002, a total of 49 faculty have been awarded paid leaves equal to 125 courses, with an average of four faculty on paid leaves each year.

Paid leave compensation for adjunct faculty is equal to the average number of courses taught per semester during the previous six years, at the current per course rate. Typically the leave is equal to two to three courses. With the minimum per course rate for Adjunct Associate Professors $6000, and for Adjunct Professors $7000, typical paid leaves are equal to $12,000 to $25,000.

SAIC has awarded one paid leave to an AIADO faculty member, Adjunct Professor Garret Eakin, in Fall 2006.

Human Resources and Human Resource Development

I.2.1. G.3. Professor Research Awards

In recognition of the professional activities of its full-time, senior faculty, Professors are eligible to apply for Professor Research Awards. The awards are equivalent to a course release during the academic year to pursue professional projects while receiving full compensation. Begun in 2008, a total of 25 Professors have received one or more research awards that were initially determined on an annual basis. In 2012, the awards converted to long-term, continuous course reductions contingent upon annual reports approved by the Dean. Currently 19 faculty have Professor Research Awards, including 2 Professors from AIADO, and a Professor from Sculpture who teaches in AIADO. In Fall 2013 the School expects to award 6 additional awards for a total of 25 Professor Research Awards at any one time. This accounts for nearly half of all faculty with the rank of Professor.

I.2.1. G.4. Residencies

SAIC's artist-in-residency programs support and encourage the creative renewal and professional development of its full- and part-time faculty as well as its full-time staff who are artists, designers, writers, and scholars. Since 2000, over 300 faculty and staff have completed residencies in New Buffalo, Michigan; Krems, Austria; and Catskill, New York.

Priority consideration is given to applicants who have actively contributed to the School community, and who propose to complete a specific project or produce new works that have relevance to the region or site. Summer residencies in Austria and New York are open to all faculty. New Buffalo summer residencies are awarded to full-time faculty, while sabbatical faculty, part-time faculty, and full-time staff are scheduled during fall, winter and spring.

- "Roger Brown" Residency Program in New Buffalo, Michigan for Faculty and Staff

  Artist, alumnus and benefactor Roger Brown's partner, architect George Veronda designed the modernist glass and steel structure and its furnishings in 1979 as a showcase for Brown's extensive art collection. Located 75 miles from Chicago, the home is maintained by the School exclusively for faculty and staff residencies. One artist is selected for each two-week period, with exclusive use of the fully furnished, secluded house, guesthouse, and studio overlooking the Galien River on the east and across the street from Lake Michigan on the west.

- Catwalk Residency Program in Catskill, New York for Faculty

  Catwalk is a private residency sponsored by the Palmers, who live on the premises in a restored home designed and built in 1864 by Hudson River School artist and scholar Charles Herbert Moore. The region still resonates with artists' colonies and historic sites including the Thomas Cole House and Studio just steps from the Catwalk residency; Olana, the Persian-inspired home of 19th century landscape artist Frederic Church that mirrors Catwalk's location across the river; and other significant sites such as Art Omi, Dia: Beacon, Storm King, or Opus 40.

  Each resident is provided an individual, furnished living space, and creative use of the extensive 65-acre grounds that border the scenic Hudson River. The Palmers

place emphasis on the quality of proposed plans and concrete art project ideas that can be realized at Catwalk during the residency, with a priority consideration for proposals that reflect an interest or understanding of the Hudson Valley area, or a creative connection to the Catwalk site.

- Krems Artist-in-Residence Exchange in Krems, Austria for Faculty

  A former carpet factory along the Danube River has been converted to an arts building by the government of Lower Austria. Through an exchange program, artists are provided a furnished apartment and a shared studio space in the Kunsthalle Krems. In exchange, artists from Austria are awarded residencies in Chicago, and are hosted by the School. SAIC provides a $1500 stipend per month to assist with travel expenses.

  The summer 2010 Krems residency was awarded to AIADO faculty member Anders Nereim whose project researched European city designs as models for creating downtowns that produce their own energy using new zoning envelopes. From the AIR Krems website, Nereim posted:

  > *When I arrived in Vienna and saw the buildings in the ringstrasse, I suddenly recalled the writings of a very important nineteenth century Austrian urban designer, Camillo Sitte, whom I had last studied in 1975.*

Human Resources and Human Resource Development

I.2.1. G.5. Dean's Travel and Research Funds

The School annually distributes grants and monies totaling in excess of $350,000 to support the research, scholarship, and creative endeavors of its faculty, including Travel and Research monies awarded by the Dean of Faculty on an individual basis to faculty that total $200,000 each year.

I.2.1. G.6. Faculty Enrichment Grants

Faculty Enrichment Grants are annually awarded to full- and part-time faculty to support professional activities. Selections, based on proposals, are determined by members of the Deans Selection Committee that include elected faculty and deans. Priority consideration is given to faculty on sabbatical or paid leave and faculty who have not received grants within the prior two-year period. The committee especially supports requests for projects that have a commitment for an exhibition or other end result.

In the Spring 2013 selection process for 2013-14 grants, eighty faculty, including four AIADO faculty, submitted requests that equaled $330,000. Sixty faculty, including one AIADO faculty member, received awards that totaled $101,000. Grants ranged from $500 to $5,000 in support of exhibitions, conference presentations, publications, research, study, travel, and exchange programs. Department-specific requests were referred to the department for their discrete travel and research budget.

I.2.1. G.7. AIADO Departmental Funds

Each year the AIADO department receives up to $65,000 in support of discrete travel and research by its faculty, sometimes in relation to the Industry Projects or other external partnerships. These funds are distributed by the department based upon annual requests.

Human Resources and Human Resource Development

I.2.1. H. Matrix of Faculty Credentials for 2011-12 and 2012-13

The program demonstrates that instructional faculty are adequately prepared to provide an architecture education within the mission, history, and context of the institution. For each instructional faculty member who teaches in the professional degree program, credentials are summarized in charts on the following pages, organized by semester, from Spring 2011 through Fall 2013.

- Academic credentials, noting how educational experience and recent scholarship supports their qualifications for enduring student achievement of student performance criteria
- Professional architectural experience, noting how professional experience supports their qualifications for ensuring student achievement of student performance criteria

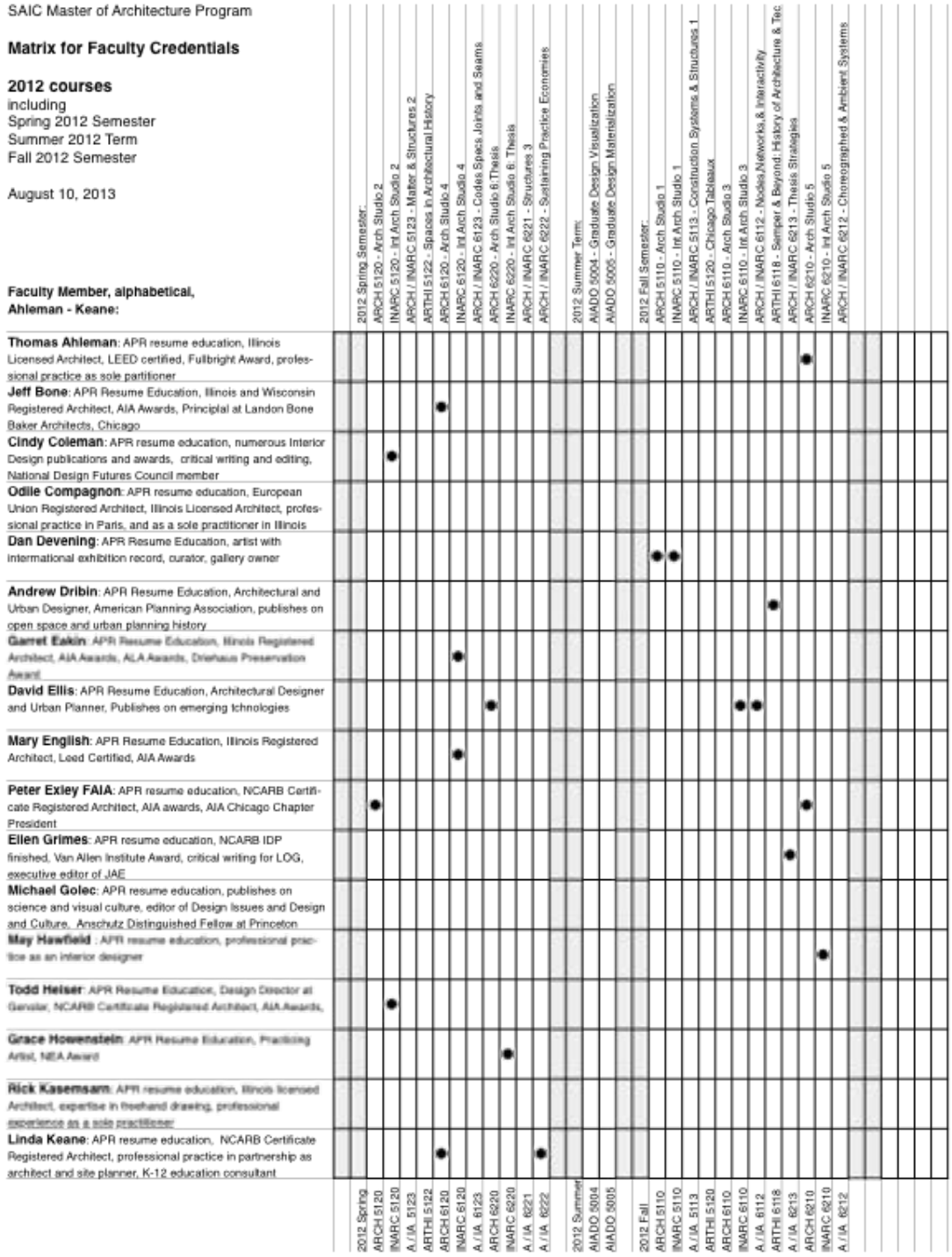
Part IV.5. of the APR includes resumes for each of 39 faculty who taught or are teaching in the MArch program since Spring 2012.

SAIC Master of Architecture Program

Matrix for Faculty Credentials

2012 courses
including
Spring 2012 Semester
Summer 2012 Term
Fall 2012 Semester

August 10, 2013



Human Resources and Human Resource Development
I.2.1. H. MATRIX for 2011-12 and 2012-13

SAIC Master of Architecture Program

Matrix for Faculty Credentials

2013 courses
including
Spring 2013 Semester
Summer 2013 Term
Fall 2013 Semester

August 10, 2013

Human Resources and Human Resource Development
I.2.1. H. MATRIX for 2011-12 and 2012-13

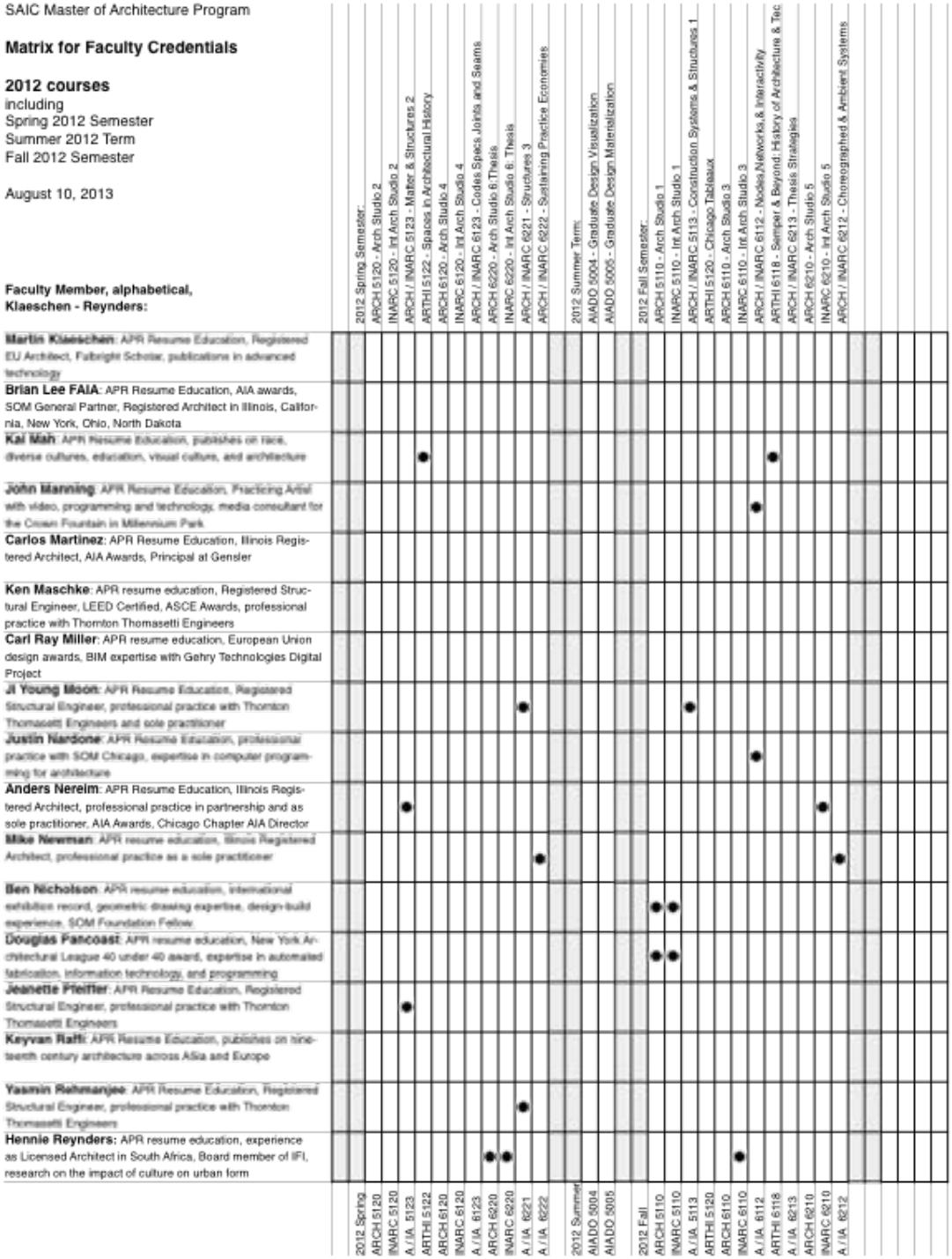
SAIC Master of Architecture Program

Matrix for Faculty Credentials

2012 courses
including
Spring 2012 Semester
Summer 2012 Term
Fall 2012 Semester

August 10, 2013

Faculty Member, alphabetical, Klaeschen - Reynders:



Human Resources and Human Resource Development
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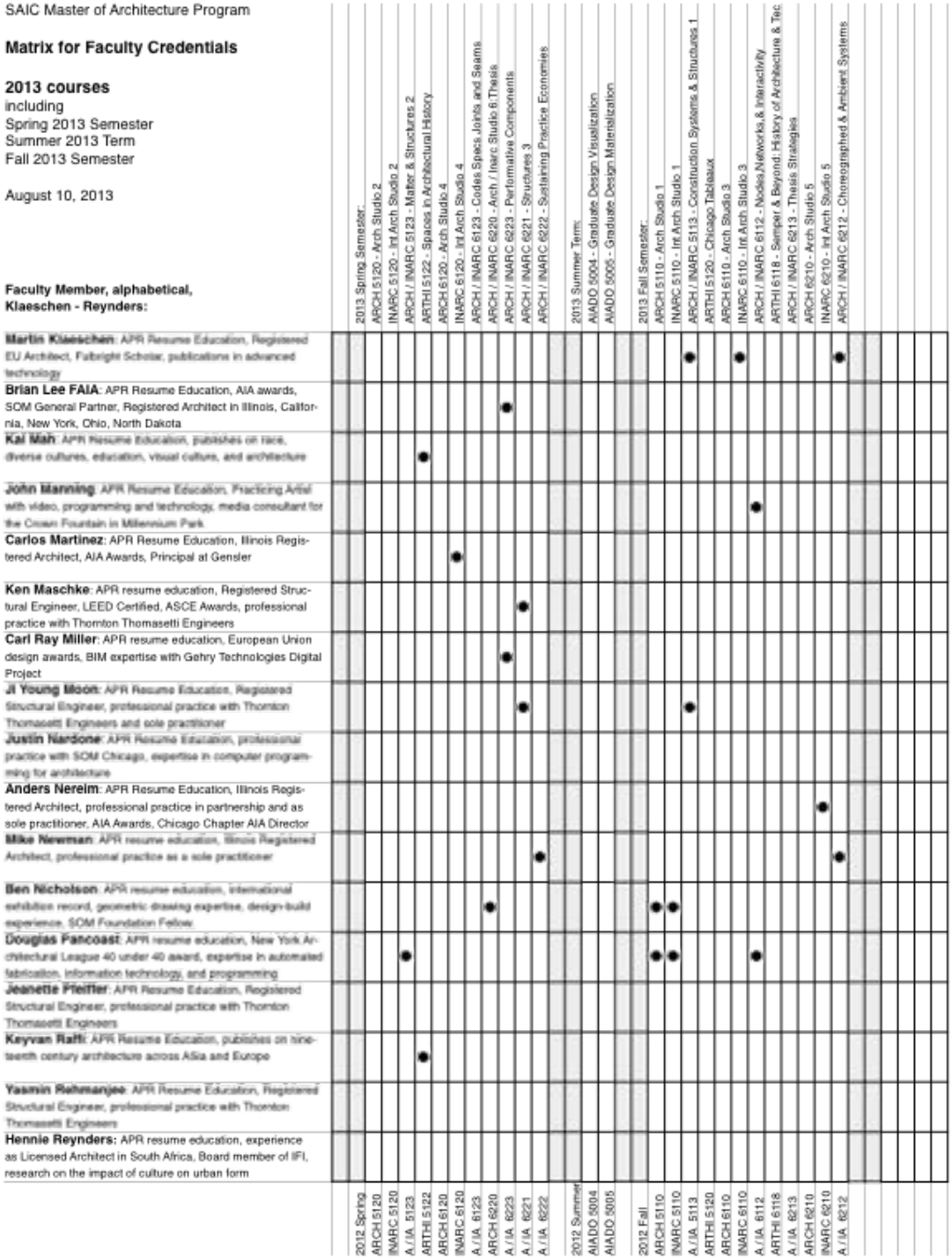
SAIC Master of Architecture Program

Matrix for Faculty Credentials

2013 courses
including
Spring 2013 Semester
Summer 2013 Term
Fall 2013 Semester

August 10, 2013

Faculty Member, alphabetical, Klaeschen - Reynders:



Human Resources and Human Resource Development
I.2.1. H. MATRIX for 2011-12 and 2012-13

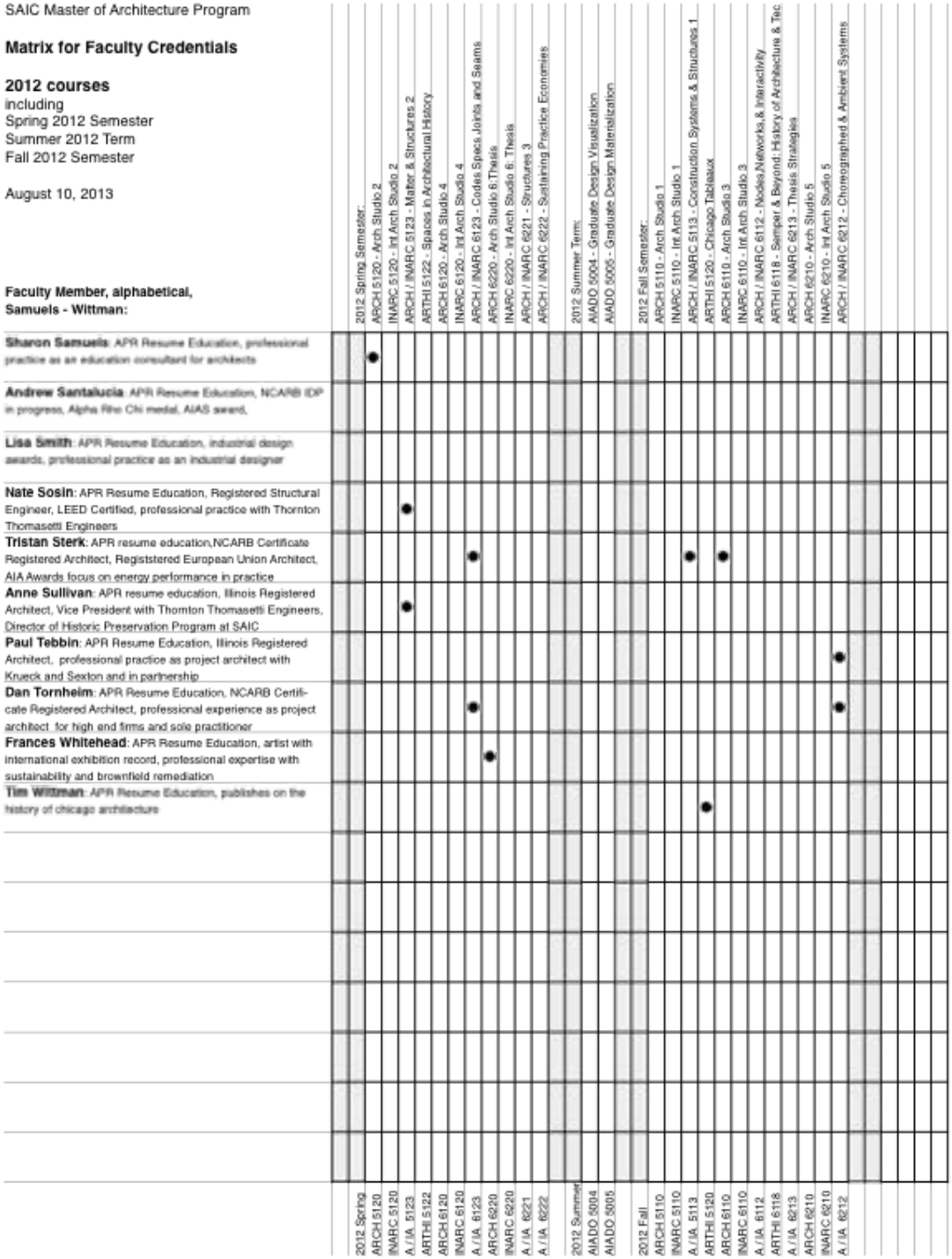
SAIC Master of Architecture Program

Matrix for Faculty Credentials

2012 courses
including
Spring 2012 Semester
Summer 2012 Term
Fall 2012 Semester

August 10, 2013

Faculty Member, alphabetical, Samuels - Wittman:



Human Resources and Human Resource Development
I.2.1. H. MATRIX for 2011-12 and 2012-13

SAIC Master of Architecture Program

Matrix for Faculty Credentials

2013 courses
including
Spring 2013 Semester
Summer 2013 Term
Fall 2013 Semester

August 10, 2013

Faculty Member, alphabetical, Samuels - Wittman:

Sharon Samuels: APR Resume Education, professional practice as an education consultant for architects

Andrew Santalucia: APR Resume Education, NCARB IDP in progress, Alpha Rho Chi medal, AIAS award,

Lisa Smith: APR Resume Education, industrial design awards, professional practice as an industrial designer

Nate Sosin: APR Resume Education, Registered Structural Engineer, LEED Certified, professional practice with Thornton Thomasetti Engineers

Tristan Sterk: APR resume education,NCARB Certificate Registered Architect, Registstered European Union Architect, AIA Awards focus on energy performance in practice

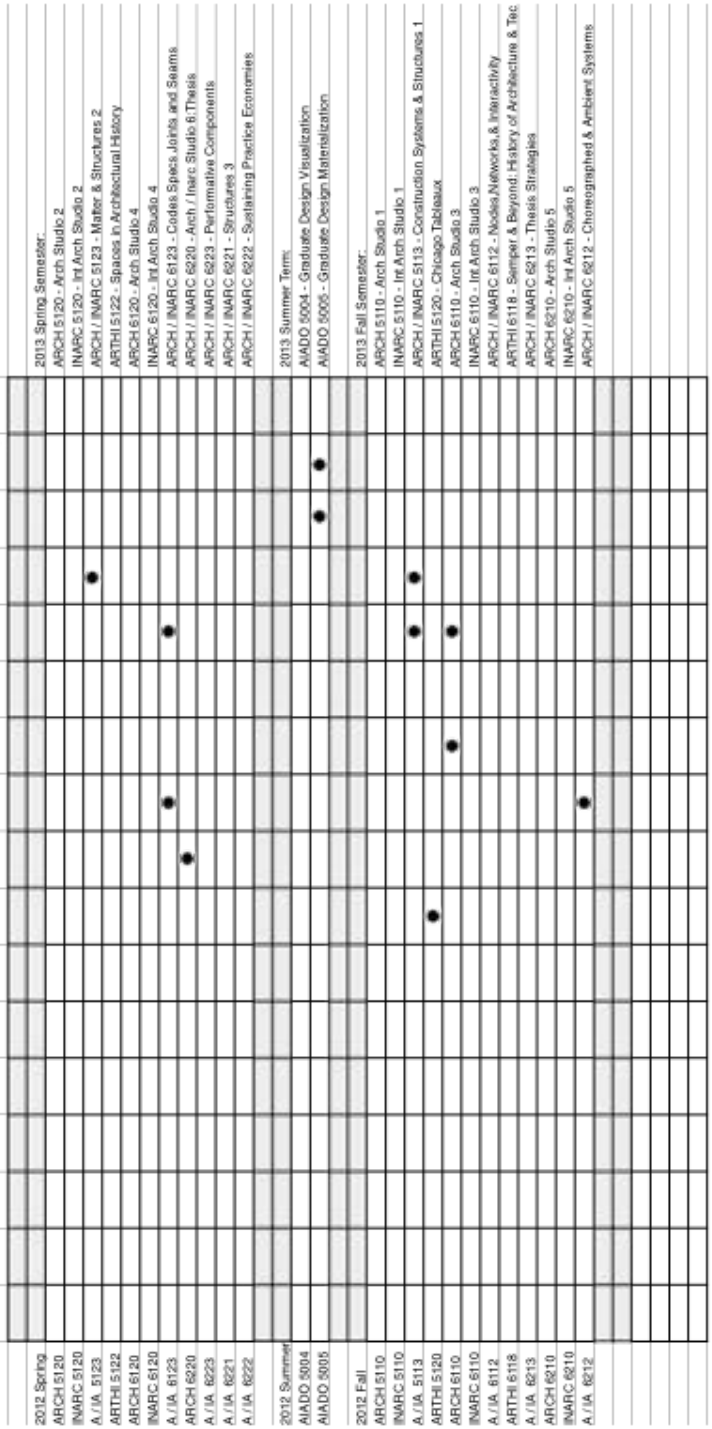
Anne Sullivan: APR resume education, Illinois Registered Architect, Vice President with Thornton Thomasetti Engineers, Director of Historic Preservation Program at SAIC

Paul Tebbin: APR Resume Education, Illinois Registered Architect, professional practice as project architect with Krueck and Sexton and in partnership

Dan Tornheim: APR Resume Education, NCARB Certificate Registered Architect, professional experience as project architect for high end firms and sole practitioner

Frances Whitehead: APR Resume Education, artist with international exhibition record, professional expertise with sustainability and brownfield remediation

Tim Wittman: APR Resume Education, publishes on the history of chicago architecture



Human Resources and Human Resource Development

I.2.1. I. Sufficient Staff Resources at SAIC

SAIC employs approximately 300 staff members who serve in a variety of capacities, ranging from administrative support and technical staff, to facilities management.

Recruitment

Staff are hired through applications submitted in response to open positions listed on the AIC website and, in some cases, classified advertisements and solicitations. The Office of Human Resources, part of the corporation's central administration, coordinates those searches. Similar to the policies and opportunities detailed in the student and faculty handbooks, staff have a governing document know as the *Employee Guidelines*, available on the School's intranet. Human Resources staff summarize these policies at a mandatory orientation, and adjudicate harassment disputes.

Non-discrimination policy

One of the chief staff policies deals with a similar commitment to diversity, equal opportunity, and non-discrimination that is also found among students and faculty. For example, the EEO policy is posted online with all employment listings:

> *The Art Institute of Chicago is an Equal Opportunity Employer. To maintain excellence in all its efforts, the Art Institute is committed to a policy of jobs and advancement that actively seeks the most qualified people from a wide-range of candidates. Applicants are considered on the basis of their qualifications for the position without regard to race, religion, national origin, sex, age, disability, marital status, sexual orientation, or veteran status. If you have any questions concerning our Equal Opportunity policy or its application, please contact the Human Resources Department at (312) 629-9420.*

Furthermore, the following diversity statement is introduced to all staff:

> *The Museum's mission is to enrich people's lives through the experience of art. To best serve our visitors and to strengthen our sense of community and pride in our work, our employees, and our individual abilities and differences must be valued and fully utilized. We must ensure that everyone is treated fairly, that each person's concerns are heard, and that each of us is committed to assuring the environment of cooperation and mutual respect that is essential for personal and institutional success.*

Policies regarding harassment for staff are very similar to those that govern the students; additionally, the *Employee Guidelines* also outline polices for conflicts of interest, compensation, financial misconduct, ethical behavior, employment, and separation.

Benefits

Benefits-eligible staff may participate in medical, dental, and vision coverage; pre-tax flex-spending accounts; life and accident insurance; and retirement investment plans for which AIC matches a small percentage of employee contributions. Frequent employee development sessions are offered by Human Resources covering topics such as saving and investment, time management, and conflict resolution. Other privileges available to staff at AIC include access to most local museums and zoos; use of the many libraries and special collections; Chairman's, Safety, and other awards; tuition remission; museum store and restaurants discounts; and, pre-tax transit benefits among others.

Human Resources and Human Resource Development

I.2.1. J. Visiting Lecturers and Critics Since Previous Site Visit

Programming by SAIC and its sister institution, AIC, is available to all students, faculty, staff, and alumni; most events are open to the public. Those cited in detail are of specific relevance to the architecture program.

I.2.1. J.1. The Architecture and Design Society of the Art Institute of Chicago

The Architecture & Design Society was created in 1981 as the support group for the Department of Architec ture and Design at the Art Institute of Chicago museum. The society's general mission is to enhance the understanding and appreciation of architecture and design by making them accessible to a wider audience through a dynamic program of lectures, upper-level-member architectural tours and special events, and receptions and viewings of Department of Architecture and Design exhibitions. A diverse roster of speakers represents emerging practitioners at the forefront of the fields of architecture and design, individuals at the peak of their career, and the critics, curators, and scholars whose words and ideas shape these fields.

Zoë Ryan is the current chair and curator of architecture and design at the Art Institute of Chicago. She also teaches art history at the School and the University of Illinois at Chicago. Of particular note this year, Ryan has been appointed as curator of the second Istanbul Design Biennial in October 2014. The Istanbul Design Biennial is organized by the Istanbul Foundation for Culture and Arts (İKSV) and the theme will be announced by Ryan in November.

The Architecture and Design Society has an especially robust series of architecture lectures scheduled for the 2013-14 year. In cooperation with the School's Visiting Artiss Program, the series includes a lecture by visionary architect and 2013 Pritzker Prize Laureate Toyo Ito. Since the completion of Sendai Mediatheque (2001), one of his most acclaimed works that has influenced younger generations of architects worldwide, Ito has explored architecture of the 21st century that goes beyond modernism's purity and machine analogy, transforming organic geometries into life forms that reflect nature. In his lecture, Ito will discuss Home-for-All, communal spaces that were built for the towns washed away by the March 11, 2011, tsunami in Japan. Ito will reflect on how these spaces reveal the fundamental problems that exist within modernist architecture and how architecture should take form in the 21st century.

The Art and Design Society lectures and events presented since 2011-12 are listed in reverse chronology:

Fall 2013

- Toyo Ito—Architecture after 3.11
- Stefan Scholten of Scholten & Baijings

Spring 2013

- Tour: Around the Block–Chicago's East Lake Shore Drive and Walton Place
- Building Public Art and Public Spaces: The Chicago Picasso and Its Legacy
- Karin Fong of Imaginary Forces

- Project Projects (Prem Krishnamurthy, Adam Michaels, and Rob Giampietro)
- The Butler-VanderLinden Lecture on Architecture: Wang Shu
- Curator Series Tour—Building: Inside Studio Gang Architects

2012

- Lecture: Eva Castro Iraola of Plasma Studio
- Inside Studio Gang Architects Exhibition Opening
- Fashioning the Object Tour and Reception
- University of Chicago Post-Panel Discussion Reception
- University of Chicago Panel Discussion: The Grey City Transformed
- University of Chicago Tour: The Grey City Transformed
- Exhibition Opening: Fashioning the Object—Bless, Boudicca, Sandra Backlund
- Craig Dykers of Snøhetta/The Butler-VanderLinden Lecture on Architecture

2011

- Yolande Daniels Lecture
- Bertrand Goldberg: Marina City and Astor Tower Tour
- Irish Architecture Now Lecture and Panel Discussion
- Bertrand Goldberg Tour and Reception (upper-level member event)
- Harbor Country Tour of Margaret McCurry Homes and Farm-to-Table Lunch
- Exhibition Opening: Bertrand Goldberg—Architecture of Invention
- The Butler-VanderLinden Lecture on Architecture: Kazuyo Sejima + Ryue Nishizawa of SANAA
- David Adler Architectural Tour and Luncheon

Human Resources and Human Resource Development

I.2.1. J.2. The School's Visiting Artists Program (VAP)

Founded in 1868, the Visiting Artists Program (VAP) is one of the oldest public programs of the School of the Art Institute of Chicago. VAP hosts public presentations by artists, designers, and scholars each year in lectures, symposia, performances, and screenings. The primary mission of the Visiting Artists Program is to educate and foster a greater understanding and appreciation of contemporary art through discourse. For the past several years, most lectures have been audio recorded and are available for download through the SAIC website.

2013-14 Visiting Artists Program lectures

Andrea Zittel

Since the early 1990s, Andrea Zittel has used the arena of her day-to-day life to develop and test prototypes for living structures and situations.

Moon Kyungwon and Jeon Joonho, News from Nowhere: Chicago Laboratory

Korean artists Moon Kyungwon and Jeon Joonho will present News from Nowhere: Chicago Laboratory, an ambitious collaborative project at Sullivan Galleries that couples their work with that of visionary architects, designers, scientists, philosophers, and other thinkers in a massive, interdisciplinary investigation that examines the world as it is today by imagining a post-apocalyptic future.

Fernanda Viégas and Martin Wattenberg: Visualization and the Joy of Revelation

Using data visualization technology, developed by computer scientists to extract insights from raw numbers, Viégas and Wattenberg investigate the art and science of visualization.

George Saunders

George Saunders is a *New York Times* bestselling American writer of short stories,

essays, novellas, and children's books. In *Tenth of December*, he reaches the core of contemporary experience with his blend of exuberant prose, deep humanity, and stylistic innovation.

Toyo Ito: Architecture After 3.11
Visionary architect and 2013 Pritzker Prize Laureate Toyo Ito has explored architecture of the 21st century that goes beyond modernism's purity and machine analogy, transforming organic geometries into life forms that reflect nature. Ito will discuss Home-for-All, communal spaces that were built for the towns washed away by the 2011 tsunami in Japan.

Kuho Jung: Between KUHO and hexa
Kuho Jung is one of the top fashion designers in South Korea and well known for his clothing, interior design, furniture, lighting, and more, with avant-garde aspects and minimalist aesthetics driving his work.

Iñigo Manglano-Ovalle: Distinguished Alumni Lecture Series (MFA 1989) is a conceptual artist working across media to create works that challenge our notions of the political and cultural. Internationally recognized for his activist-inspired public art and studio-based works, his work currently regards the inversion of utopia, the fabrication of war, and the hypersonic re-entry of modernism.

Beatriz Milhazes
Brazilian artist Beatriz Milhazes's brightly colored abstract paintings take their roots from Brazilian and European modernism and baroque forms.

Visiting Artist Program Lectures offered in Spring 2013 included Martha Schwartz, supported in part by the William H. Bronson and Grayce Slovett Mitchell Lecture Series in AIADO, as well as lectures by Carolyn Christov-Bakargiev, Julie Ault, Jacob Hashimoto as part of the Distinguished Alumni Lecture Series, Josiah McElheny, Rosa Barba, and Vaginal Davis.

Visiting Artist Program Lectures sponsored in 2011 and 2012 included AIADO alumni and designer Emily Pilloton as part of the Distinguished Alumni Lecture Series, as well as Sam Lipsyte and Ben Marcus, Catherine Opie (the William and Stephanie Sick Distinguished Professor), Stephen Burks, Andi Zeisler, Tania Bruguera as part of the Distinguished Alumni Lecture Series, Aaron Koblin, Jean Shin, Lari Pittman, Marilyn Minter, Brent Green, Kellie Jones, Pearl Fryar, Tehching Hsieh, Homi K. Bhabha, Type A, Bill Fontana (the William and Stephanie Sick Distinguished Professor), Wolfgang Laib in Conversation with Mary Jane Jacob and Nora A. Taylor, Distinguished Alumni Jenni Sorkin, Amar Kanwar, Suzanne Lee, José Muñoz, Lisa Freiman, Distinguished Alumni Kori Newkirk, Yael Bartana, Tobias Putrih, and Wangechi Mutu.

Human Resources and Human Resource Development

I.2.1. J.3. Mitchell Lectures

The Grayce Slovet and William H. Bronson Mitchell Lecture Fund in Interior Architecture brings prominent practitioners to the School each year for its endowed lecture series, which is administrated by AIADO. In some instances, the Architecture & Design Society of AIC, the School's VAP, or other local institutions—such as the Andrea Deplazes lecture, which was sponsored by AIADO, VAP, the Consulate General of Switzerland,

Think Swiss, and the Goethe-Institut, Chicago—will partner with AIADO to co-sponsor a particular lecture. In 2012 and 2013, the Mitchell Fund supported the following events:

Patricia Patkau is a partner in the firm of Patkau Architects in Vancouver, British Columbia. For more than 30 years her firm has insisted on a practice that integrates architectural, urban, social, environmental, and cultural concerns. Her work focuses on the intricacies of local cultures, the specificities of places, and the material imaginations of construction—implemented on a variety of scales. In 2009, in conjunction with her partner, John Patkau, she received the Royal Architectural Institute of Canada's Gold Medal, and, among other honors, represented Canada at the 1996 Venice Biennale international art exhibition.

Martino Gamper's practice engages in a variety of projects from exhibition design, interior design, commissions, and mass-produced products for the cutting edge of the international furniture industry. Reworking furniture that has been dumped on the streets, he has created a mismatched family of objects, *100 Chairs in 100 Days*.

After several years of running her own firm, Odile Decq created a partnership with Benoît Cornette in 1985 and established the architecture firm ODBC. Decq's first commission, the Banque Populaire de l'Ouest in Rennes in 1990, resulted in numerous prizes and ignited her international renown. The audiences who celebrated the building underlined the emergence of a new hope in architecture directly born from the punk rebellion that was turning old conventions upside down.

Human Resources and Human Resource Development

I.2.1. J.4. Midday Musings

In addition to the Mitchell Lectures, AIADO sponsors other lecture events by its faculty and their professional peers, which are know as Midday Musings. The Midday Musings Lecture Series provides opportunities for students to engage with a wide variety of professionals in an informal setting intended for the exchange of ideas and knowledge about contemporary practice. Since the last site visit, the Midday Musing series has sponsored 19 separate events and tours conducted by professional architects and interior architects, as well as faculty. The 2012-13 Midday Musings featured the following speakers:

Nadim Karam's work is a whimsical land of absurdity that makes even his most serious, darkest messages palatable. His manifesto in Urban Toys (2006) is a plea for creating dreams in cities, an artistic combat against terrorism and stultifying routines of city life. One of the rare contemporary artists comfortable on a huge urban scale, Karam's urban projects reveal his transcendent stance between the worlds of art and architecture.

Exploring the Universe from the Bottom of the World

By studying tiny variations in the background radiation, cosmologists have been able to test theories of the origin and evolution of the Universe, as well as determine that ordinary matter (the stuff that makes up stars and humans alike) accounts for a mere 4% of the density of the Universe, that the mysterious dark matter accounts for six times that amount, and that a still-elusive and poorly understood "dark energy" is required to make up the remaining 70% of the Universe. This talk focuses on new measurements being carried out with the 10-meter South Pole Telescope to test theories of the origin of the

Universe and to investigate the nature of mysterious dark energy.

Yoko Akama
Wildfires are a critical and continuous threat to residents living in regional areas of Australia. This presentation covers a variety of design research methods that facilitated a participant-led process of knowledge generation and exchange to raise awareness of risk and mitigation.

Amy Clark
The concepts of urban vs. suburban development are investigated. Must these always be an either/or? In addition to highlighting some historical trends surrounding development in suburban and urban locales, Amy Clark presents two conceptual proposals that attempt to merge the best of both of these development patterns.

Eric Davis
Two topics are explored—the need for architects/designers to understand and be able to operate within an advocacy/political framework and the need to understand and engage with the methodologies and processes of infrastructure if designers are involved with sustainable design.

Irene Matteini explores how buildings in limbo between perfection and emptiness provide for creative responses, new beginnings, and an opportunity for people to reinvent stories around them.

Hennie Reynders discusses Gestural Topographies—a framework for the practice of reflective and critical disruption

Thom Moran will talk about the exhibit *5 Fellows: FULL SCALE* and its subsequent re-imagining for the Venice Biennale as *Grounds for Detroit*. Moran is an American designer and educator who focuses on reclaiming the domestic interior for architectural speculation.

Human Resources and Human Resource Development

I.2.1. K. Public Exhibitions Since Previous Site Visit

SAIC provides a range of exceptional exhibition opportunities for its students—as exhibiting participants, as curators of exhibitions they have conceived and proposed, and as audience to a broad range of exhibitions and programs at the School and the Museum. The major SAIC exhibition spaces are:

I.2.1. K.1. Art and Design Society-sponsored exhibitions in the Art Institute of Chicago

Additional opportunities for SAIC M. Arch students to view exceptional exhibitions of architecture and design-related works are sponsored through the Art and Design Society and the Architect and Design department of the Art Institute of Chicago musem. A sampling of those exhibitions since the last NAAB site visit appear below.

Upcoming:
Exhibition: 3 in 1: Contemporary Explorations in Architecture and Design

September 28, 2013–January 5, 2014
Work by fashion designer Issey Miyake, architect Greg Lynn, and Dutch designers Scholten & Baijings explores how research and experimentation are driving new forms of architecture and design.

Current Architecture Exhibitions at the Art Institute of Chicago
Oscar Niemeyer
July 20, 2013–October 27, 2013
These sketches by Brazilian modernist Oscar Niemeyer showcase the architect's distinctively organic forms and why he revised the traditional modernist dictum of "form follows function" to "form follows beauty." Niemeyer is perhaps best know for his role in developing the monumental buildings that shaped his former mentor Lúcio Costa's master plan for his country's futuristic capital, Brasilia, in the 1950s and 1960s.

New Views: The Rendered Image in Architecture
June 15, 2013–January 5, 2014
The Art Institute's collection of architecture, spanning works from 1850 to the present, includes a range of two-dimensional modes of representation illustrating various stages of the design process. And yet, as images made by hand, such as sketches or collages, have given way to those produced on computers, there has been a shift in the way architectural projects are visualized. This exhibition focuses on the digitally rendered images that have recently become ubiquitous in the world of architecture and design.

Past Architecture Exhibitions at the Art Institute of Chicago
Sharing Space: Creative Intersections in Architecture and Design
April 6, 2013–August 18, 2013
From the powerful effect of color to the rigor of geometry, this exhibition presents architecture and design works that reveal common concepts and strategies across these interwoven fields.

Building: Inside Studio Gang Architects
September 24, 2012–February 24, 2013
The first exhibition to explore the work of Studio Gang Architects offers a studio-like environment that reflects the firm's collaborative, inquiry-based, and research-driven approach.

A Century of Architectural Drawings: Early Collections from the Burnham Library of Architecture
Saturday, October 13, 2012–Sunday, January 27, 2013
In 1912 a major bequest to the Art Institute of Chicago from Daniel H. Burnham, world-renowned architect and city planner, established the first public architectural library in Chicago. Operated by a dedicated committee of practicing architects, the Burnham Library of Architecture soon began collecting architectural drawings, a rare enterprise for American libraries during this period. On the centennial celebration of the Burnham Library, this exhibition highlights a selection of extraordinary architectural renderings and records of the building tradition in Chicago.

The Outdoor Office: Jonathan Olivares Design Research
March 7, 2012–October 14, 2012
This speculative project from New York–based designer Jonathan Olivares explores the possibility of working outside the traditional office.

Rethinking Typologies: Architecture and Design from the Permanent Collection
March 3, 2012–July 29, 2012
From lighting and information design to the modern house and skyscraper, this exhibition examines the ways designers and architects have adapted to new technology, social needs, and cultural ideals.

I.2.1. K.2. SAIC Exhibition Venues

Sullivan Galleries

The Sullivan Galleries offer 32,000 square feet of exhibition space—the only single contemporary exhibition site of its size in the Chicago Loop. Located in the Sullivan Center, the historic site of Louis Sullivan's masterpiece Carson Pirie Scott & Co. Building, the galleries feature exhibitions, performances, lectures, and screenings by SAIC students, faculty, and other international artists. Fall 2013 exhibitions are provided here; *see full listing in appendices.*

Alive! Commodity, Zombie, Avatar, Fetish
August 13–October 12
How are bodies made to perform in economic, social, ritual, and theatrical contexts? This exhibition considers our tendency to both ascribe consciousness to objects and to treat living beings as things. The works are inspired by phenomena as varied and interrelated as the displacement of social relations onto commodities, the incarnation of avatars, and the excessive life force that animates the undead.

Rooting: Regional Networks, Global Concerns
August 13–October 12
Creative responses to the extreme environmental, social, and economic changes facing our communities are urgently needed today. The artists in Rooting take up this challenge, addressing issues of soil health, water conservation, food production and distribution, and building sustainable communities. The works in the exhibition include projects that attempt to untangle the complexity of the food industry and government policy. Others employ material explorations of charged environmental sites and eco-systems, and present documentation of metaphoric and symbolic actions that reimagine our future. Collectively, the projects included in Rooting present a bounty of responses to current pressing environmental and social challenges.

News from Nowhere: Chicago Laboratory
September 21–December 21
News from Nowhere is both a stirring exhibition and an open platform for investigation of the world as it is today and as it could be imagined in the future. For this ongoing project Korean artists Moon Kyungwon and Jeon Joonho assembled a remarkable group of thinkers and practitioners to contribute to their research exploring the meaning, social function, and the role of the arts in contemporary times. Initially presented at Documenta (13) in Kassel, Germany in 2012, News from Nowhere continues to evolve with the Chicago Laboratory as its next, expanded iteration, which is also the first US presentation of this exceptional co-generative work.

Student Union Galleries

Founded in 1994, the Student Union Galleries (SUGs) provide SAIC students with a high level of professional exhibition experience and opportunities. Students participate substantially in all facets of gallery operations and drive programming decisions in consultation with a faculty advisor. The dedicated SUGs gallery located on the first floor of the Nieman Center is currently the only street-level gallery space at the School. *See full listing in Appendices.*

AIADO Exhibition Hall

Smaller, discrete exhibition spaces exist within departments as well, and the exhibition hall in the AIADO department is a strong example of such an exhibition area. Nearly all of these exhibitions feature public programming events in addition to the gallery showcase.

I.2.1. K.3. Graduate Design Thesis Exhibition

Showcasing design from the Departments of Architecture, Interior Architecture, and Designed Objects (AIADO) and Fashion Design, this annual exhibition brings together work by graduate students at the conclusion of their coursework.

The 2013 year-end exhibition entitled *SET OFF: Marks of Indifference, Echoes Down a Corridor and Rare Bird Sightings* was curated by AIADO faculty and architect Odile Compagnon, AIADO Contractor Lynn Lim, and Sullivan Galleries Curatorial Assistant Ionit Behar.

The exhibition featured work by graduating students from the following programs at SAIC:

- Master of Architecture
- Master of Architecture with an Emphasis in Interior Architecture
- Master of Fine Arts in Interior Architecture
- Master of Fine Arts in Design for Emerging Technologies
- Master of Design in Designed Objects
- Master of Fine Arts in Designed Objects
- Master of Design in Fashion, Body, and Garment
- Post-Baccalaureate Certificate in Fashion, Body, and Garment.

The curatorial statement for *SET OFF* states, “The tendency of all 41 designers in *Set Off* is toward subtle treatment of overlooked issues, practices and places. The designers mark their territories with what could pass for indifference. With unassuming silence, they make audible the public soundscape.”

Panel discussions and critique sessions with invited critics were organized by AIADO faculty and architect Ben Nicholson. Nicholson organized seven groups of four critics each, including one faculty moderator for each group. Panelists included architects, designers, graphic designers, fashion designers, design theorists, design historians, and a host or regional faculty in architecture and design fields. Each group reviewed five or six students for 25 to 30 minutes. The Critique Sessions could be considered as the defense of the thesis to a panel of outside jurors, making these sessions quite different from the standard end-of-semester reviews.

Human Resources and Human Resource Development

I.2.1. L. Student admissions policies and procedures

The School of the Art Institute of Chicago is home to an incredibly diverse community of students from all fifty states and over forty countries. Students enter SAIC with a wide variety of artistic and personal backgrounds and increase the diversity of their skills and portfolios through their curricular and co-curricular experiences at SAIC. SAIC provides a variety of student services geared toward making a student's entire experience at the

School—from Admissions through Alumni Affairs—one that is positive, productive, and intensive.

The Admissions process to the Master of Architecture program includes:

- Completing the online application
- A 500- to 700-word statement of purpose in which the applicant describes his or her interests and experiences in design, personal and professional motivations and goals, and reasons for pursuing graduate study at SAIC
- An interview, scheduled prior to the application deadline in January prior to the academic year
- Two letters of reference
- Submission of an e-Portfolio of a minimum of five different projects, documented in up to twenty images, or up to ten minutes of time-based work, or a combination of the two. Applicants with no previous experience in design can submit a critical writing sample or a visual "essay," a thousand-word critical writing sample, which may include images, addressing some aspect of design that is of specific interest or concern.
- One official college transcript(s) from each college attended
- A non-refundable application fee of $80 for domestic applications and $100 for international applicants
- The GRE is recommended but not required
- International students who do not speak English as a first language or have not graduated from an accredited U.S. university must meet minimum TOEFL (paper/computer/internet: 600/250/100) or IELTS (7.0) score (check if this is still correct)
- Current résumé

Pre-requisites

Applicants to the three-year program must have a four-year baccalaureate degree or its equivalent to be admitted. Work experience in architecture, interior design, or a related field is recommended but not required. Proficiency in college-level algebra and in in college-level physics is required.

Applicants to the two-year Option II track of the MArch program must have earned an undergraduate pre-professional degree in architectural studies, architectural technology, or interior design. In addition to a design portfolio, they must submit a binder containing evidence of their work in Building Science, Structures, and Architectural History, from two courses in each of those topical areas. The binder must include the syllabi and assignments from each course.

Human Resources and Human Resource Development

I.2.1. M. Commitment to Student Achievement both inside and outside classroom

A new opportunity for MArch students is the result of an institutional collaboration between SAIC and Argonne National Laboratory, specifically with Argonne's Theory and Computational Sciences Lab, presided over by Senior Computer Scientist Charlie Catlett. AIADO faculty Sterk and Pancoast developed two internship positions for MArch and MFA students who worked with Argonne scientists to develop research and projects around location-based mobile technology services, environmental data collection, and

energy use metering and visualization. One of the internships was converted into a full-time position that extended through 2012.

The collaboration has recently yielded a successful NSF grant application where funds from the Department of Energy will be used to support research into embedded sensing technologies in architectural space and their potential to create responsive systems capable of creating a much more energy efficient built world.

Human Resources and Human Resource Development

I.2.1. M.2. Student opportunities to participate in field trips and off-campus activities

Off-campus experiences

Study trips allow SAIC students to travel for 3 to 6 weeks to artistic centers across the globe, from Italy to Brazil to China, Singapore, and Hong Kong. Study trip participants from various SAIC departments and disciplines not only learn about the history of art and architecture at each location, but they also have the unique opportunity to travel with and learn from each other. Faculty advisors work together to plan each trip, thereby ensuring interdisciplinary dialogue and rich exchange.

An important part of the SAIC ethos and the MArch pedagogy is helping students develop creative practices that are *of* and *in* the world with social agency and relevance. Regular exposure to contexts and conditions in the City of Chicago, points abroad, and outside of the academy plays an important role in realizing this ethos. In addition to core design studios which routinely require students to visit and document urban sites in Chicago, extra-departmental experiences in the MArch program are located in the Off-Campus Study Trip and ARCH/INARC 6222 *Sustaining Practice Economies.*

The summer study trip that is recommended after the completion of first year courses contains both a studio and art history component. The class is open to students from other SAIC departments but slots are reserved for MArch students, and the trip has a decided architecture and design focus. Thus far the class has traveled to Italy and Japan in alternating summers. Trips include an examination of both historical and contemporary sites and involve discussions, projects and papers that connect current design practice with its complex, developmental origins. MArch sponsored trips since the program was established have included:

- *Summer 2013 Rome, Milan, Venice Biennale*
  Faculty: Anders Nereim, Helen Maria Nugent, James Yood
  24 students, including 2 MArch and MArch/IA students
  1 Kurtich Travel Scholarship recipient

- *Summer 2011 Rome, Milan, Venice Biennale*
  Faculty: Anders Nereim, Helen Maria Nugent, Lisa Wainwright, James Yood
  29 students, including 4 MArch and MArch/IA students
  2 Kurtich Travel Scholarship recipients

- *Summer 2010 Bunka Oudon: JAPAN 2010*
  Faculty: Thomas Kong, Douglas Pancoast, Stanley Murashige
  32 students, including 15 MArch and MArch/IA students

- *Summer 2009 Rome/Milan/Venice Biennale: Abbondanza d'Arte e Disegno*
  Faculty: Anders Nereim, Helen Maria Nugent, Lisa Wainwright, James Yood
  27 students, including 12 MArch and MArch/IA students

- *Summer 2008 AIADO: Japan*
  Faculty: Stanley Murashige, Thomas Kong, Dan Pancoast
  31 students, including 11 MArch and MArch/IA students

- *Summer 2007 Art & Design in Rome, Milan & Venice: Bernini, the Biennale & Bucellati*
  Faculty: Lisa Wainwright, Anders Nerieim, Helen Maria Nugent
  27 students, including 15 MArch and MArch/IA students

Travel Awards in support of Architecture Students

The John W. Kurtich Travel Scholarship Program provides travel scholarship funding for up to 20 SAIC students each year from the estate of SAIC architecture professor and scholar John W. Kurtich (1935–2004). Each scholarship offers $5,000 per student to cover tuition and travel expenses for international faculty-led study trip courses. Preference in selection is given to students from the departments of Architecture, Interior Architecture, and Designed Objects and Historic Preservation, but scholarships are open to all full-time degree-seeking students in good academic standing who are graduate students, or undergraduate students who have completed a minimum of 30 credit hours at the time of their application.

Students submit an online portfolio and 250-word travel proposal for approved international winter or summer study trips. Scholarship selections are based upon the merits of the applications. With the John W. Kurtich Travel Scholarships, each recipient is intended to carry on Kurtich's legacy throughout their careers in the contributions they make to art and culture.

Since the scholarships were first awarded for Winter 2011 study trips, a total of 57 students have been identified as recipients. Students have traveled to China, Japan, Austria, Italy, Hong Kong, the Czech Republic, Ireland, Switzerland, Belgium, Brazil, India, Paris, Germany, Scandinavia, Cuba, Peru, and Canada. Of the 57 recipients, 14 (or 25%) have been MArch students.

Human Resources and Human Resource Development

I.2.1. N. Student participation in professional societies and organizations

ARCH/INARC 6222 *Sustaining Practice Economies* delivers the bulk of the MArch program's professional practice content. Students are expected to not only learn about conventional models of practice but also speculate about the limits and potential of practical organizations. Regular trips to a variety of Chicago area offices helps students imagine the role of professional organization can play in the instantiation of their career goals. This exposure also helps lay the foundation for future employment opportunities.

Human Resources and Human Resource Development

I.2.1. N.2. Schiff Foundation Fellowships administered by the Art Institute of Chicago

The Schiff Fellowship was founded in 1988 with a generous endowment from Harold Schiff to support young architects. The fellowship, first granted in 1989 and administered by the Department of Architecture of AIC, is given annually to one student from either the University of Illinois at Chicago, Illinois Institute of Technology, or SAIC. The winning student's portfolio becomes part of the permanent collection of architectural drawings housed within the Ernest R. Graham Study Center for Architectural Drawings.

The four-person, independent jury changes every year. Jury members evaluate the submissions—the portfolios of the students' regular school work—select the winner and determine the amount of the award. The yearly cash award has ranged from $5,000 to $25,000. Some students have used the money to travel, pay for college expenses, prepare for state licensing exams or purchase equipment for practicing the profession.

In 2005, the Architecture Department initiated a new fellowship that awards $5,000 to a Chicago-area graduate student for writing a critical and/or analytical essay about the

built environment. The goals of the Schiff Foundation Critical Architectural Writing Fellowship are to: (1) promote critical thinking and writing skills among advanced students of architecture and related fields; (2) encourage the development of courses related to architectural writing within Chicago schools and universities; (3) encourage interdisciplinary courses within Chicago universities; and (4) provide economic support and practical experience for students who may wish to pursue architectural journalism or criticism as a professional goal.

In the 25 years since the award was established, seven students from the SAIC have been recognized:

- 2013. Kathryn Loeb, MAAH/MAAAP dual-degree, $5000 for Critical Architectural Writing
- 2008. Sungsuk Yoo, $25,000
- 2007. Taylor Lowe, $10,000 for Critical Architectural Writing
- 2006. Insun Cho, $25,000
- 2003. Tristan D'Estree Sterk, $25,000
- 2000. Rusty Smith, $13,689
- 1993. Dong Huy Kim, $10,000
- 1991. Tracy Bender, Honorable Mention of $2000
- 1990. Hyeon-Mi Cho, $4000 second prize

Human Resources and Human Resource Development

I.2.1. O. Support for students to attend meetings and honorary societies

As a result of the rapid membership growth in SAIC's AIAS chapter, and the local and national positions to which its members have aspired and achieved, the AIADO department budget will include a new line item of money specifically earmarked for travel to conferences by AIAS leadership. The Graduate Dean also has limited funding for students to travel and attend conferences in which they present work or a paper.

I.2.1. P. Student Support services

I.2.1. P.1. Departmental student support and advising

Personal and academic advising in the AIADO for students in all graduate programs is facilitated through the Program Directors and Interim Chair. AIADO program directors, as active teaching faculty, maintain a close connection and working knowledge of the curriculum. Directors oversee all issues concerning student development and curriculum experience including: elective course selection advising, professional advising, and portfolio review and assessment. Issues involving student-to-student or student-to-faculty conflict or dispute initiate with the directors but are documented and handled jointly with SAIC. See policy outlines in section *I.1.2 Learning Culture and Social Equity* of this APR.

Given the MArch program's required curriculum, graduate students advise with the Program Director, and occasionally with the AIADO department chair. Questions about professional goals, academic progress, and the choice of electives are the most common advising tasks. Both the MArch Program Director and the AIADO Department chair have six hours of regular student advising time set aside each week, and appointments are made with students in advance of pre-registration each semester.

I.2.1. P.2. Office of Student Affairs

The Office of Student Affairs (OSA), organized under the Dean of Students, is an umbrella area that encompasses the various support services provided for academic success and quality of life for SAIC students. The various offices organized within OSA include professional resources (academic advising, career services, etc.); student well-being (health, counseling); and community building (student government, student groups; etc.).

Student Well-being: The Wellness Center

To increase efficiencies and enhance efforts to communicate comprehensive health care, three discrete departments, each with their own director—Health, Counseling, and the Learning Center—were reorganized under the supervision of an executive director. These three newly formed areas of integrated efficiency, each one tailored to SAIC's specialized population, are connected through a student support team that meets twice weekly, consulting as needed, 24/7. All other departments, including those in OSA, Student Services, Academic Affairs, Campus Security and Operations, can and do access these teams when a student or situation presents as a concern. The highly trained professional and student Residence Life staff are key to the success of this effort, as over a third of the student body resides in on-campus housing.

Counseling Services

The mission of Counseling Services at SAIC 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. The service carries out its mission through three essential roles and functions including counseling & psychotherapy, consultation and outreach programming. Four full-time, doctoral-level, licensed psychotherapists staff the service, and services are free to students.

Health Services

Health Services at SAIC supports the journey to artistic and intellectual growth and the desire, willingness and stamina it requires to work and achieve goals. Developing safe work methods, including an awareness of hazards posed by toxic materials, is an essential part of evolution as an artist. Health Services' goal is to reduce potential health hazards and help protect students by promoting safe art making practices through arts health and safety counseling, programming and referrals.

Disability Learning Resource Center

The Disability and Learning Resource Center (DLRC) is a free service available to all currently enrolled degree-seeking students. Specialists provide any degree-seeking student with individual assistance for academic assignments and support with basic study skills. Most requests are for assistance in one or more of the following areas: writing organization, process and revision; reading comprehension; conversational/oral presentation skills; organizational or study strategies; and time management strategies. Students are eligible to receive academic support through DLRC if they have documentation of a disability, suspect they may have a disability, are currently enrolled in the Academic Access Program, are currently on academic warning or probation, are in need of individual strategy or study skill training, or have been specifically referred by another source at SAIC.

Campus Life

Campus Life complements the mission of SAIC by creating and supporting hundreds of co- curricular learning opportunities outside of the classroom each year, from the moment students arrive on campus to their graduation ceremony. These varied experiences are vital to learning and personal growth, and they build a sense of shared community among SAIC students. A trip to the Baha'i temple during orientation encourages students' sense of exploration and interest in other cultures; a performance series in the Neiman Center exposes students to art as encounter; painting murals in a children's hospital engages student in civic life.

The Neiman Center

For the last few decades, the need for a campus center has been noted by students, faculty, and staff. The May 2012 addition of the new Neiman Center has addressed many of these concerns by offering the following resources to enhance the campus community:

- Two floors of communal space for students, faculty, and staff
- A ground-level 1,000 square foot student-run gallery operated by Student Union Galleries
- A first-floor flexible programming space for lectures with slideshows and amplified sound, sound performances, fashion shows, and alumni mixers
- A café that provides a diverse food service for the entire community and supports a new student meal plan for all residence hall students
- Centrally located Campus Life, student government, and student programming board offices
- A leadership suite for student groups to meet and plan activities
- A second-floor flexible event space

Student Government

The Student Government represents all students enrolled at the School, providing students with a strong voice in School decisions. Elections for four officers are held in the spring of every year. Student Government provides funds for many student groups on campus. All students are encouraged to attend open meetings, which are held every week.

Student Groups

Student groups have greatly contributed to the creation of a campus community at SAIC. Currently Campus Life supports advising and registration oversight for over sixty student groups and works closely with the six student organizations. Two of the six student organizations, the newly formed student programming board (SPB) and student government, are directly advised by staff in Campus Life. While the SPB is new, the group is on track to execute thirty-two large- scale programs this year, primarily in the Neiman Center. Student government will meet with the leadership of SAIC once a month to discuss improving the student experience. Campus Life also works closely with the

other student organizations, including F Newsmagazine, Student Union Galleries, Free Radio SAIC, and ExTv.

For the sixty student groups, staff provide support by meeting with student leaders to review the 150 events they plan each year. When appropriate, staff help to facilitate the events and advocate on behalf of the students. Campus Life also hosts an annual student groups fair to raise awareness of the groups, even creating a student groups handbook to assist student leaders and advisors in starting or expanding one. Finally, Campus Life recently moved the student group information into a central database to assist students to more easily connect with groups. With this increased support, students should continue to value the role of student activities and groups in their development as artists, scholars, and designers.

Ex TV

Ex TV is a student-run, experimental TV station broadcasting via closed circuit throughout SAIC. It provides a public forum for the SAIC community by airing student artwork, independent and alternative media, special events, movies and general information.

SAIC Free Radio

Free Radio SAIC is a student-run Internet radio station. It uses an open programming format to encourage DJs to experiment with the medium of radio.

F Newsmagazine

Each month 12,000 copies of *F Newsmagazine* are distributed free at colleges, cafés, bookstores, record stores, galleries, art supply stores at over 250 locations throughout Chicago. *F* has won many prestigious awards, and editorial decisions are made by the students on the staff, who invite all students, faculty and staff to contribute articles. *Ink*, the literary supplement of *F Newsmagazine*, is published twice a year.

PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

I. SECTION 2—Resources

I.2.2 Administrative Structure and Governance

The Art Institute of Chicago is a single corporation that comprises both the School of the Art Institute of Chicago and the Art Institute of Chicago museum managed by a Board of Trustees with up to forty-six elected and six ex officio members. The Board of Trustees has five standing business committees—Executive, Audit, Finance, Investment, and Compensation and Benefits—and a number of advisory committees. In addition, the corporation maintains a Board of Governors of the School. Ultimate authority for the School rests with the Board of Trustees, but the corporation's bylaws give primary oversight of the School to the Board of Governors.

Central Administration

The administrative structure of the Art Institute corporation consists of administration and staff of the School, museum, and Central Administration who provide shared services to both the School and the museum. The Central Administration areas are finance, legal, human resources, and information services. The School and museum each have their

own finance and information services staff as well; the staff of Central Administration generally works on matters that affect the entire corporation, such as the overall budget, investment of the endowment, and issuance of debt. The Central Administration staff gives the School access to in-house expertise that would not normally be available to an institution the size of the School and assures good oversight of the School's financial practices and its compliance with federal, state, and local laws. The heads of the Central Administration's finance and legal departments are officers of the corporation and report to the chairman of the Board of Trustees as well as the president of the School and the president and director of the museum.

The Art Institute corporation maintains a number of policies that cover both the School and the museum, with issues ranging from travel, to investments, and the authority to sign contracts. Policies particularly directed at integrity of activities and conduct include those on conflicts of interest, ethics, non-discrimination, and whistleblowers. The policies are available to faculty and staff on the Art Institute's intranet website.

I.2.2. A.1. Administrative structure for the School

An overview of the School's administrative structure is described through a descending description of the major roles in the School's administrative structure, concluding with the administrative structure of AIADO.

Board of Trustees

The board is responsible for establishing policy for and oversight of the operations of AIC in accordance with the purposes of AIC as set forth in its charter. This responsibility includes the periodic review of the purposes and objectives of SAIC.

Board of Governors

The Board of Governors, comprised of a maximum of 36 volunteer members, is responsible for the overall governance of the School within the general and fiscal policies set by the Board of Trustees of the institution. In addition to its governance function, the Board of Governors assumes a major financial support role to the School. Through appropriate committees, the board provides leadership in support of the School's programs and activities that interface with the community, including the Design Council, which is dedicated to design initiatives at the School, including those in the MArch program.

President

The president of SAIC is the chief administrative officer and the chief spokesperson of the School. The president is responsible for framing the budget and presenting it to the governors and trustees for facilities and general administration. The president consults with the Provost, Dean, Department Heads, faculty, educational leaders, and students on matters of educational programs and planning.

Provost and Senior Vice President of Academic Affairs

Reporting to the President, the Provost and Senior Vice President for Academic Affairs is the chief academic officer of the School and provides leadership and vision for the academic program to support SAIC's continued growth and evolution as an international leader in the arts and design. The Provost promotes the integration of

the academic programs, student affairs, and enrollment, and oversees accreditation for the institution and credentialed programs.

Dean of Faculty and Vice President of Academic Affairs

The Dean of Faculty and Vice President for Academic Affairs, a tenured faculty position, has responsibility and authority for the curriculum and overall administration of the academic programs. The dean supports the faculty as teachers and professionals, and finds ways to assess and showcase their performance. The dean reports to the Provost, and oversees the work of department and program chairs in twenty-three different areas and directly supervises the work of the undergraduate dean, the graduate dean, associate deans, and division chairs.

Graduate and Undergraduate Deans

The Dean of Graduate Studies and the Dean of Undergraduate Studies are tenured full-time faculty positions in the administration with broad responsibilities for the assessment, development, and coordination of curricula, working closely with program and department Chairs, the Faculty Senate's Curriculum Committee, and the Division Chairs.

The Graduate Dean develops and articulates a compelling vision for graduate education at the School and champions this vision with key constituencies, both within SAIC and beyond, in national and international arenas. The Graduate Dean manages a comprehensive set of responsibilities that support the development of intellectual rigor within the curriculum while also maintaining the practical operation of studio, design, and academic programs. The Gradate Dean coordinates with faculty who provide administration of the graduate programs, including the MArch program.

Graduate and Undergraduate Division Chairs

The primary responsibilities of the two full-time, tenured faculty who are elected to three-year administrative positions as division chairs—Chair of the Graduate Division and the Chair of the Undergraduate Division—include oversight of contract and tenure review, adjunct promotion, and supervision of all full-time searches. They serve as ombudsmen for all faculty in relation to student and faculty concerns and grievances.

Department Chairs and Program Directors

Most curricular departments or programs are headed by a Chair who is nominated by their departmental faculty, with a typical term of office of three to five years. Chairs have responsibility for: chairing search committees and recommending faculty appointments; developing course schedules; hiring part-time faculty; calling departmental meetings; and, managing the on-going administrative work and staff of the department. Chairs have reduced teaching assignments in exchange for administrative release time. Rather than one departmental chair, AIADO has elected a transitional model of three program directors, including one devoted to graduate programs in architecture and interior architecture studies. In the next academic year, under the leadership of an Academic Director, three program chairs will take responsibility for discrete degree programs while the Director will provide

comprehensive leadership while working to competitively position the department, its programs, faculty, and students in a national and international context.

Administrative units, directors, and assistants

Departments are supported by combined administrative units, sharing staff, office space, and resources. These cooperative, interdepartmental structures are most often based on location and proximity as well as disciplines and the number of support personnel required to maintain facilities, resources, and equipment. The MArch program is housed within the department of Architecture, Interior Architecture, and Designed Objects (AIADO). The Department of Historic Preservation (HPRES) is also administrated by the same administrative unit.

The administrative staff oversee the daily operations of the department, supervise the administrative and student assistants, and provide organizational, clerical, and curricular support. An Administrative Director heads each unit, and works closely with the chairs and program directors to provide administrative support. The director works with the department and the academic administration to set goals and prioritize workflow, delegating responsibilities to administrative assistants and student workers as appropriate.

I.2.2. A.2. Administrative structure for the AIADO department and program

The administrative unit for the Master of Architecture program is an aggregate administrative center that provides primary support for the following degrees and programs:

- Master of Architecture
- Master of Architecture with an Emphasis in Interior Architecture
- Master of Design in Designed Objects
- MFA in Interior Architecture
- MFA in Designed Objects
- MFA in Design for Emerging Technology
- Master of Science in Historic Preservation
- Bachelor of Interior Architecture
- Undergraduate courses in design and architecture

Faculty

Administrative roles, such as department chair, program director, or graduate coordinator within a department or program, are filled by full-time, tenured faculty who are elected by their colleagues. Most administrative roles are conceived as three-year, rotating appointments in which all full-time faculty will eventually serve.

In 2013-14, the AIADO administrative unit has five full-time faculty with administrative responsibilities in lieu of classes in their annual contract.

- Interim Chair, Department of Architecture, Interior Architecture, and Designed Objects—Professor Anders Nereim (a one-year term)
- Graduate Program Director, Architecture and Interior Architecture—Associate Professor Carl Ray Miller
- Undergraduate Program Director, Architecture and Interior Architecture —Associate Professor Cynthia Coleman
- Program Director, Designed Objects—Professor Lisa Norton
- Chair, Historic Preservation Program—Assistant Professor Anne Sullivan

The interim Chair of the AIADO department, who provides administrative, financial, and curricular overview, has a three-course release in his annual contract. The Graduate Program Director, who manages the Master of Architecture program and the MFA students, receives administrative release equal to three courses in his annual contract. AIADO faculty, both full-time and part-time, also have release time for accreditation responsibilities, and for coordination of the many external partnerships and special projects managed each year.

As currently defined, the Chair is the chief academic and administrative head of a department or program that is responsible for its operation and development. The Chair organizes and conducts searches, mentors tenure-track faculty, appoints and reviews part-time faculty, and manages departmental resources, facilities, and budget. Chairs create the course schedules and class assignments, manage graduate admissions and review, and author departmental materials for a variety of purposes including promotion and accreditation. Chairs report to the Dean of Faculty, and work with the Graduate and

Undergraduate Deans to shape and refine programs. The Dean of Faculty and Vice Provost are instrumental in directly supporting the programs as well.

With the anticipated hire of an Academic Director for Fall 2014, the tentative administrative structure for 2014-15 shifts the program directors to program chairs:

- Director, Department of Architecture, Interior Architecture, and Designed Objects
- Program Chair, Graduate Architecture and Interior Architecture
- Program Chair, Undergraduate Architecture and Interior Architecture
- Program Chair, Designed Objects
- Chair, Historic Preservation

Staff

Three full-time staff a provide administrative support for AIADO and Historic Preservation:

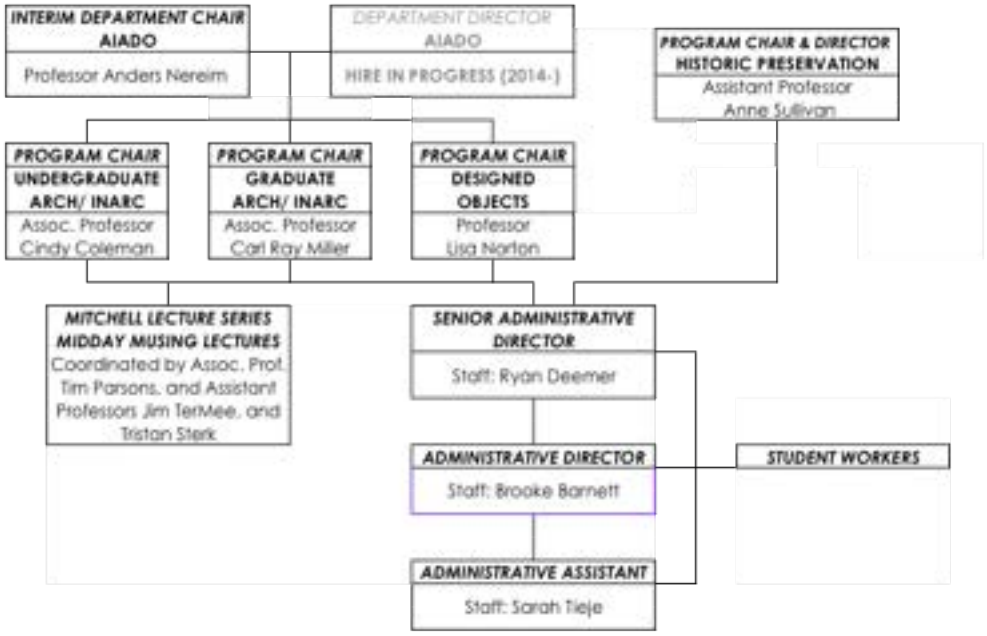
- Senior Administrative Director
- Administrative Director
- Administrative Assistant
- Student workers

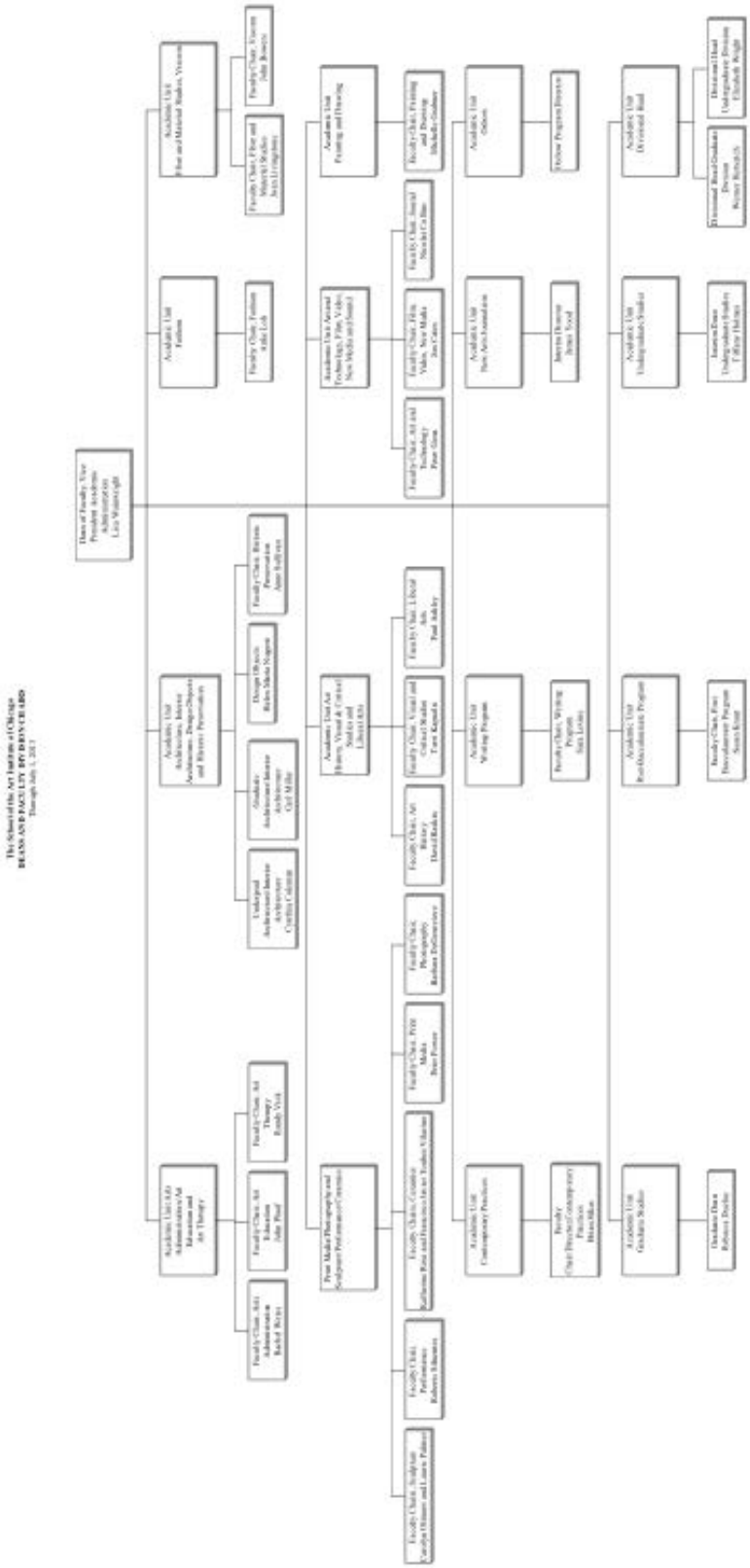
Staff provide the day-to-day administrative management for the multiple departments and programs served in the AIADO office, and along with student workers, are the primary liaisons between current and prospective students and faculty. Staff manage budgets, prepare course schedules and contract requests, support searches and faculty promotions, coordinate events and special projects, and oversee room scheduling and use. Staff provide the stable network through which the departments and programs intersect with the institution, such as the Deans Office, Admissions, or Registration and Records. Administrative staff interphase with a variety of technical staff regarding the maintenance of equipment, inventory, and resources. Administrative staff are managed and evaluated by the Associate Dean of Budget and Administration, while the technical staff for the shops, advanced output center, and technology are managed and appointed through Instructional Resources and Facilities Management (IRFM) or Computer Resources and Information Technology (CRIT).

Organizational Charts

The chart diagrams the reporting lines of the administration in the AIADO/HPRES unit; the next page diagrams how the unit relates to the upper administration at the School.

ARCHITECTURE, INTERIOR ARCHITECTURE, DESIGNED OBJECTS, AND HISTORIC PRESERVATION





Administrative Structure and Governance

I.2.2. B. Opportunities for involvement in governance by program faculty, staff, and students

The School and its programs are a vibrant community created by its students, faculty, and staff. The role of students in the program is examined at large throughout this document. This section focuses on the role of faculty in governance at the level of the institution, the department, and the program.

Faculty contribute greatly to the management and governance of the School. All full-time faculty serve the School through elected positions or contractual committee service. Part-time faculty participate, too, by electing representatives in faculty governance. Through these means of service, faculty have influential, and sometimes decision-making participation in faculty compensation, hiring, and promotion; campus planning; executive searches; policy-setting, development initiatives; and, many other governance decisions in addition to curricular development and teaching.

In addition to instructional responsibilities, faculty at the School serve in a variety of curricular and oversight committees. Also, there are several administrative roles for faculty within each academic department of the School. The various roles in which faculty from the AIADO department—and more specifically the MArch program—have served are detailed below.

I.2.2. B.1. Accreditation

Many duties specific to NAAB accreditation fall to the program director, but most MArch faculty are called upon for reflection, preparation, and focus during the assessment phases of accreditation such as the site visit. One duty of particular importance to prepare for the visiting team is the design, curation, and installation of the Team Room, which exhibits the work of MArch students for the NAAB Visiting Team to evaluate.

I.2.2. B.2. Recruitment and Admissions

The Office of Admissions, as the department that oversees the application process, is usually the first contact point that future students have with the School. The faculty of each department, however, review and select graduate students for the following fall. For MArch, a panel of no less than eight faculty members review the applications. Interviews are required of all applicants to confirm their preparation for the graduate study of architecture. Additionally, MArch faculty have assisted through recruitment efforts by participating in portfolio reviews in Chicago and on the road, speaking at Graduate Open Houses, meeting with prospective students, and highlighting the program through dedicated admissions trips while navigating their professional practice.

I.2.2. B.3. Full-time Faculty Search Committees

Nearly all full-time faculty have participated as members of faculty search committees by invitation from the Search Committee Chair and/or Division Chair. These *ad hoc* committees are formed when a search for a new, full-time faculty member is underway. In brief, the search process involves a group of at least seven full-time faculty members—five from the department conducting the search (if available), one from another department, and another from faculty administration (typically one of the faculty-elected Division Chairs)—who review applications, interview semi-finalists, select finalists for on-campus presentations and further

vetting, and ultimately, make a recommendation to the Dean of Faculty regarding their candidates of choice.

In 2012-13, the AIADO department conducted a search for a new full-time architect. The search committee of seven faculty was chaired by the Graduate Program Director of Architecture and Interior Architecture, with members including three full-time architectural faculty, two designers, and a Division Chair. The search yielded 114 applicants; the committee ultimately identified three finalists for extensive on-campus interviews and selected the candidate of choice, who deferred the position until Fall 2014.

In 2013-14, the AIADO department is involved in two searches. The art history department is conducting a search for an art historian with expertise in modern and contemporary architecture history, a position that specifically provides the art history content in the MArch program. The AIADO department is also conducting a search for a Director, a new academic position with reduced teaching responsibilities to accommodate the position's focus on leadership.

I.2.2. B.4. Review and Promotion

New full-time tenure-track faculty are typically hired at the rank of Assistant Professor. The promotion to Associate Professor most often connotes the award of tenure. After a certain period of service and when they have attained status as both a master teacher and an accomplished practitioner within their field, they may apply for a promotion in rank—from Associate Professor to Professor. Part-time faculty have a similar progression—from the initial rank of Instructor, to Adjunct Assistant Professor, to Adjunct Associate Professor, to the highest rank of Adjunct Professor. Attaining each level involves assessment by a Review Committee, which represents another occasion wherein faculty are involved outside of the classroom. The Faculty Contract and Tenure Review Board organizes the institution-wide Professor Review Committee, composed of six Professors on staggered two-year terms and one Adjunct Professor, to consider applications and make recommendations to the Dean of Faculty regarding promotions of Professors and Adjunct Professors, while the Undergraduate Division Chair spearheads the Adjunct Review Committee that assesses and makes recommendations to the Dean of Faculty regarding promotions to Adjunct Assistant and Adjunct Associate Professor.

The 2012-13 Professor Review Committee was chaired by a Professor from AIADO.

I.2.2. B.6. Faculty Senate Committees

Service to the institution is considered a required part of a full-time faculty member's contract. Each full-time faculty member is appointed to at least one and up to two committees each year. Committees include: Curriculum Policy; Exhibitions and Events Review; Faculty Handbook; Fiscal Affairs; Library Policy; Diversity; Part-time Faculty Concerns; and Remunerations, Benefits, and Faculty Development Policy Committee. If a faculty member is not serving on a committee, s/he may be appointed to an Action Group, a Strategic Planning Committee, or as noted above, search or review committees, or special task forces.

I.2.2. B.1. Faculty Business Senate and its committees

The Faculty Senate is the faculty governance board of the School. This body, which is comprised of seven elected full-time faculty members and two elected part-time faculty members, is responsible for fostering high academic standards and

participating in decisions and concerns involving the quality of education at the School and the morale and well being of its staff, students, and faculty. In part, the Faculty Senate achieves its mission by organizing a number of standing and, when needed, *ad hoc* committees. Each committee is charged with overseeing a certain aspect of academic life and includes at least one Senator as a liaison. The other committee members are made of full-time tenured and tenure-track faculty, including those who teach in the MArch program. Faculty are expected to serve on committees as part of their faculty role.

The 2012-13 and 2013-14 Chair of the Faculty Business Senate, who receives administrative release from three courses for this role, is a Professor from AIADO.

I.2.2. B.4. Faculty Contract and Tenure Review Board

The Faculty Contract and Tenure Review Board (FCTRB) is the elected body that provides institutional oversight of tenure-track faculty as they are reviewed in their contract progressions toward tenure. Most faculty are reviewed in years two, four, and six, and when successful, tenure appointments are made in the seventh year. The Board is comprised of eleven tenured faculty—nine members and two alternates—elected from among those tenured faculty with at least three years of service to the School. Board members serve for three-year terms, and one board member who is the elected chair of the board receives release time equivalent up to 3 courses in an academic year, depending upon the number of reviews. During the tenure process, the Board holds public presentations, reviews extensive documentation of work, interviews faculty, and engages in rigorous debate to determine the next stage in the tenure process. The Board considers the candidate's departmental vote, the department chair's letter, and the letters from the Division Chairs. For tenure, the Board also reviews external reference letters, solicited by the Dean of Faculty from professionals with prominent appointments in the candidate's field of study. Ultimately, the Board makes a recommendation, via letter, to the Dean of Faculty who, in turn, makes a recommendation to the Provost and President, who take their recommendation to the Board of Governors for official approval of contract progression or tenure.

In 2012-13 and 2013-14, there are two Associate Professors who teach in the Master of Architecture program who are members of the board.

PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

SECTION 2—Resources

I.2.3. Physical Resources

Chicago itself is a vital part of the School, and with significant buildings by Daniel Burnham, Louis Sullivan, Ludwig Mies van der Rohe, Frank Lloyd Wright, Helmut Jahn, Frank Gehry, and Renzo Piano, among others, Chicago is an ideal seat of architectural education. In addition to the significant architecture, other universities—including Loyola, Northwestern, DePaul, the University of Chicago, and 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. The School-museum complex—located in Grant Park, adjacent to Millennium Park, and overlooking Michigan Avenue—has been the central inspiring presence since 1893 that houses the museum's collection, auditoria, restaurants, administrative offices, libraries, and a portion of the

School. Several nearby buildings house the School's programs, classrooms and facilities, administrative offices, student services, libraries and special collections, and exhibitions spaces. Two student residence buildings are within walking distance of the campus.

The SAIC Campus

The School of the Art Institute of Chicago's campus is situated in the heart of Chicago's downtown "Loop" (referring to the track of elevated rail lines that circumscribe the downtown area), with five central buildings comprising its studio and administrative center of the campus, and two student residences nearby. The entire campus is approximately 1.3 million gross square feet.

- *The Columbus Drive Building*, the studio factory and public program complex which adjoins the museum
- *The Sharp Building*, 37 S. Wabash: administrative, instructional, library, and Student Center
- *The MacLean Building* at 112 S. Michigan, a mixed-use facility with instructional areas, digital media, graduate studios, and ballroom reception
- *The Sullivan Building*, 36 S. Wabash: Fashion, Architecture, Student Services
- *Additional classrooms* in 116 S. Michigan, an office complex shared with the Art Institute of Chicago museum and the Spertus Museum on S. Michigan Avenue
- *The Student Residences* include the restored historical building, the Chicago Building, and the 162 N. State Street complex.

The Columbus Drive Building, designed by Walter Netsch of Skidmore, Owings and Merrill and completed in 1976, is part of the School-museum complex located in Grant Park, overlooking Michigan Avenue to the west and Columbus Drive and Lake Michigan to the east. The Columbus Drive Building, a three-story factory-style building with a large floor plan, is attached to the museum. It houses the School's departments of Painting and Drawing, Photography, Printmedia, Ceramics, Sculpture, and Performance. The Wood and Metal Shops are adjacent to the Sculpture department, and are used by students from all over the School. The auditorium accommodates large-scale lecture classes and events, and is the public venue for the established Visiting Artists program.

The Columbus Drive Building contains 301 rooms in 142,000 gross square feet, with approximately 95,000 for instructional use, 4,500 for public programs, and 3,200 for social space.

The thirteen-story *Alice B. Sharp Building*, designed by Holabird and Roche in 1906 and acquired by SAIC in 1989, is a combination of administrative, curricular, and social spaces. It houses the departments of Visual Communication Design, Fiber and Material Studies, and the expanded Contemporary Practices program and related shops. The Flaxman Library, the Joan Flasch Artists Book Collection, and the MacLean Visual Resources Center are located here; its Neiman Center offers social space, food service, and exhibition areas.

The Sharp Building contains 574 rooms in 227,000 gross square feet, with general categories of space allocation of 55,591 for instruction, 13,176 for library resources, 19,115 for administrative purposes, and 4,320 for social functions.

The MacLean Center, at 112 S. Michigan Avenue, was an eleven-story structure designed by Barnett, Haynes and Barnett in 1908, with an additional six stories added in 1985. Prior to its purchase by SAIC in 1992, it was the Illinois Athletic Club. Ten of its floors were initially refurbished to become Wolberg Hall, SAIC's first student dormitories, until the Chicago Building on State Street was acquired and converted to a student residence hall. MacLean contains instructional spaces and faculty offices for the academic areas including Art History, Theory and Criticism; Arts Administration and Policy; Liberal Arts; Visual and Critical Studies; and New Arts Journalism. Studio departments with specialized classrooms and resources include Film, Video, New Media and Animation; Art and Technology Studies; and Sound. The building's upper floors are dedicated MFA studios and critique spaces. General-use digital classrooms, the Media Center, the Video Data Bank, and the administrative offices for Computer Resources and Information Technology (CRIT) are also located here.
The Ballroom on the second floor was refurbished to its 1927 appearance in an arrangement as a film location for the production of 1994's *Miracle on 34th Street.* The School holds large meetings, conferences, social events, and the holiday sales in the Ballroom; it also serves as a source of revenue for the School as a rented space.

The School has 250 studios to support the MFA population, with the largest studio complex on the upper four floors of the MacLean Center. Each MFA in Studio graduate student has use of a studio (200–250 sq. ft.) from the first academic semester through May of the second year.

The MacLean contains 875 rooms in 237,000 gross square feet, with about 100,808 of them instructional, 2,250 for library resources, and 12,000 for social purposes.

The Sullivan Center was designed by renowned Chicago architect Louis Henri Sullivan and is considered to be one of the most important structures of early modern architecture in the nation. The building was constructed in 1899, designated a national and city historic landmark in 1970, and restored in phases from 2001 to 2011. As the last public building that Sullivan designed, and with its adjacency to the Sharp Building, it was a natural home as SAIC developed its program in Architecture, Interior Architecture, and Designed Objects in 2006. The Sullivan Center now also houses extensive academic support for students (Enrollment Management and Student Affairs, Continuing Studies, Ox-Bow administrative center), the departments of Fashion Design, and additional MFA graduate studios. The Sullivan Gallery on the seventh floor welcomes a number of public programs.

The portions of the Sullivan Center Building that SAIC occupies total 431 rooms in 185,700 gross square feet.

The 116 S. Michigan Building, a seventeen-story building designed as the Municipal Courts Building by Jenney, Mundie, and Jensen in 1906, was acquired by the Art Institute of Chicago in 1997. It is the home of the Historic Preservation graduate program and a new lab and faculty offices for the science area in the Department of Liberal Arts. The building houses much of the corporation's offices such as Human Resources, and a few general-use classrooms, studios, and Health Services.

The 116 S. Michigan contains 188 rooms in 52,000 gross square feet.

The Chicago Building, designed in 1904 by Holabird and Roche, is distinguished as the

first building to be built in Chicago with a steel structure. It became a designated landmark in 1996, and was converted to student residences in 1997. Now known as Jones Hall in honor of former President Tony Jones, it houses 200 students and is located at the exact center of the city.

The nearby *162 North State Street Residences*, in the heart of Chicago's world-class theatre district, is surrounded by the Chicago, Goodman, and Oriental Theaters. An architectural achievement in itself, the 162 North State Street Residences is a combination of new construction and an existing 1906 structure, and it is home to over 500 students and The Gene Siskel Film Center.

Together the buildings contain 1,184 rooms in 422,000 gross square feet.

I.2.3. A. The Campus Master Plan, Long-Range Planning for Facilities

SAIC has developed a Campus Master Plan to inform short- and near-term decisions in the context of a shared long-term vision of the campus that reflects and supports the academic mission of the School. The Campus Master Plan addresses all aspects of the campus environment, with options and implications for campus development.

In October 2011, the School issued an RFP for campus master planning services to four architectural firms. A selection committee composed of administration, staff, and faculty was convened to evaluate each of the proposals and conduct interviews with the prospective firms. The Cannon Design/Bruce Mau Design partnership was selected based on the positive experience the School had with them earlier, as well as the team they assembled, their proposed methodology, and the sample plans completed by their team for clients similar to the School.

The master planning process began in December 2011 when embers of the Steering Committee and the team from Cannon Design met to articulate what questions the study should answer; the study was identified in five phases. During Phase 1 Cannon and Bruce Mau Design reached out to the SAIC community through the following activities:

- "Meaning and Making" campus wide forum to introduce the project to the School, solicit ideas, and build interest in the study
- One-on-one interviews with high-level School and museum leadership
- Multiple focus-group interviews with students, faculty, and staff
- Workshop sessions with diverse groups of SAIC community members
- Faculty and staff working group meetings

The School provided extensive current and historical data about its real estate holdings, academic programs, aggregated profiles of past and present student and faculty populations, facility utilization studies, and many other pieces of information about how the campus currently does and does not support the academic mission. Cannon and Bruce Mau Design were also given copies of the campus-wide facilities study conducted by an architectural practice between 2010 and 2012. This study contained the results of a focused, department-by-department evaluation of the current facilities. It cataloged how each group would alter and grow their space to better support how they operate. During Phase 2, Cannon Design distilled all of this information into a vision statement, supported by six insights and their corresponding design drivers:

The SAIC campus can be a beacon for artistic development and exchange, a rich and complex catalyst at the forefront of creative inquiry.

SAIC Campus Master Plan Design Drivers:

- Make the possibilities for freedom more visible.
- Nurture subcultures and strengthen artistic flow.
- Turn your walls inside out—let art declare your campus.
- Position your push and pull partnership with the museum.
- Open pathways for breathing the same air.
- Grow deeper tentacles into the city.

Five possible planning scenarios were developed to describe all the potential campus plans that support the vision statement, point in a unique direction, and cover the full spectrum of possibilities supported by the design drivers. All five scenarios were characterized by how they displayed the purest form of each planning idea, expressed an attitude drawn from the key insights and design drivers, and allowed room for interpretation and exploration. In no particular order, these are the five possible planning scenarios that were defined:

- The Artopolis: A centralized, iconic, singular, adaptable, new, contemporary beacon
- The Museum-in-Residence: Represents the continuity, shared presence, historical, and intuitive nature of the relationship between the School and the museum
- The Urban Promenade: An attention-grabbing, behind-the-scenes, public-facing, street-level, urban presence
- The Cultural Junction: A campus composed of sub-communities, intersections, connected silos that are concentrated and highly visible to each other and the city
- Creative Clusters: A decentralized campus with multiple studio-driven spheres of influence embedded in the community and functioning as an urban network

Cannon formally presented the vision statement, key insights, design drivers, and planning scenarios to the Board of Governors in November 2012 The administration has used the plan to determine whether a capital campaign can now be conducted.

Physical Resources

I.2.3. B. Instructional Physical Resources

Of particular note is the building that houses the MArch program: the Sullivan Center. In 2006 the School relocated AIADO and all its facilities to the twelfth floor of the landmark Sullivan building, formerly the Carson Pirie Scott department store, at 36 South Wabash Avenue. The relocation accommodated the expansion of the department as it established new graduate programs in design. The building also houses the Fashion Design department (BFA, Post-Baccalaureate, and MDF programs), the offices of Admissions and Student Affairs, and the School's expansive Sullivan Galleries. The facilities for AIADO include: dedicated, technologically "smart" studio, lecture and seminar spaces; a full range of traditional and cutting-edge object-making and digital

output facilities; an eighty-foot display area and endowed project space for exhibitions; faculty offices; a central administrative hub; and wireless access and among its signature features.

Teaching studios are configured in two groups of five or six each, one for undergraduates, which has "hot" desks that are reassigned for different classes, and one for graduates, which has assigned desks. Each group of studios is made of a range of open twenty-one foot square columnar bays that run along the famous Louis Sullivan strip window on State Street. This long open space allows an important and useful wide-angle view of 120 years of buildings in Chicago's Loop, and encourages faculty and students to observe what other studios are doing in an informal, community-building way.

The next bay toward the inside of the building is divided, however, into two columnar bay pin-up and lecture-discussion-critique areas. A movable sound-attenuating curtain divides each of these two bay pin-up areas. Normally a full class discussion can take place in a circle of rolling chairs in this discussion area, and still be quiet enough for several of these to occur simultaneously in the larger group of studios. When a double class is held, and a number of integrated technical practice classes are double the normal enrollment by design, the curtain is pulled back to allow a larger discussion space.

Each graduate student in the professional programs is assigned a dedicated workspace in large, open-plan communal studios adjacent to a teaching area that includes a pin-up and discussion space, and ceiling mounted data projectors. All desks are equipped with hardware Ethernet connections to shared 2D and 3D printing facilities, and wireless is available throughout the floor for general Internet access. These "smart studios" were designed after several years of full-scale prototyping and actual user research was conducted.

All students are required to own a powerful laptop computer for use in the studio instructional space and elsewhere. SAIC provides key-served software licenses for use on these student-owned laptop computers. Labs of School-owned computers are becoming less critical as the laptop initiative becomes more established, and newer labs accommodate student laptops accessing high-end peripherals. Within a few steps on the same floor as these desks and critique areas, the students have access to a broad variety of auxiliary instruction and fabrication spaces.

Instructional Physical Resources

I.2.3. A.1. AIADO Classrooms

Each undergraduate studio is fully equipped with tables and storage lockers to accommodate up to 16 students. The tables are wired to include power and data connections and have a durable butcher-block surface. Storage islands also have butcher-block surface, expanding student workspace. Every classroom is equipped with an A/V system and a teaching station from which the instructor can control the projector, screen, and audio system. Faculty are able to connect a laptop, video camera, or other AV equipment through these projectors. Workstations for students afford a place for everyone to plug in their power supplies, use a wired network connection and connect their laptop to the projector for critiques to share their work with the class. These rooms also double as presentation rooms and contain an HD ready system. Large 16:9 format screen, high-end NEC projector, and universal playback deck allow guests from all over the world to present their materials.

Specifically, NEC Projectors, Extron control systems, Da-Lite electric screens, and professional quality Denon DVD players are installed in the space. Many rooms utilize Soundtube speakers, which hang from the ceiling to minimize acoustic bleed between spaces. Many of the systems are housed within Extron cabinets with a unique shelf system that drops down when in use, then folds up to save space, making for an efficient, graceful integrated system for multi-use spaces.

Classrooms include:

- Undergraduate classroom studios 1227–29, 1255, and 1256
- Undergraduate classroom studio 1242
- Graduate classroom studios 1230, 1231, and 1233–38
- Seminar classrooms 1240 and 1241

Presentation room 1226

The Midday Musings lecture series is held in this room. In contrast to the abundant natural light in most spaces in the Sullivan Center, the lighting in this room can be adjusted with an advanced Lutron lighting system. Complete darkness can be achieved for the optimal presentation of AV materials, including: Lumens PS 660 Visual Presenter, Panasonic Blu-ray player, and Smart Technologies UF 55 Smart Board.

Materials Library

An on-site Materials Library includes a variety of industrial, commercial, and alternative materials for both interior and external applications.

The Sullivan Center Fabrication Studio 1243

The fabrication studio is a fully equipped facility for the development of models, furniture, designed objects and other constructed media, and includes a full complement of woodworking, CNC routing, vacuum forming, and mold-making equipment. The shop space combines both advanced CNC machine tools and traditional machine tools, including a full range of hand tools and industrial wood and metal working machines including table saws, bandsaws, jointers, planers, mortisers, drill-presses, sanders, and lathes. Additional resources include:

- Material sales center with sheet goods, hardwoods, plastics, and foam
- 2 CNC Routers (4'x8' Highspeed; 2'x2' Prototyping)
- Large bed vacuum thermo-former (2’ x 4’)
- Assorted sewing machines (Industrial, Walking-foot, Saddle Stitcher, Portable)
- Mold making facility with plaster mixing, dust collection, fume extractor and vacuum chamber
- Large high flow paint and finishing hood

Mold making studio 1248

The facility for mold making, casting and finishing projects has a large-bed plastic vacuum forming machine, a spray booth, wax melting fume hood, and dust collection for plaster and other nuisance dusts to accommodate all processes involving painting, mold making, application of spray adhesives or spray paints. A list of approved materials is posted in the Studio. Material information safety sheets

(MSDS) for these materials are available in the Managers office. Facilities staff provide an introduction to this room.

Advanced Output Center 1232

The Advanced Output Center (AOC) is outfitted with 3D Printers including an Mcor that uses paper as a building material; a Dimension that uses ABS filament; and an Objet that uses acrylic resin; 3D scanners including an Artec Eva, a Handyscan, and a NextEngine; large format color printers—a 42" Colorwave 600 Printer and 32" TDS320 Printer; a flatbed scanner, and a large format scanner. All services are available for a nominal fee. Up to date self-instruction handouts for each tool and most processes are available.

Instructional Physical Resources

I.2.3. B. Exhibition physical resources

AIADO has two spaces dedicated to the preparation and display of student projects as well as additional room for ad hoc exhibitions after critiques.

Display area

The primary exhibition gallery in the department runs the length of the lobby, and is 80’ long and 6’ tall. Topical exhibitions highlight programs, recent class projects, or faculty work.

The GFRY Studio

The GFRY Studio—aka “Motorola Gallery”—for advanced projects is a multi-function gallery and construction assembly space. The Motorola Corporation bequeathed this space and its supporting endowment in memory of their late designer Geoffrey Frost, who designed their successful RAZR phone. Each semester, a single course, typically with multidisciplinary support, is given the GFRY Studio for the staging of complicated full-scale assembly over a period of weeks in full view. This is even more inspiring than an exhibit of completed work.

Additional Exhibition Spaces

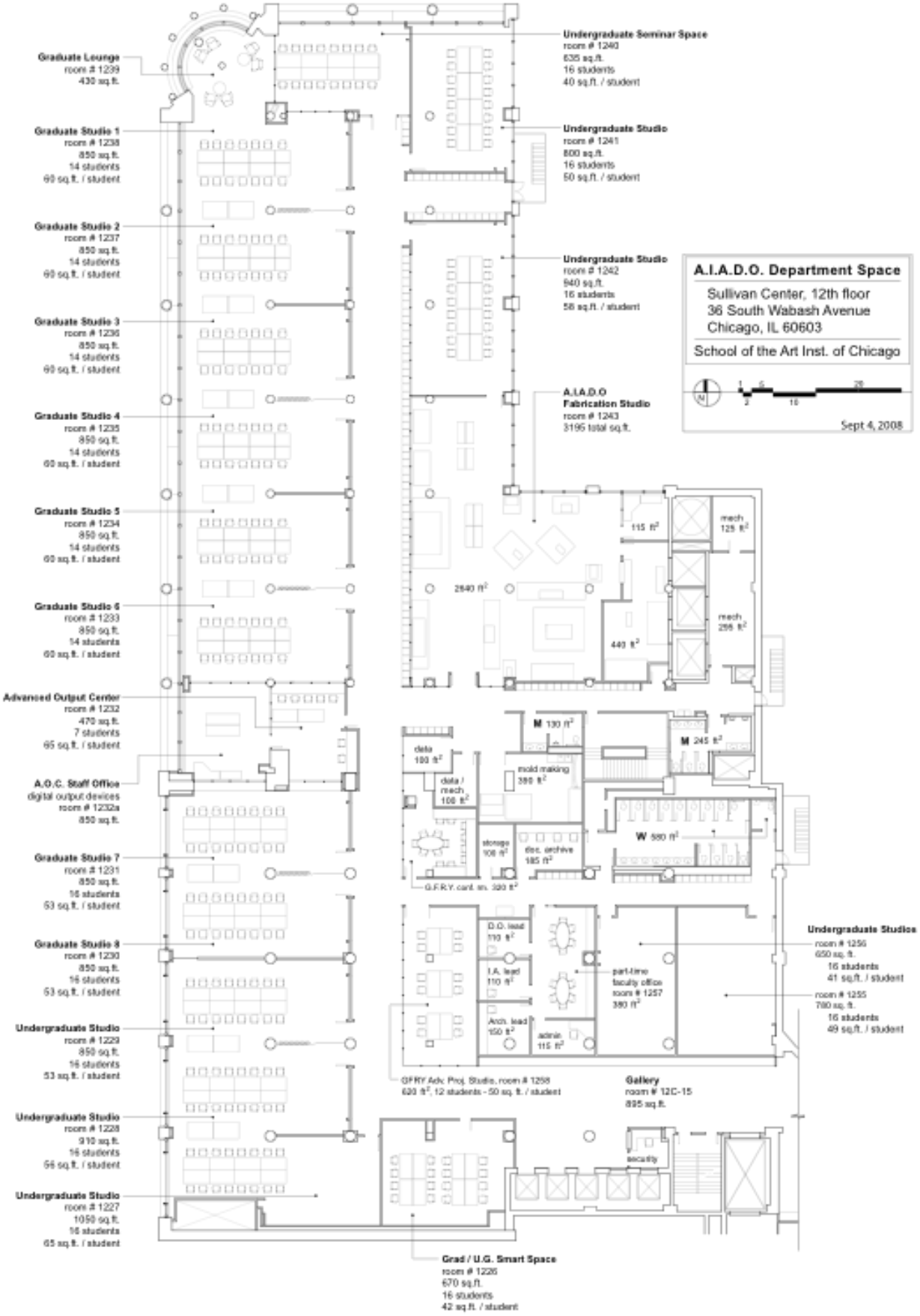
Juries, or scheduled group critiques of class work, can take place in an open pin-up and critique zone inside each studio space, or on the wall in the adjacent wide public corridor. These occasional corridor critiques provide a chance for students in different disciplines and at different levels to see and benefit from the work of their fellow students. Additionally, students, faculty and professional partners use the west wall of the main north-south corridor for scheduled department-wide exhibitions of work.

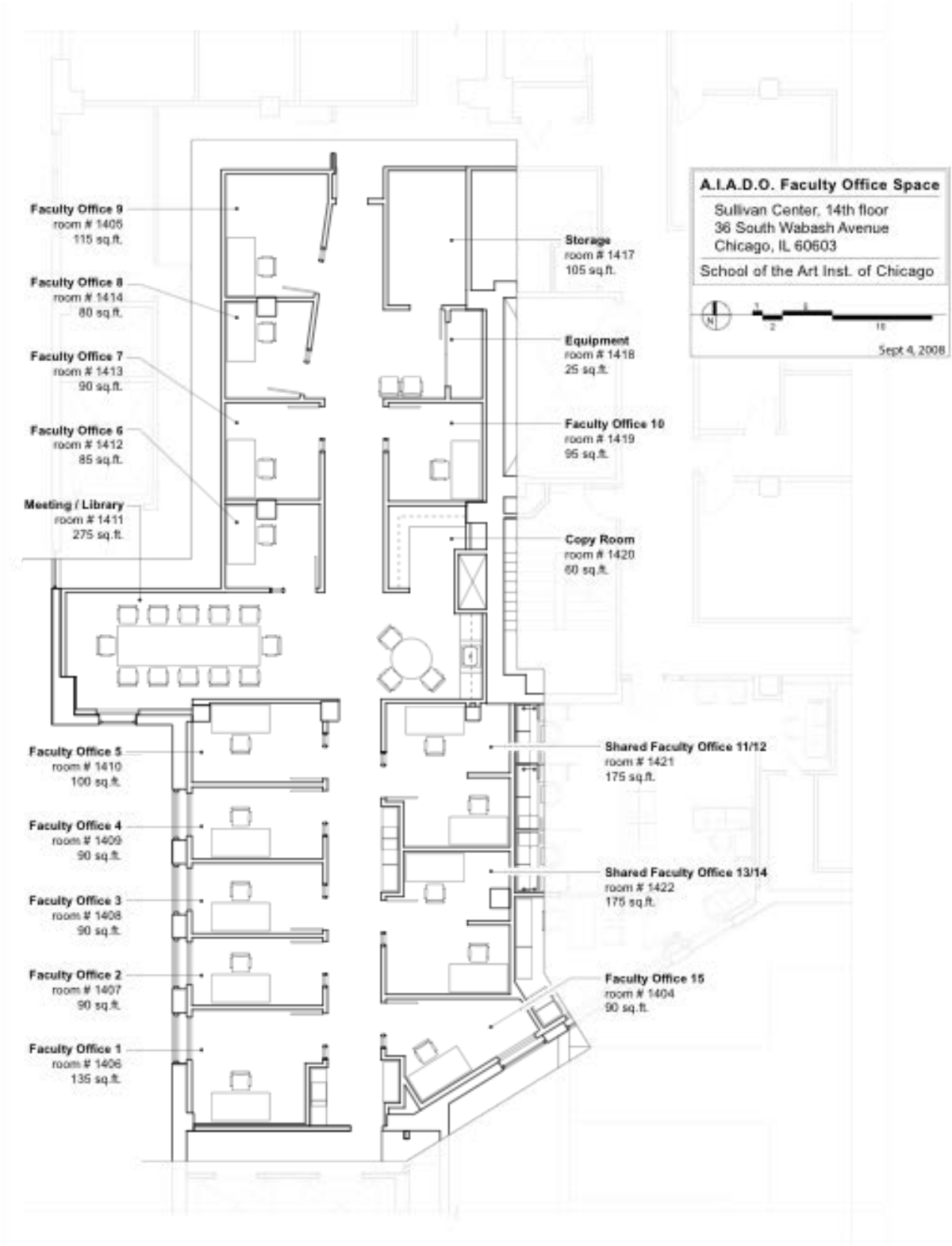
I.2.3. C. Administrative Physical Resources

In addition to the central administrative office space for AIADO, offices for facilities staff (Fabrication Studio and AOC), and individual full-time faculty offices on the 14th floor, AIADO has a Meeting/Library room. The easy access of this communal space preserves the constant discussion that faculty enjoyed while designing the AIADO curriculum in their pre-existing shared office space. All of these spaces have access to networked computers and/or wireless capabilities to complement SAIC-issued laptops.

Instructional Physical Resources

I.2.3. E. Floor plan of department


Graduate Lounge
room # 1239
430 sq.ft.
Graduate Studio 1
room # 1238
850 sq.ft.
14 students
60 sq.ft. / student
Graduate Studio 2
room # 1237
850 sq.ft.
14 students
60 sq.ft. / student
Graduate Studio 3
room # 1236
850 sq.ft.
14 students
60 sq.ft. / student
Graduate Studio 4
room # 1235
850 sq.ft.
14 students
60 sq.ft. / student
Graduate Studio 5
room # 1234
850 sq.ft.
14 students
60 sq.ft. / student
Graduate Studio 6
room # 1233
850 sq.ft.
14 students
60 sq.ft. / student
Advanced Output Center
room # 1232
470 sq.ft.
7 students
65 sq.ft. / student
A.O.C. Staff Office
digital output devices
room # 1232a
850 sq.ft.
Graduate Studio 7
room # 1231
850 sq.ft.
16 students
53 sq.ft. / student
Graduate Studio 8
room # 1230
850 sq.ft.
16 students
53 sq.ft. / student
Undergraduate Studio
room # 1229
850 sq.ft.
16 students
53 sq.ft. / student
Undergraduate Studio
room # 1228
910 sq.ft.
16 students
56 sq.ft. / student
Undergraduate Studio
room # 1227
1050 sq.ft.
16 students
65 sq.ft. / student
Undergraduate Seminar Space
room # 1240
635 sq.ft.
16 students
40 sq.ft. / student
Undergraduate Studio
room # 1241
800 sq.ft.
16 students
50 sq.ft. / student
Undergraduate Studio
room # 1242
940 sq.ft.
16 students
58 sq.ft. / student
A.I.A.D.O
Fabrication Studio
room # 1243
3195 total sq.ft.
A.I.A.D.O. Department Space
Sullivan Center, 12th floor
36 South Wabash Avenue
Chicago, IL 60603
School of the Art Inst. of Chicago
Sept 4, 2008
2640 ft²
115 ft²
mech
125 ft²
mech
255 ft²
440 ft²
M 130 ft²
M 245 ft²
data
100 ft²
data /
mech
100 ft²
mold making
380 ft²
W 580 ft²
storage
108 ft²
doc. archive
185 ft²
G.F.R.Y. cont. in. 320 ft²
D.O. lead
110 ft²
I.A. lead
110 ft²
Arch. lead
150 ft²
admin
115 ft²
part-time
faculty office
room # 1257
380 ft²
GFRY Adv. Proj. Studio, room # 1258
620 ft², 12 students - 50 sq. ft. / student
Gallery
room # 12C-15
895 sq.ft.
security
Undergraduate Studios
room # 1256
650 sq. ft.
16 students
41 sq.ft. / student
room # 1255
780 sq. ft.
16 students
49 sq.ft. / student
Grad / U.G. Smart Space
room # 1226
670 sq.ft.
16 students
42 sq.ft. / student


A.I.A.D.O. Faculty Office Space
Sullivan Center, 14th floor
36 South Wabash Avenue
Chicago, IL 60603
School of the Art Inst. of Chicago
Sept 4, 2008
Faculty Office 9
room # 1405
115 sq.ft.
Faculty Office 8
room # 1414
80 sq.ft.
Faculty Office 7
room # 1413
90 sq.ft.
Faculty Office 6
room # 1412
85 sq.ft.
Meeting / Library
room # 1411
275 sq.ft.
Faculty Office 5
room # 1410
100 sq.ft.
Faculty Office 4
room # 1409
90 sq.ft.
Faculty Office 3
room # 1408
90 sq.ft.
Faculty Office 2
room # 1407
90 sq.ft.
Faculty Office 1
room # 1406
135 sq.ft.
Storage
room # 1417
105 sq.ft.
Equipment
room # 1418
25 sq.ft.
Faculty Office 10
room # 1419
95 sq.ft.
Copy Room
room # 1420
60 sq.ft.
Shared Faculty Office 11/12
room # 1421
175 sq.ft.
Shared Faculty Office 13/14
room # 1422
175 sq.ft.
Faculty Office 15
room # 1404
90 sq.ft.

Instructional Physical Resources

I.2.3. F. Technology physical resources

The School values the accessibility of technology to students in all academic disciplines. Through classes and authorizations, students can gain access to specialized labs and high-end peripherals. This access is facilitated by: a required laptop program; Student Computing Help Desks (for laptop support and training); wired and wireless networking; access computer labs; specialized and department-specific labs; and access to a high-quality digital output facility.

AIADO-Specific labs and equipment

These resources are found in the Sullivan Center:

- G4 PowerBook laptops, sixteen
- iMacs: dual core Intel, eight
- PC towers, five
- PC attached to CNC Router

General access labs

These resources are found in the MacLean building (112 S Michigan Ave) of SAIC and are open to the entire SAIC community:

MacLean 908

- 13 CRT monitors
- 7 Epson 1200U scanners
- 2 Epson 4990 scanners
- 6 G4 eMacs
- 13 G4 towers, thirteen
- laptop workstation, seven

MacLean 901

- Cinema display LCD monitor
- 13 CRT monitors
- 2 Epson 3200 scanners
- 5 Epson 4990 scanners
- 2 Film Recorders
- Flatbed scanner: 11 x 17
- 3 G4 towers
- 13 G5 towers
- Imacon drum scanner
- 3 LaCie monitors
- 2 laptop workstations
- mini DV decks & NTSC monitors
- multi-slide scanner

Software

While in attendance, students are granted access to SAIC's extensive library of software via the School's centralized license management KeyServer. Because students are not required to purchase such professional software applications on their own, they are able to use the newest versions of software as soon as they are available to SAIC, which allows them access to comprehensive training in their uses and creative potential. Students have a basic software template on their laptops and "Pro-Applications" are available on request and for curricular use. The software is available in general access labs and in specialized labs in various departments across campus.

MArch and MDes/DesOb students are given access to a Windows XP SP2 partition on their laptops with access to Rhino 3D 4.0 and RhinoCAM, and MDes/DesOb students are given access to Maxwell Renderer 1.7. Currently AIADO faculty are evaluating copies of Real Flow 4.0, Digital Project, REVIT, and AutoCAD for compatibility with the key server systems and utility in the curriculum.

CRIT has recently secured licensing with Lynda.com, a web-accessible site that provides training in a wide range of software programs and applications. All members of the SAIC community have free access to this site to gain facility with any number of programs.

Software provided by SAIC to all undergraduate and graduate students includes, but is not limited to:

- Adobe Acrobat Pro
- Adobe AfterEffects
- Adobe Illustrator CS3
- Adobe InDesign CS3
- Adobe Photoshop CS3
- Apple FinalCut Pro
- Ashlar-Vellum Cobalt/Graphite
- Autodesk Maya 2008
- Barebones BBEdit
- Corel Painter
- Cycling '74 Max MSP
- Macromedia Director
- Macromedia Dreamweaver
- Macromedia Fireworks
- Macromedia Flash
- Macromedia Freehand
- Microsoft Office
- Sketch-up
- Vector Works

Networks

Students can connect to the School's robust wired and wireless networks throughout campus. Currently, network access is available in: all residence hall rooms (via Ethernet connections in the room); most classrooms (wireless); the Flaxman library (wireless); student lounges in academic buildings (wireless); general access computer labs (Ethernet and wireless).

PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT
SECTION 2—Resources
I.2.4. Financial Resources

Overall, SAIC Financial Overview and Financial Performance for FY12 and FY13:

- The School's financial performance in FY12 exceeded both the previous year and the FY12 approved budget. Fall 2011 FTE student enrollment was 2,980, a decrease of 8 FTE from Fall 2010, but an increase of 108 FTE over Fall 2009.
- The School's net operating income for FY12 of $7.8 million is included in the audited financial statements of the Art Institute of Chicago for FY11 and FY12.
- Positive financial results continued into FY13. The FY13 preliminary net operating income will be approximate $7 million, again exceeding budget. Cash flow was also positive and favorable to budget. Fall 2012 FTE student enrollment was 3,009, an increase of 1% over Fall 2011.

To provide an accurate budget comparison of the Master of Architecture program with other professional units on campus, the School has compared the MArch program with two other graduate-level programs with curricular similarities—the Master of Arts in Modern Art History, Theory, and Criticism (MAAH) and the Master of Science in Historic Preservation (MSHP), see chart on next page. In contrast to the School's larger MFA program that is tutorial in nature (based on 1:1 meetings of faculty and student) and not based on required courses per se, the MAAH and MSHP are both course-driven programs. While the specific space needs vary in that the MAAH uses only classroom spaces, the MSHP is similar to MArch in its more space-consumptive combination use of lab, studio, and lecture spaces to deliver its curriculum.

The program comparisons are based on one semester of the required courses for each degree track. The institutional cost for those courses in the final fall semester (based on Fall 2012 courses and enrollments) for each program is quantified through three factors—faculty salaries, department-specific operating expenses, and space (cost per net square foot).

- Instructional salaries are the per course rate (PCR) for the full- and part-time faculty who deliver the required or representative courses.
- Department-specific operating expenses are tallied as a portion of the departmental budget.
- Space and its related costs is tallied as the total square footage in which the required courses are taught including shops as applicable, with an associated cost per square foot in each of the three main buildings.
- In addition, the capital investment for each program is quantified.

MASTER OF ARCHITECTURE, FALL 2012 SEMESTER SUMMARY	
A 15-credit/semester program, 102-credit program (3.5 years)	
Final Fall Semester: 12 cr. Architecture including *Architecture 5*, and 3 cr. elective	
Fall 2012 actual enrollment: 51.75 FTE in 5 courses with caps of 14, for a total of 20 courses	
	TOTALS
Instructional Salaries (8 FT, 8 PT Faculty, 4 Instructor)	$169,412
Portion (27%) of one semester's Departmental Budget ($148,731)	$40,157
Classroom Space: 720 nsf/course at $44/sq ft, Total of 3600 nsf x 4/12 (Fall only)	$52,800
Allocated Shop Facilities Space: 1,148.58 nsf @ $44/sq ft x 4/12 (Fall only)	$16,846
TOTAL	**$279,215**
Total Student FTE	51.75
SAIC COST PER FTE	**$5,395**
Total Current Fiscal Year Capital Investment	$8,438
CAPITAL INVESTMENT PER STUDENT FTE	**$163**

MA IN ART HISTORY, FALL 2012 SEMESTER SUMMARY	
A 9-credit/semester, 36-credit program (2 years)	
Final Fall semester: 9 credits Art History including *Thesis I*	
Fall 2012 actual enrollment: 11.6 FTE in 3 courses	
	TOTALS
Instructional Salaries (2 FT, 1 PT Faculty)	$30,004
Portion (18%) of one semester's Departmental Budget ($71,886)	$12,939
Classroom Space: 500 nsf/course at $35/sq ft, Total of 1500 nsf x 4/12 (Fall only)	$17,500
TOTAL	**$60,443**
Total Student FTE	11.6
SAIC COST PER FTE	**$5,211**
Total Current Fiscal Year Capital Investment	$0
CAPITAL INVESTMENT PER STUDENT FTE	**$0**

MS IN HISTORIC PRESERVATION, FALL 2012 SEMESTER SUMMARY	
A 15-credit/semester, 60-credit program (2 years)	
Final Fall semester: 9 cr. HPRES including *Thesis I*, 3 cr. Art History, and 3 cr. Elective	
Fall 2012 actual enrollment: 22.8 FTE in 5 courses	
	TOTALS
Instructional Salaries (3 FT, 2 PT Faculty)	$42,690
Departmental Budget (100%) for one semester	$17,470
Classroom Space: 760 nsf/course at $36/sq ft, Total of 3800 nsf x 4/12 (Fall only)	$45,600
TOTAL	**$105,760**
Total Student FTE	22.8
SAIC COST PER FTE	**$4,639**
Total Current Fiscal Year Capital Investment	$0
CAPITAL INVESTMENT PER STUDENT FTE	**$0**

Financial Resources

MArch Program Budgets FY11 through FY15

On the next page, net contribution represents incremental funds available to contribute to fixed overhead and administrative expenses. The table provides program results for FY 11 and FY12, the two fiscal years since the previous site visit, and compares them to the program results for the most current fiscal year (FY13), and the forecasts for FY 14 and FY15. The net contribution represents incremental funds available to contribute to fixed overhead and administrative expenses.

	FY11 Actual	FY12 Actual	FY13 Actual (Unaudited)	FY14 Forecast	FY15 Forecast
MArch FTE	47.95	53.35	51.75	59	75
Tuition Rate	37,740	39,030	40,680	42,270	44,010
Financial Aid Discount	34.2%	33.2%	33.6%	34.0%	34.0%
Revenues					
Gross Tuition	1,809,633	2,082,251	2,105,190	2,493,930	3,300,750
Financial Aid	(618,894)	(691,307)	(707,344)	(847,936)	(1,122,255)
Net Tuition	1,190,739	1,390,943	1,397,846	1,645,994	2,178,495
Other revenues including student fees, fundraising and endowment income	192,691	207,916	216,994	253,974	325,726
Total Revenues	1,383,430	1,598,859	1,614,840	1,899,968	2,504,221
Expenses					
Instructional	530,583	642,575	637,424	755,130	999,424
Academic Support	207,947	218,932	254,757	301,800	399,436
Student Services	80,309	99,763	105,641	125,148	165,635
Admissions and Enrollment Services	100,277	111,908	127,181	150,666	199,409
Program facilities costs	198,538	203,524	208,938	215,206	221,662
One-time capital expenditures	13,505	6,400	8,438	8,691	8,952
Total Expenses	1,131,159	1,283,103	1,342,379	1,556,641	1,994,519
Net Contribution	252,271	315,756	272,461	343,327	509,702
Net Contribution %	14%	15%	13%	14%	15%

Institutional Financial Issues

The School's preliminary plans project positive operating and cumulative cash flow results over the next 4 years supported by flat to marginal enrollment increases. Operational adjustments and cost containment initiatives were implemented in FY10 in anticipation of an enrollment decline due to the national economic conditions. However, this anticipated enrollment drop did not materialize and many of the containment initiatives were re-instated.

Overall, the School is in a strong, stable financial condition. It has had consistent operating income and cash surplus since the last accreditation visit, along with declining debt and an increasing endowment. As noted at the last accreditation visit at which time the School identified core values and major strategic initiatives, action groups were established for each strategic initiative. These groups have progressed various initiatives to completion or the initiatives have been integrated into new or standing committees. Currently, the School is in the process of completing a master campus plan and a campaign feasibility study. These projects are expected to be completed in FY14, at which time the School will assess facility expansion opportunities.

Additionally, the national discussion concerning the cost of higher education and college affordability will likely impact institutional budgeting. The School has established a

committee of senior faculty and administrative leadership to reexamine the cost of delivery of education at the School.

PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

SECTION 2—Resources

I.2.5. Information Resources

Students in the MArch program have access to a world-class museum, two excellent libraries, a number of visual resource collections, and a broad range of extraordinary special collections on the AIC/SAIC campus. The AIC's Ryerson and Burnham Libraries comprise the second largest art museum library in the country, presenting non-circulating, scholarly collections on the art and architecture of all regions and time periods. SAIC's John M. Flaxman Library is the primary library for the college: a teaching library that is open seven days per week during fall and spring semesters, with collections and services tailored specifically to the curriculum of the School, including specialized collections in Architecture and Interior Design. For example, there are approximately 50,000 titles in architecture cataloged (Library of Congress NA or Dewey 720-729) between the Flaxman and Ryerson libraries, as of the summer of 2013.The Flaxman also provides additional resources in related subjects such as engineering, building codes, material science and environmental issues. Further details are provided below.

Information Resources

I.2.5. A. Administrative Structure and Assessment of Information Resources

The essential value of the libraries and special collections to the educational goals of SAIC is well recognized within the institution. Among the many collections held at the Art Institute, The John M. Flaxman Library serves the School most directly. The Flaxman staff is fully integrated into the work of SAIC, showing a keen appreciation of the interdisciplinary nature of the curriculum, which guides all collection development decisions. Collections not only support the curriculum on a daily basis, they also reflect the aesthetic, theoretical, and critical investigations of the campus community members over time. In this sense, they document the progressive history of teaching and curriculum development at SAIC and facilitate the absorption and use of that history by each new generation of artists, architects, designers, and writers—while consistently gathering new information on the most recent and innovative practitioners in the field.

The libraries' collecting profile and vendor contacts are well established. The acquisitions staff has been enormously successful at locating requested essential materials anywhere in the world and in any media. Twenty-one percent of the titles held by Flaxman Library are entirely unique within the statewide academic library consortium's cumulative holdings of over thirty-six million items. Librarians regularly consult with faculty, read the review literature (print and online), attend professional society conferences, and participate in appropriate online subject-interest groups (committees, listservs, wikis, etc.). Suggestions for new titles are solicited from faculty, students and colleagues. The library has many well-established relationships with long-time vendors who are familiar with the School's collecting interests. Standing orders are maintained for serial publications. Digital holdings are growing rapidly, including ebooks from Springer, a publisher specializing in scientific and technical topics.

An ongoing line of communication with architecture faculty has been established, resulting in the evolving acquisition of books, media and digital resources requested by faculty and graduate students. The library maintains licensed digital products such as MADCAD and Building Green to support the curriculum, and continues to work closely

with faculty and technical staff to evaluate additional specification packages to support the evolving MArch curriculum, such as the recent addition of the Wiley Graphic Standards to our MADCAD suite.

Flaxman Library reference librarians provide sixty-minute sessions teaching research skills to each cohort of architecture, interior architecture and designed objects students during the department's July "boot camp" for incoming graduate students. Students also receive an hour of orientation and instruction at the museum's Ryerson and Burnham Libraries. Additionally, students who enroll in *ARTHI5120 Survey of Modern/Contemporary Architecture and Design* are given a sixty-minute training session in research using specific library resources. Librarians prepare web-based guides to research for AIADO, which can be found online, and a guide to specific codes and specifications resource for the *ARCH6123 Codes, Specs, Joints, and Seams* class. A librarian liaison is assigned to the Architecture program, and AIADO faculty serve on the Faculty Senate Library Committee.

The summer 2013 renovation of the sixth floor of the Sharp Building by Wheeler Kearns Architects has transformed the library's main facility, providing a spacious, welcoming and functional study environment for students and faculty. Electrical and technical facilities have been substantially expanded and upgraded. The layout has been redesigned to maximize both overhead lighting and day-lighting from the Chicago-style windows lining the east, south, and west walls. The renovation project was impressively quick and cost effective, requiring the library to close for only three weeks (two of which fell between class sessions), with very little inconvenience to students or faculty. As much as possible within the tight parameters of the project, furniture and shelving was recycled and new materials were acquired with an eye to issues of sustainability.

I.2.5. A.1. John M. Flaxman Library

The John M. Flaxman Library is a center for study and student activity. Over 120,000 printed and audio-visual items and 40,000 e-book titles support the entire SAIC curriculum in the arts, liberal arts, and sciences. Students, faculty and staff utilize the Flaxman's own web-accessible catalog, as well as the I-Share catalog, which connects students to the resources of 82 other libraries belonging to CARLI, the Consortium of Academic and Research Libraries in Illinois. The I-Share catalog contains over thirty-six million items. Additional interlibrary loan partners include the Center for Research Libraries and OCLC. Digital content sources continue to grow, with approximately 100+ licensed databases aggregating selected material from 13,884 e-book titles and 36,100 e-journal titles. The Flaxman Library continues to acquire several thousand e-books annually in a range of subjects, from publishers such as Springer, Palgrave Macmillan, and the Project Muse University Press Content Consortium (UPCC).

Please see a sample list of 100 book titles recently acquired by the Flaxman Library specifically for the AIADO program.

I.2.5. A.2. Visual Resources

As of July 1, 2009, the MacLean Visual Resources Center has been incorporated in the Flaxman Library Visual resource collections and services are now digital only, employing and supporting a local installation of MDID (the Madison Digital Image Database, an open source product widely used in the academic community for image-based presentations). Currently 170,000 digital images are available for study

and lecturing in the School's MDID@SAIC site. Students and faculty also have access to visual resources such as ARTstor, with 1.5 million images from museum and private collections, as well as Oxford Art and other licensed image databases. The library has also begun to license web-accessible video resources as of Fall 2012, including OnArchitecture—a collection of original documentary videos and interviews about buildings, architects and authors on contemporary architecture.

Flaxman and Ryerson staff also partner in building and maintaining the publicly accessible SAIC Digital Libraries online.

Please see *Appendices* for Flaxman Library financials and statistics.

Information Resources

I.2.5. C. Other Resources: Special Collections at the School

Special collections are maintained by both libraries and by several other departments at the Museum and the School. Special Collections are among the School's most unusual and engaging assets. They provide researchers with intimate access to original archival materials, works of art and supporting documentation. Our collections include traditional library and archival collections along with non-traditional, interdisciplinary, multi-media and site-specific resources. The collections are managed by librarians, curators and faculty from a number of School departments who act as partners in stewardship for these invaluable research materials. Collection contents may include personal and professional papers, publications, ephemera, film and video works, digital and photographic media, sound recordings, sketchbooks, and works of art in any medium. Due to the rarity and fragility of these materials, there are restrictions on their use; however, all members of the School community are encouraged to explore and enjoy our collections.

Special Collections: Fashion Resource Center

The Fashion Resource Center collection includes a hands-on study collection which includes: designer garments, accessories, and footwear; historical and current runway videotapes; designer biographies; new materials and vintage fabrics; magazines and style and technical publications.

Special Collections: Film Study Collection (16mm Film)

The 16 mm Film Study Collection encompasses the history of film as art in Europe and America, a large sampling of early cinema, historic documentaries, animation as well as a selection of works by our own students, faculty, and alumni. Housed in the John M. Flaxman Library, the collection now contains 937 reels.

Special Collections: Joan Flasch Artists' Book Collection

The Joan Flasch Artists' Book Collection of the Flaxman Library, though international in scope, is strongest in works by American and European artists with work dating from the early 1960s to the very present. In addition to nearly 7,000 artists' books, periodicals, and multiples, the collection also houses reference materials to support the study of artists' books, various archives related to the field, and an extensive array of artists' book exhibition catalogs, pamphlets, and other ephemera.

Special Collections: Randolph Street Gallery Archives

From 1979 until its closing in 1998, Randolph Street Gallery was a vital force in the development of contemporary art in Chicago, serving as a laboratory for new art forms and creative ways to bring art to the world. The gallery's ongoing programs and special projects included exhibitions, performances, video and film screenings, public art, education programs, and grants to artists and arts advocacy. The gallery was also the original publisher of P-form: Performance Art Magazine. SAIC's Flaxman Library is the repository for the Randolph Street Gallery Archives.

Special Collections: Roger Brown Study Collection

Through a series of gifts and bequests, SAIC has become the primary repository of the personal, intellectual and artistic effects of alumnus Roger Brown (1941-1997), an internationally significant artist of distinctive, original vision, produced in many mediums. The study collection is located in Brown's former residence, a historic 1888 storefront building.

Special Collections: Video Data Bank

The Video Data Bank is the leading resource in the United States for videos by and about contemporary artists. The collections include seminal works that, seen as a whole, describe the development of video as an art form originating in the late 1960's and continuing to the present.

I.2.5. D. Special Collections at AIC's Ryerson and Burnham Libraries

The Ryerson and Burnham Libraries constitute a renowned major art and architecture research collection serving the Institution as well as scholars in the fields of art and architectural history. Staffs of the Ryerson and Burnham Libraries collaborate with the Flaxman to provide coordinated instruction in the use of all Institution 's information resources and to directly support student and faculty research.

The Ryerson Library (built 1901) and the Burnham Library of Architecture (founded in 1912) form a research collection of continued national—AIC's library is the second largest museum library in the country—and international significance. Total collections include well over half a million items, including monographs on art and architecture, exhibition catalogs, art and architecture journals, auction sales catalogs, microfilm and microfiche, pamphlet files, and archival materials. Approximately 10,000 book volumes are added annually, in addition to ongoing growth of acquisitions in periodical, archival, and digital collections. All periods, media, and aspects of art, design and architecture are covered, but special emphasis is placed on architecture of the 18th through 21st centuries. Special collections on architecture include the Percier and Fontaine Collection of 17th-19th century architectural books, the George R. Collins Archive of Catalan Art and Architecture, and numerous archival collections. The historic Burnham index to architecture literature has been incorporated into the essential and widely used Avery Index to Architectural Periodicals online database. The catalog and digital holdings of the museum libraries are frequently cited in resource guides developed by college libraries throughout the United States.

I.2.5. D.1. AIC Collections: The Ryerson and Burnham Archives

The Ryerson & Burnham Archives' collections are extraordinarily strong in late 19th- through 21st-century American architecture, with particular depth in Midwest architecture. Architects such as Edward Bennett, Daniel Burnham, Bruce Goff, Bertrand Goldberg, Ludwig Hilberseimer, Mies van der Rohe, Louis Sullivan, and Frank Lloyd Wright are represented in a broad range of papers. A growing number of archival documents are now available online as an increasing effort is made to share these unique primary resources. In addition to the archives of individual architects, extensive subject collections are also maintained. For example, the World's Columbian Exposition of 1893 in Chicago is documented through photographs by C. D. Arnold and through a small collection of ephemera. The Century of Progress International Exposition of 1933-1934 in Chicago and the World's Fair of 1939 in New York are also each represented in an individual archive. The Historic Architecture and Landscape Image Collection (HALIC), a large collection of mounted photographic prints and lantern slides, provides valuable historic records of American architecture, landscape design, and urban planning.

I.2.5. D.2. AIC Collections: Department of Architecture And Design

The historic collection comprises more than 150,000 architectural sketches, drawings, and plans focusing on architects and buildings from Chicago and the Midwest, from the 1870s to the present day. There are significant holdings of works by David Adler, Daniel

Burnham and John Wellborn Root, Bruce Goff, Bertrand Goldberg, Marion Mahony Griffin, Louis Sullivan, Ludwig Mies van der Rohe, and Frank Lloyd Wright. Examples of landscape architecture, structural engineering, and industrial design are also represented, as are architectural models and fragments. Since 2003, the Museum's Department of Architecture has systematically studied the evolving parameters for collection, archiving, and uses of digital design data. As architects move from pencil and paper to electronic design, the Department of Architecture is in the process of building a working digital repository that will allow the department to add 21st-century media to its collection. As part of its holdings, AIC's Department of Architecture and Design maintains the Chicago Architects Oral History Project and the Ernest R. Graham Study Center for Architectural Drawings:

Chicago Architects Oral History Project
The Chicago Architects Oral History Project 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. It contains comprehensive life-review documents as well as shorter, more focused ones. These narratives explore the development of Chicago's architecture and planning from the early 1900s to the present day. Included in the collection are Skidmore, Owings & Merrill partners and associates, students and colleagues of Ludwig Mies van der Rohe, members of the Chicago Seven, as well as principals of second- and third-generation architectural and engineering firms, and architects who defy classification. The work described in these interviews ranges from suburban homes to urban skyscrapers to institutional and public buildings and beyond. The collection is accompanied by a Master Index of Names and Buildings. Web pages of varying depth and complexity have been created for approximately eighty of the architects, with links to PDF transcripts of their full interviews.

The Ernest R. Graham Study Center For Architectural Drawings
The collected works of ERGSC concentrate on designs by Chicago architects and for Chicago buildings from the 1870s to the present day. Of particular note are significant holdings of works by David Adler, Daniel Burnham and John Wellborn Root, Bruce Goff, Marion Mahony Griffin and Walter Burley Griffin, Ludwig Hilberseimer, Louis Sullivan, Ludwig Mies van der Rohe, Stanley Tigerman, Peter B. Wight, and Frank Lloyd Wright. Architectural drawings may be consulted by appointment through the Department of Architecture.

PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

SECTION 3—Institutional and Program Characteristics

I.3.1. Statistical Reports

The Master of Architecture program provides statistical data in support of activities and policies that support social equity in the professional degree program as well as other data points that demonstrate student success and faculty development.

I.3.1. A. Program Student Characteristics

I.3.1. A.1. Student Demographics (race/ethnicity and gender)

The following four charts represent the race/ethnicity and gender demographics of students in the MArch program and SAIC in 2012-13 compared to those recorded at the time of the previous site visit for the 2009-10 academic year.

MArch student demographics in 2012-13 compared to overall SAIC student population

2012–13 Race/Ethnicity	MArch	SAIC
American Indian/Alaska Native	0%	1%
Asian/Pacific Islander	14%	10%
Black/African American	4%	4%
Hispanic/Latino	7%	4%
White	75%	54%
Other	0%	3%
Race/Ethnicity unknown	0%	24%
Total students	***73***	***3245***

2012–13 Gender	MArch	School
Male	38% (28)	30% (973)
Female	62% (45)	70% (2272)

For comparison, demographics recorded at the time of the previous site visit in Spring 2011

2009–10 Race/Ethnicity	MArch	School
American Indian/Alaska Native	0%	1%
Asian/Pacific Islander	9%	11%
Black/African American	7%	4%
Hispanic/Latino	9%	8%
White	68%	58%
Nonresident alien	4%	17%
Race/Ethnicity unknown	3%	1%
	69	***3231***

2009-10 Gender	MArch	School
Male	26%	33%
Female	74%	67%

Program Student Characteristics

I.3.1. A.2. Qualifications of students admitted in the fiscal year prior to the visit (FY13) compared to those admitted in fiscal year prior to last visit (FY10)

The following charts provide numerical qualifications— the degree type or area of concentrated study, and university type of previous education—of students admitted to the MArch program over the past four years.

DEGREE TYPE **Qualifications**	**Fall 2012**	**Fall 2011**	**Fall 2010**	**Fall 2009**
Bachelor of Arts	38.5%	31.6%	37.5%	46.9%
art, studio, or fine art	5.2%	5.2%	0.0%	9.4%
history or art history	1.0%	3.0%	0.0%	9.4%
English / literature	3.1%	6.4%	0.0%	0.0%
economics	0.0%	0.0%	0.0%	3.1%
tourism / hotel management	0.0%	0.0%	0.0%	0.0%
Arch, Polysci, Journalism, Foreign Language, Humanities, Earth Sciences, Community Studies, Computer, Philosophy	29.2%	1.0%	37.5%	25.0%
Bachelor of Fine Arts	15.6%	12.2%	16.7%	9.4%
Bachelor of Interior Arch or Bachelor of Science	42.7%	41.8%	41.7%	37.5%
Other degrees/Masters	3.0%	13.3%	4.2%	6.3%

UNIVERSITY TYPE **Qualifications**	**Fall 2012**	**Fall 2011**	**Fall 2010**	**Fall 2009**
UG degree from state-run university	34.4%	56.0%	54.2%	38.7%
UG degree from Art / Design schools (not SAIC)	3.2%	6.0%	4.2%	9.7%
UG degree from SAIC	4.0%	6.0%	4.2%	3.2%
UG degree from Ivy League School	1.0%	1.0%	0.0%	3.2%
UG degree from private institution	57.6%	31.0%	37.5%	45.2%

Program Student Characteristics

I.3.1. A.3. Time to Graduation

The following chart provides the number of new students each year since the program began in 2006, accompanied by the number of students who graduated within the "normal time to completion"—3.5 years with Option III, and 2 years for Option II. The percentage of the students. The far right columns shows the percentage of students that graduated within an additional year, or 150% of the normal time to complete. The final column shows students that graduated beyond 150% of the normal time to completion. **(Brad is reviewing numbers one more time with me, as Anders feels there are more students than the 83 graduates listed below).**

Time to Graduation for MArch Students						
ACYR	**Track**	**New**	**Grad**	**% Grad**	**150%**	**%**
2006-07	**MArch**	13	8	62%	2	15%
	MArch/IA	8	2	25%		
2007-08	**MArch**	5	4	80%		
	MArch/IA	7	3	43%		
	MArch II	2	2	100%		
	MArch/IA II	1	1	100%		
2008-09	**MArch**	5	5	100%		
	MArch/IA	9	6	67%	1	11%
	MArch II	4	3	75%		
	MArch/IA II	5	2	40%		
2009-10	**MArch**	11	9	82%		
	MArch/IA	14	9	64%		
	MArch II	4	2	50%		
	MArch/IA II	3	3	100%	2	67%
2010-11	**MArch**	6	0	0%		
	MArch/IA	10	4	50%		
	MArch II	4	2	50%		
	MArch/IA II	3	1	33%		
2011-12	**MArch**	11	n/a			
	MArch/IA	8	n/a			
	MArch II	14	10	71%		
	MArch/IA II	7	5	71%		
2012-13	**MArch**	3	n/a			
	MArch/IA	3	n/a			
	MArch II	4	n/a			

	MArch/IA II	3	n/a			
2013-14	**MArch**	6	n/a			
	MArch/IA	8	n/a			
	MArch II	9	n/a			
	MArch/IA II	11	n/a			

I.3.1. B. Program Faculty Characteristics

I.3.1. B.1. MArch program Full-time Faculty Demographics (race/ethnicity and gender)

The institution provides comparative statistics for its full-time faculty, comparing those who teach in the Master of Architecture program to faculty in the overall institution. Faculty totals for full-time and part-time are provided below as a reference for the charts that follow. The last APR recorded Fall 2010, provided below, though overall numbers rise as additional part-time faculty are hired throughout the year as is apparent from the full year numbers in 2009-10 and 2012-13.

Faculty Statistics, by rank and number, in 2012-13 compared to 2009-10

In 2012-13 there were 715 total faculty: 160 Full-time and 555 Part-time Faculty.
In Fall 2010 there were 552 total faculty: 147 Full-time and 405 Part-time Faculty.
In 2009-10 there were 782 total faculty: 148 Full-time and 634 Part-time Faculty.

A summary of faculty, comparing quantity and rank of faculty who taught required courses in the MArch program in 2012-13, to those in the AIADO department, to those that taught in degree programs throughout the School:

2012-13 FACULTY	MArch	AIADO	MArch as a % of SAIC Total	SAIC
Full-time Faculty				
Visiting Artist (FTVA)	0	0	0%	7
Assistant Professor	2	4	4.76%	42
Associate Professor	6	8	11.5%	52
Professor	3	5	5%	59
FT TOTAL	**11**	**17**	**6.88%**	**160**
Part-time Faculty				
Instructors	14	48	3.66%	382
Adjunct Assistant	0	2	0%	70
Adjunct Associate	6	6	9.2%	65
Adjunct Professor	1	1	2.6%	38
PT TOTAL	**21**	**57**	**3.78%**	**555**
ALL FACULTY TOTAL	**32**	**74**	**4.47%**	**715**

Demographics of MArch full-time faculty compared to SAIC full-time faculty, current and compared to those at the time of the previous site visit in Spring 2011

SAIC Full-time Faculty

Demographics
2012-13

Total: 160 FT Faculty (110 tenured, 43 tenure-track, 7 Full-time Visiting Artists)

Rank: 59 Professors, 52 Associate Professors, 42 Assistant Professors, 7 FTVA
Race/ethnicity: 132 white, 11 black, 9 Hispanic, 8 Asian
(82% white, 7% black, 6% Hispanic, 5% Asian)
Gender: 93 male, 67 female (58% male, 42% female)

2010-11
Total: 147 FT Faculty (101 tenured, 42 tenure-track, 4 Full-time Visiting Artists)
Rank: 57 Professors, 51 Associate Professors, 35 Assistant Professors, 4 FTVA
Race/ethnicity: 120 white, 10 Hispanic, 9 black, 8 Asian
(82% white, 7% Hispanic, 6% black, 5% Asian)
Gender: 82 male, 65 female (56% male, 44% female)

AIADO Full-time Faculty Demographics

Demographics

2012-13
Total: 16 FT faculty (11 tenured, 5 tenure-track)
Rank: 4 Professors, 8 Associate Professors, 4 tenure-track Assistant Professors
Race/ethnicity: 13 white, 3 Asian; (81% white, 19% Asian)
Of the 16, 8 (50%) are international
Gender: 12 male, 4 female (75% male, 25% female)

2010-11
Total: 16 FT faculty (11 tenured, 4 tenure-track, and 1 Full-time Visiting Artist)
Rank: 4 Professors, 8 Associate Professors, 3 tenure-track Asst. Professors, 1 FTVA
Race/ethnicity: 14 white, 2 Asian; (87% white, 13% Asian)
Of the 16, 7 (44%) are international
Gender: 12 male, 4 female (75% male, 25% female)

Program Faculty Characteristics

I.3.1. B.2. Faculty promoted and/or receiving tenure each year since the last site visit (2011-12 to 2013-14). Numbers are promotions as the Fall of each year.
Comparison to number of faculty each year across SAIC during the same period

FACULTY PROMOTIONS	AIADO			SAIC		
Full-Time Faculty	**2013**	**2012**	**2011**	**2013**	**2012**	**2011**
New Tenure-track & FTVA faculty	1	0	2	5	12	14

Promotion to Tenure (Associate Prof)	0	1	0	4	7	7
Promotion to Professor	0	0	1	1	3	4
FT TOTAL	**1**	**1**	**3**	**10**	**22**	**25**
Part-Time Faculty						
Promotion to Adjunct Assistant	0	0	1	9	10	9
Promotion to Adjunct Associate	0	0	0	5	2	3
Promotion to Adjunct Professor	1	0	0	1	1	1
PT TOTAL	**1**	**0**	**1**	**15**	**14**	**13**
TOTAL PROMOTIONS	**2**	**1**	**4**	**25**	**36**	**38**

I.3.1. B.3. Faculty maintaining licenses from U.S. jurisdictions each year since the last visit

Of the 30-some faculty who teach required architecture courses in the Master of Architecture program in any given year, there are currently 16 licensed architects—5 full-time faculty and 11 part-time faculty—and 4 with NCARB licensing. This compares to 15 licensed architects—4 full-time faculty and 11 part-time faculty—and 2 with NCARB licensing at the time of the last site visit in 2010-11.

2011-13 Licensed Full-time Faculty teaching in the Master of Architecture Program

Professor Linda Keane	IL, WI; NCARB
FT Visiting Artist Martin Klaeschen	EU
Professor Anders Nereim	IL
Associate Professor Hendrik Reynders	South Africa
Assistant Professor Tristan Sterk	IL, EU; NCARB

2011-13 Licensed Part-time Faculty teaching in the Master of Architecture Program

Instructor Thomas Ahleman	IL
Instructor Jeffrey Bone	IL
Adjunct Assoc. Prof. Odile Compagnon	IL, EU
Adjunct Professor Garrett Eakin	IL
Instructor Mary English	IL
Adjunct Associate Professor Exley	IL, PA, TX, IN, MI, OH, KY, SC, FL, KS; NCARB
Instructor Richard Kasemsarn	IL
Adjunct Assoc. Professor Carlos Martinez	IL
Instructor Michael Newman	IL
Instructor Paul Tebben	IL
Instructor Daniel Tornheim	IL; NCARB

2010-11 Licensed Full-time Faculty teaching in the Master of Architecture Program

Professor Don Kalec	IL
Professor Linda Keane	IL, WI; NCARB
Associate Professor Thomas Kong	Singapore
Professor Anders Nereim	IL

2010-11 Licensed Part-time Faculty teaching in the Master of Architecture Program

Instructor Thomas Ahleman	IL
Adjunct Assoc. Prof. Odile Compagnon	IL
Adjunct Professor Garrett Eakin	IL
Adjunct Associate Professor Exley	IL, PA, TX, IN, MI, OH, KY, SC, FL, KS; NCARB
Adjunct Associate Prof. Jaak Jurisson	IL, WI
Instructor Richard Kasemsarn	IL
Adjunct Assoc. Prof. Tannys Langdon	IL
Adjunct Assoc. Professor Carlos Martinez	IL
Instructor Michael Newman	IL
Instructor Homa Shojaie	IL
Instructor Paul Tebben	IL
Instructor Brian Vitale	IL

PART ONE (I): INSTITUTIONAL SUPPORT AND COMMITMENT TO CONTINUOUS IMPROVEMENT

SECTION 3—Institutional and Program Characteristics

I.3.2. Annual Reports provided by NAAB for Fall 2011 and Fall 2012

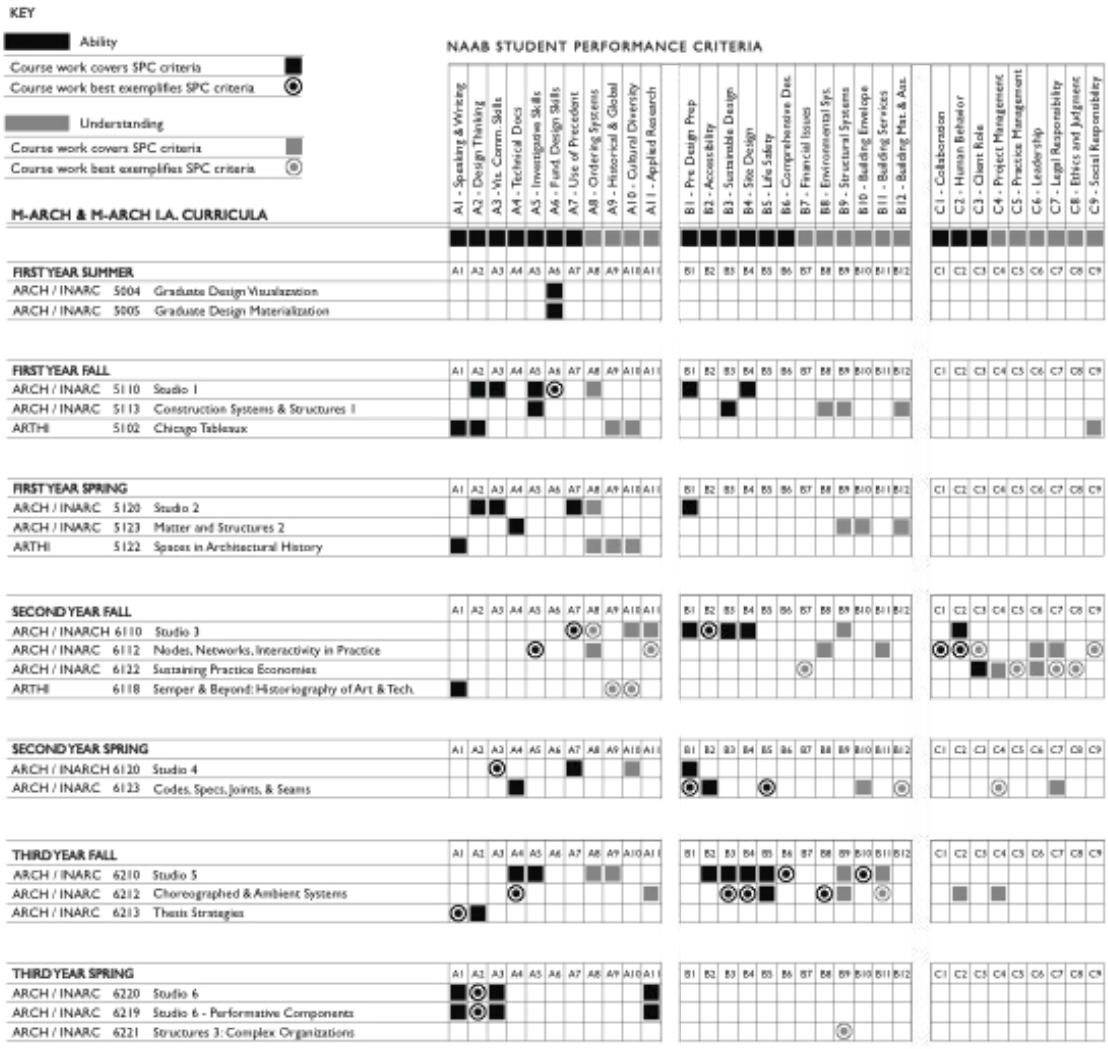
Please see Team Room for Annual Report Submissions in Fall 2008. Reports from 2010 and 2012 are provided by NAAB as digital documents to the team members.

PART TWO (II): EDUCATIONAL OUTCOMES AND CURRICULUM

Section 1—Student Performance—Educational Realms and Student Performance Criteria

II.1.1. Student Performance Criteria

A matrix of SPCs, curricular goals and content for degree or track. Add sentence here



PART TWO (II): EDUCATIONAL OUTCOMES AND CURRICULUM
Section 2—Curricular Framework

II.2.1. Regional Accreditation

Approximately every ten years, SAIC undergoes a joint accreditation meeting from the School's two institution-wide accrediting bodies: the Higher Learning Commission of the North Central Association of Colleges and Schools, the regional accrediting body; and, the National Association of Schools of Art and Design, the subject-area accrediting body. SAIC's most recent joint accreditation visit took place in the 2012–13 academic year. A final determination is expected after the agencies' fall review meetings. Updated letters will be available in the team room during the site visit.

II.2.2. Professional Degrees and Curriculum

The Master of Architecture degree program, housed within the School's AIADO department, was granted initial accreditation by NAAB, effective as of January 1, 2011. The MArch degree program offers four tracks in which qualified students may enroll to achieve the degree: the Master of Architecture track and Master of Architecture with Emphasis in Interior Architecture track—that each span 3 three-and-one-half years and require 102 credits—and the Option II variants of the two tracks, both of which take two years and require 60 credits to complete. The Option II tracks evaluate work completed in previous pre-professional degree programs, and accept this work in place of the requirements of the first full academic year of the 3 three-and-one-half year tracks.

II.2.2. A. Master of Architecture

The Master of Architecture program begins with a foundation of required skills and grounding in the histories and theories specific to architecture. It comprises 102 credits earned from 30 courses and typically takes three-and-one-half years.

The program begins with an introductory six-credit summer "boot camp" followed by three years of full-time study (15 credits each semester) during the Fall and Spring semesters, and one six-credit summer study trip or off campus course taken after the first year. The track begins with a foundation year of required skill development. The second year includes a design-build collaborative class that develops the trans-disciplinary approach demanded by so many opportunities in the real world. The third year studies culminate in a comprehensive design studio and a capstone studio incorporating a year-end Design Exhibition. To deepen the individual student's investigation and understanding of the relationship between art, design, and architecture, students are encouraged to enroll in elective courses from throughout the institution.

The program begins with two intensive summer classes—
AIADO 5004 *Graduate Design Visualization*
AIADO 5005 *Design Materialization*

Professional Studies include a design studio each semester—
ARCH 5110 *Architecture Studio 1*
ARCH 5120 *Architecture Studio 2*
ARCH 6110 *Architecture Studio 3*
ARCH 6120 *Architecture Studio 4*
ARCH 6210 *Architecture Studio 5*
ARCH 6220 *Architecture Studio 6: Thesis Studio*

or ARCH 6219 *Performative Components*

an integrated technical practice studio—
ARCH/INARC 5113 *Construction Systems and Structures 1*
ARCH/INARC 5123 *Matter and Structures 2*
ARCH/INARC 6112 *Nodes, Networks, and Interactivity in Practice*
ARCH/INARC 6123 *Codes, Specs, Joints, and Seams*
ARCH/INARC 6212 *Choreographed and Ambient Systems*

and key professional topics—
ARCH/INARC 6013 *Thesis Strategies*
ARCH/INARC 6221 *Structures 3*
ARCH/INARC 6222 *Sustaining Practice Economies*

General Studies are fulfilled in architectural history seminars —
ARTHI 5120 *Chicago Tableaux: Case Study Architecture in Context*
ARTHI 5122 *Spaces in Architectural History*
ARTHI 6118 *Semper and Beyond: History of Architecture and Technology*
Two additional art history electives
and five elective courses in any area

Course Sequence for Master of Architecture (102 credit hours)

First Summer Intensive Boot Camp (6 credit hours)
AIADO 5004 *Graduate Design Visualization* (3 credits)
AIADO 5005 *Design Materialization* (3 credits)

First Year Fall (15 credit hours)
ARCH 5110 *Architecture Studio 1* (4.5 credits)
ARCH 5113 *Constr. Systems and Structures* (4.5 credits)
ARTHI 5120 *Chicago Tableaux* (3 credits)
Elective (3 credits)

First Year Spring (15 credit hours)
ARCH 5120 *Architecture Studio 2* (4.5 credits)
ARCH 5123 *Matter and Structures 2* (4.5 credits)
ARTHI 5122 *Spaces in Architectural History* (3 credits)
Elective (3 credits)

Second Summer (6 credit hours)
Study Trip or Studio course (3 credits)

Second Year Fall (15 credit hours)
ARCH 6110 *Architecture Studio 3* (4.5 credits)
ARCH 6112 *Nodes, Networks, Interactivity in Practice* (4.5 cr.)
ARCH 6222 *Sustaining Practice Economies* (3 credits)
ARTHI 6118 *Semper and Beyond* (3)

Second Year Spring (15 credit hours)
ARCH 6120 *Architecture Studio 4* (4.5 credits)
ARCH 6123 *Codes, Specs, Joints, and Seams* (4.5 credits)
Art History Elective (3 credits)
Elective (3 credits)

Third Year Fall (15 credit hours)
ARCH 6210 *Architecture Studio 5* (4.5 credits)
ARCH 6212 *Choreographed and Ambient Systems* (4.5 credits)
ARCH 6013 *Thesis Strategies* (3 credits)
Elective (3 credits)

Third Year Spring (15 credit hours)
ARCH 6220 *Architecture Studio 6: Thesis Studio* (4.5 credits) *or*

Study Trip or Design History (3 credits)	ARCH 6219 *Performative Components* (4.5 credits) ARCH 6221 *Structures 3* (1.5 credits)

II.2.2. B. Master of Architecture—Option II

Students with undergraduate non-professional bachelors degrees in architecture or architectural technology may request admission to the Master of Architecture, Option II degree program. Students who are accepted into the accelerated degree program still need to fulfill 45 credits of non-architectural college-level coursework that are required for graduation from an NAAB-accredited Master of Architecture degree program. Students admitted into the Option II program may also be missing one or two specific topical architectural classes, and if so are required to complete those classes at SAIC. Option II students may use their elective courses to fulfill this coursework before graduation. Students who have been admitted into the Master of Architecture track and who have requested consideration for Option II status, may be placed into the regular Master of Architecture track if their undergraduate transcripts and syllabi do not cover all the topics and SPCs required of the first full academic year of the Master of Architecture three-and-one-half year track.

The Option II program comprises 60 credits earned from 18 courses, including 5 electives.

Each semester's Professional Studies include a design studio—
ARCH 6120 *Architecture Studio 4*
ARCH 6210 *Architecture Studio 5*
ARCH 6220 *Architecture Studio 6: Thesis Studio*
or ARCH 6219 *Performative Components*

an integrated technical practice studio—
ARCH/INARC 6112 *Nodes, Networks, and Interactivity in Practice*
ARCH/INARC 6123 *Codes, Specs, Joints, and Seams*
ARCH/INARC 6212 *Choreographed and Ambient Systems*

and key professional topics—
ARCH/INARC 6013 *Thesis Strategies*
ARCH/INARC 6221 *Structures 3*
ARCH/INARC 6222 *Sustaining Practice Economies*

General Studies are fulfilled in architectural history seminars —
ARTHI 6118 *Semper and Beyond: History of Architecture and Technology*
One art history elective

Course Sequence for the Master of Architecture –Option II (total 60 credit hours)

First Year Fall (15 credit hours)	**Second Year Fall (15 credit hours)**
ARCH 6110 *Architecture Studio 3* (4.5 credits) ARCH 6112 *Nodes, Networks, Interact. in Practice* (4.5) ARCH 6222 *Sustaining Practice Economies* (3 credits)	ARCH 6210 *Architecture Studio 5* (4.5 credits) ARCH 6212 *Choreographed and Ambient Systems* (4.5) ARCH 6013 *Thesis Strategies* (3 credits)
ARTHI 6118 *Semper and Beyond* (3)	Elective (3 credits)
First Year Spring (15 credit hours)	**Second Year Spring (15 credit hours)**
ARCH 6120 *Architecture Studio 4* (4.5 credits)	ARCH 6220 *Architecture Studio 6: Thesis Studio* (4.5)

ARCH 6123 *Codes, Specs, Joints, and Seams* (4.5 credits)	or ARCH 6219 *Performative Components* (4.5 credits)
Art History Elective (3 credits)	ARCH 6221 *Structures 3* (1.5 credits)
Elective (3 credits)	Electives (3 credits each, total of 9 credits)

II.2.2. C. Master of Architecture with an Emphasis in Interior Architecture

A carefully choreographed sequence of studios offers students the insights and sensibilities required to make architecture from the inside out, emphasizing light, space, rich materiality, and the study of human behavior. It does this while simultaneously grounding students in the histories, theories and skills that are specific to the professional discipline of architecture.

A student earns a total of 102 credits from 29 courses (including 5 or more Interior Architecture studios, 5 Integrated Technical Practice courses, 3 professional practice courses, 5 art history courses, and electives or other required courses) and typically takes three-and-one-half years to complete.

The program begins with an introductory summer “boot camp” followed by a foundation year of required skill development, and an optional summer study trip. A collaborative design build studio in the second year develops the trans-disciplinary approach demanded by so many opportunities in the real world. Third year studies culminate in a comprehensive design studio and a capstone studio incorporating a year-end Design Exhibition. To deepen the individual student's investigation and understanding of the relationship between art, design, and architecture, students are encouraged to enroll in elective courses from throughout the institution.

The program begins with two intensive summer classes—
AIADO 5004 *Graduate Design Visualization*
AIADO 5005 *Design Materialization*

Each semester Professional Studies include a design studio—
INARC 5110 *Interior Architecture Studio 1*
INARC 5120 *Interior Architecture Studio 2*
INARC 6110 *Interior Architecture Studio 3*
INARC 6120 *Interior Architecture Studio 4*
INARC 6210 *Interior Architecture Studio 5*
INARC 6220 *Interior Architecture Studio 6: Thesis Studio*
or INARC 6219 *Performative Components*

Integrated technical practice studio—
ARCH/INARC 5113 *Construction Systems and Structures 1*
ARCH/INARC 5123 *Matter and Structures 2*
ARCH/INARC 6112 *Nodes, Networks, and Interactivity in Practice*
ARCH/INARC 6123 *Codes, Specs, Joints, and Seams*
ARCH/INARC 6212 *Choreographed and Ambient Systems*

And key contemporary topics—
ARCH/INARC 6013 Thesis Strategies
ARCH/INARC 6222 Sustaining Practice Economies
ARCH/INARC 6221 Structures 3

General Studies are fulfilled in seminars covering design and architectural history—

ARTHI 5120 *Chicago Tableaux*
ARTHI 5122 *Spaces in Architectural History*
ARTHI 6118 *Semper and Beyond: History of Architecture and Technology*
And two art history electives

And five electives in any area

Course Sequence for Master of Architecture with an Emphasis in Interior Architecture (102 credit hours)

First Summer Intensive (6)
AIADO 5004 *Graduate Design Visualization* (3)

AIADO 5005 *Design Materialization* (3)

First Year Fall (15)
INARC 5110 *Interior Arch. Studio I* (4.5)
INARC 5113 *Const. Systems & Structures 1* (4.5)
ARTHI 5120 *Chicago Tableaux* (3)
Elective (3)

First Year Spring (15)
INARC 5120 *Interior Arch. Studio 2* (4.5)

INARC 5123 *Matter and Structures 2* (4.5)
ARTHI 5122 *Spaces in Architectural History* (3)
Elective (3)

Second Summer (6)
Study Trip or Studio course (3 credits)
Study Trip or Design History (3 credits)

Second Year Fall (15)

INARC 6110 *Interior Arch. Studio 3* (4.5)
INARC 6112 *Nodes, Networks & Interactivity in Practice*
INARC 6222 *Sustaining Practice Economies* (3)
ARTHI 6118 *Semper & Beyond: Hist. of Arch. & Tech.* (3)

Second Year Spring (15)
INARC 6120 *Interior Arch. Studio 4* (4.5)
INARC 6123 *Codes, Specs, Joints and Seams* (4.5)
Art History Elective (3)
Elective (3)

Third Year Fall (15)
INARC 6210 *Interior Arch. Studio 5* (4.5)
INARC 6212 *Choreographed & Ambient Systems* (4.5)

INARC 6013 *Thesis Strategies* (3)
Elective (3)

Third Year Spring (15)
INARC 6220 *Thesis Studio 6* (4.5) *or*
INARC 6219 *Performative Components* (4.5
INARC 6221 *Structures 3* (1.5)
Elective (9)

II.2.2. D. Master of Architecture with an Emphasis in Interior Architecture—Option II

Students with undergraduate non-professional bachelors degrees in architecture, interior architecture, or architectural technology may request admission to the Master of Architecture with an Emphasis in Interior Architecture, Option II degree program. Students who are accepted into the accelerated degree program will still need to fulfill 45 credits of non-architectural, college-level coursework that are required for graduation from an NAAB-accredited Master of Architecture degree program.

Students admitted into the Option II program may also be missing one or two specific topical architectural classes, and if so will be required to take those classes at SAIC. They may use their elective courses to fulfill this coursework before graduation. Students who have been admitted into the Master of Architecture with Emphasis in Interior Architecture track and who have requested consideration for Option II status, may be placed into the regular Master of Architecture with Emphasis in Interior Architecture track if their undergraduate transcripts and syllabi do not cover all of the topics and SPCs in the first year of the Master of Architecture track.

Each semester Professional Studies include a design studio—
INARC 6120 *Interior Architecture Studio 4*
INARC 6210 *Interior Architecture Studio 5*
INARC 6220 *Interior Architecture Studio 6: Thesis Studio*
or INARC 6219 *Performative Components*

Integrated technical practice studio—
ARCH/INARC 6112 *Nodes, Networks, and Interactivity in Practice*
ARCH/INARC 6123 *Codes, Specs, Joints, and Seams*
ARCH/INARC 6212 *Choreographed and Ambient Systems*

Key contemporary topics—
ARCH/INARC 6013 Thesis Strategies
ARCH/INARC 6222 Sustaining Practice Economies
ARCH/INARC 6221 Structures 3

And design and architectural history or electives—
ARTHI 6118 *Semper and Beyond: A Historiography of Architecture and Technology*
One art history elective

And five electives in any area.

Course Sequence for Master of Architecture with Emphasis in Interior Architecture – Option II (60 credit hours)

First Year Fall (15)	**Second Year Fall (15)**
INARC 6110 *Interior Arch. Studio 3* (4.5) INARC 6112 *Nodes, Networks and Interactivity in Practice* (4.5)	INARC 6210 *Interior Arch. Studio 5* (4.5) INARC 6212 *Choreographed and Ambient Systems* (4.5)
INARC 6222 *Sustaining Practice Economies* (3) ARTHI 6118 *Semper & Beyond: Hist. of Arch. & Tech.* (3)	INARC 6013 *Thesis Strategies* Elective (3)

First Year Spring (15)	**Second Year Spring (15)**
INARC 6120 *Interior Arch. Studio 4* (4.5)	INARC 6220 *Interior Arch. Studio 6* (4.5)
INARC 6123 *Codes, Specs, Joints and Seams* (4.5)	or INARC 6219 *Performative Components* (4.5)
Art History Elective (3)	INARC 6221 *Structures 3* (1.5)
Elective (3)	Elective (9)

PART TWO (II): EDUCATIONAL OUTCOMES AND CURRICULUM
Section 2—Curricular Framework
II.2.3. Departmental Curriculum Review and Development

The significant identity and progressive direction of the MArch program at SAIC are unique and apparent in the work of the students and in the tenor of daily life in the Sullivan Center's studios and halls. The performance criteria and their standards of understanding and ability, serve as a foundation for the professional goals of the MArch program.

The effectiveness and efficiency of the MArch Curriculum is under constant review and assessment by the entire MArch faculty, as befits a new program in a school with a long and strong history of curricular initiatives generated by faculty. Faculty in the MArch program constitute a committee for the timely discussion and resolution of curricular matters and the assessment of learning.

The MArch faculty committee meets each semester to discuss the specific nature of its degree requirements. Topics regularly covered include:

- Solicit and review proposals for new course work or the alteration of existing coursework in the required MArch curriculum
- Solicit and review proposals for curricular coordination and support, such as revisions and additions to space and equipment.
- Recommend revisions, additions, or deletions of elective courses designed to primarily serve the MArch population.

Considered revision of contact hours and credits

A proposal for the 2014-15 academic year to increase core design studio classes to 6 credits and 12 contact hours per week, balanced with a reduction of Integrated Technical Practice classes to 3 credits and 6 contact hours is being studied by the interim chair and the MArch Program Chair during Fall 2013. Some technical content and evidence production in the form of specific student work would be transferred from Integrated Technical Practice classes to core design studios. This is being studied for its wider impact in the MArch program, the department, and the School community. A comprehensive report will be prepared and presented to the committee for its more informed decision, and if approved by the committee of the whole, the proposal and impact report will be taken to the Faculty Senate Curriculum Committee for its consideration.

Assets for this proposal include the switch to regular contract increments of 3 and 6 credits, and aligning MArch core studio schedules with the undergraduate BIA core studios that meet two days per week, a model that has been in place for more than 30 years.

Liabilities include the difficulty of transferring technical evidence production in student work to design studio faculty members, who will need additional assistance writing more exacting assignments that produce precise evidence of understanding and ability. Another liability is the impact that the increase in required weekly contact hours will have on the schedule of required architectural history courses. An even more difficult liability is the impact of increased contact hours on the five-course HPRES certificate. Many

classes in the HPRES certificate program are core daytime courses required for the Master of Science in Historic Preservation. It will be difficult or impossible to move those classes to accommodate electives, including those for the HPRES certificate.

Curricular review and assessment by external consultants

In 2010 and 2013, the MArch program worked with an experienced external consultant to assist in accreditation planning and evidence delivery. The consultant conducted a review of the learning culture and course output of the MArch classes. The review was followed by a report that itemized clear instances of SPC evidence, versus course content and documentation in need of improvement. This information was used to revise course content to better cover the necessary topics, and in particular the writing of effective assignments that generate precise evidence of particular understanding and ability. After the spring 2013 report was delivered, SAIC's Graduate Dean asked the AIADO interim department chair to prepare a report for faculty on the writing of effective assignments to be delivered in time for the preparation of fall 2013 syllabi and assignments.

All of the above measures provide information and ideas for understanding and assessing the effectiveness of the MArch curriculum, and the generation of possibilities for its improvement. MArch faculty meet every semester to review the collected information, discuss possible revised content for courses, vet ideas for new courses, and discuss potential improvements in the learning environment. The M. Arch Program Chair presides over these meetings, and the AIADO interim department chair then prepares reports that place the proposed changes in the context of the wider department and school environment, for the final vote of the MArch committee of the whole, and for consideration by the SAIC Faculty Senate Curriculum Committee, the Provosts and Dean of Faculty's offices, as deemed necessary, before potential implementation.

II.2.3. A.2. Description of Archiving and Assessment System for Student Work

Student Work Archiving and Assessment System

The collection and evaluation of student work is critical to the progressive assessment of the program and its curriculum; the archive of student work is a primary tool for faculty to determine to what degree the Student Performance Criteria are being met, and in which classes.

The program's original Assessment and Archiving System was operational between December 2006 and December 2012. It was based on SAIC's adoption of the ContentDM database program, with the addition of a custom front end designed by SAIC programmers to enter the specific meta-data that AIADO needed along with the uploaded work. Faculty members used it to collect student work and assessments for every required class in the MArch program. Faculty assessments of student performance on NAAB SPCs were contained in metadata that had been collected with the PDFs of student work. This allowed faculty to assess when, where, and to what degree student performance had been delivered, and where different understanding and ability might best be delivered.

With a commitment to a centralized, digital storage of student work with documentation and assessments, AIADO is now spearheading SAIC's school-wide adoption of the CANVAS Learning Management System. CANVAS uses rubrics of assignments and performance criteria to allow the collection and assessment of student work uploaded for

each assignment. The long-range goal is the collection and retrieval of student work in an on-line format, according to performance criteria, for evaluation by the program as well as visiting accreditations teams.

During Fall 2013, AIADO Professors Linda Keane and Douglas Pancoast will be leading SAIC in its use of CANVAS. Professor Keane will be delivering ARCH 1001 *Introduction to Architecture,* one of the two initial pilot blended mode courses at SAIC, and Associate Professor Pancoast will be creating a template for the insertion of learning rubrics based on NAAB SPCs into a CANVAS course and its assignments.

The original Assessment and Archiving system collected and maintained information related to the assessment of student work against relevant NAAB Student Performance Criteria, and allowed the archiving, retrieval and printing of student projects for NAAB accreditation visits. It had these two basic functionalities while it was operational between 2006 and 2012:

- The Student Performance Assessment System provided a way for faculty to review and rate individual student works, using NAAB Student Performance Criteria, as appropriate to individual courses on a high pass, low pass, or no credit basis. The system maintained metadata references to the assessed student work, and provided a way to produce reports related to those assessments and NAAB performance criteria.
- The Student Project Archive System collected and stored PDF documents of individual student projects. The digital documents could be referenced and searched using Metadata words and/or other criteria by faculty and administrators, and those working directly with the NAAB accreditation board. Projects could be retrieved, viewed and/or printed as required for internal usage or accreditation visits.

System goals

- To create an archive of student work and curriculum initiatives as evidenced in student production.
- To provide a standard system of student performance assessment without grades
- To allow the retrieval of student work covering particular topics
- To allow the timely, less expensive printing of paper documents as needed
- To reduce the long term storage of paper documents, with attendant damage
- To allow quicker and more precise preparation for visits by accreditation teams

Technical Description Overview

SAIC and AIADO currently use LDAP authentication and secure HTTP to limit access to its data and documents.

Software

With the discontinuation of Content DM and the adoption of CANVAS, all functions of the original archiving and assessment system will be subsumed, and certain other capabilities will be added over the next 24 months. All LMS data is backed up and maintained by CANVAS on servers conforming to SAIC's enterprise maintenance standards.

Procedure for archiving and assessment using the CANVAS LMS

- Faculty develop a rubric of course assignments and assessment criteria based on assigned SPCs, and include in the syllabus which is loaded into the course page in the LMS.
- Course syllabi provide precise instructions on documenting work that addresses appropriate NAAB Student Performance Criteria, and schematic work that leads to finished work. Each student prepares and submits a final compilation of work at the end of each semester.
- Students produce work for each assignment using InDesign in PDF format, in any agreed upon size, but normally 24" x 36" for consistency, with a specific file-naming protocol, and upload each assignment into the course page. The file naming protocol identifies each student and assignment when work is exported from the LMS for printing or electronic presentation.
- Faculty view the assignments in the LMS, and upload their assessment of the work for each assignment according to their rubric in the LMS.
- For newer versions of previously uploaded projects, as happens with incompletes, these are marked as subsequent to old versions. Old versions do not get upgraded or overwritten; they remain static per the original upload.

Security

State of the art approaches to web security are followed to ensure privacy of student work and information:

- Little or no FERPA-relevant information is stored in the LMS
- The LMS is accessible to appropriate faculty and staff from the local artic.edu Instructional network, and from home, in each case through SAIC's standard LDAP secure authentication.
- Teaching faculty are only granted access to the data relevant to their own courses.
- Supervising faculty in charge of report generation and preparation for accreditation tasks are granted global access to the archived data.

Storage

The LMS stores an archive of student documents in the Master of Architecture, Master of Architecture with Emphasis in Interior Architecture, and in the near future the Master of Design in Designed Objects degree programs, initially estimated at 500MB per student, per course, with no limit on the size of an individual uploaded assignment.

PART TWO (II): EDUCATIONAL OUTCOMES AND CURRICULUM

Section 3—Evaluation of Preparatory/Pre-Professional Education

II.3.1. Requesting Admission into the Option II Programs

The Option II tracks are intended for students who have earned undergraduate pre-professional bachelors degrees in architectural studies, interior design, or architectural technology. Students may request admission to either the Master of Architecture or Master of Architecture with Emphasis in Interior Architecture Option II degree program. Students who are accepted into the accelerated degree programs must

still complete 45 credits of non-architectural college-level coursework required for graduation from a NAAB-accredited Master of Architecture degree program.

Students must request consideration for Option II status in a letter with their application. The request is considered after admission to the Master of Architecture program, and is dependent on available space in the program, and upon review of a binder and college transcript showing completion of the following classes: six credit hours in building science, three credit hours in structural engineering, six credit hours in architectural history, and six credit hours in design studios. Per NAAB requirements, students requesting Option II status should mail or deliver a binder of the syllabi and work produced in the above courses to the Program Director by April 1.

The Program Director reviews binders for the presentation of information that best exemplifies SPCs in the first-year courses in the three-year program. The director marks the binders with notes indicating the SPCs demonstrated, which must equal the SPCs delivered in the first year of the Option 3 MArch curriculum

Students admitted into the Option II program may be missing one or two specific topical architectural classes, and if so will be required to take those classes at SAIC. They may use their elective courses to fulfill this coursework before graduation. Students who have been admitted into the Master of Architecture tracks and who request consideration for Option II status may be placed into the regular Master of Architecture degree programs if their undergraduate transcripts and syllabi from their undergraduate program do not cover all of the topics in the first year of the Master of Architecture or MArch with an Emphasis in Interior Architecture degree program.

List of Acceptable Non-Architectural Courses

The 45 non-architectural credits referred to in the curricular descriptions may include but are not limited to the following coursework:

Accounting	English	Management
Advertising	Environmental Studies	Marketing
African-Am. Studies	Ethics	Non-profits & Philanthropy
Anthropology	Fashion Design/Illustration	Performance
Archeological Studies	Fiber	Philosophy
Arts Administration	Filmmaking	Photography
Art Education	Finance	Physics
Art History	Film/Video/New media	Printmaking
Art Therapy	Foreign Language	Political Science
Asian Studies	General	Psychology
Astronomy	Geology	Painting/Drawing
Art and Technology	History	Religion
Biology	Convention/Show Mgmt	Natural Science
Botany	Historic Preservation	Sculpture
Business	Hospitality Industry	Social Science
Ceramics	Humanities	Sound

Chemistry	Interdisciplinary	Statistics
Communication	Japanese	Studio
Computer Science	Jewish Studies	Time Arts
Environmental Cons.	Journalism	Video
Designed Objects	Liberal Arts	Visual Communication
Drama	Literature	Writing
Economics	Mathematics	

II.3.2. Assessing and Recording Previous Non-Architectural Undergraduate Coursework

The MArch program is dedicated to evaluating and tracking students' undergraduate coursework as part of the professional MArch degree programs. SAIC has specifically designed a new data-entry functionality that integrates with its comprehensive database in PeopleSoft to track the academic records of its students, including the 45 credit non-architecture NAAB course requirements.

This functionality collects and maintains information related to graduation course requirements required by NAAB. This information is integrated with other student data and maintained and securely archived in PeopleSoft.

The non-architecture based coursework requirement is tracked in the PeopleSoft Student Administration database. A data entry page is created for collection of pertinent course information and system tables are created. The data is then integrated in reports that track and certify completion of the requirements.

II.3.3. Staffing

System Administrator: IS and/or CRIT staff perform system administration, backup, upgrades of server and operating system, and repair of any hardware issues. AIADO Administrative Directors provide ongoing training, user administration and maintenance of information.

II.3.4. Procedure

1. The Program Director reviews student transcripts (undergraduate and/or previous graduate work, as applicable) during the admissions process and after students have matriculated.
2. The student's record is selected by ID# and each course satisfying the 45-credit requirement is entered in PeopleSoft.
3. The school's name is entered from pull down list using the four-digit Admissions code.
4. Individual courses are entered by course number, course subject, external career (UG/GRAD), academic level (Fr/So/Jr/Sr), term type (quarter/semester), course name, and official grade.
5. Course subject field has a pull down list with the ability to add new subjects.
6. Course Number field allows free text entry.
7. Credits are automatically converted to SAIC semester credit equivalents (same as procedure used for processing transfer credit).
8. As courses are added, the total number of credits is displayed in a summary line.
9. If any course is questionable, a brief course description from the school attended is entered in the course comment section (125 character maximum).
10. Once 45 credits have been entered, the requirement complete box is checked and the process is complete for that student.
11. If the student still requires non-architecture/interior architecture credits, the remaining number of required non-architectural credits will be indicated in the summary line.

12. A form letter is generated and mailed to the student. The letter details the NAAB requirement, credits needed to complete this requirement, and instructions to contact the Program Chair for assistance in choosing their electives. Appropriate elective courses are suggested, including liberal arts, art history (non-architecture), studio art. Hard copy is kept in Department and Registrar files.
13. A report is run and shared with the Registrar that lists which students have not completed this requirement, and how many credits they will need to fulfill the requirement.
14. The Registrar adjusts each student's required number of electives to the appropriate number of non-architecture electives and the appropriate number of electives.
15. Students are able to self-advise when requesting a credit advisement report from the Registrar or the portal. This allows them to survey and select possible electives to satisfy the requirement.
16. As students complete their non-architecture electives, PeopleSoft adjusts their total credits needed and, when all 45 credits are completed, checks the requirement complete box automatically.

II.3.5. Security

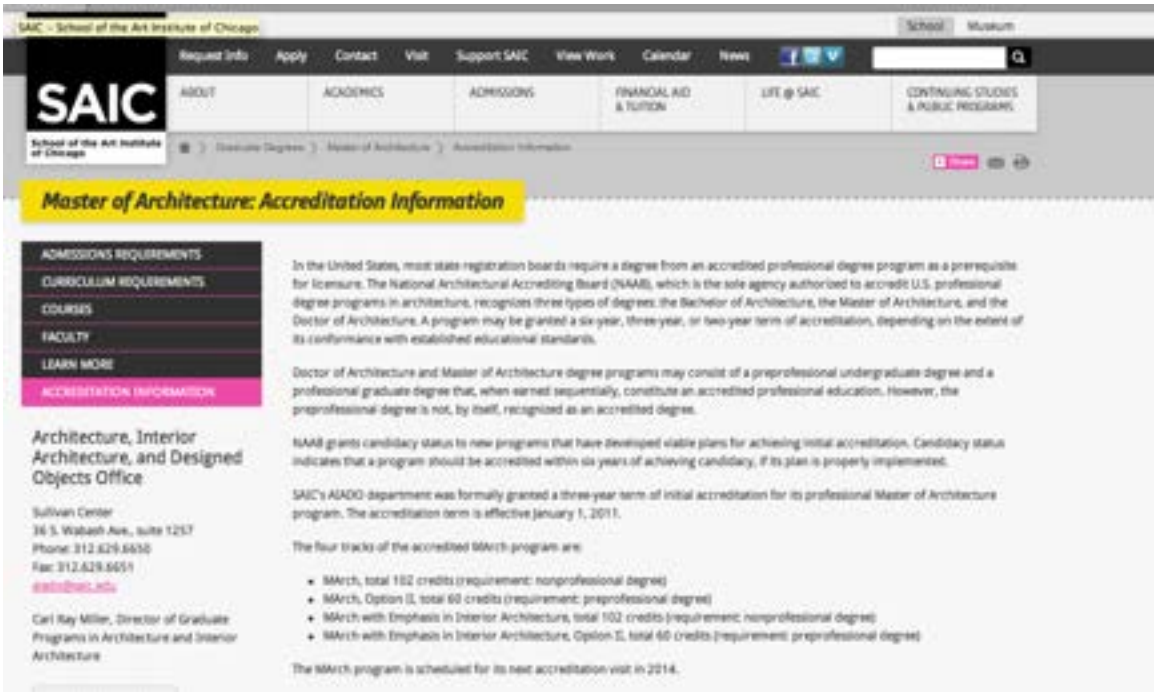
Standard approaches to web security are followed to ensure privacy of student work and information on PeopleSoft.

PART TWO (II): EDUCATIONAL OUTCOMES AND CURRICULUM

Section 4—Public Information

II.4.1. Statement on NAAB-Accredited Degrees

Required language from the promotional materials can be found on the School's website, and in the catalog and other promotional materials that are available in the Team Room during the site visit. Screen shots of appropriate web pages are provided here, along with hyperlinks for verification.
http://www.saic.edu/academics/graduatedegrees/march/accreditationinformation/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CURRICULUM REQUIREMENTS
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ACCREDITATION INFORMATION
Architecture, Interior Architecture, and Designed Objects Office
Sullivan Center
36 S. Wabash Ave., suite 1257
Phone: 312.629.6650
Fax: 312.629.6651
Carl Ray Miller, Director of Graduate Programs in Architecture and Interior Architecture
In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a six-year, three-year, or two-year term of accreditation, depending on the extent of its conformance with established educational standards.
Doctor of Architecture and Master of Architecture degree programs may consist of a preprofessional undergraduate degree and a professional graduate degree that, when earned sequentially, constitute an accredited professional education. However, the preprofessional degree is not, by itself, recognized as an accredited degree.
NAAB grants candidacy status to new programs that have developed viable plans for achieving initial accreditation. Candidacy status indicates that a program should be accredited within six years of achieving candidacy, if its plan is properly implemented.
SAIC's ADADO department was formally granted a three-year term of initial accreditation for its professional Master of Architecture program. The accreditation term is effective January 1, 2011.
The four tracks of the accredited MArch program are:
MArch, total 102 credits (requirement: nonprofessional degree)
MArch, Option II, total 60 credits (requirement: preprofessional degree)
MArch with Emphasis in Interior Architecture, total 102 credits (requirement: nonprofessional degree)
MArch with Emphasis in Interior Architecture, Option II, total 60 credits (requirement: preprofessional degree)
The MArch program is scheduled for its next accreditation visit in 2014.

II.4.2. Access to NAAB Conditions and Procedures

The documents that section II.4.2–4 of the 2009 Conditions for Accreditation require to be available on-campus are housed in the AIADO administrative offices and are made accessible to current and prospective students, faculty, and staff.

Additionally, copies of both prior Annual Reports are part of the reference collection in the library, and all accreditation documents (APRs, VTRs, Annual Reports, and accreditation decision letters) are:
http://www.saic.edu/academics/graduatedegrees/march/accreditationinformation/

Section 4—Public Information

II.4.3. Access to Career Development Information

http://www.saic.edu/academics/graduatedegrees/march/accreditationinformation/

Section 4—Public Information

II.4.4. Public Access to APRs and VTRs

http://www.saic.edu/academics/graduatedegrees/march/accreditationinformation/

In order to promote transparency in the process of accreditation for the Master of Architecture Program at the SAIC, please review the following documents:

- 2012 Annual Report Part 1
- 2012 Annual Report Part 2
- 2011 Annual Report Part 1
- 2011 Annual Report Part 2
- 2011 NAAB response to 2011 Annual Report Part 2
- Current final decision letter from the NAAB
- Current Architecture Program Report 9
- Current Visiting Team Report

Section 4—Public Information

II.4.5. ARE Pass Rates

The SAIC MArch program has its first graduates after the Spring 2009 semester. Of the 70 students who received Master of Architecture degrees from SAIC between Fall 2010 and Summer 2013, Chester Lech, MArch 2011, became the first graduate to become a registered architect in June 2013.

http://www.saic.edu/academics/graduatedegrees/march/accreditationinformation/

Architecture registration exam pass rates

The Master of Architecture and Master of Architecture with an Emphasis in Interior Architecture programs at the SAIC began in the 2006/2007 academic year. Since then five classes have graduated—2009, 2010, 2011, 2012, and 2013. Typically students exiting MArch programs require three years or more to accrue the requisite Intern Development Program credits to sit for the Architecture Registration Exam. As of August 2013, AIADO knows of one MArch 2011 graduate who has passed the ARE and became a registered architect. The AIADO department enthusiastically supports professional licensure in architecture and will publish pass rates in the fall of 2014 as more MArch graduates begin taking the exam.

PART THREE (III): PROGRESS SINCE THE LAST SITE VISIT

Section 1—Summary of Responses to the Team Finding

In the initial Accreditation Visiting Team Report, submitted in April 2011, that evaluated the School of the Art Institute of Chicago's Master of Architecture Program, the Visiting Team cited nine Conditions Not Met, and eight Causes for Concern regarding the Student Performance Criteria in their *Visiting Team Report*. The School responds to the specific assessments of the report, and presents the changes the program has implemented in response to the report and the site visit. Deficient conditions are excerpted from the VTR and addressed broadly.

TheConditions Not Met and the Causes for Concern are listed below, and numbered as they appear in the report. For each item, the NAAB description is provided along with the team's evaluation, followed by a response from the institution.

III.1.1. Conditions Not Met

II.1.1. Student Performance—Educational Realms and Student Performance Criteria

Realm A: Critical Thinking and Representation
A.9. Historical Traditions and Global Culture

Realm B: Integrated Building Practices, Technical Skills and Knowledge
B.3. Sustainability
B.4. Site Design
B.6. Comprehensive Design
B.7. Financial Considerations

Realm C. Leadership and Practice
C.9. Community and Social Responsibility

II.4. Public Information
1. NAAB Statement
3. Access to Career Development Information
5. ARE Pass Rates

III.1.2. Causes For Concern

1. Art Culture vs. Design Culture
2. Design Rigor
3. Interior Architecture Legacy
4. Curricular Coordination
5. Time Constraints
6. Career Services
7. Research and Collaboration
8. Space/Facilities

III.1.1. Responses to Conditions Not Met

Student Performance—Educational Realms and Student Performance Criteria

Realm A: Critical Thinking and Representation

Conditions Not Met: A. 9. Historical Traditions and Global Culture

Description from 2011 VTR
A.9. Historical Traditions and Global Culture: *Understanding* of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional and national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climactic, ecological, technological, socioeconomic, public health, and cultural factors.

2011 Team Assessment of "Not Met"
Although the team commends the history faculty's significant efforts to re-conceptualize the history curriculum in a manner that emphasizes achievement in research techniques, in-depth critical analysis, and especially student achievement in writing, it comes at the expense of a broader sense of the multiple historical threads, themes, and issues that inform the present circumstances. Course material is limited to the Modern and Contemporary periods. First-hand observation and assessment of examples in Chicago, which one might expect to be a significant resource, seems minimal.

SAIC 2013 Response to A.9.
Following the NAAB review, the Dean of Faculty and the MArch Director discussed the curriculum and course offerings with faculty in the Department of Art History, Theory, and Criticism. The discussion concluded with two substantial changes:

The replacement of the required first-year graduate art history course, *ARTHI 5120 Survey of Modern and Post-Modern Architecture and Design*, with a newly designed course, *ARTHI 5102 Chicago Tableaux: Case Study Architecture* that uses Chicago as space for identifying the trajectory of significant building-shaping ideas throughout history. Offered for the first time in Fall 2012, the course description reads as follows:

Cities make visible the flow and interaction of humans, spatial organization, material, and technology. This dynamic context becomes the source for the creation of new approaches used in a city's continued resolution. *Chicago Tableaux* uses the city of Chicago as a case study to examine how its buildings evidence significant historical influences in architecture, both current and from antiquity, creating linkages from the present-day city to the various tropes and canons that have shaped both thought and form in city and building making over time. Course activity includes reading, discussion, city excursions, descriptive analysis and writing projects.

The introduction of specific assignments in the two other required courses produce evidence of a broader sense of the multiple historical threads, themes, and issues that inform the present circumstances. ARTHI 5122 *Spaces in Architectural History* introduces concepts of space and structure from global, comparative, and trans-historical perspectives, and in particular, now includes course material covering pre-modern eras. ARTHI 6118 *Semper and Beyond: A Historiography of Architecture and Technology* explores major intellectual traditions in the history of architecture, sustainability, and technology. In concert with the MArch program, these courses contribute to students'

understanding of cultural, economic, and ecological issues in global historical traditions of architecture, including comparative study of international, national, vernacular, and regional examples.

Responses to Conditions Not Met

Student Performance—Educational Realms and Student Performance Criteria

Realm B: Integrated Building Practices, Technical Skills and Knowledge

Conditions Not Met: B.3. Sustainability

Description from 2011 VTR

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

2011 Team Assessment

While the team was impressed with the sustainability analysis in many projects and by the students' verbal commitment to sustainability, we expected to see more evidence of the integration of sustainability into the actual architectural design solutions, such as incorporating the range of sustainability choices (e.g. solar orientation, rainwater harvesting, local materials & planting) in the final design work.

SAIC 2013 Response to B.3. ANDERS WORKING ON

SAIC has addressed this criterion by stressing coursework in several core design studios with assignments that integrate sustainability directly into architectural solutions including, in particular, orientation and rainwater harvesting. ARCH/INARC 6120 *Architecture Design Studio 4* and ARCH/INARC *Architecture Design Studio 5* regularly address topics fundamental to the ability to design sustainably, including building orientation for passive interior environmental conditioning, water management systems including rainwater harvesting and grey water recycling on site, photo-voltaic and solar hot watr system orientation, active energy management systems such as LED lighting, and life cycle costing of energy saving passive systems such as high insulation, and energy recovery ventilation units.

Responses to Conditions Not Met

Student Performance—Educational Realms and Student Performance Criteria

Realm B: Integrated Building Practices, Technical Skills and Knowledge

Conditions Not Met: B.4. Site Design

Description from 2011 VTR

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

2011 Team Assessment

The team found this criterion to be not met. Although there is ample evidence of compliance for urban site analysis and design, there is an insufficient amount of evidence of student ability where site topography, watershed and contours are factors. The preponderance of programs in Chicago—a city without significant change in topography—contributes to this deficiency.

SAIC 2013 Response to B.4. ANDERS WORKING ON
Seriously sloped topography, designed watershed, specific drainage points, landscape plantings appropriate for the zone and concept, and passive solar orientation are topics now covered in several MArch design studios, with the requirement that Chicago's normally flat topography not constrain the evidence of competent work in this area.

ARCH/INARC 6123 *Codes, Specs, Joints and Seams* specifically addresses site selection, topology manipuation for proper watershed, and plantings. Work from that course is regularly brought forward into the subsequent ARCH/INARC 6212 *Choreographed and Ambient Systems* course aas part of a comprehensive presentation.

ARCH/INARC 6210 *Graduate Design Studio 5* regularly addresses sloping topology, topology manipuation for site drainage, roads, and walkways, and the selection of plantings appropriate to the climatic zone.

Responses to Conditions Not Met

Student Performance—Educational Realms and Student Performance Criteria

Realm B: Integrated Building Practices, Technical Skills and Knowledge

Conditions Not Met: B.6. Comprehensive Design

Description from 2011 VTR
B.6. Comprehensive Design: *Ability* to produce a comprehensive architectural project that demonstrates each student's capacity to make design decisions across scales while integrating the following SPC: A.2 Design Thinking Skills, A.4 Technical Documentation, A.5 Investigative Skills, A.8 Ordering Systems, A.9 Historical Traditions and Global Culture, B.2 Accessibility, B.3 Sustainability, B.4 Site Design, B.5 Life Safety, B.8 Environmental Systems, B.9 Structural Systems

2011 Team Assessment:
This criterion improved from the 2009 report but remains unmet because the projects presented insufficient evidence that site design, where topography is something other than flat and urban, and sustainability is part of the design and not just a LEED spreadsheet. The criterion was met better in the work from the architecture studios than from those in interior architecture.

SAIC 2013 Response to B.6.
All Comprehensive Design topics are now covered in a two linked sequential integrated technical practice classes, which cover planning, construction and site design evidence in the fourth semester, and mechanical, plumbing, electrical, lighting and other building services in the fifth semester. Students invest one building design with more technical information and decision-making, and produce evidence of Comprehensive Design under the tutelage of licensed practitioners.

These two courses are ARCH/INARC 6123 *Codes, Specs, Joints, and Seams* in the fourth semester, and ARCH/INARC 6212 *Choreographed and Ambient Systems* in the 5th semester. The student's building, technical drawings, and site design from the fourth semester is brought forward and incorporated into the student work of the fifth semester, which then exemplifies all of the aspects of comprehensive design.

Both of the fifth-semester required design studios are charged with covering all aspects of comprehensive design, with specifically pointed assignments that are aimed at producing clear evidence of the many discrete yet integrated aspects of comprehensive

design. The program is examining how BIM modeling can assist in this endeavor, with over half of the students in each design studio using BIM to produce their final documents.

All faculty who teach ARCH/INARC 6123 *Codes, Specs, Joints, and Seams*, ARCH/INARC 6212 *Choreographed and Ambient Systems*, ARCH 6210 *Architectural Studio 5*, and INARC 6210 *Interior Architectural Studio 5* are licensed practicing architects who are intimately familiar with the realities of comprehensive design and constructed architecture.

Responses to Conditions Not Met

Student Performance—Educational Realms and Student Performance Criteria

Realm B: Integrated Building Practices, Technical Skills and Knowledge

Conditions Not Met: B.7. Financial Considerations

Description from 2011 VTR
B.7. Financial Considerations: *Understanding* of the fundamentals of building costs, such as acquisition costs, project financing and funding, financial feasibility, operational costs, and construction estimating with an emphasis on life-cycle cost accounting.

2011 Team Assessment
Elements of the components of this criterion are sporadically evident, but they did not exist in a comprehensive manner that would allow for thorough cost estimating or life-cycle costing.

SAIC 2013 Response to B.7.
The third semester professional practice class ARCH/INARC 6222 *Sustaining Practice Economies* now produces a complete life cycle and first construction cost estimate for a building, in addition to its emphasis on the financial and other organizational, legal, and societal aspects of practice.

Responses to Conditions Not Met

Student Performance—Educational Realms and Student Performance Criteria

Realm C: Leadership and Practice

Conditions Not Met: C.9. Community and Social Responsibility

Description from 2011 VTR
C.9. Community and Social Responsibility: *Understanding* of the architect's responsibility to work in the public interest, to respect historic resources, and to improve the quality of life for local and global neighbors.

2011 Team Assessment:
The culture of the school seems to support this criterion, but the evidence presented to the team was inconsistent. Student work in *Interior Architecture Studio 4: Event Spaces* (INARC 6120) conveys a clear understanding of this criterion, however similar evidence of understanding is not found for any Architecture Studio (ARCH) class.

SAIC 2013 Response to C.9. Community and Social Responsibility
As a result of the School's first NSF grant, the AIADO department now has a number of partners in the City of Chicago's Data for the Public Good consortium, including the University of Chicago and Argonne National Laboratory. The MArch required course ARCH/INARC 6112 *Nodes, Networks, and Interaction in Practice* now builds on this collaborative group, and comprises a design-build project off-campus for the benefit of an external partner. As such it naturally requires collaboration with partners, develops leadership among students, and delivers an improved quality of life for SAIC's neighbors.

Responses to Conditions Not Met

Part II: Section 4—Public Information

Conditions Not Met II.4.1. Statement on NAAB-Accredited Degrees , II.4.3. Access to Career Development Information, and II.4.5. ARE Pass Rates

SAIC 2013 Response to II.4.1., 4.3, and 4.5: Addressed. *See Part II Section 4—Public Information.*

PART THREE (III): PROGRESS SINCE THE LAST SITE VISIT

Section 1—Summary of Responses to the Team Finding

III.1.2. Responses to Causes of Concern

From the 2011 VTR
Cause for Concern 1. Art Culture vs. Design Culture
There are different expectations that at this point create a “healthy tension” for both within the school. The spirit of creative innovation and the reality of professional assessment and outcomes define this tension. The size of the school facilitates addressing this issue at this time, but growing the enrollment could exacerbate the tension. The pending administrative reorganization can address this: how to strike a balance between open participatory culture and defined expectation. It bears watching in the future.

SAIC 2013 Response to Cause of Concern 1. Art Culture vs. Design Culture
On the one hand, the spirit of creative innovation and, on the other, the reality of professional assessment and outcomes define a healthy tension at the School. While cross-disciplinary activity is encouraged, SAIC also recognizes the imperative for deep, consistent, and rigorous thinking in specific areas, disciplines, and practices. The pending hire of a departmental Director and the subsequent reorganization can address this: how to strike a better balance between open participatory culture and defined expectations. Additionally the School will be led through an institution-wide assessment exercise in 2014 that will allow the Provost and Dean of Faculty to address this question directly wih faculty, staff, and students.

The professional MArch program at SAIC is the result of a school-funded Design Initiative from 2000, driven by faculty from over a dozen different fine arts and design departments, with a design theorist at the helm. Art culture and Design culture have worked well together from the start at SAIC, with a large number of art faculty members crossing over each year to teach design, and architecture and design faculty members crossing over to teach fine art. One challenge felt by the department though, concerns BFA or MFA students choosing to align themselves with architecture and design, which creates some issues in terms of curricular mapping and holistic training.

In 2012, Dean Wainwright articulated her guiding principles for shaping and advancing the institution for her next five-year term. These principles include funding the "Art-Design Nexus," which recognizes the extraordinary way in which architecture and design are integrated with SAIC's fine arts programs. Art-Design Nexus Team-Teaching awards that directly engaged with the AIADO department and faculty in 2012-13 included:

ARCH 6220 *Architecture Studio 6*	AIADO and Sculpture
ARCH 5110 *Architecture Studio 1*	AIADO and Painting and Drawing

AIADO 4918 *The Collectable Object*	AIADO and Sculpture
AIADO 4930 *Messy Prototypes*	AIADO and Fiber and Material Studies
FASH 4100 *Fluid Interfaces*	AIADO and Fashion Design
PTDW 3006 *Visionary Drawing*	AIADO and Painting and Drawing

The synergy between art, architecture, and design at SAIC is seen in the current methods and modalities of fine arts, with their emphasis on material exploration and social practice, balanced by the project-based learning, industry and governmental partnerships, and collaborative agenda of architecture and design. Art, architecture, and design faculty members are joining forces to teach together in a variety of situations, and create new courses. Throughout the institution, there is wide and deep evidence of this ground swell and momentum toward a shared art, architecture, and design agenda at SAIC.

While the Art-Design Nexus informs new pathways and create vibrant opportunities for exploration, study, and practice, the School maintains its commitment to professional programs that require licensing, certification, and accreditation. The School will continue to devote appropriate resources to meet these professional demands, and with the establishment of the Earl and Brenda Shapiro Centers for Research and Collaboration, there is an even more established platform from which to launch industry partnerships, define intellectual property, and seek external funding for research and ambitious projects in art and design.

Responses to Causes of Concern

Cause of Concern 2. Design Rigor

From the 2011 VTR
Causes for Concern 2. Design Rigor
The focus on the students' independent working method and personal development—"Making Leads to Meaning"—and (to be candid) the multifaceted expectations of the accreditation criteria mean that many of the more normative models for agreeing on achievement in a design school are not primary here. These include refinement in form and adherence to theory. While the team commends the process based pedagogical approach within the program, we encourage you to discuss standards for high achievement in design, and the evaluation of rigor in meeting them.

SAIC 2013 Response to Cause of Concern 2. ANDERS WORKING ON IT.
SAIC has devoted considerable resources, facilities, programming, and faculty with expertise to ensure that that MArch program is a rigorous and successful program. Syllabi for required courses are reviewed and honed for content that delivers a holistic education that acknowledges the program's location in a fine arts school, while conforming to highly professional AIA concerns and NAAB criteria.

Rigor is imperative for higher education and must permeate all aspects of an architecture program—faculty, students, administration as well as policy, procedure, and learning culture. At SAIC these interact to produce an educational environment that leads to novel ideas, purposeful people, and critical, productive practices.

Throughout SAIC, each individual student's world-view and motivating theory is examined in long group critiques with the purpose of finding the best way forward to the

intensely personal project that is inherent the unique work the student shows. This is another way in which art, architecture, and design are on the same footing at SAIC - we all share that approach to discovering with the student his or her enabling, surpassing, personal rigor.

There are some rules that can govern a learning environment and make it fertile for the growth of rigor. Establishing departmental guidelines addressing not only a supportive student culture, as is already the case, but spelling out clearer guidelines about the use of grades such as Incomplete (INC) and No Credit (NCR) would advance the issue of rigor. Consonant with these guidelines for studio culture and the use of NCRs is the provision of a clear and timely path forward to graduation by a student who does not earn credit for a class. Under the guidance of the Graduate Dean, AIADO has instituted a summer make-up studio that may be taken by any MArch student who needs to earn credit in a core studio or Integrated Technical Practice class. This class is charged with providing the credits and covering the SPCs assigned to the class that the student did not pass. As such it is a difficult class to teach, but it is indicative of the comprehensive approach the AIADO department takes to both rigor and learning culture.

The Graduate Dean is reviewing the capstone experience or thesis across the School's masters programs to provide students with a wider range of appropriate and fulfilling capstone experiences.

In preparation for the capstone or thesis, ARCH 6013 *Thesis Strategies* is required for all fifth-semester students. Thesis proposals are judged by a panel of faculty with respect to their intellectual or professional significance, and the student's likelihood of success as an independent researcher. Only the authors of the most rigorous and promising proposals proceed to the sixth semester ARCH 6220 *Architecture Studio 6: Thesis Studio*.

Students who would benefit from a professionally guided capstone experience enroll in the ARCH 6219 *Performative Components,* which engenders a deep understanding of integrated structural, material, and performative systems in architectural simulations and prototypes. It also takes advantage of the unique resources in the School with faculty from the surrounding professional community in Chicago.

Responses to Causes of Concern

Cause of Concern 3. Interior Architecture Legacy

> *From the 2011 VTR*
> Cause for Concern 3. Interior Architecture Legacy
> The strong legacy of Interior Architecture within SAIC creates confusion about the program's desire to "emphasize" Interior Architecture within the MArch professional degree. The school may consider identification of the curricular elements within the professional program that would allow the awarding of a Certificate of Interior Architecture as an optional component in the degree.

SAIC 2013 Response to Cause of Concern 3.
Faculty and students who work together in the MArch track with an Emphasis in Interior Architecture know why they are there. They come together knowing the value of building a sensibility and practice that focuses on the interior environment, while being professionally able to cover all the ground that a registered architect must cover.

The Interior Architecture emphasis not an optional add-on. For its faculty and students this track is central to their approach. Indeed, the students who self-select for the Interior Architecture pathway are quite clear on its value and come into the SAIC program with drive and purpose and tend to be studio leaders.

Faculty in the MArch with an Emphasis in Interior Architecture program include award-winning architects who have self-defined as interior architects. Adjunct Professor Garret Eakin, a licensed architect for over 30 years, co-wrote the seminal *Interior Architecture* in 1993 with late faculty member and architect John Kurtich:

> *Interior Architecture*, John Kurtich and Garret Eakin (1993)
> Increased specialization within the design professions has led to a growing separation of architecture, interior design, and the fine arts and limited the development of humanistic architectural space. This book of ideas helps to close this gap by explaining and illustrating principles of interior architecture that are based on a spatial point of view. The authors unveil the essence of ideas that generate physical form and space, as well as emphasize that interior architecture must be regarded as a union of disciplines. They focus on philosophical concepts that make up the history of interior architecture and juxtapose historical and modern examples to explain underlying design principles. Particular attention is given to how fusion of interior architecture with other disciplines maximizes the potential of design to provide for human accommodation, comfort, and pleasure.

Long an appreciated emphasis and profit center in the larger international Chicago architectural firms, Interior Architecture is recognized for its focus on unique starting points, and for its delivery of exquisite space. In these firms and in this track, specific attention is given to space, light, and human activity, preceding the attention that is naturally later given to system, structure, and skin. Interior space manifests a building's program first of all through a vigorous examination of human behavior, the locational physics of light, temperature, and moisture, interior energy performance, and life cycle energy performance. Because it naturally celebrates and re-uses existing building fabric, it naturally makes the most sustainable architecture.

Because it is ultimately architecture, interior architecture always resolves itself firmly toward and beyond the outside of the building, taking into account extraordinary vistas and exterior spatial opportunities, external environmental conditions, topological variation, external contextual and cultural conditions, and external flora and fauna that constitute a building's site.

The Master of Architecture with an Emphasis in Interior Architecture is a successful professional architecture track that produces architect-interns who have a special sensibility. The track is integrally linked to seventy-five years of unique disciplinary history at the School. It attracts extremely strong candidates, and the faculty who teach in the track are architects who have practiced interior architecture, and grasp what it has to offer the profession. The AIA recognizes this specialty with its Interior Architecture Awards. Several AIADO faculty members have won these awards from the AIA. We believe we have an important educational opportunity in this track as it stands.

Responses to Causes of Concern

Cause of Concern 4. Curricular Coordination

From the 2011 VTR
Cause for Concern 4. Curricular Coordination
There is a need to clarify credit hour allocations for co-taught courses, especially if there is a curricular overlap between these courses (e.g. studio and structures): "the syllabi and schedule make it clear how fuzzy this issue is." Although many courses are co-taught but separately, the faculty feel a need to come in for studio at unscheduled times.

SAIC 2013 Response to Cause of Concern 4.
Team teaching typically means two instructors in the class for the entire session. While this is expensive, it is supported by a large number of Team Teaching Awards and the new Art-Design Nexus Awards that underwrite the cost of teachers in the class together. Teaching side by side is an enriching experience. It is the root of most trans-disciplinary understanding and subsequent trans-disciplinary practice. For over 35 years, team teaching in AIADO has meant tag-team teaching with one faculty member in class at a time. This has been the practice in classes that are longer than the standard three-credit, six-hour studio model at the School. Classes of 12 contact hours and 6 credits have been common in AIADO for decades. Teachers must coordinate their advice to students, and indeed, a lack of coordination between teachers is the primary complaint in student evaluations.

The assessment from many sources is clear: one professor should be in the class rather than two. This would make scheduling and contracts much simpler. The MArch faculty have asked the AIADO interim chair to prepare a preliminary version of the 2014-15 teaching schedule with studio classes that are taught by one professor. This tentative schedule will be prepared and discussed by MArch faculty in October 2013, as part of the general assessment of the curriculum and learning environment.

Responses to Causes of Concern

Cause of Concern 5. Time Constraints

From the 2011 VTR
Cause for Concern 3. 5. Time Constraints
Regular administrative responsibilities on the part of faculty and program administration are constraining longer-term strategic thinking. They are playing catch-up to the ambitions, without being able to step back and assess those ambitions.

SAIC 2013 Response to Cause of Concern 5.
The vision and plan that inaugurated the MArch program have served it well, but as the program matures, and design has a transformational impact on the School, there is a need to improve the administrative structure, and re-identify leadership roles.

In 2012-13 the Dean of Faculty asked the AIADO program chairs to track the time they devoted to administrative duties and management of the external partnerships that are more common in the design programs. As a result of the analysis of this information, the Provost and Dean have authorized a search for a professional department faculty administrator for the first time in its history, to take office in fall 2014. As a result, in 2014-15 it is projected that there will be a 50% increase in faculty administrative time. This will result in more timely and effective long range planning and the development of local and global partnerships that will benefit the program and its students.

The current job description states that the department seeks “a Director to…initiate, facilitate, and manage departmental needs with a wide range of stakeholders—including other departments in the School, academic institutions, corporate partners, and members of the national and international design community. The Director will work with program chairs and staff to develop new creative opportunities, and strategically position the department and its programs in Chicago, regionally, nationally, and internationally. The Director will manage current initiatives, facilities and resources; support faculty in academic and research goals; negotiate industry collaborations; and develop systems and organizational structures to support a growing and vital department. Areas of oversight include project proposals and implementation, budget management, coordination and authorship of internal and external communications, course schedule and contracts, full-time faculty searches, contract and tenure reviews, and faculty personnel concerns. The ideal candidate will have an international network within the field to promote the School’s programs and projects. The Director is primarily a leadership role with limited teaching responsibilities—possibly leading a research seminar, theory or studio course each year, after the first year, that complements and expands the core areas of the department. In consultation with faculty, the Director will advance long-range planning and a vision for the department, and will work with senior administration.”

Responses to Causes of Concern

Cause of Concern 6. Career Services

> *From the 2011 VTR*
> Cause for Concern 6. Career Services
> Faculty presently provide informal career advice to students, but the students believe there is a need for a more structured process, particularly for internships.

SAIC 2013 Response to Cause of Concern 6.

The School’s expansive Cooperative Education program and the Career Services office have recently merged as the Career and Coop Center. The School is currently conducting a national search for an Executive Director to lead the program and continue to develop and deliver exemplary internship and Coop experiences for SAIC’s students. The reorganization occurred as a direct result of the "Provide Structure and Support for Students" initiatives related to SAIC’s Strategic Plan. This response, when completed, will connect M.Arch Grads with a wider community of local Chicago practitioners. There are already over 2000 employers in the cooperative education database, and with the new initiative, the School intends to expand and innovate its approach to career opportunities and internship experiences.

Responses to Causes of Concern

Cause of Concern 7. Research and Collaboration

> *From the 2011 VTR*
> Cause for Concern 7. Research and Collaboration

The development of a research or sponsorship culture needs to be planned carefully. Management of these pending partnerships will require coordination between the program and the central administration.

SAIC 2013 Response to Cause of Concern 7.
SAIC aspires to develop a culture of research and sponsorship, and to dramatically increase opportunities for its faculty and students to be supported in ambitious endeavors related to their disciplines. In Fall 2011 the School established the endowed Earl and Brenda Shapiro Center for Research and Collaboration. The Shapiro Center is charged with raising the professional profile of the School and its faculty, and developing, facilitating, and expanding external industry and government partnerships. In its first full year of operation, the Center distributed over $100,000 to faculty in seed money for matching grants, in scholarships, and special projects.

The School's ability to partner successfully on applications to the National Science Foundation has greatly improved with the addition of the Shapiro Center and with the support of President Massey. The School has received an NSF grant in conjunction with a team including scientists from Argonne National Laboratory that will directly involve MArch students. This is an example of the types of projects that the new Director will coordinate and support.

Responses to Causes of Concern

Cause of Concern 8. Space/Facilities

From the 2011 VTR
Cause for Concern 8. Space/Facilities
While an urban campus is typically constrained for facilities, the team found that the program's spaces have improved since the last visit, and are well-designed and visible. Yet seminar spaces and pin-up areas are only adequate. Program expansion is an issue: there seems to be little room at this time for more students. And additional non-academic space support for students would be welcome, such as a student center. The program needs dedicated long-term project support space, especially if the anticipated model of sponsored studios and projects reaches fruition.

SAIC 2013 Response to Cause of Concern 8.
In Fall 2012 the Leroy Neiman Student Center opened on the first two floors of the Sharp Building, providing the School with its first student center, social space, and food service. In a short time, the Center has become a locus of activity, with a full roster of lectures, exhibitions, special events, and lively community.

As part of the School's long-range planning and a feasibility study for a capital campaign, the Cannon Group developed a master plan for the campus with its constituency. The process has been well received, and recently presented five conceptual models for the School's future campus. All of the alternative proposals in this Campus Plan include proposals for the provision of more design-build, project-based learning spaces, in addition to space for the MArch program, with its newly configured ratio of Option II and Option III student spaces. The capital campaign is still in feasibility study but all signs are good.

The long-range plan of the AIADO department includes increasing the number of seats in each M. Arch studio to 18 to allow the re-growth of the program back to its initially projected 84 students, on which the program's financial proforma was based. This will require the addition of extra discussion and lecture space for studios in a nearby location.

PART FOUR (IV): SUPPLEMENTAL INFORMATION *Limited to 100 pages, not including VTR*

IV.4. Course Descriptions

ARCH/INARC 5004 *Graduate Design Visualization* (3 credits)
Introduces incoming graduate students to basic architectural 2D representational norms, dimensional data entry, 3D modeling software use, and rendering software use.

Course Goals and Objectives

1) Discover architectural design as a practice grounded in professional culture and innovation.
2) Discover architectural design as rigorous experimentation with professional tools.
3) Learn 3D modeling by hand and in 3D software, natural and artificial lighting and rendering, viewpoint, 2D composition and line quality.

Student Performance Criterion

- A.6. Fundamental Design Skills

Topical Outline and percentage of time in course spent in each subject area

1) Introduction to design studio, descriptive media, and finishing assignments through work in studio and desk critiques (50%)
2) Introduction to 3D digital modeling including dimensional data entry, 2D to 3D modeling tools, parametric modeling tools, material indications, lighting techniques, rendering (25%)
3) Introduction to using various software platforms, exporting and importing files from one program to another (25%)

Prerequisites
Admission to the M. Arch. program

Textbooks/Learning Resources
Various text and online sources including:

- http://www.rhino3d.com/
- http://www.grasshopper3d.com/ • Grasshopper Primer – 2nd Edition, by Andrew Payne
- Generative Algorithms with Grasshopper, by Zubin Khabazi

Offered
Summer only; annually

Faculty assigned

- 2011-2012 academic year: Pancoast, Douglas (F/T), Sterk, Tristan (F/T)
- 2012-2013 academic year: Santalucia, Andrew (P/T), Smith, Lisa (P/T)

ARCH/INARC 5005 *Design Materialization* (3 credits)
Introduces students to contemporary material systems, fabrication processes, and the current practices in architecture and design that employ them. Includes CNC workflow and fabrication.

Course Goals and Objectives

1) Discover design as a practice grounded in cultural and material innovation.
2) Learn 3D CNC tool path creation and manufacturing techniques.

Student Performance Criterion

- A.6. Fundamental Design Skills

Topical Outline

1) Parametric modeling tools, 3D digital model refinement for CNC production, dimensional data entry, and 3D fabrication using laser cutting and CNC techniques. 50% of course time.
2) Plotting and laser cutting preparation and the creation of tool paths for each machine in the AIADO shops. 25% of course time.
3) Production of a digitally fabricated physical model. 25% of course time.

Prerequisites: Admission to the M. Arch. program.

Textbooks/Learning Resources: Self-study handouts provided for each production process by the AIADO shops

Offered: Semester: SUMMER • Year: ONE

Faculty assigned

- 2011-2012 academic year: Pancoast, Douglas (F/T), Sterk, Tristan (F/T)
- 2012-2013 academic year: Miller, Carl Ray (F/T), English, Mary (P/T)

ARCH 5110 *Architecture Studio 1* (4.5 credits)
Introductory studio addresses environment and site as contextual generators of architectural ideas, including orientation, approach, threshold, entry, occupation, egress, and sustainable systems.

Course Goals and Objectives

1) Learn the role site and context in contemporary architectural design.
2) Learn basic design methods, emphasizing conceptual experimentation and rigor, material innovation, and cultural invention through the conceptual design of a small building with a site.
3) Develop an intermediate level of architectural representation, visual explanation and analysis, plans, sections and elevations, and basic manual model construction.

Student Performance Criteria:

Best exemplifies
- o A.6. Fundamental design skills (ability).

Additional focus
- o A.2. Design thinking (ability)
- o A.3. Visual Communication Skills (Ability)
- o A.5. Investigative Skills (ability)
- o A.8. Ordering Systems Skills (understanding)
- o B.1. Pre-Design Prep (ability)
- o B.4 Site Design (ability).

Topical Outline

1) Investigate approaches to the idea of site in contemporary art and architecture, complete case studies relating site in contemporary art practice to contemporary architectural design; 10% of course time.
2) Develop the relationship of their project to contemporary architectural design practice, through readings of contemporary theory; 10% of course time.
3) Prepare diagrams and explanatory graphics describing both the qualitative and quantitative characteristics of the existing site and proposed site design; 10% of course time.
4) Develop a design for a building and site that integrates site considerations with architectural ideas; work through an iterative process that integrates analog and digital techniques, and make formal presentations at 50%, 75% and 100% completion, at an introductory level of accomplishment; 30% of course time.
5) Document conceptual design through a complete and coordinated set of site plans and sections, and building plans, sections, elevations, showing context, scale figures and materials, using CAD, and showing appropriate line types, weights and notations at a professional level; 30% of course time.
6) Document their conceptual design through physical site and building models emphasizing material effects and formal ideas, at a professional level; 10% of course time.

Prerequisites: AIADO 5004, AIADO 5005

Textbooks/Learning Resources: Various sources including: • Taking Measures Across the American Landscape by James Corner, Dennis Cosgrove and Alex McClean

Offered: Semester: FALL • Year: ONE

Faculty assigned

- 2011-2012 academic year: Nicholson, Ben (F/T), Devening, Dan (F/T), Pancoast, Douglas (F/T)
- 2012-2013 academic year: Nicholson, Ben (F/T), Devening, Dan (F/T), Pancoast, Douglas (F/T)

INARC 5110 *Interior Architecture Studio 1* (4.5 credits)
Introductory studio addresses environment and site as contextual generators of architectural ideas, including orientation, vista, exterior rooms, threshold, occupation, egress, and sustainable systems.

Course Goals and Objectives

1) Learn the role site and context in contemporary architectural design, its relationship to the interior.
2) Learn basic design methods, emphasizing conceptual experimentation and rigor, material innovation, and cultural invention through the conceptual design of a small building with a site relating to an interior.
3) Develop an intermediate level of architectural representation, visual explanation and analysis, plans, sections and elevations, and basic manual model construction.

Student Performance Criteria:

Best exemplifies
- A.6. Fundamental design skills (ability)

Additional focus
- A.2. Design thinking (ability)
- A.3. Visual Communication Skills (Ability)
- A.5. Investigative Skills (ability)
- A.8. Ordering Systems Skills (understanding)
- B.1. Pre-Design Prep (ability)
- B.4 Site Design (ability).

Topical Outline

1) Investigate approaches to the idea of site in contemporary art and architecture, complete case studies relating site in contemporary art practice to contemporary architectural design; 10% of course time.
2) Develop the relationship of their project to contemporary architectural design practice, through readings of contemporary theory; 10% of course time.
3) Prepare diagrams and explanatory graphics describing both the qualitative and quantitative characteristics of the existing site and proposed site design; 10% of course time.
4) Develop a design for a building and site that integrates site considerations with architectural ideas; work through an iterative process that integrates analog and digital techniques, and make formal presentations at 50%, 75% and 100% completion, at an introductory level of accomplishment; 30% of course time.
5) Document conceptual design through a complete and coordinated set of site plans and sections, and building plans, sections, elevations, showing context, scale figures and materials, using CAD, and showing appropriate line types, weights and notations at a professional level; 30% of course time.

6) Document their conceptual design through physical site and building models emphasizing material effects and formal ideas, at a professional level; 10% of course time.

Prerequisites: AIADO 5004, AIADO 5005

Textbooks/Learning Resources: Various sources including: • Interior Atmospheres Bridging the Thresholds of Interior and Landscapes, An interview with Petra Blaisse

Offered: Semester: FALL • Year: ONE

Faculty assigned

- 2011-2012 academic year: Nicholson, Ben (F/T), Devening, Dan (F/T), Pancoast, Douglas (F/T)
- 2012-2013 academic year: Nicholson, Ben (F/T), Devening, Dan (F/T), Pancoast, Douglas (F/T)

ARCH/INARC 5113 *Construction Systems and Structures* 1 (4.5 credits)
Integrated Technical Practice course introduces simple traditional and contemporary construction systems, basic understanding of building energy performance, and statics and strength of materials.

Course Goals and Objectives

1) Learn about basic building assembly systems and the role that the environment plays in design decisions, through energy analysis studies of historic and contemporary buildings.
2) Communicate basic material performance of wall sections in freehand analytical drawings and drawings produced by simulation tools.
3) Understand tributary analysis, loads calculations, and omponent sizing, and how to investigate, effectively choose, and incorporate structural and assembly systems during pre-design.
4) Learn about the performance of building materials, including thermal performance, moisture performance, acoustic performance and embodied energy.
5) Understand load distribution, component spacing and system performance allowing the integration of structural concepts into subsequent studio projects.

Student Performance Criteria: A.5. Investigative Skills (ability), B.3. Sustainability (ability), B.8. Environmental Systems (understanding), B.9. Structural Systems (understanding), B.12. Building Materials & Assemblies (understanding)

Topical Outline

6) History and current state of building structural systems, concentrating on assembly, capability and performance; 15% of course time.
7) Knowledge necessary to choose a system during preliminary design, understanding the limits and possibilities of basic construction systems; 15% of course time.
8) Building physics pertaining to daylight and assembly design, and the placement of barrier membranes and thickness of insulation through drawings and simulation data (graphic and numeric); 20% of course time.
9) The impact of building elements such as windows, walls, and roofs in relation to the choice of good orientations; 20% of course time.
10) Structural concepts such as free body diagrams, moment diagrams, the strength of materials, and simple formulas for bending and deflection, distribution of loads through a simple structure, design of loaded joists, beams, and girders, and determine a safe continuous foundation size for a bearing wall; 30% of course time.

Prerequisites: All required summer courses.

Textbooks/Learning Resources: Various sources including: • Energy-Efficiency Upgrades: Principles, Details, Examples by Schulz and Zeitler • Energy Manual: Sustainable Architecture, Detail, by Hegger, Fuchs, Stark, Zeumer

Offered: Semester: FALL • Year: ONE

Faculty assigned

- 2011-2012 academic year: Sterk, Tristan (F/T), Moon, Jiyoung (P/T)
- 2012-2013 academic year: Sterk, Tristan (F/T), Klaeschen, Martin (F/T), Maschke, Ken (P/T)

ARTHI 5102 *Chicago Tableaux: Case Study of Architecture in Context* (3 credits)
Uses Chicago as case study, examining how its buildings reveal significant influences in architecture, from antiquity through contemporary, identifying the ideas that shape the city.

Course Goals and Objectives
Establish the foundation for students to create the investigative and critical apparatus, including an understanding of hybrid types and the vernacular that is paramount to the creation of contemporary architecture and design practices.

Student Performance Criteria
- A.1. Speaking and Writing (ability)
- A.2. Design Thinking (ability)
- A.9. Historical and Global (understanding)
- A.10. Cultural diversity (understanding)
- C.9. Social Responsibility (understanding)

Topical Outline

1) Critical and interdisciplinary investigations of artifacts, built environments, and texts. Establishment of essential links between designers, objects, and users in the history and culture of design and architecture. 50% of course time.
2) Probing material sources for writing and critiquing design history and current design practices, including representative texts of cultural theory for forms of material analysis. 25% of course time.
3) Participation in reading review, discussions and a collection of text based analysis projects leading up to the production of an academic paper. 25% of course time.

Prerequisites: AIADO 5004, AIADO 5005

Textbooks/Learning Resources: Various sources including: • Twentieth Century Design by Jonothan M. Woodham, Oxford and New York: Oxford University Press, 1997.

Offered: Semester: FALL • Year: ONE

Faculty assigned
- 2011-2012 academic year: Wittman, Tim (P/T), Mah, Kai Wood (F/T)
- 2012-2013 academic year: Wittman, Tim (P/T)

ARCH 5120 *Architecture Studio 2* (4.5 credits)
Introductory design studio examines the role of the building envelope in architectural design, focusing on its relation to program, site, form and materials.

Course Goals and Objectives

1) Integrate ideas about enclosure and envelope with scale, site, structure, program and form, experimenting with skin effects and affects as a generator of a design, adapting an existing building, and addressing the existing building envelope.
2) Investigate the design of building skins including design, technical, structural, environmental, and social performance, ranging from cultural questions to accessibility, through the conceptual design of a small public building.
3) Develop design and graphic skills by completing the conceptual design of a small public building with a complex program, producing architectural drawings and models at an accomplished level, demonstrating a command of drawing and modeling conventions and an ability to manipulate those conventions to convey ideas relevant to a particular design idea.
4) Demonstrate awareness of the role of accessibility and sustainability in the design process.

Student Performance Criteria: A.2. Design thinking (ability), A.3. Visual Communication Skills (ability),
A.7. Use of Precedents (ability), A.8. Ordering Systems (understanding), B.1. Pre-Design Prep (ability)

Topical Outline

1) Write a statement describing the relationship of their project to contemporary architectural design practice, after completing readings; 5% of course time.
2) Investigate and complete a research project that includes comparisons of building envelope performance for contemporary buildings, including formal, technical, structural, environmental, social effects. 20% of course time.
3) At midterm demonstrate the ability to propose range of initial ideas in model, refining those ideas through concept models, developing an approach to programming that utilizes the concepts, completing a site analysis, developing a physical working model as the primary exploration of design ideas, extending those ideas in building drawings. 25% of course time.
4) At the end of term, students will demonstrate their ability to complete a building design, addressing the building envelope as a generative idea, showing a carefully considered and documented design process, integrating ideas and information from their research project, fully documented in site plans, building plans, elevations, sections and wall sections, building model and site model and all explanatory and conceptual diagrams and other information and analysis. 40% of course time
5) Demonstrate understanding of accessibility by completing a brief analysis of their final building plans;5% of course time.
6) Demonstrate understanding of sustainability by addressing the brief of the project, and completing a site analysis; 5% of course time.

Prerequisites: All required first semester coursework.

Textbooks/Learning Resources: Various sources including: • Moussavi & Kubo's The Function of Ornament.

Offered: Semester: SPRING • Year: ONE
Faculty assigned

- 2011-2012 academic year: Exley, Peter (P/T), Samuels, Sharon (P/T)
- 2012-2013 academic year: Exley, Peter (P/T), Compagnon, Odile (P/T)

INARC 5120 *Interior Architecture Studio 2* (4.5 credits)
This introductory design studio introduces a broad range of investigative techniques and applies the results to the design of a multi- level environment designed from the inside to the outside.

Course Goals and Objectives

1) Integrate ideas about enclosure and envelope with scale, site, structure, program and form, experimenting with skin effects and affects as a generator of a design, adapting an existing building, and addressing the existing building envelope.
2) Investigate the design of building skins including design, technical, structural, environmental, and social performance, ranging from cultural questions to accessibility, through the conceptual design of a small public building.
3) Develop design and graphic skills by completing the conceptual design of a small public building with a complex program, producing architectural drawings and models at an accomplished level, demonstrating a command of drawing and modeling conventions and an ability to manipulate those conventions to convey ideas relevant to a particular design idea.
4) Demonstrate awareness of the role of accessibility and sustainability in the design process.

Student Performance Criteria:

- A.2. Design thinking (ability)
- A.3. Visual Communication Skills (ability)
- A.7. Use of Precedents (ability)
- A.8. Ordering Systems (understanding)
- B.1. Pre-Design Prep (ability)

Topical Outline

1) Write a statement describing the relationship of their project to contemporary architectural design practice, after completing readings; 5% of course time.
2) Investigate and complete a research project that includes comparisons of building envelope performance for contemporary buildings, including formal, technical, structural, environmental, social effects. 20% of course time.
3) At midterm demonstrate the ability to propose range of initial ideas in model, refining those ideas through concept models, developing an approach to programming that utilizes the concepts, completing a site analysis, developing a physical working model as the primary exploration of design ideas, extending those ideas in building drawings. 25% of course time.
4) At the end of term, students will demonstrate their ability to complete a building design, addressing the building envelope as a generative idea, showing a carefully considered and documented design process, integrating ideas and information from their research project, fully documented in site plans, building plans, elevations, sections and wall sections, building model and site model and all explanatory and conceptual diagrams and other information and analysis. 40% of course time
5) Demonstrate understanding of accessibility by completing a brief analysis of their final building plans;5% of course time.

6) Demonstrate understanding of sustainability by addressing the brief of the project, and completing a site analysis; 5% of course time.

Prerequisites: All required first semester coursework.
Textbooks/Learning Resources: • A Practical Guide to Behavioral Research Tools and Techniques by Robert Sommer and Barbara Sommer, • Human Factors in Design by Henry Dreyfus & Associates • Problem Seeking: An Architectural Programming Primer by William Pena & Steven Parshall

Offered: Semester: SPRING • Year: ONE

Faculty assigned

- 2011-2012 academic year: Coleman, Cynthia (F/T), Heiser, Todd (P/T)
- 2012-2013 academic year: Exley, Peter (P/T), Compagnon, Odile (P/T)

ARCH/INARC 5123 *Matter and Structures 2* (4.5 credits)
Introduces building materials and assesses their applications with parametric tools. Addresses topics related to the strength of materials and design of structural components and systems.

Course Goals and Objectives

1) Understand the role that materials play in design decisions developed through a series of case studies of historic and contemporary buildings.
2) Communicate understanding of material performance in technical drawings, through plans, sections, wall sections and details.
3) Make parametric software tools that analyze technical performance, embodied energy and life-cycle performance.
4) Understand and use structural concepts such as the distribution of concentrated and uniform loads, vertical loads, lateral loads, and the design of members in wood, concrete and steel.

Student Performance Criteria

- A.4. Technical documentation (ability)
- B.9. Structural systems (understanding)
- B.10. Building materials (understanding)
- B.12. Building Materials and Assemblies (understanding)

Topical Outline

1) Produce interactive parametric tools for the analysis of building performance and life cycle costing; 40% of course time.
2) Produce basic technical drawings, including plans, sections and details through case studies of contemporary buildings; 15% of course time.
3) Understand of the application and performance of building materials in historic and contemporary buildings, demonstrated through a series of quizzes and an exam. 15% of course time.
4) Identify the distribution of loads though a structure of columns, beams, and shear walls, to determine the safe member sizes, including lateral loads due to wind and earthquakes, moment connections. 30% of course time.

Prerequisites: All required first semester courses.

Textbooks/Learning Resources: Various sources including: • Materials for Design, by Victoria Bell • Thermal Bath at Vals, by Peter Zumthor

Offered: Semester: SPRING • Year: ONE
Faculty assigned

- 2011-2012 academic year: Sullivan, Anne (F/T), Nereim, Anders (P/T), Sosin, Nate (P/T),
- 2012-2013 academic year: Pancoast, Douglas (F/T), Nereim, Anders (P/T), Sosin, Nate (P/T)

ARTHI 5122 *Spaces in Architectural History* (3 credits)

Examines the genesis, construction, and meaning of spaces in architectural history from different formal, historical, cultural, social, philosophical, global and regional perspectives.

Course Goals and Objectives
Advance students' ability to create the investigative and critical apparatus that is paramount to contemporary architecture and design practices.

Student Performance Criteria:
- A.1. Speaking and Writing (ability)
- A.8. Ordering Systems (understanding)
- A.9. Historical and Global (understanding)
- A.10. Cultural Diversity (understanding)

Topical Outline

1) Major and minor works of western and non-western architecture, from antiquity to the present, found in primary texts by architects and theorists of key historical moments and schools of thought; 60% 0f course time.
2) Understanding diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns, 20% of course time.
3) Reading review, discussions and production of text based analysis projects leading up to an academic paper; 20% of course time

Prerequisites: All required first semester courses.

Textbooks/Learning Resources

Offered: • Semester: SPRING • Year: ONE

Faculty assigned
- 2011-2012 academic year: Mah, Kai Wood (F/T)
- 2012-2013 academic year: Keyvan Raffi (P/T)

ARCH 6110 *Architecture Studio 3* (4.5 credits)
Intermediate design studio requires the design of a building responding to substantial space program, with a focus on building systems, sustainability, accessibility, and life safety.

Course Goals and Objectives

1) Learn pre-design, visual communication of concept and program diagramming, , systems and object integration during research into client organizations and the design of effective environments.
2) Bring technical knowledge and skills to bear on a design including structural and other building systems, accessibility, sustainability, and site design.

Student Performance Criteria:
Best exemplifies
- A.7. Use of Precedent (ability)
- A.8. Ordering Systems Skills (understanding)
- B.2. Accessibility (ability).

Additional focus
- A.10. Cultural Diversity (understanding)
- A.11. Applied research (understanding)
- B.1. Pre-Design (ability)
- B.3. Sustainability (ability)
- B.4. Site Design (ability)
- B.9. Structural Systems (understanding)
- C.2. Human Behavior (ability).

Topical Outline

1) Examine and critique contemporary practice relevant to studio topic; 15% of the course.
2) Prepare a diagrams and explanatory graphics describing proposed programmatic conditions in existing and varied cultural and behavioral contexts; 15% of course time.
3) Display analysis abilities for ordering systems, site description, legal and contextual issues to support site selection), client and stakeholder, role, definition and program or brief requirements; 15% of course time.
4) Document design in a complete and coordinated set of traditional media, including site plans / sections, and building plans / sections / elevations / models / perspectives, showing context, scale figures and materials. 55% of course time.

Prerequisites: All required second semester coursework.

Textbooks/Learning Resources: Various sources including: • Chicago Metropolitan Code (Inclusive of Zoning); Chicago 2040 Comprehensive Regional Plan, and; Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis by Roger H. Clark, Micheal Pause.

Offered: Semester: FALL • Year: TWO

Faculty assigned
- 2011-2012 academic year: Sterk, Tristan (F/T)
- 2012-2013 academic year: Sterk, Tristan (F/T), Tebbin, Paul (P/T)

INARC 6110 *Interior Architecture Studio 3* (4.5)
Intermediate design studio requires the design of a building responding to substantially qualitative interior space program, including building skins, systems, sustainability, accessibility, and life safety.

Course Goals and Objectives

1) Learn pre-design, visual communication of concept and program diagramming, , systems and object integration during research into client organizations and the design of effective environments.
2) Bring technical knowledge and skills to bear on a design including structural and other building systems, accessibility, sustainability, and site design.

Student Performance Criteria:
Best exemplifies: A.7. Use of Precedent (ability), A.8. Ordering Systems Skills (understanding), B.2. Accessibility (ability).
Additional focus: A.10. Cultural Diversity (understanding), A.11. Applied research (understanding),
B.1. Pre-Design (ability), B.3. Sustainability (ability), B.4. Site Design (ability), B.9. Structural Systems (understanding), C.2. Human Behavior (ability).

Topical Outline

1) Examine and critique contemporary practice relevant to studio topic; 15% of the course.
2) Prepare a diagrams and explanatory graphics describing proposed programmatic conditions in existing and varied cultural and behavioral contexts; 15% of course time.
3) Display analysis abilities for ordering systems, site description, legal and contextual issues to support site selection), client and stakeholder, role, definition and program or brief requirements; 15% of course time.
4) Document design in a complete and coordinated set of traditional media, including site plans / sections, and building plans / sections / elevations / models / perspectives, showing context, scale figures and materials. 55% of course time.

Prerequisites: All required second semester coursework.

Textbooks/Learning Resources: Various sources including: • Chicago Metropolitan Code (Inclusive of Zoning); Chicago 2040 Comprehensive Regional Plan, and; Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis by Roger H. Clark, Micheal Pause.

Offered: Semester: FALL • Year: TWO

Faculty assigned
- 2011-2012 academic year: Renders, Hendrik (F/T), Ellis, David (P/T)
- 2012-2013 academic year: Klaeschen, Martin (F/T), Kasemsarn, Rick (P/T)

ARCH/INARC 6112 *Nodes, Networks, and Interactivity in Practice* (4.5 credits)
Integrated Technical Practice course covers design-build in the community, electronic data sensing, networked microcontroller hardware, parametric programming, and electrical power and lighting.

Course Goals and Objectives

1) Basic knowledge in electronics, electricity, light and lighting systems and embedded control.
2) Ability to design functional sensing, connectivity, embedded control, and actuation networks in buildings and sites.
3) Ability to analyze and represent human situations, and make working prototypes of built systems that respond to them, engendering effective decisions about strategies and systems during pre-design. Specific skills include 3d modeling and data collection through the parametric applications and microcontroller systems, and familiarity with open source big data in Chicago.
4) Learn and use leadership strategies and collaborative working strategies while building and delivering a project of real utility for an external client.

Student Performance Criteria:
Best exemplifies: A.5. Investigative Skills (ability), A.11. Applied Research (understanding), C.1. Collaboration (ability), C.2. Human Behavior (understanding), C.3. Client Role (ability), C.9. Social Responsibility (understanding).
Additional focus: A.8. Ordering systems (understanding)B.8. Environmental Systems (understanding) B.11. Building Services (understanding), C.6. Leadership (understanding), C.7. Legal Responsibility (understanding).

Topical Outline

1) Observation and research on human factors impacting the design solution.10% of class time.
2) electricity, electrical power, electronics, properties of light including illuminance analysis, color temperature, reflection, refraction, absorption, lighting systems, fixture specification, power consumption and control, drawing symbols and specifications for electrical and electronic components - resolved as workbook exercise leading up to a single project; 20% of class time.
3) Experiment with sensing and actuating objects and systems which can be used to propose, design, develop and prototype more complex behaviors, relationships, actions or instructions. 10% of class time
4) Build functional prototype with Arduino microcontroller, electronic components and circuit building, sensor components, actuation components, modeling and data collection through the parametric modeling applications, resolved as workbook scale exercises leading up to a single project for an external client. 20% of course time.
5) Fabricate, deliver, and install a working prototype at a remote site with an external partner. 40% of course time.

Prerequisites: All required second semester courses.

Textbooks/Learning Resources: Various sources including: • Network Practices by A. Burke (editor), T. Tierney (editor) • Designing a Quality Lighting Environment by Susan Winchip

Offered: Semester: FALL • Year: TWO

Faculty assigned
- 2011-2012 academic year: Ellis, David (P/T), Nardone, Justin (P/T), Manning, John (F/T)
- 2012-2013 academic year: Pancoast, Douglas (F/T), Ellis, David (P/T), Manning, John (F/T)

ARTHI 6118 *Semper and Beyond: A Historiography of Architecture and Technology* (3 credits)
Graduate seminar explores the historical interactions of technology and architecture from the middle of the nineteenth century to the close of the 20th century.

Course Goals and Objectives
Design culture and practice: Course seeks to advance and finalize students' ability to create the investigative and critical apparatus that is paramount to contemporary architecture and design practices.

Student Performance Criteria:
Best exemplifies: A.9. Historical and Global (understanding), A.10. Cultural Diversity (understanding)
Additional focus: A.1. Speaking and Writing (ability)

Topical Outline

1) Practical and allegorical interaction of architecture and technology, technological utopias, ecologies of objects, and media convergence. 20% of course time.
2) History of architectural practice as both a cultural practice and the integration of complex assemblages, 20% of course time.
3) Modern architecture, its historical transmissions and formations, and the technological in contemporary architectural practice. 20% of course time.
4) Understanding diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns, 20% of course time.
5) Probing material sources for writing and critiquing design history and current design practices. 20% of course time.

Prerequisites: All required second semester courses.

Textbooks/Learning Resources: Various sources including: • Theory and Design in the First Machine Age by Reyner Banham • Towards a New Architecture by Le Corbusier • Space, Time, and Architecture by Sigfried Giedion • Architecture and Utopia: Design and Capitalist Development by Manfredo Tafuri • Learning from Las Vegas by Robert Venturi and Denise Scott Brown

Offered: Semester: FALL • Year: TWO

Faculty assigned
- 2011-2012 academic year: Dribin, Andrew (F/T), Mah, Kai (F/T)
- 2012-2013 academic year: Dribin, Andrew (F/T)

ARCH 6120 *Architecture Studio 4* (4.5 credits)
Intermediate design studio uses the design of a residential development to study typologies, architectural programming, urban planning, human needs, cultural diversity, density, egress, and accessibility.

Course Goals and Objectives

1) Understand the role of typology and precedent in architectural form and program through the design of an large urban housing space accommodating multiple occupants, sited in a culturally diverse and historically complex condition.
2) Understand the ethics & social responsibilities of the architect.
3) Understand human behavior in a context governed by diversity and change.
4) Design a contextually sensitive building, while addressing accessibility, site design, building services, and life safety.

Student Performance Criteria:
Best exemplifies: A.3. Visual communication Skills (ability)
Additional focus: A.7. Use of Precedent (ability), A.10. Cultural Diversity (understanding), B.1. Pre-Design Prep (ability)

Topical Outline

1) Typology and architectural program organization. Typology and cultural identification. Typology and precedent studies resolved as models. 10% of course time.
2) Density high vs. low - Based on not only on the index of units per acre -- but also qualitative issues such as location, position, hierarchy, and grouping. Examination of domesticity and urbanity throughout urban and proto-suburban areas. 10% of course time.
3) Examination of several scales - parental units, multi-generational collections, self-supporting aging communes, neighborhoods, sub-cultural tribes, and self-defined communities will be examined for how their needs fit into particular patterns of inhabitation. Resolution of ethno-geographic data as diagrammatic studies. 10% of course time.
4) Development of an understanding of the role of cultural diversity, social responsibility, and human behavior in architectural design; demonstrated by an individual research project and written responses to readings, 10% of the course.
5) Development of a design for a building and site that demonstrates an ability to use precedent and complex programming. Work through an iterative process that integrates analog and digital techniques. Make a series of presentations, including a programming analysis, a schematic design proposal, design development proposal, and a formal presentation of the completed project. 40% of the course.
6) Complete a contextually sensitive design, and considering accessibility, building services, and life safety; 20% of the course.

Prerequisites: All required third semester coursework.

Textbooks/Learning Resources: Various sources including: • Site Planning, by Kevin Lynch and Gary Hack

Offered: Semester: SPRING • Year: TWO

Faculty assigned

- 2011-2012 academic year: Keane, Linda Lee (F/T), Jeffrey Bone (P/T)
- 2012-2013 academic year: Grimes, Ellen (F/T), Jeffrey Bone (P/T)

INARC 6120 *Interior Architecture Studio 4* (4.5 credits)

Intermediate studio emphasizes the capacity of buildings and interior space to engage and make tangible the opportunities inherent to diversity, change and speed over time.

Course Goals and Objectives

1) Understand the roles of diversity and time in architectural form and program through the design of an medium sized space accommodating 100 occupants, sited in a culturally diverse and historically complex condition.
2) Understand the ethics & social responsibilities of the architect.
3) Understand human behavior in a context governed by diversity and change.
4) Design a contextually sensitive building, while addressing accessibility, site design, building services, and life safety.

Student Performance Criteria:

Best exemplifies: A.3. Visual communication Skills (ability)
Additional focus: A.7. Use of Precedent (ability), A.10. Cultural Diversity (understanding), B.1. Pre-Design Prep (ability)

Topical Outline

1) Understanding cultural diversity, social responsibility, and human behavior in architectural design; demonstrated by an individual research project, written in responses to readings, and mapping of the relationships between users. 10% of course time.
2) Interior and exterior analysis of the site's boundaries and its intended use by owners, community, and visitors. Architecturally programming the evolution of the building through time and its adaptability to varying occupancies. The impact on the architectural form on the urban environment is incorporated into the design, reflect upon the meaning of "urban interiority" whose envelope, more than façade, is the place of exchange (social, environmental) between the inside and the outside. 20% of course time.
3) Develop a design for a building and site that demonstrates an ability to use research, precedent, and complex time-based projection of the building's growth and evolution, working through an iterative process that integrates analog and digital techniques, making a series of presentations, including a programming analysis, a schematic design proposal, design development proposal including a detailed wall section, and a formal presentation of the completed project, at an intermediary level of accomplishment; 40% of course time.
4) Address sustainable design, accessibility, describe the various components of a building system and their respective life cycle, building services, and life safety; 30% of course time.

Prerequisites: All required third semester coursework.

Textbooks/Learning Resources: Various source including: • Architecture Between Spectacle and Use, by Anthony Vidler • Ephemera, Temporary Urbanism, and Imaging by Mark J.Schuster • What Time is this Place? By Kevin Lynch

Offered: Semester: SPRING • Year: TWO
Faculty assigned

- 2011-2012 academic year: Eakin, Garret (P/T), English, Mary (P/T)
- 2012-2013 academic year: Martinez, Carlos (P/T), English, Mary (P/T)

ARCH/INARC 6123 *Codes, Specs, Joints, and Seams* (4.5 credits)
Course emphasizes how codes and specifications impact a design developed with a complete site, a detailed program, structure, and envelope systems. Introduces the NCARB IDP.

Course Goals and Objectives

1) Develop an understanding of the implications of the regulatory frameworks governing architectural practice.
2) Produce technical documentation that describes a building, accurately depicting structure, assemblies, envelopes, sustainability features, zoning and code compliance with emphasis upon life safety.

Student Performance Criterion:
Best exemplifies:
- B.1. Pre-Design Prep (ability),
- B.5. Life Safety (ability),
- B.12. Building Materials & Assemblies (understanding),
- C.4. Project Management (understanding)

Additional focus:
- A.4. Technical Documents (ability),
- B.2. Accessibility (ability),
- B.10. Building envelope (understanding),
- C.7. Legal Responsibility (understanding)

Topical Outline

1) Building and Zoning Codes as expressions of social values, reflecting cultural boundaries between behavior and the built environment, ethical, cultural and social issues. 10% of class time.
2) Codes and specifications in the development of a building design and completing a schematic design, site selection (zoning emphasis) and project management report (professional responsibilities emphasis); 40% of class time.
3) Specification writing and the surrounding professional and legal processes, including code compliance (emphasis upon life safety), completing a design development set of drawings suitable for permitting as well as identify project delivery methods and team member responsibilities. 40% of class time.
4) Introduction to the Intern Development Program, ARE, Registration, Professional Ethics, Bid preparation and contracting. 10% of class time.

Prerequisites: All required third semester courses.

Textbooks/Learning Resources: Various sources including: • The Architect's Handbook of Professional Practice, 14th Ed (AIA) • Municipal Code of Chicago

Offered: Semester: SPRING • Year: TWO

Faculty assigned
- 2011-2012 academic year: Sterk, Tristan (F/T), Tornheim, Daniel (P/T)
- 2012-2013 academic year: Sterk, Tristan (F/T), Tornheim, Daniel (P/T)

ARCH 6210 *Architecture Studio 5* (4.5 credits)
Comprehensive design studio incorporates cultural and program analysis, systems analysis and principled component choice, and the design and documentation of a very complete building.

Course Goals and Objectives

1) Design culture: methods of integration and information synthesis in contemporary architectural design. 2) Design practice: advanced design methods, emphasizing feasibility, and comprehension through the design of a large building with an extensive systems integration challenge.
2) Design techniques and skills: develop an advanced level of architectural representation, with an emphasis on analysis, plans, sections and elevations, and model construction.

Student Performance Criterion:
Best exemplifies:
- B.6. Comprehensive Design (ability),
- B.10. Building envelope (understanding)

Additional focus:
- A.4 Technical Documentation (ability),
- A.5. Investigative Skills (ability),
- A.8. Ordering Systems Skills (understanding),
- A.9 Historical Traditions & Global Culture (understanding),
- B.2. Accessibility (ability),
- B.3. Sustainability (ability), B.4. Site Design (ability),
- B.5. Life Safety (ability), B.9. Structural Systems (understanding),
- B.11. Building Service Systems (understanding)

Topical Outline

1) Information collection and research methodologies; prepare a series of explanatory graphics describing proposed programmatic conditions in existing behavioral context, cultural context, system integrations and comprehensive planning; 15% of course time.
2) Case studies, site analysis and systems research, develop a design for a large urban building that integrates site considerations with architectural ideas; work through an iterative process that integrates analog and digital techniques, make formal presentations at 50% completion, 35% of course time.
3) Document their design through a complete and coordinated set of design research diagrams, tables and reports, site plans with topology and sections, building plans, sections, elevations, showing context and materials, appropriate symbols and notations at a professional level; 25% of course time.
4) Document their conceptual design through physical site and building models, emphasizing material effects and formal ideas, at a professional level; 5% of course time.
5) Design techniques: students will complete thorough presentation boards, showing all plans, sections and elevation context, and materials, along with supporting analysis and information, that may include vignettes and models, at a professional level; 20% of course time.

Prerequisites: All required fourth semester coursework.
Textbooks/Learning Resources: Various sources including: S,M,L,XL by Rem Koolhaas and Bruce Mau
Offered: Semester: FALL • Year: THREE

Faculty assigned

- 2011-2012 academic year: Ahleman, Thomas (P/T), Exley, Peter (P/T)
- 2012-2013 academic year: Ahleman, Thomas (P/T), Exley, Peter (P/T)

INARC 6210 *Interior Architecture Studio 5* (4.5 credit)

Comprehensive design studio produces a technically complete building design, modifying an existing structure with partial demolition, a new envelope, additions, and comprehensive site work.

Course Goals and Objectives

1) Use information synthesis and integration in contemporary architectural design.
2) Use design methods such as feasibility planning, life cycle cost, and extensive systems integration through the design of a large building with an extensive cultural challenge.
3) Work sensitively with the context of an existing building that is obsolete or incomplete for the proposed usage.
4) Develop an advanced level of architectural representation, with an emphasis on analysis, plans, sections and elevations, and model construction.
5) Learn and apply competent rules of thumb for cost estimating, acoustic design, HVAC systems, building services, vegetation, and exterior drainage.

Student Performance Criterion:

Best exemplifies

- B.6. Comprehensive Design (ability)
- B.10. Building envelope (understanding)

Additional focus

- A.4 Technical Documentation (ability)
- A.5. Investigative Skills (ability)
- A.8. Ordering Systems Skills (understanding)
- A.9 Historical Traditions & Global Culture (understanding)
- B.2. Accessibility (ability)
- B.3. Sustainability (ability)
- B.4. Site Design (ability)
- B.5. Life Safety (ability), B.9. Structural Systems (understanding)
- B.11. Building Service Systems (understanding)

Topical Outline

1) Information collection and research methodologies; prepare a series of explanatory graphics describing proposed programmatic conditions in existing behavioral context, cultural context, system integrations and comprehensive planning; 15% of course time.
2) Case studies, site analysis and systems research, develop a design for a large urban building that integrates site considerations with architectural ideas; work through an iterative process that integrates analog and digital techniques, make formal presentations at 50% completion, 35% of course time.
3) Document their design through a complete and coordinated set of design research diagrams, tables and reports, site plans with topology and sections, building plans, sections, elevations, showing context and materials, appropriate symbols and notations at a professional level; 25% of course time.
4) Document their conceptual design through physical site and building models, emphasizing material effects and formal ideas, at a professional level; 5% of course time.
5) Design techniques: students will complete thorough presentation boards, showing all plans, sections and elevation context, and materials, along with supporting analysis and information, that may include vignettes and models, at a professional level; 20% of course time.

Prerequisites: All required fourth semester coursework.
Textbooks/Learning Resources: Various sources including: S,M,L,XL by Rem Koolhaas and Bruce Mau
Offered: Semester: FALL • Year: THREE
Faculty assigned
• 2011-2012 academic year: Nereim, Anders (F/T), Hawfield, May (P/T)
• 2012-2013 academic year: Nereim, Anders (F/T), Hawfield, May (P/T)

ARCH/INARC 6212 *Choreographed and Ambient Systems* (4.5 credits)
Course is for students to develop “comprehension of” and “ability in” the selection and location of building systems and their integration into design considerations.

Course Goals and Objectives

1) Design practice: Course develops knowledge in basic building mechanical systems. An understanding of the role that the building systems play in design decisions developed through an analysis of historic and contemporary buildings.
2) Design practice: Building science skills: develop the ability to communicate system performance information and component specification in analytical drawings, diagrams and conventional plans and sections.
3) Building science skills: Developing investigative skills allowing students to effectively choose and incorporate mechanical systems during pre-design. Basic environmental systems concepts including component specification and sizing

Student Performance Criterion:
Best exemplifies

- A.4. Technical Documents (ability),
- B.3. Sustainability (ability)
- B.4. Site Design (ability)
- B.8. Environmental Systems (understanding)
- B.11. Building Services (understanding)
- A.11. Applied Research (understanding)
- B.5. Life Safety (ability),
- B.9. Structural Systems (understanding)
- C.2. Human Behavior (understanding)
- C.4. Client Role (understanding)

Additional focus
Topical Outline

1) Conceptual ideas and tangible systems, developing synthesized design methodologies, creating beautiful & intriguing building forms that answer to the fundamental issues and opportunities of human comfort, needs and behavior patterns. 20% of the course.
2) Systemic aspects of buildings & environments, such as heating & cooling, plumbing, electrical, lighting, vertical transportation, fire protection, and security and how those systems are coordinated (and choreographed) with other design elements & systems such as structure, materiality, sustainability, and egress. 40% of the course.
3) Distillation of complex information. Graphically communicate it to a range of audiences across the design & construction industries. Understanding typical modes of representation of systems & technical information (drawings, specifications, models, diagrams, etc.) 40% of the course.

Prerequisites: All required fourth semester courses.

Textbooks/Learning Resources: Various sources including: • Mechanical and Electrical Equipment for Buildings, Stein, Reynolds, Grodzick, Kwok • The Architects Studio Companion, Allan & Iano • Materials, Structures, Standards, McMorrough Rockport Publishers • Fundamentals of Lighting, Winchip, Fairchild Publications • Building Construction Illustrated, Ching

Offered: Semester: Fall • Year: THREE

Faculty assigned

- 2011-2012 academic year: Newman, Michael (P/T), Tebben, Paul (P/T), Tornheim, Dan (F/T)
- 2012-2013 academic year: Newman, Michael (P/T), Tornheim, Dan (P/T), Martin Klaeschen (F/T)

ARCH/INARC 6220 *Architecture Studio 6: Thesis* (4.5)
Thesis studio asks students to determine and research an original problem with pertinent issues, and design an innovative response to some aspect of architectural production.

Course Goals and Objectives

1) Give individual students the opportunity to discover, define, and research a significant aspect of architectural production in depth.
2) Develop a personal approach to an important issue of contemporary significance to the field of architecture and communicate it concisely.
3) Work with originality, clarity, and high production values at the end of an architectural education.

Student Performance Criteria:
Best exemplifies
- A.2. Design Thinking (ability)

Additional focus
- A.1. Speaking and Writing (ability)
- A.3. Visual Communication Skills (ability)
- A.11. Applied Research (understanding)

Topical Outline

1) Construct a self-directed architectural research project, where all conditions of topical relevance, significance, value, developmental precision, material investigation, comprehensive address of project topics and final presentation scheme are critiqued relative to the student's stated intentions. 50% of course time.
2) Regularly assess student work according to the following criteria: Site Investigations; Precedent Analysis; Presentation of Design Questions; Theoretical Grounding; Use of Sources and References; Explorations of Spatial Questions; Depth of Investigation; Clarity and Inventiveness of Visual Material; Consistent and Progressive Development of Project; Strategic and Exhibition Intentions. 25% of course time.
3) Review events at ½ term and final term with outside critics assembled to deliver specific comment on particular project content identified as student work develops. This material must include a written statement and graphic / material based descriptive media. 25% of course time.

Prerequisites: All required fifth semester coursework.

Textbooks/Learning Resources: T.B.D.

Offered: Semester: SPRING • Year: THREE

Faculty assigned
- 2011-2012 academic year: Whitehead, Frances (F/T), Nicholson, Ben (F/T)
- 2012-2013 academic year: Whitehead, Frances (F/T), Nicholson, Ben (F/T)

ARCH/INARC 6219 *Performative Components* (4.5 credit)
Alternative to thesis studio, lead by an external architect who constructs original problems, investigates significant issues, and designs innovative responses to interior or architectural production.

Course Goals & Objectives:

1) Research an aspect of architectural production in depth under the leadership of an external architect with a significant research practice.
2) Emphasize significance, clarity, and high production values at the end of one's architectural education.

Student Performance Criterion:
Best exemplifies
- o A.2. Design Thinking (ability)

Additional focus:
- o A.1. Speaking and Writing (ability)
- o A.3. Visual Communication Skills (ability)
- o A.11. Applied Research (understanding)

Topical Outline

1) Construct a self-directed architectural research project, where all conditions of topical relevance, significance, value, developmental precision, material investigation, comprehensive address of project topics and final presentation scheme are critiqued relative to the student's stated intentions. 50% of course time.
2) Regularly assess student work according to the following criteria: Site Investigations; Precedent Analysis; Presentation of Design Questions; Theoretical Grounding; Use of Sources and References; Explorations of Spatial Questions; Depth of Investigation; Clarity and Inventiveness of Visual Material; Consistent and Progressive Development of Project; Strategic and Exhibition Intentions. 25% of course time.
3) Review events at ½ term and final term with outside critics assembled to deliver specific comment on particular project content identified as student work develops. This material must include a written statement and graphic / material based descriptive media. 25% of course time.

Prerequisites: All required fifth semester coursework.

Textbooks/Learning Resources: T.B.D.

Offered: Semester: SPRING • Year: THREE

Faculty assigned
- o 2011-2012 academic year: Miller, Carl Ray (F/T), Lee, Brian (P/T)
- o 2012-2013 academic year: Schendel, Mark (P/T), Surjan, Terry (P/T)

ARCH/ INARC 6221 *Structures 3* (1.5 credits)
Covers integrated construction systems, the design of structural forms, truss analysis, long span structures, lateral systems, steel and concrete member design, and an ARE refresher.

Course Goals and Objectives

1) Understanding of the role that structural considerations play in design decisions.
2) Guide a team through the design process, communicate critical design information to structural consultants and integrate structural drawings and specifications into project documentation.
3) Develop skills to evaluate the pros and cons of structural systems and materials during pre-design.
4) Explores the code-prescribed design methods applied by the professional community.
5) Introduce best practices for structural system layouts for multiple typographies with a focus on performance-based design.
6) Introduces reference materials from organizations responsible for sharing information about the latest structural technologies and tools for their implementation.
7) Refresh the understanding of structural principles required to study for the ARE exam

Student Performance Criterion:
Best exemplifies: B.9. Structural Systems (understanding)

Topical Outline

1) Review knowledge of physical principles, including static, mechanics, load distribution, and basic material design practices for the ARE refresher. 20% of course time.
2) Project 1 reviews internal forces, section properties and material properties; introduces concepts on wind forces, wind phenomena, mixed-materials connections and detailing, welding and bolting details; 20% of course time.
3) Project 2 introduces detailed truss analysis and associated numeric methods, design for tension and compression members, member optimization, unbalanced forces, foundations; 20% of course time.
4) Project 3 reviews load path concepts; introduces integrated concrete slab, beam and column design, and load transfer at discontinuous columns; 20% of course time.
5) Final Project introduces lateral load resisting systems, seismic loading criteria and basic design considerations, high rise building typographies, floor vibration, building movement and dynamic response; 20% of course time.

Prerequisites: All required fifth semester courses

Textbooks/Learning Resources: Various sources including: • Onouye, Barry & Kane, Kevin. Statics and Strength of Materials for Architecture and Building Construction • Ching,Francis D.K., Onouye, Barry S., Zuberbuhler, Douglas. Building Structures Illustrated

Offered: Semester: SPRING • Year: THREE

Faculty assigned
- o 2011-2012 academic year: Joseph Shields (P/T), JiYoung Moon (P/T)
- o 2012-2013 academic year: JiYoung Moon (P/T), Jeannette Pfeiffer (P/T)

ARCH/INARC 6122 *Sustaining Practice Economies* (3 credits)
Studies the Architectural profession, addressing legal and ethical issues, public health and safety, leadership, architect's and client's role, office costs and organization, and building cost estimation.

Course Goals and Objectives

1) Discover and examine contemporary models of architecture practice. Prepare students to anticipate and navigate the complexity of establishing a nimble and purposeful design practice.
2) Understand the logistics of practice, strategies and processes of operating a business, pursuing commissions, negotiating contracts and managing a project during design & construction.
3) Learn to use basic building cost estimation methods.

Student Performance Criterion:
Best exemplifies:
- B.7. Financial issues (understanding),
- C.5. Practice management (understanding),
- C.7. Legal responsibility (understanding)
- C.8. Ethics (understanding)

Additional focus:
- C.3. Client role (Ability)
- C.4. Project management (understanding)
- C.6. Leadership (understanding)

Topical Outline

1) Legal and ethical ramifications of agreements and contracts with clients for professional architectural services, and responsibilities and liabilities during construction observation; 30% of class.
2) Insights into the financial management of offices that offer professional design and architecture services, and other kinds of design provision businesses, visiting a wide array of Architecture Offices ranging in scale, professional structure and design approach; 30% of course time.
3) Building Cost Estimation strategies and techniques; 20% of course time.
4) Information on the fundamental requirements to pursue a career in the Architecture and Design Professions, including workshops on resumes, CV's, portfolios, interviewing techniques, the Intern Development Program (IDP), The Architect Registration Examination (ARE) and LEED Certification; 20% of course time.

Prerequisites: All required fifth semester courses.

Textbooks/Learning Resources: Various articles and essays including: • AIA, "2007 Code of Ethics and Professional Conduct" • AIA, "Document A201-1997: General Conditions of the Contract for Construction." • Cobb, Henry, "Ethics and Architecture" in Harvard Architecture Review 8 • NCARB, "Architectural Organizations and the Practice of Architecture in the United States" • Sapers, Carl, "Ethical Boundaries" (1996) • Thomsen, Charles, "Project Delivery Strategy"

Offered: Semester: SPRING • Year: THREE
Faculty assigned

- 2011-2012 academic year: Newman, Michael (P/T), Keane, Linda (F/T)
- 2012-2013 academic year: Newman, Michael (P/T), Keane, Linda (F/T)

IV.5. MArch Faculty Resumes

(36 pages, will insert when document is nearing completion)

IV.6. *Visiting Team Report (VTR)* from Spring 2011 site visit

April 11, 2011 (66 pages)

IV.7. Catalog or URL

www.saic.edu
http://www.saic.edu/academics/graduatedegrees/march/
http://www.saic.edu/academics/graduatedegrees/minarc/