

***Architecture
Program Report-
Initial Accreditation***

Indiana University

March 1st, 2023

NAAB

National
Architectural
Accrediting
Board, Inc.



Architecture Program Report-Initial Accreditation (APR-IA)

2020 Conditions for Accreditation

2020 Procedures for Accreditation

Institution	<u>Indiana University Bloomington</u>
Name of Academic Unit	Eskenazi School of Art, Architecture + Design, J. Irwin Miller Architecture Program
Degree(s) <i>(check all that apply)</i> Track(s) <i>(Please include all tracks offered by the program under the respective degree, including total number of credits. Examples: 150 semester undergraduate credit hours Undergraduate degree with architecture major + 60 graduate semester credit hours Undergraduate degree with non-architecture major + 90 graduate semester credit hours)</i>	<input type="checkbox"/> <u>Bachelor of Architecture</u> Track: <input checked="" type="checkbox"/> <u>Master of Architecture</u> Track: Track: <input type="checkbox"/> <u>Doctor of Architecture</u> Track: Track:
Application for Accreditation	Initial Accreditation
Year of Previous Visit	2021
Current Term of Accreditation	Continuation of Candidacy
Program Administrator	T. Kelly Wilson, Director of Graduate Studies
Chief Administrator for the academic unit in which the program is located <i>(e.g., dean or department chair)</i>	Peg Faimon, Founding Dean
Chief Academic Officer of the Institution	Rahul Shrivastav Executive Vice President and Provost
President of the Institution	Dr. Pamela Whitten
Individual submitting the APR	T. Kelly Wilson, Director of Graduate Studies
Name and email address of individual to whom questions should be directed	T. Kelly Wilson, wilsontk@indiana.edu

Submission Requirements:

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



INSTRUCTIONS FOR APR-IA

The APR-IA must include the following appendices:

- Plan for Achieving Initial Accreditation (documenting the program's complete implementation of the plan)
- Steps that may be taken after initial accreditation is received
- All previous VTRs
- the eligibility memorandum

Instructions for the preparation, format, and submittal of the APR-IA are published in the "Guidelines to the Accreditation Process."



INTRODUCTION

Progress since the Previous Visit (limit 5 pages)

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

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

Program Response:

During the time of our previous visit, the Visiting Team **did not identify** any “Conditions Not Met” or “Causes of Concern.”

The Visiting Team did identify several “Conditions Not Yet Met”.

PC.4 History and Theory; Not Yet Met

VTR Team Assessment:

“Partial Evidence of program criteria found in SOAD-Z532 Texts+Contexts 2 and in SOAD-Z631 Texts+Contexts 3. The evaluation of work and incorporation of non-western/indigenous traditions are unclear to the laconic schedule and descriptions in SOAD-Z532 syllabus. There is substantial global content in SOAD-Z631 Texts+Contexts 3 but the grounding historical lens is not clear. The Program responded to questions about content in these areas but did not provide the necessary evidence in the supporting materials.”

Our Actions:

(SOAD-Z532 has been renamed as SOAD-Z781 Architectural Design Theory). The syllabus of Z781 has now more clearly and explicitly identified how non-western/indigenous traditions in architecture are taught, and how the course provides a ‘historical grounding lens’. We ask the visiting team to read our reply to the VTR Team Assessment and ask that the course name change from Z532 to Z781 be understood when reading our reply to the VTR.

PC.5 Research and Innovation; Not Yet Met

VTR Team Assessment:

“Partial evidence of program criteria was found in work prepared for SOAD-Z806 Special Topics in Design, or SOAD-U700 Advanced Studio Projects. These are elective courses and include introductions to research initiatives in areas of innovative design. However, these elective courses lack evidence of a consistent exploration in research topics and innovation in coursework for all students in the Program are exposed to.”

Our Actions:

Starting in Fall 2022, we designated a single, *required* architectural design studio as the location in the curriculum where all students will focus on architectural research and architectural innovation. This studio is SOAD- Z701, Architectural Studio 5. It occurs in the fall of the third year in the program.

PC.6 Leadership and Collaboration; Not Yet Met

VTR Team Assessment:

“Partial evidence of program criteria was found in the students’ interactions with the City of Columbus, but it is unclear if this is a unifying experience for all students within the program. This is also true for the variety of electives offered; it is unclear if the students have a flexible yet structured path that allows all to partake in these experiences to meet the Program Criteria. As noted in meetings with the faculty and students, content from the SOAD-Z651 Coalition and Community contributes to this program criteria but no supporting evidence was provided by the Program for team review. Although SOAD-Z661 Professional Practice supports this criterion,



much of the course content is in flux and the presented evidence does not address how students understand diverse stakeholder constituents or dynamic physical and social contexts.”

Our Actions:

At the time of submitting the APR and supporting evidence, SOAD-Z651 Coalition and Community was not yet taught, hence supporting evidence was unavailable for review. This course was and remains listed in our matrix to meet the program criteria for this PC and was taught for the first time in the fall of the year of the Visting Teams visit to us. This required course was created for the *explicit* purpose of addressing how we would meet the program criteria and to teach the unique stakeholder engagement process that defines the community process in Columbus, Indiana. We do not ask that our offered electives explicitly support this PC, though it is possible that they could. SOAD-Z661 Professional Practice is further designed to be in support PC.6, the course content involves our students with community engagement activities and proposals in partial completion of the requirements for this course. In previous years we attempted to teach, through only one course (SOAD-Z661 Professional Practice) the program criteria for both PC.6 and SC.3 Professional Practice. This experience, when assessed, resulted in the creation within our curriculum SOAD-Z651 Coalition and Community.

PC.7 Learning and Teaching Culture; Not Yet Met

VTR Team Assessment:

“Partial Evidence of program criteria was found in the Program’s Learning and Teaching Culture Policy that outlines four (4) principal traits for all individuals when participating on campus and in the city of Columbus. 1. A collaborative and team-driven mindset; 2. An aptitude for healthy dialogue and critique; 3. Respect and care for the creative ideas and personal space of others; 4. understanding and knowledge through iterative making. Additionally, there is a diversity, equity, and inclusion statement developed by the School and resources at the University level for reporting any act of discrimination or sexual harassment. This visiting team is still puzzled by the disappearing link that seemed to provide additional feedback on “constructive-feedback-advice-for –giving-and-receiving”.

Our Actions:

The ‘disappearing link’ was removed and the links to the School’s diversity, equity and inclusion statement was strengthened with supporting links.

SC.2 Professional Practice; Not Yet Met

VTR Team Assessment:

“Partial evidence of program criteria was found in SOAD-Z661 covering professional ethics and the regulatory requirements, but remaining content of course is currently being taught in Fall 2021 in SOAD-Z651. The content for this linked course includes programming, project brief development, project and design methodology, stakeholder and public programming, collaborative practice, community, coalition and community building.”

Our Actions:

Similar to PC.6, SOAD-Z651 was not taught prior to the time of the team visit, hence supporting evidence was not available for the submission of the APR, or its evidence. SOAD-Z651 Community and Engagement, a required course, was purposefully created to be in support of this criteria. At the time of the submission of this APR, two cohorts have taken this course. SOAD-Z661 Professional Practice teaches the regulatory environment ‘continuum’, addressing codes and state statutes in general, engaging our students also with community projects, while SOAD-Z651 teaches the application of codes and state statutes in various community scaled projects and opportunities. The curriculum of SOAD-Z651 was created also to teach the unique stakeholder engagement process responsible for the success of Columbus, IN.

SC.3 Regulatory Context; Not Yet Met

VTR Team Assessment:



“Partial evidence of program criteria was found in SOAD-Z661 Professional Practice; however, the evidence provided in the syllabus, the final exam, and other assessments do not address life safety, land use, and the current laws and regulations that apply to buildings and sites in the US.”

Our Actions:

Similar also to SC.2 and PC.6, SOAD-Z651 was not taught prior to the time of the team visit, hence supporting evidence was not available for the submission of the APR, or its evidence. SOAD-Z651 Community and Engagement, a required course, was purposefully created to be in support of this criteria. SOAD-Z661 Professional Practice teaches the regulatory environment ‘continuum’, addressing codes and state statutes, including life safety, land use and the laws and regulations that apply to buildings and sites in the US. SOAD-Z651 is purposed, along with teaching collaboration and community engagement teaches the application of codes and state statutes in various community scaled projects and opportunities.

SC.5 Design Synthesis; Not Yet Met

VTR Team Assessment:

“Evidence of student criteria with student work evidence was not found in work prepared for SOAD-Z602, Architectural Studio 5. The three criterion: regulatory requirements, accessible design, and consideration of measurable environmental impacts of project design decisions, could not be found in projects submitted. In most cases, there was no narrative to introduce the project or discuss their findings. The visibility of the synthesis of user requirements varied from clear color-coded key plans for projects to nothing at all. The visibility of the design decisions also varied: some projects had clear sketches whereas other projects were presented without narratives or information about how design decisions were made.”

Our Actions:

The curriculum committee reconsidered the sequence of design studio courses, locating this criterion into SOAD-Z601, Architectural Studio 4, of the third semester, and revamped the syllabus. This studio has taken particular care to structure the design problem to result in clear expression of addressing regulatory environments, accessible design and the measurable environmental impacts of design decisions amongst all students in the course. The studio project program and site were purposefully chosen because of the complex regulatory issues they possessed, and students were instructed with design exercises to introduce the criteria of SC.5 to students' awareness, strengthening their abilities to address these issues in design. The first of two, required, energy and environment seminars is also taken in the third semester in support of Z-601 (SOAD-Z642 Energy and Environment 1).

SC.6 Building Integration: Not Yet Met

VTR Team Assessment:

“Evidence of student criteria with student work evidence was not found in work prepared for SOAD-Z522 Structures 2 and SOAD-Z642 Energy & Environmental Systems 2. The three criterion: integration of environmental control, life safety, and measurable outcomes of buildings performance, could not be found in the projects submitted. In the student work evidence reviewed there is mostly a focus on building performance calculations with limited knowledge of the architecture project is. A limited consistency of demonstrated integration of building envelope systems and assemblies, structural systems, environmental control systems, life safety systems, and measurable outcomes of building performance.”

Our Actions:

The curriculum committee revamped the syllabus of SOAD-Z642 to provide clear indication of how the criteria for SC.6 would be engaged with a design problem to reveal evidence within student work of design decisions mindful of the issues of building integration. Students will import into Z642 a design project from the previous semester to advance and alter the design, iteratively



improving wall sections and detailed building sections to address this student criteria. Student work will be formatted to clearly express the issues of building integration.

6.3 Access to Career Development Information: Not Yet Met

VTR Team Assessment:

"It is unclear how tailored the College's Walter Center for Career Achievement, located at the main campus in Bloomington, is to support the Architecture Program and its needs as a professional program. Is there any role that the student's internship experience database connects to career center resources? Are there other activities that supplement this University Career Achievement Center?

While the NCARB Architectural Licensing Advisor (ALA) aids the Program students with job placement, internships, and the path to licensure, this does not seem to be a complete resource for providing information to all students interested in internships or permanent job placements after graduation."

Our Actions:

Erin Bruce, the Associate Director of Employer Relations at the Walter Center has been identified to be the individual to work closely with Miller M.Arch staff to share and coordinate student intern experiences, to develop a career and internship fair specifically for architecture students, and to provide our program students with a series of lunch and learn events where students can meet directly with employers. From her office, Erin Bruce lists internship opportunities for the School and our program to our students on nearly a weekly basis each month.

Program Changes

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

This section is limited to 5 pages, total.

Program Response:

In response to the most recent VTR, the curriculum committee made the following adjustments to better serve criteria requirements:

- Architectural Studio 3, SOAD-Z601, became the primary course used to fulfill SC.5 Design Synthesis with support from SOAD-Z641 Energy and Environmental Systems 1.
- Structures 2 (SOAD-Z 522), placed in the fourth semester rather than its previous location in the second semester, works in collaboration with the fourth semester course Energy and the Environment 2 (SOAD-Z 642) on a design-based project imported from Architectual Studio 3 (SOAD-Z-601) to advance schematic design with the demands of SC.6 Building Integration.
- Architectural Studio 5 (SOAD-Z 701) became the location for addressing the criteria of PC.5 Research and Innovation, rather than relying on electives to convey this learning.
- The seminar Design of the City (SOAD-Z771) has been moved to the 6th, and last, semester to coincide with the Nomadic Studio, rather than its previous location in the second semester. The purpose of this move is to better link the knowledge gained from this seminar to the students' concurrent experiences of international cities.
- Course Name and Numbering Changes:
 - SOAD-Z532 Texts+Contexts 2 is the new name for the Rome seminar abroad, which used to be called SOAD-Z600 Architectual Design Studio 3. This name change better expresses how the course in Rome builds on the work that students completed



in the earlier course SOAD-Z531, Texts+Contexts 1, where they analyze the architecture and urbanism of Columbus, Indiana. All of the courses in the Texts+Contexts series now involve first-person experiences of architecture and places.

- SOAD-Z631 Texts+Contexts 3 is the new name for SOAD-Z806 Special Topics in Urban Design, which occurs in the final semester of the program, when students are traveling abroad. It is the last course in the sequence of in situ analysis courses. The content, however, remains the same.
- SOAD-Z781 Architectural Design Theory replaces the name and number of the course formerly known as SOAD-Z532 Texts & Contexts 2. The content of Z781, however, largely remains the same as the former content of Z532.

Curricular Development Statement

The J. Irwin Miller Architecture Program is a recently developed Master of Architecture degree within the equally recent Indiana University Eskenazi School of Art, Architecture + Design. While the principal idea of the curricular concept was developed in 2017, with the acquisition of faculty greater development, even change to the curriculum, occurred often and in adjustment to experience and assessment.

Bi-weekly Curriculum Committee meetings were required to align new faculty, tasked with putting the “meat-on-the-bones” of the skeletal 3-year program outline, to the purpose and theory of this program’s identity.

Our fundamental concept remains consistent from the time of this program’s creation to the present by focusing upon the re-alignment of the relationship between artistic inquiry and architectural inquiry as a primary cross-pollinating platform to enhance creativity, self-identity, and innovation in architecture.

Visual studies, typically one or two semesters in length for most design programs, is 6 semesters in length for our program. Visual studies studios are given nearly identical weight as our architectural design studios but are in total 9 credits less than architectural design studios. Our goal is to build a tolerable “tension” between architecture and art to provoke individual discovery and ownership of identity. Through this identity students may discover a link between these two closely allied disciplines. At the minimum we intend to achieve competency in both forms of human expression.

The curriculum committee anticipates further alteration to our curriculum by considering an increase in the credit bearing load of Visual Studies to become equal to that of the architectural design studios. We imagine the ability to achieve this by relocating 9 credits of content in our curriculum to other required courses, absorbing their content.

This basic format where an architectural design studio is matched by a visual art studio remains unchanged from our first thoughts. What has changed in the curriculum over the course of the last 4 years is a sharpening of the concept of the fundamental teaching blocks for a complete design education, and the sequence in which the courses belonged, and what they would be named to honor the appropriate content area: architecture, art, analysis, theory, systems (technology, structure, and energy), practice, and the role of electives.

Program Topic Areas:

Architectural Studio and Visual Studies Studio courses occur every semester in “parallel” to each other.



Analysis, taught through three courses located in the beginning semester (Z531 Texts+Contexts 1, an analysis of the art, architecture and urban design of Columbus, Indiana), at the end of the first semester (Z532 Texts+Contexts 2, Rome) and at end of the program, (Z631 Texts+Contexts 3) an analysis of the art, architecture and urban design of two global cities in support of the Nomadic Studio.

Systems is taught through 4 courses: Z521 Structures 1 and Z522 Structures 2, and Z641 Energy & Environmental Systems 1 and Z642 Energy & Environmental Systems 2. Structures is introduced in the first semester to help inform architectural studio projects and then later in the fourth semester to advance notions of systems and assembly to complement architectural studios. Z641 Energy & Environmental Systems 1 and Z642 Energy & Environmental Systems 2 are located in the third and fourth semesters to assist the architectural design studio objectives of those semesters.

History/Theory is taught within four courses: Z531 Texts+Contexts 1, Z532 Texts+Contexts 2, Architectural Design Theory, and Z771 Design of the City. These courses are distributed evenly across the 3-year program with Z531 Texts+Contexts 1 taught in the first semester, Z532 Texts+Contexts 2 taught in the summer schedule just after the completion of the second semester Z781 Architectural Design Theory, introduces a basic structure for considering the history of architecture, including non-western architectural traditions and is taught in the second semester. The fourth course, Z771 Design of the City, introduces the history and theory of urban form, including non-western urban and architectural ideas and is taught in the final, 6th semester in the Nomadic Studio.

Practice is taught through 2 courses: Professional Practice and Coalition and Community Building. Students enroll in Professional Practice in their first year to allow the concepts of practice and community engagement strategies to be acquired at an early stage. During their fifth semester, they will take Coalition and Community Building, where the application of community engagement with a design problem is conducted.

Electives have been construed with variable credit hours and variable topics so that we have a component of our program that can be highly flexible to perceived needs, changes in technology, or opportunities that could not be foreseen. These electives are available each semester.



NARRATIVE TEMPLATE

1—Context and Mission

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

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

Program must specify their delivery format (virtual/on-campus).

Program Response:

The J. Irwin Miller Architecture Program (Miller M.Arch) is a three-year Master of Architecture degree program housed within the Indiana University Eskenazi School of Art, Architecture + Design (Eskenazi School), one of three schools and over 70 departments and programs within the Indiana University College of Arts and Sciences located in Bloomington, Indiana, the flagship campus of Indiana University.

Indiana University (IU), founded in 1820, was one of the first public universities west of the Allegheny Mountains. IU is a vast institution comprising multiple campuses, schools, departments, and more than 100,000 students—all working together to tackle today’s most challenging issues and lead us into the future and beyond.

The Miller M. Arch Program, located in Columbus, IN, 40 miles east of the main campus in Bloomington, IN is a collaboration between the community of Columbus and IU. This collaboration is purposed to link the best assets within the city of Columbus with the best assets of IU to build and continually develop an innovative architectural design education program. There are 4 significant assets of Columbus that provide a unique context of learning and experience for the Miller M.Arch Program:

1. A rich collection of remarkable modern buildings and landscapes
2. A variety of cutting-edge fabrication and engineering industries
3. The Scalability of Columbus (the lessons of community and built landscape extend to larger cities)
4. The Coalition Process and the Stakeholder Engagement Strategy

Program Mission:

The Miller M.Arch Program’s mission is to prepare students for leadership roles in the architectural profession and independent thought towards architectural innovation with community-minded service towards a built environment mindful of civic consciousness, and to become globally and culturally aware designers who are advocates for the sustainable practice of architecture and the stewardship of the environment.

Our curriculum is formed around three founding principles to serve the mission:

1. Parallel studio experiences of architectural design and studio art (visual studies)
2. Columbus, IN as a focus of engagement and study; Community Coalition Building and the Stakeholder Engagement Strategy serves as a springboard to the development of community relationships, projects and service. The collection of significant modern buildings is a “text” for understanding architecture and the city.
3. Global educational experience in the form of the Rome seminar abroad in the first year and the Nomadic Studio found in the last semester of the curriculum.

Mission of the School and the University:



[IU Strategic Plan 2030](#): Miller M.Arch curriculum embraces the call from the Plan Pillars to engage in high-impact and *creative* activity to improve the lives of people in Indiana and beyond, and by facilitating more research by crossing geographic boundaries, drawing upon interdisciplinary collaborations. This speaks to our Nomadic Studio program and the emphasis upon an interdisciplinary approach to design.

[IU Eskenazi School of Art, Architecture + Design](#): The Miller M.Arch, built on cross-pollinating strategies of learning, is a key participant in the Eskenazi School mission to become the nexus for art, architecture, design and merchandising.

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

Program Response:

The Miller M.Arch program has significant connections to the Eskenazi School and the Bloomington campus across several strategic areas, as well as the city of Columbus.

Within the Eskenazi School of Art, Architecture + Design:

1. Miller M.Arch faculty served to help construct the [2025 Strategic Plan](#) for SOAAD
2. Miller M.Arch faculty served to construct the [Plan Diversity, Equity and Inclusion \(DEI\) Plan](#)
3. Facility sharing for a culture of building at IUB in the new [Mies van der Rohe building](#)
4. Miller M.Arch faculty serve on 4 essential School committees: Leadership, Faculty Advisory Board, Tenure and Promotion, and DEI.
5. [ServeDesign Center](#): Facilitates collaboration by offering faculty grants, service-learning training through the Center for Innovative Teaching and Learning (CITL), and pairing faculty to community partners.
6. [Grunwald Art Gallery](#): IUB exhibition venues for Miller M.Arch faculty.
7. [SOAAD Fabrication Labs](#): State-of-the-art fabrication labs at IUB and Columbus campuses available to all faculty and students.

Within Indiana University, Bloomington:

1. [Office of the Vice Provost for Research](#): IU, an R-1 research university, provides multiple funding opportunities for faculty research through OVPR
2. [Themester](#): faculty proposals guide a program of academic courses, public lectures and exhibits, and other events to engage students and community.
3. [William T. Patten Lecture Series](#): faculty nominations of eminent writers, scholars, and artists for week-long visits to the Bloomington campus. Miller M.Arch faculty successfully nominated architects Stephen Kiernan and James Timberlake in 2019.
4. [CITL](#): The Center for Innovation Teaching and Learning provides comprehensive services supporting excellent teaching and learning at the University
5. [CRE](#): The Center for Rural Engagement utilizes IU resources and expertise on improving the lives of residents in 11 rural and small-town communities in southern Indiana.
6. [First Thursdays Festivals](#): First Thursdays are outdoor festivals that showcase the diversity of arts and humanities.
7. [Bloomington Faculty Council](#): An elected body of members responsible for exercising faculty authority for the Bloomington campus. Our faculty have the opportunity to serve on campus committees, contributing to the campus and engaging with other faculty across multiple disciplines.

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

Program Response:

Students of the Miller M.Arch program study the city of Columbus as a basis for architectural and urban analysis prior to acquiring urban and global experiences with extended “field-trips” into local and foreign cities to develop a knowledge of art, architecture and urban design in support of cultural awareness. The Miller M.Arch provides substantive funding for international travel to students to allow the greatest number of students to gain international urban experiences.

1. Columbus, IN: The program engages the city as an extended classroom of learning and as a laboratory of design.
2. Rome, the Eternal City: A three-week intensive analysis of the city of Rome, Italy.
3. [The Nomadic Studio](#): An immersive comparative study of the architecture, urbanism and art of two international cities through the Nomadic Studio.

The context of Columbus provides individual and collective opportunities for learning through engagement with community and design professionals.

1. [Exhibit Columbus \(EC\)](#): Through the University Design Research Fellows, faculty are funded to create and fabricate a design installation in the city of Columbus. EC Colloquium is a bi-annual roundtable curated and organized by IU and Ball State architecture faculty.
2. [Columbus Area Arts Council \(CAAC\)](#): community projects, grants and gallery venues.
3. [Community Engagement Projects/CivicLab](#)
4. The Community Outreach Coordinator, a full-time position within the Miller M.Arch, is purposed to link community-based design problems with appropriate academic offerings.
5. Miller M.Arch Architecture Graduate Student Association ([ArchGSA](#)): The [official student council organization](#) of the program, the council promotes communication and collaboration, social, economic, and environmental justice.

Summary Statement of 1 – Context and Mission

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

Program Response:

The J. Irwin Miller Architecture Program is a three-year Master of Architecture degree program housed within the Eskenazi School of Art, Architecture + Design, one of three schools and over 70 departments and programs within the College of Arts and Sciences located in Bloomington, Indiana, the flagship campus of Indiana University.

The program, located in Columbus, IN, 40 miles east of the main campus of Indiana University in Bloomington, IN is a collaboration between the community of Columbus, IN and Indiana University, purposed to link the best assets within the city of Columbus with the best assets of Indiana University to build and continually develop an innovative architectural design education program.

The mission of the program is to prepare students for leadership roles in the profession and in architectural innovation, for community-minded service towards a built environment mindful of civic consciousness, and to become globally and culturally aware designers who are advocates for the sustainable practice of architecture and the stewardship of the environment.

Our curriculum, formed around parallel studio experiences of architectural design and studio art (visual studies) in each semester of the 3-year program, proposes that a life-long activity of cross-pollination between two closely allied disciplines is fundamental to innovation. This curricular idea is purposed to compel our students to find, for themselves, linkages between art and



architecture, and to build unique identities within the art and design worlds and the practice of architecture rather than have identities thrust upon them.



2—Shared Values of the Discipline and Profession

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

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

Program Response:

Design forms a core value and a pervasive experience within the J. Irwin Miller Architecture Program.

Design and design thinking are embedded, implied, or made explicit in each facet of the program. Design education is taught in our studio courses and enhanced by our seminars. Design is presented and discussed by our guest lecturers and shown in our gallery exhibitions. Our students and faculty study in a significantly designed building and they live amongst streets populated by significantly designed buildings and urban spaces.

The program continuously emphasizes the role of design for the architect; in the creation of things and processes and, importantly, in the support we provide to our students as they invent their identity as designers and artists. This program considers design to be a habitual practice, a habit-of-mind, exercised in work, in play and in the casual wanderings of the mind.

The Miller M.Arch program claims three important principles for a design education:

1. Our program seeks to *broaden* the definition of design, to develop within our students an abiding and deepened interest in all forms of designed things, from all forms of discipline, and from all forms of cultures, with a curiosity aimed at acquiring understanding and insight from them. We seek to broaden the role of design and design thinking to challenge the premises of “problem-solving-within-constraints”, asking our students to reframe design problems prior to act or action. We recognize that the representation of design *is* design, not an adjacent activity purposed to represent ideas after they have been imagined. We also recognize that design processes and design thinking are embedded within studio art, sharing many insights and common properties with that of architectural design.
2. Our program teaches design as *synthetic and critical thinking*. Design is not realized independent of subject, and architectural design operates on the multiple issues of human need and sustainability, including the aspirations and values of culture, community and the individual. This program marshals the many course offerings of structure, energy, professional practice, history and theories of design, with electives, to bear upon the problem of architectural design. The studio curriculum introduces multivalent, synthetic thinking to the design process to allow solutions to emerge from the multiple and often contradictory aspirations and requirements of a design problem. Design also requires critical thinking, a complementary analytical process brought to bear within the process of design to enable choices and decision making towards an end and to bring insight and understanding to the products of design.
3. Our program teaches *cross-pollination* by learning more than one creative discipline at the same time. Our curriculum is purposively composed of parallel studio experiences of architecture and visual studies to teach the art of cross-pollination as a life-long activity. This curricular format is designed to give students the opportunity to create their own link between these two, closely allied, disciplines so that their identities as designers are chosen, not forced upon them. We avoid prescriptive solutions to form



this link, believing that synthesis belongs in the mind of our students, not within our pedagogy.

Our program also understands that the design process itself must undergo critical examination and that the creative habit of our students should acquire *more than one* methodology of design to assist in the act of invention. Emphasis on iteration and a constantly vigilant technique for conjuring ideas is introduced in early studio courses, and especially within visual studies studio where it is not uncommon for several hundred works to be made each semester. Following semesters increase the complexity of building type and program within architecture studios, and in visual studies our students are encouraged to produce bodies of work to expand and identify their unique vision with each subsequent semester. Final semesters in visual studies studio are defined by individual vision towards a final body of work.

Analog drafting and model making are introduced in our design studios alongside digital technologies to serve the different needs of representation and form making in the creative process demonstrating the usefulness of a particular tool and technique in the design process. Students are introduced to the tools and processes of the fabrication lab, becoming trained on the equipment and machinery within the studio format. Introductory courses for digital drafting and modeling are offered in months prior to the beginning of the semester for students who do not come from design backgrounds and are unfamiliar with the representational formats of architecture.

Our expectation for students graduating from this program is to have acquired the critical and technical skills that allow them liberty and license to engage in multiple artistic and design opportunities and projects, alongside or in contrast to working in a professional architectural office. We seek to create highly motivated, individual thinkers interested in cross-pollination as a defining value for their creative practice.

Our long-term planning for this value seeks to:

- Expand the understanding of design within the community by the creation of a “design discovery” summer program to increase awareness of architecture and urban design as professional goals to students and individuals interested in design.
- Increase our faculty and student opportunities to engage the communities in which they will practice and that of Columbus, IN; providing internship opportunities, design workshops and community-based design projects, deepening our role within the community.
- Create further opportunities for collaboration between the various areas of the Eskenazi School and other creative disciplines at Indiana University to encourage cross-pollination between multiple ideas. This may include multi-disciplinary symposia, lectures, or exhibitions, as well as supporting research projects or course development across disciplinary boundaries.)

Outcomes sought from this value:

- Students and alumni recognize and value cross-pollination within their creative practices.
- Students and alumni of the program are capable of competently designing and producing visual works of art.
- Students and alumni can utilize more than one design process to advance their ideas for art and design.
- Students of the program develop independent thinking and can synthesize ideas and critically evaluate art and design.
- Faculty and students recognize and utilize allied and expressive disciplines to assist in creative activities.



- Diversity of thought and culture is recognized as a significant virtue for creative practice.

Assessment Strategy:

Assessment for the value of Design is provided below and is also considered under PC.2. The J. Irwin Miller Architecture Program is a young program, new to Indiana University and to programs of architecture in general. At the time of preparing this APR-C, the program has now graduated 2 cohorts of students. Construction of the curriculum and the attendant issues of a graduate level program involved a constant and evolving discussion with the university, the community of Columbus, as well as faculty and staff. Due to the newness of the program, as well as the small size of the faculty and student population, we intend to review and assess our program holistically looking at all the components of our educational ideas together.

In our first faculty retreat since adopting the 2020 conditions, faculty members of the J. Irwin Miller Architecture program meet to assess the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Faculty were tasked with compiling a report for each value or criterion. At this all-faculty meeting, we determined curricular and/or course changes that were necessary to ensure that our program was fulfilling its core values and objectives. These changes we submitted in our 2020 APR.

The faculty retreat in fall of 2022, however, involved core faculty to discuss possible goals and frameworks for 5-year and 10-year strategic plans: a [Long Term Plan](#) discussion was informed by the S.W.O.T Analysis conducted earlier in the year with students, staff and faculty. We revised our mission statement to identify 5 critical definitions; [S.W.O.T](#)

A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, where members of the board assess the program's progress and offer feedback for future development. For more information, please consult Section 5.3 of this report.

Board of Advisors review each of the six values as they are expressed through the program, including design. The Director prepares a presentation based upon individual faculty reports and committee meeting notes. The presentation also includes examples of student work - and all activities of the program that contribute to the overall educational experience.

With the graduation of the first cohort from the Miller M. Arch program, we intend to remain connected with our graduates to collect information that would give us indication of the preparedness for architecture practice and creative activities our program has provided them: [Alumni Survey 1yr out](#) Surveys will be conducted at 1yr, 3yr and 5yr intervals.

Student and course evaluations, biannual ["post-mortem" reviews](#) and the number and diversity of invited guests to the program will be also used to help assess outcomes sought from this value.

Current Status:

- Bi-weekly curriculum committee meetings through the 2020-2023 academic years to address studio design education, including learning objectives, project briefs, and curricular sequence.
- Invited speakers from diverse architectural ideologies and artistic disciplines each year since 2018 as part of the [J. Irwin Miller Architecture Program Lecture Series](#)



- The first two faculty retreats have taken place in the Fall of 2021 and 2022 respectively. Next Advisory Board meeting will take place on May 10, 2023.

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

Program Response:

The Miller M.Arch program requires that our students become prepared as designers to build with responsibility to serve and protect public health, safety, and welfare. This preparation includes responsibility and advocacy for building a more sustainable built environment in the face of dramatic climate change.

Climate change will be humanity's greatest existential crisis, and this crisis will be acute within the next 50 years. This program recognizes the requirement for architects and urban designers to provide alternate models for human dwelling and to design and advocate building not dependent upon fossil fuels. Where 30 to 40 percent of global GHG emissions are generated by buildings and construction, architects have the opportunity, and requirement, to bring catalytic change to buildings and sustainable construction practices.

This program also recognizes the need to extend this initiative beyond the design of green buildings to invest in the *urban* city as a principal idea of human dwelling; urban cities are significantly more sustainable than their suburban counterparts. The Miller M.Arch program exists in a part of the country where dwelling is principally defined and built within the suburban model, dependent upon the car, fossil fuels, and a standing military. Our responsibility to our students, to the Columbus community, to the University, and the State is to provide persuasive models of sustainable building practice and to demonstrate the virtues of urban city form and the multiple benefits of urban densification with enlightened urban design and planning. Courses of studio instruction required seminars, and the choice of guest speakers to the Miller M.Arch brought in by our exhibition/lectures committee, emphasize and reiterate the values of sustainable formats for living.

Our program provides significant resource support for each student to attend the Rome and Nomadic studios, enabling students to have immersive experiences within urban cities that possess historically resilient and sustainable urban practices. The Nomadic Studio program identifies highly challenged cities, like Bangkok, Thailand, to provide the opportunity to study the consequences of unchecked urban growth, rising sea levels, river flooding and a crippling over-dependency on the automobile for mobility within the city.

Seminar courses on energy and sustainability expose our students to the dramatic evidence accrued by the sciences of climate change and the consequences that will impact how we live. Strategies for sustainable living are discussed and debated in architectural design studio courses where we seek to highlight the premise of energy consciousness alongside the design issues of the studio course.

The Miller M.Arch design program recognizes the necessity of teaching the principles of *integrated* design to achieve a sustainable built environment, linking, relating, and integrating the social systems of humanity with the environmental systems of our challenged planet. The program encourages the exploration of alternate forms of building and assembly, embedding the principles of integrated design into the habit of mind of the designer. Our students are encouraged to achieve a conceptual and practical grasp of energy consumption, acquiring the ability to understand the consequences of their designs by the energy signatures they generate.



Our students are introduced to the ethical responsibility of the architect within society through the professional practice seminars, learning to engage community through the unique stakeholder engagement strategies taught through [CivicLab's](#) involvement with our program.

Our long-term planning for this value:

- Curriculum planning: to evolve our understanding of the emerging issues of climate change relevant to the design of the built environment.
- Workshops: to develop a series of workshops to bring environmental experts into orbit with our students and faculty.
- Advocacy: to develop a public lecture series and community-based workshops to bring awareness and understanding to the issues of climate change.

Outcomes sought from this value:

- Students have the ability to understand and assess the impact of the built environment upon the environment.
- Students have the ability to design sustainable buildings and net-zero energy buildings.
- Students understand and value urban cities as a sustainable model of human dwelling over that of the suburbs.
- Students and faculty become articulate advocates of sustainable design to their communities.
- The Columbus community recognizes the J. Irwin Miller Architecture Program as a resource for addressing climate change through design strategies.
- The discussion and debate of architecture within the program includes the issue of how, as architects, we address climate change in nearly all topics relevant to the problem of design.

Assessment Strategy:

The assessment for this value, Environmental Stewardship and Professional Responsibility, is provided below and is also considered under PC.3. The Miller M.Arch Program is a young program, new to Indiana University and to programs of architecture in general. At the time of preparing the APR-IA, the program has completed five of the first six semesters of study and will graduate the first cohort on May 7, 2021. As a new program, the construction of the curriculum and the attendant issues of a graduate level program involved a constant and evolving discussion with the university, the community of Columbus, and the faculty and staff.

Due to the newness of the program, and the small size of the faculty and student population, we intend to review and assess our program holistically throughout the academic year. In our first faculty retreat since adopting the 2020 conditions, faculty members of the J. Irwin Miller Architecture program meet to assess the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Faculty were tasked with compiling a report for each value or criterion. At this all-faculty meeting, we determined curricular and/or course changes that were necessary to ensure that our program was fulfilling its core values and objectives. These changes we submitted in our 2020 APR.

The faculty retreat in fall of 2022, however, involved core faculty to discuss possible goals and frameworks for 5-year and 10-year strategic plans: a [Long Term Plan](#) discussion was informed by the S.W.O.T Analysis conducted earlier in the year with students, staff and faculty. We revised our mission statement to identify 5 critical definitions for our mission: [S.W.O.T](#)



A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, which provides input into our self-assessment. For more information, please consult Section 5.3 of this report.

With the graduation of the first cohort from the Miller M.Arch program, we intend to remain connected with our graduates to collect information that would give us indication of the preparedness for architecture our program provides.

Course and student evaluations, course software texting, the biannual "[post-mortem](#)", attendance at future workshops, guest lectures, and exhibitions will be used to help assess outcomes sought from this value.

Current Status:

- Bi-weekly curriculum committee meetings through 2022-2023 academic years to address curriculum construction; energy courses serve third and fourth semester architectural design studio.
- Invited external diverse speakers (<https://eskenazi.indiana.edu/events/speaker-series/march-series/index.html>) from diverse architectural ideologies each year since 2018
- Second faculty retreat taken place in Fall 2022
- Next Board of Advisors meeting on May 10, 2023

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

Program Response:

The Miller M.Arch program, in concert with the Eskenazi School of Art, Architecture + Design, seeks to create a more diverse, equitable and inclusive educational experience across multiple platforms and initiatives. In particular, our program seeks to broaden the role of diverse peoples and cultures in the education, understanding, and practice of art and architecture by recruiting diverse faculty members and participants for our lecture and exhibition series. Furthermore, our program seeks to generate greater awareness of the value of global art and architecture accomplishments and traditions through required travel abroad experiences. Lastly, we aim to include historically underrepresented groups and ideas within the classroom and to teach processes for community engagement and involvement in the development of design ideas.

The Miller M.Arch program is committed to the creation of an equitable, diverse and inclusive academic environment in the belief that a more creative academic environment for art and design will be the consequence of alternating viewpoints, attitudes, and cultures. Cross-pollination of ideas and the preparation of respect for multiple viewpoints prepares a more equitable notion of society. In this year the School of Art, Architecture and Design hired a full-time Diversity and Inclusion Coordinator, Sachet Watson, to assist the school and this program to uphold diversity, equity and inclusion as critical principles of our research, teaching and service. Work groups and information sessions are provided each semester and Sachet Watson spends a portion of her time in the Republic building in Columbus to discuss these issues amongst faculty, students and staff.

We recognize the right of each individual to form unique identities in design and architecture, rather than have one placed upon them. The construct of parallel studios in art and architecture asks our students to simultaneously become knowledgeable and proficient in



both disciplines with the expectation for our students to forge their own unique links between these two allied disciplines.

The Miller M.Arch program recognizes that an equitable, diverse, and inclusive environment of the education of the architect will involve:

1. The expansion of the canon of architectural history and ideas to augment and challenge the predominance of Western European ideas of art and architecture in the culture of design education. Course offerings in history and the importance of the Nomadic Studio within our curriculum are meant to give significant experiences to our students regarding the role of diverse cultures and people in the creation of art, architecture and urban design.
2. The recognition that design and design thinking is reliant upon varying viewpoints, the collaborative involvement of multiple disciplines, the capacity to generate and value multiple ideas and solutions from a variety of sources, an openness to experimentation, and the avoidance of preconceptions. Our program identifies these values, which are inherent to design, as significant principles for how we are to value and understand diverse cultures and peoples.
3. Access to our educational program, including financial support, to underserved populations.

The Miller M.Arch program also provides significant financial resources to reduce the burden of student debt. Our program offers Fellowship awards, based upon merit, to support students in all three years of study. Further funding is provided in support of the Rome Studio at the conclusion of the first year of study and in the sixth and last semester for the Nomadic Studio. Financial resources are made available for *every* student in the program for both the Rome Studio and the Nomadic Studio, to significantly defray, if not remove, the costs of transportation and housing to study abroad. The program budgets resources for the overseas study program each year to ensure that the entire cohort remains intact for these formative international experiences.

The architecture graduate student association (ArchGSA) implements programs and activities to cultivate a balanced work/life/school environment within the program. The students also have organized a National Organization of Minority Architects Student (NOMAS) chapter within the Miller M.Arch program ([NOMAS](#)). The Eskenazi School of Art, Architecture + Design schedules Friday afternoons to be free of courses and school meetings to allow faculty and students to pursue research activities.

The current AIAS Chapter, this fall of 2022, chose to engage the [Freedom by Design](#) project in partnership with the NCARB in the effort to build a more equitable culture and environment surrounding the Republic Building in which our program is housed in Columbus, IN. Additionally, there is significant community engagement with faculty through Serve Design Projects, [ServeDesign Center](#), where DEI issues amongst underserved communities are addressed.

Our long-term planning for this value includes:

- Continued leadership and participation in the Eskenazi School's I.D.E.A. committee, which is now enacting the school's larger vision around diversity, equity, and inclusion. This group focuses on student/faculty/staff experience, recruitment, education, research and creative activity, as well as marketing and communications.
- A new 5-year plan that looks to expand equitable practices. Goals will address more equitable recruitment and retention of students, faculty and staff, promotion of multi-cultural and identity-based programming and collaborations, and creation of more inclusive curricular content and resources.
- Additional support for student groups, such as the IU chapter of NOMAS, AIAS, and GSA, with a focus on promoting community-engaged projects and collaborations.

Outcomes sought from this value:

- Acknowledgement and inclusion of diverse viewpoints in art and design
- Greater numbers of historically underrepresented minorities within the field of architecture participating in our program through increased fellowship funding and outreach
- Creation of knowledge around traditionally excluded and marginalized voices in art and design
- Deeper community engagement through support of student-led projects and inclusion of underserved populations within the architectural studio sequence.

Assessment Strategy:

The effectiveness of strategies aimed to create a more diverse, equitable, and inclusive program will be assessed regularly through the Eskenazi School's DEI committee. The School's DEI plan includes a framework for regular climate surveys to be administered to faculty, staff, and students that will help gather information and identify ongoing struggles, challenges, and opportunities within all disciplines of the school, including architecture. Each goal of the DEI plan is tied to a specific list of strategic action items with responsible parties, metrics, and a timeline for achieving each initiative. Finally, a [report](#) will be published yearly on the Eskenazi School's website with statistics outlining the demographic make-up of faculty, staff, and students, as well as progress updates for significant initiatives of the plan. The Miller M. Arch program will be consistently tethered to the school's DEI committee through direct representation and will work with the DEI coordinator to incorporate programming and initiatives within our recruitment strategies, curricular framework, research initiatives, and communication and marketing agendas.

The report will be used to help assess if the ethical understanding of diverse cultures was valued and helped to foster a more creative environment, also to help determine if greater numbers of minority students have been contacted, enrolled and offered internships as well as job opportunities.

Current Status:

- The full-time Diversity and Inclusion Coordinator, hired jointly in the 2020-2021 academic year between the Eskenazi School of Art, Architecture + Design and the Jacobs School of Music was moved into a full-time position serving the Eskenazi School of Art, Architecture and Design exclusively.
- The DEI faculty committee was formed and has completed their strategic planning. The DEI committee now begins their programming implementation.
- NOMAS student chapter has been created and is in the planning phase for projects and activities including fundraising. The J. Irwin Miller Architecture Program will assist resource development for this student chapter.

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

Program Response:

Knowledge and innovation in architecture are considered mutually interdependent within the Miller M. Arch Program. We understand that architectural innovation requires a context of historical knowledge and the tools of critical assessment in order to propose an imaginative idea either as an extension of previous ideas or as a refutation of them. Our students are engaged to understand and assess the history of architecture and the achievements of architecture through program course work, through acquiring analytical skills in the art and



architecture studios and through the agency of travel and study in multiple international cities. This program encourages students to acquire the skills of skeptical thinking and to become independently minded in thought and in practice.

Our program also recognizes the advantages of *cross-pollination* to propel innovation, composing our curriculum with parallel studios of art and architecture to allow linkages and connections between these allied disciplines to form within our students. Linking and relating disciplines outside but adjacent to architecture is considered a primary value of the Miller M.Arch program. We recognize that architectural knowledge cannot be fully circumscribed independently from the knowledge of other allied disciplines. Areas of new knowledge may now emerge less in the advancement of one discipline than in the purposeful overlapping of multiple disciplinary boundaries. Our program attempts to create an inclusive culture of disciplinary knowledge, bringing diverse practitioners of art and design into orbit with our students and faculty. We supply our students with the opportunity to engage in independent studies to pursue new forms of knowledge they can bring into their design and art practices. We have also prepared electives within our curriculum to focus upon new and emergent technologies.

We also recognize that knowledge can be acquired through a culture of making and a constantly vigilant technique of iteration. The knowledge of visual ideas, categorically different than analytical ideas, purposefully permeates our program through the investment made in our visual studies studios. In our studios, both art and architecture, students are encouraged to innovate by suspending disbelief and to develop the willingness to experiment broadly.

The Miller M.Arch program also invests in technical innovation through partnering with local industry to share in the testing of new formats of assembly and making. These partnerships provide opportunities for engagement between faculty and students with Columbus community members. Faculty members collaborate with local industry leadership to define new pathways for fabrication and making. Moreover, our fabrication labs hold state-of-the-art digital and analog equipment utilized by studio projects in both art and architecture.

Our long-range planning to develop assets and resources to assist innovation and to develop new knowledge is based on several initiatives. We hope to expand our Columbus industry collaborative partnerships within Cummins, Inc. and Noblitt Fabricators to include additional industry partnerships in our area. Further, we seek to identify IU Bloomington disciplines in the arts and sciences to advance our cross-pollinating opportunities, particularly within the Eskenazi School of Art, Architecture + Design with the Studio Arts faculty and graduate students.

Our long-term planning for this value:

- Columbus Industry partnerships with the Miller M.Arch program (Cummins/Noblitt Manufacturing), based upon previous collaborations.
- Identify IUB disciplines in the arts and sciences to advance cross-pollination opportunities amongst faculty and students.

Outcomes sought from this value:

- Faculty and students recognize cross-pollination as a source for new ideas and innovation in art and design.
- Students utilize new technologies within their course work and creative practices of art and design.
- Faculty, students and local industry partnerships continue to form, recognizing mutually beneficial outcomes and expanding each other's knowledge base.



Assessment Strategy:

The assessment for this value, Knowledge and Innovation, is provided below and is also partially considered under PC.5. The J. Irwin Miller Architecture Program is a young program, new to Indiana University and to programs of architecture in general. At the time of preparing for this APR-IA, the program graduated two cohorts with a third cohort to graduate in May 2023. As a new program, the construction of the curriculum and the attendant issues of a graduate level program involved a constant and evolving discussion with the university, the community of Columbus, and the faculty and staff.

Due to the newness of the program, and the small size of the faculty and student population, we intend to review and assess our program holistically throughout the academic year. In our first faculty retreat since adopting the 2020 conditions, faculty members of the J. Irwin Miller Architecture program meet to assess the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Faculty were tasked with compiling a report for each value or criterion. At this all-faculty meeting, we determined curricular and/or course changes that were necessary to ensure that our program was fulfilling its core values and objectives. These changes we submitted in our 2020 APR.

The faculty retreat in fall of 2022, however, involved core faculty to discuss possible goals and frameworks for 5-year and 10-year strategic plans: a [Long Term Plan](#) discussion was informed by the S.W.O.T Analysis conducted earlier in the year with students, staff and faculty. We revised our mission statement to identify 5 critical definitions for our mission: [S.W.O.T](#)

A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, which provides input into our self-assessment. For more information, please consult Section 5.3 of this report.

Now that the first two cohorts of the Miller M.Arch Program have graduated, we intend to remain connected with our graduates to collect information indicating how well our program prepares them for jobs within the architectural profession.

We will also track what kinds of electives our students are taking, both within the program and outside of the program, to gauge how they are expanding the breadth of their knowledge. In addition to this, we will evaluate whether the number of student and faculty partnerships with community and industry groups has increased over time.

Current Status:

- Starting in Fall 2022, the curriculum committee designated the required fifth semester (third year) architectural studio as the home base for PC.5 Research and Innovation. Fall 2022 was the first time that this Research and Innovation studio was taught.
- Faculty continue to develop industry partnerships with 3D metal printing capabilities through Cummins Inc.

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

Program Response:

Our program is purposefully located in Columbus, IN, 40 miles east of Indiana University's main campus in Bloomington to include the study of the architecture of Columbus as a component of our curriculum, and to engage our design program to its community. The



Columbus community provided counsel and financial resources, in partnership with the university, to help develop our new design program meant to benefit from the best assets of both the university and the city. A significant asset of Columbus is a unique form of collaboration and community engagement used by this community often referred to as the “Columbus Way”, and formally known as the ‘Stakeholder Engagement Process’.

Columbus has developed an identity with the modern architecture since the construction of First Christian Church by Eliel Saarinen in 1938 to today. The Columbus Visitors Center identifies over 70 buildings and landscapes as part of the city’s modern heritage. Yet, J. Irwin Miller, the Cummins executive after whom our program is named, cites a more significant factor than the modern architecture of Columbus. Mr. Miller saw architecture as only an outward sign of something more valuable: the democratic process by which the community engages each other and addresses the aspirations and problems of their city. Columbus has re-defined leadership within community by the exercise of a grass-roots leadership methodology that combines non-profit with for-profit companies along with government and private citizens into coalitions formed by a unique stakeholder engagement strategy. This unique stakeholder engagement process redesigns the way community works together to create public consensus.

Design imagined through community engagement is the very identity of Columbus. This strategy of public engagement, introduced to our students by [CivicLab](#) of the Community Education Coalition, is taught to our students through their required course work in our community and coalition building course (SOAD-Z 651). In this course students acquire the understanding that consultation is to be transformed into partnership, and that our interactions with community are to be relational, not transactional.

Our students are also exposed to the processes of urban development in Columbus by invitation of city government and community leadership to attend design workshops and to enter discussions with professionals and community members involved in the future planning of Columbus.

Opportunities for civic engagement and leadership are also offered to our students through faculty and student-directed community design projects involving real-world design issues. These projects are brought to the program through the Community Engagement Coordinator, a full-time position within the Miller M.Arch Program. The Community Engagement Coordinator researches and identifies Columbus-based design problems that can be aligned with the curriculum and the required studio and seminar course work. Students and faculty have been involved with non-profit, net-zero housing, community park buildings, artwork for corporate offices, and modifications to existing buildings in Columbus. This year alone, fourteen different community organizations were linked to our program through student participation and outreach efforts.

Additionally, the architecture studio courses of our program engage community interests. The Hindu community of Columbus, IN, and the Montessori School of Columbus, IN are two community groups that are working with 1st and 2nd year students in the creation of architectural design studio projects, a temple and a school. Students and faculty meet regularly throughout the semester in the process of developing a program and an architectural response to these community interests.

Our program also understands that effective collaboration requires a level of individual expertise within collaborative teams. Though a significant proportion of the design education in our program challenges individuals to learn the art of design for themselves, and to define their identity within design, opportunities to collaborate with their colleagues are also introduced and encouraged.



Through [ServeDesign](#), a center within the Eskenazi School of Art, Architecture + Design, faculty have opportunity to pursue grants to assist in small town development of southwestern Indiana. These grants are executed through studio projects and faculty research projects, giving our students the opportunity to work with communities outside of Columbus.

Our long-term planning for this value:

- Chart the forms of community involvement with our faculty and students
- Prepare a strategic plan of community engagement to direct curricular and extracurricular activities to mutually beneficial opportunities.
- Increase our AIA connections to adjacent mid-western states for greater professional linkages.
- Engage the Columbus community leadership with workshops and design conferences to address issues of the Midwestern built environment, sustainability, and climate change.

Outcomes sought from this value:

- Student enrollment and participation in NOMA and AIAS, joining the AIA upon graduation.
- Students gain understanding of the stakeholder engagement process
- Students participate in community engagement activities.
- Alumni become effective community leaders.

Assessment Strategy:

The assessment for this value, Leadership, Collaboration and Community Engagement, is provided below. The J. Irwin Miller Architecture Program is a young program, new to Indiana University and to programs of architecture in general. At the time of preparing the APR-IA, the program has graduated two cohorts, with our third cohort graduating in May 2023. As a new program, the construction of the curriculum and the attendant issues of a graduate level program involved a constant and evolving discussion with the university, the community of Columbus and the faculty and staff.

Due to the newness of the program, and the small size of the faculty and student population, we intend to review and assess our program holistically throughout the academic year. In our first faculty retreat since adopting the 2020 conditions, faculty members of the J. Irwin Miller Architecture program meet to assess the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Faculty were tasked with compiling a report for each value or criterion. At this all-faculty meeting, we determined curricular and/or course changes that were necessary to ensure that our program was fulfilling its core values and objectives. These changes we submitted in our 2020 APR.

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A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, which provides input into our self-assessment. For more information, please consult Section 5.3 of this report.

The Dean and Director also meet with Columbus community leadership on an ad hoc basis to review the program's extracurricular activities that support community interests and needs.



With the graduation of the first cohort from the Miller M.Arch Program, we intend to remain connected with our graduates to collect information that would give us indication of the preparedness for architecture our program provides.

Determining the number of students that are engaged in professional organizations such as AIA, NOMA, and the number of students who seek to join the AIA upon graduation, determining the number and kind of community engagement opportunities taken by students and faculty, and the number of student-generated initiatives will help provide additional assessment for the outcomes sought from this value.

Current Status:

- Six students in our program have become associate members of the AIA just prior to their graduation in 2021.
- The J. Irwin Miller Architecture Program student chapter of the National Organization of Minority Architects (NOMAS) has received formal recognition by Indiana University in 2021.
- IU NOMAS has received a distinguished award: it has placed in the top 3 for a 2020-2021 Student Organization Award in the Diversity, Inclusion and Social Justice category at Indiana University.
- 11 students are active members of the student chapter of NOMA.
- AIAS was established, and students are engaged in activities
- Community engagement projects conducted by the J. Irwin Miller Architecture Program have collaborated with 14 different entities within Columbus involving our faculty, staff, or students
- Faculty research projects engage the city of Columbus and other Indiana towns, supported by grants and donations, to develop public space
- Student studio course work engaged the community of Columbus with multiple design proposals through coursework in (SOAD-Z 642) which also includes the community of Salem, IN with public art and design projects that have recently been installed, and in North Vernon, IN with assistance for master planning of the North Vernon [Main Street](#).
- Faculty and students participate in the Columbus Area Arts Council (CAAC) with a faculty member receiving an artist-in-residence and the students exhibiting their visual work at the CAAC gallery.
- The Director of the J. Irwin Miller Architecture Program serves as a board member for the Columbus Area Arts Council, the Associate Director serves on a state AIA committee, and the Community Outreach Coordinator sits on the design committee for the City of Columbus for the renovation and transformation of a Columbus mall into community and park spaces for the city.
- The J. Irwin Miller Architecture Program students self-governing organization, the [Architectural Student Graduate Organization](#), conducted an internal survey to better understand student experiences and expectations for the spring term due to COVID-19 and sought to find strategies to improve the social and intellectual interactions in the absence of in-person experiences.

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

Program Response:

This program supports the belief that a life-long engagement with learning is an acquired habit of mind *and* act. A primary premise of the Miller M.Arch curriculum is to conduct studio



art in parallel to architectural design throughout the 3-year program. This concept is representative of our belief that a life-long activity of cross-pollination and interdisciplinarity will generate a more fertile and productively creative life. The activity of drawing, for instance, is not considered a form of foundational knowledge to pass out of. The constant dialogue between art and architecture that forms the student experience within the Miller M.Arch Program is designed to enrich their creative experiences and to provide encouragement for the continuous exploration and linkage between disciplinary areas.

We are inclined to understand that the principles of art and design require continuous investigation and re-discovery. We value the notion that the exploration of art and architecture is without conclusion and that the principles of art and design are to be refreshed, revised, and reinvented. We encourage our students to plumb the practices of art and design throughout their creative lives to deepen their understanding of the world and themselves.

Our program invests in a constant stream of guest lecturers and guest faculty representing alternating values and divergent points of view and knowledge over the length of the 3-year program. The Rome and Nomadic Studio experiences are designed to broaden the education of our students by immersive exposure to unfamiliar cultural ideas and practices. These educational experiences of the Miller M.Arch Program provides our students with evidence that architecture participates in a complex and evolving relationship with individual and communal aspirations, with global cultures, and with environmental needs. Students are presented with multiple opportunities to engage with and intern for design professionals that visit our program. Our Community Engagement Coordinator develops connections and strategies to link the profession with our student body. Our goal is to develop an appetite among our students for diverse concepts, people, and practices that extend beyond the 3-year educational experience of our program.

The exchange of knowledge and experiences between professional practice and academia, conducted through lecturers, exhibition venues and guest faculty brought to the Miller M.Arch is in support of life-long learning. The rich ecosystem of ideas and philosophies that orbits the architectural design program provides a resource for the profession no different than the revelations of practice and the issues of client and community have for the academy. We encourage our students to relate their newly acquired skills and concepts in architectural design with the knowledge of the profession in the hope that, as graduates, they will see the fruitful exchange between practice and academia as a life-long asset.

Our long-term planning for this value:

- Provide an adult education program linked with the Columbus Visitors Center to teach introductory courses on architecture led by our students and faculty.
- Develop extracurricular programs and pursue grants that offer a link to the forms of research within architectural practices in the effort to develop 'think-tank' partnerships.
- Become an AIA Continuing Education Provider

Outcomes sought:

- Alumni: continue to seek cross-pollination as a critical component of creative practice.
- Students demonstrate a willingness to experiment and remain interested in multiple subjects and to structure their own learning.
- Alumni take opportunities to obtain Continuing Education Units (CEU)

Assessment Strategy:

The assessment for this value, Lifelong Learning, is provided below. The J. Irwin Miller Architecture Program is a young program, new to Indiana University and to programs of architecture in general. At the time of preparing the APR-IA, the program has graduated two



cohorts, with our third cohort graduating in May 2023. As a new program, the construction of the curriculum and the attendant issues of a graduate level program involved a constant and evolving discussion with the university, the community of Columbus and the faculty and staff.

In our first faculty retreat since adopting the 2020 conditions, faculty members of the J. Irwin Miller Architecture program meet to assess the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Faculty were tasked with compiling a report for each value or criterion. At this all-faculty meeting, we determined curricular and/or course changes that were necessary to ensure that our program was fulfilling its core values and objectives. These changes we submitted in our 2020 APR.

The faculty retreat in fall of 2022, however, involved core faculty to discuss possible goals and frameworks for 5-year and 10-year strategic plans: a [Long Term Plan](#) discussion was informed by the S.W.O.T Analysis conducted earlier in the year with students, staff and faculty. We revised our mission statement to identify 5 critical definitions; [S.W.O.T](#)

A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, where members of the board assess the program's progress and offer feedback for future development.

With the graduation of the first cohort from the Miller M.Arch Program, we intend to remain connected with our graduates to collect information that would give us indication of the preparedness for architecture our program provides, and to learn if cross-pollination as a critical component of creative practice remains a value for our alumni. Alumni surveys will be issued and collected at 1yr, 3yr and 5yr intervals, with an exit interview for each graduating class. Membership in the AIA, the opening of AXP files with NCARB and participation in the AIA Chris Kelly Leadership Program will be three areas that will also assist our assessment strategy for this area.

Current Status:

- Each member of the graduating Class of 2021 will undergo an [Exit Interview](#) with staff members that, amongst other questions, seek to learn if the cross-pollinating format of design education students have received from this program has influenced how students consider their next steps with career and creative practices. These results, located in an [Interview Report](#) will be summarized and submitted with our evidence.
- For this value, the survey hopes to discover if assumptions held by students at the beginning of the program regarding future career opportunities shifted or remained the same as a result of their education.
- Future alumni surveys are planned to help understand how alumni will engage lifelong learning and if this program brought sufficient opportunities and experiences to help form the importance of lifelong learning
- Two AIA CEU programs were provided by our program to the AIA. Our graduate students taught life, safety and welfare credits to the AIA Indianapolis chapter, regarding the components of the adoptive reuse of the Republic Building from a newspaper plant to an architectural program.



3—Program and Student Criteria

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

3.1 Program Criteria (PC)

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

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

Program Response:

Within the Miller M. Arch Program, students are exposed to a wide range of architectural practitioners and ideologies, representative of various types and scales of design practice. Our lecture program brings compelling design professionals to not only lecture, but to also engage our students over the course of several days so that a more significant relationship between guest and student may form. In our courses and seminars, design professionals are invited to speak about their practices and to explain how their own path to practice and licensure was achieved. Furthermore, we invite local design practitioners to teach within our program so that the relevance of practice and licensure is embedded within our curriculum. Significantly, the curricular construction of parallel studios in art and architecture speaks inherently to the formation of alternate career paths for architecture.

Our degree program values the path to registration, recommending and advising our students to progress towards registration after graduation. Licensure is emphasized with the appointment of an NCARB Advisor, who meets regularly with our students, and who organizes opportunities for our students to gain AXP credits during school and between semesters through internships. Students are clearly informed of the AXP guidelines and most of our students are collecting their AXP credit. Our students have been collecting a database of internship experiences that is shared amongst the cohorts, helping to establish pathways to licensure and practice. The NCARB Advisor, who is also our Community Engagement Coordinator, seeks out the best opportunities for internship pathways, linking students with design professionals within the community and the state.

Our course, Professional Practice (SOAD-Z 661), instructs students to understand that architecture is one of the base pillars of modern society, sharing this responsibility with physicians and the professions of engineering, law, science, teachers and artists. Within this course students review the six parts of the AXP Guidelines, where the various roles and responsibilities within the traditional and non-traditional practices are discussed, and where opportunities for specialization within the profession are introduced. Emerging and established specializations within architecture are discussed within this course. Forensic practice, sustainability and energy, façade and envelope, social justice and equity, and community involvement are topics within this course to help shape the form of practice and alternatives to traditional practice. Architects who have chosen alternate paths are highlighted and discussed, notable example are Tinker Hatfield, NIKE Designer of Air Jordan shoes and Virgil Abloh, menswear designer for Louis Vuitton.

Multiple online references are provided in Professional Practice (SOAD-Z 661), and the American Institute of Architects Emerging Professionals and the Young Architect’s Forum are referenced, discussed, and cited as a resource for our students.



Opportunities and roles within the profession of architecture the roles of traditional practice are introduced:

- Partnership/ Firm Ownership
- Partner-in-charge
- Project Manager
- Project Designer
- Project Architect
- Technical Specialist
- Specifications Writer
- Business Development and Marketing
- Programming and public/ community/ user engagement/ psychology & behavioral design
- Materials and Construction Process Research
- Post Construction Evaluation and Facilities Management

Opportunities outside of traditional practice are introduced:

- Corporate Leadership
- Non-profit organization leadership
- Manufacturer's representative and development
- Construction Company's
- Design/Build
- Artist/Decorative Arts
- Government and Public Policy
- Double Professional Status - Lawyer/Architect, Developer- Real Estate/Architect, Urban Planner Architect, Urban Designer/ Architect, Architect/Landscape Architect, Architect /Engineer, etc.

Self-Assessment Strategies:

Our cycle of assessment for this value is in accomplished in 5 ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.
4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.
5. Alumni Interviews: 1yr, 3yr and 5yr post-graduation interviews to discover the type and variety of professional pathways taken by our alumni.

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

Program Response:

Design education in our program revolves around three main principles, as listed in Section 2:

1. *Broadening* the definition of design
2. Teaching design as *synthetic thinking*
3. Promoting *cross-pollination* between the creative disciplines of art and architecture

We primarily implement principle #1 through our architectural studios. Principle #2 underpins our architectural studios as well as the integration between these studios and required 3-credit courses. Finally, principle #3 is realized through our parallel series of architectural studios and visual studies studios.

Description of the architectural studio sequence

Each architectural studio in our program presents a unique kind of architectural design problem. These studios generally progress from easier architectural design problems to more difficult ones, and smaller projects to larger ones. Architectural Studio 1 (SOAD-Z 501) is focused upon design language, formal orderings, architectural representation, and physical modeling with deceptively simple design projects. These design projects require enclosure, shelter, spatial definition, path progression, structure and the admission of light to interpret and express a simple program type. An important goal of Architecture Studio 1 is to teach the process of ‘**making**’ and ‘**iteration**’ to aid in the discovery of ideas. However, the overall progression in difficulty from one studio to the next is less important than the fact that the students experience varying architectural projects throughout their three years in the program.

The introductory set of architectural studios (SOAD-Z 501, SOAD-Z 502, and SOAD-Z 601) all assign a relatively manageable type of design problem: a single architectural work in a natural setting, a series of similar architectural works in a natural or sub-urban setting, or an urban infill project. These studios also tend to assign sites that are in or near Columbus so that students can visit these sites in person more than once.

Subsequent studios often deviate from these examples to encompass problems such as rural buildings, suburban buildings, urban or suburban complexes made up of several buildings, high-rises, and additions to existing structures. The third-semester Architectural Studio 3 (SOAD-Z 601) is moreover tasked with demonstrating achievement of SC.5, Design Synthesis. Fifth-semester Architectural Studio 5 (SOAD-Z 701) is the home for achieving PC.5 Research and Innovation.

The sixth and final architectural studio (SOAD-Z 702), which is also known as the Nomadic Studio, continues pushing students to refine their architectural design skills in addition to highlighting foreign contexts and high-density urban issues. Students may apply to do a capstone project over the course of their sixth semester rather than working on the architectural project that is assigned by default. A capstone project is an architectural design project whose topic, program, and site are chosen by the student. Capstone students are enrolled in the same architectural studio as students who are not doing a capstone, and they all participate together in the Nomadic Studio experiences. Capstone students are also expected to attain the same learning objectives as their non-capstone peers.



Beyond varying the kinds of sites and the programmatic type of design problems (residential, commercial, cultural, etc.), our program first and foremost ensures that students encounter a full range of programmatic complexity throughout their three years in the program. Over the course of their education, students will have designed buildings with a single program that is not highly constraining, buildings with two or three different kinds of programmatic spaces, buildings with large numbers of different programmatic spaces, buildings that contain a type of programmatic module that is repeated serially, and buildings with highly differing programmatic spaces that are difficult to package together in three dimensions.

How our program implements design principle #1, “broadening”

To endow students with a broad understanding of design, our architectural studios pursue four objectives:

1. Thinking creatively and reframing the design problem prior to solving it
2. Working iteratively
3. Producing thoughtful, purposeful representations that transcend faithful depictions of the designed object
4. Discovering the unique kind of designer that lies latent within each student

The first objective, “thinking creatively and reframing the design problem prior to solving it,” teaches our students to not take for granted the contours and assumptions of a design problem. Each student must first come up with an attitude and approach to the design problem, placing it under a new light that will subsequently guide that student’s specific solution. Students in our program also learn that each project requires thinking critically about which demands to prioritize based on the nature and context of the project.

The second objective, “working iteratively,” rests on our belief that design is a non-linear process that inevitably involves trial and error. We teach our students that occasionally changing directions or retracing your steps are normal and useful parts of designing. The design process likewise benefits when designers produce at least several variations on an idea before then evaluating each one against the objectives for the project in question. We accordingly make our students repeat certain design operations over and over again while changing only one variable at a time. Such actions allow them to rigorously map out, at every step of the way, a range of directions in which the design may continue evolving. Each time they do this, the students practice selecting the most promising direction to follow. As we understand it, “working iteratively” also means being able to produce lots of different variations on an idea within a short time frame. This speediness maximizes the likelihood of achieving the best possible final design despite the time limits that almost always constrain design work.

The third objective, “producing thoughtful, purposeful representations that transcend faithful depictions of the designed object,” recognizes the centuries-old, bidirectional dynamic between architectural design and architectural representations. Admittedly, all architecture students must learn how to legibly represent buildings as well as parts of buildings in a variety of ways that serve a variety of purposes. Yet our program upholds the view that architectural representations can and should do much more than simply depicting the design so that other people can understand it. We teach our students to make architectural representations that provoke, inspire, or otherwise leave a specific impression on viewers. Moreover, the artistic and poetic properties of architectural representations should be geared toward eliciting a particular kind of response based on the objectives of that specific project. Our students learn a wide range of different representational languages for creating different kinds of pictorial ambiances. Students are also encouraged to generate representational idioms that accord with their personal take on design.



The fourth objective, “discovering the unique kind of designer that lies latent within each student,” deliberately refrains from molding the students into some predetermined kind of designer. We believe that students do their best work when they tap into their personal, one-of-a-kind approach toward design. Thus, we do not inculcate our students with a specific school of thought regarding architectural design. We teach them to listen to their instincts. We also teach them how to develop their own line of reasoning to justify their creations. Thanks to this training, our students graduate with much greater confidence in their design skills. This accrued confidence stems from the fact that their approach toward design rests on their own unique convictions and worldview, not those of someone else.

How our program implements design principle #2, “synthetic thinking”

The wide range of studio projects assigned in our program is not enough to give students a comprehensive view of architectural design. Through non-studio courses, we emphasize the fact that the design process is only one piece in a larger set of processes that shape the built environment. By taking Structures 1, Structures 2, Professional Practice, Energy and Environmental Systems 1, and Energy and Environmental Systems 2, our students come to understand that architectural design fits within a broader picture that includes various forms of engineering, public policy, financial systems, building regulations, stakeholder engagement, and socio-cultural issues.

Coordination between architectural studio and non-studio courses begins in the second year. In the third semester, students work on a design project for architectural studio (SOAD-Z 601) while concurrently analyzing the energetic performance of that design in Energy and Environmental Systems 1. The following semester, the fourth-semester architectural studio (SOAD-Z 602) overlaps with Energy and Environmental Systems 2, as well as Structures 2. All three courses allow the students to integrate technical, regulatory, and environmental requirements into a developing architectural design. For the first time, students are required to apply in architectural studio what they learned about life safety and building codes in Professional Practice 1. They also once again analyze the environmental properties of their studio project in Energy and Environmental Systems, but this time with greater sophistication and new tools. For example, a joint Architectural Studio 5 and Energy and Environmental Systems 2 workshop teaches the students about the Ladybug plug-in for Rhino. This allows them to computationally study the environmental performance of any three-dimensional design. The integration of Architectural Studio 5 with Energy and Environmental Systems 2 continues all semester. Meanwhile, Structures 2 asks the students to undertake a small, manageable design project and work out the arrangement of mechanical systems as well as the detailed, layered organization of structure and building envelope.

We also teach students to consider the social and cultural dimensions of design at all moments throughout the design process. The deep integration of history and theory in architecture studio, and through Nomadic Studio experiences involving travel, drives home the fact that architectural design is always entangled with socio-cultural issues. Required courses such as Design of the City and the Texts and Contexts series also reinforce this lesson.

How our curriculum implements design principle #3, “cross-pollination”

Our visual studies curriculum, which is key to principle #3, strengthens the degree to which we achieve the four objectives that stem from principle #1. Thanks to their three years of visual studies, our students become more fluent in the expanded design process. Even though art and architecture are distinct disciplines, the inclusion of both under the umbrella of a professional architectural degree reveals that architecture students have much to gain from a sustained exploration of visual studies.

Visual studies turn our students into more creative thinkers who can reframe a problem in an original way prior to solving it (objective #1). The first way that visual studies studios achieve

this is by teaching students that viewing the world can be an active, inquisitive process rather than merely a passive sensory experience. Once they have grasped this lesson, students apply it to any place or space that they visit. This significantly improves their ability to analyze existing architecture as well as sites for future architecture. Visual studies studios therefore give our students the mental tools through which they can interrogate the properties of a built or natural environment while depicting that environment. These studios drive home the fact that representing a context is not just a “to do” item to be checked off a list while undertaking architectural design, but, much more importantly, a way to originally scrutinize, interpret, and make sense of the context for which they will be designing.

Another way in which visual studies courses drive home objective #1 is that they give students extensive practice developing their imagination. This is one of the most difficult things to teach in an architectural studio. An architectural instructor can demonstrate the act of exercising her imagination, but that in itself will not make it any easier for someone observing her to do the same. Visual studies studios, however, focus every day on the challenge of producing new outputs. Through sheer repetition and practice, these studios teach students how to make use of their previous attempts, knowledge of precedents, analytical skills, technical skills, and intuition to generate a novel end result that no one else has produced. Therefore, thanks to their three years of visual studies, our students become highly versed in flexing their imagination.

In some instances, students can directly recycle ideas that they conceive for their visual studies artworks while coming up with architectural solutions. This is because artists and architects both rely on formal ordering systems—either in two or three dimensions—to organize the content of their projects. The extensive drawing, painting, and printmaking that our students perform in their visual studies studios hone their ability to work creatively with formal ordering systems. Our students can then apply this expertise to their projects in architectural studio.

Visual studies also reinforce the importance of iterating (objective #2). In a typical architectural education, students execute a total of about a dozen or so different projects. This gives them just as few opportunities to use a fresh start as a way to thoroughly apply what they have learned on a previous project. Our program supplements the standard dozen or so architectural projects with hundreds of shorter visual studies projects. Therefore, in their visual studies studios, students practice over and over again developing their own personal system for creation. They get many more opportunities to learn from past mistakes. They also become comfortable with producing numerous iterations of an idea within a short span of time.

As they repeatedly tackle the challenge of creating art, our students come to realize that every artwork, like architecture, is essentially a series of decisions and the execution of those decisions. Both artists and designers must make decisions while juggling competing interests that pull in different directions. Furthermore, during the early stages of the design process, creators have to make choices despite the absence of relevant information that would be desirable to help inform those choices. Thus, by completing three years of visual studies studios, our students improve their capacity and confidence for making decisions in an open-ended, creative process, because they go through this entire process—from start to finish—many more times than a typical architectural student.

The iterative nature of visual studies studios is also tied to their focus on serially producing physical objects. Like the act of creating art, the act of designing involves not only thinking with your brain, but also doing things with your hands. Research has shown that actions performed with the body help students to learn better than simply learning through listening and watching. Because our program emphasizes creating things by hand, it allows students to reap a lot from their own trial-and-error attempts to do so. Making physical objects

inevitably means making mistakes, which makes it possible for students to figure out how to improve. It also teaches them that happy accidents can lead to unanticipated solutions. Through visual studies studios, our students assimilate the importance of “making lots of things” and running the risk that those things turn out to be failures. This kind of iterative production is precisely what allows the design process to move forward. Our architectural studios convey this same lesson by instructing students to produce copious physical models and hand drawings.

The notion of working by hand is furthermore critical to how visual studies can even more directly support the students’ architectural design education. It should come as no surprise that the visual studies sequence of our program equips students with the tools and mindset to produce powerful, highly distinctive architectural representations (objective #3). Like artists, designers must transpose ideas in their mind into a communicable format, notably as two-dimensional and three-dimensional representations. Thanks to computerization, we now have more options than ever for how to undertake this transposition. Although the J. Irwin Miller Architecture Program teaches this full range of options to its students, we also believe that contemporary culture has excessively prioritized working digitally with computer mice at the expense of working by hand with a pen, pencil, or brush. Visual studies studios give our students extensive experience with working by hand, over and above their experience doing so in architectural studio, thereby boosting their ability to create thoughtful representations.

Architects have much to gain from developing robust habits of working by hand. Doing so allows them to quickly and loosely give shape to their ideas. This in turn makes it possible for architects to more rapidly analyze and evaluate the usefulness of an idea, while also easily opening the door to constructive variations on that idea and how it can be implemented. Drafting and 3D modeling software does not accommodate as well that kind of loose brainstorming. Because our students extensively work by hand in their visual studies studios, they become skilled at translating ethereal ideas into tangible design solutions. They also strengthen their capacity to easily generate and judge a host of possible architectural design solutions in a short span of time.

Working by hand also offers major advantages when it comes to developing the students’ capacities to produce presentation images of their architectural projects. Today, computer renderings have become the norm for rendered architectural drawings. Many architecture students therefore never learn how to draw, paint, or print by hand. By teaching our students these skills, we provide them with a larger gamut of ways to communicate their designs regardless of whether they do so via the computer.

The first major advantage to our pedagogical approach is that, since our students learn to draw perspectives by hand, they come to understand the geometrical rules behind all kinds of perspectival representations. This allows them to be more deliberate, and to think more critically, when they generate computer-generated perspectives. Our students learn that the structure of a perspectival view needs to be intentionally “constructed” by its creator—whether in or out of the computer—rather than mindlessly churned out by an algorithm. Moreover, after they go through our program, our students possess a wide range of hand-based representational abilities that they can use to complement their computer rendering and drawing software skills. This constitutes the second major advantage of an educational experience that includes drawing and painting by hand. In some instances, a hand-drawn perspective might better communicate the designer’s intentions than a computer-rendered perspective. In other instances, students merge digitally-made parts of a rendering with hand-made parts to achieve a desired effect. Compared to other architectural students, our students can draw on a wider range of tools to represent their designs.

Just like the visual studies studios, the architectural studios in our program regularly reinforce the usefulness of working by hand. One challenge of working on a computer while learning



the basics of architectural design is that computer software makes it difficult for first-year students to grasp a sense of scale. This is due to the indeterminate, “zoomable” virtual space of all drafting and modeling software. Working by hand on a drawing or model, by contrast, forces students to engage with a physical object that has a fixed, material scale. The first architectural studio in our program (SOAD-Z 501) requires students to produce these kinds of hand drawings and models for most of the semester. Students thus practice envisioning how what they are representing at a given smaller scale would translate at full scale before they enter more slippery, virtual world of architectural software.

Although we show our students the benefits of working by hand, we also show them how architectural software can improve the architectural design process. Working in the computer is better suited than working by hand, for example, when it comes to managing dimensional precision as well as variable parameters. Our full sequence of architectural studios teach students how to intelligently complement working in the computer along with working by hand. In later architectural studios, each student is encouraged to synthesize handmade work and computer-made work in a way that makes sense for their unique approach to designing.

Finally, visual studies help our students to find their own voice as creatives and designer (objective #4). In the same way that we do not tell our students what kind of architecture they should produce, we similarly do not tell our students what kind of art they should make. We help each student discover the possibilities for making art and architecture that lie within them.

Likewise, we purposefully do not dictate how students connect their visual studies work to their architectural work. Some students apply only in a very practical way what they have learned in visual studies to their architectural work. Other students are more interested in how ethereal concepts they have explored in visual studies can fuel their architectural designs. In all cases, however, we let the students discover the connections between art and architecture that are meaningful to them. This approach accords with our belief that every student deserves to become the singular kind of designer that only they can be. It also accords with our belief that the conjunction of art and architecture is generative, not prescriptive. In other words, art and architecture have a lot to contribute to one another precisely because there is no universal agreement on exactly how they are related.

Self-Assessment Strategies:

Our cycle of assessment for this value is in accomplished in six ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.

4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.
5. Alumni Interviews: 1yr, 3yr and 5yr post-graduation interviews to discover if the foundational ideas of design embraced by this program continues with any resonance in alumni creative practices.
6. In our first faculty retreat since adopting the 2020 conditions, faculty members of the J. Irwin Miller Architecture program meet to assess the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Faculty were tasked with compiling a report for each value or criterion. At this all-faculty meeting, we determined curricular and/or course changes that were necessary to ensure that our program was fulfilling its core values and objectives. These changes we submitted in our 2020 APR.
7. The faculty retreat in fall of 2022, however, involved core faculty to discuss possible goals and frameworks for 5-year and 10-year strategic plans: a [Long Term Plan](#) discussion was informed by the S.W.O.T Analysis conducted earlier in the year with students, staff and faculty. We revised our mission statement to identify 5 critical definitions; [S.W.O.T](#)

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

Program Response:

Two Energy and Environmental Systems courses, SOAD-Z 641 and SOAD-Z 642, explore the interrelationships among building performance, human performance, and their bio-physical-social context. Sustainability and resilience are the foundations of these courses emphasizing the outsized role architects have in shaping the built environment, which accounts for over 40% of greenhouse gas emissions and over 70% of electricity use. All course design and analysis projects focus on zero-energy buildings. The assigned textbooks for these courses are Norbert Lechner’s *Heating, Cooling, Lighting: Sustainable Design Methods for Architects* and *Plumbing, Electricity, Acoustics: Sustainable Design Methods for Architects*. As the subtitle suggests, sustainability is at the heart of the course and that is reinforced with additional readings, such as David Wallace-Wells’s *The Uninhabitable Earth: Life After Warming*. Both semesters incorporate design studio projects and community projects as lab experiments to try out their knowledge of tools and techniques. Written reflection is used to encourage students to synthesize and integrate new knowledge into their projects and practice.

Principles stressed include integrated project teams using sustainable design charrettes early in the design process. Students also learn and practice using various software tools, such as: Sefaira, HEED, REScheck, COMcheck, PVWatts, SAM, Climate Consultant, Open Studio, Radiance, and others. For each technical system covered, students discuss the trade-offs and balance between life cycle performance and initial cost. Students reflect on their role in contributing to the problems or the solutions to the ecological challenges we face in the Anthropocene. International efforts by architects and their institutions are studied, including the *2030 Challenge*. AIA COTE’s *Framework for Design Excellence* is integrated into course assignments. According to COTE, “Architects everywhere must recognize that our profession can harness the power of design to contribute to solutions addressing the most significant needs of our time. Every project can be used as a platform for addressing big problems and providing creative solutions. Every line drawn should be a source of good in the world.” The

social interrelationships with physical and biological limits are also studied using the Kate Raworth's proposal for a "Safe, Just Space for Humanity" and students read and write reflections on the assigned book, *The Uninhabitable Earth: Life After Warming* by David Wallace-Wells. Analysis of existing buildings and systems offers additional insight into energy and environmental systems in building design.

Students in these courses explore the fundamental building science of heat and energy transfer, thermal comfort, climate-responsive and resilient design, passive and active solar design, building envelop, site, daylighting and view, HVAC equipment, energy modeling, building optimization through integrative design, design rules of thumb, and building rating systems, all with an eye on global ecological, economic, and societal impact.

Integration is practiced by using concurrent design studio projects as the basis for environmental analysis using software and other tools. These projects also provide the opportunity to interface with other technical courses to synthesize an integrated approach to design. The concurrent third semester architecture studio (SOAD-Z 601) explored a yoga hut in Cambodia as a zero-energy project. Fourth semester architecture studio (SOAD-Z 602) is producing the schematic design for a boathouse in Salem, Indiana, also as a zero-energy project. Within the Energy and Environmental Systems 2 course (SOAD-Z 642), students are also designing zero-energy, non-for-profit housing for the city of Columbus. In previous semesters, students in (SOAD-Z 642) designed a zero-energy cabin and demonstrated the seriousness of this course by undertaking the task of bringing the Republic building, a pure, glass, one-story Miesian box designed by Myron Goldsmith, into a zero-energy building, presenting the results to the office of IU's Vice President of Capital Planning.

Self-Assessment Strategies:

Our cycle of assessment for this value is accomplished in six ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Within the rubric of SOAD-Z 642, students learn to use specific software (*Sefaira with Sketchup and Revit, Ladybug with Rhino, COMcheck, and Climate Consultant*) that calculates the energy required to attain a zero-energy design for a building of their design. Proof, provided by the software, demonstrates to what degree students not only understand but are able to demonstrate capability.
3. Student course reflections (in course written reflections on "what resonated").
4. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
5. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.
6. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.

7. Alumni Interviews: 1yr, 3yr and 5yr post-graduation interviews to discover if the foundational ideas of design embraced by this program continues with any resonance in alumni creative practices.
8. In our first faculty retreat since adopting the 2020 conditions, faculty members of the J. Irwin Miller Architecture program meet to assess the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Faculty were tasked with compiling a report for each value or criterion. At this all-faculty meeting, we determined curricular and/or course changes that were necessary to ensure that our program was fulfilling its core values and objectives. These changes we submitted in our 2020 APR.
9. The faculty retreat in fall of 2022, however, involved core faculty to discuss possible goals and frameworks for 5-year and 10-year strategic plans: a [Long Term Plan](#) discussion was informed by the S.W.O.T Analysis conducted earlier in the year with students, staff and faculty. We revised our mission statement to identify 5 critical definitions; [S.W.O.T](#)
10. A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, which provides input into our self-assessment. For more information, please consult Section 5.3 of this report.

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

Program Response:

The Miller M.Arch. Program has implemented a unique approach to teaching the history and theory of architecture. Unlike many other programs, we do not relegate history/theory to a linear sequence of survey courses. We instead spread our history/theory curriculum across several different kinds of courses that occur throughout all three years. Our history/theory curriculum is therefore in frequent communication with other parts of the curriculum. Another advantage to this approach is that our students learn the history and theory of architecture through a variety of different methods—not just through lecture courses. Finally, we start from the get-go with a global perspective toward the history and theory of architecture, rather than merely tacking on non-Western content to the canon of Euro-American architectural history. We want our students to grasp the bigger picture of architecture that has been produced all over the world for thousands of years.

In the first semester of the program (fall of the first year), students take Texts and Contexts I (SOAD-Z 531). This course serves as their introduction to architectural history and theory. It is deliberately not a lecture or survey course. Instead, in Z 531, students discover architectural history and theory while visiting in-person works of architecture in our hometown of Columbus. As they sketch each architectural work in situ, students learn to analyze it and think about its dialogues with past buildings as well as nearby buildings. The incredible collection of architecture in Columbus, Indiana makes this transformative learning experience possible.

Students reap a similar experience in Rome, Italy during Texts and Contexts II (SOAD-Z 532). They take this course during the summer between their first and second years in the program. Students spend three weeks in Rome to personally experience its rich architectural history and urbanism. Like Texts and Contexts 1, the goal here is to teach students to become keen observers of their built environment by wielding the tools of drawing and sketching. They pick up on urban relationships between works of art and architecture within



Rome. Finally, they also learn how each successive wave of Roman architecture responded to the ones that came before it.

Both Texts and Contexts 1 and 2 develop a particular kind of teaching method that we call “situated history and theory.” It means teaching concepts of architectural history and theory while the students are physically experiencing the architecture and urbanism of a given place. This approach has several important benefits. The first benefit is that it grounds abstract ideas in real buildings and spaces, which the students encounter viscerally. Tying the conceptual realm of architectural knowledge to built matter and sensory experiences allows the students to better absorb the lessons that we teach them regarding history and theory. Students are also better able to connect historical and theoretical discussions to the actual people and cultures of a given place. Another benefit of this learning method is that it allows students to dig deeper into the study of history and theory by momentarily concentrating on the history and theory of a specific place. Columbus, Indiana and Rome, Italy serve as our two loci for this innovative foundation to architectural history and theory education.

The next history and theory course occurs during the fall of the second year. Although this course is technically called Architectural Design Theory (SOAD-Z 781), it is in fact a course on global architectural history with some discussion of theory.

The first part of the course provides a broad overview of architectural production from thousands of years ago (prehistoric times) to the Holocene, in which we currently find ourselves. Students first learn about the three main ways in which humans so far have figured out how to survive: 1.) hunting and gathering, which is the basis for First Society life, 2.) pastoralism or animal husbandry, and 3.) agriculture supplemented by pastoralism. As they learn about each of these three subsistence systems, students also discover how the architecture of each of these systems is closely tied to its underlying approach toward food and survival as well as fundamental beliefs that come with that approach. Next, the course discusses the 5,000-year-old invention of cities and empires, which put a different spin on agro-pastoralism and birthed monumental architecture. To link all this content to our more immediate context, this first half of the course ends with a lecture on the architectural history of the Midwest prior to the arrival of Europeans.

The second part of the course focuses on the years from 1750 to the present, sketching out the major social transformations that have reconfigured the world during those years and, at the same time, have given shape to the architecture of today. This part of the course maintains a global scope by insisting that the invention of modern architecture did not originate in the West before being exported elsewhere. Instead, students discover how global forces (notably capitalism and modern colonialism) gave birth to the central facets of modern architecture. Cross-cultural exchange and political tensions therefore lie at the root of architecture as we currently know it. After examining key cases of modern architecture across the world through thematic lectures, the course concludes with the architectural history of the Midwest after the arrival of Europeans, i.e. from about the year 1600 onward.

During the Fall of the third year, students take SOAD-Z 807 Special Topics in Theory/Criticism, which focuses on developing the notion of cultural consciousness. This course covers social justice in the built environment through discussion of contemporary films, essays, articles, and podcasts. Culture is explored as a process of individual enrichment, the customs and traditions of ethnic, religious, and social groups, as well as the output of artistic practices. Through engaged dialogue, the course seeks to forge deeper awareness of the aesthetic and ethical dimensions of culture in relation to architecture. It also aims to illuminate some of the many ways that architecture and its allied disciplines marginalize certain cultures. Students research and discuss topics related to race, gender, diversity, equity, and access.

During their last semester in the program (spring of the third year), students take Design of the City (SOAD-Z 771). It is meant to provide them with a robust understanding of urban issues and urban design and is purposefully timed to coincide with the Nomadic Studio (Part 2) travel to international cities. Design of the City foregrounds urban issues and the development of cities over time. Students begin to realize how cities are not just a backdrop for architecture, but in fact an important driver in the evolution of architecture. In this course, students learn about the extended history of the cities to which they are traveling and select other international cities. They also read foundational texts in the history and theory of urbanism.

The Miller M.Arch. Program offers an original response to the question of what will replace the standard set of architectural history/theory survey courses. With our global perspective, our emphasis on hand drawing as a way to understand precedents, and our innovative form of “situated history and theory,” this history/theory curriculum is tailored to the defining features that set our program apart.

Self-Assessment Strategies:

Our cycle of assessment for this PC is accomplished in five ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.
4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.
5. Alumni Interviews: 1yr, 3yr and 5yr post-graduation interviews to discover if this PC remained relevant and useful to their creative practices.

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

Program Response:

Starting in Fall 2022, we designated a single, required architectural studio as the place in the curriculum where all students will focus on architectural research and architectural innovation. This studio is Z 701 Architectural Studio 5. It occurs in the fall of the third year in the program.

We believe that most students are not ready to dive headfirst into researching innovations in the architectural field until they have acquired a solid grasp of its fundamental underpinnings.



Therefore, we decided to situate the “Research and Innovation Studio” toward the end of students’ time in the program.

As we teach our students, research requires time and dedication. It also requires an understanding of the state of the existing field and familiarity with precedents upon which that research is building. Research ideally leads to innovation, or, in other words, a broader contribution that transcends any single project to benefit many professionals within the field.

It is important to us that PC.5 Research and Innovation be met within a studio, i.e. as an integral part of students’ work on designing a building, rather than in a support course, lecture, or seminar.

Although we make it imperative for our students to engage with architecture research and innovation during their fifth architectural studio, we do not dictate precisely which innovative solutions they will be researching and testing during that semester. It is up to the studio instructor to propose what kind of research on architectural innovations they would like to conduct within the studio. Next, the curriculum committee evaluates this proposal and provides feedback to the instructor. The task of the curriculum committee is to verify that the topic of research is relevant to contemporary architectural practice and that the plan for the semester will allow students to practice testing the design consequences of this new tool, method, or technology.

The first iteration of the “Research and Innovation Studio,” taught during Fall 2022, challenged students to harness the possibilities of parametric modeling and scripting tools while repurposing a high-rise structural frame in Wenzhou, China. This high-rise, which was abandoned prior to the end of its planned construction, is currently missing an envelope. Much of the focus of the studio was thus on coming up with a new and cutting-edge envelope for this existing building frame. Students were also tasked with establishing the interior plans of the high-rise in close coordination with their design for the envelope.

In this studio, students explored Grasshopper in Rhino as a way to intelligently introduce diversity and complexity within a façade design. Students manipulated the variables of their parametric models in response to essential inputs such as sun exposure, shade from neighboring buildings, views, and the nature of the program behind each part of the façade.

Students also wielded new tools to analyze the environmental performance and resulting effects of their envelope design. These new tools included Ladybug and Sefaira.

Thanks to this studio, students were able to discover how advanced computational tools could open new possibilities for their design work. They were also able to test—through the process of iterative design—the results that these cutting-edge tools were helping to produce.

Self-Assessment Strategies:

Our cycle of assessment for this value is accomplished in five ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [psot-mortem](#) for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all

faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.

4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.
5. Alumni Interviews: 1yr, 3yr and 5yr post-graduation interviews to discover if the “Research and Innovation” studio adequately helped to prepare them to engage and participate in architectural research while testing and evaluating innovations in the field.

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

Program Response:

The J. Irwin Miller Architecture Program is purposefully located in Columbus, IN to link the best design related assets of Columbus to the best design educational assets of IU. Significant to Columbus, and alongside Columbus’s collection of modern architecture, is a form of leadership and collaboration that has been at the heart of this city’s remarkable success: the community engagement design process colloquially known as “The Columbus Way”. Our program has embedded this unique form of civic and community engagement. “The Columbus Way” is introduced to our students with staff from [CivicLab](#), who, in collaboration with faculty, teach the Stakeholder Engagement Process, a working method based on the history and understanding of “The Columbus Way” and that lies behind the many successes of this small Midwestern city.

Collaboration and Leadership are uniquely formulated through this Columbus strategy of engagement, inverting the normal pyramid of top-down organization found in hierarchical systems of governance and control. Students acquire an understanding of the stakeholder engagement process through required coursework focused upon CivicLab’s developed methodology. In the Coalition and Community building course (SOAD-Z 651) and linked to the Professional Practice Course (SOAD-Z 661), design proposals related to issues specific to Columbus are engaged with and by the community. Leadership roles and community engagement strategies are woven into a continuous process of trial and error nearly identical to the design process for architecture.

Students of the program are also given the opportunity to understand the processes of community collaboration and leadership from the various planning and development projects enacted by the city of Columbus. The [Envision Columbus](#) urban planning process, a project of the Heritage Fund, the Community Foundation of Bartholomew County, gives our students the opportunity to witness and become involved with public engagement strategies for design. Columbus community businesses and professions also provide our students with opportunities to learn the various leadership strategies employed by design professionals and their clients. The land development project of the Columbus Regional Hospital (CRH), which involves a considerable amount of property adjacent to downtown Columbus purposefully sought out our students, introducing them to the initiatives and aspirations of the project. Also undertaken by the city of Columbus is the renovation development of a former



Columbus mall, [Nexus Park](#). Invited by the Mayor of Columbus, Jim Lienhoop, faculty of our program sit on the design committee, and students were invited to engage with the project throughout the development course, including the prospect of internships for our students.

It is an expectation expressed within our program that leadership in the form of team structure or office structure, or within the profession or within community, is a necessary component for the profession of architecture to become a pillar of society. The 2018 AIA Ethics Guidelines, used within our professional practice course, requires personal and professional leadership qualities and community collaborations as a base of obligations. Students are encouraged, promoted, and supported by the educating, advising, and mentoring we provide for the future professional.

The Professional Practice course (SOAD-Z 661) of our program, a requirement for all students, references *The Architect's Handbook of Professional Practice*, 15th edition. This course encourages all of our students with the requirement to study, consider, and seek to practice leadership within the profession, in community and public service, and across the design and construction industry. This course emphasizes the basic principles of collaboration amongst professional organizations and design professionals, collaboration within the community and public service, and collaboration with the construction industry, governmental bodies, and institutions. Specific community projects and clients are used to develop projects and exercises for the students.

Collaboration and leadership opportunities are also made available to our students in architectural design studios. Architectural design studios have collaborated with the [Columbus Area Arts Council](#) to propose design modification to the alley system of Columbus. A current studio project is the design of a new home for the ABC Stewart Montessori School, Columbus, IN. The city of Salem, IN is the hosting community and site for public park facilities, designed and built by our current 2nd year students. In our Energy and Environmental Systems courses, students collaborated with a not-for-profit entity, [Thrive Alliance](#), to design net-zero, sustainable housing for Columbus. Our students learn leadership skills by their successful presentations of their designs to Thrive Alliance, a client without knowledge or familiarity with net-zero design. Within these Energy and Environmental Systems courses, the instructor has provided the opportunity for the students to develop a net-zero strategy for our Republic Building, a 100% glass one-story structure of high energy consumption. Students in this course were also given the opportunity to present their findings and recommendations to the IU Vice President of Capitol Planning, demonstrating their leadership skills to the University.

Additionally, an independent study course reserved for students that have placed out of an energy or structures course, is specifically focused on community-based design problems undertaken by our students in collaborative or individual design teams. Students, with faculty advising, gain leadership skills through meeting with community members to develop the project brief and an understanding of the needs and aspirations of the client. Schematic design proposals are developed and presented to the community client members by our students, resulting in a final schematic either purposed for eventual construction or fundraising. An early effort in this vein has resulted a design for entry porch to Harry Weese's 1st Baptist Church. Beginning with the question, "What would Harry Do?" and resulting in a final design that is partially constructed now, with final completion scheduled within the next 1-2 years as funds become available.

The architectural design studio courses are also locations within our curriculum where leadership and collaboration are enabled. On occasion a design studio encourages the possibility of students to have a collaborating partnership through co-authoring of a design problem, as in Z602 Architectural Studio IV of spring term 2023 (see syllabus). Every design and visual studies studio will require the collaboration of students through the participation



within studio critique. We are very conscious of encouraging engagement from our students to participate in the discussion and critique of ideas amongst and in support of each others work. We enable this form of collaboration with ideas through a 'pencils down' policy where all work is completed, in both visual and architectural studios, prior to final review weeks in both semesters. This allows all students to participate in all reviews.

Finally, permanent funding for intern positions in summer studios is being sought in our outreach and engagement efforts in coordination with the Eskenazi School ServeDesign Center for opportunities to care for and serve the needs of Columbus Architecture. A recent successful grant brought the creation of digital documents from Saarinen's original working drawings and onsite surveys to the service of the community as it searches for an adaptive re-use solution for North Christian Church. Another is engagement using the CivicLab Stakeholder Engagement Process in working with North Vernon, IN's downtown Mainstreet Design effort where an upcoming summer intern positions is part of their strategic plan for 2023.

Self-Assessment Strategies:

1. Faculty assessment of students during and after courses (Professional Practice and Coalition and Community Building) based upon assignments, participation, and engagement either with university or community. This assessment is also based upon student success in demonstrating an understanding of the learning objectives set out by the instructor
2. Student assessment through of the faculty and the course based upon the online course questionnaire (OCQ)
3. Once per semester [post-mortem](#) presentation to the curriculum committee of each course in the program. Faculty present the overview of their courses at the conclusion of each semester. The course objectives, student accomplishment, and desired course modifications are presented to the entire faculty. The Curriculum committee uses this evidence to gain an understanding of all the content taught within the program to build allow holistic thinking to influence the curricular development of the program relative to its mission.
4. J. Irwin Miller Architecture Program Board of Advisors (BoA) evaluation. Six board members are presented the work of the program based upon the evidence collected from the "post-mortem". BoA offers critical evaluation and feedback based upon the presentations to determine if the mission is upheld by the curriculum and the activities of the program, and whether the mission remains relevant to the discipline.
5. Columbus Community provides feedback and input from valued community partners and stakeholders in Columbus to help shape the program in relationship to the broader goals of the city. The Primary funders/stakeholders meet with the Dean, the Director of the Program, and the Director of Development + Alumni Engagement on an ad-hoc basis to review the overall arc of the program and the program's engagement with community.
6. Once a year, the faculty of the J. Irwin Miller Architecture Program meets at a Faculty Retreat to assess the overall program and its relationship to NAAB criteria. Our first Faculty Retreat focused upon the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Our second Retreat, fall of 2022, the faculty focused upon the 5-to-10-year Strategic Plan and Mission Statement of the Program. A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, which provides input into our self-assessment.
7. An alumni survey will be conducted at 1yr, 3yr and 5yr post-graduation interviews to discover alumni participation within leadership and collaboration programs such as the Young Architects Forum, AIA Chris Kelly Leadership Training,



including the rate of rise into leadership in practice and engagement in community volunteering, and recognition by publications and awards. We, by survey, will learn what percentage of our graduates are pursuing their AXP with the NCARB.

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

Program Response:

As a new program, we are faced with many opportunities. One of those is the opportunity to create a positive learning and teaching culture from scratch. It is also our responsibility to come up with a system for ensuring that this positive culture continues to thrive as well as adapt over time. In our [Learning and Teaching Culture Policy](#), the program has outlined four principal traits that we encourage in all individuals when participating in the open environment of our home in the Republic Building and the city of Columbus.

These traits are relevant to the success of any artist or designer, and include:

1. A collaborative and team-driven mindset
2. An aptitude for healthy dialogue and critique
3. Respect and care for the creative ideas and personal space of others
4. Understanding and knowledge through iterative making

The Miller M.Arch Program is founded on a belief in creative excellence fostered by a rigorous exploration of ideas in art and architecture. As a result, the curriculum is built around the idea of two parallel studios. The first is rooted in visual studies and explores drawing, painting, and representing objects and spaces from observation. The other explores a full range of architectural problems and design briefs at multiple scales. The free-flowing spatial characteristics of the Republic Building embodies our hope for the open exchange of ideas across disciplines, mediums, and people.

Our Learning and Teaching Culture Policy stresses the importance of maintaining a healthy work-life balance, as well as getting adequate sleep and personal care when needed. Contrary to popular belief, being passionate about architecture and being highly proficient in it should not entail sacrificing the rest of your life to its demands. We also believe in the power of dialogue and critique when learning and developing creative ideas. With this power, however, comes a great responsibility to be respectful of the varying customs, backgrounds, and viewpoints of others. A professional demeanor is required of all faculty, staff, students, and visitors alike when engaging with one another. This idea is at the heart of the [Eskenazi School's Diversity, Equity, and Inclusion statement](#), which asserts that we must, “validate the voice and potential of every member of our community, strive to create a culture where difference is valued, and celebrate multiple perspectives within and beyond the School.”

The Miller M.Arch Program and IU stand in direct opposition to discrimination or harassment of any kind within the context of higher learning, the profession, or society. This year our IDEA officer can serve our School exclusively, she is no longer ‘shared’ with the IU Jacob School of Music. Our [IDEA Officer](#), Sachet Watson visits our program in the Republic building in Columbus on a regular basis.

Discrimination can be described as bias incidents that target an individual or group based on age, color, religion, disability, race, ethnicity, national origin, sex, gender, gender identity, sexual orientation, marital status, or veteran status. Furthermore, we acknowledge that academia and the profession of architecture have often turned a blind eye to the multiple ways in which sexual harassment manifests itself. The program is committed to uprooting



these long-standing issues and urge faculty, staff, and students to report any acts of discrimination or sexual harassment immediately by [filing a report](#).

Self-Assessment Strategy:

Learning and teaching culture are regularly evaluated and debated by faculty and students, who engage in discussions each semester about the content of courses and how to maximize the potential of subjects investigated within our program. Students have contributed to the Learning and Teaching Culture Policy, which will continue to evolve over time. Each semester involves a meeting with each student cohort to discuss curricular concerns, changes to the guidelines for our program, and to solicit from the student body areas of content or study they would have an interest in pursuing.

The Miller M. Arch Program also regularly engages with our board of advisors and colleagues at the Eskenazi School during annual meetings and at all-faculty meetings throughout the semester. The Director and faculty members leverage these important opportunities to regularly report on the learning and teaching culture of the program and to have an open conversation with leaders at the university and within the profession about how the program can consistently improve as it matures.

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

Program Response:

During 2019, the community of the Eskenazi School of Art, Architecture + Design created its inaugural strategic plan, following the formation of the School in 2016. Looking forward from now until 2025, that plan is aimed at building and implementing a sustainable and vibrant future for our school. During the academic year of 2019-2020, a voluntary DEI taskforce was formed to create a DEI statement, values, and plan, including implementation steps. The plan is now [published and accessible on the School's website](#). Faculty and staff members of the Miller M.Arch Program have been involved in crafting the school's DEI plan from the beginning of the process and continue to serve a critical role in overseeing its implementation. Two members of the Miller M.Arch Program currently serve on the committee. Assistant Professor Daniel Luis Martinez serves as co-chair and Cara Mason, Graduate Recruitment Coordinator, serves as a committee member. Appointments span one to two years, and the committee is structured to consistently require representation from the program over time.

The explicit values and goals set by the Eskenazi School DEI plan will help the Miller M.Arch Program continually strive to create a more inclusive and diverse experience for students, faculty, and staff. We acknowledge that the profession of architecture and academia in the US exist within a space of white privilege and gender bias. We are not an exception. The predominately white and male nature of the university context and architectural profession is detrimental to our community as a whole. This lack of diversity not only affects those that have been continually marginalized by way of exclusion and abuse, but it also compromises the humanity, research, and teaching of all our faculty, staff, and students.

Below is a list of the six primary goals outlined in the Eskenazi School DEI plan, alongside initiatives that the Miller M.Arch Program is currently pursuing to achieve those goals.

1. Foster an inclusive and equitable student/faculty/staff experience
 - As part of the DEI plan, the Eskenazi School will conduct regular climate surveys administered to faculty, staff, and students to understand ongoing challenges tied to bias, discrimination, and inequities that exist within the School. The program

will actively participate in these surveys and assess the information gathered when revising its own governance procedures, curriculum, and studio culture policies.

- Student governance and the formation of student groups that champion underrepresented viewpoints within the profession will be highly encouraged. Students at the program actively participate in the following organizations:
 - ArchGSA: Student-led governance group with independent leadership structure, initiatives and constitution
 - NOMAS: Student chapter of the National Organization of Minority Architects at IU with faculty advisor Daniel Luis Martinez (also an allied professional member of NOMA)
 - [The Architecture Lobby](#): Our students have collaborated with this organization, which advocates for the value of architecture in the general public and for architectural labor within the discipline.
 - J. Irwin Miller's support and encouragement for better architecture and design began with the Columbus school system and the desire to attract talented executives to work for the Cummins Engine Company by creating a supportive community for their families. Harry Weese's design for the Lillian C. Schmitt Elementary School in 1957 planted the seed for Columbus's current reputation as the home for great architecture. It also planted the seed for what is known as the "Columbus Way," which is focused on aligning the region's learning system with economic growth and an improved quality of life, now embodied in our [Community Education Coalition \(CEC\)](#). The CEC Working Group [CivicLab](#) has developed and uses the Stakeholder Engagement Process (SEP) to teach collaborative community teams how to better approach complex social problems by redesigning the way they work together.
 - The program has embraced and teaches the [Stakeholder Engagement Process](#) to students and engages them in the SEP with community groups in real work.
 - "CivicLab's Stakeholder Engagement Process is a relationship-based, systems-building approach. It is rooted in the idea that when it comes to addressing a social problem, it's a systems thing, not a single thing. And the "system" is the way we have chosen to work together."
 - As a "Systems approach" the CEC and CivicLab SEP is inherently inclusive and as they note "...advances equity in all its work, paying special attention to racial and income inequality, to ensure that each person thrives educationally, financially and civically."
2. Require equitable and inclusive recruitment of diverse faculty, staff, and students
 - The Graduate Recruitment Coordinator will participate in graduate fairs with the focus of diversity and inclusion to ensure best practices are being used for equitable and inclusive recruitment techniques.
 - A student panel has been created to foster a diverse view on the program for information sessions targeting perspective students. We work to ensure diversity by considering balance with gender, ethnicity, nationality and educational background.
 - The Graduate Recruitment Coordinator will strive to implement a retention strategy to yield and retain students by advising the Program Director and Admissions Committee on reviewing current admissions policies and practices. Action items will be generated, collaborating with faculty and the director, to engage students who have accepted an offer over the summer prior to prevent 'melt' and offering assistance to students, especially international students, to accomplish tasks to enable entrance in the fall.
 3. Champion teaching/curriculum that cultivates inclusive and equitable excellence

- SOAD-Z 781 Architectural Design Theory introduces students to a series of historical architectures that span the globe: in Africa, the Middle East, Southeast Asia, East Asia, Europe, South America, and North America. Through each case study, the course argues that works of architecture reflect the unique culture and society of the people who built these works. Texts and Contexts 2 moreover devotes several sessions to the issue of race and modern architecture by focusing specifically on African American identity and longstanding discriminations against blacks in Midwestern cities.
 - SOAD-Z 807 Special Topics in Theory/Criticism forges deeper awareness of the many cultures that are directly affected by and often excluded by the architectural profession and its allied disciplines in art and design. Students directly engage with topics related to race, gender, authorship, equity, and access through a curated ensemble of contemporary texts, films, and guest speakers.
 - SOAD-Z 641 and SOAD-Z 642 Environmental Systems 1 and 2 are centered on how students can contribute to either the problems or solutions to societal and ecological challenges we face in the Anthropocene. Climate mitigation and adaptation efforts by architects and their institutions are studied, including the Living Building Challenge, 2030 Challenge, and AIA COTE's Framework for Design Excellence. The social interrelationships with physical and biological limits are also studied using Kate Raworth's framework for a "Safe, Just Space for Humanity" and students read and write reflections on the assigned book, *The Uninhabitable Earth: Life After Warming*, by David Wallace-Wells. Each cohort has a group project with Thrive Alliance to design affordable, zero energy-ready homes, stressing the need to expand the role of architects as socially relevant problem-solvers who can help weave the whole fabric of thriving human and nonhuman communities.
 - SOAD-Z 651 Coalition and Community Building features and teaches the various roles of the architect in the community from advisor to service provider, to citizen. The class teaches that to program and define architecture and the built environment requires the inclusion and engagement with all of the diverse stakeholders of a community and/or project to foster equitable access to the creation of and benefits of design and architecture. Techniques and principles used include the [CivicLab](#) "Stakeholder Engagement Process", Pena's "Problem Seeking", Cherry's "Programming for Design", and Alexander's "A Pattern Language".
 - SOAD-Z 661 Professional Practice teaches diversity, equity and inclusion as inherent to the success of the profession and the community. Through readings, writings and discussion, the class explores the history, current status and future of the profession in reflecting, understanding and serving the diversity of modern society. From the American Institute of Architects Guides for Equity through student essays on personal positions to address diversity, equity, and inclusion in practice, issues are touched on throughout the class and an understanding is sought of the challenges to the profession to equitably attract and include a diverse array of practitioners to reflect the make-up of the society it serves as well as the need to serve a more diverse segment of society more inclusively and equitably.
 - SOAD-Z 702 Nomadic Studio focuses on the connections between urban form, architecture, and art, with an emphasis on self-discovery and engagement of global issues. Students conduct in-depth analysis of historical, cultural, social, environmental, and architectural characteristics within a defined area of a global city. This course is meant to accompany a travel itinerary that exposes students to differing cultural narratives within an architectural design studio.
4. Support research/creative activity that enriches our DEI culture
- A sub-group of the DEI Committee is currently researching and developing a multi-disciplinary platform established within the Eskenazi School that will feature

creative work, as well as history and theory scholarship, with a focus on underrepresented perspectives. The scope of this initiative will include internal funding opportunities for faculty whose work deals with DEI themes. A central aim of the platform will be to create opportunities for critical dialogue around more diverse and inclusive frameworks within art and design disciplines.

- The Miller M.Arch Program is actively seeking to represent a more diverse group of practitioners through our lecture and exhibition series. The NOMAS chapter at IU now participates in nominating candidates for guest lectures or exhibitions. The first public lecture from a NOMAS nominee was given by James Garret, Jr., AIA, NOMA on February 4th, 2021. The program also hosted Cuban American artist Lillian Garcia-Roig for a virtual lecture on February 25th, 2021.
- 5. Communicate and promote the Eskenazi School's DEI culture
 - A sub-group of the DEI committee will be committed to communicating and marketing DEI-related news, events, research, and important initiatives from the DEI plan on the school's website and social media pages. The DEI committee will also actively maintain demographic information and progress updates in the form of a [diversity report](#) on the Eskenazi School's website
- 6. Establish a DEI Committee to spark and sustain DEI culture/initiatives
 - The Eskenazi School has established a standing committee to shepherd the initiatives and strategic actions of its DEI plan. The structure of the committee is as follows:
 - Five staff members:
 - Diversity, Equity, and Inclusion Coordinator, (co-chair with elected faculty member)
 - Admissions and Recruitment Coordinator
 - Graduate Recruitment Coordinator
 - Human Resources Manager
 - Support staff member
 - Five faculty members: (one to be elected as co-chair)
 - Executive Director of Academics
 - Two appointed tenure-line faculty member
 - Two appointed non-tenure line faculty member (including academic specialists)
 - Two student members: (invited when student items are discussed)
 - One nominated graduate student
 - One nominated undergraduate student
 - These students will act as liaisons to the 15-person Student Advisory Board which has a representative from each area.
 - Through faculty and student representation, the committee must strive for equal representation across the major groups established in the School's Governance Document, which include:
 - Group A: Painting, Sculpture Photography, Digital Art, Printmaking
 - Group B: Ceramics, Metalsmithing and Jewelry Design, Fibers, Creative Core
 - Group C: Interior Design, Comprehensive Design, Fashion Design, Graphic Design
 - Group D: Merchandising
 - Group E: Architecture

Self-Assessment Strategies:

The effectiveness of strategies aimed to create a more diverse, equitable, and inclusive program will be assessed regularly through the Eskenazi School's DEI committee. The school's DEI plan includes a framework for regular climate surveys to be administered to faculty, staff, and students that will help gather information and identify ongoing struggles,



challenges, and opportunities within all disciplines of the school, including architecture. Each goal of the DEI plan is tied to a specific list of strategic action items with responsible parties, metrics, and a timeline for achieving each initiative. Finally, a [report](#) will be published yearly on the Eskenazi School's website with statistics outlining the demographic make-up of faculty, staff, and students, as well as progress updates for significant initiatives of the plan.

The Miller M. Arch Program will be consistently tethered to the school's DEI committee through direct representation and will work with the DEI coordinator to incorporate programming and initiatives within our recruitment strategies, curricular framework, research initiatives, and communication and marketing agendas.

The report will be used to help assess if the ethical understanding of diverse cultures was valued and helped to foster a more creative environment, also to help determine if a greater numbers of minority students have been contacted, enrolled, and offered internships and job opportunities than previously.

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

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

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

Program Response:

The J. Irwin Miller Architecture Program teaches the understanding that the architectural profession is one of the pillars of society, joining other professions such as medicine, engineering, or the law, to require an accredited degree, an organized formal association, licensure and registration upon completion of a professional competency test and regulated administratively by a state board made up of professionals. Included within this understanding, students learn that architecture, along with engineering, is entrusted to protect the health, safety and welfare of the public as the basis of state statutes and professional licensing.

The Indiana State Statutes, comprehensive and regional planning principles, urban planning/zoning and building codes are introduced and reviewed as part of the Professional Practice Class SOAD-Z 661. These principles are reviewed and applied in detail in Community and Coalition Building SOAD-Z 651 as part of the regulatory context, forming the detailed responsibilities addressed through professional practice, linking SC.1, SC.2 and SC.3. Professional Practice Class SOAD-Z 661 has a focus on SC.1 & SC.2. Community and Coalition Building SOAD-Z 651 has a focus on SC.3 and the implementation of comprehensive regional and city planning directives, zoning codes and building codes.

The concern for health, safety and welfare is also a key feature within our Energy and Environmental Systems courses (SOAD-Z 641 and SOAD-Z 642). Students learn to address issues of air quality, acoustics, environmental comfort, and issues of low toxicity, including the review of applicable energy building codes as they would impact the quality, well-being and safety of the public realm.

Self-Assessment Strategies:

Our cycle of assessment for this SC is in accomplished in four ways:



1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.
4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.

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

Program Response:

Our program teaches that architectural services are delivered by professional practice. Our required Professional Practice course (SOAD-Z 661) is an introduction to the principles of professional practice to foster a basic understanding of the profession and what is asked of and required of an individual to practice successfully. All our students are encouraged to become licensed regardless of the career path that may be chosen to gain the full value of the power of their choice to become an architect.

Our students are encouraged to think for themselves, with this course and in their study and behavior within the Miller M. Arch Program, as architects even though this title is a consequence of the completion of a degree from an accredited program, work experience hours as interns and the successful completion of the final architectural registration examination. We encourage this thinking to help our students shape themselves into their eventual roles provided by a professional architect.

The professional practice course is structured around the six divisions of the NCARB experience areas of the AXP and ARE 5.0: Practice Management, Project management, Programming & Analysis, Project Planning & Design, Project Development & Documentation, and Construction Evaluation, using the references in the NCARB AXP guide for study to the ARE 5.0, from which all questions are derived, and the AIA's *Architect's Handbook of Professional Practice*, 15th Edition as the primary reference. Readings and assignments are distributed throughout the semester with a primary project to develop an outline business plan for an architectural firm. Classes are also aligned to work with a community client on a real project. This might be just developing a proposal for professional services. But it might also be a commentary on a building or recommendations to an owner for action to be taken on a project. The course also invites various professionals and practitioners to participate in the course in panel discussion and lecture formats.



The Professional Practice Course (SOAD-Z 661) encourages students to approach each assignment and job with an understanding of the ethical behavior expected of the architectural profession and an understanding of the standard of care on which they might be judged. The 2018 AIA ethics handout is distributed on the first day of class and is further discussed to understand how ethics came to become part of a professional practice. Students are asked to adopt the ethical standards of the profession to determine their behavior as a professional, even as a student, and to understand how the members of our profession have come to agree on a common sense of ethical behavior. Throughout the course, the issue of ethical conduct is discussed including within the context of contracts. Students are encouraged to recognize that their eventual employer can be understood within the ethical context of our profession as a client and be treated with the ethical considerations appropriate as a client. Changes within ethics are discussed, noting to the students the differences between the 2012 Architect's Handbook, 15th edition and the AIA revised ethics documents. Ethics is explained as a living, evolving condition, no different than the continuum of change in regulatory requirements experience. Regulatory requirements are discussed within the context of the course, and how they are created and implemented, including state statutes of Indiana.

Students are asked to recognize that change within the profession and to regulatory requirements and ethical behavior begins with the individual within practice. We teach to instill agency within our students, encouraging them to remain open to the changes in the conditions of society.

The profession as practiced in Indiana, beginning with a reading of the Indiana State Statutes, is the primary example for practice. A presentation by one of the State's largest clients, Indiana University (as presented by V.P for Capitol Planning and Facilities, Dr. Tom Morrison) frames this discussion.

The learning objectives of the course closely follow the student criteria to cover the wide variety of issues and materials necessary to review and develop a sufficient understanding of the professional principles and practices of architecture.

Self-Assessment Strategies:

Our cycle of assessment for this value is accomplished in five ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.
4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.
5. Survey of alumni at 1yr, 3yr and 5yr intervals to discover:



- Percentage of graduates that become registered within 5 years of graduation.
- Percentage of students that become members of the AIA after graduation.
- Percentage of students that significantly address the AXP while in the program.

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

Program Response:

The regulatory context of architectural practice is presented and discussed as a continuum (see handout with Syllabus). The legal concept of the “standard-of-care” is introduced, examples presented and discussed. The Regulatory Context consists of many different codes, laws, other texts, and even unwritten standards. We believe that architects-to-be must understand that building codes actually form just one part in a much larger patchwork of regulatory guidelines and entities. This patchwork spans several dimensions: from the personal to the societal, from the local to the national and international, and across various sectors of architectural activity. It is also important to note that in many cases the building codes are a minimum, and that refined and thoughtful architectural solutions can often exceed the code and provide flexibility, value and improved health, safety and welfare.

Coalition and Community Building (SOAD-Z 651), a course that all students must take, is the primary vehicle through which they become acquainted with the application of the regulatory context for architecture. Students enroll in this course during the fall of their third year in the program. SOAD-Z 661, Professional Practice, introduces the regulatory environment across multiple areas of practice, and the understanding that the regulatory context is a continuum but also the basis on which licensure of an architect is based.

The positioning of SOAD-Z 661 toward the start of our curriculum reveals the high degree of importance that we assign to it. Because this course occurs near to the beginning of their education, students learn to think about regulation as a welcome foundation, integral to architectural practice rather than an afterthought or impediment to design. Furthermore, the position of SOAD-Z 661 in the curriculum allows students to gain an overview of building codes prior to taking, during their second year, an architectural studio that requires them to account for regulatory requirements.

The Professional Practice course introduces students to the regulatory continuum while also providing them with the tools necessary to navigate its many layers and parts. In this course, we introduce students to references that become life-long aids and resources. Particular regulations and principles are noted and reviewed in detail. Students are also encouraged to apply these regulations and principles in the context of an actual problem or situation. Moving forward, our goal is to maximize opportunities for such applied learning, for example by fostering the integration of certain regulatory ideas in specific architectural studio design problems.

SOAD-Z 601, Architectural Studio 3, precisely demonstrates this kind of pedagogical integration. This third semester architectural studio includes a workshop during which students review regulation environments—especially building codes related to occupancy and means of egress—that are applicable to their assigned design project that semester. Students then assess how well their projects abide by these codes. Next, they revise their designs as necessary to ensure proper compliance. Accessibility and the American with



Disabilities Act are also discussed in the studio, which furthermore moves forward in tandem with the concurrent course SOAD-Z 641 (Energy and Environmental Systems 1). In SOAD-Z 641, students learn about energy codes and fire safety codes in light of how they apply to their architectural studio project.

These principles are presented and taught within the context of our required Professional Practice course (SOAD-Z 661) where a fundamental understanding and proficiency with codes provides a base for understanding the standard of care and professional responsibility required to provide for the health, safety and welfare of the public. Codes, their purpose, origins, their creation, development, and their application are introduced and discussed as part of the Professional Practice class. Building codes are also discussed and reviewed to understand the application of codes within the phases of architectural service.

Our Professional Practice course informs studio design courses to foster the integration of codes and code concepts in design. Fourth semester architectural design studio (SOAD-Z 602) submits student design projects to a code review by the instructor of professional practice to bring the relevance of code to the design process.

The basic building codes within the Professional Practice course are reviewed and discussed, including the application of the codes to phases of service. The graphic representation of codes is also reviewed and discussed, including code abstract sheets that are part of the permit and construction documents, and serve as a basic design diagram tool to guide integration of various programmatic elements in compliance with the code. Further, while this course makes clear that building codes represent the minimum level of performance or prescribed response, codes can be and are used in an elevated application to foster social behavior and environmentally sustainable practices. This course also explains that various certifications and laws work to elevate issues of health, safety and welfare beyond the code, and in many cases become “codified,” or part of the code. Examples of this include the Americans with Disabilities Act, Universal Design Principles for accessibility, USGBC LEED for Sustainability, WELL certification for Health, Safety and Welfare, Evidenced Based Practice in medicine and behavioral health.

In our class Coalition and Community Building, Z651, we transition from the overview and contextual approach used in Professional Practice Z661 to the application of zoning and building codes. A methodology of applying the codes for a specific project is reviewed, taking steps through the chapters and information to show them how the code begins to shape and define the parameters of a solution. Specific projects are introduced and discussed, both in Land use, site planning and zoning, and in the use of the building code. An assigned project is used to develop further understanding of the analysis and application of the building code. In the most recent teaching of the course, in the Fall of 2022, the class was asked to provide an application and analysis of the code to the adaptive re-use of our own Republic Building, originally constructed in 1971 as the home of the Republic Newspaper, and converted, in 2018 to the home for our architecture program. The specific interventions in construction and life safety devices are identified and we discussed how the building both meets and exceeds the code. This class’s analysis was summarized in annotated graphics on a code summary sheet and learning objectives were developed for a Health Safety and Welfare Continuing Education Credit for professionals. The class sought and received approval to present the information at the 2022 Annual Meeting of AIA Indiana in the Republic Building on October 21st. Students were assigned stations to explain portions of the building to visiting professionals who had signed up for the course for credits and engaged in conversations with the architects. A key finding was that the architectural principles used and applied by Myron Goldsmith in the design of the building resulted in a facility that exceeds the code, even in current day criteria and made the transition from office / printing facility to higher education studio and classroom building possible, without major modifications and maintaining the architectural integrity of the structure.

Self-Assessment Strategies:

Our cycle of assessment for this SC is accomplished in four ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.
4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.

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

Program Response:

We crafted technical education in our program around a few key facts. The first fact is that architects must increasingly collaborate with an ever-growing set of experts, each of whom masters a subset of technical requirements on a project. The second fact is that building components and systems are evolving in ways that no one can entirely foresee. The third fact is that, although the art of architecture is never reducible to building construction systems, these two facets of architecture cannot be disentangled from one another.

Our approach to teaching students about building construction starts by acknowledging the increasing specialization and complexity of architecture/engineering/construction (A/E/C) industry. In the U.S., it is becoming increasingly rare to find architects, engineers, or contractors who “do it all” by working on a wide range of problems and projects. Highly specific regulations and rapidly changing technologies have fueled this balkanization. In our program, we teach students about the variety of different consultants and contractors that may be involved with a given project. We also give our students the mental tools through which they can communicate effectively with these myriad partners. Our goal is not to try to teach students everything they need to know about building construction—an impossible task—but rather to teach them how to collaborate with the many technical experts whom they will engage with over the course of their career.

Growing specialization of building expertise has accompanied a drastic evolution, over the past 150 years, in how buildings are constructed. That evolution continues today. Although we provide our students with a general overview of the most common building methods and materials that are currently employed in the U.S., we also teach them to be open-minded



about the technical facets of architecture. It is essential that our graduates be well equipped to evaluate new building products and construction methods.

Finally, our technical courses repeatedly emphasize how the problems of building construction are linked to the poetic, aesthetic dimension of architecture. By the time they graduate, our students come to understand that architectural design is in constant dialogue with the building technologies through which a design is realized. Building technologies, in other words, inform the architectural project even though they never prescribe it.

Two required courses provide students with a solid understanding of structural requirements, material selection, and envelope design: Structures 1 (SOAD-Z 521) and Structures 2 (SOAD-Z 522).

Structures 1 covers theories of static equilibrium, common building systems, and architectural tectonics. Taught first and foremost with architectural issues in mind, this course examines how issues of structure and construction materials intersect with architectural ambitions. Students learn that, throughout their careers, they will be forced to craft and update their own responses to the question of how architectural and technical objectives overlap.

Structures 2 deals with the integration of an architectural design with the technical demands of structure, building envelope, environmental control systems, and life safety systems. Students begin by looking closely at case studies that demonstrate a range of ways in which that integration can take place. They then practice undertaking this integration specifically for a design project that they have already completed or are in the process of completing. The course also introduces students to the intricacies of technical drawing and BIM. Moreover, Structures 2 is the primary course through which students display competency in SC.6, Building Integration.

Self-Assessment Strategies:

Our cycle of assessment for this SC is accomplished in five ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.
4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.
5. Once a year, the faculty of the J. Irwin Miller Architecture Program meets at a Faculty Retreat to assess the overall program and its relationship to NAAB criteria. Our first Faculty Retreat focused upon the implementation of each of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. Our second Retreat, fall



of 2022, the faculty focused upon the 5-to-10-year Strategic Plan and Mission Statement of the Program. A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, which provides input into our self-assessment.

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

Program Response:

Within the architectural studio curriculum sequence, the third semester architectural studio (SOAD-Z 601 Architectural Studio 3) is the primary location within our curriculum for achieving the learning criteria of SC.5. Additionally, the first of two required seminars on energy and the environment, is also taken in the third semester in support of the third semester architectural design studio (SOAD-Z642 Energy and Environmental systems 1) and SC.5. This seminar provides significant support courses for knowledge gained towards ensuring our students make design decisions mindful of the measurable environmental impacts those decisions will have.

Our program will use, in Z601, a semester-length design problem with an engaging design brief of multiple programmatic needs that is located within a context possessing multiple regulatory site constraints.

This year, the semester long design problem was chosen for SOAD-Z 601, with a site located in Columbus, IN, that is uniquely characterized by numerous regulatory issues. The site is adjacent to a flood way and flood zone and two easements intersect within the building site. Students are encouraged to consider these conditions, and those of user requirements, egress requirements and accessible design issues as helpful in the structuring of their design solutions than to consider them as impediments to their design aspirations.

The brief for the design problem in Z601 this year, a 'Creative Design Community' is composed of studio and gallery spaces, material workshops and artists housing, each with their own set of user needs and requirements.

In addition, our studio course sequence gradually introduces our student to some of the issues identified in SC.5. Students in the second design studio (SOAD-Z502) are introduced to the issues of site conditions and user requirements with the introduction of a more complex program brief and a real site, usually in an urban environment.

The studio schedule introduces our students to the issues of SC.5 with a series of 'Opportunities and Constraints Template' where site, user and regulatory requirements, accessibility and egress are introduced and taught through design exercises, used then to inform their studio design project. In this way, the design issues surrounding these issues are made clear to the students.

The Outline for this studio:

1. Base Site Plan
 - a. Group work to make base site plan and mode
2. SC.5 ISSUES:
 - a. Opportunities and Constraints
 - i. "Design is based upon Constraints" (Charles and Ray Eames, 1969)
 - ii. Site Conditions: diagramming the site for existing conditions



- iii. User requirements: a preliminary program was further developed, group research conducted on functional requirements relating to art production workshops, ie, metal fabrication, casting, large textile making, stone sculpting and wood working.
 - iv. Processes of Production of user requirements, i.e., workflow, storage, weights, heat, noise.
 - v. Requirements of user needs for program areas; café, gallery and housing, loading dock, parking.
3. Regulatory Environments
 - a. Review existing current zoning requirements, and an alternate zoning requirement provided by the Columbus zoning ordinance, Commercial Downtown Support (CDS)
 4. Accessible Design Constraints
 - a. Executed through an independent design exercise
 5. Accessible Design Single, and Multi-User requirements
 - a. Executed through an independent design exercise
 6. Design Process
 - a. Site Design
 - b. Preliminary Design
 - c. 50% pin-up
 - d. 85% pin-up
 - e. 100% final review

Some of the learning criteria for SC.5 were integrated into SOAD-Z641 (Energy and Environmental System 1).

SOAD-Z 641 (Energy and Environmental Systems 1_

The assigned textbooks for these courses are Norbert Lechner's *Heating, Cooling, Lighting: Sustainable Design Methods for Architects* and *Plumbing, Electricity, Acoustics: Sustainable Design Methods for Architects*. As the subtitle suggests, *sustainability* is at the heart of the course and that is reinforced with additional readings, such as David Wallace-Wells's *The Uninhabitable Earth: Life After Warming*.

This course explores the interrelationship among building performance, human performance, and the bio-physical context. Students in this course explore the fundamental building science of heat and energy transfer, thermal comfort, climate-responsive and resilient design, passive and active solar design, building envelope, site and daylighting, HVAC equipment, energy modeling, building optimization through integrative design, design rules of thumb, and evolving building rating systems.

To satisfy the requirements of Z641, Students must demonstrate within their studio design project in Z601, a design that has considered: Site Analysis relative to sun path/shading issues, Passive Design by way of solar heat gain, thermal mass, building form and orientation, and ventilation. They are also required to address Building Envelope by way of window placement, shading, insulation, embodied carbon and heat transfer.

Students will also use software tools to assist their understanding of energy and environmental issues with Sefaira, Ladybug and Cove Tool. Students also acquire the knowledge to use COMCheck to understand Heat Transfer and the energy conservation code for their design in Z601.

Self-Assessment Strategies:

Our cycle of assessment for this SC is accomplished in four ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.
4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.

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

Program Response:

Structures 2 (SOAD-Z 522) is the course that is tasked with achieving the learning criteria of SC.6 Building Integration.

In this course, students expand their knowledge of building construction and building systems beyond the scope of Structures 1, which only focuses on the primary structure of a building. Structures 2 compels students to think about how all the technical components of the building work together: building envelope systems and assemblies (cladding materials, waterproofing systems, roofing systems, vapor barriers, insulation...), mechanical heating and cooling systems, fire sprinkler systems, and the primary structure.

Students therefore spend a considerable amount of time in this course drawing and re-drawing wall sections. They also learn how to generate the critical details of wall sections, where it is possible to see and study how the various technical components of the building relate to one another. Moreover, this course requires students to test the performance of their wall section designs for a specific building by running computer simulations of its temperature control and energy demands over time and in a variety of environmental conditions. Sustainability objectives therefore play a main role in Structures 2.

The main vehicle for all this work in Structures 2 is an architectural design project that gets imported into the course from a prior-semester project (that comes from Architectural Studio 3, SOAD-Z 601). Students therefore start Structures 2 with an existing schematic building design that has already been reasonably worked out in terms of programmatic requirements, site issues, ADA requirements, and egress requirements. They then take this project and develop its design, imagining and iteratively improving wall sections and detailed building



sections for the whole project. It is primarily through these sections and detailed drawings that students integrate the multiple different building systems pertinent to SC.6.

Structures 2 is primarily a seminar course, with lectures meeting twice a week. The core textbook is Francis Ching's *Building Construction Illustrated* 6th Edition with supplemental readings and lecture content. The discussions are coupled with weekly assignments and quizzes, with a primary focus on scaffolding a learning process that enables them to evaluate design decisions and develop effective detail drawings.

Students are prepared to make design decisions and communicate their ideas through a series of experiences and exercises. From the start of the semester, they begin learning how to use industry-standard Building Information Modeling (BIM) software through detail drawing assignments. In the first drawing assignment, they develop a foundation detail section in response to readings and lectures on foundation systems. The instructor provides feedback, and then they further develop the drawing to show a light-wood framed wall and roof system. The drawing assignments continue to parallel lecture content through the semester. As they continue to iterate the detail drawings, they will continually be able to question previous assumptions and further develop their ideas. Through this process, they will be able to evaluate their design decisions and will effectively integrate building envelope systems and assemblies, structural systems, and thermal efficiency considerations.

As part of Structures 2, students learn to use complex analysis tools through Rhino and Grasshopper, such as Ladybug and Honeybee, which reference Radiance, EnergyPlus/Open Studio, and Therm. They also apply COMcheck to their projects, which is used in Indiana for commercial building permitting.

Additionally, students build on what they learned the previous semester in Energy & Environmental Systems 1 (SOAD-Z 641) and what they are concurrently learning in Energy & Environmental Systems 2 (SOAD-Z 642) by considering HVAC systems selection and building energy modeling for net zero energy, high-performance building envelopes, fire safety, ADA accessibility and egress, vertical circulation and elevator code, electrical systems, plumbing systems, storm water mitigation, and disaster-resistant design.

A guest lecturer from an engineering firm helped students understand the Integrated Sustainable Design Charrette from an engineering perspective and explained how energy modeling early in a project is most cost effective. Students read and apply "A Handbook for Planning and Conducting Charrettes for High-Performance Projects," published by the National Renewable Energy Laboratory. Pandemic permitting, students will tour IU buildings that are LEED Gold certified and hear from team members about how the various disciplines were integrated and how design decisions were balanced with financial and other constraints.

Self-Assessment Strategies:

Our cycle of assessment for this SC is accomplished in four ways:

1. Evaluation, by the faculty, of student comprehension of the goals and objectives of the course by the completion of assignments outlined in the syllabus and the given grade.
2. Course evaluation questionnaires submitted by our students provide an assessment of the success of the course and of the effectiveness of the instructor.
3. At the conclusion of each semester the faculty participate in a [post-mortem](#) discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The



presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize.

4. Each spring term, the J. Irwin Miller Architecture Program Advisory Board meets with the faculty and staff to review our progress as a program, presenting the work of our faculty and students conducted over the course of the year.



4—Curricular Framework

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

4.1 Institutional Accreditation

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

Program Response:

The IUB reaffirmation of accreditation letter from the Higher Learning Commission can be found in the following [link](#).

Additional information regarding institutional accreditation for IU can be found on the [Higher Learning Commission website](#).

4.2 Professional Degrees and Curriculum

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

4.2.1 Professional Studies. Courses with architectural content required of all students in the NAAB-accredited program are the core of a professional degree program that leads to licensure. Knowledge from these courses is used to satisfy Condition 3—Program and Student Criteria. The degree program has the flexibility to add additional professional studies courses to address its mission or institutional context. In its documentation, the program must clearly indicate which professional courses are required for all students.

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

Program Response:

Professional Studies:

Courses with architectural content required of all students in the NAAB-accredited program are the core of a professional degree program that leads to licensure. Knowledge from these courses is used to satisfy Condition 3 – Program and Student Criteria. The degree program has the flexibility to add additional professional studies courses to address its mission or institutional context. In its documentation, the program must clearly indicate which professional courses are required for all students.

The following architecture courses are considered to be the core of the Professional Studies referenced in Section 4.2.1. A full explanation of the curriculum can be [here](#). All students are required to take the following Professional Studies courses:

2020-2021 Curriculum:

Studio:

- SOAD-Z 501 Architectural Studio 1
- SOAD-Z 502 Architectural Studio 2
- SOAD-Z 600 Architectural Studio 3
- SOAD-Z 601 Architectural Studio 4
- SOAD-Z 602 Architectural Studio 5
- SOAD-Z 701 Architectural Studio 6
- SOAD-Z 702 Architectural Studio 7



Texts + Contexts:

SOAD-Z 531 Texts and Contexts 1
SOAD-Z 532 Texts and Contexts 2
SOAD-Z 631 Texts and Contexts 3

Society + Ideas

SOAD-Z 771 Design of the City
SOAD-Z 806 Special Topics in Urban Design

Structures and Systems

SOAD-Z 521 Structures 1
SOAD-Z 522 Structures 2
SOAD-Z 641 Energy and Environmental Systems 1
SOAD-Z 642 Energy and Environmental Systems 2

Professional Practice

SOAD-Z 661 Professional Practice
SOAD-Z 805 Special Topics in Professional Practice

2021-2022 Curriculum:

Studio:

SOAD-Z 501 Architectural Studio 1
SOAD-Z 502 Architectural Studio 2
SOAD-Z 601 Architectural Studio 3
SOAD-Z 602 Architectural Studio 4
SOAD-Z 701 Architectural Studio 5
SOAD-Z 702 Architectural Studio 6

Texts + Contexts:

SOAD-Z 531 Texts and Contexts 1
SOAD-Z 532 Texts and Contexts 2
SOAD-Z 631 Texts and Contexts 3

Society + Ideas

SOAD-Z 771 Design of the City
SOAD-Z 781 Architectural Design Theory
SOAD-Z 807 Special Topics in Theory and Criticism

Structures and Systems

SOAD-Z 521 Structures 1
SOAD-Z 522 Structures 2
SOAD-Z 641 Energy + Environmental Systems 1
SOAD-Z 642 Energy + Environmental Systems 2

Professional Practice

SOAD-Z 661 Professional Practice
SOAD-Z 651 Coalition and Community Building

2022-2023 Curriculum:

Studio:

SOAD-Z 501 Architectural Studio 1
SOAD-Z 502 Architectural Studio 2



SOAD-Z 601 Architectural Studio 3
SOAD-Z 602 Architectural Studio 4
SOAD-Z 701 Architectural Studio 5
SOAD-Z 702 Architectural Studio 6

Texts + Contexts:

SOAD-Z 531 Texts and Contexts 1
SOAD-Z 532 Texts and Contexts 2
SOAD-Z 631 Texts and Contexts 3

Society + Ideas

SOAD-Z 771 Design of the City
SOAD-Z 781 Architectural Design Theory
SOAD-Z 807 Special Topics in Theory and Criticism

Structures and Systems

SOAD-Z 521 Structures 1
SOAD-Z 522 Structures 2
SOAD-Z 641 Energy + Environmental Systems 1
SOAD-Z 642 Energy + Environmental Systems 2

Professional Practice

SOAD-Z 661 Professional Practice
SOAD-Z 651 Coalition and Community Building

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

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

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

Program Response:

General Studies:

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

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



The J. Irwin Miller Architecture is a Master of Architecture degree that is within the Eskenazi School of Art, Architecture + Design which in turn is uniquely positioned within the Indiana University Bloomington College of Arts and Sciences. Within the College, all graduate applications are adjudicated by the Graduate School. It is here that all undergraduate degrees, both domestic and international, are evaluated against a rigorous standard for admissions. The standard is based on the undergraduate degree standards required by IUB in general. The general studies requirements of all incoming graduate students to the M. Arch program are met through their undergraduate institution's general education requirements and are rigorously evaluated by the Graduate School at IU Bloomington.

In addition to their architectural studies, students are required to take Visual Studies Studio each semester. The unique structure of the program whereby both a professional architecture curriculum is augmented by a parallel studio arts-based curriculum. Students are exposed to both curricula for the entirety of their tenure in the program.

Visual Studies Studio:

- SOAD-Z 511 Visual Studies Studio 1
- SOAD-Z 512 Visual Studies Studio 2
- SOAD-Z 611 Visual Studies Studio 3
- SOAD-Z 612 Visual Studies Studio 4
- SOAD-Z 711 Visual Studies Studio 5
- SOAD-Z 712 Visual Studies Studio 6

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

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

Program Response:

Optional Studies:

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

The J. Irwin Miller Architecture Program responds to the need for flexibility in the curriculum to allow students to develop additional expertise in two ways. First, it offers electives within the program that allow students to take courses offered by other academic units and departments within the university structure. The second option comes from the flexibility offered through their independent study of studio art, or in the pursuit of a research topic in architecture. Although Visual Studies Studio courses are a requirement within the curriculum, the direction that students choose to take within these courses, especially those offered in the 3rd year, are individualized. The following list includes the course number for the elective series. Both avenues allow students to gain expertise that is both outside of and related to the practice of architecture.

Electives:



The program itself allows nine credits of elective courses that may be taken anywhere within the university structure.

SOAD-Z 8XX Variable (Electives)

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

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

Program Response:

N/A

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

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

Program Response:

N/A

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

Program Response:

The J. Irwin Miller Architecture Program is purely a graduate program. All admitted students must have a prerequisite undergraduate degree from an accredited institution of higher learning. The undergraduate degree required for admission to the Miller M. Arch Program must include a minimum of 120 semester credit hours. The state of Indiana requires a minimum of 30 semester credit hours in general studies for an undergraduate degree and cover the range of courses expected in a Liberal Arts degree. The M. Arch Program requires a total of 108 graduate credit hours above the required undergraduate degree. Together, the number of credit hours for the combined undergraduate (120) and graduate (108) degrees for graduation from the J. Irwin Miller Architecture Program is 228 semester credits.

The required and elective programs for the M.Arch degree can be [found here](#).



4.2.6 Doctor of Architecture. The D. Arch. degree consists of a minimum of 210 credits, or the quarter-hour equivalent, of combined undergraduate and graduate coursework. The D. Arch. requires a minimum of 90 graduate-level semester credit hours, or the graduate-level 135 quarter-hour equivalent, in academic coursework in professional studies and optional studies. Programs must document, for both undergraduate and graduate degrees, the required professional studies classes (course numbers, titles, and credits), the elective professional studies classes (course numbers, titles, and credits), the required number of credits for general studies and for optional studies, and the total number of credits for the degree.

Program Response:

N/A

4.3 Evaluation of Preparatory Education

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

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

See also Condition 6.5

Program Response:

If a student has significant undergraduate study in the area of architecture, they may be able to waive certain classes based on prior coursework. This requires review of syllabi of previous courses and is undertaken at the beginning of the semester. The waiver policy is meant to avoid repetition and allows students to explore their interests through electives or independent study.

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

Program Response:

The linked set of documents will explain the requirements for obtaining a course waiver in Structures 1 and Structures 2 and for Energy and the Environment 1 and 2: [Course Waiver Policy Forms](#).

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

Program Response:

The following is taken from the [website](#) and defines the Program Eligibility and the valuation of course waivers:

Program eligibility



A bachelor's degree in any discipline from an accredited college or university is required for admission. There are no course prerequisites, but Calculus I and Physics I are recommended.

If students have significant undergraduate study in the area of architecture, they may be able to waive certain classes based on prior coursework. This requires review of syllabi of previous courses and is undertaken at the beginning of the semester. The waiver policy is meant to avoid repetition and allows students to explore their interests through electives or independent study. *

*There is no shortening of the length of the program through waivers. The philosophy of the program is that students will find interesting ways to involve themselves with community-based design projects.

5—Resources

5.1 Structure and Governance

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

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

Program Response:

The Eskenazi School of Art, Architecture + Design is an integrated unit with a "no department" structure. The Eskenazi School Dean's office oversees the Eskenazi School's budgetary, curricular, and all external functions. Seven Directors of academic areas, assisted by a Director of Undergraduate Studies (DUS), and an Executive Director of Academics (EDA) support the day-to-day operations in studios and classrooms. These areas include Architecture, Studio Arts, Comprehensive Design, Fashion Design, Interior Design, Merchandising, and the Creative Core. This number may change over time to reflect changing or expanding disciplinary boundaries. The functions of the Directors of these areas are enumerated below. Architecture is an area exclusively at the graduate level, the Director for Graduate Studies for the M.Arch, currently T. Kelly Wilson, will perform functions equivalent to a departmental director for Architecture. A visualization of the institutional governance model as it relates to our school can be found [here](#). Eskenazi School of Art, Architecture + Design is headed by the Dean, currently Peg Faimon, assisted by the Associate Dean, currently Arthur Lou. The Dean of this School reports to the Dean of the College of Arts and Sciences who in turn reports to the Provost of Indiana University, Bloomington.

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

Program Response:

Our governance is linked directly to that of the Eskenazi School. Both the Eskenazi School and the Miller M.Arch Program are in formative stages, having only been recently formed. As such, governance documents remain as "works in progress" and in the architecture program things are solved with the faculty as a committee of the whole. New faculty and the continuous influx of students will have an impact on the development of governance documents and the structure of the program. At present, the faculty and student body are both small and issues of governance are solved in weekly faculty meetings and bi-weekly meetings with the dean.

A detailed explanation of the administrative structure and the faculty governance can be found in the following link to the [Eskenazi School Governance Document](#).

Area Voting:

Voting on matters that pertain to a specific area (as defined by area coordinators) is limited to faculty members who regularly teach courses in that area (i.e., at least two courses annually on average).

Lecturers, Senior Lecturers, Teaching Professors, and Academic Specialists vote on all matters of the School except for Promotion and Tenure of tenure-line faculty. Tenure-line faculty are vote eligible for all matters of the School. Visiting faculty are welcome to participate in discussing curricular matters in the areas in which they work and may serve on



Eskenazi School of Art, Architecture + Design undergraduate and graduate committees described below.

Participation in University and campus faculty governance is governed by the [Constitution of the Faculty of Indiana University](#) and the faculty constitutions of each campus. University policy reserves at least 60% of voting weight to tenure-line faculty.

Voting for School-Wide Committees:

The Eskenazi School of Art, Architecture + Design has two school-wide committees, the membership of which is the result of election: the Faculty Advisory Board (FAB) and the Promotion and Tenure Committee (P&T). Academic Specialists, Lecturers, Senior Lecturers, Teaching Professors, and all tenured and tenure-track faculty members may vote to elect FAB committee members. Only tenure-track faculty may vote to elect P&T committee members; however, all Lecturers, Senior Lecturers, Teaching Professors, and all tenured and tenure-track faculty members may vote to elect the Senior Lecturers and/or Teaching Professors added to the P&T committee for the purposes of considering promotion of Lecturers to Senior Lecturers and now Senior Lecturers to Teaching Professors. The two elected committees, FAB and P&T, will have one representative from each of the areas listed below. The functions of these committees are described below.

The Faculty Advisory Board consists of five members, at least three of whom must be tenured or tenure track members of the faculty, and 1 member from each of the following groups:

- GROUP A: Painting, Sculpture, Photography, Digital Art, Printmaking
- GROUP B: Ceramics, Metalsmithing and Jewelry Design, Fibers, Creative Core
- GROUP C: Interior Design, Comprehensive Design, Fashion Design, Graphic Design
- GROUP D: Merchandising
- GROUP E: Architecture**

The Promotion and Tenure Committee must include two faculty members at the rank of full professor and one member from each of these five groups. After the professorial membership is determined, the next three highest vote getters will be appointed.

Student Governance:

In fall of 2018, the Miller M.Arch student body presented a well-crafted constitution. The students presented the document to the faculty for review in a school-wide meeting in January 2019. Following the meeting, the document was accepted by the student body, the faculty, and the University. Students meet several times a semester and have developed a committee structure to address any issues that may arise during the year. The faculty has an open-door policy and is always available to discuss things informally with students. Formally, the students have planned for all school meetings once a semester and have a representative at faculty meetings when relevant subjects that require the participation of the student body are discussed. The student governance document is a living document and is subject to revision as situations change. An election for officers and committee members is held annually.

Learning and Teaching Policy:

Faculty and students alike, as founding members of the program, have been involved in the development of the Studio Policy. The policy is a living document and is subject to revision as the need arises.

Administrative Structure and Governance:



This [chart](#) illustrates the relationships between and among the various parts of the university. It also illustrates how the Eskenazi School of Art, Architecture + Design and the J. Irwin Miller Architecture Program relate to the whole.

The chart illustrates the hierarchical structure of the university as a whole. The President heads the university, the Provost heads the Bloomington campus, and the Executive Dean heads the College. The Eskenazi School of Art, Architecture + Design is one of three Schools within the college. The architecture program is part of this school and is positioned in a liberal arts college.

While this [chart](#) the structure and relationships between and among the faculty, staff, and students both within the program and school. The chart also shows the institutional governance structure in total. The architecture program is small and has the advantage of having close relationships among the staff, faculty, and students.

5.2 Planning and Assessment

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

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

Program Response:

University Strategic Plan:

In December 2014, the Board of Trustees approved the Bicentennial Strategic Plan for IU, a bold vision to guide the University at the beginning of its third century of excellence.

The plan provided a framework to assure IU's leadership in student success, research and scholarly excellence both in service to our communities and as a driver of economic development for all of Indiana. Over the past seven years, the University community has dedicated itself to implementing these initiatives with the goal of strengthening the University's standing as one of the world's great public institutions.

The Bicentennial Strategic Plan served as the cornerstone of future growth and distinction during IU's next 100 years. Importantly, the document showed a strong commitment to the development of a culture of building and making and to the development of a School of Art, Architecture + Design. All of this has happened in the space of five short years and the architecture program was a central focus for the university. In 2019, the school received a generous donation and has been renamed the Sidney & Lois Eskenazi School of Art, Architecture + Design (Eskenazi School).

IU President Michael McRobbie stepped down as president at the end of 2020-2021 academic year and the Board of Trustees has [named Pamela Whitten as the university's 19th president](#). Strategic planning under President Whitten has begun with the [IU 2030](#) framework, which identifies Student Success and Opportunity, Transformative Research and Creativity, and Service to State, Nation, and Beyond as three interconnected areas of focus.

School Strategic Plan:

The Eskenazi School has developed a Strategic Plan and is continuing an evaluative process under the Dean's leadership to look forward to the next decade of its development. This process aims to link the school-wide Strategic Plan to that of the College of Arts and Sciences and Indiana University as a whole. One of the working groups for this process is



looking specifically at graduate education. It was co-chaired by the Director of the J. Irwin Miller Architecture Program.

The school has also successfully completed a diversity and inclusion study and has developed a comprehensive [DEI Plan](#). In 2021, the Eskenazi School hired a full-time Diversity and Inclusion Coordinator, Sachet Watson, who previously held a shared position between the Eskenazi School and Jacobs School of Music. Daniel Martinez, a faculty member from the Miller M.Arch Program, currently serves as co-chair of the I.D.E.A. (Inclusion, Diversity, Equity and Access) Committee. The conclusions of these working groups are closely coordinated with the internal self-assessments of our program as it charts the future.

Program Strategic Objectives:

In coordination with the Eskenazi School Dean and the Provost, we have developed a five year plan that anticipates developments in the number of faculty and students in relation to our budget. We evaluate the progress of the program against these projections and make changes as required. While the faculty recruitment plans have proven successful so far, they will be continually improved for each round of hiring.

The program has maintained a five-year projection for the student population, the required faculty and staff, and a budget to meet these goals, as well as an annual student recruitment plan. We have also developed a NAAB accreditation plan which outlines the steps we need to take in order to become accredited by 2023.

[Multi Year Projection: Students, Faculty, and Staff](#)

[NAAB Accreditation Plan](#)

The following chart indicates the program’s path to accreditation. To date, we have been able to achieve the timeline even in light of the COVID-19 pandemic.

[2022/2023 Recruitment Plan Report](#)

5.2.2 Key performance indicators used by the unit and the institution

Program Response:

IU uses the [Online Course Questionnaire \(OCQ\)](#), which allows students to anonymously provide feedback for each class that they have taken during a term. The OCQ results are critical to helping faculty improve course development. Faculty members obtain high rates of participation in OCQs by setting aside time in class for students to complete the evaluations while the faculty member is absent.

At the end of each semester, faculty review, through a post-mortem discussion, the success and difficulties encountered with the learning objectives, progress and consequences of each instructional course taught in that semester. This has been especially insightful to the development of curriculum and is one of the places where all faculty have the opportunity to grasp the content of all the courses taught in each semester.

Faculty members are evaluated yearly by the Eskenazi School Promotion and Tenure Committee and Eskenazi School Leadership. Every January, faculty members are required to develop a comprehensive annual report of their academic activity, the [Digital Measures - Activity Insight \(DMAI\)](#). Like many of our peer and CIC institutions, IU uses Activity Insight from Digital Measures, software designed to organize, manage, and report on faculty activities and CV data.



Through the [Center for Innovative Teaching and Learning \(CITL\)](#), IU supports a wide array of resources for faculty to develop learning outcomes that are both measurable and observable. We work closely with the CITL to monitor our progress and to develop courses that map onto NAAB requirements for accreditation. The University uses Student Learning Outcomes (SLO) to develop program goals and learning outcomes. Learning outcomes are user-friendly statements that tell students what they will be able to do at the end of a period. They are measurable and typically observable. Learning outcomes are usually discussed within the context of program-wide assessment, but they can be valuable components of any class because they sharpen the focus on student learning. The following is an example of program student learning outcomes that have been discussed by the faculty in the weekly curriculum meetings.

Learning outcomes:

- State in clear terms what it is that your students should be able to do at the end of a course that they could not do at the beginning.
- Focus on student products, artifacts, or performances, rather than on instructional techniques or course content.
- Courses are student-centered rather than instructor centered.
- Faculty should explicitly communicate course expectations to students.

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

Program Response:

Mission and the University Community:

The Miller M.Arch degree is a student-centered, project-oriented curriculum that prepares students with a special interest in the built environment and who choose to pursue graduate education in architecture. Our mission: Through the parallel pursuit of artistic and architectural inquiry, the J. Irwin Miller Architecture Program equips creative, civic minded thinkers with the tools to reinvent architectural practice for a more just and sustainable future.

Our Program is well linked to the goals of the University, the Master of Architecture (M.Arch) significantly embraced the call in *The Bicentennial Plan for Indiana University* to develop degree programs that train students to participate in a "culture of building and making" by providing them with a unique grounding in design and architectural practices. Today our program continues to embrace the goals of the University through three Plan Pillars in the [IU Strategic Plan](#). In step with this University plan, our program recognizes the value of *global interconnectedness* by requiring two required courses overseas (SOAD-Z 532 Texts+Contexts 2 Rome, and SOAD-Z702 Nomadic Studio), we have developed a strong *diversity, equity and inclusion philosophy*, and we engage in *cross-disciplinary research*, bringing our creative activity to the public by sharing our commitment to discoveries and innovations in *collaboration and partnership* in Columbus and across the State.

Multi-Year Objectives:

Our program goals, expressed in the draft of our 5-year and 10-year [Strategic Plan](#), an evolution of a previous [Strategic Planning Diagram](#), cites 4 areas in which our objectives are currently expressed: Curricula, Community, Equity and Publicity.

Curricula:

- progressed through 3 basic curriculum adjustments since our inception as a program to address our pedagogical objectives. Another significant adjustment of the curriculum will be addressed next academic year.



- hired a tenured, full professor, to our ranks and the program will be conduct full-time faculty searches next year in areas of NAAB-critical sustainability and building technology.
- Additional post-professional, non-accredited degree programs (M.Arch II, M.Des) are under review and consideration by our School for the J. Irwin Miller Architecture Program

Community:

- Recruitment has been enhanced by the addition of a [Graduate Recruitment Coordinator](#) position to help increase student application numbers and yield amounts.
- Student financial support has by enhanced by the creation of gift funding opportunities and accounts to augment student Fellowship awards and Travel grants, and through the agency of the [Director of Development](#) position in the School.
- We have been able to provide multiple connections, in the arts and design, within the community of Columbus such as [Exhibit Columbus](#), and the [Columbus Area Arts Council](#), and with the State through the [Center for Rural Engagement](#)
- Re-organization of the Republic to create more spaces for ‘messy’ creativity is under consideration

Equity:

- Successfully recruitment efforts to create a diverse student body, and able to offer support to our minority and underprivileged students
- Funding and multicultural and identity-based programming and collaborations is in development
- A robust Diversity, Equity and Inclusion prerogative has been shaped, diversity workshops and training are provided each semester.

Publicity:

- Social media sites for our program, including our website, are to be re-evaluated and re-configured next academic year

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

Program Response:

Strengths:

The Miller M.Arch Program receives significant support from Indiana University, a Research-1 (R-1) university, with considerable grant funding opportunities available to our faculty in support of their research. The program is also part of the Eskenazi School which houses studio arts, interior design, comprehensive design and merchandising. Both the interior design and comprehensive design programs are excellent feeder programs to our M.Arch degree program. Also, the School provides significant administrative help and support in the form of Human Resources, enrollment management and course scheduling. Budget and



financial planning, promotion and tenure, web design and website maintenance, and many of our other administrative tasks are provided for by School administration.

This program also has the support of the city of Columbus in the form of a partnership with Indiana University to help it continue to thrive and grow with resource support and development. The city, its mayor and the community of Columbus are deeply connected to our program and continually look for opportunities to link our program to the needs of the city. Columbus is also our “large architectural campus”, the collection of modern architectural masterpieces become research subjects for our students who acquire insights only available those that live and work amongst these buildings. This is not an inconsiderable idea for it teaches our students that depth and meaningful complexity in architectural meaning comes slowly and over time. Columbus is also large enough to possess all the institutions, aspirations and conflicts of larger cities, however, it is small enough to become knowable within the three-year window of time a student will experience in Columbus. This allows our students to understand the forces that lie behind urban formation, gaining insight and experiences that can be taken to larger cities. The Columbus business and industrial communities are robust and offer significant advantages to our faculty and students to engage in new technologies.

In student exit interviews, in our [S.W.O.T. analysis](#), and in our survey from the position of 1 year since graduation, the strength of our curricular idea, the parallel art and architecture studio experience is cited as a chief strength of our program. Included in these surveys we also find that our international experiences with the Rome Seminar and the Nomadic Studio are also cited as a significant virtue as well as our high percentage of international students. Our building, the Republic, is a clear advantage by virtue of its architectural significance and the spaciousness and well-lit nature of the interior.

Our program also possesses, we feel, a strong sense of mission and purpose with a highly dedicated and imaginative faculty and staff. The faculty and staff are energized by this new program and see the opportunity to help give shape to the program.

Challenges:

As a result of COVID-19, the Miller M.Arch Program had faced many new challenges related to the mission of teaching and learning. As a response to COVID-19 in Spring 2020, IU moved all academic activities to an online format. With little notice, faculty accepted the challenge to teach the remainder of the semester completely online. Students were very much affected, having lost much of their studio culture and the advantages of impromptu discussions and debate. This condition, of course, continued to Fall 2020 where IU implemented a hybrid model of teaching.

IU required that the Fall 2020 courses go completely online from November 30th to the end of the semester, remaining online for the beginning of the Spring 2021 semester until February 8th where we once again transitioned back to a hybrid model. To our students, the lack of personal connection and the difficulties of staring at a zoom screen, have been a hardship that was difficult to overcome.

Now, with the complete return to in-person teaching, which began in Fall 2021, we remain cautious and observant of COVID variants and we follow University protocol in all instances of sickness amongst student, faculty or staff. Faculty and students have contracted the new variants over the summer course in Rome and over this winter break, this virus remains a true concern.

We are also challenged, as a new and not well-known program, without history or alumni, to successfully recruit applicants for the M.Arch degree. We have hired a full-time Graduate Recruitment Coordinator to help address this issue.



The size of the Miller M.Arch Program, by virtue of being very new, is small and is thus challenged to be economically viable if it cannot grow. The program will need to create growth in student population to generate a meaningful form of resource support in combination with tuition, endowment and gifts, along with the University support we presently receive.

Additionally, the program is challenged by its location 40 miles away from Bloomington in Columbus, IN. Physical distance from the university campus and its resources place limitations on how this program can exchange ideas, resources and collaborate with IUB faculty and students. Miller M.Arch students can take IUB classes online, but the physical distance between the two campuses limits the available in-person courses they would be able to take.

Opportunities:

The opportunity to use the NAAB 2020 Conditions and Procedures has been a successful experience in developing the program identity and mission, involving all members of the faculty and staff. This is a valuable moment for a new program to be advantaged by an accreditation process that promotes and encourages new academic directions and ideas for architectural education.

We see that there is more opportunity for our program to further establish community and industry partnerships in Columbus as well as finding greater linkages between our Midwest academic partners in adjacent states.

Indiana University has a vast body of knowledge and scholarship that holds much promise and opportunity for faculty in the development of their research subjects.

5.2.5 Ongoing outside input from others, including practitioners.

Program Response:

Self Assessment Timeline and Chart

Exit Interviews with Graduating Students:

Acting Assistant Director, Rachel Wilken, and Graduate Recruitment Coordinator, Cara Mason, will be conducting exit interviews with each graduating student throughout the course of April. The [questionnaire](#) to evaluate the student experience in the program from the perspective of the graduating students. This information is meant to inform future efforts in recruiting, student retention, student experience, among other areas.

Board of Advisors:

The faculty had their inaugural meeting with the Board of Advisors (BoA) in Columbus in Spring 2019. At that time, we introduced our program in detail to the Board and gave it an opportunity to propose and reconcile necessary changes in the structure of the program, its courses, and its curriculum. The Board met again virtually in Spring 2020 and it will do so in Spring 2021. Due to the pandemic, the meetings were held virtually. Though the intimate discussions among Board members, the faculty, and the students will not be possible this year, we will resume in person meetings in Spring 2022.

The previous meetings have yielded complimentary comments from the board about the program, the students, and the facilities. At the time of the first meeting, we had only one cohort and were testing curriculum strategies. Though we had a second cohort during the time of the second meeting, we were still testing the curriculum and the meeting was less spontaneous in the necessary virtual format. The discussions focused around the positive NAAB reports. Practical matters of finding additional funding and jobs for students as well as



how to attract minority students to the program, which has been successful, and to the field of architecture. The board being positive about the program and its unique characteristics suggested that we increase the visibility of the program. To this end we have added a Graduate Recruitment Coordinator, Cara Mason, to the staff. In general, the ideas discussed by the Board about the future trajectory of the program were typical for the first years of a burgeoning enterprise.

As the program grows, we intend to add new members to the Board to expand our reach to local professionals and AIA members. Presently, Britt Brewer, is the educational representative and board member of the local, and State, AIA chapter and we now have a student AIA chapter at the Miller Arch Program, both of which increase the visibility of the program.

Though we hope to enlarge the board by adding members from the local architectural community and the AIA, the present members include:

- Maryann Thompson
- Wayne Drummond
- Cynthia Weese
- John Reed
- Susie Rodriguez
- Bruce Lindsey

Bios for the BoA can be [found here](#)

Faculty Advisory Board (FAB):

Changes in the program and curriculum are vetted and approved by the Eskenazi School Faculty Advisory Board (FAB), which is made up of representatives from all disciplines of the school, including Assistant Professor Etien Santiago. This outside vetting by the school provides a level connection between the M.Arch Program and all of the disciplines represented in the school itself. It provides a wide variety of viewpoints and experiences that continue to link art with architecture.

Relationships with Professional Organizations:

Because we intend to establish an accredited, professional degree program in architecture, we maintain close contact with NAAB staff, administrators, faculty from institutions with NAAB-accredited degree programs, the Association of Collegiate Schools of Architecture (ACSA), and professional consultants in preparing the necessary documentation, especially the *Plan for Achieving Initial Accreditation*. We follow a similar path with respect to fulfilling the requirements of the architectural licensing board, NCARB. We plan to monitor graduation and job placement along with Architectural Registration Examination (ARE) pass rates once these elements come into play.

Relationships with Professional Practitioners:

Design professionals, i.e., architects, engineers, planners and clients populate our program through courses such as professional practice and community engagement and collaboration where they have been invited to participate. Students have the opportunity to meet and discuss internship opportunities with the visiting lecturers that visit our program, many staying for several days just for this purpose. The Vice President of Capital Planning and Facilities, Thomas Morrison (<https://cpf.iu.edu/contact/people-directory/morrison-thomasa.html>) contributes as a guest adjunct faculty to professional practice each year.

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



Program Response:

While there have been multiple curriculum adjustments since our start in 2018, three signature curriculum ideas charted our progress towards our academic goals.

The curriculum chart we provide describes our third, and most current, ideas. New courses were created, some existing courses had title and/or course number changed, some courses were composed with new content, and course location in the overall schedule were redistributed.

All of these course and schedule changes were done to better serve the mission of the program, and were a product of the continued discussions of the curriculum committee and our assessments proceeding from course evaluations and our end of the semester ["post-mortems"](#)

We submit these changes to the curriculum in evidence of changing our program in light of realizations coming from our assessments:

The essential changes between 2018-2021:

- The Nomadic Studio, 8 weeks of study in an international city, was changed from fifth to the sixth semester.
 - As a response to COVID-19
 - Due to responding to students that could not be apart from the US for an entire semester (family, responsibilities), and wanting a cohort to remain together this was the solution
- Built Environment courses were renamed as Texts & Contexts courses and the content of Texts & Contexts courses changed to address the art, architecture and urban design of multiple cities
- Technology courses in energy and building integration were gathered into the second year of the program to help address SC.5 and SC.6
- Professional Practice was split into two courses, one course located in the first year to provide content useful for addressing SC.5 in the third semester design studio, and the other in the fifth semester to address a community engagement project.
- Electives are shifted from 12 to 9 required credits, with program electives offered in digital technology, critical writing for the studio practice, and chair design and construction.

The essential changes in curriculum planning between 2018/21 and 2022/2023:

- Z771 Design of the City was moved from SP of the 1st year of the program to SP of the 3rd, and last, year of the program. Z771 Design of the City is a course meant to introduce students to the nature of urban form, which is an excellent pairing with the Nomadic Studio of the final semester. This move also relieved pressure on students to either take an overload of 21 credits in their first year or engage in an online elective or independent study during the Nomadic Studio to complete the 9 required credits of electives.

[Self Assessment Timeline and Chart](#)

[Post Mortem Notes FA22](#)

[Explanation of Curricular Change as result of Assessment](#) (pages 3 and 4 of the pdf diagrams)

5.3 Curricular Development

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

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



Program Response:

The J. Irwin Miller Architecture Program, a newly developed 3-year Master of Architecture professional program, was approved by the Indiana Commission of Higher Education in 2017. The program admitted the first cohort of graduate students in the fall of 2018 with expected graduation of the first cohort in the spring term of 2021.

Our program is in the formative stages of development, now in Spring 2023 completing the first two full cycles of an educational model for architecture. The structure of the academic program, prepared in 2017, was purposely skeletal so that with the addition of faculty a curriculum committee could be formed with the task of developing the curriculum further and reviewing the program holistically.

It was therefore necessary for the curriculum committee to initiate weekly meetings to discuss, debate and develop the identity of the academic program under the 2014/2015 NAAB guidelines. As a consequence, curricular ideas were developed and courses re-named and content shifted to better support the original idea of the program: the re-connection of art with architecture, the city of Columbus in meaningful dialogue with our program, and a global linkage for our students through the Nomadic Studio. Our curriculum meetings are now bi-weekly, and it is in these meetings that the heart and character of this program is forged.

With the adaptation of the new 2020 NAAB guidelines, further meetings in curriculum committee reimagined course development to our current outline ([Curriculum Diagrams](#)). COVID interrupted our overseas courses in Rome and with our Nomadic Studio, but these programs have successfully resumed for the 2022/2023 academic year. While this program remains small (approximately 35 students in the 3-year program and 7 full-time faculty) the opportunity and the ability to evaluate and assess our entire program as a whole is considered an advantage.

Assessment Strategies:

The basic assessment strategies that we have adopted in requirement of the 2020 NAAB guidelines:

1. Grading: Faculty assessment of student performance through review and subsequent grade submission provides the faculty member and the Director with insight to determine if the outcomes of the specific course are met by individual students and by class population.
2. [Online Course Questionnaire \(OCQ\)](#): Student assessment of courses, the OCQ, provides the faculty, Dean, Associate Dean, and the Director with multiple insights as to the effectiveness of courses and instructional qualities. The OCQ permits a high level of customization by the instructor to determine the effectiveness of the course and the means by which instruction is given and received. The OCQ is one of the principle forms of assessment used by instructors to improve their teaching and the construction of their courses to be able to deliver the content of the curriculum.
3. [Post Mortem](#): At the conclusion of each fall and spring semester a comprehensive review of all courses of instruction are conducted with program faculty present: the “post-mortem”. Inspired by the example of where the final review for architectural studio itself was the subject of a following review, the curriculum committee is required to review each of the courses of instruction from the semester. All remaining faculty are invited, and encouraged, to attend the “post-mortem”. Instructional faculty are asked to present their course with the understanding to effectively communicate three fundamental concepts: to explain the objectives of the seminar or studio course, to demonstrate what was achieved by students in light of those objectives, and to describe what changes in the means of teaching or in the course objectives might be made in light of what was accomplished. Each course presentation is followed by a question-and-

answer period to allow faculty to further understand what occurred within the seminar or studio. The “post-mortem” is one of the more effective ways to share the entire picture of instructional education amongst the entire faculty, and the knowledge and insights generated in the “post-mortem” inform the curriculum committee in the review of the overall curriculum. A summary evaluation template for the “post-mortem” will be provided and collected by the Director and Assistant Director to provide a record of the three presentation concepts.

4. **Board of Advisors Review:** At the conclusion of the Spring semester the J. Irwin Miller Architecture Program Board of Advisors attends a meeting with all faculty, staff and Dean of the program to review and assess the overall success of the program. The BoA bases their assessment upon presentations made to the BoA collected from the “post-mortem” and all examples of extracurricular activities of the program. Student representatives attend the BoA review and assessment meetings. The BoA will be oriented to help assess the program’s effectiveness to address the six Shared Values of the Discipline and Profession, and to provide counsel and advice to issues and challenges the program faces. The BoA members are:
 - Maryann Thompson
 - Wayne Drummond
 - Cynthia Weese
 - John Reed
 - Susie Rodriguez
 - Bruce Lindsey
5. **The Faculty Advisory Board (FAB):** Reviews the relationship between the J. Irwin Miller Architecture Program and Eskenazi School of Art, Architecture + Design. All course changes, additions, or alterations are reviewed and assessed by this committee for approval. In our developing future, we will look to this board to help our address of collaboration, knowledge and innovation with the School and the University.
6. **The Dean and Director meet on an ad-hoc basis with Columbus community leadership and our principal donors to evaluate and assess the relationship between the program and the community.**
7. **Annual Faculty Retreat:** In the first year of adopting the 2020 regulations, the full faculty of the J. Irwin Miller Architecture Program meet to assess the implementation of the six disciplinary and professional values of Section 2, the eight Program Criteria of Section 3.1, and the six Student Criteria of Section 3.2. faculty were tasked with compiling a report for each value and criterion. At this all-faculty meeting, we determine any curricular and/or course changes that may be necessary to ensure that our program is fulfilling its core values and objectives. In the second annual retreat the full faculty revisited our mission statement and reviewed our 5yr and 10yr strategic goals. Upcoming retreats will address **1.** Review of our curriculum related to building systems; SC.4, SC.5 and SC.6. **2.** Review of curriculum related to professional practice; PC.1, SC.1, SC.2, SC.3, including PC6 and its corresponding Section 2. **3.** Review of our curriculum related to history/theory and learning/teaching culture; PC.4, PC.7, including PC.8 and Lifelong Learning from Section 2. **4.** Review of curriculum related to design, sustainability, and innovation; PC.2, PC.3, PC.5, and corresponding Section 2 values.
8. **Future Assessment, Overseas program:** an assessment strategy developed to strengthen our partnerships abroad and to review and assess the effectiveness of our overseas docents.
9. **[Program Assessment Schedule:](#)** This chart graphically shows the various forms of assessment schedules, including the frequency with which we review curriculum.

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

Program Response:

Program Self Assessment:

The J. Irwin Miller Architecture Program self-assessment process allows all constituencies to have a voice in the development and success of the program. Part of the self-assessment process entails ensuring that the program is meeting its obligations toward IU and NAAB. Another part of this process involves ensuring that the program is living up to four objectives that lie at the heart of its educational, research, and civic activities:

1. Strengthen and promote cross-pollination between art and architecture.
2. Build community responsibility and civic consciousness.
3. Develop an openness to and understanding of foreign architectural cultures, as well as a sense of responsibility that comes with global citizenship.
4. Generate awareness of the subjective dimensions of systems, tools, and technologies.

The most sustained way in which self-assessment occurs is internally among members of the faculty, staff, and students. Self-assessment also occurs in conversation with other institutional bodies at IU, as well as in conversation with external partners that are not part of the University.

At the conclusion of each semester the faculty participate in a “post-mortem” discussion for each course. Every course, whether studio or seminar, taught within the semester is presented to the assembled curriculum committee to which all faculty, whether full-time or adjunct, are invited to listen and participate. The presentations show the student work relevant to each course or studio, summarizing what the aspirations and goals of the course were to be, what students accomplished in the path of that course, and what changes or modifications are recommended to that course by the faculty assigned to teaching that course. The post-mortem provides our curriculum committee with evidence of our teaching, and the differences between what we aspire to achieve and what we realize. Beginning in Spring 2021, these “post-mortem” discussions will include the completion of a standardized form by each teaching faculty member in addition to their slideshow presentation.

Once a year, the faculty of the J. Irwin Miller Architecture Program meet over the course of two days in an Annual Retreat to assess various aspects of our program related to sections of the APR. In our first year since adopting the 2020 regulations, we reviewed all 6 of the values found in Section 2. In our second Annual Retreat we assessed the merits of our mission statement and addressed the 5- and 10-year plans for the program. In our upcoming retreats we will assess how well the curriculum and our extracurricular programming addresses building systems (SC.4, SC.5, SC6), followed in kind with the area of professional practice (PC.1, SC.2, SC2, SC.3, PC.6), followed in kind with the area of history/theory and learning/teaching culture (PC.4, PC.7, PC.8, Section 2 Lifelong Learning), and finally a review of our curriculum and extracurricular programming for design and sustainability (PC.2, PC.3, PC.5 and Section 2).

From these all-faculty meetings, we determine any curricular and/or course changes that may be necessary to ensure that our program is fulfilling its core values and objectives. A summary of these evaluations and proposed changes are also presented at the yearly meeting of the Program Advisory Board, which provides input into our self-assessment.



Representatives of the architecture graduate student organization attend faculty and staff meetings when relevant topics are being discussed. Twice per academic year, the faculty and staff meet with the entire student body to listen to their feedback regarding the experience of being enrolled in this program. The first meeting of this kind took place in January 2019. Changes to the program suggested by the students have been, and will continue to be, implemented in consultation with the faculty, Director, Associate Director, and the Dean of the Eskenazi School. The administration and faculty also have an open-door policy that encourages students to voice their thoughts and concerns about the program more privately.

End of semester student exhibitions along, surveys from graduated cohorts after 1, 3 and 5 years of leaving the M. Arch program, and results from NCARB licensing test results will offer another avenue to assess success in complying with SC's and student learning outcomes.

Curricular Assessment and Development:

The M. Arch faculty has formed an internal Curriculum Committee. It meets at regular intervals to discuss progress with respect to the development of the program's curricular structure and course refinement. Curriculum evaluations prepared by faculty in the topical areas of teaching that they oversee are reviewed by the Director and Associate Director on a regular basis. The Curriculum Committee reviews changes and additions to courses within the program, mindful of the accreditation and licensing requirements stipulated by NAAB and NCARB so that learning outcomes and curriculum development for the M.Arch are carefully aligned with those enumerated by both organizations.

We also intend to develop a faculty retreat to discuss the curriculum with undistracted focus. Moreover, an annual student work exhibition allows the Curriculum Committee to review products of the curriculum in its entirety and to compare our program against benchmark programs. The retreat and the annual student exhibit have both been put on hold in light of the limitations imposed by the pandemic.

As we design and assess the courses of the program, we will be referencing Anderson and Krathwohl's *Taxonomy for Learning, Teaching, and Assessing*, published in 2001.

We regularly assess individual courses and student work to determine if students are mastering the stated learning outcomes and objectives and competencies for compliance with requirements from NAAB, the accrediting body for the university and the school, and NCARB, the licensing body, for a professional Master of Architecture Program.

The faculty plays a leading role in evaluating critical skills and concepts, tying essential learning outcomes to particular exercises and evaluating how well particular assignments, exercises, or methods of instruction work within the context of the professional program in architecture and NAAB requirements. The following chart shows the primary home for each of the NAAB required PCs and SCs: [NAAB Matrix](#),

The M. Arch faculty has formed an internal Curriculum Committee. It meets weekly during the semester to discuss progress changes in course structure and programmatic refinement. This year has been a water shed year as significant changes have been made in the ordering and content of the curriculum.

The program has had now four years to evaluate the successes and failures of the curriculum and as with any new program, it has made positive strides in advancing the already successful educational program. The following three documents can be compared to understand the changes that have been made between the [Curriculum Map of 2019](#), the new map designed for the academic year for the [2020/2021 academic year](#), and the most recent map: [2022/2023 curriculum map and changes](#).



5.3.2 The roles and responsibilities of the personnel and committees involved in setting curricular agendas and initiatives, including the curriculum committee, program coordinators, and department chairs or directors.

Program Response:

The program includes four committees maintained by faculty and staff: curriculum, admissions, search and screen, and events (exhibitions and lectures). These committees only serve the Miller M.Arch Program.

The following faculty serve on:

Admissions Committee:

- T. Kelly Wilson
- Jennifer Riley
- Daniel Martinez
- Etien Santiago
- McClain Clotfelter

Exhibitions and Lectures Committee:

- T. Kelly Wilson
- Daniel Martinez
- Andy Bullard
- Jennifer Riley
- Britt Brewer

Curriculum Committee:

- T. Kelly Wilson
- Jennifer Riley
- Daniel Martinez
- Etien Santiago

Search and Screen Committee:

- Varies based upon the individual search underway

Additionally, M.Arch faculty and staff have the opportunity to serve on additional school-wide committees including FAB, Promotion and Tenure, Leadership, and Diversity, Equity and Inclusion (DEI). A full visualization of the committees within the school and program can be found on the [School Committee Chart](#).

The structure of the program administration consists of a Director/ Director of Graduate Studies, an Assistant Director, Community Outreach Coordinator/ Architecture Licensing Advisor, and a team of staff who contribute to the administration of recruitment, admissions/ purchasing, and the M.Arch shops.

Effective July 1, 2021, the administrative structure of the program will be changing. The Associate Director role will be eliminated and replaced with a new Assistant Director position. The Program + Accreditation Coordinator will transition to the Assistant Director role. The Program + Accreditation Coordinator position will not be filled once that individual transitions into their new position. Roles and responsibilities that were once managed by the Program + Accreditation Coordinator are now being re-distributed between the Assistant Director, Graduate Recruitment Coordinator and Graduate Administrative Associate positions.

[Program Governance Chart 2022/2023](#)



5.4 Human Resources and Human Resource Development

The program must demonstrate that it has appropriate and adequately funded human resources to support student learning and achievement. Human resources include full- and part-time instructional faculty, administrative leadership, and technical, administrative, and other support staff. The program must:

5.4.1 Demonstrate that it balances the workloads of all faculty in a way that promotes student and faculty achievement.

Program Response:

Teaching loads are prescribed by the university and teaching assignments are typically made by the program director in conjunction with the faculty member. Tenure track faculty typically teach twelve semester hours per year divided between two semesters. Lecturers, and visiting professors, typically teach 15 semester hours per year divided between two semesters. In addition to teaching, the faculty participates in service opportunities including: committee work, community service, etc. The faculty will be assigned several students to advise and will meet with them at least twice a semester.

Below are examples of faculty teaching loads from the fall and spring semesters of academic year 2020-2021:

- [Fall 2022](#)
- [Spring 2023](#)

5.4.2 Demonstrate that it has an Architect Licensing Advisor who is actively performing the duties defined in the NCARB position description. These duties include attending the biannual NCARB Licensing Advisor Summit and/or other training opportunities to stay up-to-date on the requirements for licensure and ensure that students have resources to make informed decisions on their path to licensure.

Program Response:

An Architectural Licensing Advisor has been appointed, is trained in the issues of AXP, has regular communication with students, fulfills the requirements as outlined by NCARB, and attends ALA training and development programs.

The Community Outreach Coordinator, Brittain Brewer, serves as the Architectural Licensing Advisor (ALA) for the Miller M.Arch Program. There is funding through the program budget for this role to attend regular ALA training (August 2019) and other educational development programs associated with this position.

As outlined on the [NCARB website](#) architectural licensing advisors are local professionals, educators, and students who volunteer their time to help others pursue licensure and reciprocity. These volunteers often provide candidates with their first glimpse into the licensure process, lending help and guidance along the way. Similar to a supervisor or mentor, candidates look to their advisors for insight into completing the AXP, passing the ARE, and meeting licensure and reciprocity requirements.

One or more students are designated, by the Community Outreach Coordinator, as advisors for their cohort. These students are generally signed up for/opened and maintain their AXP files and have progressed significantly through the experience path.

The current designated student advisors are:
Class of 2023 Jonathan Stephens



Class of 2024 Kaleb Harris
Class of 2025 Jonathan Hill

5.4.3 Demonstrate that faculty and staff have opportunities to pursue professional development that contributes to program improvement

Program Response:

Faculty:

Each new faculty member will receive a research account to aid in pursuing professional development activities. The budget for the program supports funding for travel to professional conferences (AIA and ACSA). Additional funding is available for travel in support of professional development that contributes to the improvement of the program. The faculty is encouraged to attend conferences hosted by other architectural programs so that they may remain abreast of current academic developments.

Travel grants are available through the [College Arts and Humanities Institute \(CAHI\)](#), the [IU Presidential Arts and Humanities Program](#), the IU Global Gateway Grant Program: [CAHI Global Gateway Grant](#)

A significant number of other travel grants are made available through the IU Office of the Vice President for International Studies:

<https://global.iu.edu/resources/faculty/mobility-intl.html> <https://global.iu.edu/resources/faculty/collaboration-intl.html>
<https://global.iu.edu/partnerships/faculty-exchange/index.html>
<https://global.iu.edu/resources/faculty/overseas-study-grant/index.html>

COVID-19 restrictions to travel at Indiana University have been modified, allowing faculty and students to travel regionally and abroad, following the latest information on the Center for Disease Control requirements and recommendations. The university has returned to pre-pandemic travel policies at IU. More information about current IU Travel policies can be found [here](#).

Each faculty member will be encouraged to remain current in their knowledge of the changing demands of the discipline, practice, and licensure. Faculty will be encouraged to participate in continuing education opportunities as required by licensure, NCARB, and by the AIA.

Information about tenure and promotion, professional development support for faculty and staff, and academic leaves emanate from the [Office of the Vice Provost for Faculty and Academic Affairs](#).

The university has a generous [sabbatical leave program](#).

Staff:

IU HR offers [professional development sessions](#) and series that foster employee growth, improve performance, and increase employee engagement. These sessions include virtual workshops, a membership to LinkedIn Learning, as well as other IU Training and Development Opportunities in [Diversity Education](#), [eTraining at IU](#), [Finance and Communications Training](#), [Healthy IU](#), [Protect IU](#), [IT Training](#) and [Public Safety and Preparedness Training](#). Full-time IU Academic and Staff Employees can also apply for the tuition benefit program should they wish to pursue educational opportunities at our institution.

5.4.4 Describe the support services available to students in the program, including but not limited to academic and personal advising, mental well-being, career guidance, internship, and job placement.

Program Response:

Students within the program take between 15-18 semester hours per semester. They may take additional courses voluntarily up to a total of 21 semester hours without additional fees.

Students have access to all University and College services and career guidance associated with IU Bloomington. Students have access to career development and placement services that will help them develop, evaluate, and implement career, education, and employment plans through the [Indiana University Walter Center for Career Achievement](#).

Support services related to student life, as well as academic and career support are available through the [Graduate School](#), and the [College of Arts + Sciences](#).

Students have received health insurance and are able to use the [university health services](#). These benefits include both health and counseling services. [CAPS](#) is currently offering services by phone/video, <https://healthcenter.indiana.edu/counseling/well-track.html>, and <https://healthcenter.indiana.edu/counseling/index.html>, and <https://healthcenter.indiana.edu/counseling/caps-virtual-visits/index.html>. Tele-medicine has become an increasingly significant component of how IU provides health and well-being services to students with broader reach and greater access.

The students, within the structure of the student government document, have included Student Wellness positions as an internal access point and safety net for the students. In addition, the program has developed a [Teaching and Learning Policy](#).

5.5 Social Equity, Diversity, and Inclusion

The program must demonstrate its commitment to diversity and inclusion among current and prospective faculty, staff, and students. The program must:

5.5.1 Describe how this commitment is reflected in the distribution of its human, physical, and financial resources.

Program Response:

The Eskenazi School of Art, Architecture + Design is actively committed to upholding diversity, equity, and inclusion as guiding principles of our research, teaching, and service. We acknowledge that academia in the US exists within a space of white privilege, and we are not an exception. We also recognize that the creative learning environment is nurtured and enhanced when diverse perspectives, backgrounds, cultures, and ideas can thrive. Our commitment to diversity and inclusion is reinforced throughout the J. Irwin Miller Architecture Program's recruitment, curriculum, community engagement, public programming, and direct involvement with the Eskenazi School's comprehensive [Diversity, Equity, and Inclusion Plan](#) (see 5.5.4). In 2022, the Eskenazi School hired Sachet Watson as its full-time Diversity and Inclusion Coordinator, a position previously shared with the Jacobs School of Music. Under her direction, the Inclusion, Diversity, Equity and Access (I.D.E.A.) committee meets throughout the academic year in support of the plan's major initiatives. The committee is currently co-chaired by architecture faculty member Daniel Luis Martinez. A major recruitment goal within the plan is to target and build strategic partnerships with schools (within IU and outside of the institution) that serve minority populations for diverse recruiting and retention. Our current diversity demographics compared to the Graduate Student Diversity of the Eskenazi School are as followed:



Diversity Demographics (Fall 2022)

Graduate Student Diversity (percentage within Eskenazi School)	J. Irwin Miller Architecture Program (percentage within Program)
<i>Ethnicity</i>	<i>Ethnicity</i>
American Indian/Alaska Native:	American Indian/Alaska Native: 0%
Asian: 1.2%	Asian: 4.0%
Black/African American: 3.6%	Black/African American: 4.0%%
Hispanic/Latino: 13.2%	Hispanic/Latino: 8.0%
Native Hawaiian/Pacific Islander: 0%	Native Hawaiian/Pacific Islander: 0%
NR-Alien: 14.4%	NR-Alien: 36.0%
Two or more races: 3.61%	Two or more races: 4.0%
Unknown:	Unknown: 0%
White: 63.8%	White: 44.0%

The architecture program weaves topics related to diversity and inclusion into multiple courses throughout the three-year curriculum, including SOAD-Z 807 Cultural Consciousness and SOAD-Z 781 Architectural Design Theory, SOAD-Z 641 and SOAD-Z 642 Energy + Environmental Systems I and II, SOAD-Z 661 Professional Practice, and SOAD-Z 651 Coalition and Community Building. SOAD-Z 807 Cultural Consciousness is a unique lecture course that seeks to foster a deeper awareness of the many cultures and identities that are often excluded by, or remain underrepresented, within artistic and architectural practice today. Assigned readings and films in this course relate directly to how the built environment can negatively impact marginalized members of society. SOAD-Z 651 Coalition and Community Building provides an in-depth focus on stakeholder and community engagement. Furthermore, the program’s travel courses, including the Nomadic Studio and Texts and Contexts II in Rome, expose students to architectural, urban, social, and cultural issues in the context of global cities.

In financial resources, we dedicate funds for DEI Fellowship awards at the time of acceptance into the program, this year awarding 3 Tier 3 DEI Fellowships (\$35K each) to applicants to our program. Additionally, the Eskenazi School has created DEI ‘inclusive excellence fund’ to assist and support our program diversity.

Involvement in groups dedicated to issues of diversity and inclusion is deeply encouraged amongst students, faculty, and staff. A student chapter of the National Organization of Minority Architects has been formed at IU and was recognized with an IU student organization award in 2021. Faculty member Daniel Luis Martinez, also an active member of NOMA, advises the group. The NOMAS students are involved in nominating at least one candidate to participate in the program’s public lecture series every academic year and have also initiated a series of student-led programs that celebrate diverse cultural traditions within the student body. Funding is currently being sought in support of the group’s goal to participate in the NOMAS national conference and student design competition for 2023, as



well as the potential to work on community-based projects with minority-led organizations in Columbus, Indiana.

5.5.2 Describe its plan for maintaining or increasing the diversity of its faculty and staff since the last accreditation cycle, how it has implemented the plan, and what it intends to do during the next accreditation cycle. Also, compare the program’s faculty and staff demographics with that of the program’s students and other benchmarks the program deems relevant.

Program Response:

Our program works to educate faculty and staff on the importance of equity, diversity, and inclusion by providing access to workshops and resources offered at the university level. As the program continues to grow, it will assess the need for additional faculty and staff and implement strategic recruiting and retention of diverse candidates. The program will be participating in regular climate surveys as required by the school’s D.E.I. plan and overseen by the I.D.E.A. committee, which will help identify challenges and opportunities for improving faculty, staff, and student experience. The HR Manager and search committees will expand job posting practices for improved outreach, including examining posted criteria. The HR Manager, search committees, and the Dean’s Office will also monitor hiring documents and procedures for implicit biases and prioritize diversity during the review of each search for faculty and staff positions. Below is a comparison of the J. Irwin Miller Architecture Program’s faculty, staff and students by ethnicity and gender:

Faculty	Staff	Students (updated 09/26/22)
<i>Ethnicity</i>	<i>Ethnicity</i>	<i>Ethnicity</i>
American Indian/Alaska Native: 0%	American Indian/Alaska Native: 0%	American Indian/Alaska Native: 0.0%
Asian: 8.33%	Asian: 0%	Asian: 4.0%
Black/African American: 0%	Black/African American: 0%	Black/African American: 4.0%
Hispanic/Latino: 16.66%	Hispanic/Latino: 33.33%	Hispanic/Latino: 8.0%
Native Hawaiian/Pacific Islander: 0%	Native Hawaiian/Pacific Islander: 0%	Native Hawaiian/Pacific Islander: 0%
NR-Alien: 0%	NR-Alien: 0%	NR-Alien: 36%
Two or more races: 8.33%	Two or more races: 0%	Two or more races: 4%
Unknown: 0%	Unknown: 0%	Unknown: 0%
White: 66.66%	White: 66.66%	White: 48.28%

Faculty	Staff	Students (updated 09/26/22)
<i>Gender</i>	<i>Gender</i>	<i>Gender</i>



Female: 43%	Female: 66.66%	Female: 37.93%
Male: 57%	Male: 33.33%	Male: 44%

5.5.3 Describe its plan for maintaining or increasing the diversity of its students since the last accreditation cycle, how it has implemented the plan, and what it intends to do during the next accreditation cycle. Also, compare the program’s student demographics with that of the institution and other benchmarks the program deems relevant.

Program Response:

The Graduate Recruitment Coordinator will continue to research underserved populations within IU. A primary goal of the Graduate Recruitment Coordinator is to foster external relationships to reach, recruit, retain, and increase the number of applicants who identify as Black/African American, Hispanic/Latino/LatinX, Native American, Hawaiian/Pacific Islander, or multiracial. The diversity of current students of the J. Irwin Miller Architecture (see chart in 5.5.1) in comparison to the Graduate Student population of the Eskenazi School and IU will provide baseline metrics to assess the effectiveness of the program’s recruitment strategies. See also the charts representing ethnicity in the [Miller M.Arch Program](#) and in comparison with the charts for representing ethnicity in the [Eskenazi MFA program](#).

A Student Ambassador Program has been created to ensure diverse voices are represented when speaking with prospective students. In addition, the Graduate Recruitment Coordinator will work with the DEI Coordinator, Director of Graduate Studies, and Assistant Dean of Diversity and Inclusion to ensure best practices are being used for equitable and inclusive recruitment techniques and programming. This will improve marketing resources to better recruit and retain prospective students. The Graduate Recruitment Coordinator will collaborate with the I.D.E.A Committee to collect resources to share with prospective students information regarding Columbus, Bloomington and Indianapolis. The information collected will be living options, grocery stores, beauty salons, healthcare, cultural events, access to transportation and airports. The Graduate Recruitment Coordinator will also collaborate with area faculty on how to address the specific needs and challenges facing various creative disciplines within the Eskenazi School, including architecture and its allied disciplines in art and design. The Graduate Recruitment Coordinator will collaborate with the Director for Inclusion, Diversity, Equity & Access to foster relationships with Historical Black Colleges and Universities, as well as, underrepresented minority institutions.

The program currently offers fellowships for incoming U.S. and international students, which is merit-based and determined by the program chair with recommendations from faculty members that serve on an admissions committee. Increasing the diversity of the student population and within the profession of architecture is a key factor considered by the admissions committee when evaluating the candidacy of applicants to the program. The Director of Development and the Dean’s Office will continually work to grow fellowships and other funding opportunities to decrease economic barriers of entry into professional programs serving design and art disciplines.

5.5.4 Document what institutional, college, or program policies are in place to further Equal Employment Opportunity/Affirmative Action (EEO/AA), as well as any other social equity, diversity, and inclusion initiatives at the program, college, or institutional level.

Program Response:

In 2019 a study was launched as part of the Eskenazi School’s strategic planning to research DEI initiatives at peer universities and formulate a strategy for creating the school’s first,



comprehensive DEI plan. In the spring of 2020, a task force was assembled to create a draft of the plan, which was reviewed, debated, and amended over several months by faculty, staff, and students, as well as partners at the College of Arts and Sciences and the Office of the Vice President for Diversity, Equity, and Multicultural Affairs at IU. Faculty members from the J. Irwin Miller Architecture Program have actively participated in this critical mission since its inception. The [plan](#) has now been published on the Eskenazi School website and the school wide I.D.E.A. committee has been formed to steward its core values, goals, and initiatives. Currently, Assistant Professor Daniel Luis Martinez serves as co-chair of the committee, along with Sachet Watson, hired as a full-time Diversity and Inclusion Coordinator by the Eskenazi School. The committee is composed of faculty, staff, and students serving one to two-year appointments and is structured to guarantee broad representation across the school's disciplines. A representative of the J. Irwin Miller Architecture Program will always be guaranteed a role within the committee. The following is an outline of the DEI plan's salient features:

DEI Statement

Diversity fuels creativity, drives innovation, and inspires expression. The Eskenazi School actively upholds diversity, equity, and inclusion as critical principles of our research, teaching, and service. We validate the voice and potential of every member of our community, strive to create a culture where difference is valued, and celebrate multiple perspectives within and beyond the School. We believe that social and cultural consciousness can inspire meaningful dialogue and empower all to become influential and fulfilled citizens of the world.

DEI Goals

1. Foster an inclusive and equitable student/faculty/staff experience
2. Require equitable and inclusive recruitment of diverse faculty, staff, and students
3. Champion teaching/curriculum that cultivates inclusive and equitable excellence
4. Support research/creative activity that enriches our DEI culture
5. Communicate and promote the Eskenazi School's DEI culture
6. Establish a DEI Committee to spark and sustain DEI culture/initiatives

For all goals, the committee will use a variation on the design thinking process for implementation of action steps that will include:

1. Researching and identifying current standards and current needs;
2. Developing and implementing the process to address the identified needs;
3. revisiting and refining the process as needed;
4. establishing standards per action item to be flexible enough to repeat and continually serve the needs of the Eskenazi School;
5. Evaluating and monitoring the implementation plan to test independence of operation for evolving standards, annual assessment, and continual improvement.

Below is a summary of achievements accomplished by the I.D.E.A. committee during its first official academic year (2021-22):

1. The committee administered the first anonymous DEI climate survey issued internally to Eskenazi School faculty and staff during the fall 2021 semester. The information gathered helped the committee identify priority issues and initiatives for the academic year.
2. Student listening and focus discussion sessions were offered to all students within the Eskenazi School and conducted by the school's Diversity and Inclusion Coordinator.
3. Optional "Teach-In" sessions were made available to all Eskenazi School faculty, who can now schedule a thematic discussion around diversity, equity, and inclusion within their classroom or studios in coordination with the Eskenazi

School's Diversity and Inclusion Coordinator. Several M. Arch faculty incorporated this opportunity into their courses.

4. The Inclusive Excellence Fund was established, which makes awards of up to \$4,000 available to all faculty and staff in support of research, creative activity, or professional development that directly supports the school's DEI plan's primary goals. Three proposals have been funded thus far through this initiative, including a proposal from architecture faculty member Daniel Luis Martinez.
5. A revised and streamlined Bias Incident Reporting protocol was instated.
6. Programs celebrating cultural diversity in the arts were planned by the committee and hosted by the Eskenazi School, including the LatinX Art and Design Showcase in October 2021.
7. A focus group was established within the committee to begin the process of creating a digital archive of resources that can provide guidance on best practices, references, and precedent for more diverse, inclusive, and equitable content within art and design education. This effort is ongoing in collaboration with IU Libraries.

In addition, the university is actively supporting equitable hiring practices through the Presidential Hiring Initiative. Indiana University President Pamela Whitten announced a \$30 million fund in September of 2021 to accelerate I.U.'s efforts to hire a more diverse mix of faculty, including researchers. This program supports 100% of salary and benefits for three years. Candidates hired through this program are subsequently eligible for additional support through the Office of the Vice Provost for Faculty & Academic Affairs, which can cover up to 75% of salary and benefits.

5.5.5 Describe the resources and procedures in place to provide adaptive environments and effective strategies to support faculty, staff, and students with different physical and/or mental abilities

Program Response:

IU is dedicated to ensuring that students, faculty, staff, and visitors to all campus facilities with various physical and mental abilities have the tools and support needed to allow equal access and reasonable accommodations. The J. Irwin Miller Architecture Program works directly with the U.I.T.S. team (University Information Technology Services) to promote equitable and accessible learning environments within our classrooms and virtually.

[UITS Assistive Technology & Accessibility Centers](#) offer a diverse range of services, resources, and support, including alternative media formats for textbooks, assistive technology hardware and software, consulting for general course accessibility, and training on accessibility best practices. These services are available for all IU students, staff, and faculty members. Furthermore, a wide range of resources for students are available through the [Office of Student Affairs division of Disability Services](#).

5.6 Physical Resources

The program must describe its physical resources and demonstrate how they safely and equitably support the program's pedagogical approach and student and faculty achievement. Physical resources include but are not limited to the following:

5.6.1 Space to support and encourage studio-based learning.

Program Response:

In 2018, Indiana University acquired the former Republic Newspaper Building designed by Myron Goldsmith of S.O.M and built in 1971. The Republic Building was designated a



National Historic Landmark in 2012. The building was renovated in the summer of 2018 and is now the permanent home for the J. Irwin Miller Architecture Program. The building totals 32,000 sf which includes an un-renovated basement of 8,000 sf. Currently, the basement houses the Republic Building's HVAC and mechanical systems, as well as storage for the program. The building houses studio space totaling 2,700 sf, as well as a space for printers and plotters. The architecture studio can currently accommodate 48 students at 6 ft. desks. There are [plans to expand the architectural design studio to accommodate a total of 62, 6' desks](#) in Summer 2023. Desks for this expansion were acquired in Spring 2020.

The Visual Studies Studio is an open-format space equipped with a 24" x 48" etching press, a 15" x 30" tabletop monotype press, easels, and worktables. It is fully stocked with materials for drawing, painting, and printmaking.

A comprehensive Matterport tour: <https://architecture.indiana.edu/learning-spaces/index.html> Describes the condition and layout of our teaching spaces and studios.

There are two areas within the curriculum, known as the [Nomadic Studio](#), where classes will be based abroad. The Nomadic Studio is divided into two phases.

Phase One – The Rome Studio:

This 3-week intensive summer course in Rome is in some respect similar to the grand tour an architect might take in the eighteenth century that is generally credited with the reinvigoration of British Neo-Classical architecture. The principle activity by an architect on such a tour was defined by the drawings they made of the architecture of the historical past.

This course of study is built on one of the most *direct forms* of learning an architect can undertake: the first-hand observation of architectural and urban experiences expressed in the production of measured and proportioned drawing. Through this effort the student architect learns to translate ideas from Rome into precedents useful in solving current architectural problems in the studio and beyond.

Phase Two – The Nomadic Studio:

Students in the sixth semester of the program will participate in a unique 6-week program that will take them abroad to study. The Nomadic Studio will leverage IU's [Global Gateways](#). Each year, two unique cities with distinct cultures and histories will be chosen for the studio focus. Students will spend time discovering the intricacies of each city through drawing and analysis. Studio assignments in each of the two cities will be presented as design investigations for a proposed program sited in a unique location within each of the two cities. The broad hope for the semester is for students to become intensely aware of cultural differences and the impact that these differences have on urban and architectural design. Studies during the Nomadic Studio semester will inform the students' studio design projects upon their return to Columbus in the final semester, choosing which of the two cities that they will execute their design problem within. The Nomadic Studio is financially supported by the program, providing students with sufficient resources to cover all travel and housing expenses.

This unique pedagogical format will link the required courses through a study focused on understanding cultural differences and expressing those differences in sensitive design responses.

Courses linked to the Nomadic Studio semester include:

- Architectural Studio 6
- Visual Studies Studio 6
- Texts & Contexts 3
- Design of the City

Students will be away from the campus for part of a semester. There will be no effect on the on-campus physical resources during their period abroad. Due to IU's effort to contain the spread of the novel coronavirus (COVID-19) we cancelled all international travel for 2020 and 2021. We resumed international travel in the Spring term of 2022, the sixth semester students of the Nomadic Studio traveled abroad to Rome and Berlin and the first semester students traveled to Rome at the end of spring semester classes for Text+Context II. The present cohort of students graduating in 2023 are visiting Mexico City and Berlin. Next year we will repeat Mexico City and link this city to Bangkok.

5.6.2 Space to support and encourage didactic and interactive learning, including lecture halls, seminar spaces, small group study rooms, labs, shops, and equipment.

Program Response:

The Republic Building houses a permanent gallery space (2,400 sf), two 600 sf classrooms, a 600-sf teaching lab, a 550-sf 3-D maker space, woodshop and shop office at 1,500-sf, an auditorium (2,100 sf), a student break room with two private study spaces and four student-use computers, an onsite reference library with two student-use computers and reading space, and two private studio critique/ meeting rooms.

The Fabrication Lab (consisting of the 3-D maker space and woodshop) is a cutting-edge facility that enables students to dream big through prototyping and fabrication. The woodshop is equipped with a Felder K500S sliding table panel saw, Hammer A3-26 planer/joiner, Hammer N4400 bandsaw, Festool Kapex miter saw, Jet combination disc/belt sander, Jet oscillating spindle sander, Jet edge sander, various Festool hand-held power tools, various Proxon model-making tools, and various hand tools. The digital fabrication equipment includes a ShopSabre Pro408 3 axis CNC router with vacuum hold down and 10 position tool changer, Trotec Speedy 360 laser engraver, Trotec Speedy 100 laser engraver, Formlabs Form2 SLA 3D printer (2), Ultimaker 3 FDM 3D printer (4), and Graphtec CE-6000-120 48" vinyl cutter/plotter. As part of [Indiana University's MAD LABS](#) (Makerspaces for Art + Design), the facility is committed to providing the latest technology to enhance design and building in the digital era.

The spacious [exhibition gallery](#) sits between the auditorium and the architecture and visual studies studios. It is equipped with directional and ambient lighting, polished concrete floors, and pristine white walls. This is where we install *The Welcome Back Show*, the *End-of-Year* student exhibitions, and where we feature up to five solo or group exhibitions made by influential artists and architects from the nation and beyond. A glass entry wall welcomes viewers into this space where work is displayed with every attention to detail. This gallery's museum-quality exhibitions and lively catered receptions are attended by members of the IU Bloomington and Columbus communities in addition to students and faculty of the Miller M.Arch Program.

Our flexible auditorium space embodies the spirit of modernist, open-plan design. It is equipped with state-of-the-art technology for audio and visual presentations. The hall is home to the program's [public lecture series](#), which brings leading architects and artists from around the world to engage our students and the community with emerging ideas in the profession and academia. The auditorium is a dynamic environment, where studio critiques, presentations, conferences, and installations reverberate with creative energy.

The exhibition and guest lecturer program has resumed in-person events at the Republic Building.

5.6.3 Space to support and encourage the full range of faculty roles and responsibilities, including preparation for teaching, research, mentoring, and student advising.

Program Response:

The Republic Building has 12 private office spaces and 1 shared office space used for faculty and staff. The shared office space has two desks available for use by adjunct and visiting faculty. A private meeting room is available for reservation that can accommodate the entire faculty and staff. Preparation for teaching, research, mentoring, and student advising takes place in these spaces.

The Fabrication Lab (consisting of the 3-D maker space and woodshop) is a cutting-edge facility that enables students to dream big through prototyping and fabrication. The woodshop is equipped with a Felder K500S sliding table panel saw, Hammer A3-26 planer/joiner, Hammer N4400 bandsaw, Festool Kapex miter saw, Jet combination disc/belt sander, Jet oscillating spindle sander, Jet edge sander, various Festool hand-held power tools, various Proxon model-making tools, and various hand tools. The digital fabrication equipment includes a ShopSabre Pro408 3 axis CNC router with vacuum hold down and 10 position tool changer, Trotec Speedy 360 laser engraver, Trotec Speedy 100 laser engraver, Formlabs Form2 SLA 3D printer (2), Ultimaker 3 FDM 3D printer (4), and Graphtec CE-6000-120 48" vinyl cutter/plotter. As part of [Indiana University's MAD LABS](#) (Makerspaces for Art + Design), the facility is committed to providing the latest technology to enhance design and building in the digital era. Faculty research is often conducted in this space.

5.6.4 Resources to support all learning formats and pedagogies in use by the program.

Program Response:

Each classroom is equipped with a computer, large format monitor or projector with whiteboard, and a flexible set up consisting of tables and chairs featuring multiple configurations. One classroom and one meeting room are also equipped with videoconferencing equipment including a built-in camera and microphones.

As a response to COVID-19, the program has temporarily moved to an online/ hybrid mode of instruction. In order to prepare for virtual instruction, the program purchased two monitors with adjustable, mobile stands, as well as protective floor coverings for our auditorium space to be transformed into a temporary visual studies studio.

If the program's pedagogy does not require some or all of the above physical resources, the program must describe the effect (if any) that online, off-site, or hybrid formats have on digital and physical resources.

Program Response:

N/A

5.7 Financial Resources

The program must demonstrate that it has the appropriate institutional support and financial resources to support student learning and achievement during the next term of accreditation.

Program Response:

Indiana University uses Responsibility Centered Management (RCM). This means that other than a "central pot" of Provost Initiative Funds, all the monies are pushed to units and operating expenses are derived by assessments. The Provost Funds allow for innovation and "common good" expense and some reallocation of funds from unit to unit. The money coming to our unit is



the result of a flat amount for each credit hour that is taken by students. The Dean of the School controls the budget and allocates funding to support each of the areas. The Faculty Advisory Board reviews the budget and advises the Dean on allocations. In addition, the Dean presents the budget to the Provost on a yearly basis for review. This includes a three-to-five-year projection and analysis of future trends.

In support of the Miller M.Arch and its development, the University has provided start-up funds that have come to the Eskenazi School of Art, Architecture + Design and are being held in a separate line for tracking and planning purposes.

The University funds will cover salaries and benefits of both faculty and staff, expenses related to building upkeep, purchase of equipment, supplies, and library resources. These funds will be used for discretionary expenses including travel to professional meetings and association memberships and licensing fees. They will provide funding for scholarships and programming for the academy and the community.

The program has a revenue stream coming from the Office of the Provost in addition to funds from tuition. Below is a chart showing projected student numbers and tuition from the program when it attains a student population of sixty after the first three years. There may be some variation in the number of students per class as we cannot control the total yield.

M.Arch 5-yr Budget

Student Funding:

We offer merit-based fellowships to incoming students on a 3-tier scale. For the current 3 cohorts of students in the J. Irwin Miller Architecture Program we offer: highest tier (tier 3) is equivalent to full tuition (\$15,000 per year for in-state students and \$35,000 per year for out-of-state students.), middle tier (tier 2) is \$12,000 per year for in-state students and \$25,000 per year for out-of-state students, and bottom tier (tier 1) is \$8,000 per year for in-state students and \$12,000 per year for out-of-state students. All three fellowship tiers include student health insurance. These fellowships are renewable for the entirety of the 3-year program as long as students demonstrate satisfactory progress toward their degree, have continuous full-time enrollment in the J. Irwin Miller Architecture Program, and maintain a cumulative graduate GPA of at least 3.0 throughout their graduate career. With the incoming cohort that will arrive in the fall of 2023 and graduate in 2026, and subsequent cohorts thereafter, we will provide: highest tier (tier 3) equivalent to full tuition whether in state or not, middle tier at ½ full tuition (\$7,500 in-state/\$17,500 out-of-state) and bottom tier at ¼ full tuition (\$3750 in-state/\$8,750 out-of-state).

The Eskenazi School has also established a DEI Fellowship for domestic students. We have budgeted enough to supply up to three DEI Fellowships for the incoming class of 2026 as full tuition out-of-state fellowship (\$35,000 per year) or as full tuition in-state fellowships (\$15,000 per year). Students are also eligible for additional grants and funding through [CAHI](#), the [College of Arts & Sciences](#) and the [GradGrants Center](#).

Two newly established funds, the J. Irwin Miller Architecture Program Enrichment Fund (Acct# 0380016140) and the J. Irwin Miller Architecture Program Travel Fund (Acct# TBD) are now set up in support of the program and in the case of the Travel Fund to support international and domestic travel expenses related to the educational activities for the students in the J. Irwin Miller Architecture Program.

Faculty member Britt Brewer serves on the board of the Indiana Architectural Foundation to supply scholarship funding to help retain students in architectural educations. This fund becomes available to the J. Irwin Miller Architecture Program students only upon the program receiving accreditation.

**Faculty Funding:**

All new faculty members receive start-up funding for travel, equipment, and research support. Indiana University has various internal grant opportunities that are open to faculty. They include: [CAHI grants](#) and a wide array of granting opportunities through the [Office of the Vice Provost for Research](#).

5.8 Information Resources

The program must demonstrate that all students, faculty, and staff have convenient and equitable access to architecture literature and information, as well as appropriate visual and digital resources that support professional education in architecture.

Program Response:

The art, architecture, and design information collections support instruction and research for students and faculty of the Eskenazi School of Art, Architecture + Design to the graduate level in visual arts and design and to the Ph.D. level in art history. Totalling over 100,000 volumes and approximately 400 serial subscriptions, the collections also support the research and exhibition requirements of the Art Museum staff as well as the staff of the Grunwald Gallery. The collections of the state-wide University Libraries system, including the collections of libraries throughout the IU system, support and enhance the IU Bloomington Libraries collections and services.

Subject focus for the art, architecture, and design collections is on the following areas:

1. Major art historical periods from ancient art through the twenty-first century with an emphasis on painting, printmaking, sculpture, drawing, mixed media, and digital arts
2. Nineteenth, twentieth, and twenty-first-century architecture of the United States
3. Ancient Greek and Roman architecture
4. Byzantine and medieval architecture with an emphasis on monuments of Great Britain, France, and Germany
5. Arts of Pre-Columbia, Africa, Oceania, East Asia, and First Nations peoples
6. Studio practice with an emphasis on architecture, painting, drawing, sculpture, printmaking, and the history and techniques of ceramics, photography, graphic design, digital arts, jewelry and metalsmithing, papermaking, artists' books, and printed, dyed, woven and constructed textiles.

Major survey histories of art are collected for all countries, cultures, and historical periods. General works on the arts of China, Japan, and Korea are collected with an emphasis on painting and sculpture. Selective coverage is included for the remaining arts of the Middle East and South Asia.

Materials are collected in all relevant formats to support the study and teaching of the visual arts and design including the following: books; periodicals/journals; exhibition/museum publications; artists' books; DVDs; and electronic resources. Students at the Miller M. Architecture Program site have full access to over 2,500 research databases/indexes, 24,800 electronic journals, 2.2 million ebooks, and abundant digital image and streaming video collections. The IU Libraries also maintain a growing local digital image teaching collection comprised of over 70,000 images digitized from the legacy slide collection (including an Artists' Books and Zine sub-collection). CDs, DVDs, and videocassettes are also collected.

Faculty and students are strongly encouraged to request materials which may not appear to be in the collections. All such requests for new materials are honored within the boundaries of collection relevance and budgetary parameters.

IU Libraries participates in all interlibrary lending and document delivery services of the University Libraries. Faculty and students may submit all requests for borrowing directly online through the Libraries homepage. Delivery from Bloomington to Columbus of physical library resources, such



as printed books and special collections materials, is successful using the existing infrastructure at Indiana University to mail books from Bloomington directly to the Miller M. Arch Program site. In addition, students are able to leverage the interlibrary loan system through both the Indiana University Library system and that of the Bartholomew County Library located in Columbus, IN.

Resources provided include:

- Artbibliographies Modern
- Art Source
- Avery Index to Architectural Periodicals
- Bibliography of the History of Art
- Design and Applied Arts Index
- International Bibliography of Art
- Oxford Art Online
- Allgemeines Kunstlerlexicon Online
- Art and Architecture in Video
- Arts: Search
- Frick Art Reference Library Periodicals Index
- Oxford Bibliographies Online: Art History
- SCIPIO: Art and Rare Book Sales Catalogs
- Underground and Independent Comics
- Comix, and Graphic Novels
- Index to Nineteenth-Century Art Periodicals
- ARTstor
- AP Images
- Bridgeman Education
- Index of Christian Art
- Klimt02
- Material Connexion
- Rhizome

Other art-related databases include: *Arts and Humanities Citation Index*; *Academic Search Premier*; *America: History & Life*; *Bibliography of Asian Studies*; *Ethnic NewsWatch*; *Factiva*; *GenderWatch*; *International Index to the Performing Arts*; *Index Islamicus*; *JSTOR*; *Lexis/Nexis Academic*; *New York Times*; *Project Muse*; and *Proquest Dissertations and Theses Global*.

Monographic collections at the Miller Architecture library number over 1000 volumes,^{[11](#)} and cover major areas of architectural practice, history, and theory in addition to art historical movements. All volumes are cataloged and discoverable through IU Libraries' IUCAT web search. A special emphasis is placed upon global architecture and sustainability. Appropriate reference works are available for consultation as well. This collection has been built after comparison with peer library collections but reflects IU's unique program focus.

In addition to electronic journal content covered by the aggregators listed above, the Miller Architecture students and faculty have access to the most current printed issues of twenty-one journals, including the following titles:

- Abitare
- Architect
- Architectural Digest
- Architectural Record
- Architectural Review
- Casabella
- GA Houses



- Detail
- Domus
- Dwell
- Kenchiku To Toshi
- L'Architecture d'Aujourd'hui
- Log
- Plan
- Volume

Research skills instruction is provided to various levels from basic orientations to individual class instruction on specialized topics and research, including guidance on evaluating sources, organizing research materials, and developing research questions. Lesson plan-focus on developing critical thinking skills is outlined in the Association of College and Research Libraries (ACRL) Framework for Information Literacy for Higher Education. Course-level and individual instruction on finding and using images is provided, including answering questions related to fair use and intellectual property (in consultation with the IU Libraries Copyright Program Librarian) and the use of scanning and photography equipment. The Art, Architecture + Design Librarian also teaches classes related to the artists' books collection and coordinates and provides specialized introductions to visual arts research from beginning through advanced levels.

¹¹¹ Note: A previous report incorrectly stated that the library contained 1500 volumes; the number of volumes has grown rather than shrunk, over time.

Further, the program must demonstrate that all students, faculty, and staff have access to architecture librarians and visual resource professionals who provide discipline-relevant information services that support teaching and research.

Program Response:

Sarah Carter is the Art, Architecture and Design Librarian for Indiana University Bloomington. The Librarian is available to students, faculty, and staff at the Miller Architecture Program via phone, email, and Zoom. Software with real-time availability provides students with self-scheduling capabilities for their research needs. Upon request, the Librarian consults with Miller Architecture Program faculty members to design and deliver relevant information literacy lesson plans. Students and faculty may submit requests for new library materials directly to the Librarian, or through an online purchase request form. The Librarian maintains a minimum of two office hours during the semester, which are posted in the Miller M Architecture Program's library space. She also attends the Miller Architecture Program events in person as schedule permits during the academic year.



6—Public Information

The NAAB expects accredited degree programs to provide information to the public about accreditation activities and the relationship between the program and the NAAB, admissions and advising, and career information, as well as accurate public information about accredited and non-accredited architecture programs. The NAAB expects programs to be transparent and accountable in the information provided to students, faculty, and the public. As a result, all NAAB-accredited programs are required to ensure that the following information is posted online and is easily available to the public.

6.1 Statement on NAAB-Accredited Degrees

All institutions offering a NAAB-accredited degree program or any candidacy program must include the exact language found in the NAAB Conditions for Accreditation, 2020 Edition, Appendix 2, in catalogs and promotional media, including the program’s website.

Program Response:

The program has included the information from the NAAB Conditions for Accreditation, 2020 Edition, Appendix 2, in catalogs and promotional media, including the “[Accreditation](#)” page on the program’s website.

6.2 Access to NAAB Conditions and Procedures

The program must make the following documents available to all students, faculty, and the public, via the program’s website:

- a) Conditions for Accreditation, 2020 Edition
- b) Conditions for Accreditation in effect at the time of the last visit (2009 or 2014, depending on the date of the last visit)
- c) Procedures for Accreditation, 2020 Edition
- d) Procedures for Accreditation in effect at the time of the last visit (2012 or 2015, depending on the date of the last visit)

Program Response:

Links to each of the outlined documents are available to all students, faculty, and the public through the “[Accreditation](#)” page on the program’s website.

6.3 Access to Career Development Information

The program must demonstrate that students and graduates have access to career development and placement services that help them develop, evaluate, and implement career, education, and employment plans.

Program Response:

Students have access to career development and placement services that will help them develop, evaluate, and implement career, education, and employment plans through the [Indiana University Walter Center for Career Achievement](#). The Walter Center serves all schools and departments within the College of Arts + Sciences, including the Eskenazi School of Art, Architecture + Design. The Eskenazi School has hired an Associate Director of Employer Relations, Erin Bruce, who is responsible for serving as liaison between the Walter Center and the Eskenazi School, including the Miller M.Arch program. Through a community-centered approach, The Walter Center develops meaningful connections and delivers expert guidance that creates opportunities for students to successfully engage with employers, industry experts, and alumni. They provide graduate student career counseling, networking opportunities, job and internship postings, and other career-focused events such as workshops and career/ graduate school fairs to help students plan for their future post-graduation. Erin Bruce has been working closely with Miller



M.Arch staff, as the [Associate Director, Employer Relations Specialist for the Eskenazi School of Art, Architecture and Design](#), to share and coordinate student intern experiences, to develop a career and employee information session specifically for architecture students twice per semester with the first session planned for SP23 between program students and interested architectural practices throughout the State. The Associate Director of Employer Relations will provide our students with a series of lunch and learn events where students can meet directly with employers. Additionally, and in response to student request, this office, in coordination with the staff and faculty of our program, resume workshops and interview workshops will be offered each semester. From her office, the Associate Director of Employer Relations lists internship opportunities for the School and our program to our students on a weekly basis each month.

In addition to the services offered through the Walter Center, our Community Outreach Coordinator, Britt Brewer, serves as the NCARB Architecture Licensing Advisor (ALA) to aid Miller M.Arch students with job placement, internships, and the path to licensure. In order to prepare for this role, the Community Outreach Coordinator attends the NCARB Licensing Advisors Summit and is active within the NCARB Licensing Advisors Community. Britt Brewer also serves as the academic representative on both the state Indiana AIA and on the Indianapolis section of the AIA to assist linking students to intern opportunities amongst Indiana architects.

6.4 Public Access to Accreditation Reports and Related Documents

To promote transparency in the process of accreditation in architecture education, the program must make the following documents available to all students, faculty, and the public, via the program's website:

- a) All Interim Progress Reports and narratives of Program Annual Reports submitted since the last team visit
- b) All NAAB responses to any Plan to Correct and any NAAB responses to the Program Annual Reports since the last team visit
- c) The most recent decision letter from the NAAB
- d) The Architecture Program Report submitted for the last visit
- e) The final edition of the most recent Visiting Team Report, including attachments and addenda
- f) The program's optional response to the Visiting Team Report
- g) Plan to Correct (if applicable)
- h) NCARB ARE pass rates
- i) Statements and/or policies on learning and teaching culture
- j) Statements and/or policies on diversity, equity, and inclusion

Program Response:

The program has made the above documents (a-e) available to all students, faculty, and the public through the "[Accreditation](#)" page on the program's website. Statements and/or policies on learning and teaching culture (i), including the program's [Learning and Teaching Culture Policy](#) can be found on the program's website under "[Academics](#)". Statements and/or policies on diversity, equity, and inclusion (j) can be found on the Eskenazi School's "[Diversity, Equity, and Inclusion](#)" page. The information that will not be found on our website are the Plan to Correct, and the NCARB ARE pass rates. We did submit an optional response, but we did not submit a Plan to Correct as it was not required, after the most recent Visiting Team Report. Additionally, at the time of this report, we have not achieved accreditation therefore do not have NCARB ARE pass rates to share.

6.5 Admissions and Advising

The program must publicly document all policies and procedures that govern the evaluation of applicants for admission to the accredited program. These procedures must include first-time,

first-year students as well as transfers from within and outside the institution. This documentation must include the following:

- a) Application forms and instructions
- b) Admissions requirements; admissions-decisions procedures, including policies and processes for evaluation of transcripts and portfolios (when required); and decisions regarding remediation and advanced standing
- c) Forms and a description of the process for evaluating the content of a non-accredited degrees
- d) Requirements and forms for applying for financial aid and scholarships
- e) Explanation of how student diversity goals affect admission procedures

Program Response:

1. The Graduate Admissions Application [instructions](#) are located on the “[Admissions + Aid](#)” page of the program’s website. This [same page](#) also includes a link to the [application form](#), which is housed on The University Graduate School’s website. This application is used by all university graduate students. Students upload portfolios to Slide Room in addition to the online application through The University Graduate School.
2. Admissions requirements, admissions-decisions procedures, including policies and processes for evaluation of transcripts and portfolios, and decisions regarding remediation and advanced standing can be found on the “[Admissions + Aid](#)” page of the program’s website.
3. Forms and a description of the process for evaluating the content of a non-accredited degree(s) can be found on the “[Admissions + Aid](#)” page of the program’s website.
4. Requirements for applying for financial aid and scholarships can be found on the “[Admissions + Aid](#)” page of the program’s website. This includes information for students who may also be eligible for need-based grants. Eligibility for these grants are determined by [Student Central](#) and requires completion of the FAFSA application, [FAFSA](#). Students can expect to receive an award package from them, separate from their admission letter detailing any merit-based awards. Only domestic students are eligible for this program.
5. The University has a wide variety of [student diversity initiatives for graduate students](#). The Eskenazi School also has a strategic goal through its [Diversity, Equity, and Inclusion Plan](#) to: “Increase the diversity of graduate students.”
 - i. Charge future Graduate Recruitment Coordinator with increasing the number of applicants who identify as Black/African American, Hispanic/Latino/LatinX, Native American, Hawaiian/Pacific Islander, or multiracial, and work toward yielding those completed applicants.
 - ii. Coordinate with area faculty on the recruitment of diverse graduate applicants.
 - iii. Review and consider changing acceptance policies and practices.
 - iv. Work with the DEI Coordinator and Directors of Graduate Studies to ensure best practices are being used for equitable and inclusive recruitment techniques and programming (and future Graduate Recruitment position).
 - v. Work with the Assistant Dean of Diversity and Inclusion on recruitment techniques and programming.

6.6 Student Financial Information

6.6.1 The program must demonstrate that students have access to current resources and advice for making decisions about financial aid.

Program Response:



On the “[Admissions + Aid](#)” page of the program’s website the program outlines the various resources related and advice for making decisions about financial aid. This includes:

Incoming merit-based fellowships

Incoming U.S. and international students are eligible for merit-based fellowship awards. Your completed application to the program is the application for these awards. Merit-based fellowship decisions are made by the program chair based on recommendations from the admissions committee; admitted applicants are notified of their merit award in their admission letter. Fellowships are awarded at three levels.

Fellowship award levels for 2022/2023

<i>Level</i>	<i>In-state students</i>	<i>Out-of-state students</i>
1	\$3,750	\$8,750
2	\$7,500	\$17,500
3	\$15,000	\$35,000

Incoming financial support/student loans

You may also be eligible for need-based grants. Eligibility for this grant is determined by [Student Central](#) and requires completion of a [FAFSA](#). You can expect to receive an award package from them, separate from your admission letter detailing any merit-based awards. Only U.S. students are eligible for this program.

Nomadic Studio funding

Both phases of the Nomadic Studio provide funding to help with your travel and housing costs. Phase 1 (Rome) offers \$2,500 and phase 2 offers \$3,500.

Additional resources

- Learn about the [President’s Diversity Initiative](#) for graduate students.
- Explore the [College of Arts and Sciences’ Graduate Office awards](#).
- See awards offered through the [University Graduate School](#).
- *Find out what aid is available for [international students](#).*

The Eskenazi School has also established a DEI Fellowship for domestic M.Arch students. We have budgeted enough to give either one full tuition out-of-state fellowship (\$35,000 per year) or two full tuition in-state fellowships (\$15,000 per year).

6.6.2 The program must demonstrate that students have access to an initial estimate for all tuition, fees, books, general supplies, and specialized materials that may be required during the full course of study for completing the NAAB-accredited degree program.

Program Response:

The “[Admissions + Aid](#)” page on the program’s website links directly to the [MoneySmarts tuition calculator](#). The tuition calculator includes estimates for tuition, fees, books and supplies, room and board, transportation, and other personal expenses. Students can input funding offers into the calculator to provide them with an accurate representation of their tuition by semester. Additional information regarding the cost of education at Indiana University can be found on the “[Admissions](#)” page for The University Graduate School.



APPENDIX 1

March 1, 2023

Update Plan for Achieving Initial Accreditation

Master of Architecture Indiana University

Indiana University is applying for Initial Accreditation status for its proposed Master of Architecture professional program that is scheduled to begin in the fall of 2018. The graduate program consists of 108 credit hours over three years and one summer of study. Students entering the program must hold a bachelor's degree (BA or BS) in any field from an accredited college or university before matriculating into the graduate program.

PRESIDENT OF THE INSTITUTION

Dr. Pamela Whitten, President

Indiana University, Bryan Hall 200, 107 S. Indiana Ave. Bloomington, IN 47405

Email: iupres@iu.edu Phone: (812) 855-4613

CHIEF ACADEMIC OFFICER

Rahul Shrivastav, Provost and Executive Vice President

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HEAD OF THE ACADEMIC UNIT

Margaret (Peg) Faimon, M.F.A. Founding Dean

School of Art, Architecture + Design

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PROGRAM ADMINISTRATORS

T. Kelly Wilson, Director

School of Art, Architecture + Design | Columbus

Email: wilsontk@indiana.edu Phone: (812) 375-7588



Part 1: Analysis of the extent to which the proposed program already complies with the 2020 Conditions for Accreditation, and a timeline for when these conditions will be met.

a. Resources for the program have been constantly acquired and updated:

a. Physical resources:

- i. 14 additional drafting desks were acquired and are planned to be installed in the summer of 2023, increasing the total number of desks to 62 in anticipation of future cohort sizes: [I.2.2 Republic Plans revised 2019.pdf](#)
- ii. A new exhaust hood/spray booth has been added to our shop this spring term: [hood](#) and [hood location in the Republic Building](#)
- iii. New material storage was added to our shop: [storage](#) and [storage 2](#)
- iv. New equipment is added to our shop: [Robotic Arm](#)

b. Faculty:

- i. The program has 7 full-time faculty teaching within the program, 6 adjuncts teaching support courses or invited to teach an architectural design studio, and three administrative staff for an existing program of 25 students amongst 3 cohorts (updated FA 2023)

c. Financial Support:

- i. Two new funds for acknowledging gifts to the program were established SP 2023: J. Irwin Miller Architecture Program Enrichment Fund, <https://give.myiu.org/iu-bloomington/l380016140.html> , and the J. Irwin Miller Architecture Program Travel Fund.
- ii. The IU Bloomington Campus support for the Miller M.Arch, established at the time of its creation in 2018, remains intact with an annual support of \$2M.
- iii. DEI funds for inclusive excellence have been created within the Eskenazi School of Art, Architecture and Design
- iv. Faculty are given remarkable opportunities to pursue numerous internal grants in this R1 institution, and many of our faculty are recipients of multiple internal grants: [CAHI](#)

b. Secure institutional approvals for the proposed degree:

- a. Indiana University provided full support in the development and creation of this new program of study, where the State of Indiana, through the auspices of the Indiana Commission for Higher Education (ICHE) approved our professional degree graduate program in FA 2018: [ICHE](#)

c. Recruit and retain students, including a scholarship program:

- a. The program continues to provide significant funding for students through Fellowship Awards, based upon merit, at the time of application. Additionally, 3 DEI Fellowships were awarded this year, providing our highest level of funding with a Tier 3 Fellowship Award of \$35K each. Additionally, an International Fellowship fund of \$10K helps to provide resources for students economically challenged by the cost of the program. We provide three Fellowship Award funding levels: Tier 1 – In-state: \$3,750 – Out-of-state: \$8,750 Tier 2 – In-state: \$7,500 – Out-of-state: \$17,500 Tier 3 – In-state: \$15,000* - Out-of-state: \$35,000* (*also comes with student medical insurance, projected to cost 105pprox.. \$3600, paid by school).
- b. The Miller M.Arch program hired a full-time [Graduate Recruitment Coordinator](#), Cara Mason, to assist the program in identifying qualified candidates.

d. Recruit full-time and adjunct faculty to teach in and support the program:



- a. New Faculty:
 - i. The Laurie and Michael McRobbie (the former President of IU provided partial funding this position as a bequest) Chair for Architecture, a tenured full-professorship within our program has just been filled. Silvia Acosta will be joining the program in the Fall of 2023: [CV Silvia Acosta](#)
 - ii. Full-time faculty searches are underway in anticipation of acquiring a new faculty member for Visual Studies in the Fall of 2023
 - iii. Additional adjunct positions searches are underway in anticipation of acquiring new faculty to support elective seminars and to replace full-time faculty that will be on course release for FA 2023
 - iv. A search is underway for a new Assistant Director for the Millar M.Arch program, with the expectation that this position will be filled before the end of the SP 2023 semester.
- e. **Enroll the first cohort or class by a proposed date:**
 - a. As of this time, SP 2023, we are in the process of accepting our 6th incoming cohort for the FA 2023. Our first cohort was enrolled in FA 2018.
- f. **Award Degrees to the first cohort:**
 - a. First graduating cohort awarded Master of Architecture, May 2021
 - b. Second graduating cohort awarded Master of Architecture, May 2022
 - c. Third graduating cohort will be awarded Master of Architecture, May 2023
- g. **Develop and implement new courses and/or curricular sequences, including faculty assignments and essential physical resources:**
 - a. The curriculum committee meets regularly, often once every two weeks, in the effort to respond to assessments made concerning either the program, curriculum or course. Effectively addressing our NAAB Program and Student Criteria has been a focus upon receiving the VTR.
 - b. Our [Curriculum Chart](#) demonstrates on pages 3 and 4 of the pdf, changes brought to the program since the last VTR.
 - c. Faculty are rotated in their teaching assignments, although we find it important that a faculty member is able to repeat a course at least twice to benefit from the post-mortem discussion and student surveys. This strategy is especially true for those teaching in the Nomadic Studio where knowledge acquired in a foreign city is a major asset for instruction.
- h. **Attract external support, funding, and alumni and professional/community engagement.**
 - a. A new Director of Development, Freddy Arsenault, has been acquired who is focused on resource development for the Miller M.Arch program: [Development](#).
 - b. The community of Columbus, IN gifted \$2M in 2018 in support for the renovation of the Republic building, designated a National Historic Monument of the Park Service in 2012, to house the new J. Irwin Miller Architecture Program, which opened its doors in the fall of 2018. The community remains highly engaged with the program. It should be pointed out that Columbus community funding for an IU program for design began in 2009, raising \$1.4M in support of the creation of the IU Center for Art+Design in 2011, the precursor to the J. Irwin Miller Architecture Program. The Columbus community has demonstrated long-lasting interest in the success of IU programs in their city, and that interest remains, gratefully, intact.
 - c. Two cohorts have graduated from our program as of the date of the submission of this report. As alumni, we retain our connection to those graduates, following their careers and receiving survey replies regarding the relationship between their current careers in architecture and the education they received from the J.



Irwin Miller Architecture Program.

- d. The J. Irwin Miller Architecture Program continues to engage the professional community of architects in the State of Indiana:
 - i. The Indiana AIA chapter held its annual meeting at the J. Irwin Miller Architecture Program, in the Republic building in October of 2022
 - ii. The Indianapolis section of the Indiana AIA held its monthly meeting at the J. Irwin Miller Architecture Program, in the Republic building, March of 2022, receiving continuing education units for Health, Safety and Welfare of an Adaptive Re-Use of the Republic building, taught by the students of the program.
 - iii. Students of the program returning from their Nomadic Studio abroad in the spring of 2022, presented their sketchbooks and materials in a forum to the Indianapolis section of the Indiana AIA
 - iv. A faculty member of the program serves as our academic representative to both the Indiana State AIA and the local Indianapolis section of the AIA.
 - v. A faculty member serves on the board of the Indiana Architectural Foundation, which serves to help students with resources to remain within architectural programs they have entered.
 - vi. A faculty member is co-director of [Eskenazi ServeDesign Center](#) which addresses the design issues facing communities of Indiana.
- i. **Make alternative plans or provisions in the event that the program does not achieve initial candidacy or initial accreditation:**
 - a. Should the J. Irwin Miller Architecture Program not receive Initial Accreditation, and upon learning the time schedule for addressing Not Met conditions, the following steps will need to be taken:
 - i. Inform the Indiana State Commission of Higher Education as to the next applicable date for the program to achieve accreditation
 - ii. Inform the Dean, Provost and President of Indiana University of the decision reached by NAAB, including the updated plan to achieve initial accreditation
 - iii. Approach the Indiana State Legislature to alter a State statute on professional licensure that prevents a student from becoming licensed if they attend a program that does not achieve accreditation within 2 years from their graduation. We would request an extension to this time limit to match the time given to correct conditions Not Met.
 - iv. Contact each graduate of the program, informing them of the NAAB decision and our new plan, and timeline, to achieve accreditation.
 - v. The Program Director will convene a committee to evaluate all conditions Not Met, to prepare changes to the program in response. Changes to the program in response to the conditions Not Met will be shared with the Dean and Provost, and issued to all graduates of the program.
- j. **Program Identity:**
 - a. The J. Irwin Miller Architecture Program believes that it has built a very unique identity by:
 - i. Curriculum: the combination of visual studies studios (studio art) alongside architectural design studies for the entire length of the program (6 semesters) affords student the opportunity to build a link, for themselves, to assist in the creation of their own identity within architectural design.
 - ii. Columbus, IN as home to our program offers unusual access to the



modern monuments of design that populate this city as teaching resources within our curriculum. The stakeholder engagement strategy, a key to the success of Columbus as a small city, is taught and shared with the student body, helping forge links to this community. Local fabrication and manufacturing entities, like Cummins, contribute to faculty research opportunities in new methods of fabrication and assembly.

- iii. Rome and the Nomadic Studio provide unusual access for all students to study overseas because we have made it a constituent part of our program to fund **all** students so that those unable to afford travel expensed would be enabled to attend.

k. Resources:

- a. Please see h.3 and h.4 of this report

l. Curricular Framework:

- a. [Curriculum Chart](#)

2020 Conditions for Accreditation, conditions Met, Not Yet Met, In Progress: Timeline

Each of the Conditions **Not Yet Met**, are expected to be met in the Fall of 2023. Please refer to the APR-IA Introduction page 4 thru 6 to read our actions to address and meet all **Not Yet Met** conditions. Conditions **In Progress** are in development for FA24

Not Met

Not Yet Met/In Progress



None	<p>2.Shared Values of the Discipline and Profession FA 23</p> <p>PC.4 History and Theory FA 23</p> <p>PC.5 Research and Innovation FA 23</p> <p>PC.6 Leadership and Collaboration FA 23</p> <p>PC.7 Learning and Teaching Culture FA 23</p> <p>SC.2 Professional Practice FA 23</p> <p>SC.3 Regulatory Context FA 23</p> <p>SC.5 Design Synthesis (Student Work Evidence) FA 23</p> <p>SC.6 Building Integration (Student Work Evidence) FA 23</p> <p>5.1 Structure and Governance cont'd to be addressed</p> <p>5.2 Planning and Assessment FA 23</p> <p>5.4 Human Resources and Human Resource Development FA 24</p> <p>5.5 Social Equity, Diversity, and Inclusion FA 23</p> <p>5.6 Physical Resources addressed in FA24</p> <p>5.7 Financial Resources DEI funding addressed FA23</p>
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	<p>5.8 Information Resources In progress FA23</p> <p>6.3 Access to Career Development Information FA 23</p>
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Part Two: Timeline for Achieving Initial Accreditation

**Students graduating in 2021 and 2022 will meet the educational requirement for an NCARB Certificate*

Date	Action	Student Matriculation Schedule	Student Graduation Schedule
Mar-18	Submitted Eligibility Application		
Aug-18		First class matriculated	
Oct-18	Eligibility Visit Scheduled		
Nov-18	Eligibility decision received		
Apr-19	APR for Initial Candidacy Submitted		
Aug-19		Second class matriculated	
Oct-19	Visit for Initial Candidacy		
Feb-20	Initial Candidacy Decision (effective 1/1/19)		
Aug-20		Third class matriculated	
Nov-20	Submitted ARS		
Apr-21	APR for Continuation of Candidacy Submitted		
May-21			First class graduates*
Aug-21		Fourth class matriculates	
Oct/Nov-21	Visit for Continuation of Candidacy		
Nov-21	Submit ARS		
Feb-22	Continuation of Candidacy Decision		
May-22			Second class graduates*
Aug-22		Fifth class matriculates	
Nov-22	Submit ARS		
Mar-01	APR-IA for Initial Accreditation Submitted		
May-23			Third class graduates**
Aug-23		Sixth class matriculates	
Oct-23	Visit for Initial Accreditation		
Nov-23	Submit ARS		
Feb-24	Initial Accreditation Decision (effective 1/1/23)		

and the requirements for licensure in NY and 16 other jurisdictions, but may need more experience. Indiana will accept the NCARB ruling granting these students a retroactive NAAB accredited degree equivalent.

***If this plan is met, students graduating from 2023 onward will have a NAAB accredited degree*



Cont'd Part Two: Plans for Developing the Program after Initial Accreditation:

1. To consider the additional one or several non-professional degrees (M.Arch2/MDes/Ddes) to increase the research and knowledge base of the program and to increase the diversity of our student population at the Republic Building. This discussion is already underway within the School.
2. The re-examination of our curriculum (now referred to in committee as curriculum 2.0) where under consideration is the creation of greater parity between the Visual Studies Studio courses and the Architectural Design Studios courses to become equal in credit load and value through all 6 semesters of the program. At present Visual Studies is a 6-credit course only for the first 3 semesters, in the 4th through 6th semesters the course is reduced to a 3-credit load. This was done in respect of the NAAB 2014/2015 guidelines, distributed credits to course loads to meet expectations within those guidelines. With the adaptation of the 2020 Guidelines, we see far greater opportunity to perfect and develop our primary idea of re-linking artistic inquiry and conscientiousness with architecture practice through our curriculum.
3. With the addition of the Lorie and Michael McRobbie Professorship in Architecture, our new faculty member, Silvia Acosta, brings design/build opportunities in Mexico to our program. These new opportunities for international study will augment, and potentially change, our Nomadic Studio offerings. How these unique opportunities will intersect with our curriculum will be a principle discussion within the curriculum committee.
4. Fundraising will become an increasing focus, and with the addition of a newly appointed Director of Development, this program will be developing new strategies and relationships in support of funding for the program.
5. Recruitment strategies will be further developed to engage more colleges and programs throughout the mid-west and country, identifying cities and locations where a density of college liberal art and design programs can be identified to visit in person. Portfolio review days and Open House event are planned to engage college cities such as Chicago or NYC.
6. Social Media and program website construction and re-construction is under review and examination to better express the creative work that students and faculty are building as a consequence of their education in the program. This is considered the first location that most will come into contact with the qualities of the J. Irwin Miller Architecture Program.

Part 3: Supplemental Information: Course Descriptions

Course Descriptions:

Z501 Architectural Studio 1

Architectural Studio 1 introduces the students to the core design curriculum which is focused on a methodology of 'making' and 'iteration' towards the discovery of architectural ideas. The representational language of architecture expressed in hand drawing and model making and the fundamental ordering systems of architectural design are introduced. Diagramming and analysis of precedent is also introduced to provide a network of ideas to help students make informed choices and to propel ideation. Simple programmatic ideas are introduced with sites that constrain the design focus around fundamental issues.



Z502 Architectural Studio 2

Architectural Studio 2 continues the core design curriculum and extends 'making' and 'iteration' to include the realm of digital representation alongside analog drawing and modeling. Critical inquiry and design creativity are explored through a project incorporating issues of technology, materiality, abstraction, and tectonics. A broad array of issues in design are introduced, including: sustainability, precedent, and the social/urban context of the site and program. Projects are small to medium in scale.

Z601 Architectural Studio 3

Architectural Studio 3, the design studio project that addresses NAAB SC5 criteria, introduces the student to an urban/suburban site layered by regulatory conditions and a program with clear user requirements. The studio focuses upon the unique value of the designer to recognize as many of the restrictions and constraints of a particular problem as possible to assist in the creation and composition of architectural design solutions. The program is middle scaled and introduces repetitive program elements, like housing, that are assembled into larger orders.

Z602 Architectural Studio 4

Architectural Studio 4 addresses unique cultural conditions within 'place-making', exploring diverse population needs and experiences by focusing upon a cultural or religious project type. This studio starts with the premise that architecture plays an important role in shaping the identity of place, including the issue of diversity. Site and program are medium in scale.

Z701 Architectural Studio 5

Architectural Studio 5 is a design studio project that addresses NAAB PC5 criteria for research and innovation in architecture. The studio will focus on recent software and fabrication technology to develop an innovative solution for a unique architectural design problem. Parametric design is introduced, with new materials and assembly systems, to weave together the variables of interior programming, sun exposure, heat gain, and views to negotiate between form, by example, an existing structural frame of an abandoned tower to its context with a new skin.

Z702 Architectural Studio 6

Architectural Studio 6 is part of the J. Irwin Miller Architecture Program's Nomadic Studio curriculum, with focuses on the connections between urbanism, architecture, and art within global and multi-cultural contexts. A primary focus of this studio is to provide an overview of the complex systems that overlap in a densely populated metropolis. Students will study the urban fabric of two cities with distinct histories and forms that continue to serve as significant centers of artistic and architectural culture.

Z511 Visual Studies Studio 1

Visual Studies Studio 1 is a practical studio in which students learn to see and draw freehand from observation with drawing's theoretical and historical bases embedded within classroom lectures and discussions. Students learn by practice the relevant issues of form, scale, proportion, context, rhythm, space and subject. They develop skills in measurement, composition, line and tone, while learning to discern qualities of value and touch.

Z512 Visual Studies Studio 2

Visual Studies Studio 2 continues the year-long investigation of drawing from observation, focused upon still life, figure/ground relationships and composition. Building upon skills and principles acquired in the previous semester, students learn to use liquid media of brush and ink, mono printing techniques and dry pastel to achieve a natural sense of light. Students identify and develop strategies of composition, structure and order through analysis of precedent and by articulating findings from in class assignments brought to discussion during critiques. Color is introduced as it corresponds to the structural and associative elements of drawing and image making.

Z611 Visual Studies Studio 3

Visual Studies Studio 3 is aimed at developing an understanding and personal relationship to the idea of how a picture works, any image constructed on a two-dimensional surface. In this course the student will develop the ability to making pictures with a focus on color. Various approaches to the concept of space, both color space (abstract) and pictorial space (representational) will be employed over the course of the semester. Color behavior, color theory, and the application of color within the medium of oil paint and walnut/linseed oil with brush and canvas will be introduced.

Z612 Visual Studies Studio 4

Visual Studies Studio 4 is a continuation of the concepts of color and space from the previous semester, with a focus upon developing an individual 'touch', or mark, that is able to grow and change over time and is distinguished from 'style' which is more contrived and static. Canvas construction, preparation and self-portraiture will be explored, and the introduction of printmaking and monotype will form the core methods for color and composition exploration. Iterative making will define the printmaking works, discovering visual themes and ideas.

Z711 Visual Studies Studio 5

Visual Studies Studio 5 allows the student to pursue a visual topic or theme of choice, utilizing the methods and materials introduced in previous semesters. The identification of precedent relevant to the topic, the collection of visual information/observations concerning the theme or topic, serves the creation of a cohesive body of visual works concluding in a final gallery presentation of their chosen theme.

Z712 Visual Studies Studio 6

Visual Studies Studio 6 is devoted to the creation of a centralized body of work that is reflective of the individual students' direction, cultivated over the previous semesters of study, and influenced by their experiences in the Nomadic Studio abroad. On site drawing in the Nomadic Studio will become the basis for furthering a visual exploration of the students' interests. This final semester in visual studies is the culmination of a continuous progression towards the creation of a body of visual works that will culminate in a gallery exhibition from the entire semester.

Z521 Structures 1

Structure 1 simultaneously examines three aspects of building that are sometimes taught separately and sequentially: first, theories of static equilibrium, second, structural material properties, and third, construction processes. The way in which a building is able to withstand forces without falling down is of course closely associated with its materials and how those materials are made. It is easy to overlook how both the materials and the structural design are also closely associated with the method through which the building is put together, piece by piece; By learning about the relation between abstract structural mathematics, the qualities of building materials, and their assembly by workers on a construction site, the student will understand how architecture fits into a much larger ballet of human activity.

Z522 Structures 2

In Structures 2, students will develop a holistic understanding of a building design through the design and documentation of a medium-scale cultural or commercial building. From site analysis to detailed wall sections, students will learn how site considerations, sustainability strategies, regulatory constraints, material assemblies, and building systems all serve to shape our built environment. This course addresses the NAAB SC6 criterion.

Z807 Special Topic in Theory and Criticism

This special topic in theory and criticism, subtitled 'Cultural Consciousness', addresses how culture simultaneously represents processes of individual enrichment, the customs and traditions of ethnic, religious, and social groups, as well as the output of artistic practices. This course



seeks to forge deeper awareness of the aesthetic and ethical dimensions of culture. It also aims to illuminate some of the many ways that architecture and its allied disciplines marginalize certain cultures. Students will engage with topics related to race, gender, authorship, equity, and access through an ensemble of texts, films, and guest speakers.

Z809 Special Topics for Digital Software in Architecture

This course is an intensive course covering special topics and techniques related to digital software for architectural design. The course is intended to cover basic design software, including essential 3D modeling, 2D drafting, and graphic representations using Adobe Creative Suite (Photoshop, Illustrator, and InDesign). The course is structured with lectures based upon tutorials that allow students to build a skillset for using digital techniques in the production of an architectural design.

Z641 Energy and Environmental Systems 1

Energy/Environmental Systems 1 is the first of two courses that will explore the interrelationships among building performance, human performance, and their bio-physical context. Students in this course will explore the fundamental buildings science of heat and energy transfer, thermal comfort, climate-responsive and resilient design, passive and active solar design, building envelop, site, daylighting and view, HVAC equipment, energy modeling, building optimizations through integrative design, design rules of thumb, and evolving building rating systems. Sustainability and resilience will be at the core of these courses with an understanding of the linkage between built and natural environmental systems with a specific focus on the challenges presented by the climate crisis. This course addresses NAAB PC3 criteria.

Z642 Energy and Environmental Systems 2

Energy/Environmental Systems 2 is the second of two courses that will explore the interrelationships among building performance, human performance, and their bio-physical context. Students in this course will explore the fundamental buildings science of heat and energy transfer, thermal comfort, climate-responsive and resilient design, passive and active solar design, building envelop, site, daylighting and view, HVAC equipment, energy modeling, building optimizations through integrative design, design rules of thumb, and evolving building rating systems. Sustainability and resilience will be at the core of these courses with an understanding of the linkage between built and natural environmental systems with a specific focus on the challenges presented by the climate crisis. This course addresses NAAB PC3 criteria.

Z781 Architectural Design Theory: Architectural History

Architectural Design Theory: Architectural History studies the history of architecture across the globe over thousands of years. While this course acknowledges that Western architects have monopolized much attention and influence over the past few hundred years, largely due to the effects of modern European-born colonialism and capitalism, the course does not specially privilege Western architectural traditions. Students learn extensively about architectures on every continent. To accomplish this, we will step into the shoes and minds of people who created past architectures. Learning about architectural history means putting aside your own biases so that you can glimpse how people unlike you saw the world. The course examines the fundamental underpinnings of architecture, that, in all of its occurrences, tie it to religious beliefs, social order, and cultural conventions.

Z531 Texts + Contexts 1

This course utilizes the 'Living Laboratory' of architecture in Columbus, IN, visiting the precedent of modern architecture that characterizes this city. Students study, analyze and conjecture about these exemplary buildings by drawing them on site with proportional measurement in plan, section, elevation and perspective to deduce fundamental principles inherent to an act of architecture. Contextual, Material, and Perceptual Ordering systems are unveiled and



understood from drawing these buildings. Students are asked to conjecture an architectural meaning related to the formal principles found within these buildings, linking the interpretation of meaning to the program, or use, of the building. These analysis drawings and interpretations provide a basis for understanding the successful integration of architectural principles inherent to multivalent architecture, giving the student a guide for their own efforts in generating true complexity in their architecture and urban designs.

Z532 Texts + Contexts 2

Texts + Contexts 2, the Rome Seminar, is a three-week freehand drawing and architecture/urban design analysis course conducted entirely out-of-doors in the city of Rome at the conclusion of the spring semester. Class hours are Monday through Friday morning from 9:00am to 6:00pm with breaks for lunch. Friday afternoons and weekends are unscheduled. Students will be introduced to the city of Rome by way of daily walking tours to study the streets, spaces and buildings by direct experience. Students will be asked to keep a sketchbook to record their discoveries and their analysis of design. There will be daily freehand observation drawing in directed classes at various locations within the streets of Rome and a concentrated study of art to be found in the museums of Rome. This seminar will place students within the context of Rome to live in, observe, analyze and draw from its complex configuration the ideas insightful to the composition of architecture. In particular, the seminar will focus on the nature of urban accretion.

Z631 Texts + Contexts 3

This course, the third course in the Texts + Contexts series, is a continuation of the analysis of architecture and urban form through the agency of freehand, proportionally measured plan, section, elevation, isometric and perspective drawings. This course is also, alongside the analytical drawings you will make of architecture, the recording of the expressive visual discoveries that you will experience as you engage these cities. You are asked to record your experiences in more ways than that of plans, sections and elevations. You will use color, collage and make drawings and images from memory, not only observation. You will be asked to draw, collect, paint and collage your visual experiences constantly as you interrogate two international cities.

Z771 Design of the City

This course is intended to provide students with an introduction to the idea of the city and its relationships with architecture. It is a course also designed to assist the understanding of Rome and the two international urban centers that are part of this program. The course is designed to equip students with essential knowledge, language, definitions and examples to better understand and interpret the relationship between urban design and architecture during their studies abroad. The goal of this course is to describe and to discuss the physical elements of urban design, the language of urban design, of streets and public spaces, as tools for expression and meaning available to the urban designer and architect.

Z651 Coalition and Community Building

This course is the second of two professional practice courses. From the general overview provided in the first course, this second course focuses on the responsibilities and development of leadership in architectural practice and the art of collaboration and coalition building in the practice of architecture – within the firm, with consultants, with clients and partners, and through engagement with the community. The course will further the students understanding of the regulatory context by providing specific exercises and discussions on the applications of zoning and land use laws that regulate the placement and configuration of buildings and the application of the building code that addresses the fundamental principles of health, safety and welfare.

Z661 Professional Practice

This course is designed to allow the student to understand the principles and practice of architecture that will help lead to licensure. Professional ethics, the awareness of career opportunities, an understanding of the impact on the built environment of human health, safety



and welfare, and the understanding of the regulatory systems and requirements, along with building codes, govern the built environment will be introduced. An understanding of the fundamental business processes that make up the practice of architecture, from basic organization and business planning, to marketing, contracts, firm and project management, and the phases and scopes of work in collaboration with stakeholders and other disciplines will be introduced.

Z800 Elective; Architecture and Photography

This course presents the evolution and history of depictions of architectural subjects through photography. A comprehensive introduction to photographic equipment, techniques, and processing software is introduced. A deeper understanding of architectural study and presentation through photography will be explored. Important concepts and considerations such as composition, systems of proportion, subdivision of picture plane, and lighting and shadow control will be studied, along with specific techniques to capture architecture detail, buildings, and streetscapes, as well as for black and white photography.

Z800 Elective; Chair as Muse

Architects, designers, and artists have all worked in the field of furniture design throughout history for various purpose. The most obvious use of furniture and furniture design as a field of study is to compliment and define the built environment by creating surfaces, drawers, and seating at human scale. History has proven that furniture design can also be a category of designed objects that speaks to artist intent, personal expression, creative or new uses of materials, technological advancements in manufacturing, and of course a reaction to the constant response in how we live of contemporary lives. In this course, we will explore these various potentials for furniture design through lecture and discussion, while also producing material/ process prototypes that build towards a *physical finished working final design*. In this way, the course will be front loaded with lectures, working towards lecture/ fabrication lab sessions, working to the goal of design critiques for student designs, then working to the goal of finished chair designs that can be displayed and critiqued as chairs or seating.

Z800 Elective; Critical Methodology and Discursive Engagement

This course is meant to provide introduction to critical methodology and the discursive engagement with a subject by taking a written position. This type of critical writing allows emerging designers and educators to engage with the communities around them and with current discourse by understanding the deeper issues surrounding specific objects or situations. This workshop is meant to provide students with an introduction to the skills to write short and medium-form articles and treatises that communicate well-informed ideas clearly and in an engaging manner. The most important thing to take away is the ability to take a stance and espouse an opinion comfortably and clearly. The course will focus on two types of workshop. The first will be a series of in-class exercises to develop writing skills, and the second will be a set of written assignments that will utilize and further strengthen those skills.

Part 3: Supplemental Information, Faculty Resumes

[J. Irwin Miller Architecture Program Resumes](#)



APPENDIX CONT'D

Appendix 2

[Previous VTR, October 5-8, 2019](#)

Appendix 3

[Previous VTR, November 1-2, 2021](#)

Appendix 4

[Eligibility Letter:](#)

Appendix 5

[Initial Candidacy Decision](#)

Appendix 5

[Continuing Candidacy Decision](#)