CHAPTER 4:

SCI-ARC ESTABLISHED—NEW DIRECTIONS (1984-1990)

Kappe's Response to Postmodernism

In an undated document from Ray Kappe's archive at the Getty Research Institute he wrote a response to trends he noticed on Postmodernism being discussed at SCI-Arc. The paper, titled, "Views on Post-Modernism," polemicized Kappe's perception of Post-Modernism as a detrimental and self-serving style that did not advance architecture in a significant way. Rather than re-evaluating recognized failures of Modernism, Kappe asserted that relegating architecture to formal styles would not serve urbanism or architecture with lasting value. The response was directed toward students who were not convinced by presentations from SCI-Arc faculty who seemed to jump at trends and wanted to hear Kappe's alternative ideas for progress.

One of Kappe's claims was that a younger generation of architects, who viewed postmodern attitudes as a source of freedom for architecture that was not available to them in Modernism was misguided.[1] "Much of what is being done today under the guise of a new movement is still very much connected to the pluralistic movements which have always existed and still exist in modern architecture."[2] Kappe cited Mies van der Rohe, Walter Gropius, Le Corbusier, Frank Lloyd Wright, Louis Kahn, Alvar Alto and the Expressionist movement as

[1] Ray Kappe, "Views on 'Post-Modernism,'" from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1980s).
[2] Ibid.

different strands of modern thinking, which he viewed as evidence of diversity. Instead of building off of those ideas to make intelligent decisions for architectural advancement, Kappe claimed with Post-Modernism "there is obviously commentary in their work, but it is void of real solution and much too involved with novelty and semiology. The historical references are exaggerated, flat, overstated, and simplistic—a pastiche."[3] His assertion denied value to references used by the rationalists, which he felt "express[ed] fascism and autocracy."[4]

A primary motive for Kappe was for architects, and most importantly students, to recognize contextual differences. Due to vastly different urban politics, Kappe referred to zoning and code, and that what was happening in Europe was not necessarily what was appropriate for Los Angeles because of the social and political environments. The urgency of Kappe's message centered on the belief that form and style were not the ways to alleviate pressing issues in architecture, which for him centered on design as a social response to solutions with pragmatic goals. His point was clear. "Self-indulgent free expression cannot be considered the same as conscientious and responsible search for urban solutions."[5] Kappe's own interests on responsible design solutions relied on greater understanding of social behavior and implementing new technologies that alleviated environmental impact.

Kappe recognized shortcomings of modernist "boxes" as well as deficiencies with Modernism's attempts to use new technologies. His intention rethought former paradigms for effective development of architectural ideas. Instead of throwing away the past and starting over, Kappe's charge for architecture advanced through assessment with resolution. Kappe saw

[3] Ibid.
[4] Ibid.
[5] Ibid.

opportunities for real change by incremental growth, learning from mistakes rather than divisive rupture. Unwilling to accept the defeat of modern principles, he called for reasoning with intelligence to unravel architecture's missteps of the 20th century, cautioning that formalism does not address what went wrong, but instead denies resolving architectural problems by ignoring them with claims for entirely new directions for inspiration.

Referring to American urbanism that needed greater consideration for context and mobility Kappe observed, "solutions to these problems can be solved in a modern vocabulary, but they require sensitivity, humility, and patience, especially in a democratic, pluralistic society. One has to understand social, economic, and political forces."[6] Kappe outlined his proposal for architecture in three parts that read like a manifesto:

> If we know how to define street and place through democratic processes better, let's do it. If we think we can use technology within a capitalistic system better, then let's do it. If we can make better cities through the pluralistic process, then let's do it. These are extremely difficult areas. Modern architecture didn't fail, the architects did. "Post-Modernism" will not succeed either unless their primary tenet is self-indulgence, live for the moment, and instantaneous heroism.[7]

He railed against disciplinary trends, which he referred to as a search for "universal icons . . . [producing] a new (old) set of images."[8] He urged architecture toward solutions with a social mission, arguing for design with "concern for new life-styles, affordable housing, energy, resource management, and intelligent use of technology."[9] Internal unrest pitting the form of architecture vs. the social mission of architecture was a debate at SCI-Arc. Confronted with a choice for which path led to greater success established one of the clearest divisions among the

[6] Ibid.
[7] Ibid.
[8] Ibid.
[9] Ibid.

faculty. One side was Thom Mayne and Michael Rotondi of Morphosis, Eric Owen Moss, Coy Howard, and Robert Mangurian. On the other side was Ray Kappe, Glen Small, Ahde Lahti, and Terrence Glassman. In part, these changes amid the culture of architectural production at SCI-Arc influenced Kappe's decision to eventually step down as director of SCI-Arc in 1987.

Futures Institute: A New SCI-Arc Degree Program

Before Kappe left the school he directred since 1972 he proposed a new degree track, the Futures Institute, which he organized in opposition to Postmodernism by combating architectural historicism and Kappe's perception of self-indulgent form-finding [Figure 3.01]. In 1984 the Futures Institute opened as a response to a climate of architecture that appeared too solipsistic in its discourse that became increasingly more and more divorced from architecture's responsibility to tackle urgent social problems. A document from Kappe's archive at the Getty Research Institute communicated the intentions behind this program.[10] Initially, the new program was called "Futures" and in clear ways, the proposal identified themes consistent with ambitions for SCI-Arc's off-campus site in Topanga Canyon. Although the poster announcing the Futures Institute listed 14 faculty and it appeared as though only several courses gained successful traction in the school. Two successful courses were the NASA studio run by David Nixon and Terry Glassman and Nader Khalili's studios on earth architecture and third world development.

According to Kappe's unpublished account of the Future's Institute "many foreign students chose to do their master's degree in the institute studying vernacular building processes

[10] Ray Kappe, "SCI-Arc History" (unpublished manuscript, December 19, 2012), Microsoft Word File.

and applying them to their own countries."[11] In 1987 approximately 35 students were enrolled in The Futures Institute, which was cancelled shortly after Kappe was no longer the director of SCI-Arc.[12] The first paragraph announcing the Futures Institute catapulted the program's mission:

> We stand at the brink of a new age. The future that waits us promises swift and galvanizing changes in technologies societies and economies world wide. . . . We feel that man's strength lies in this determination to explore and grapple with the potentiality, the implications of what is to come.[13]

Kappe conceptualized the future as a multidisciplinary negotiation. This stood in line with his early pedagogy beginning at Cal Poly that sought to integrate, architecture, planning, and landscape architecture programs. With the Futures Institute the terrain grew more broadly and utilized "a faculty of designers, scientists, and visionaries."[14] The language of scientists and visionaries described a vague assemblage that could reasonably include any subject or field, but the ambition concentrated on social and physical environments. At its inception, the Futures Institute offered a graduate program that focused on nine topics with corresponding courses: "human factors, third world development, world resources, ocean and space habitation, self-sufficiency, new life-styles, communications, and building systems."[15]

In a second statement drafted by Kappe explaining the Futures Institute he set a tone for speculation through active engagement with contemporaneous topics. The polemical language asserted looking forward rather than to the past, a direct response to his views of Postmodernism.

> A new Civilization is emerging in our lives, and blind men everywhere are trying to suppress it. . . . Millions are already attuning their lives to tomorrow. Others terrified

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[11] Ibid.

[12] Ibid.

[13] Ray Kappe, "SCI-ARC 'Futures' Introduction," from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1984).

[14] Ibid.

[15] Ibid.

> of the future, are engaged in a desperate, futile flight into the past. Some speak of a looming Space Age, Information Age, Electronic Era, or a "Technetonic Age."[16]

Arguing for social and technological issues to impact directions in architecture, Kappe rejected metaphor, semiology, and historicism.[17] Included in this statement was a description of the two graduate programs for the Futures Institute. The first, which was called Master of Architecture 1, was established for students with a four-year degree in architecture and included two years of coursework in lecture and studio formats as well as individual research. The second option, Master of Architecture 2, was a post-professional program for students who had already completed a professional B.Arch.

This second program required the students to clearly articulate a research project. Students developed a project with a faculty mentor into a thesis that would last the year. Research would be supported by lectures. This second option also allowed students to obtain a degree through working as a research assistant with responsibilities established by the faculty member they were assisting.[18]

Kappe's own courses proposed for the Futures Institute included "Affordable Housing" and "Energy Systems and Self-Sufficiency." Affordable Housing studied building systems and domestic lifestyles. Fabrication methods were explored for cost analysis while observing new

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[16] Ray Kappe, "Possible Intro Statement," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1980s).

[17] Ibid.

[18] Ibid. This type of master's degree paralleled what exists today at many architecture schools that offer M.S. degrees, which tend to be post-professional or academic centered master's degrees. Without the professional accreditation associated with the degree these programs offer students opportunities in specialized research to aid career paths in academic positions or can outline a trajectory for further scholarship through a PhD.

techniques for construction, industrial tools, and robotic and laser technologies.[19] Energy Systems and Self Sufficiency looked at the various environmental systems available to architecture that could reduce fossil fuel consumption through explorations with solar, hydro, and waste management.[20] Both courses related to Kappe's personal design philosophy, which he included in the materials for his studios in the Futures Institute. "I attempt to counteract the impact upon the senses and the general lack of the obvious by making the construction system and structure understandable. . . . I feel that inclusive complexity within order is an attempt to reach the highest level of architectural experience."[21] One example Kappe recognized was how regional architecture used the resources of its context to ground the experience of architecture relative to its location.

Rather than universalizing claims about disciplinary directions with broad strokes, Kappe's response was personal and poetic, and worked toward the total solution of a design problem. The difference between these two tendencies would be that on one hand there are generalizable strategies that architecture uses to reach its results. On the other hand, architecture is an autonomous expression with respect to the conditions driving its solutions. Kappe described his own perspective on expression through how he approached the design of a house.

> My attitude about what a house is and what it should be is sympathetic with the notion of respect for nature, minimum separation from elements, and emphasis upon space perception. Site, orientation, and views, as well as response to environmental facts are

[19] Ray Kappe, "Possible Courses," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1980s).

[20] Ibid.

[21] Ray Kappe, "Personal Philosophy," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1980s).

> an essential aspect to my planning and design. To experience each tree to its fullest and to create an ambience sensitive to light and sound are prime goals.[22]

Kappe's own house that he designed and completed in 1967 in the Pacific Palisades, northwest of Los Angeles, exemplifies these goals. His residence relies on a prominent structural scheme of concrete towers that supported interconnected spaces to float among the aggressive site [Figures 3.02-3.04]. The house, set into a steep hillside wrapped by foliage, nearly vanishes from the street. Walking underneath a shallow overhang at the entry compresses a visitor flanked by a rough natural rock surface on the right and a steep drop off to the left. The bell at the entrance, designed by Paolo Soleri, used to be rung to gather students at SCI-Arc for all school meetings and events. The immediate expanse of the interior releases the compression from the entry upon entering the house. Angular butcher-block stairs make the views, up and down, accessible. The stairs weight, defying gravity, effortlessly suspend within one of the concrete towers. Interconnected volumes with views between spaces enclosed by large windows, blonde beams, and concrete surfaces characterize the house's dramatic inclusivity. Kappe's house also served as the locations for SCI-Arc's early graduation ceremonies.[23]

In addition to Kappe, two other founding faculty involved with the Futures Institute were Glen Small and Ahde Lahti. Lahti's proposal for the institute was the most difficult to decipher and was a collection of aphorisms regarding architecture, society, and capitalism. The document

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[22] Ibid.

[23] In the first years of SCI-Arc students received a certificate of completion and a caricature of themselves drawn by Bill Simonian. A potluck dinner was served at the Kappe's house with wine and commencement festivities.

that Lahti created opened with the heading: "Thoughts on the translation of meaningless events into a philosophy of directed actions."[24]

> Architects are the brokers in the land investment world. . . . People are over engaged in the non-life tools—cars, radios, etc.—life has become a poison factory to make sure that the strawberries are on the shelf as long as possible. . . . Nuclear need is a Madison Avenue hype to create a need. . . . Alcohol and t.v. are the keepers of the cities, they allow the mass to function . . . Life is like a day on the beach with everyone tuned to a different station. . . . Beyond a sense, the juxtaposition of unavailable visions can be created, which is thought.[25]

The proposal congealed events that identify an overarching theme of energy and architecture, but gets lost amid myriad associations generalizing architecture's complicity to capital without substantiation. Lahti's course intended to develop the ERU for the site at Topanga Canyon. At its clearest, Lahti's statement reflected an ambition for the ERU through his observation regarding architecture's tendency to build prototypes, rather than refinements developed through iterative scrutiny, which he noted is what happens in product design. He suggested architecture to develop methods for simulation, observing the need for architects to practice "field specialization rather than [becoming] the renaissance man."[26] The frenetic combinations of ideas in Lahti's proposal signaled architecture as an agent for change with cultural impact.

In a note from Lahti in Kappe's archive at the Getty Research Institute from December 1983 he questioned his involvement with the Futures Institute and the efficacy of the ERU project for the students. Lahti's feelings were that the students spent too much time figuring out the

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[24] Ahde Lahti, "Thoughts on the translation of meaningless events into a philosophy of directed actions," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, January 14, 1983).

[25] Ibid.

[26] Ibid.

construction, which limited their overall productivity.[27] He also felt that his work did not seem to fit the mission of an institute that researched applied methods for the future. "One has to be interested in future trends or forced by one's work to be predicting into the future. Since neither are a part of my work the issue of the Institute is lying dormant."[28] In a note dated two days later, after a meeting with other Futures Institute faculty, Lahti shifted his thinking on the focus of the program to address "the limit of the limits of the education process. . . . Maybe we should be considering how we learn, not how to teach architecture."[29] This sobering account from Lahti demonstrated his desire for a clear methodology toward critical positions for architectural progress, but questioned the strategies in place to get there.

Glen Small's brief statement regarding his direction of research for the institute revealed his philosophy and two courses.

> My concern is to mirror the urban design conditions of the world through a combined attention for ecology, technology of our era, social needs, and environmental pizzaz. I'm interested in positive constructive design that demonstrates though systems that once enacted allow for cumulative collective motivation.[30]

The two courses he lists are Visionary Architects and Utopia. The courses follow his ideals for architecture to challenge current thinking by proposing ambitious directions for progress.

Other faculty listed in the 1983 promotional poster, which designated the program as the Institute for Future Studies, included Carolyn Dry, Waqidi Falicoff, Terrence Glassman, Tony Gwilliam, Nader Khalili, Pat Kondrad, Don Maund, David Nixon, Ched Reeder, Jan Sircus, and

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[27] Ahde Lahti, "Institute for Future Studies," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, December 5, 1983).

[28] Ibid.

[29] Ibid.

[30] Glen Small "Philosophy," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, January 14, 1983).

John Spencer.[31] Carolyn Dry proposed research centric courses that investigated "adaptive self-sensing architecture."[32] Dry's interests focused on "physical and biological processes."[33] For the Futures Institute she outlined a design studio, a seminar, a research methods course, and a survey course. Each of the courses engaged "natural processes" to reflect on materials, prototyping, and self-adaptation to influence design considerations.[34]

Waqidi Falicoff, whose course descriptions did not exist in Kappe's archive did have his bio included for the promotional poster. Falicoff had been teaching at the Architectural Association in London and had published the "Solar Wind Handbook," through the U.S. Department of Energy. The poster described his interests in design for people.

> The design professional must start with people in the broadest sense—emotionally, psychologically, spiritually, and culturally. . . . [He] specializes in the technological aspects of architecture and is also deeply involved in computer aided architectural design and new types of passive systems to free the designer.[35]

Falicoff's design ambitions align with the motives for the Futures Institute but he never appeared to have taught any courses. He only appeared several times on an official list of SCI-Arc schedules from the SCI-Arc Archive. Two seminars he taught were Low Impact Technology and Basic Environmental Control, which ran in spring 1981 and fall 1982, respectively.[36]

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[31] Lhati, Adhe, Glen Small and Roger Wilson. January 01, 1983. "Poster for the Futures Institute Spring 1983." In SCI-Arc Media Archive. Southern California Institute of Architecture. <http://sma.sciarc.edu/poster/poster-for-the-futures-institute-spring-1983/>. (February 01, 2016).

[32] Carolyn Dry, "Corse Descriptions," the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1983).

[33] Ibid.

[34] Ibid.

[35] Lhati, Adhe, Glen Small and Roger Wilson. January 01, 1983. "Poster for the Futures Institute Spring 1983." In SCI-Arc Media Archive. Southern California Institute of Architecture. <http://sma.sciarc.edu/poster/poster-for-the-futures-institute-spring-1983/>. (February 01, 2016).

[36] Spring Semester 1981 Class Schedule and Fall 1982 Class Schedule, from SCI-Arc Archive (unpublished document, c.1981).

Tony Gwilliam, first appeared on the SCI-Arc teaching roster in fall of 1981 after having previously taught at the Architectural Association. In 1981, at SCI-Arc, he taught a vertical studio.[37] Gwilliam had worked with Buckminster Fuller and was inspired by Fuller's ideas regarding "visible energy patterns."[38] Gwilliam characterized the architect's job as a visualizer of energy. "So the architect as visual artist is a historic throwback, the architect as processor, the manipulator of energy patterns mostly invisible evolves."[39] Fuller's description of energy patterns echoed Gwilliam's statements but provided more obfuscation than clarity.

> Man's really important function in universe was his intellection, which taught him to intercept and redirect local energy patternings in universe and thus to reorganize and shunt those flow patterns so that they would impinge on levers to increase humanity's capabilities to do the manifold tasks leading directly and indirectly toward humanity's forward metabolic regeneration.[40]

In 1983 when the Futures Institute was proposed Gwilliam was working on two unified projects, the Maintainer and Dwellnet [Figures 3.05-3.07]. The Maintainer shared typologies with Archigram's Suitaloon and Cushicle from the 1960s and was "a suitcase for living in."[41] When assembled The Mantainer was an aggregate of expandable boxes that could be combined with varying programmatic needs. Dwellnet was integrated with the Maintainer and served as a "network for designers, information and experience to feedback to different nodes where input caused design changes."[42] Gwilliam integrated these ideas into a dwelling prototype in Ojai, California that was used as a "tool for the inhabitants to explore their own internal and the

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[37] List of Studio Instructors: Fall 1981, from SCI-Arc Archive (unpublished document, c.1981).

[38] Tony Gwilliam, "My Philosophy," the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1983).

[39] Ibid.

[40] R. Buckminster Fuller, *Operating Manual for Spaceship Earth*, The Estate of R. Buckminster Fuller: Kindle Edition, 2015, 99-100.

[41] Tony Gwilliam, "My Philosophy," the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, January 1983).

[42] Ibid.

external universe."[43] Rife with confusing grammar, the ambitions of Gwilliam's proposition for the Futures Institute were noble, however, the outcomes seem tied to a fantasy that lacked actionable goals.

Jan Sircus proposed courses related to new media and technological progress of audio-visual equipment. He outlined three territories to investigate these tools: (1) as having "influence and impact," (2) as "elements of the physical environment," and (3) as "architectural futures through art and film."[44] Ched Reeder focused on design thinking by introducing the computer in three ways: (1) as "design content," (2) as a "design element," and (3) as a "design tool."[45] The computer as design content observed the differences between personal computers and networked computers and their effects. The computer as a design element considered the programmatic design issues of computers in buildings. The computer as a design tool investigated the computers relationship to design processes.[46]

A SCI-Arc M.Arch graduate from the 1982, John Spencer, pitched courses for the Futures Institute that evolved ideas from his design firm, Space Habitation Design Associates, that was consulting on an underwater research facility. This project, coupled with his thesis at SCI-Arc for an "earth based International Space Center," addressed technological, ecological, and social concerns that avoided historicism.[47] Another SCI-Arc graduate, Pat Konrad, was also featured as

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[43] Ibid.

[44] Jan Sircus, "Personal Interests in the Futures Institute," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1983).

[45] Lhati, Adhe, Glen Small and Roger Wilson. January 01, 1983. "Poster for the Futures Institute Spring 1983." In SCI-Arc Media Archive. Southern California Institute of Architecture. <http://sma.sciarc.edu/poster/poster-for-the-futures-institute-spring-1983/>. (February 01, 2016).

[46] Ibid.

[47] John Spencer, "Thesis Statement," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1983).

faculty for the new program. Konrad identified three areas of concern for his approach: (1) using principles found in biological design, (2) environmental and social concerns, and (3) using technology creatively and wisely.[48] He charged architecture with a moral duty to be responsible while addressing a future for architecture that used technological advancements in "plastics, modular systems, aerospace technology, [and] oceanic constructions systems."[49] Don Maund, a technology strategist involved at NASA and HUD, proposed "space as paradigm" for the institute.[50] Maund's interests tethered "enhancement and practice of creativity" siting John Arnold's work at the Stanford Engineering and Design School as a reference.[51]

By 1985 Glen Small acted as head of the Futures Institute. A document titled "Review of Futurist Core Meeting" from May 7, 1985 listed Glen Small, Nader Khalili, Terry Glassman, Ray Kappe, David Nixon, and Tony Gwilliam in attendance. On the document, Small's title, initially stated him as director, but was crossed out and he was renamed as "head."[52] The change in title appeared to be made so as to avoid confusion between Kappe as director of the school and other faculty who were heads of programs within the school, such as graduate and undergraduate heads, and thesis and studio coordinators. In this meeting they decided to create a separate

[48] Pat Konrad, "Philosophy," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1983).

[49] Ibid.

[50] Don Maund," Graduate Center for Architectural Futures: Preliminary Concepts," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1983).

[51] Ibid.

[52] "Review of Futurist Core Meeting," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, May 7, 1985).

department within the Futures Institute called Third World, which would be headed be Nader Khalili and organized toward interests of international students.[53]

At a faculty core board meeting in 1985 Mayne and Moss showed skepticism of the Futures Institute and the Third World Program. Moss felt Third World was too vague a term and that "the Futures Institute [had] not been clearly articulated. He suggested that the Futures [Institute] Program has an obligation to prove itself before it can become credible. It is not clear in terms of content or ideas."[54] Mayne critiqued the name, which included the word "Institute" in its title, claiming that it created ambiguity relative to SCI-Arc's name, which was already an institute.[55] The name stayed and the program continued throughout Kappe's directorship.

The Iranian American architect, Nader Khalili became well known for innovative strategies in construction that included an innovative approaches to earth architecture and ceramic construction techniques called GELTAFTAN. Khalili began teaching vertical studios as early as the spring semester of 1982, which listed the studio location as "site" and presumably meant the California desert [Figure 3.08].[56] In 1991 Khalili founded the California Institute of Earth Architecture (Cal-Earth) in Hesperia, California, and continued to offer a vertical studio called the Desert Studio for SCI-Arc students at Cal-Earth until his death in 2008.[57] He was also involved with NASA, UNHCR, and UNDP throughout his career. Terry Glassman recalled that NASA approached Khalili to explore his clay firing construction techniques for ideas about

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[53] Ibid.

[54] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, May 21,1985).

[55] Ibid.

[56] Schedule of Studios — Spring 1982, from SCI-Arc Archive (unpublished document, c.1982).

[57] SCI-Arc, "Remembrance day for Nader Khalili, Saturday 03.29.08," (http://www.sciarc.edu/news_archive.php?id=1220), February 2, 2016.

eventual site construction on Mars that used Mars' natural resources rather than having to transport raw materials from Earth.[58] His proposal for the Third World department at SCI-Arc encompassed approaches to high- and low-tech building practices while observing the impact of modern and postmodern architecture in developing countries. One of his goals for the program was "integrating the traditional architecture into the contemporary living conditions."[59] The premise for the Futures Institute curriculum included research, fieldwork, and design with sensitivity to indigenous building practices while paying attention to energy conservation and the natural environment.[60]

David Nixon and NASA

One of the most successful studies from the Futures Institute was the SCI-Arc/NASA-Ames project for the Space Station Habitability Module [Figures 3.09]. David Nixon and Terry Glassman organized this research studio.[61] The technical monitor overseeing the project from NASA was Marc M. Cohen.[62] Nixon proposed a research course called Innovative Construction Directions that established objectives commensurate for SCI-Arc's work with NASA. For this course he identified numerous construction systems to explore.

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[58] Terrence Glassman, interview by Benjamin J. Smith, February 23, 2016.

[59] Nader Khalili, "Third World," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c. 1983).

[60] Ibid.

[61] In my conversation with Terrence Glassman on February 23, 2016 he recalled that he and David Nixon were giving presentations to NASA in Houston on the eve of the Challenger launch. Glassman also described SCI-Arc students participating in NASA's zero-g simulations in 747's where they experienced 30-second periods of weightlessness.

[62] David Nixon, "Space Station Group Activities Habitability Module Study," NASA Contractor Report 4010, November 1986.

> Light alloy and advanced composite materials, advanced steel exo-skeletons, monocoque and semi-monocoque construction, soft-skin insulated enclosures, re-deployable and buoyant foundations stressed plywood frame techniques, mobilized or encapsulated building facilities, advanced fire retardant materials, sandwich core materials.[63]

In 1979 Nixon founded Future Systems, an architectural firm in London with his partner Jan Kaplicky. By 1983 Nixon was living in California and had established Future Systems Consultants in Santa Monica "to research and develop new project and construction ideas and techniques."[64] In his proposal for his potential course at SCI-Arc he noted "the building industry, traditionally reticent at responding to progress, could gain a great deal by exposure to the backwash [of R&D], especially at a time when architectural expression is increasingly undernourished."[65] In September of 1983 as the launch of the Futures Institute was nearing Nixon wrote Kappe regarding his concerns with the new program.

> If the new Institute is to survive and prosper in the current cynical and myopic climate of West Coast (and elsewhere) architecture, it must address problems, areas and topics in a businesslike manner—particularly those which attempt to throw new light on an issue and which can always be backed up by quantitative, as well as qualitative and holistic, analysis and argument. In this way, the results will help to sell the image of the Institute to future students and potential sponsors alike. If this does not occur, I fear the Institute will rapidly degenerate into a Mickey Mouse institution of dubious educational value and end up a glorious waste of everyone's time.[66]

By the mid 1980s SCI-Arc had teamed with NASA to work on evolving NASA's specifications for their habitability module for Skylab. Terence Glassman described why NASA initiated this research.

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[63] David Nixon, "SCI-Arc: Institute for Future Studies," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c. 1983).

[64] Adhe Lahti, Glen Small and Roger Wilson. January 01, 1983. "Poster for the Futures Institute Spring 1983." In SCI-Arc Media Archive. Southern California Institute of Architecture. <http://sma.sciarc.edu/poster/poster-for-the-futures-institute-spring-1983/>. (February 01, 2016).

[65] David Nixon, "SCI-Arc: Institute for Future Studies," for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c. 1983).

[66] David Nixon, Correspondence with Ray Kappe, for the Futures Institute, from Ray Kappe's archive at the Getty Research Institute (unpublished document, September 7, 1983).

> Skylab was designed by engineers for efficiency, but it didn't really accommodate the longer-term needs of the crew. What happened was that the crew on Skylab went on strike while they were in space. This was costing NASA $50,000 an hour. This is how [the astronauts] got NASA's attention. . . . They decided in 1984 to offer three research grants to come up with proposals for . . . the human habitability quarters, which was basically the crew quarters for the space station, which was a module 14.5 feet in diameter and 42-feet long, which were the dimensions of the cargo bay of the shuttle.[67]

Initially NASA had proposed two habitability modules for the space station. One was meant for daytime activities and the second was for evening activities. Due to budget constraints the number of modules was reduced to one and required substantive redesign to accommodate the change. In 1984 NASA had produced a concept they called the "4 Stand-Off," which exemplified efficiency but lacked design sensitivity for long term habitation. Nixon's students at SCI-Arc worked to research alternatives for the small envelope that maintained efficiencies, but with greater attention to ergonomic and aesthetic factors. They based their ideas off of the 4 Stand-Off scheme, which was organized by "a central corridor with a square cross section. Racks and compartments of repetitive shape and size lined the four corridor sides down the module with little variation."[68]

In 1985 SCI-Arc students began to develop a series of concepts that transformed the internal configurations with fixed dimensions that included a diameter of 166-inches and a length of 464-inches.[69] The planning of the interiors addressed 10 programmatic requirements for an eight-person crew within a tight envelope: Meetings and teleconferences, planning and training, relaxation and entertainment, eating and drinking, food preparation and cooking, exercises and

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[67] Terrence Glassman, interview by Benjamin J. Smith, February 23, 2016.

[68] Nixon, Daivd and Jun Okushi, "20 Years On—The SCI-Arc/NASA-Ames Habitability Module Project," American Institute of Aeronautics and Astronautics, September 19-21, 2006, 1.

[69] Ibid.

games, housekeeping and hygiene, space stations operations, library and study, shift and crew handovers [3.11].[70]

For each of these requirements, Nixon's students assessed "Design Characteristics" which included ergonomic considerations for zero-g environments. Restraints, re-configurability, and adaptability became core features [Figures 3.10]. Different phases for the research approximated a professional architectural project's sequence. The SCI-Arc project was broken up into three phases between 1985 and 1988. Phase 1 was research and schematic design, Phase 2 developed three interior concepts, Phase 3 produced a full-scale mock-up of one of the concepts [Figure 3.12-3.13]. After Phases 1 and 2 the design concepts were reviewed according to 10 criteria. Each design had to address communal organization, spatial perception, internal circulation, compartment adaptation, on-orbit completion, life-cycle modification, ergonomic utilization, exterior observation, equipment rationalization, and structural inspection.[71] Each factor was rated on a scale of 1-5. A 1 was an optimal solution, whereas a 5 was a minimal solution. Each student's concept was presented in Nixon's NASA Contractor Report from 1986.

Schematic designs from Robert Kleis and Karl Ulle, Regis Fauquet, and Eyal Perchik ranked highest from the evaluations. Kleis and Ulle reconfigured the interior with a pentagonal scheme, increasing the stand-off modularity from a four to five-standoff arrangement, receiving high marks for adaptability and accessibility, but received low marks for resolving the placement of windows for exterior observation [Figure 3.14].[72] Fauquet's proposal exemplified modularity and

[70] David Nixon, "Space Station Group Activities Habitability Module Study," NASA Contractor Report 4010, November 1986.
[71] Ibid.
[72] Ibid.

adapted the sectional configuration of the habitability module with a series of curving compartment surfaces offset longitudinally that opened up spaces asymmetrically, creating secondary spatial pockets increasing the perception of spatial variability [Figure 3.15].[73] Visually and formally ambitious by comparison, Eyal Perchik's solution included a freeform interior composed by "double-skin membranes extended between floors and bulkheads."[74] The idea was that the skin would become rigid through pneumatic and vacuum actuators creating variable configurations relative to programmatic need [3.16].

A consistent theme between the highest rated configurations was that each included "multi-axial interfaces," but differed radically with regard to the organization of their elements. Fauquet's was organized by "singular function zones," Kleis and Ulle's was a "stand-off," Perchick's was a "freeform membrane soft surface volume envelope."[75] An observation noted in the Phase 1 conclusions revealed that horizontal movement was critical for the crew's perception by comparison to vertical movement.[76] Phase 2 included full-scale mockups of low-fidelity models, which developed the three highest rated student proposals. Nine categories were considered during the developmental phase: Architectural concept, utility systems, architectural subsystems, perceptual quality, ergonomics, wardroom activities, associated features, orientation/translation. and crew group uses.[77]

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[73] Ibid.

[74] Ibid.

[75] David Nixon and Jun Okushi, "20 Years On—The SCI-Arc/NASA-Ames Habitability Module Project," American Institute of Aeronautics and Astronautics, September 19-21, 2006, 5.

[76] Ibid., 7.

[77] Ibid., 8.

A final mock-up was produced in 1988 that was half the length of the habitability module and included the following: two exercise compartments, one command and control workstation, two window workstations, one soft stowage bag system, one wardroom table, four passive body restraints, four galley racks, six equipment racks, and a lighting system [Figures 3.17].[78] Though NASA never implemented the concept and dropped the habitability modules from the Space Station, the SCI-Arc/Ames research produced a rigorous design investigation that combined advanced technologies, complex programming, and aesthetic factors for a challenging architectural problem. The final mock-up was transported to Johnson Space Center in Houston and currently resides in NASA's storage facility in California.[79]

Robert Mangurian and Thesis

Thom Mayne approached Robert Mangurian in 1983 while teaching at UCLA, asking him if he had an interest in joining the faculty at SCI-Arc.[80] At that time Mangurian taught several studios per semester and had received awards for design instruction at UCLA. After a disagreement with the UCLA dean of the architecture school, Harvey Perloff, over the dean's reluctance to give him an appointment for a full-time position, Mangurian discussed his options at SCI-Arc with Michael Rotondi who headed the SCI-Arc graduate program at that time.[81] Mangurian and his partner at Studio Works, Craig Hodgetts, lectured at SCI-Arc previously, but only had tangential involvement with the school prior to 1983. Mangurian referred to SCI-Arc as

[78] Ibid., 9.
[79] Ibid., 15.
[80] Robert Mangurian and Mary Ann Ray, interview with Benjamin J. Smith, February 17, 2015.
[81] Ibid.

"a little funky," suggesting its lax policies and experimental nature gave the school a distinct presence in architectural academia.[82]

After joining the SCI-Arc faculty one of Mangurian's first initiatives was to improve the dedicated pin-up spaces in the school. Speaking about the conditions at SCI-Arc in 1983 during an interview, Mangurian described how most reviews of student work occurred on walls in seminar rooms and on windows covered by fold-up panels of homasote.[83] In the interview Mangurian also explained some of the differences between being on the faculty at UCLA and SCI-Arc. UCLA was more conventional in its approach to full-time faculty, with a tenure track system in place as well as part-time instructors. Mangurian recalled that SCI-Arc operated differently. "You didn't go to [teach at] SCI-Arc to spend the whole day. . . . You had your practice and you had your work to do, and the school [was] going to be known because of the work of the faculty, not the faculty spending all their time there."[84]

A pivotal effort of Mangurian's made the annual thesis reviews at SCI-Arc a vital component to the curriculum [Figure 3.18]. Several faculty coordinated thesis prior to Mangurian's arrival at SCI-Arc. After his first year he offered to take it over. One of his first ideas turned it into a much larger event for the school that gave the architecture community in Los Angeles, as well as architects outside of the city, a public show centered on the work at SCI-Arc [Figure 3.19-3.20]. In an interview with Kappe he recalled "[Mangurian] came in and organized it better, stronger, and also did these reviews in a better way, and at the end did this

[82] Ibid.
[83] Ibid.
[84] Ibid.

festive type of a review. That was really important."[85] The schedule that Mangurian established included a thesis prep semester that occurred in the spring semester. The students submitted thesis proposals to him along with their ranking of faculty, who they requested as advisors. Mangurian reviewed the proposals and the advisor requests to sync students with their preferred choice as well as to match topic interests with appropriate faculty.[86]

An advantage of having thesis prep in the spring and the thesis semester happening in the fall was that students, if they wished, could begin working on their projects over the summer. Some did, some didn't, but it created an opportunity to spend eight months rather than four to develop ideas.[87]

During the 1980s, when Mangurian coordinated thesis, students could meet with their advisors over the summer to begin working on ideas if the instructors were amenable to having discussions with them. Over the fall semester there would be several progress reviews at SCI-Arc. In certain years Mangurian decided that the final review should be held at another location, outside of SCI-Arc. Craig Hodgetts had done this at UCLA, which Mangurian liked because it created opportunities to stage the final review as an event. This decision was also pragmatic due

[85] Ray Kappe, interview with Benjamin J. Smith, February 24, 2015.

[86] Robert Mangurian and Mary Ann Ray, interview with Benjamin J. Smith, February 17, 2015.

[87] In 2006 this sequence was changed. Thesis at SCI-Arc now occurs in the summer following the spring thesis prep semester, with final thesis reviews happening during the first week of the fall semester. This change occurred during Eric Owen Moss' directorship. In an interview I conducted with Moss on April 7, 2015 he described his reasoning to position thesis at the beginning of the fall semester. "The new people listen to the old people. The new people see where the old people went, so they understand both what's expected and how they can do better."

to a lack of adequate pin-up space at the Berkeley Street building. For example, one year the thesis presentations were held at the eccentric Chiat Day building in Venice, California.[88]

One of the early thesis shows Mangurian coordinated occurred inside a building under construction. A student's parents developed the property and through them Mangurian secured the use of the space. Mangurian reflected on that show. "It was great. It was just a big open space. . . . [But] there was no wall space."[89] For that particular year he and a group of students designed movable eight-foot wall segments framed with from 1"x4" studs detailed with luan plywood gussets. Drywall covered the wall frames on both sides.[90]

According to Mary Ann Ray and Mangurian, this shared work between the faculty and students typified the SCI-Arc spirit in the 1980s. When something needed to be done for the school enthusiastic students participated. Students prepared events, cleaned spaces, and assembled installations and renovations. The students enjoyed getting dirty doing the work.[91] In these early years that Mangurian coordinated thesis, the reviews concluded with a ceremonious lamb roast and a party for the students and their families, faculty, and guest critics. Kappe recalled that SCI-Arc's "thesis weekend became the biggest architecture party in the city. . . . People stayed because of these parties."[92]

Mangurian felt creating an event and celebration around thesis helped to put SCI-Arc on peoples radar and encouraged critics to come to Los Angeles from different parts of the county

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[88] Robert Mangurian and Mary Ann Ray, interview with Benjamin J. Smith, February 17, 2015.
[89] Ibid.
[90] Ibid.
[91] Ibid.
[92] Ibid.

and the world [Figure 3.21]. He believed "it was not necessarily the quality of the work. It was just that event. It was something that didn't happen at [other] schools. . . . [Critics] said, 'well, there's something going on here that's sort of amazing.'"[93]

In 1986 Ray Kappe submitted a six-page document to all faculty informing them of the pedagogical structure for thesis at SCI-Arc. If faculty wanted to make amendments they could, but when the proposal was approved it was sent to students to give them clarity regarding expectations for graduate thesis at the school.[94] During the thesis proposal phase students completed a written document that included images and preliminary drawings to establish a "position or proposition . . . to advance."[95] Relative to their proposal or proposition, the students needed to demonstrate an understanding of the context in which their work participated. This could be shown through a bibliography. They also needed to communicate a methodology for how they would "prove" the thesis and create a schedule for their work throughout the semester.[96] The institutional aim for thesis meant to advance architecture in a particular way. Defining advancement, and architecture, was open to interpretation. The document suggested the following areas: "building systems, urban issues, architectural theory or any other architecturally-related subject matter."[97] If the student successfully demonstrated these criteria they would advance to the thesis studio.

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[93] Ibid.

[94] Ray Kappe, "Proposal for Thesis," from Ray Kappe's archive at the Getty Research Institute (unpublished document, April 7, 1986).

[95] Ibid.

[96] Ibid.

[97] Ibid.

In 1986, thesis proposals were due on May 28 and "formal presentations . . . and preliminary schemes" happened on September 9.[98] There were three progress reviews throughout the fall semester and the final thesis review, with invited critics, happened in January at the beginning of the spring semester.[99] In 1986 Mangurian acted as coordinator and there were two full-time thesis faculty, Chris Dawson and Thom Mayne. There were five part-time thesis faculty, which included Alberto Bertoli, Craig Hodgetts, Ron McCoy, Robert Mangurian, and Michael Rotondi. In addition, there were seven possible part-time thesis faculty, Fred Fisher, Terry Glassman, Coy Howard, Ray Kappe, Heather Kurze, Eric Moss, and Jim Stafford. These instructors constituted the Thesis Committee.[100]

In thesis, students focused on individual research projects guided by a faculty advisor. It was this semester that carried the closest proximity to the original ambitions for the school's pedagogy and openness for student curiosity with guidance from the faculty. In a subsequent document titled, "Notes on Thesis," stated "thesis at best is a thesis about architecture, a personal manifesto. Thesis is a way of exploring a set of architectural issues of personal interest to the individual."[101] Accepting topics that ranged from designing cities to furniture, students were encouraged to develop theses that worked out their ideas through clearly programmed and sited "individual building[s]."[102] The following caution presented the argument: "Projects that are too small in scale are not challenging, and projects that are too large in scale usually result in site

[98] Ray Kappe, "Notes on Thesis," from Ray Kappe's archive at the Getty Research Institute (unpublished document, 1986).
[99] Ibid.
[100] Ibid.
[101] Ibid.
[102] Ibid.

planning only. . . . Thesis topics that are ambitious in intent but not scope are best."[103] An underlined mandate demonstrated the pedagogy for thesis. "It cannot be stated too emphatically that it is the design of the project that is of prime importance, and not the thesis topic."[104]

Students in thesis worked toward precision, but tempered their ambitions against a semester-long deadline. After the semester, how a student gained understanding about their assumptions and/or hypotheses, whether correct or not became the important lesson. If students felt they were not ready to tackle a thesis at the scheduled time within the curriculum they could opt out of thesis and take additional studios before taking thesis at a later date, which delayed their graduation.[105]

At SCI-Arc, a task for thesis seemed to differentiate speculation from conjecture, where good theses operated with varying degrees of speculation. By pursuing questions for architecture rigorously, providing enough clarity to demonstrate what their interrogations revealed, thesis students could develop a personal epistemology and approach to architecture. Understanding the value of their approach allowed students to assert their positions on discourse with an established aim. Thriving on a culture of progress, thesis offered a moment for the school to evaluate where the field was and make suggestions for how it could move forward.

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[103] Ibid.

[104] Ibid.

[105] Ray Kappe, "Proposal for Thesis," from Ray Kappe's archive at the Getty Research Institute (unpublished document, April 7, 1986).

Margaret Crawford and the History and Theory Program

In 1985 SCI-Arc began to address changing needs of the history and theory curriculum. At this time architectural education incorporated more history and theory courses into the required curriculums and began to offer more electives in these areas. Louis Martin wrote about the changing atmosphere of history and theory within architecture schools in his essay for the book *Architecture School: Three Centuries of Educating Architects in North America*.

> The intellectual developments of the 1970s turned architectural history and theory into disciplines of unprecedented sophistication and led schools of architecture to create graduate programs that combined the study of history, theory, and criticism into a new field of specialization. These programs . . . fostered increasing autonomy of analytical discourses from design practices.[106]

As more PhD programs developed in architecture schools, Stanford Anderson observed that from 1960 onward the role of the historian in professional schools of architecture changed. For many schools Anderson noticed that they committed to "well-trained, intellectually ambitious historians within the professional school. . . . What most of them had in common was prior training as architects."[107] Anderson suggested that these historians' prior training gave them understanding relative to the technical skills necessary for architecture. According to Anderson, a design education also allowed them to speculate more freely on topics in the field. Prior to 1985 SCI-Arc had never had a full time historian on faculty. Shelly Kappe, and a handful of the design faculty, had taught history courses, though none of them had formal training as scholars in that

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[106] Louis Martin, "History, Theory, and Criticism: The Development of an Intellectual Discourse," in *Architecture School: Three Centuries of Educating Architects in North America*ed. by Joan Ockman, Cambridge: The MIT Press, 344.

[107] Stanford Anderson, "Architectural History in Schools of Architecture," in The Journal of the Society of Architectural Historians, Vol. 58, No. 3, Architectural History 1999/2000 (September 1999), 284.

field. In fall 1984, Margaret Crawford, a PhD candidate at UCLA, first appeared on the SCI-Arc schedule of classes.[108] That semester she taught Twentieth Century Architectural History (Part 2) for the graduate students.

By 1985 Crawford contacted colleagues at UCLA and UC Santa Barbara on behalf of SCI-Arc to implement a more engaged history and theory (H/T) curriculum at the school.[109] This development, likely sparked by recommendations from NAAB's Performance Criteria that included a greater emphasis on the role of history, gave SCI-Arc an opportunity to create greater definition as to how history and theory courses functioned, including the discursive emphasis history and theory played within the school. Similar to many other initiatives at SCI-Arc, if someone had an interest and was willing to invest the time into trying something, new directions for discourse were encouraged. Faculty, including John Chase, Margaret Crawford, David Bricker, and Lauren Bricker, prepared a document called the "Report on the History and Theory Program at SCI-ARC."

The report opened with a quote from another report, Dora L. Wiebenson's text from 1977, "Report on Architectural History Education in Schools of Architecture."[110] In her quote, Wiebenson made a claim regarding the value of architectural history to equip students with skills

[108] Fall 1984 Seminar Schedule, from SCI-Arc Archive (unpublished document, c.1984).

[109] In Ray Kappe's archive at the Getty Research Institute there are letters to Margaret Crawford from Dolores Hayden, George Stiny, and David Gebhard responding to her request to review her proposal for the history/theory curriculum at SCI-Arc. All three professors responded favorably to Crawford's proposal. Hayden regarded the value of learning research methods. Stiny emphasized the importance of history to compliment design education at SCI-Arc and the need for full time faculty in that area. Gerhard stressed his interest in seeing the alignment of history with design, which was addressed by Crawford in her proposal.

[110] In 1980 Wiebenson co-edited an issue of the *Journal of Architectural Education*, "How Not to Teach Architectural History."

at investigation, synthesis and communication.[111] The SCI-Arc report created an opportunity to situate SCI-Arc within a culture of H/T education relative to curriculums of contemporaneous schools of architecture. The SCI-Arc report also addressed ways to update the H/T curriculum at SCI-Arc.

Changes in the faculty structure included appointing a full time History and Theory coordinator, a position that would rotate among the faculty every three years. The committee suggested that the coordinator attend and make recommendations at faculty core board meetings, organize the H/T elective schedule, and create dialogue among the H/T faculty regarding course content and materials.[112] The report indicated the need for at least two additional part time H/T instructors to create a more robust intellectual environment. These new faculty would work to develop public programming with the design faculty, including the public lectures. Observing Southern California's lack of PhD programs in architecture, the report suggested recruitment to reach outside of Los Angeles.

The committee proposed that historians teaching at SCI-Arc should not need a professional degree in architecture, but they should have a PhD in "art/architectural history/theory, or the equivalent in training, experiences, and publications."[113] The committee recommended SCI-Arc make use of its "adaptable part time staffing policy" so as "not to fossilize the faculty into a rigid body."[114] Inspired by the General Studies Program at the

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[111] Dora Wiebenson, *Report on Architectural History Education in Schools of Architecture*, Society of Architectural Historians, 1977.

[112] John Chase, Margaret Crawford, David Bricker, lauren Bricker, "Report on the History and Theory Program at SCI-Arc," from Ray Kappe's archive at the Getty Research Institute (unpublished document, c. 1985).

[113] Ibid., 4.

[114] Ibid., 3.

Architectural Association, a school Crawford had recently received a graduate diploma, the SCI-Arc committee adopted their structure for hiring lecturers. None of the lecturers hired at the Architectural Association were permanent faculty. It was also a program that offered 15 H/T courses per semester. They observed the Architectural Association's lecturers split into three categories, those who taught annual survey courses, those who taught specialized topics, and those who taught one-time courses.[115] Increasing the offerings and creating a clearer network of H/T faculty was the chief ambition of the H/T committee at SCI-Arc.

According to the Society of Architectural Historian's recommendations history courses in an architecture school should, at a minimum, offer survey, intermediate, and advanced categories. The SCI-Arc committee added two categories: theory and service. Service related to planning, landscape, and interior and regional histories. Theory was not clearly defined, but Crawford and her team recommended that courses maintain proximity to architectural history topics while addressing autonomous subjects. The committee began to distinguish H/T requirements between the graduate and undergraduate programs, including differences in readings and workload. They also suggested that the sequence of required courses should more adequately reflect progress toward advanced topics. Electives would no longer be distinguished by history or theory, but that the common label history/theory offered "greater flexibility" in the offerings.[116]

The committee also made recommendations about the physical space of the school. H/T faculty should have offices that would be used for meetings, office hours, and course

[115] Ibid., 7.
[116] Ibid., 5.

preparation. The school lacked adequate lecture materials and they requested lecterns, new slide projectors, and tables for seminars. By comparison, according to their database of H/T offerings at other schools, SCI-Arc offered fewer H/T courses than most schools. At the time of their report, SCI-Arc offered five H/T courses to the graduate students, whereas Harvard GSD offered 26 H/T courses for their graduate students. Of the schools reviewed, SCI-Arc graduate students had by far the fewest H/T offerings. The undergraduate program faired better, but had fewer offerings than schools such as Princeton and Tulane.[117]

Crawford presented her report to the faculty core board on May 21, 1985. At this time she suggested the need for a coordinator for this development of a proper history and theory program. She advocated hiring people with PhD's to fulfill these changes in the curriculum. Moss and Kappe discussed the availability of people in Los Angeles and bringing on "super star" academics on a temporary basis, respectively.[118] Crawford pointed out a typical teaching load for history and theory faculty to be two courses per term.[119] Moss discussed integrating undergraduate students and graduate students in H/T courses, and raised the point to "teach it at the most sophisticated level we can."[120] Crawford countered Moss' proposition by arguing that graduate students and undergraduate students did not share the same abilities. In the fall 1987 course schedule the undergraduate students and graduate students took separate history courses.[121] On July 16, 1985 the faculty core board met again to discuss Crawford's proposal.

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[117] Ibid., Appendix.

[118] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, May 21,1985).

[119] Ibid.

[120] Ibid.

[121] Fall 1987 Seminar Schedule, from SCI-Arc Archive (unpublished document, c. 1987).

Glassman pointed out his concern that the focus only covered Western architecture.[122] At this meeting Crawford became the history coordinator. In 1986 Crawford raised the issue of hiring two new faculty to teach core history and theory courses. She recommended that these new hires have "substantial qualifications and are good lecturers."[123] In a follow-up faculty core board meeting a week later Kappe determined the salaries of the history and theory faculty to equal salaries of faculty teaching one studio and one seminar in a given term.[124]

In 1987 SCI-Arc students partnered with the Visual Communication department at California Institute of the Arts (CalArts) to create a biannual design publication called *Offramp* [Figure 3.22]. While it is unclear how integrated *Offramp* was with the history and theory program at SCI-Arc in 1987, this publication gave SCI-Arc students and faculty a platform to galvanize theoretical positions for discourse at SCI-Arc and the discipline at large. graphically rich publication they produced included foldout spreads of drawings characterized by its two distinct sections wrapped by a cardboard cover. This first issue opened with a project by April Greiman to explore the emergence of digital media through an exquisite corpse of a copyrighted image. CalArts professor, Eric Martin, used Greiman's project to speculate about the future of image ownership. The intellectual content in an emerging digital culture invigorated by the malleability of writing, graphics, and images found new challenges when anyone with a computer could modify the original.

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[122] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 16,1985).
[123] Ibid., April 8,1986.
[124] Ibid., April 15,1986.

The diverse first issue also included articles from Diller, Scofidio, and Renfro's "BodyBuildings," a series of drawings with descriptions by Tom Buresh and Danelle Guthrie from their "Roma in Restauro" project, and Steven Holl Architects' "Nine Projects for Nine Cities" featured a theoretical project to speculate on an uncertain future. An essay by Mark Mack used ethnography to explore the typology of the nudist retreat. A review of Reginald Malcomson's sports and cultural center conveyed the significance of ideation in visionary architecture. Steve Barry's article on new formats for sculpture considered renegotiations of viewer and art object relationships. Exploring the visual communication of design, *Offramp* continued for seven more issues published sporadically over a 15-year time period.[125]

Coy Howard and Interestingness

Coy Howard joined SCI-Arc as a fulltime faculty member in 1985, but had taught courses there as early as 1979. Around the same time as he gave the opening and closing lectures for *Current L.A.* he was approached by Bill Simonian to teach a course at SCI-Arc when Kappe was on sabbatical.[126] Though Howard was not part of SCI-Arc's faculty core board and he only acted as the undergraduate program director for several years before relinquishing the position, he established a persona at SCI-Arc as someone dedicated to his students and invested in architecture as a creative practice that manifests qualities for experience. As a teacher, Howard's focus develops students' design sensibilities through understanding material, tactile, and phenomenal engagement, to help them learn how qualities of their work incite feeling. Howard

[125] In 2014 *Offramp* was rebooted as an online publication published by SCI-Arc.
[126] Coy Howard. Interview by Benjamin J Smith, July 30, 2012.

has described his education from the perspective of the autodidact, stating "everything is always about 'how do I use that, take that, and bring that into my world.'"[127] Howard's own work, and his teaching, fuses the poetic and the rational.

Howard's approach appears paradoxical to what architecture typically does, that architects take from the mess of reality to provide coherence. Howard reconstitutes physical, material, and observable attributes to give forms new material and immaterial qualities, culminating with renewed values, appearances, and scales. Rather than determinant resolution, Howard finds comfort in aesthetic deliberation to ascertain the presence of forms with manifold qualities, eschewing correctness, to learn how to believe feelings triggered by creative experience.

Howard believes that "all creative products posses four qualities: unusualness, appropriateness, transformation and condensation."[128] These terms resist analytical scrutiny, favoring instead the generation of feelings to activate intimate readings that move toward his view that architecture acts as an epiphenomenon, that architecture becomes a byproduct through feeling and emotion from experience.

Howard stated that condensation,"[fuses] . . . opposites into higher order totalities."[129] Theodor Adorno recognized this quality as well, which he described as the intensity within a work of art to achieve totality from unity and multiplicity.

> By its opposition to the empirical world each artwork programmatically, as it were, establishes its unity. . . . The degree to which unity and multiplicity are internal to each other in artworks can be grasped in terms of the question of their intensity. Intensity is

[127] Ibid.
[128] Coy Howard, *Coy Howard: Enough About Me*. Tempe: Arizona State University, 1995, 7.
[129] Ibid.

> the mimesis achieved through unity and ceded by the multiplicity to the totality, although this totality is not immediately present in such a fashion that it could be perceived as an intensive force.[130]

Adorno's intensity of the totality parallels Howard's higher order totalities—the fusion of manifold elements through a semblance of opposites. Although Adorno differs from Howard in the status of the new totality, both offer means to evaluate the results of a creative work. Adorno sees the totality in service of the parts, whereas Howard intimates the emergence of the totality to figure something new, generating a condition of an *other*, something that in its apparent irrationality reaches precision and logic in actuality. The transmissibility of new totalities make a creative work accessible to a public.

In Howard's case, and in architecture's, the innate physiology of humans to use their imaginations and sensorimotor understanding gives them the ability to relate to an object's properties that inflect their experience. Through imagination fragments of consciousness allow opportunities to fill the gaps between moments of perception. Alva Noë, described this common occurrence as "filling-in."[131] Noë gives an example of looking at a tomato and seeing it as a voluminous solid, which occurs through sensorimotor understanding. His writing suggests that as soon as we name something, processing perception cognitively and providing perception with an appearance, we are no longer in the state of perceiving. At that point of cognition we enter into the state of sensation. Although, Noë does write that "there is no sharp line where your perceptual awareness of something stops and your mere thought awareness of it starts. . . . Thought and experience are, in important ways, continuous."[132] This sequence of perception,

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[130] Theodor Adorno, "Toward a Theory of the Artwork," in Aesthetic Theory (1970). London: Continuum Books, 1997, 186-187.

[131] Alva Noë, "Enacting Content," in Action in Perception. Cambridge: MIT Press, 2004, 75-84.

[132] Alva Noë, Action in Perception, (Cambridge: MIT Press, 2004),117.

cognition, and sensation lead to conventions, or the location of architectural tropes, that architects recognize and work with to exceed quotidian results.

Howard also uses another set of terms to describe qualities a work must possess for it to be interesting. They are: differentiation, movement, manifoldness, mystery, and a sense of being a totality. Howard described these qualities as they related to a creative work in an interview.

> It has to differentiate itself from everything else. It has to have a sense of movement, and movement is visual movement, which is this gestural stream, and cognitive movement. It has to essentially make you think and re-conceptualize. It has to have manifoldness. That is multiplicities of qualities, and manifoldness is what, in some cases, generates a sense of movement. It has to have mystery, [meaning] that . . . understanding [a creative work's] existence is more about not knowing it than it is about knowing [it]. . . . And then lastly, . . . it has such a sense of totality through this manifoldness and mystery that it seems to suggest the potential for generating a whole body of other things. . . . I'm always judging everything by those standards. . . . I tell everybody [on] the first day of class, the work you produce here is not going to be as important as those five principles. . . . Unfortunately most students forget those five things.[133]

Over Howard's career he developed his understanding of these qualities. He described how something felt if a work was spectacular in mystery but lacking in manifoldness. When asked this he replied, "it just basically means that it can't last very long. The mystery can't last very long because you have to have those things in order for it to last a long time."[134] He has spent his life cultivating awareness to these properties. Though it could be possible to make an analytical diagram demonstrating Howard's process relative to these considerations, it does not serve the opportunities that lie underneath them. They are relative terms. To use them requires a close relationship to the context under investigation, including the designer's sensibilities. The balance Howard learned exists between logic and introspection, the rational and the poetic.

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[133] Coy Howard, interview with Benjamin J. Smith, June 19, 2013.
[134] Ibid.

In his own work, these criteria determined his Drawls that evoke a mood with certain qualitative aspects that suggest tactility, profluence, and hybridized orders of geometry rather than being an explanation of the material and the form.[135] Howard's approach differs from other types of hybridizations in architecture's past. His work does not relate to Bernard Tschumi's ideas about disjunction from the early 1980s that proposed "surrealistically absurd sets of activities" such as "pole vaulting in a chapel, bicycling in the laundromat, [and] sky diving in the elevator shaft."[136] For Tschumi those "exploration[s] of the disjunction between expected form and expected use . . . began a series of projects opposing specific programs with particular, often conflicting spaces."[137] Neither does Howard's work communicate like Rem Koolhaas's early interests of hybridized programming evident in his work with skyscrapers that mashed together a cacophony of activities including "eating oysters with boxing gloves, naked, on the 9th floor."[138]

Equally radical, Howard recognizes conventions in architecture and nudges them just outside of familiar cultural register, provoking curiosity, an unintended happenstance, something not purposefully confusing, strange, or odd, but instigates subtle shifts in perception. These qualities, apparent in his Drawls, reveal formal explorations in geometry combining rectilinear, angular, and curvilinear characteristics.[139] The Daniel Studio Drawl used a series of black vertical appendages that look like nondescript columns supporting an abstract form, but they continue, terminating at the of the edge of the piece, hinting as if part of the frame [Figure 3.23].

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[135] Ibid.

[136] Bernard Tschumi, "Part II: Program (1981 and 1983)," in Architecture and Disjunction. Cambridge, Mass.: MIT Press, 1996, 146.

[137] Ibid., 147.

[138] Rem Koolhaas, "'Life in the Metropolis' or 'The Culture of Congestion,'" in Architectural Design vol. 45, no. 5 (August 1977), 319-325

[139] Coy Howard, interview with Benjamin J. Smith, June 19, 2013.

This performance doubled their qualitative presence as something compositional, but also reveal a representational attitude about tectonics. The purpose of these vertical bars remained indefinite and difficult to reconcile, but instigate deliberation.

A complimentary Drawl for the Daniel Studio ceiling carefully studied how an intricately coffered form with staggered beams meets a barrel vault [Figure 3.24]. These articulated effects enrich the understanding of an architectural detail. Instead of a typical detail drawing that conveys abstract technical information, Howard created a sophisticated section physicalizing the detail. Oblique architectural forms painted in dark hues set onto a backing with matching and contrasting geometries completes a form that avoids singular readings.

Howard works to dismantle preconceptions by how he transforms representational expectations in architecture. The Drawls achieve this aesthetic quality from a framework that mergees recognizable and unfamiliar objects. Identifiable objects juxtapose, and sometimes conflate, with objects that remain undefined. The work instigates a process of looking at something to see the connections between forms, generating an overall sense of the piece in a feedback loop between the various elements of the configuration.

With similar motives, Howard's students in the late 1980s developed a body of work he referred to as Conjugate Objects. The techniques used to construct Conjugate Objects relied on poetic assemblages of formed materials to communicate experiential architectural qualities. One example from a student in Howard's class was James Meraz, who composed five objects into a configuration [Figure 3.25]. A dark narrow bar, functioning as a thickened line, hovers above a textured surface. A smoothed irregular hunk of wood offset along the upper edge of the composition gives the appearance of being worked by a thumb, having been rubbed into shape

like a worry stone. Behind the dominant figures, a matte black block with a gentle curve and hard edges juts out past the elliptical wrinkled wedge. The wedge shape, having the largest surface area of the five forms has four sides, all with varying degrees of arcs, except at the bottom that oozed away with molten decay. A lit candle fixed to the textured surface by its melted wax glows, casting delicate shadows across hard and soft geometry.

These features of Meraz's object balance three geometric properties Howard finds valuable in formal expression, the rectilinear, the angled, and the curved. When present and effectively deployed, Howard views the combination of these geometric properties to create a "quality of geometric order to constantly be shifting and changing."[140] When successful these differences fuse with tension between them, oscillating as objects that refuse classification as having a dominant order. The range of properties feels out of time and a viewer grapples with determining the works age. Without evident joinery the discrete forms trigger associations to Lissitzky's Prouns and primitive objects from an archaeological dig. When Howard teaches he has precise methods for working, but pushes students to channel their own sensibilities.

> [I give] them permission to find out who they are and then put that into the world. I just really value diversity and I would hope that they really trust themselves. One of the things that I try to teach them is it doesn't matter where you start. It matters where you end up and the second part of that is make mistakes. Everything can be fixed and you can't predict in advance where everything's going to go. So you have to just trust. In order to be able to have a successful ending, you've got to know what quality is. And quality to me in terms of my teaching is always those five qualities of interesting-ness. [141]

[140] Ibid.

[141] Ibid.

Howard explained that you cannot control peoples' responses, the best you can do is offer them opportunities for experience.[142] This realization empowers architects, designers, and students to recognize what can and cannot be done. It becomes a requirement for the creative person to understand composition and configuration to enliven a work. Architecture reveals its values through its effects and how it affects. In the case of Howard's Drawls and the underlying ambitions for his students, the fission between qualitative effects in formal relationships deliver those affective properties.

Richard Armstrong wrote a review of Howard's Drawls in the exhibition catalog for *California Counterpoint: New West Coast Architecture 1982*. "The shallow pasteboard reliefs [Howard] has begun making . . . [are] too graphically illustrative to pass as art, yet too enigmatic to serve architecture."[143] Armstrong recognized the unique disposition of the Drawls through the impurities of their aesthetic and how they deal with the functional aspects of architecture. However, the humility of the Drawls question architecture's necessity to arrive at concrete resolution. Being inconclusive makes them exciting. They do not give the answers for the viewer. The viewer has to decide what makes them architectural, or not. They perform by instigating discovery with multiple destinations.

In his work and in his teaching, Howard resists labeling something art or architecture, out of the belief that labels reduce the experience of a given work; that compartmentalization of categories limit reception. Howard refers to this as the "fallacy of misplaced concreteness."[144]

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[142] Coy Howard in conversation with Benjamin J. Smith, 2007.

[143] Richard Armstrong, "My Coy Howard," in California Counterpoint: New West Coast Architecture, 1982 (New York: Rizzoli, 1982), 65.

[144] Coy Howard, interview with Benjamin J. Smith, June 19, 2013.

Instead, Howard believes architecture synthesizes difference becoming an epiphenomenon. An alternative view offered in Kendall Walton's essay, "Categories of Art," gives the perspective that what an audience knows about something matters relative to their experience of a creative work. "Hints derived from facts about a work's history, however dispensable they may be 'in principle,' are often crucially important in practice." Although works of art and architecture are evaluated differently, Howard's Drawls synthesize into architecture. As configurations with multiple scales of legibility they steer experience through form and texture, color and organization as a reflections on occupation for a program, even if that reflection blurs without concrete resolution. Howard exploits these readings, creating challenges about assumptions in architecture offering alternative criteria to measure architecture's performance.

Knowing when work was produced, and by whom, matters. This work, from the 1970s and 1980s, by an architect teaching in an architecture school in Los Angeles amidst a burgeoning postmodern atmosphere with interests in the aesthetic experience of representation relays key information to an audience. That does not mean, evaluate Howard's and his students' work for how well they satisfy needs for architecture in that place and time, but that the distinct nature of physical attributes of forms in design are part of their currency, balancing the creativity of architecture. What Howard renders, though subdued, participates with distinct codes and languages of architectural practice, even if it only occurs when recognizing that in parts of a Drawl a person fits inside. This residue of performance creates fitness relative to his ideas about form and occupation. Recognizing a form as a ceiling, in the case of the Daniel Ceiling Drawl, does not limit creative response to that form, but guides creativity to perceive and imagine the concept of a ceiling with renewed vitality.

The Arcade Building: An Attempt to Move SCI-Arc Downtown

As early as the fall of 1983 SCI-Arc had begun discussing the possibilities of moving the location of the school to downtown Los Angeles. The relocation would shift building typologies dramatically, from a modernist warehouse near the beach in Santa Monica to a beaux arts office building called the Spring Street Arcade Building (Arcade Building) at 541 Spring Street in the historic core of the city, separating the Broadway Theater District and the Old Spring Street Financial District. Proposals to revive the declining downtown center appeared in 1977 that included a renovation study for elderly housing.[145] Johhn Dreyfuss described the area, known for being a rough part of town in the early 1980s, in a 1982 Los Angeles Times article.

> Crime on Spring Street between 4th and 7th streets has decreased 40% since last year. "There's that feeling of winning now after so long throwing sand against the tide," [Los Angeles Police Captain Ernest] Curtsinger said. Winning or not, the tide on Spring Street hasn't been harnessed. It is still easy to give away a pack of cigarettes and all your change without waking 50 feet. Plenty of indigents still sleep on ledges and alleys in broad daylight. The El Dorado Hotel between 4th and 5th streets won't be the site of a debutante ball for some time to come.[146]

The El Dorado Hotel was one block away from the Arcade Building. The Arcade Building was described by Dreyfuss in 1982 as "two 12-storey towers (one on Spring Street the other on Broadway) joined by a dramatic, three-level, skylighted arcade. The skylighted space is as regal as almost an interior space in the city. Yet its stores are vacant or filled with cheap merchandise."[147] A former SCI-Arc student who joined the SCI-Arc faculty, Arnold Stalk, was

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[145] David M Kinchen, "Spring St. May Bloom Again With Housing For the Elderly," in *Los Angeles Times*, November 6, 1977, L1.

[146] John Dreyfuss, "Spring Street: On the Road to Respectability," in *Los Angeles Times*, May 14, 1982, G1.

[147] Ibid.

an associate for the Community Redevelopment Center that was working toward the area's revitalization efforts and explained to Dreyfuss that the rising costs of the building, which was in escrow for $4.5 million, was an amount 15 times greater than what it had sold for five years earlier in 1977.[148] On September 8, 1983 Edward Helfeld, the administrator for the Los Angeles Community Redevelopment Agency (CRA) contacted Kappe and SCI-Arc regarding purchase of the Spring Street Arcade Building. By November 3, 1983 SCI-Arc made their first "major" presentation regarding a move to the Arcade Building.[149]

In SCI-Arc's proposal package they produced a "financial analysis [and] architectural study of potential occupancy" which included space planning for renovations to accommodate SCI-Arc at the Arcade Building.[150] In his proposal to CRA Kappe explained the value that SCI-Arc could bring to the downtown redevelopment process by utilizing the architects distinct skills for its restoration while creating opportunities for "exemplary dynamic architecture."[151] Kappe wanted to renovate the existing street level arcade that connected Spring and Broadway streets with new retail spaces and display features showcasing SCI-Arc student and Faculty work. SCI-Arc would reside on the second and third floors. The two 12-story towers would also be renovated. The Broadway tower would serve as housing for SCI-Arc students and the Spring tower would be rentable spec office space.[152]

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[148] Ibid.

[149] Ray Kappe, "Presentation to CRA Board," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated, c. 1984).

[150] Ray Kappe, "Arcade Building," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).

[151] Ray Kappe, "Arcade Building - Concept," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).

[152] Ray Kappe, "Arcade Building - Components," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).

Initial discussions regarding the purchase price of the Arcade Building, according to Kappe's notes, was $3 million "plus."[153] The report for the Arcade Building's financial analysis that SCI-Arc produced broke down the total costs into four categories: total rehab cost, acquisition cost, total cost, and unfinanced cost.[154] SCI-Arc was prepared to take out a loan for approximately $7.4 million to cover the $4 million purchase price of the building and cover $3.4 million of an estimated $5.8 millions rehabilitation cost.[155]

The proposal for the street level arcade, in addition to SCI-Arc's reception desk, included an art store, electronics store, book store, and a shoe store. It also included a latino panderia, a restaurant, open air cafe seating, a post-office, travel agent, a radio station, a one-hour photo, and a 24-hour mini-mart.[156] Both levels of floorspace for the school revolved around two prominent openings in the floor to the arcade level closed off by glazing with a skylight above, at level 4. Level 2 had a balcony protruding into an atrium. Level 2 also included nine classrooms, a double height lecture room, a gallery, two lounge areas, and a large open studio space in the northwest area the building.[157] Level 3 had a similar studio space arrangement on the northwest, but also included areas such as the shop, a computer room, media center, darkroom, video rooms, a

[153] Ray Kappe, "Presentation to CRA Board," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated, c. 1984).
[154] Ray Kappe, "Arcade Building – Financial Analysis," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).
[155] Ray Kappe, "Arcade Building - Financial Analysis," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).
[156] Ray Kappe, "Arcade Building - Arcade Level Plan," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).
[157] Ray Kappe, "Arcade Building - Level 2 Plan," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).

technical workspace, and a faculty workspace.[158] Level 4 contained the library on the southeast of the building, and large space titled Internship Program.[159] The drawing for levels 5-12 showed the office tower in relation to the housing tower and the typical floorpan layouts for each. [Figure 3.26-3.31][160]

In Kappe's notes there appeared to be a growing frustration regarding the procurement process. This frustration was also evident in minutes from board meetings.

> SCI-ARC has been prepared to submit since '83. . . . We had hoped to be able to move SCI-ARC to downtown LA by Sept. '85 to participate in the rehabilitation of Spring St. along w/ the LA Actors theater. With the present submittal date, at the very least we could be downtown by Sept. '86, probably more like '87. . . . Our development team and SCI-ARC are beginning to question the process.[161]

With the financial aspects becoming increasingly more and more complicated and SCI-Arc's ownership shifting from 80% to 25%, along with the persistent changes of the schedule, Kappe and his team eventually backed out of the Arcade Building move, deciding to keep their leased space in Santa Monica. SCI-Arc would reside in Santa Monica for nine more years until they moved to another rented space in Marina Del Rey on Beethoven Street in 1992.

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[158] Ray Kappe, "Arcade Building - Level 3 Plan," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).

[159] Ray Kappe, "Arcade Building - Level 4 Plan," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).

[160] Ray Kappe, "Arcade Building - Levels 5-12 Plan," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated c. 1983).

[161] Ray Kappe, "Presentation to CRA Board," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated, c. 1984).

Observations and Recommendations from NAAB in 1985

In February 1984 Ray Kappe received notification from NAAB that SCI-Arc would be reviewed during the 1984-85 academic year.[162] In March 1985 NAAB sent a team to review two degree programs, the five-year Bachelor of Architecture and the 3.5-year Master of Architecture for professional accreditation. The review committee included William Fash, dean at Georgia Insitute of Technology; Ballard Kirk from Columbus, Ohio; and Thomas Moon from Newport Beach, California. Acting as an observer was Kurt Meyer from the Los Angeles Community Redevelopment Agency, the agency that worked alongside SCI-Arc to assist with the school's tentative move to Downtown Los Angeles.[163] NAAB's team visited SCI-Arc for four days in March 1985. On the first day, March 10, Kappe met with the team at his house where he gave them an overview of the programs. There was a tour of the school and a dinner that evening. The second day was a full day at SCI-Arc, from 9:00AM-6:30PM, concluding with a dinner that included alumni and local architects. Kappe began the first day by meeting with the NAAB team for one-hour. At 10:00AM Bill Simonian discussed admissions and at 11:00AM the team met with students and faculty. At 2:00PM the team observed a design review.[164]

The third day was more formal. There were one-hour presentations by faculty on practice, technology, history, and design. In the afternoon there was a four-hour assessment completion session that included meetings with faculty, administration, and graduating students,

[162] John Wilson-Jeronimo, Letter to Ray Kappe regarding accreditation, from Ray Kappe's archive at the Getty Research Institute (unpublished document, February 3, 1984).
[163] NAAB, Southern California Institute of Architecture Visiting Team Report 10-13 March 1985, from Ray Kappe's archive at the Getty Research Institute (unpublished document, May 21, 1985), 1.
[164] Ibid., 2.

concluding with a team dinner and meeting.[165] The final day of the accreditation visit included an exit discussion with administration and a separate presentation to the faculty and students. The team left by noon on the fourth day.[166] The report explained the team's responsibilities while visiting a school. "The team makes observations and expresses compliments and concerns about the program and its components. It also offers suggestions and recommendations for program enrichment."[167]

In 1983 NAAB underwent updating its accreditation criteria. The report now divided into eight categories. Categories V-VIII contained the feedback with information regarding their assessment of SCI-Arc. These categories included Program Description, Conformance with Achievement-Oriented Performance Criteria, Program Concerns, and Recommendations.[168] In describing SCI-Arc's program the report including the following statement:

> Openness in approach and operation have characterized the school since its inception; the concept of a "college without walls" was an important tenet of the school's formation. Individual freedom and support of individualized interests and direction of persons working in the institute remains a high-priority concern for the school. It is perhaps ironic, certainly of high interest, that the school's curricula have evolved over time to become highly structured, along lines quite similar to most other architecture schools.[169]

At this time SCI-Arc had approximately 350 students. Most undergraduate students transferred into SCI-Arc after having spent time at a community college. Undergraduates enrolling from high school needed to get credits for their general education requirements from

[165] Ibid., 2.
[166] Ibid., 2.
[167] Ibid., 4.
[168] Ibid., 5-11.
[169] Ibid., 4.

colleges outside of SCI-Arc.[170] The report observed the range of academic spaces that included the main Berkeley Street warehouse campus and two nearby buildings that included the Graduate Studio Annex and the Architecture Gallery. Noted in the report was the acquisition of the villa in Vico Morcote, Switzerland and that although SCI-Arc, initially, did not wish to receive accreditation from the Western Association of Schools and Colleges (WASC), as of 1985 began to pursue that credential. The NAAB team encouraged SCI-Arc's move from Santa Monica to Downtown Los Angeles, feeling that opportunity "[provided] dramatic resolution of its continuing problems with sufficient, good quality space."[171]

Part VI of the report, Conformance with Achievement-Oriented Performance Criteria, broke down four sub-categories for assessment. The categories were (1) History, Human Behavior and Environmental Context; (2) Design; (3) Technical Systems; and (4) Practice. Regarding History, Human Behavior and Environmental Context, the team was particularly impressed by SCI-Arc's conformance to all of the human behavior criteria, but concluded topics in non-western history and M.Arch students' understanding of history was lacking.[172] Also lagging were issues related to criteria for siting and that site planning was not incorporated more directly into the design studios.[173]

The report stated SCI-Arc accommodated 23 of the 25 criteria within the sub-category of Design. These criteria related to analysis, synthesis, judgment, and communication.[174] The team

[170] Ibid., 4.
[171] Ibid., 5.
[172] Ibid., 5.
[173] Ibid., 5.
[174] Ibid., 6.

noted particular strength in the design studios.[175] The two criteria they did not observe related to communication. The NAAB team suggested greater investment into the role of computers, though the report also stated this deficiency occurred at most schools in 1985 [Figure 3.32].[176] The sub-category of technology revealed mixed results. According to the report, SCI-Arc was strong in structural and environmental control systems, meeting all requisite criteria, but only satisfied one of 12 criteria related to Construction Materials and Assemblies, Life Safety Systems, and Barrier-Free Handicapped Design.[177] The sub-category, Practice, was reviewed with similarly mixed results. SCI-Arc showed evidence of successfully addressing all criteria related to Process, Project Finance and Economics, and Business Practice Management, but faltered in the area of Laws and Regulations, satisfying no criteria.[178]

The team observed many areas that SCI-Arc excelled. Notably, it was in areas that SCI-Arc had self-consciously worked to achieve over its relatively short existence. The NAAB team found Kappe's leadership effective, which complimented the work of the founding faculty.[179] Design was a chief strength of the school, evident to the reviewers in both student and faculty work, which they described as varied and distinct.[180] The team remarked on the school's "independence and autonomy" but also that the school dynamic fostered openness and students dedicated to ingenuity, commenting that these qualities derived from the lack of a "stifling bureaucracy."[181] Without the support of a larger university context the team was impressed by

[175] Ibid., 6.
[176] Ibid., 6.
[177] Ibid., 7.
[178] Ibid., 7.
[179] Ibid., 8.
[180] Ibid., 8.
[181] Ibid., 8.

the quality of lecturers who visited the school.[182] This observation about bringing diverse speakers to the school suggested SCI-Arc's ability to reach outside of an insular context, thwarting provincialism. The report found particular promise in SCI-Arc's three areas: (1) its relation to the profession; (2) the new research program, Futures Institute; and (3) the rich opportunities for experiences outside of Los Angeles afforded by the villa in Switzerland.[183]

SCI-Arc's pedagogical weaknesses occurred in five categories: history, computers, legal factors, life safety, and handicapped design. Most of the criticisms stemmed from new criteria being added due to the 1983 accreditation revisions. At this time these were not unusual issues according to NAAB, and the team was not overly concerned. More pressing areas of the report related to access to resources and the quality of the physical environment. The NAAB team asserted that general education requirements needed greater articulation, the library continued to need updates and did not yet reflect a proper organizational system on par with other institutions of higher learning, and the state of the building was a concern.[184]

Recommendations included teaming with other libraries in the city, finding scholars that could challenge the "strong mind-set of design faculty," and offer more options for students in the design studios.[185] They also recommended that SCI-Arc obtain WASC accreditation and continue to modify curriculum to reflect changes to NAAB's Criteria and Procedures that updated again in December 1984.[186] On July 12, 1985 Kappe received a letter from NAAB President, Raymond C. Ovresat, announcing that both the five-year B.Arch and 3.5-year M.Arch

[182] Ibid., 8.
[183] Ibid., 9.
[184] Ibid., 9.
[185] Ibid., 11.
[186] Ibid., 11.

would receive an additional five-year of accreditation effective January 1, 1985, contingent on a plan for regional accreditation from WASC by January 1, 1986.[187]

Institutional Restructuring by the Academic Board and Board of Directors

During the mid 1980s the SCI-Arc faculty board met a number of times to discuss the direction and future of the school. Kappe began phasing-out his term as director and opened a series of conversations toward that end. Meetings also included the annual board of directors meeting. In December of 1983 the board of directors ratified the original by-laws of the school [Appendix 3]. Changes to Article III, Section 3, included the election of the board director to occur through a ballot of the academic board with a permanent membership to the board. Two members of the faculty would also join the board of directors with one-year terms. [188] The academic board would elect four outside board members who would serve on the board of directors with two-year terms, two of whom would be replaced annually.[189] Terminology that previously required "unanimous" decisions was changed to "majority" for issues related to business transactions and the removal of board members.[190] In addition, Article X, Amendments to by-laws also changed to "a five member vote," eliminating the terminology "unanimous

[187] Raymond C. Ovresat, Letter to Ray Kappe, from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 12, 1985).

[188] The one-year terms for faculty serving on the Board of Directors seesm to have changed to two-year terms based on future minutes from board meetings.

[189] Rochelle Kappe, "Minutes of the Board of Directors Meeting," from Ray Kappe's archive at the Getty Research Institute (unpublished document, December 12, 1983).

[190] Ibid.

consent," which was a former requirement for the board to make amendments to SCI-Arc's By-laws.[191]

In Kappe's notes, simply titled, "Some Thoughts," he ruminated on the issue of an original faculty member's status of power and governance if and when they decided to leave the school for sabbatical or an approved leave. "I would be opposed to an original faculty member having a full vote once he has left the school because I do not believe a viable school can be governed from without-I would go for complete severance! Or [at minimum,] teaching of seminar, studio, or research."[192] Kappe's thought remained incomplete, though his writing below these notes appeared to work out salaries or severance packages based on duration of involvement with the school, which considered the loss of voting rights while away from SCI-Arc.

The matter of sabbatical became clearer in another untitled and undated document from Kappe's archive.

> Anyone can take a leave of absence after '75-'76 year for one year maximum. Must give 1 semester notice and must have [a] replacement. If leave is extended beyond one year, [the faculty member would] lose status as original partner? but will receive one year's pay in sabbatical year. . . After '81-'82 anyone can retire with ? pay. Develop a fund 1-5,000 [dollars] per person per year.[193]

It remained vague when these notes were written, but demonstrated how Kappe evolved SCI-Arc's administrative structure and how the school responded to changing faculty. As Kappe's own position at the school was fleeting, he recognized the need to clarify faculty

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[191] Ibid.

[192] Ray Kappe, "Some Thoughts," from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated).

[193] Ray Kappe, Document on Staffing, from Ray Kappe's archive at the Getty Research Institute (unpublished document, undated).

contracts. These notes also included Kappe's ideas regarding how to handle disagreements within the school. "Original partners cannot be removed. If majority (or all other than guilty party) (unanimous decision) decide a faculty member is not carrying his adequate load, he can be voted a decreased salary proportionate to his teaching, etc. load."[194] The hiring of new faculty was also described, which required a unanimous or two-thirds majority of the academic board, with the director's vote counting as one vote.[195]

Kappe's notes designated what constituted a full-time teaching load. The general understanding at SCI-Arc was that two seminars equaled one-half of a studio, though various iterations constituted full-time teaching.[196] Mayne and Stafford taught studio and half a seminar, and Mayne had additional administrative duties. Glen Small taught one studio and two seminars. Ahde Lahti taught half a studio, two seminars and worked on the school's graphics. Simonian taught studio, two and a half seminars, and worked with the state committees. Ray Kappe taught studio and three seminars, administrated, and worked on professional development with the AIA. Shelly Kappe taught two and a half seminars, organized the evening programs and public relations, and was the backup secretary.[197]

The budget did not match the school's needs, and neither did the number of students match the number of course offerings. "Vertical studios dropping in number . . . cannot juggle existing faculty through many choices, i.e. bringing in special invited guests to teach one course."[198]

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[194] Ibid.
[195] Ibid.
[196] Ibid.
[197] Ibid.
[198] Ahde Lahti (presumed), "Minutes.001," from Ray Kappe's archive at the Getty Research Institute (unpublished document, February 8,1984).

Matters related to salary changed in January 1984 due to federal law requiring nonprofits to pay in to Social Security beginning that year.[199] In 1985 a conversation began with regard to a policy for allocating insurance coverage to faculty. Jim Stafford proposed a graduated coverage schedule, which was approved by the faculty core board. Stafford's plan established a policy of seniority, "10 year people would receive coverage with full cost of premiums assumed by the school; 7 year people would pay 50% of the monthly cost; 5 year people would go to 50% in two years."[200] If a faculty person worked at SCI-Arc for less than five years they were responsible for paying for their own insurance.

By February 1984 more questions from the faculty began to circulate relative to some of the ad hoc provisions and original verbal agreements related to lifelong employment and school governance. A document produced by Ahde Lahti relayed questions from the faculty.[201] Eric Moss wanted clarification as to how the director of the board was defined. Lahti wanted clarification regarding the power of the academic board to make recommendations.[202] On February 22, 1984 another faculty meeting was held to discuss the curriculum. Lahti prepared the minutes. Glen Small suggested the Faculty Forum, a semester long seminar where faculty presented their work, should either be for vertical studio faculty or new hires.[203] With regard to

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[199] Social Security, https://www.ssa.gov/planners/retire/religious.html, accessed April 20, 2016.

[200] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, November 12,1985).

[201] Several documents I presume are from Lahti due to the formatting. Some of them contain his name others do not, but the format and naming conventions of the typed notes appear consistent with one another. These notes are from various faculty and board meetings that Lahti was part of during the years these documents were created. In the notes that lack his name I state "presumed."

[202] Ahde Lahti (presumed), "Minutes.001," from Ray Kappe's archive at the Getty Research Institute (unpublished document, February 8,1984).

[203] Ahde Lahti (presumed), "Minutes.003," from Ray Kappe's archive at the Getty Research Institute (unpublished document, February 22, 1984).

class sizes, Glassman felt that early studios could have a higher student to faculty ratio, whereas studios with new material should have smaller class sizes, with Small and Stalk recommending the smaller studio sizes to be a ratio of 12 students per faculty member.[204]

SCI-Arc adopted a methodology for evaluating its undergraduate students in the core program. This required curriculum for the professional B.Arch degree did not use letter grades or language referring to failure. Terrence Glassman developed the evaluation criteria. Glassman recalled "the evaluation form listed a whole series of skills and abilities, such as the ability to define the problem, ability to do research, ability to conceptualize, ability to diagram, all of these different things.[205] The form, "Student Evaluation Report by Faculty," had 14 categories. The categories were (1) contribution to design studio, (2) intellectual capacity and curiosity, (3) creative problem solving, (4) initiative and resourcefulness, (5) ability to work with others, (6) evidence of motivation and perseverance, (7) ability to define problem, (8) analyze and research problem, (9) formulate design concepts, (10) willingness to accept criticism, (11) willingness to explore alternatives, (12) ability to make decisions and synthesize, (13) ability to refine and develop solution, and (14) ability to communicate by graphic visual means [Figure 3.33].[206] Each of these categories were initially evaluated by the student, who would meet with his/her instructor, or instructors, at the end of the semester for 30-45 minutes to discuss their progress and receive feedback.[207] Rating the evaluation was done according to a seven-point scale that

[204] Ibid.

[205] Terrence Glassman, interview by Benjamin J. Smith, November 19, 2015.

[206] Student Evaluation Report by Faculty, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1980s).

[207] Terrence Glassman, interview by Benjamin J. Smith, November 19, 2015.

included the following assessments: outstanding, good, acceptable, improved, deficient/needs improvement, inconsistent, or not observed.[208] The report also included space for comments.

> [According to Glassman] it was more important how they [students] looked at their ability and where they thought their strengths were and where the areas [were] that they needed to improve than for me to tell them that. They would fill it out, we would sit down, we would go over it together, and I would give my input. . . . If we felt the student was not giving an accurate assessment of themselves or their ability, we would say so and we would change it on the form, but we would discuss it. In some cases, they might be under-evaluating their ability and might need someone to say, "No, you really are very good at doing this." . . . If the student had not performed up to a certain level of competence with each aspect of [the studio], then we'd say, "We don't feel that you've mastered the material. You need to understand it to go to the next level.[209]

The underlying rubric was based on ideas for self-empowerment, that students should learn strategies for effective self-evaluation. This was something they could do on their own, but contextualized by their instructors input. The evaluation report echoes Glassman's belief, discussed in Chapter 2, that educators should not do things for a student that they can do themselves. This translates to how a student can learn self-evaluation. Helping students to learn criteria that allow evaluations to occur grows their ability to identify value within their design work.

Disagreements about evaluations at reviews could be traced back to differences between the faculty at board meetings as early as 1984. At a core board meeting Moss argued "just have people go to (end) crits."[210] This created a debate between Glassman, Moss, and Kappe who observed if the jury was in agreement then evaluation was not a problem, but "if at odds, then

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[208] Student Evaluation Report by Faculty, from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1980s).

[209] Terrence Glassman, interview by Benjamin J. Smith, November 19, 2015.

[210] Ahde Lahti (presumed), "Minutes.003," from Ray Kappe's archive at the Getty Research Institute (unpublished document, February 22, 1984).

[the reveiew] tends to be destructive."[211] The efficacy of an all school exhibition was raised, which was met with skepticism due to faculty being split on what evidence demonstrated the school's contributions and values.[212] The subject of evaluations at reviews returned in a 1985 faculty core board meeting where evaluations in the core undergraduate sequence was discussed. "Karen Bragg . . . suggested that to be valid, all the core instructors be involved in the evaluation of the student."[213] Mayne offered the way that the graduate program did it was that only when a student's grade "warranted it" was it evaluated by all faculty.[214]

On March 7, 1984 a discussion at an all faculty meeting raised concerns about course assignments for faculty. One comment suggested the perception of, and revision to, the current policy. "Assign classes and who teaches by committee not by popularity."[215] Ricky Binder raised a discussion for how seminar credits from travel while at Vico should count toward students' degrees,[216] Glen Small argued that the education abroad "should be an honor."[217] Eric Moss voiced his concern that the design studios at Vico lacked appropriate depth. At the meeting the faculty needed to asses the viability of Vico, both its financial structure, which was not self-sufficient in 1984, and they also needed to determine how its pedagogical mission fit within SCI-

[211] Ibid.
[212] Ibid.
[213] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, May 21, 1985).
[214] Ibid.
[215] Ahde Lahti (presumed), "All Faculty Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, March 7, 1984).
[216] Ibid.
[217] Ibid.

Arc. Some faculty believed "Daniel [Herren] and Martin [Wagner] want to handle all the funds, to run their own program the way they want. [Vico] has to come through SCI-Arc!"[218]

In 1984, growing interest emerged to hold a travel studio to Japan with deliberations about funding that.[219] Student allocation in and choices for vertical studios became a heated topic in the minutes due to one faculty member raising a lack of "good" options, which caused students to put off taking the advanced studios if they were not placed into an option that interested them.[220] Kappe countered by saying that students used to be more distributed, but "instructors lose popularity through negative talk."[221]

In Lahti's notes, a document, "Thoughts," questioned an important aspect about instruction at SCI-Arc. "Do professional; (practitioners) make good teachers? Would teachers find jobs at different teaching institutions? Thereby diminishing the effect we wanted, which was more professional practice? Personally, I would go toward more art or more teaching, can't get into architecture. More experience in one's field, if art, then art, etc."[222] Though Lahti raised these questions introspectively, they resonated within the larger mission of SCI-Arc as an institution. Kappe's motivation was always to hire practitioners. This was the case at Cal Poly and continued at SCI-Arc. Teaching was paramount to the school, but teaching through the lens of practice.

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[218] Ahde Lahti (presumed), "Minutes.001," from Ray Kappe's archive at the Getty Research Institute (unpublished document, February 8, 1984).

[219] Ahde Lahti (presumed), "All Faculty Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, March 7, 1984).

[220] Ibid.

[221] Ibid.

[222] Ahde Lahti (presumed), "Thoughts" from Ray Kappe's archive at the Getty Research Institute (unpublished document, March 9, 1984).

Expectations for research meant to support practice. In 1984, Lahti's notes signal feelings of being outside of the group gaining power within the school.

A faculty core board meeting on May 17, 1984 discussed the faculty hires and roles. New hires were given semester long contracts, which Glassman felt was not competitive with other schools and he pushed for yearlong contracts.[223] An issue remained from the previous meeting, which was how to treat faculty teaching vertical studios if their studio lacked sufficient enrollment. The board made the decision that if the studio was announced far enough in advance courses could be balanced out if enrollment dipped with instructors shuffled into other courses.[224] At this meeting it was determined that each April the faculty core board evaluated the faculty and the faculty would receive their evaluations in May.[225] Also discussed was the faculty salary structure, which included determining how to pay faculty relative to their contracts.[226] Core faculty and the faculty that taught two semesters were to be paid yearly, over a 12-month period, whereas everyone else was paid by the semester.[227] Ahde Lahti and Shelly Kappe's terms on the board of directors concluded and Glen Small and Jim Stafford were voted in as the new members with two-year appointments.[228] Discussions also included bringing members onto the board of directors based on their financial support. Ray cautioned this strategy with a claim that "as soon as [people] bring in money [they] want [a] voice."[229] According to the notes, Moss

[223] Ahde Lahti (presumed), "Faculty Board Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, May 17, 1984).
[224] Ibid.
[225] Ibid.
[226] Ibid.
[227] Ibid.
[228] Ibid.
[229] Ibid.

walked out at that point and Mayne countered that "decisions are too casual. . . . Does the board actually run the school or does Ray."[230]

It was requested that Rose Marie Rabin start taking notes at the board meetings. Mayne requested for a more formal structure of decision-making within the school. "All decisions [are] made by friendship and on the phone." This comment attributed to Mayne was followed by "wants straight information, Ray doesn't trust Thom any longer."[231] Also discussed was separating the graduate and undergraduate programs, which Mayne pushed for, but was met with resistance by other faculty, including Glassman and Mangurian. At this meeting Mayne's apparent frustration with administration and the school's general organization was evident in the minutes. "Thom feels that Ray only opposes those who are strong, [who are] seen as a threat. . . . Thom was put down for 'magazine' architecture."[232] The magazine architecture comment appeared to have happened at a lecture at Vico by a student claiming the "grad program was a dead end."[233] Mayne felt that negative comments were taking place behind his back and argued for transparency.[234] Kappe felt the wording by the student was poor, but maintained his belief that current trends in architecture, his understanding of Postmodernism, was "short lived."[235] A day later Kappe issued an apology to the faculty core board about "the manner in which [he] addressed the issue of faculty board members participation in SCI-Arc functions."[236] Kappe wanted faculty to be more involved with professional and academic functions and felt that the

[230] Ibid.
[231] Ibid.
[232] Ibid.
[233] Ibid.
[234] Ibid.
[235] Ibid.
[236] Ray Kappe, "Members of the Faculty Board" from Ray Kappe's archive at the Getty Research Institute (unpublished document, May 18, 1984).

lack of interest in the faculty to work outside of self-interest was a detriment to school spirit, among both faculty and students.[237] In 1985 Mayne appeared reticent relative to Kappe's continued interest to cycle new faculty through the school when SCI-Arc faculty were on stabbatical. Mayne's response was "ultimately it is Ray's decision since one needs to have a notion of the 'gestalt' of the whole program . . . the viability of the school is dependent on the strength of its faculty."[238]

On June 20, 1984 SCI-Arc issued a statement to the entire school about reorganizing faculty. It announced a problem and a proposal. The problem explained "in recent years, SCI-Arc has been split, fragmented, and factionalized. This situation has left SCI-Arc in a state of confusion; a state which creates friction amongst the faculty and leaves the students as the ultimate losers."[239] The proposed solution rotated faculty in and out of graduate and undergraduate programs. This solution meant to achieve five aspects for the school: (1) maintain the need for diversity in a student's education, (2) that points of view were disseminated across programs, (3) that the rotation would "defactionalize" SCI-Arc, (4) that it would "bring back a positive responsive climate," and (5) it would focus energy toward improvement.[240] The rotational process also included the option for a student who did not pass with one instructor to retake the course with a different instructor.[241]

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[237] Ibid.

[238] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting," from Ray Kappe's archive at the Getty Research Institute (unpublished document, June 5, 1985).

[239] Ray Kappe, "SCI-ARC Reorganization Proposal," from Ray Kappe's archive at the Getty Research Institute (unpublished document, June 20, 1984).

[240] Ibid.

[241] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, November 6, 1984).

Eight days later an announcement was sent to all faculty and students regarding policies of hiring and firing faculty. The pragmatic considerations included criteria such as "teaching, outside work, [and] need."[242] Evaluations of faculty included their "student evaluation forms, individual portfolios, and faculty lecture, etc."[243] The people conducting evaluations were the faculty core board, other faculty, and students.[244] These yearly evaluations conducted by the school determined if faculty would receive a contract for the following year.[245] This issue was revisited on August 7, 1984 after a student discussion about the hiring and firing policies related to two faculty members, Gary Paige and John Knight, whose contracts were not scheduled for renewal.[246] In May, Paige and Knight received reviews by the board who determined that both faculty members should acquire more experience; Paige in practice, and Knight to develop a course on criticism.[247] Paige requested reinstatement and further decisions regarding Knight's position would take place at a later date. It was also noted that Paige and Knight were not fired, but asked to take time away from teaching to further their practices.[248] Kappe explained, "in most cases it was a matter of suggesting people either move on for further graduate work or get into the field. In reviewing the entire faculty the board was making an effort to open the spaces

[242] Rikki Binder, Karen Bragg, Melanie Cassara, Diane Caughey, Marty Paull "Criteria For Hiring/Firing Evaluation," from Ray Kappe's archive at the Getty Research Institute (unpublished document, June 28, 1984).

[243] Ibid.

[244] Ibid.

[245] Ibid.

[246] Rose Marie Rabin, "Faculty Board Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, August 7, 1984).

[247] Rose Marie Rabin, "Faculty Board: Minutes of Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, May 17, 1984).

[248] Rose Marie Rabin, "Faculty Board Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, August 7, 1984).

to make the program more vital."[249] The students also suggested that new faculty hires should have a five-week workshop with the students so they could give input with the hiring process.[250] Students had the option to sign their evaluations or remain anonymous.[251]

By July 6, 1984 discussions commenced regarding the search for a new director of SCI-Arc. Moss felt there should be a clear policy related to term length and frequency for selecting a director before nominations should begin.[252] "Mayne suggesed that we set a three-year term with a majority of the faculty board needed to elect."[253] At this meeting Arnold Stalk, a faculty member and a founding student, nominated Kappe to remain as director for a three-year appointment due to the school's state of conflict among sparring faculty. Stalk's nomination stated, "it takes a special type of person to hold together such a diverse and strong group as ours. Raymond Kappe has been that type of person. His dream of an independent school free from bureaucratic rules and regulations has reached fruition."[254] Glen Small seconded Stalk's nomination and Kappe's three-year term as director was passed with a vote of 9-1 with two voters absent.[255] At the meeting Mayne raised a concern about shrinking enrollment and that faculty should be changing and diversifying to counter that problem.[256] Moss opened a discussion about selling the property in Topanga to alleviate the growing financial stress

[249] Ibid.

[250] Ibid.

[251] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting" from Ray Kappe's archive at the Getty Research Institute (unpublished document, April 2, 1985).

[252] Rose Marie Rabin, "Faculty Board: Minutes of Meeting," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 6, 1984).

[253] Ibid.

[254] Arnold Stalk, "Motion," from Ray Kappe's archive at the Getty Research Institute (unpublished document, c.1984).

[255] Rose Marie Rabin, "Faculty Board: Minutes of Meeting," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 6, 1984).

[256] Ibid.

occurring at the school, whereas Kappe, Small, and Simonian felt they should keep the property.[257] In the 1985-86 school year tuition was raised to $2700,[258] which was raised again for the 1986-87 school year to $3,100 to reduce the deficit, which in 1986 was $400,000.[259]

At a meeting on the budget the faculty core board discussed how to cut costs and maintain high quality faculty. Four areas were raised, "cutting down the number of independent students, eliminating classes with low numbers of students enrolled, cutting down the number of faculty sabbaticals, and Vico must pay its own way."[260] The issue of independent students was vague, but appeared to address how faculty accommodated students that wanted to work with them in the manner of an independent study. Enrollment decreases in the B.Arch program were attributed to declining enrollment in junior colleges.[261] Being a tuition-financed school precipitated the rise in annual tuition. Small wanted to hire someone with experience in development, while Moss felt the proposed solutions were "band aid" approaches.[262] Moss' concern focused on keeping the "best faculty" which he argued was the school's primary asset. Moss advocated for a new salary structure based on the quality of the faculty member and not on the original philosophy of the school that kept salaries equal.[263] Kappe agreed with Moss that the original philosophy could be revised.[264] Graduate students in attendance at the meeting echoed Moss' sentiment who

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[257] Ibid. Years later, during Moss' directorship at SCI-Arc, the Topanga land was sold, which helped the school to purchase its residence in Downtown Los Angeles.

[258] Rose Marie Rabin, "Faculty Core Board," from Ray Kappe's archive at the Getty Research Institute (unpublished document, April 2, 1985).

[259] Rose Marie Rabin, "Faculty Core Board: Special Meeting on the Budget," from Ray Kappe's archive at the Getty Research Institute (unpublished document, April 23, 1986).

[260] Ibid.

[261] Ibid.

[262] Ibid.

[263] Ibid.

[264] Ibid.

"indicated they were attracted to SCI-Arc because of the faculty and because of the school's flexibility and creativity."[265] Determinations regarding faculty quality remained unclear in the minutes from these meetings. Even less clear were the criteria that determined the "best" faculty, and who would receive salaries commensurate with their perceived worth.

Changes in Leadership

In April 1986, discussions about the director search re-opened to appoint a second director of SCI-Arc for the 1987-88 academic year. Kappe stressed his preference that the new director come from inside the school, since that person understood SCI-Arc's philosophy.[266] Internal candidates suggested to replace Kappe at the April 8 meeting were Eric Moss, Thom Mayne, Michael Rotondi, and Alberto Bertoli.[267] Bill Simonian proposed co-directors.[268] Jon Evans and Ahde Lahti preferred someone from outside of the school to be the next director.[269] Regardless, whether the new director was internal or external, a concern for the faculty was "maintaining philosophical freedom."[270]

Perhaps the most important faculty core board meeting in SCI-Arc's history took place on July 1, 1986. The explicit purpose of this meeting addressed the search for the second director. As the discussion grew, points of view revealed in the minutes cast a sense of urgency as well as

[265] Ibid.

[266] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting," from Ray Kappe's archive at the Getty Research Institute (unpublished document, April 8, 1986).

[267] Ibid. It is not clear from the director search records in Kappe's archive if Alberto Bertoli ever interviewed.

[268] Ibid.

[269] Ibid.

[270] Ibid.

fear. With founding faculty becoming restless on terms about how to govern SCI-Arc without Kappe, faculty banded together on issues dividing colleagues. Moss and Mayne led the charge to establish a new era of SCI-Arc.[271] Glassman and Simonian appeared to realize their waning efficacy if a new administration did not share sympathies with the school's history.[272]

Rotondi and Kappe appeared the most diplomatic, both working to give SCI-Arc a shift in purpose or direction, but tempered by not overstepping past agreements. From this standpoint, Mayne and Moss occupied the positions of greatest power in the school. They ultimately benefited from a win-win scenario. They had the support of the students, who gravitated toward their public presence within local, national, and international awards and publications. Mayne and Moss represented a thriving culture of West Coast experimentation that matured since they began their careers at SCI-Arc [Figures 3.34-3.36]. Mayne and Moss also had an advantage of being included in the faculty core board, Mayne as a founding faculty member and Moss as de facto founding faculty according to his and Glassman's insertion into the faculty core in 1974. The future director candidates, that included Moss, Mayne, and Rotondi, as well as Mangurian, who was added to the list of candidates at this meeting, shared common sympathies for the direction of the discipline and had developed friendships over 15 years of professional development. With the new director being any one of those architects gave this group of faculty points of leverage to shape the future of the school with a new agenda.

At the meeting, six criteria established the responsibilities for the new director:

1. Responsibility for establishing pedagogical direction of the school.

[271] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 1, 1986).
[272] Ibid.

    a. Overseas studio and seminar content.
    b. Heads the curriculum committee or appoints a representative to do so.
    c. Selection of new faculty members (Eric and Ray agreed this selection needed to align with pedagogical aims, and the director should be given latitude with who they hire).
    d. Settle major and minor problems for students, faculty, staff.
2. Maintains fiscal responsibility.
    a. Sets financial priorities.
    b. Works with finance office on the budget.
    c. OK's day-to-day expenditures or assigns those responsibilities where appropriate to the financial officer.
    d. Introduces processes for fund-raising and grant procurement.
3. Interact with local and national AIA, preferably serving on a committee or board of these chapters especially where related to architecture education.
4. Interact with other schools of architecture, particularly local institutions.
5. Represent the school at most functions.
6. Host speakers and other visitors to the school.[273]

Kappe proposed the director's term be set at five years and that they should continue teaching a studio or seminars to maintain a relationship with the student body.[274] Mayne listed the responsibilities as he saw them: "operation/administrative . . . , pedagogical, future planning. . . , diplomacy."[275] How the organization of the school would change was discussed, including changes to the structure of the faculty core board. Mayne raised the point that "if the school is going to change directors and/or direction, then this board has to be changed."[276] Moss commented on the importance of understanding "faculty perceptions of their jobs, as well as the board perceptions. [Moss] suggested one mode is that everyone

[273] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 1, 1986).
[274] Ibid.
[275] Ibid.
[276] Ibid.

hands in their resignation and the new person begins from there."[277] Simonian brought the discussion back around to original agreements when the schools was founded.

> There are two parts to this issue: (1) Serving on the board in perpetuity (what can the role be with the school if not on the board), (2) staying in the school as a founding member. We need to find a way to acknowledge what founders have done and treat them fairly. Also, at the same time we need to give the new person latitude for change.[278]
>
> Glassman wanted to establish what shifts in the school's direction were necessary.[279]

Rotondi voiced his preference to direct changes toward the benefit of the school instead of self-interest.[280] A final criterion Kappe added at the end of the meeting was "the director should have established some reputation in his work."[281] The faculty core board determined they should be the decision making entity for the new director and that interviews of the candidates would take place in one week, on July 8, 1986.[282]

The director candidate interviews on July 8 included Robert Mangurian, Eric Moss, Thom Mayne, and Michael Rotondi; Alberto Bertoli was scheduled to interview the following week.[283] Each of the candidates responded to 11 questions prepared by Kappe. All of the candidates remained present during each of the interviews.[284] The 11 questions included:

1. Do you have a pedagogical philosophy different from the existing school?
2. Would you change the graduate program, the undergrad program, and if so, how?
3. How do you evaluate the Computer and Video Program?

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[277] Ibid.

[278] Ibid.

[279] Ibid.

[280] Ibid.

[281] Ibid.

[282] Ibid.

[283] The interviews were recorded to create transcriptions, though there is no evidence of this material existing. I found no record of Alberto Bertoli's interview.

[284] Rose Marie Rabin, "Faculty Core Board: Minutes of Meeting," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 8, 1986).

4. What is the future of the Futures Institute and the M.Arch 2 Program, particularly as they involve the foreign students?
5. How do you plan to administrate the school?
6. Is there anything that disturbs you about the present administration?
7. What are your attitudes about the practice element of architecture?
8. Should our present program be expanded or diminished? (The NAAB suggested areas of expansion in legal, computer and handicapped areas.)
9. How do you foresee interacting with the profession and allied organizations, i.e., AIA, ACSA, CCAE; also other universities?
10. Is it necessary to change the core board for you to be able to direct the school?
11. What Ideas do you have about fundraising, grant procurement, or otherwise diminishing the present deficit?[285]

Robert Mangurian interviewed first. His responses to questions from the board centered on the unique character of the school. Mangurian's preference, if chosen as director, would delegate administrative duties to staff that would run the day-to-day operations.[286] His primary focus would be to strengthen the pedagogy, curriculum, and remain heavily involved in teaching [Figure 3.37-3.38].[287] He felt faculty should spend their time "equally between work and teaching."[288] This sentiment remained evident in Mangurian's view of SCI-Arc today in an interview with him in 2015. He felt instructors at SCI-Arc should not only be career teachers, but that they need to engage practice as well.[289] In his interview for director in 1986, Mangurian felt that "the people teaching here should have as their paramount interest doing creative work."[290] Mangurian presented his vision of SCI-Arc as the "delicate balance of being 'institutionalized' and 'being on the

[285] Ibid.

[286] Ibid.

[287] Rose Marie Rabin, "Director Candidate Interviews Notes," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 15, 1986).

[288] Ibid.

[289] Robert Mangurian and Mary Ann Ray, interview with Benjamin J. Smith, February 17, 2015.

[290] Rose Marie Rabin, "Director Candidate Interviews Notes," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 15, 1986).

edge,' of being 'well-organized' and 'a disaster.'"[291] Mangurian shared Kappe's feeling that the undergraduate program required attention from the director, but was reluctant to qualify a student's merit based on standardized testing.[292] He felt the history program was moving in the right direction, but cautioned that it shouldn't "go too far," but did wish to grow the resources available in the library.[293] His position suggested that design must remain the clear and central focus of SCI-Arc and proposed shoring-up "gaps in the curriculum such as Materials and Methods and Pro-practice."[294]

In regard to questions related to outreach and building relationships with the profession, Mangurian felt the AIA would be good to approach for endowment development as well a providing a means for public relations, offering that an advisory board could intersect with the various professional groups.[295] He also felt SCI-Arc "[had] done a fair job in PR through publications."[296] In his response to changing the organization of the core board, he stressed that decision-making processes "needed to be opened up more."[297] He referenced both all school meetings and faculty representatives as examples the school had tried, but found them unsuccessful.[298] It was unclear how he would restructure the school's governance. One of the most complicated issues was the new director's relation to the current faculty. Mangurian felt the director needed to control the

[291] Ibid.
[292] Ibid.
[293] Ibid.
[294] Ibid.
[295] Ibid.
[296] Ibid.
[297] Ibid.
[298] Ibid.

school's direction in terms of hiring and firing, but conveyed his unease with firing people.[299] He stressed his faith in the school's philosophy that did not grant tenure, but did propose lengthening contracts to two years.[300] Without the resources of other universities, Mangurian cautioned that the continuation of programs like the Futures Institute would be contingent with them achieving their own funding through grants.[301]

Eric Moss' interview appeared much shorter by comparison. The notes from his interview relayed his belief that SCI-Arc "needs to live up to its reputation, which is extremeley strong."[302] Paradoxically he also emphasized the need to "rebuild internally in terms of faculty and program, to deserve its reputation."[303] He positioned being the director as a "reciprocal thing, a way of continuing to learn as well as . . . educating students."[304] Moss did not express overt concern about the difficulties of running a school and running a practice, but the committee sensed hesitation in his desire for the position.[305]

Thom Mayne was the most strident in his approach to restructuring SCI-Arc if appointed as director. He used his presentation to raise his concerns and offered clear direction, even though it likely roused controversy. He outlined a range of goals, both short term and long term. Mayne stressed "the most important thing is to strive for the highest quality faculty."[306] His long-term vision for the school focused on an

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[299] Ibid.
[300] Ibid.
[301] Ibid.
[302] Ibid.
[303] Ibid.
[304] Ibid.
[305] Ibid.
[306] Ibid.

"interdisciplinary and diversified curriculum, but taking a less broad scope and doing well what we take on."[307] He also felt that topics developed by the Futures Institute required more resources than SCI-Arc could offer and those projects would be better tackled at other universities, suggesting he would eliminate those programs.[308]

Mayne's short-term goals mostly focused on program development in three key ways, (1) having clearer system to address the financial structures of the school; (2) bring in outside people with international connections; and, most overtly controversial, (3) "replace 8-10 faculty with new faculty and integrate the undergraduate and graduate programs."[309] He wanted to develop the image of SCI-Arc, making it a center in Los Angeles as well as develop a robust publication program of student work [Figures 3.39-3.43].[310]

> [Mayne would] cut links to the AIA which he feels is a regressive organization. He feels the core board should disband on a person by person basis, and determine what their connection to SCI-Arc is, i.e., economic, academic, etc. . . . A new core would have to be committed to common objectives (faculty don't go to meetings now because they don't feel they can influence decisions). The undergrad program has not had a focus and needs to be tightened up.[311]

When asked about maintaining his professional practice while directing the school, Mayne responded emphatically. "I have no possibility of doing both well. It would require a major commitment to the school and I could not take the position at this time."[312] In a correspondence with Kappe he shared his perspective about the director search in 1986. "Thom Mayne would

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[307] Ibid.
[308] Ibid.
[309] Ibid.
[310] Ibid.
[311] Ibid.
[312] Ibid.

have been the logical choice at that time, but he had alienated Small and Glassman."[313] Whether due to a lack of faculty support or commitments to his practice, Mayne recognized the needs required to run a school and a practice successfully, and ultimately decided to remove himself from the running to focus on his work at Morphosis.

Michel Rotondi was the last to interview on July 15. For that day he prepared a document titled "SCI-Arc Objectives," which outlined his leadership direction for SCI-Arc [Appendix 4]. In the discussion with the faculty core board he stressed the value of the current faculty and staff. However, if hired as director "he would disband the core board" but believed in the school's mission to be remain independent.[314] Rotondi wanted to take advantage of the growing identity of Los Angeles and have SCI-Arc capitalize on that, giving the school and architecture a place within the culture of the city.[315] While Rotondi advocated that as director he would seek to "clarify our objectives, evaluate mechanisms . . . [to] meet the objectives, and institute new mechanisms where needed."[316] He demonstrated no interest in disbanding the Futures Institute and encouraged it to "continue to move in a research mode."[317] Rotondi proposed SCI-Arc to function from a "moral and ethical base."[318] With respect to a question about SCI-Arc's relation to having a social mission, he felt there was a general lack of sentiment that drove an "obligation to other people."[319]

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[313] Ray Kappe, correspondence with Benjamin J. Smith, March 1, 2013.
[314] Rose Marie Rabin, "Director Candidate Interviews Notes," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 15, 1986).
[315] Ibid.
[316] Ibid.
[317] Ibid.
[318] Ibid.
[319] Ibid.

What did not come through in the minutes from the interview process was Rotondi's views on teaching, which became evident in an interview with him in 2013 where he spoke about his connection to the school and its students.

> Teaching is trying to help people just become better at what they do by way of seeing how smart they really are. . . . My addiction to teaching is to see the sheer joy in a student's face when they've just discovered something that I've sort of loosened up. Then all of a sudden, you can see their eyes just sparkle. . . . Without a doubt, there's no hesitation at all in saying that my being is a result of a number of contexts: My family, the City of L.A., and SCI-Arc. That's my context . . . . SCI-Arc at the larger scale is basically the human enterprise."[320]

At the meeting's conclusion both Mangurian and Moss shared an attitude that more than one person could govern the direction the school. Mangurian saw it holistically, that the director would manage the collective enterprise of the faculty.[321] Moss articulated the value of the director as a committee, but cautioned the way the core board functioned was not able to respond effectively.[322] Kappe urged the school's philosophy to not become too narrow.[323] After the interviews, Michael Rotondi was appointed as SCI-Arc's second director when he was 37 years old. Kappe explained in a correspondence, "Rotondi had my support and therefore the support of the original faculty that made the decision."[324]

In a 2013 interview Rotondi explained how he viewed his appointment as SCI-Arc's second director, revealing the political organization of the school at the time.

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[320] Michael Rotondi, interview by Benjamin J. Smith, June 25, 2013.

[321] Rose Marie Rabin, "Director Candidate Interviews Notes," from Ray Kappe's archive at the Getty Research Institute (unpublished document, July 15, 1986).

[322] Ibid.

[323] Ibid.

[324] Ray Kappe, correspondence with Benjamin J. Smith, March 1, 2013.

> It wasn't a process. It was like they said, "ok we need three names then." It's like two other guys. It was Robert [Mangurian] and Alberto Bertoli, and me. I got along with everybody. It didn't matter. I didn't have any factions, but because I was so close with Thom and Eric [other faculty felt] "I can't trust them totally. He won't do anything to harm you, but you can't trust him totally." You know. Like that. But Ray asked me to take the position because I was the most moderate. Because I had always thought Eric [Moss] and Thom [Mayne] were in line, they're my older brothers and they're next in line. You never think of taking over the family when there's a couple of princes waiting to be king. And they agreed. [Moss and Mayne] said, "Ray's right, you are the most moderate. You get along with everybody. You love people. You should do it. And then, it will be like you are our Trojan horse."[325]

Conclusion: Building Walls

Sensing the pending ideological differences with looming impact to some of the founding faculty, Rotondi's comment of being a Trojan horse approximates the feeling that Terry Glassman shared about the transitional period from Kappe to Rotondi's directorship. Glassman recalled a conversation he had with Rotondi shortly after his appointment regarding a document that a group of the original faculty prepared that outlined tacit agreements about their job security made at SCI-Arc's founding. The written document, the Founding Faculty Agreement, drafted in 1987, before Rotondi's term as director began, listed the seven founding faculty and two other faculty added to that list in 1974 [Appendix 5]. These nine people included Ray Kappe, Glen Small, Ahde Lahti, William Simonian, James Stafford, Thom Mayne, Shelly Kappe, Terence Glassman, and Eric Moss. The contract stated seven terms of agreement. Two of those terms became critical in the coming years and stated the following:

[325] Michael Rotondi, interview by Benjamin J. Smith, June 25, 2013. Thom Mayne and Eric Moss' account of the decisions regarding Rotondi's appointment as director would help to clarify the statements in Rotondi's interview.

1. SCI-Arc confirms that each founding faculty member has security of employment and tenure at SCI-Arc, with entitlement to a full time faculty position or equivalent financial remuneration.
2. Founding faculty members shall not be terminated or disciplined except: (1) by unanimous vote of the founding faculty, and (2) for just cause. [326]

Seven of the nine founding faculty signed the document. The two that did not sign were Thom Mayne and Eric Owen Moss. When Mayne and Moss did not sign the agreement, Small, Lahti, Glassman, and Simonian perceived a pending conflict. After Rotondi's directorship began those faculty felt they were pushed out of the school. Several factors contributed to this. One year after Rotondi's appointment his position on the Futures Institute changed and he closed the program even though the program had grants with NASA and 35 students were enrolled.[327] With the Futures Institute shut down, which Small, Glassman, and Lahti participated in, the faculty requested to move back into the core curriculum, which Rotondi refused to do. Instead, they had to propose vertical studios, which required student enrollment to run. With only small numbers of students signing up for their classes, the studios were either dropped, or their salaries were significantly reduced.[328] When Rotondi campaigned for the director's position he initially agreed to the founding faculty commitment.[329] According to Glassman, Rotondi backed out of the commitment he had made to the founding faculty due to his friendships with Mayne and Moss.[330]

Glassman felt that what Rotondi had promised founding faculty in his interview for the director's search ended up as hyperbole.[331] After having worked at SCI-Arc for more than 15

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[326] Ray Kappe, et al, "Founding Faculty Agreement," from Orhan Ayyuce (unpublished document, 1987).
[327] Ray Kappe, "Forum II: Architectural Education for the 3rd Millenium," from Ray Kappe's archive at the Getty Research Institute (unpublished document, 1998).
[328] Ray Kappe, correspondence with Benjamin J. Smith, March 1, 2013.
[329] Ibid.
[330] Terrence Glassman, interview by Benjamin J. Smith, February 23, 2016.
[331] Ibid.

years with Kappe's support, Glassman believed the school should maintain its commitment to the founding faculty based on the verbal agreements that had taken place and because of the commitments they had made to SCI-Arc as faculty members.[332] After weathering two years amid a declining relationship at the school Small, Lahti, Glassman, and Simonian filed a lawsuit against SCI-Arc for the board of directors to determine their response to the agreement that they drafted in 1987. Simonian eventually dropped out of the suit. The conflict surrounding the lawsuit encouraged Glassman's view that Rotondi eliminated their standing in the school by not allowing them to teach [Figure 3.44].[333]

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[332] Ibid.

[333] Ibid.

TERRENCE: I had invested virtually 20 years of my life in helping to build this program and what we were doing and we had an investment in that and we were dedicated to it and believed in what we were doing. . . . We had submitted our agreement to the board of directors. The board of directors had just stonewalled us. They had not taken a position on it. Glenn and Ahde and Bill Simonian and myself got an attorney and we had to file a suit in order to get the school to act on it because it was in limbo. . . . All we were trying to do was say "look, this is what we were promised. We spent our career and our life dedicated to helping build the school. We should be entitled to what was agreed to." What they ended up doing was they somehow went to the Secretary of State and they claimed that the school was a charitable trust. They got the secretary of state to reclassify the school as a charitable trust. Now, if you have looked at any of the documents, and I have all of the founding documents of the school. The school, it was a non-profit institution. Nowhere, nowhere anywhere was it described as a charitable trust. By reclassifying the school as a charitable trust they were able to turn around and say any agreements that were made 20 years earlier were not valid, because they did not adhere to the guidelines of a charitable trust. They literally rewrote the rules 20 years after the fact. . . . Once this lawsuit was thrown out, what they ended up doing was they scheduled my seminar, which was a two hour seminar, they put it on the schedule for 11 hours a week. . . . They didn't eliminate the seminar, but they made it 11 hours a week, including Saturday. For the same amount of credits that the students would normally get for the regular two hour seminar that they took once a week. They then scheduled my studio opposite required studio courses that the students had to take. Now, by coincidence, I didn't get any students signed up. Of course, their position was, "they hadn't done anything to cancel my classes." But the other side of it [was], they made it impossible for me to have students. The fact was we told the truth, and they lied, and they won, and we lost. . . . Thom and Eric refused to sign the document because they knew they were going gain control of the school. Michael was going to be the director. After [Michael told] both Ahde and Glenn . . . that he was going to honor the agreement. Michael then turned around and did the exact opposite, and then he said, "oh nobody believes campaign promises." I heard Michael use those exact terms. . . . As a result, what they did was purge the school. . . . Not only did they squeeze us out, but they subverted what we were doing with the Futures Institute, which would have been successful. It would have stood on its own. . . . Three major projects . . .

Rotondi approached the subject differently. He viewed the Founding Faculty Agreement as a non-binding contract that usurped the authority of the director, and because not all the founding faculty members signed the contract. After consulting with the secretary of state, who determined the agreement to be self-serving, according to Rotondi, SCI-Arc sued the faculty. After the lawsuit, Glassman, Small, and Lahti wanted to return to SCI-Arc as instructors, which Rotondi did not allow.[334] The aftermath was that three of SCI-Arc's founding faculty left the

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had either won international [awards], or we had grants . . . with projects built in Santa Monica. We had all these things going on, 3rd Street Promenade came out of the work I was doing. . . . After campaigning on the fact that, "oh, [you] don't need to worry, we're [going to] make sure that you have a place in the program." . . . They turned around and screwed us over. . . . One way of doing that was [Rotondi] added . . . enough members that he had a majority on the board of directors. Which would basically rubber stamp what he wanted to do. . . . If [Thom and Eric] had signed on, and if Ray had just said to the board during the transition, this was the agreement that we made, and we've all offered . . . since the beginning, and you are honor-bound to honor this agreement. If he had said that, I'd have no doubt whatsoever that the board at that time would have said, "fine." The fact that [Kappe] didn't do that, the fact that [the board] dragged it out for two years left us in limbo. The fact [was] that we ultimately had to file a lawsuit against the school in order to get them to just make a decision, to say yes or no [about the agreement]. . . . We had built this place, and had been involved with it, then all of a sudden we had to make [the] decision for ourselves. We didn't want to be left hanging, without having any kind of equity or security in the place that we had created.

[334] Michael Rotondi, interview by Benjamin J. Smith, June 25, 2013.

BENJAMIN. Could [you] describe some of the events that led to those faculty [Terrence Glassman, Glen Small, and Ahde Lahti] leaving the school? . . .

MICHAEL. They just had a different value system in terms of whether there was entitlement or whether or not the school would continually be changing, and it just didn't work out in their favor. They signed a contract that said they had lifetime employment, no matter what. Even if they weren't teaching. And I was going, "Whoa, that doesn't make sense to me." So I looked up the rules.

BENJAMIN. "The by-laws of the school [Appendix 3] as it was set up?

MICHAEL. There were no by-laws. You looked up, basically, California law. It's a nonprofit. It seemed pretty self-serving. It was tying my hands a whole lot. Like, they were able to say what they would teach. I didn't have a say in that. It was pretty hard. It was just unreasonable. And I met with them and talked with them, and they said, "That's the document. We all signed it." Not everybody signed it. Eric and Thom, and Jim Stafford didn't sign it [Appendix 5]. So I sent it up to the State Attorney General's office in Sacramento just to get a reading. And they said, "Oh, my God! Are you serious?" And they said, "We're going to file a lawsuit against them." I said, "What do you mean? The State of California is going to file a lawsuit against them?" They said, "Yeah." [I said,] "No, no. Don't do that! Don't do that! This would, like, kill them." So, I told them. . . . what happened. They said, "This is the contract. You have to honor it." I said, "The State of California is going to come after your ass." And then I called back and I asked [the state], "What should I do?" "If you don't take them to court and break this, we'll take them to court." So I figured by taking them to court they're going to drop it. They're still part of the school. We

school. The disagreement about the founding faculty contracts showed the importance of needing unambiguous terms establishing an employee's position. If anything, it demonstrated how critical a written contract was at the school's founding for Glassman, Small, and Lahti to have assurances of their positions.

While handshake agreements are not sufficient to uphold a job, circumstances surrounding this situation mirror what Paulo Freire described in his book, *Pedagogy of the Oppressed*. Freire claimed that it often is the case that people who have previously felt oppression, easily become the oppressors themselves. In at least one way this became true at SCI-Arc. The school comes full circle. A group of faculty left Cal Poly in 1972 amidst feelings of ideological and bureaucratic oppression. Fifteen years later, between 1987-1990, after a tumultuous transition in leadership, acts of oppression emerged within a group who previously fought against the thing they now condoned. At this juncture, SCI-Arc's new administration steered the political organization of the school dictating its progress.

The conflict surrounding the founding faculty exposed an uncomfortable situation, but it is not surprising that after nearly 20 years of an institution's development conflicts of interest arose. A double-edged feature of SCI-Arc's institutional makeup gave its directors tremendous advantages to re-shape the school's pedagogy quickly and specifically, it also allowed the director to restructure the faculty as they saw fit. That reality, while unsettling for faculty whose

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just get rid of that contract. They were so stupid. They took it to court and they lost. . . . The guy that dropped out of it was Bill Simonian. Bill Simonian stayed as a counsellor. It was Glen, Ahde, Terry Glassman. . . . They came back to me after they lost the case and said, "We want a job." And I said, "You lost all your chips." I said, "You pissed me off." This was like a real Sicilian thing with me now. You don't mess with the family. You just don't mess with the family. Under no circumstances. As soon as you do, you're the enemy of the family. Anybody. It doesn't matter. It could be Eric or Thom. It never happened with them.

sense of contractual obligation was not upheld, also opened the school to new ideas, new attitudes, and new faculty to invigorate SCI-Arc's outlook.[335]

After several years of mounting disagreements among the faculty in the mid to late 1980s, SCI-Arc restructured its governing bodies including the faculty core board and the board of directors [Appendix 6]. During this transitional period from the late 1980s through the early 1990s SCI-Arc needed to address several factors due to having outgrown their space at 1800 Berkeley Street and being required by NAAB to obtain accreditation from the Western Association of Schools and Colleges (WASC). Rotondi's directorship ushered in significant changes to the school by moving SCI-Arc out of Berkeley Street to a larger warehouse building at 5454 Beethoven Street in 1992, by solidifying SCI-Arc as a credible institution through gaining accreditation from WASC in 1995, and by creating opportunities for a host of new faculty to inspire the culture of making at the school [Figures 3.45-3.53].[336] SCI-Arc may not have been an academic utopia, but it represented a model for engaging architecture through its agility for renewal. Through its freedom to become, it became something else. The college without walls fortified the direction of the school with new ambitions for its place in discourse.

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[335] Ray Kappe, interview by Benjamin J. Smith February 24, 2015.

[336] Course Schedules 1987-1992, from the SCI-Arc Archive (unpublished document 1987-1992). In the first five years of Rotondi's term as director he hired a number of influential faculty that included Wolf Prix (1987), Todd Williams and Billie Tsien (1987), Bahram Shirdel (1987), Aaron Betsky (1987), Neil Denari (1987), Tom Buresh (1988), Peter Cook (1988) Perry Kulper (1988), Mary-Ann Ray (1988), Michael Sorkin (1988), Peter Zumthor (1988), Diane Ghirardo (1989), Mike Davis (1989), Merril Elam (1989), Karl Chu (1990), Laurie Hawkinson and Henry Smith-Miller (1990), Eric Kahn (1990), Lars Lerup (1990), Michele Saee (1990), Jeff Kipnis (1991), Russel Thomsen (1991), Sylvia Lavin (1992), and Dagmar Richter (1992), and Lebbeus Woods (1992).

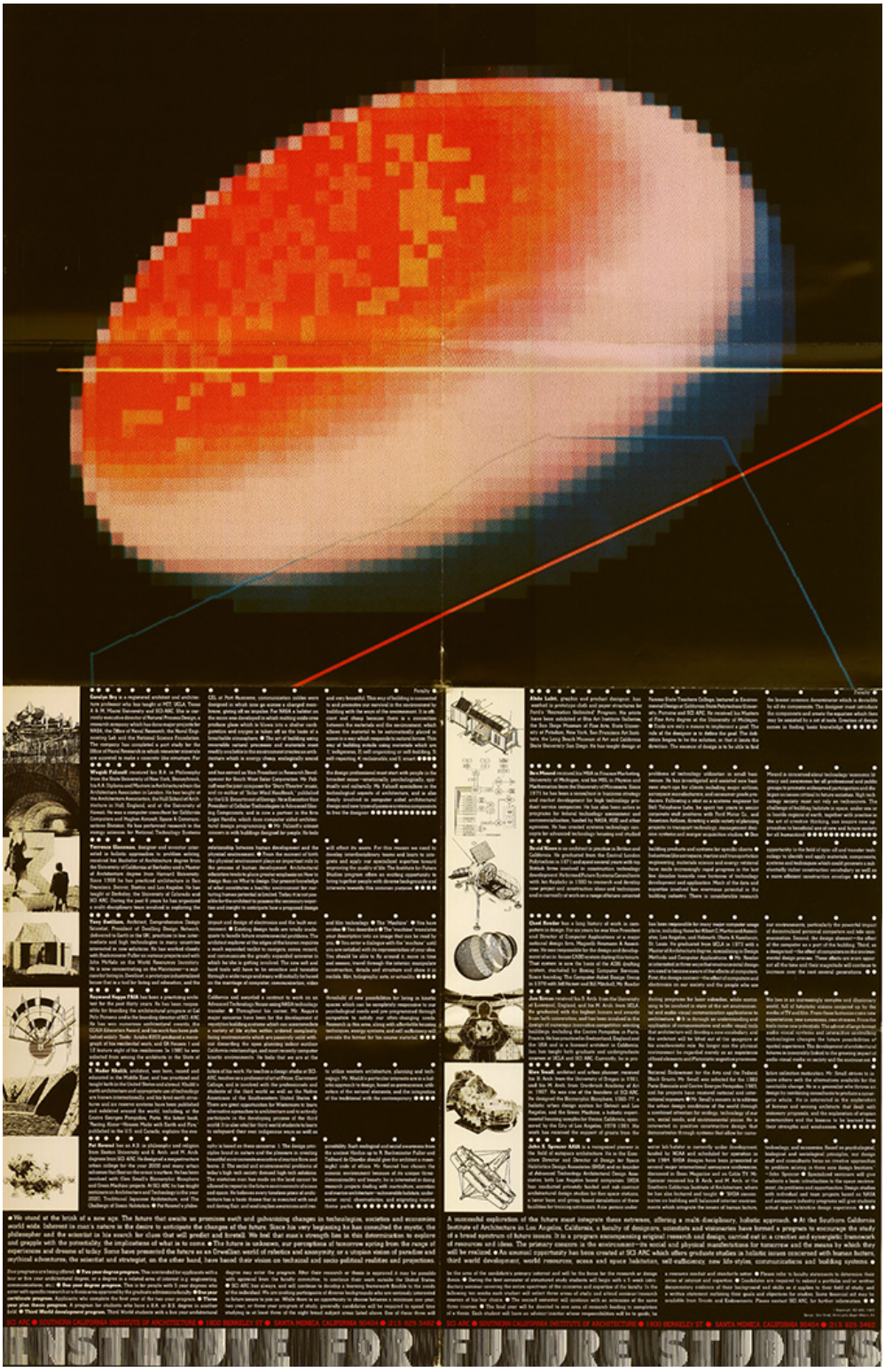

Illustration 3.01 Glen Small, Adhe Lahti, Roger Wilson, SCI-Arc Futures Institute poster, 1983 (image courtesy of SCI-Arc).

Illustration 3.02 Ray Kappe, Kappe House, entrance, *Los Angeles Times*, July 22, 2011.

Illustration 3.03 Ray Kappe, Kappe House, stair, *Los Angeles Times*, July 22, 2011.

Illustration 3.04 Ray Kappe, Kappe House, interior, *Los Angeles Times*, July 22, 2011.

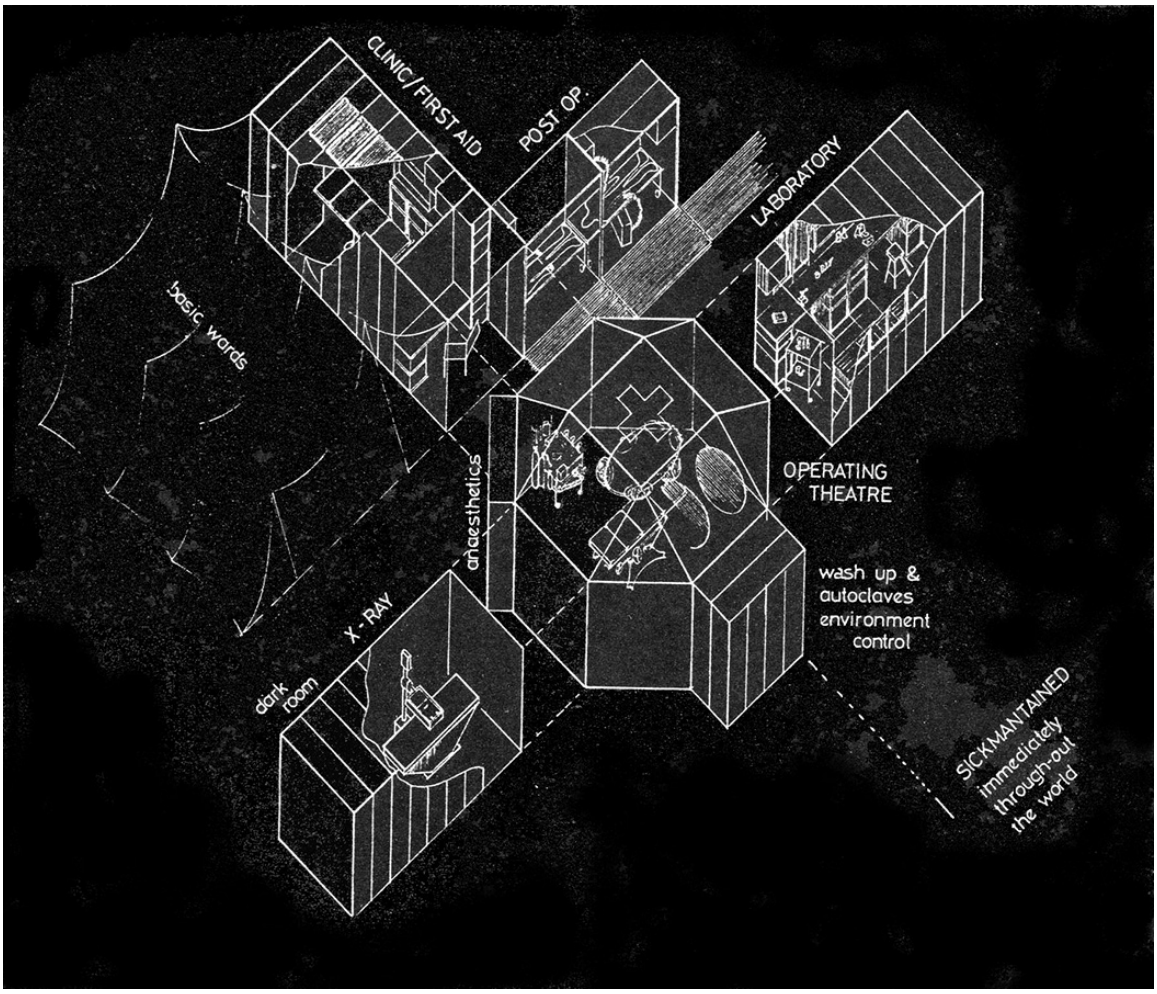

Illustration 3.05 Tony Gwilliam, Mantainer: A Suitcase for Living, Medic Libya, 1974.

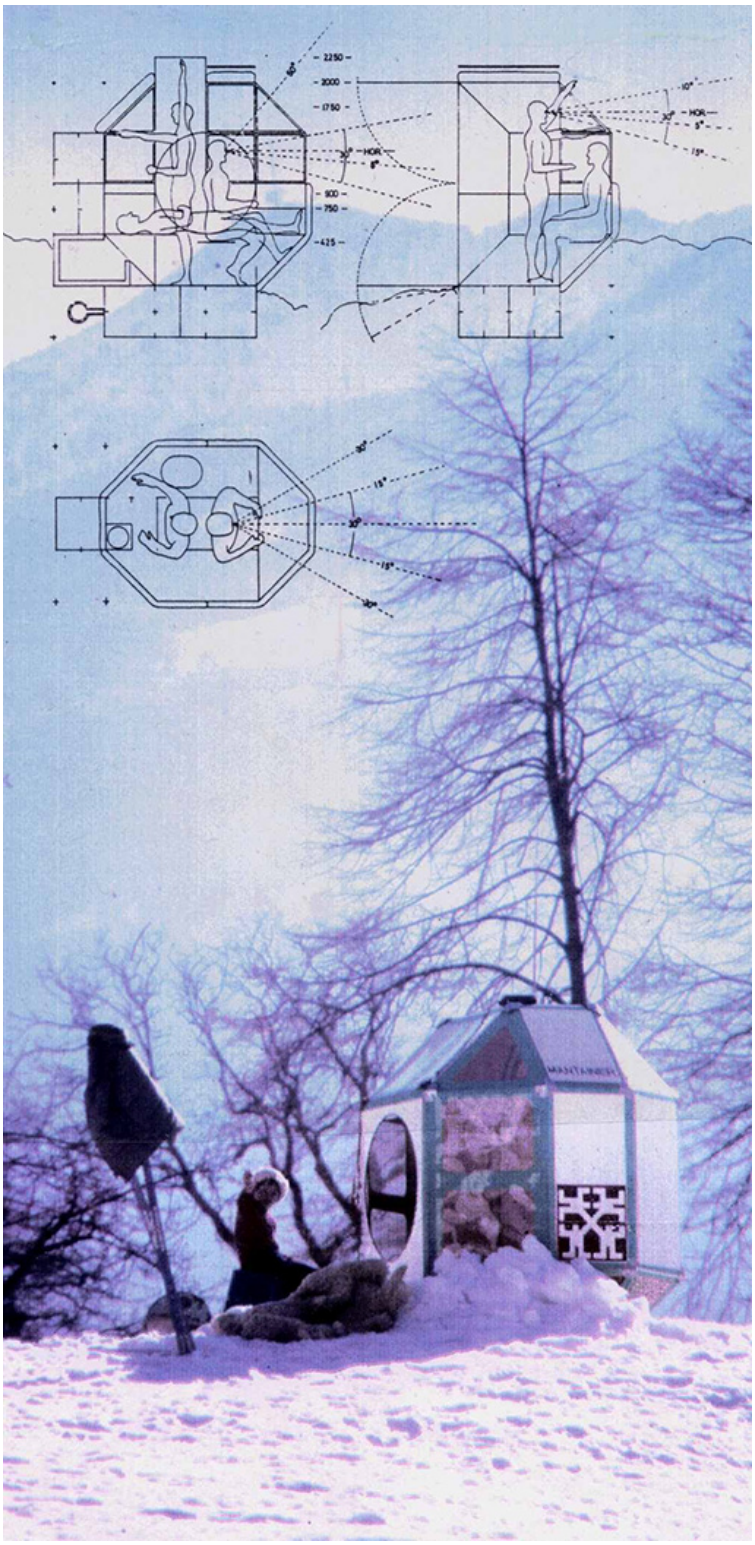

Illustration 3.06 Tony Gwilliam, Mantainer: A Suitcase for Living, Pastore, 1974.

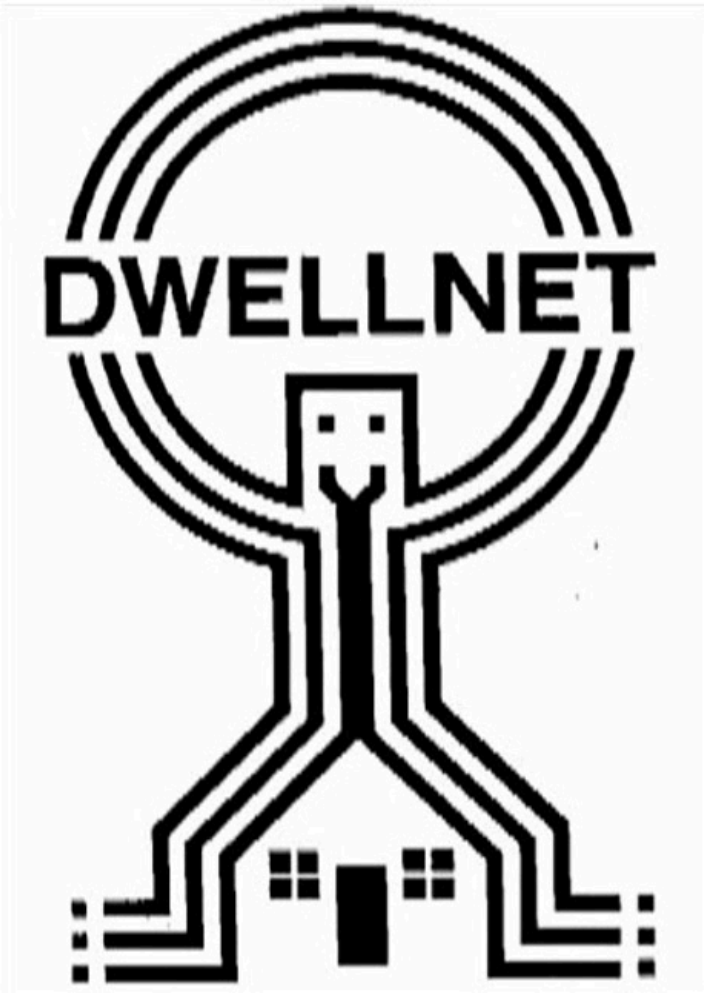

Illustration 3.07 Tony Gwilliam, Dwellnet, 1978.

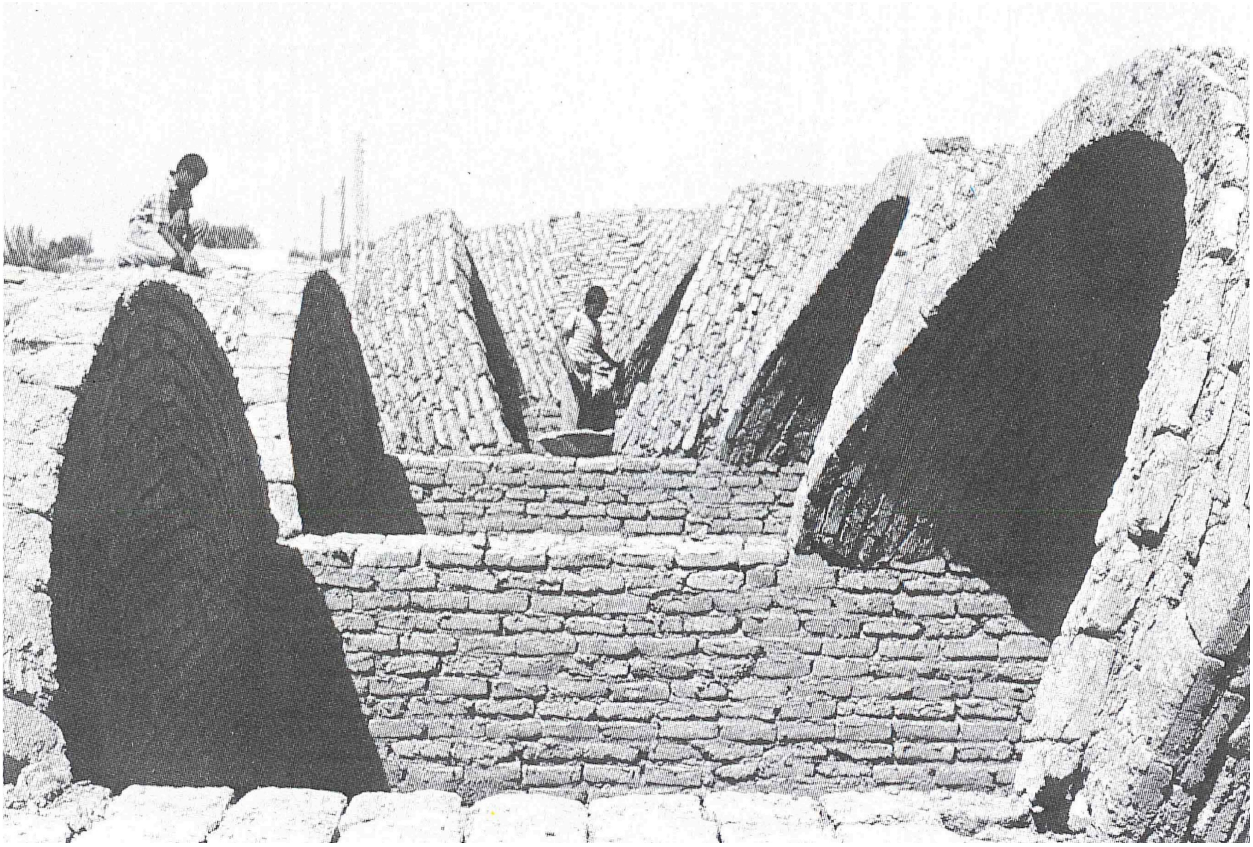

Illustration 3.08 Nader Khalili, Javedabad Elementary School (1981), Geltaftan example, *Mimar 8: Architecture in Development*, published in 1983.

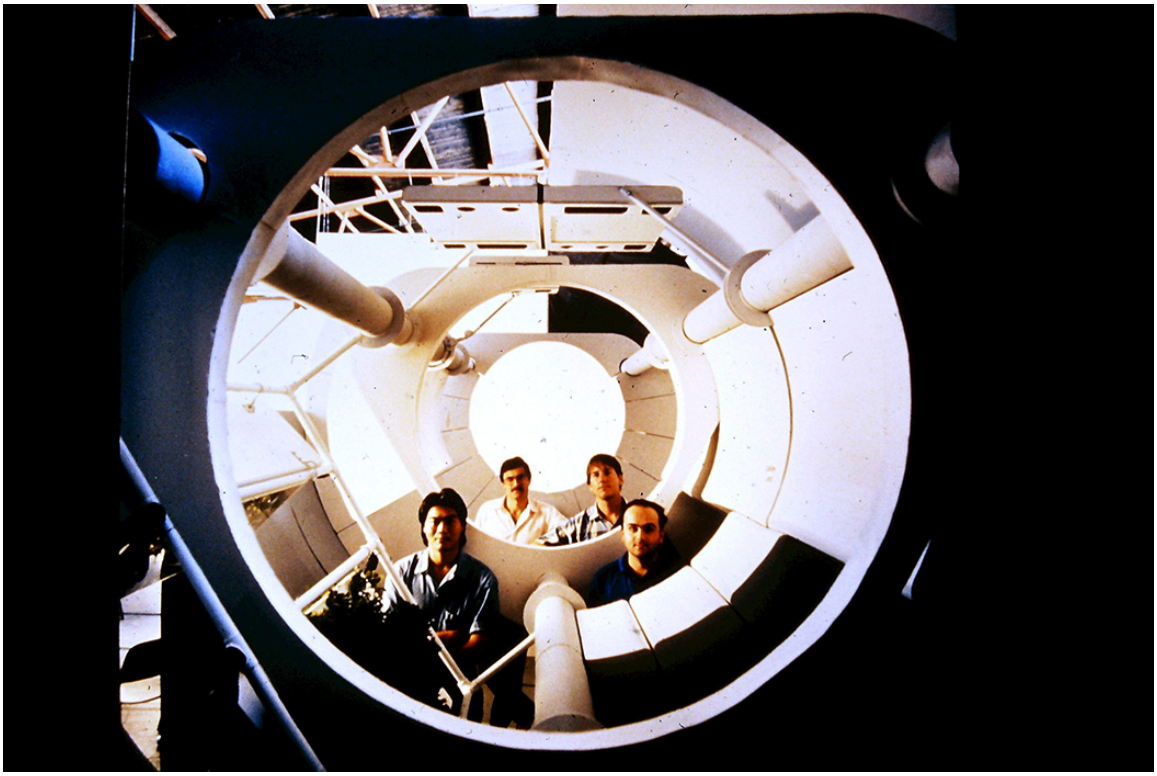

Illustration 3.09 SCI-Arc/NASA Ames, Space Habitability Module, view along central passage, 1983-1988 (image courtesy of SCI-Arc).

Illustration 3.10 SCI-Arc/NASA Ames, Space Habitability Module, adaptable workstation, 1983-1988 (image courtesy of SCI-Arc).

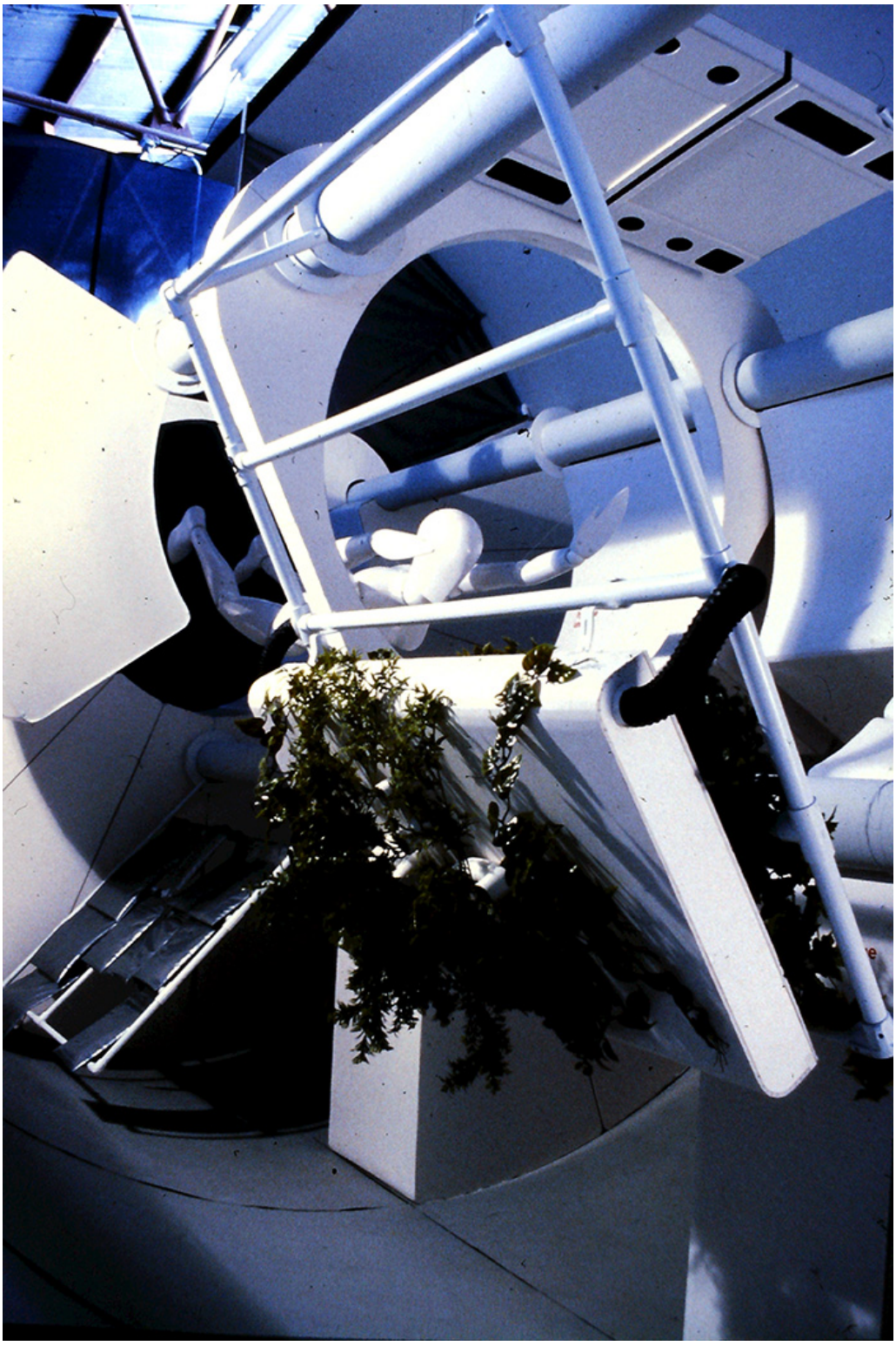

Illustration 3.11 SCI-Arc/NASA Ames, Space Habitability Module, library area with greenhouse units, 1983-1988 (image courtesy of SCI-Arc).

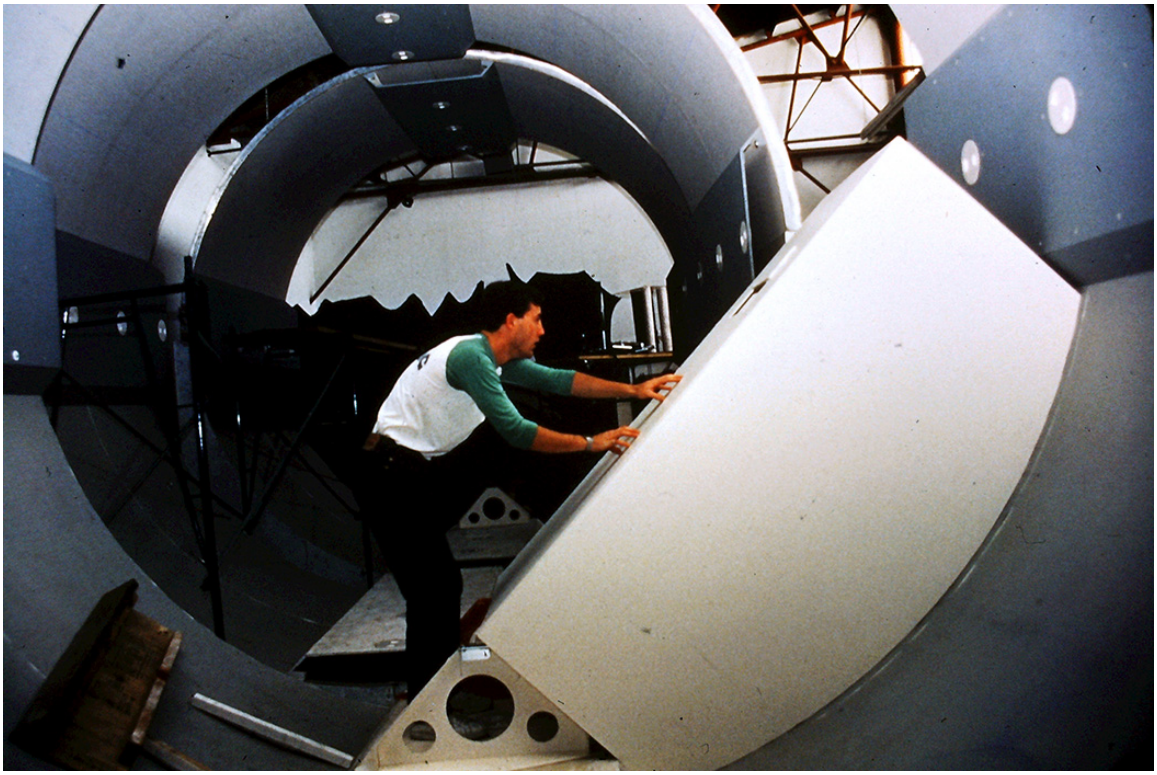

Illustration 3.12 SCI-Arc/NASA Ames, Space Habitability Module, full-scale mock-up construction, 1983-1988 (image courtesy of SCI-Arc).

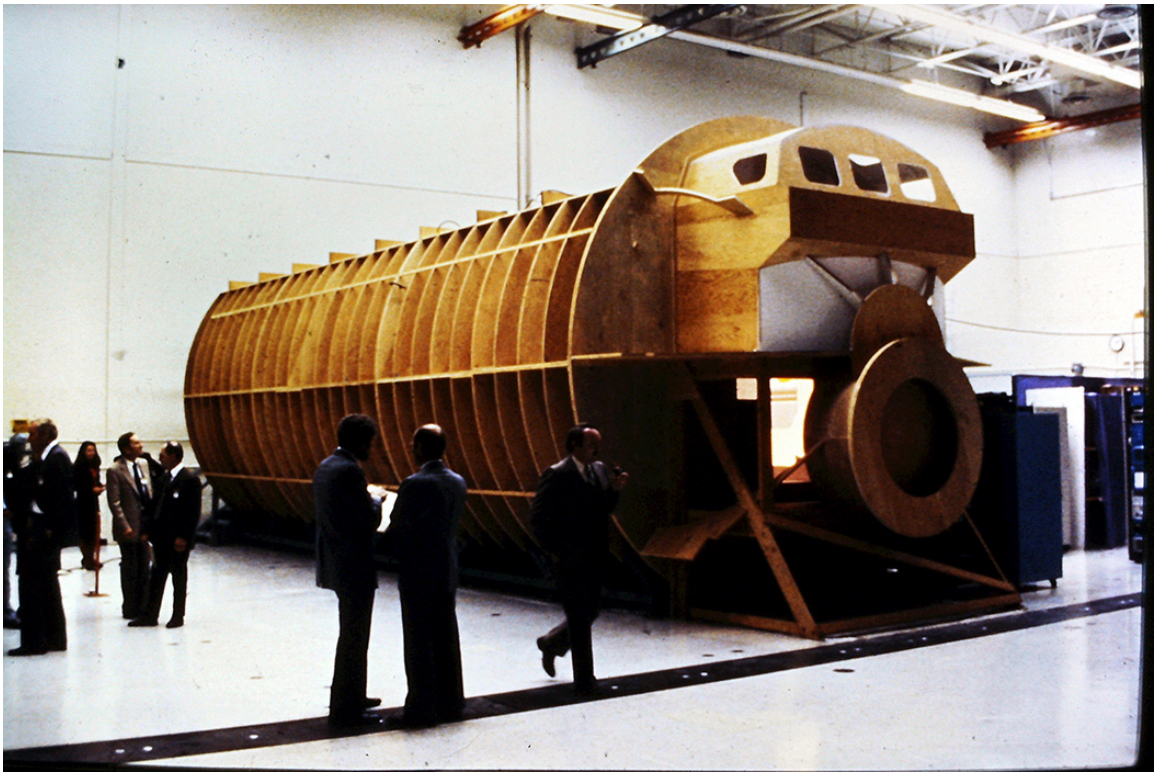

Illustration 3.13 SCI-Arc/NASA Ames, Space Habitability Module, full-scale mock-up, 1983-1988 (image courtesy of SCI-Arc).

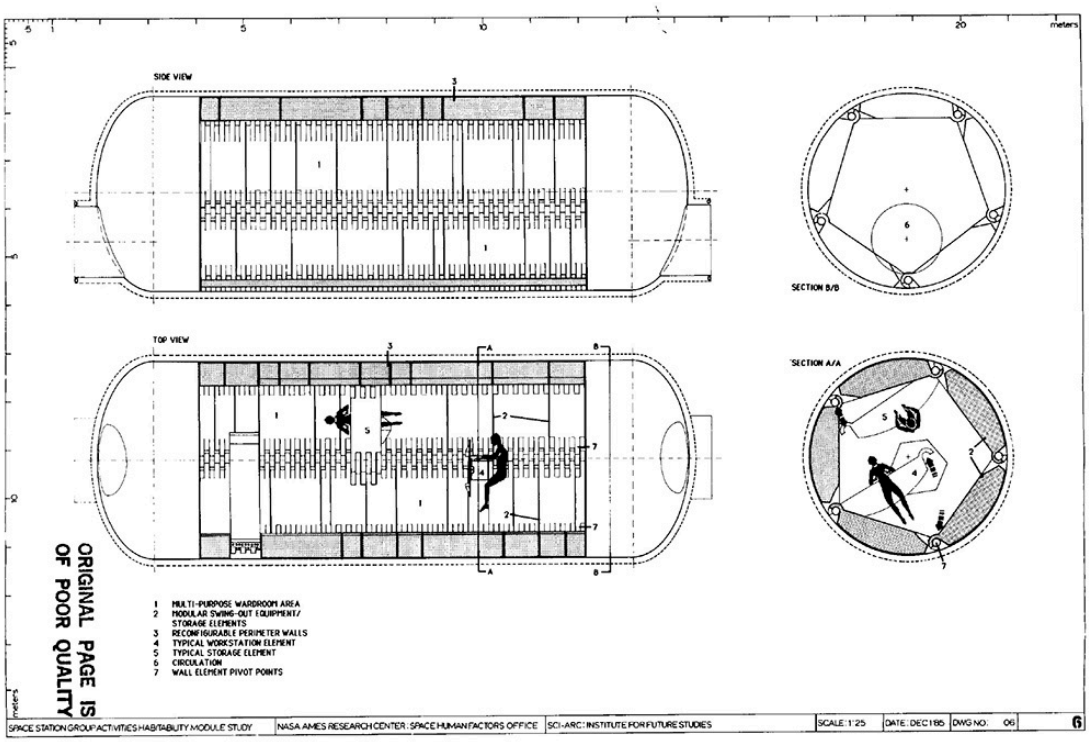

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FIGURE 32 - DESIGN CONCEPT 6 SCHEMATIC DRAWINGS

Illustration 3.14 Robert Kleis and Karl Ulle, SCI-Arc/NASA Ames, Space Habitability Module, schematic design, 1983-1988 (image courtesy of SCI-Arc).

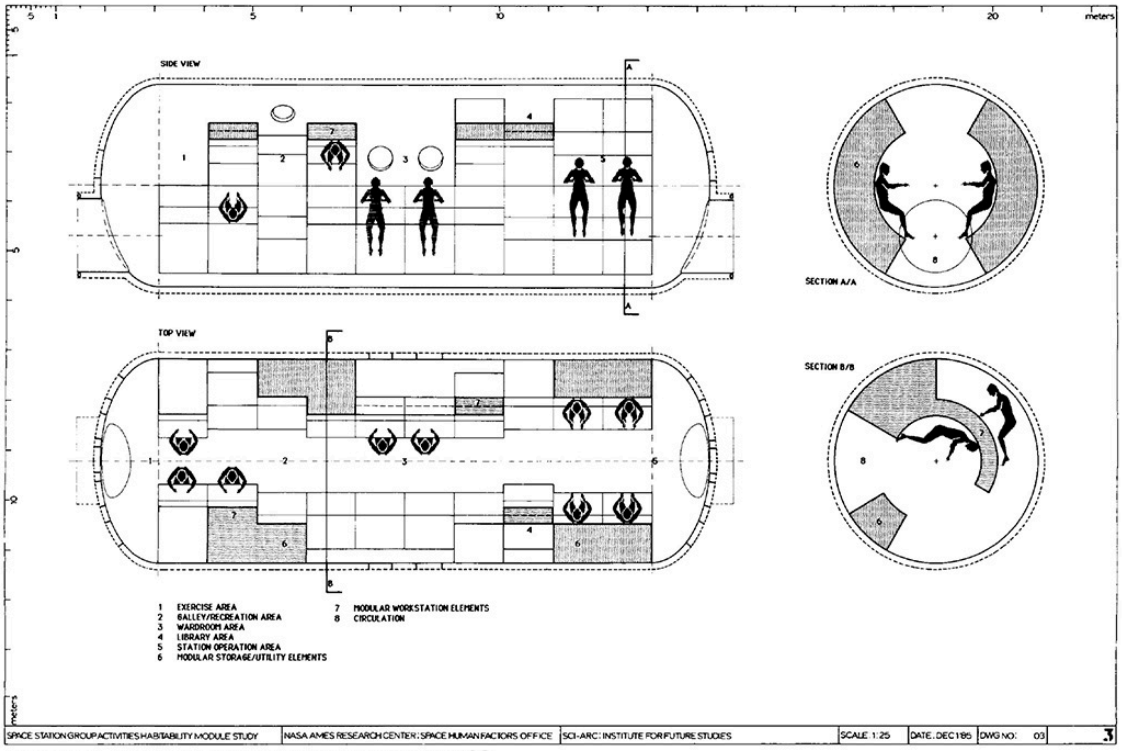


FIGURE 26 - DESIGN CONCEPT 3 SCHEMATIC DRAWINGS

Illustration 3.15 Regis Faquet, SCI-Arc/NASA Ames, Space Habitability Module, schematic design, 1983-1988 (image courtesy of SCI-Arc).

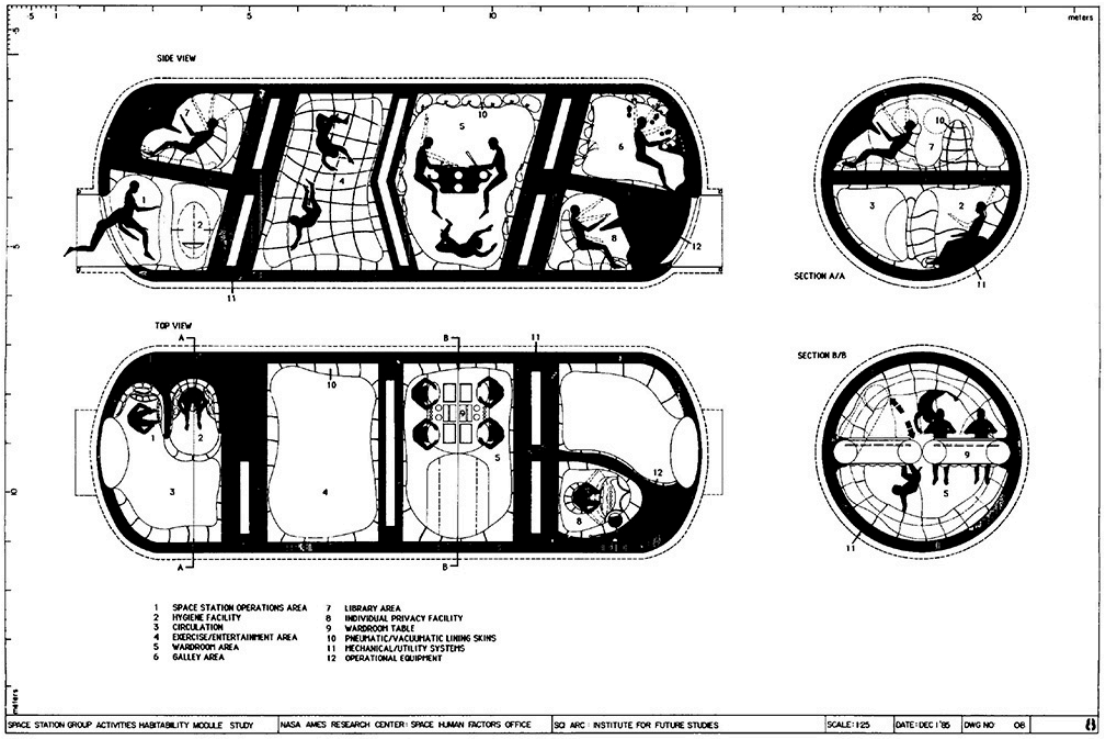


FIGURE 38 - DESIGN CONCEPT 8 SCHEMATIC DRAWINGS

Illustration 3.16 Eyal Perchik, SCI-Arc/NASA Ames, Space Habitability Module, schematic design, 1983-1988 (image courtesy of SCI-Arc).

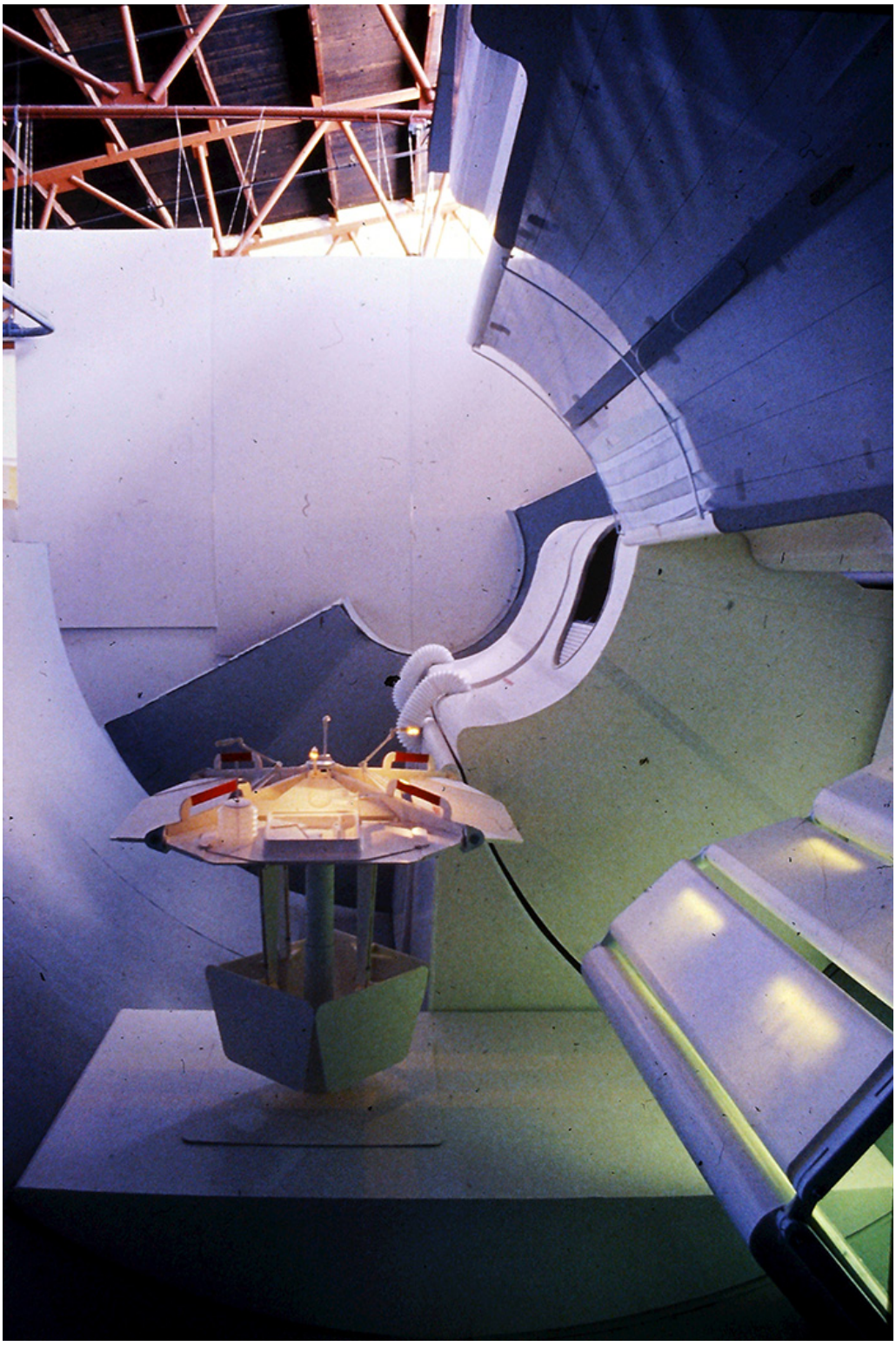


Illustration 3.17 SCI-Arc/NASA Ames, Space Habitability Module, wardroom table, 1983-1988 (image courtesy of SCI-Arc).

Illustration 3.18 Robert Mangurian and Wolf Prix, SCI-Arc thesis reviews, 1989 (image courtesy of SCI-Arc).

Illustration 3.19 SCI-Arc thesis reviews, 1989 (image courtesy of SCI-Arc).

Illustration 3.20 SCI-Arc thesis reviews, 1989 (image courtesy of SCI-Arc).

Illustration 3.21 SCI-Arc thesis reviews, 1989 (image courtesy of SCI-Arc).

Illustration 3.22 *Offramp*, 1987 (image courtesy of SCI-Arc).

Illustration 3.23 Coy Howard, Daniel Studio, Drawl, 1978 (image courtesy of Coy Howard).

Illustration 3.24 Coy Howard, Daniel Ceiling, Drawl, 1978 (image courtesy of Coy Howard).

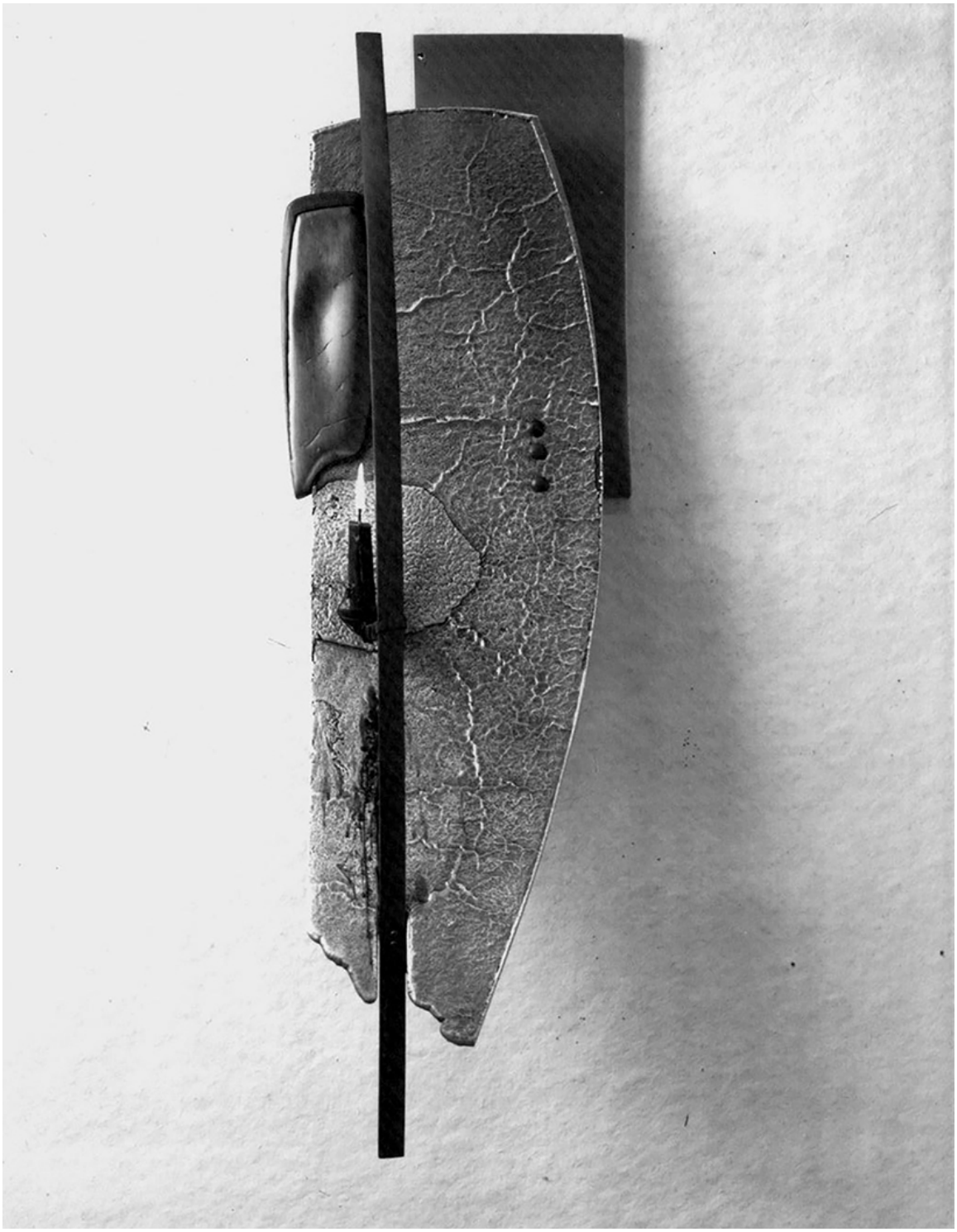


Illustration 3.25 James Meraz, Conjugate Object, c. 1989 (image courtesy of SCI-Arc).

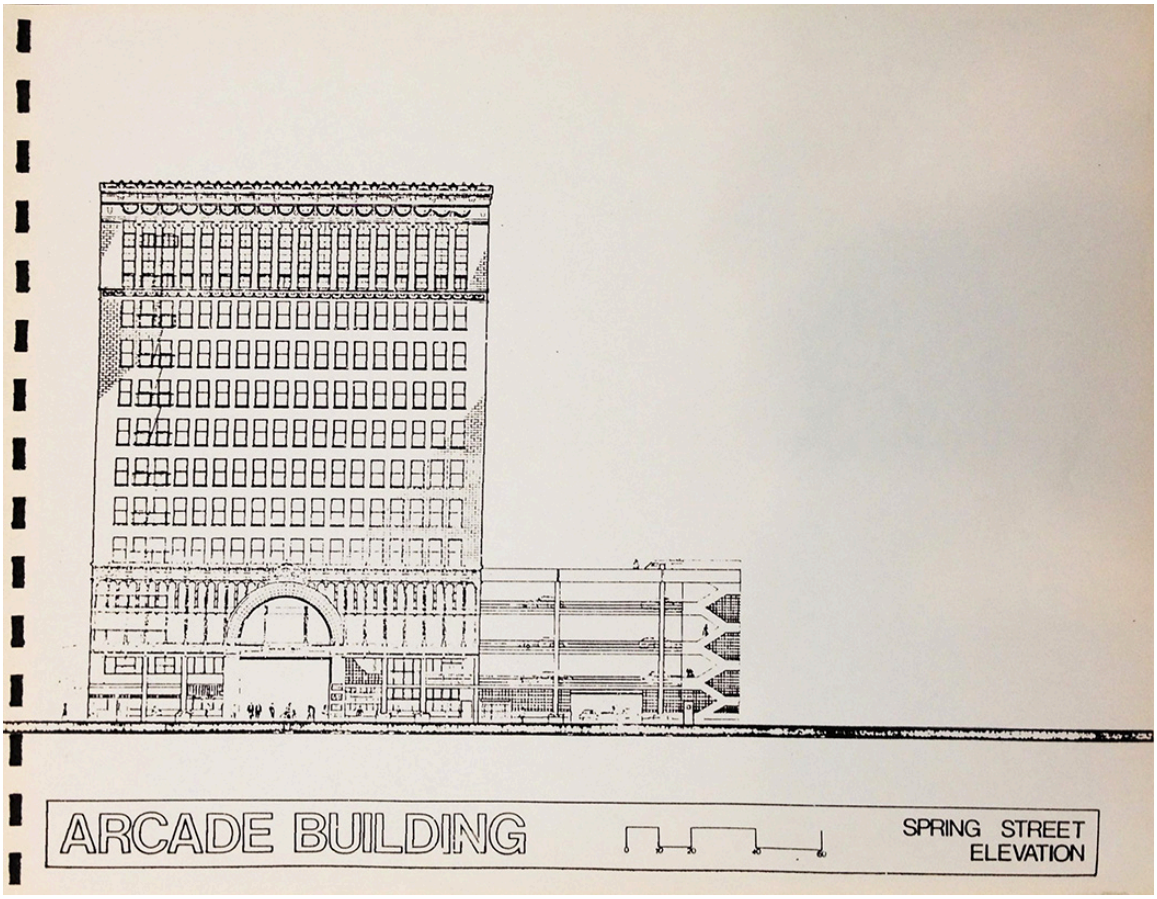


Illustration 3.26 SCI-Arc, Arcade Building proposal, elevation (image courtesy of SCI-Arc).

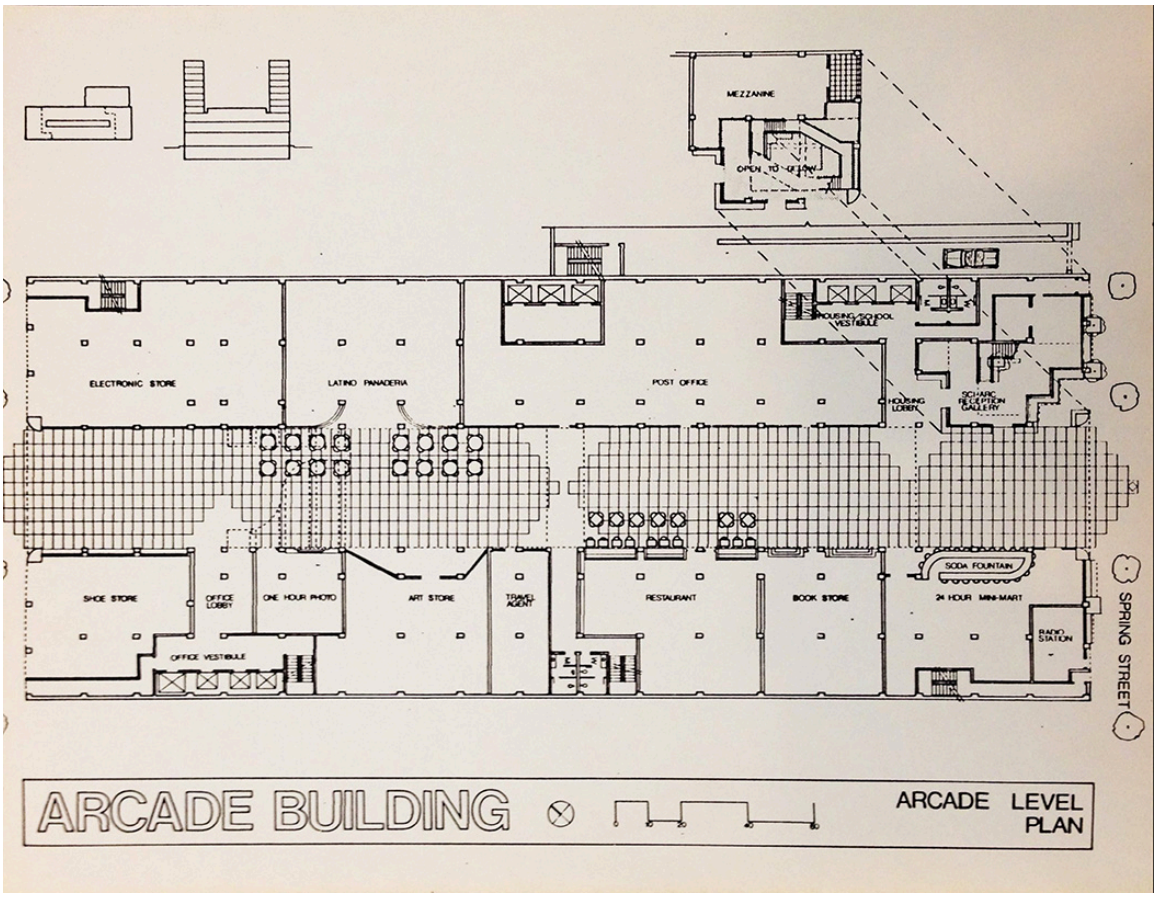


Illustration 3.27 SCI-Arc, Arcade Building proposal, arcade level (image courtesy of SCI-Arc).

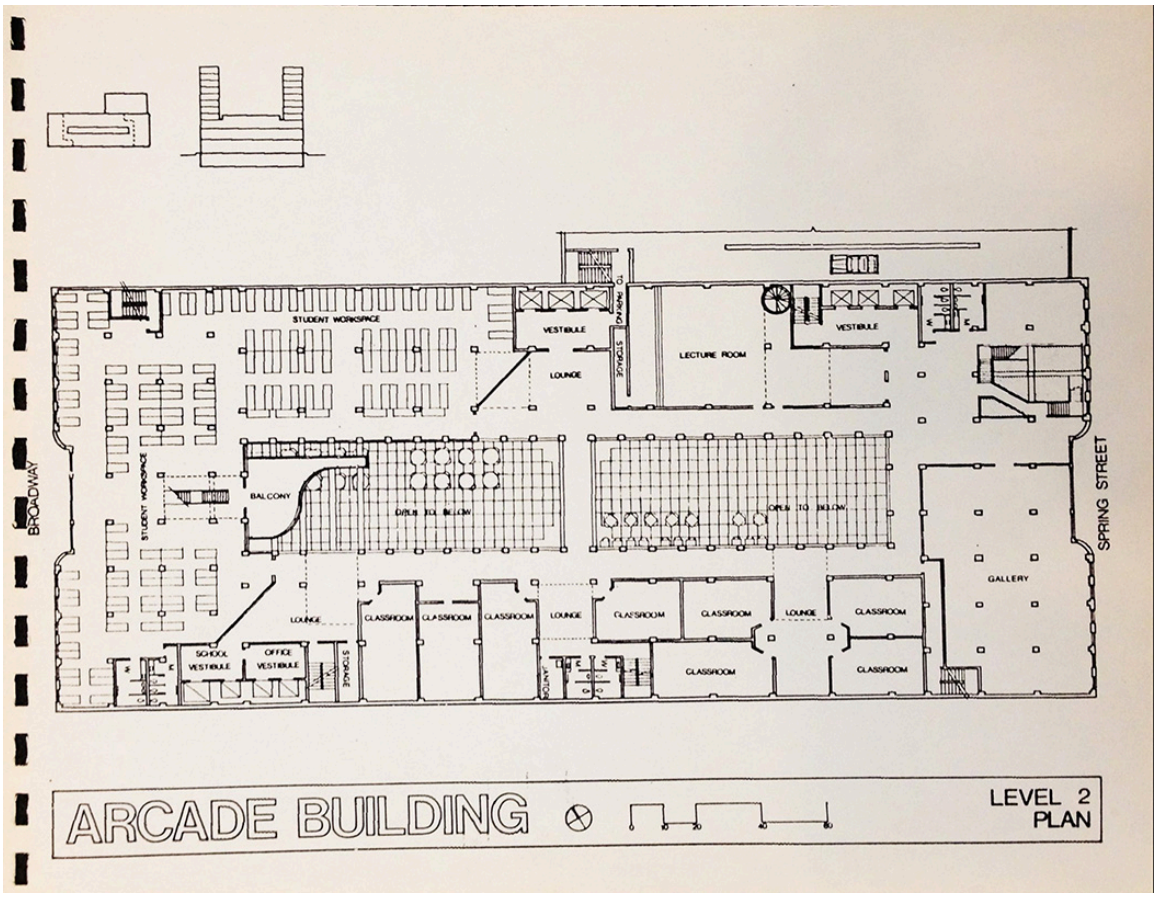


Illustration 3.28 SCI-Arc, Arcade Building proposal, level 2 (image courtesy of SCI-Arc).

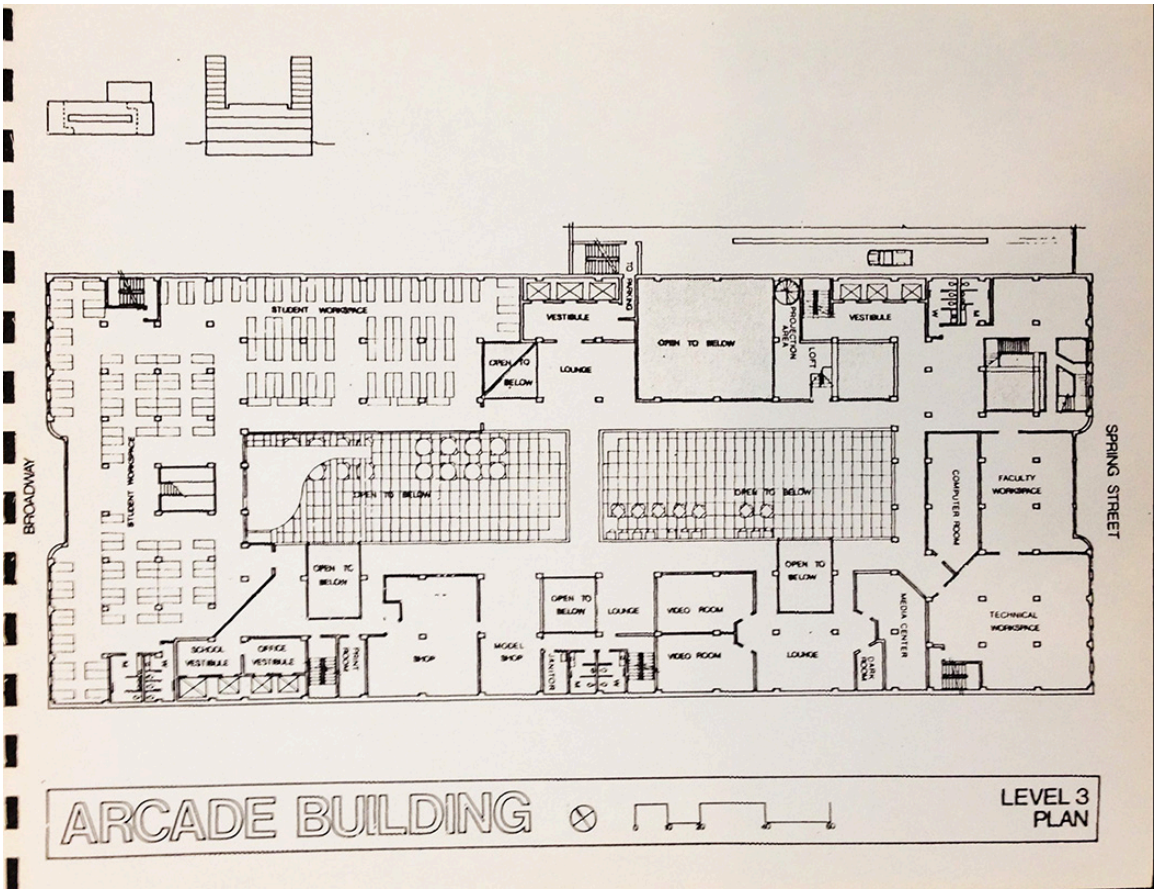


Illustration 3.29 SCI-Arc, Arcade Building proposal, level 3 (image courtesy of SCI-Arc).

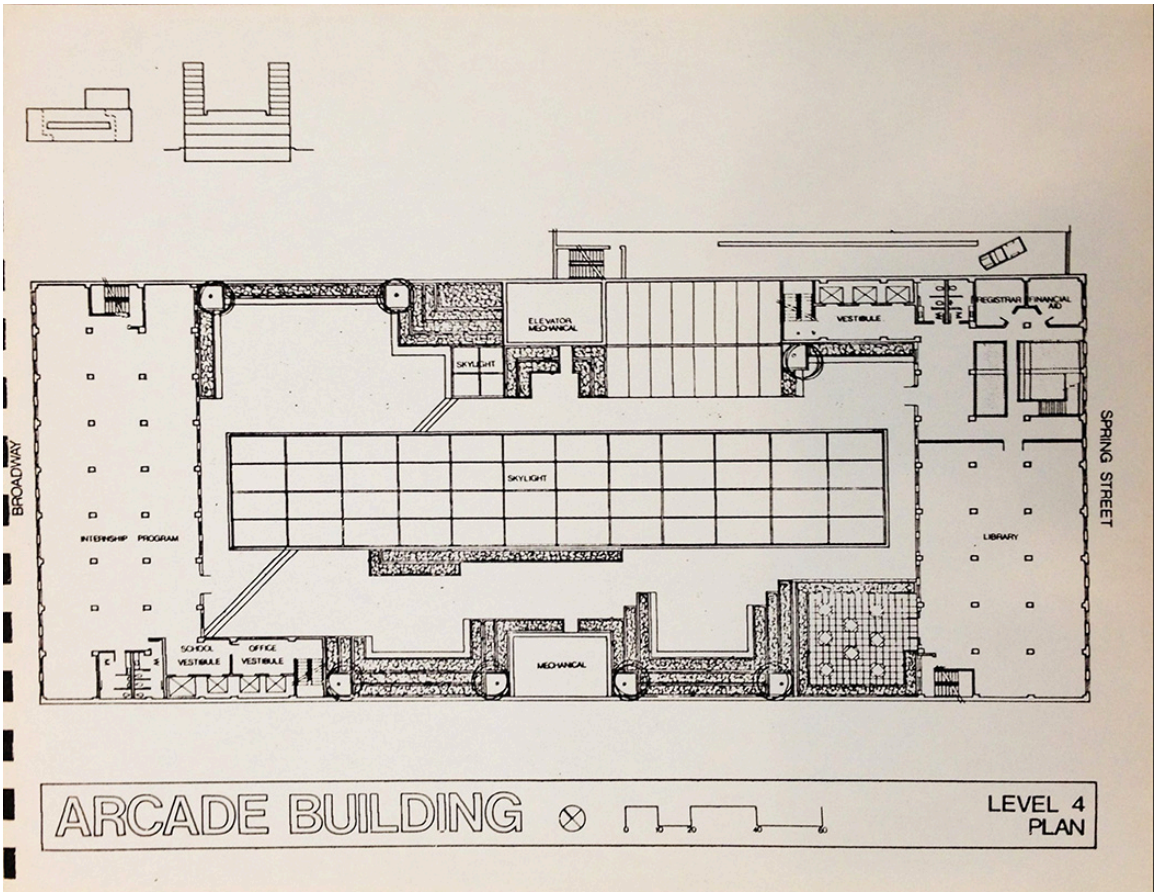


Illustration 3.30 SCI-Arc, Arcade Building proposal, level 4 (image courtesy of SCI-Arc).

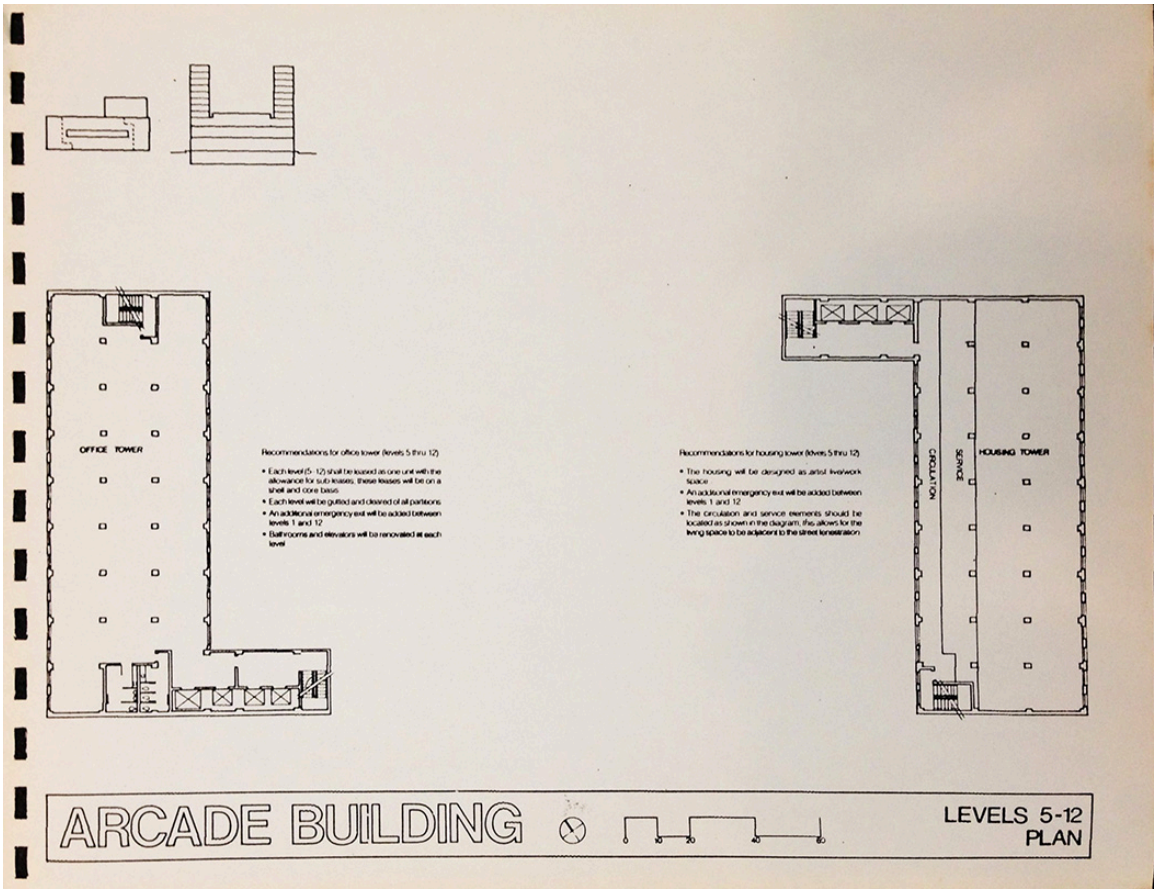


Illustration 3.31 SCI-Arc, Arcade Building proposal, level 5-12 (image courtesy of SCI-Arc).

Illustration 3.32 SCI-Arc, computer room, c. 1980s (image courtesy of SCI-Arc).

student evaluation report by faculty

Name _____ Date _____

Instructor _____ Term _____

Experience, course or project _____

		outstanding	good	acceptable	improved	deficient/needs improvement	inconsistent	not observed
1	contribution to design studio							
2	intellectual capacity and curiosity							
3	creative problem solving							
4	initiative and resourcefulness							
5	ability to work with others							
6	evidence of motivation and perseverance							
7	ability to define problem							
8	analyze and research problem							
9	formulate design concepts							
10	willingness to accept criticism							
11	willingness to explore alternatives							
12	ability to make decisions and synthesize							
13	ability to refine and develop solution							
14	ability to communicate by graphic/visual means							

remarks:

SCI-ARC Southern California Institute of Architecture 1800 Berkeley St., Santa Monica, 90404 829-3482

Illustration 3.33 SCI-Arc, student evaluation report, c. 1980s (image courtesy of SCI-Arc).

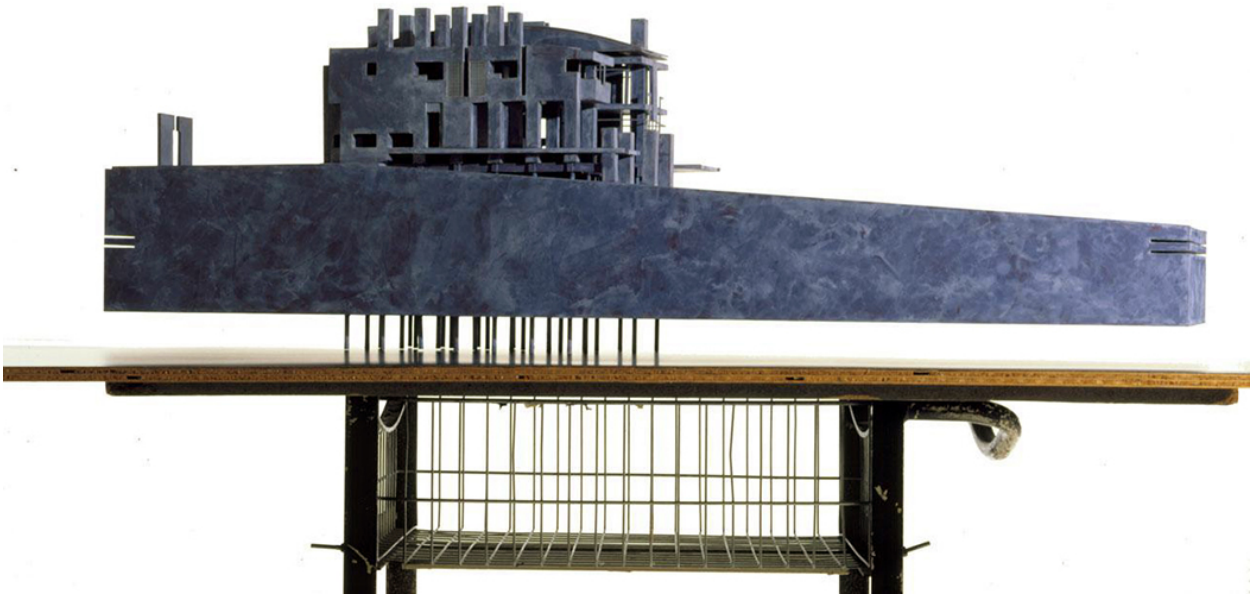


Illustration 3.34 Morphosis, Malibu Residence, 1986 (image courtesy of morphosis.com).

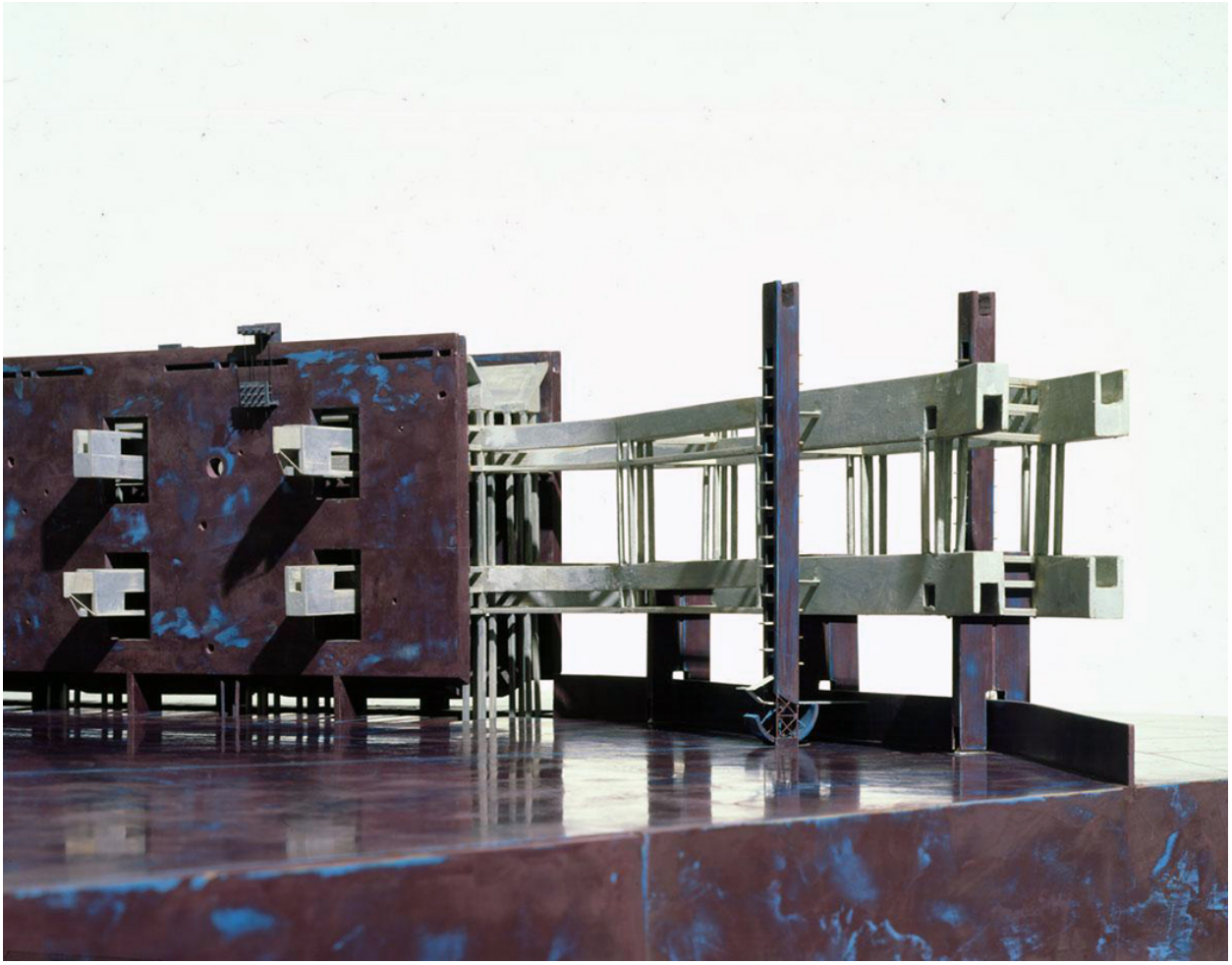


Illustration 3.35 Morphosis, Berlin Wall Competition, 1986 (image courtesy of morphosis.com).

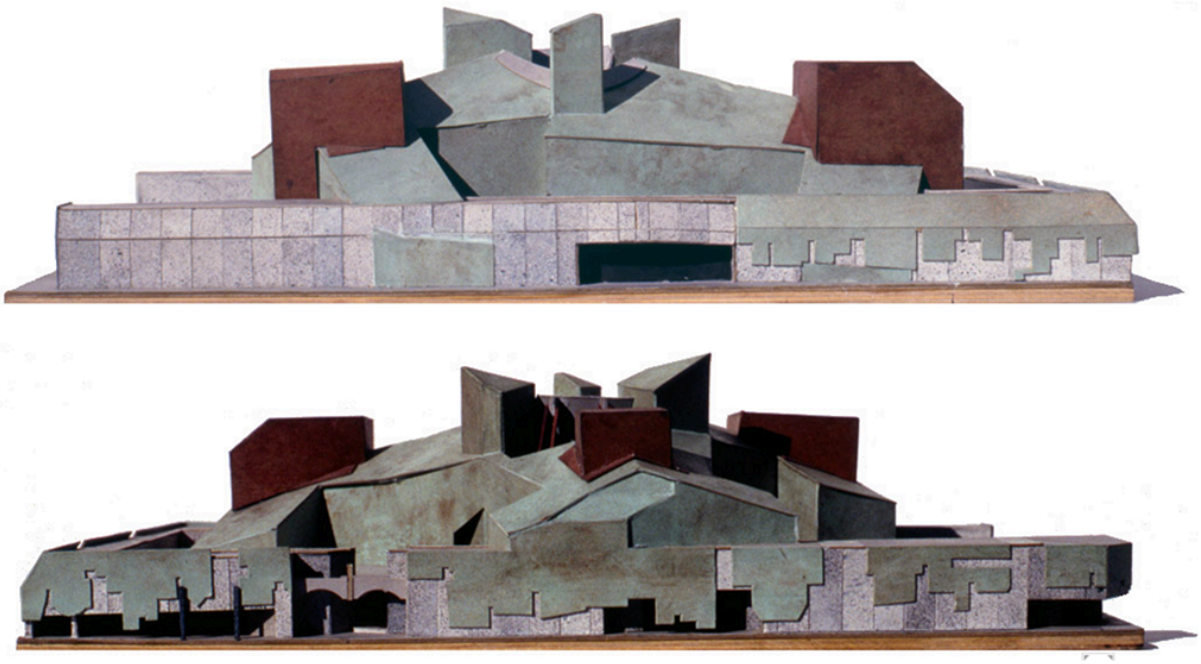


Illustration 3.36 Eric Owen Moss, National Theater, Tokyo, 1986 (image courtesy of ericowenmoss.com).

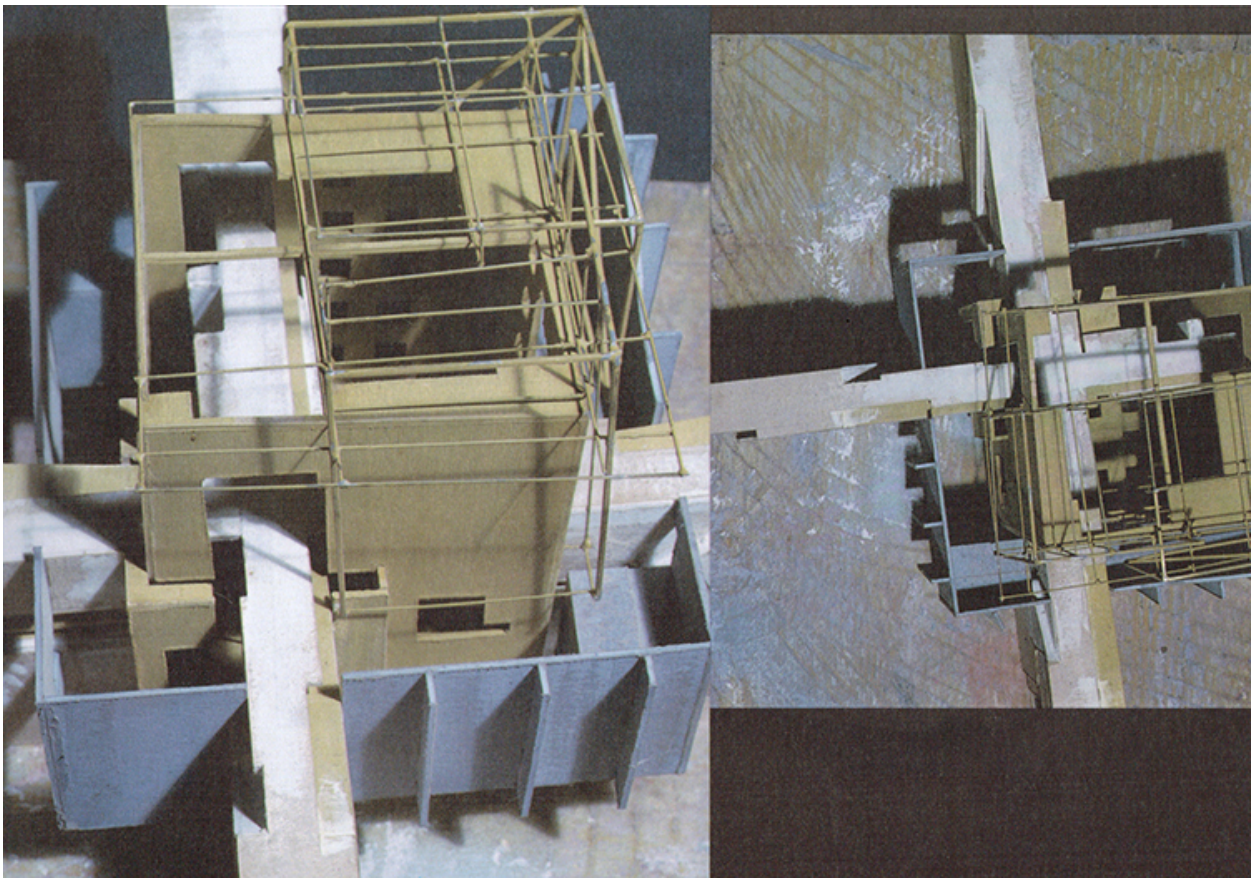


Illustration 3.37 Andreas Hierholzer, "Hill and Fourth – A Sculpted Pit," SCI-Arc Graduate Thesis, advised by Robert Mangurian, *From the Edge: SCI-Arc Student Work*, 1991.

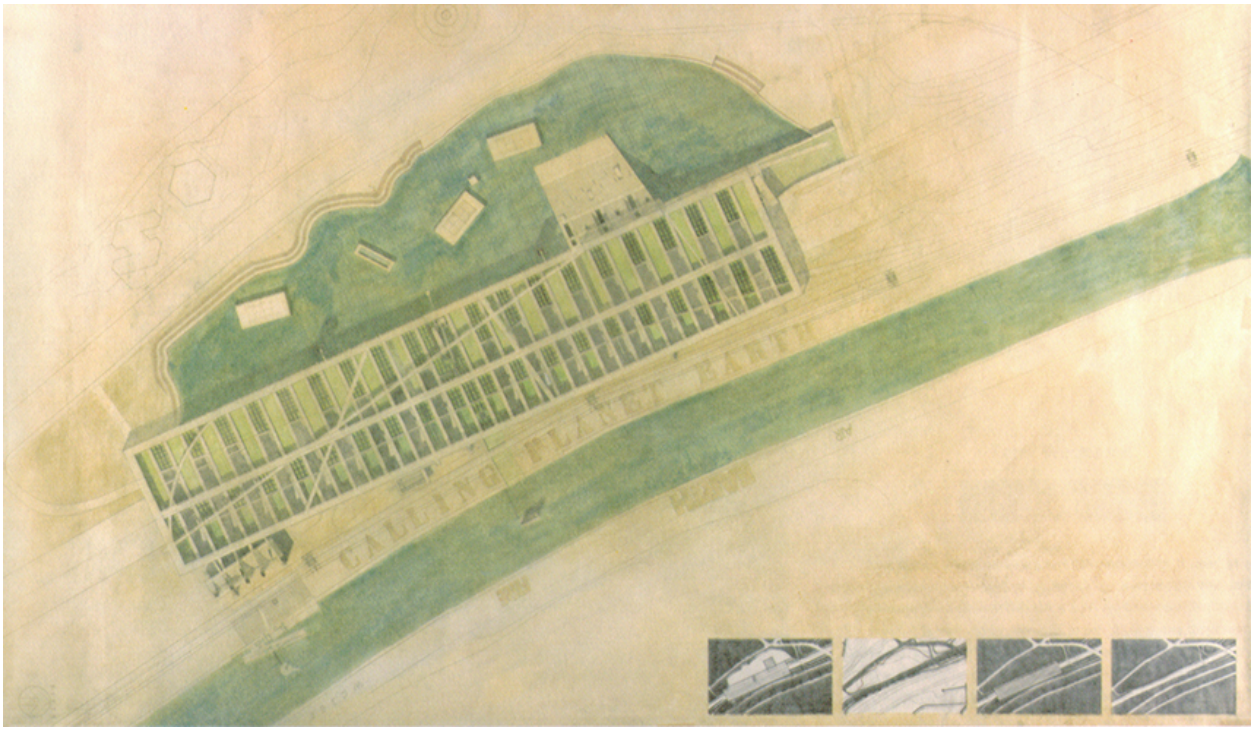


Illustration 3.38 Caleb Crawford, "Air, Earth, Fire, Water," SCI-Arc Graduate Thesis, advised by Robert Mangurian, *From the Edge: SCI-Arc Student Work*, 1991.

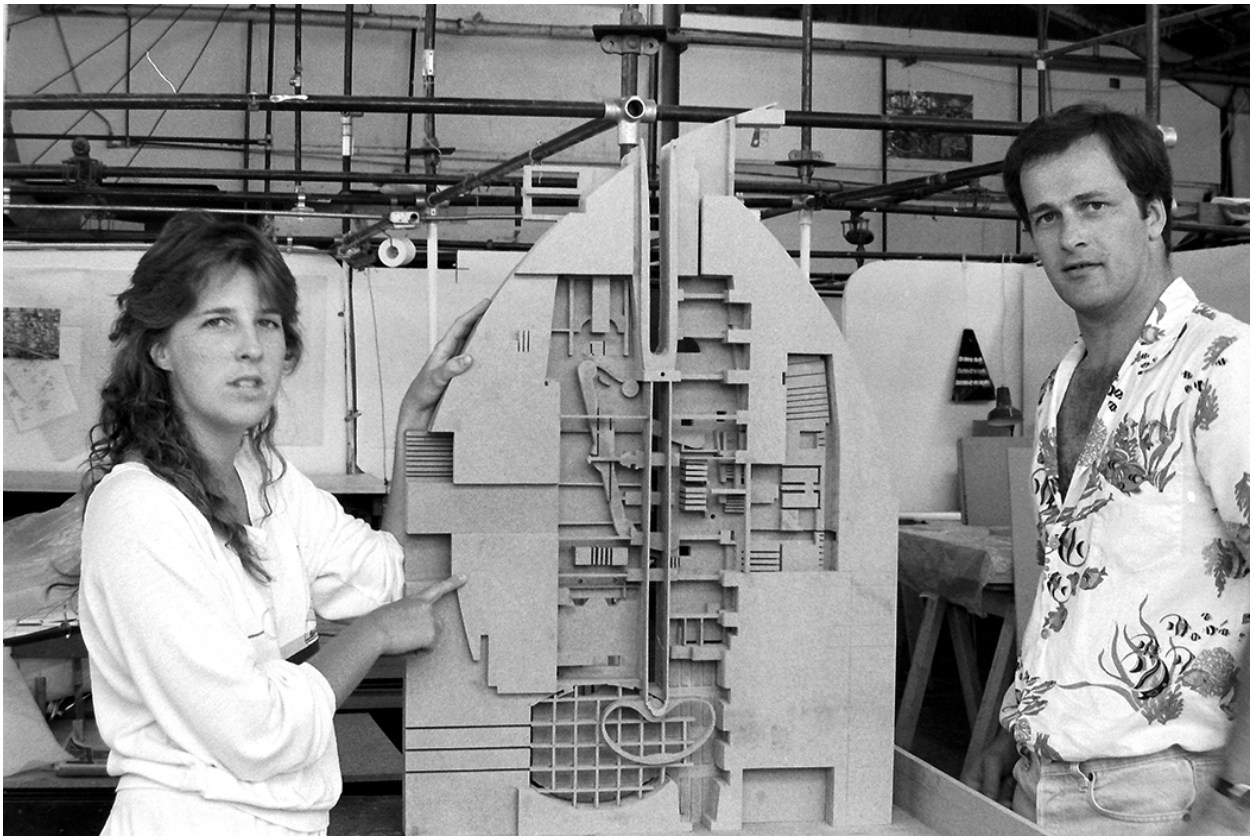


Illustration 3.39 Student work from Thom Mayne's vertical studio, 1988 (image courtesy of SCI-Arc).

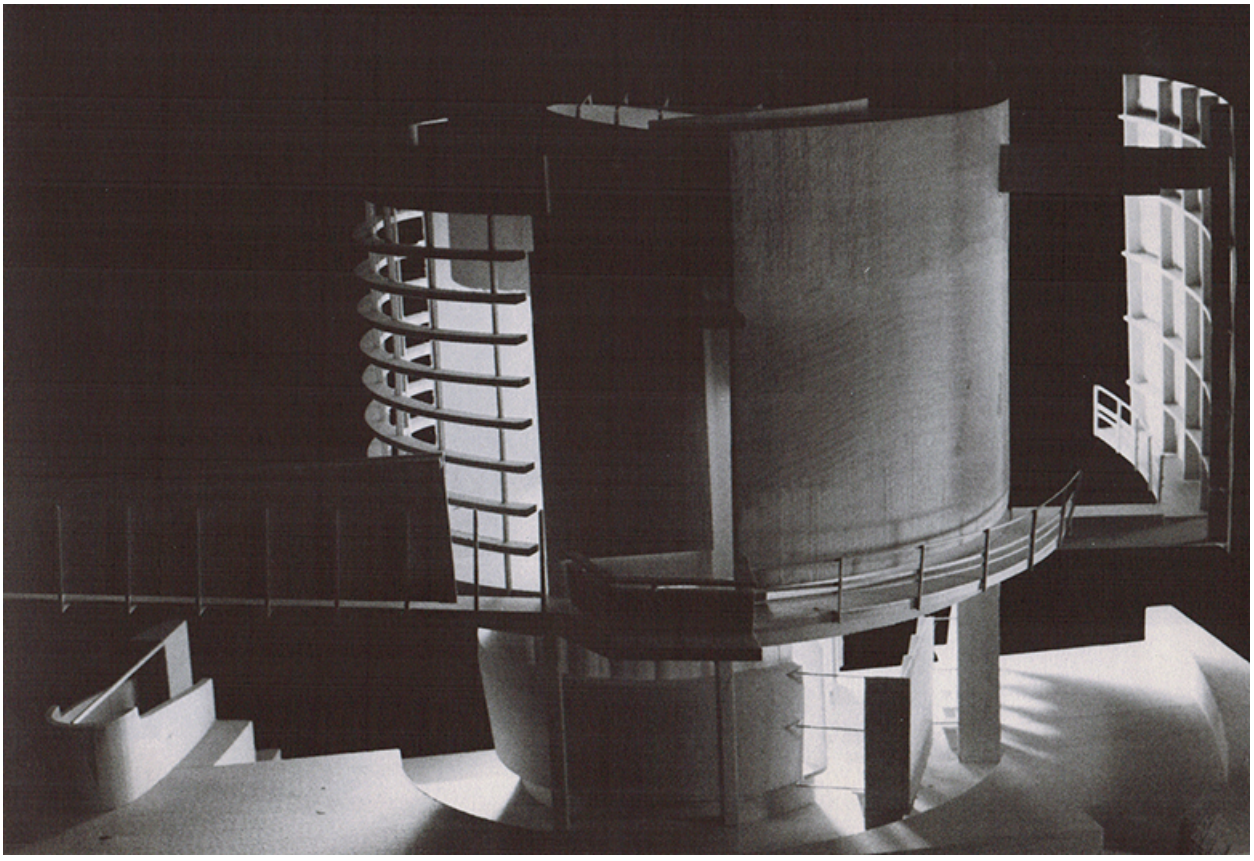


Illustration 3.40 Michael Poris, “Urban Retreat for Artists,” SCI-Arc Graduate Thesis, advised by Thom Mayne, *From the Edge: SCI-Arc Student Work*, 1991.

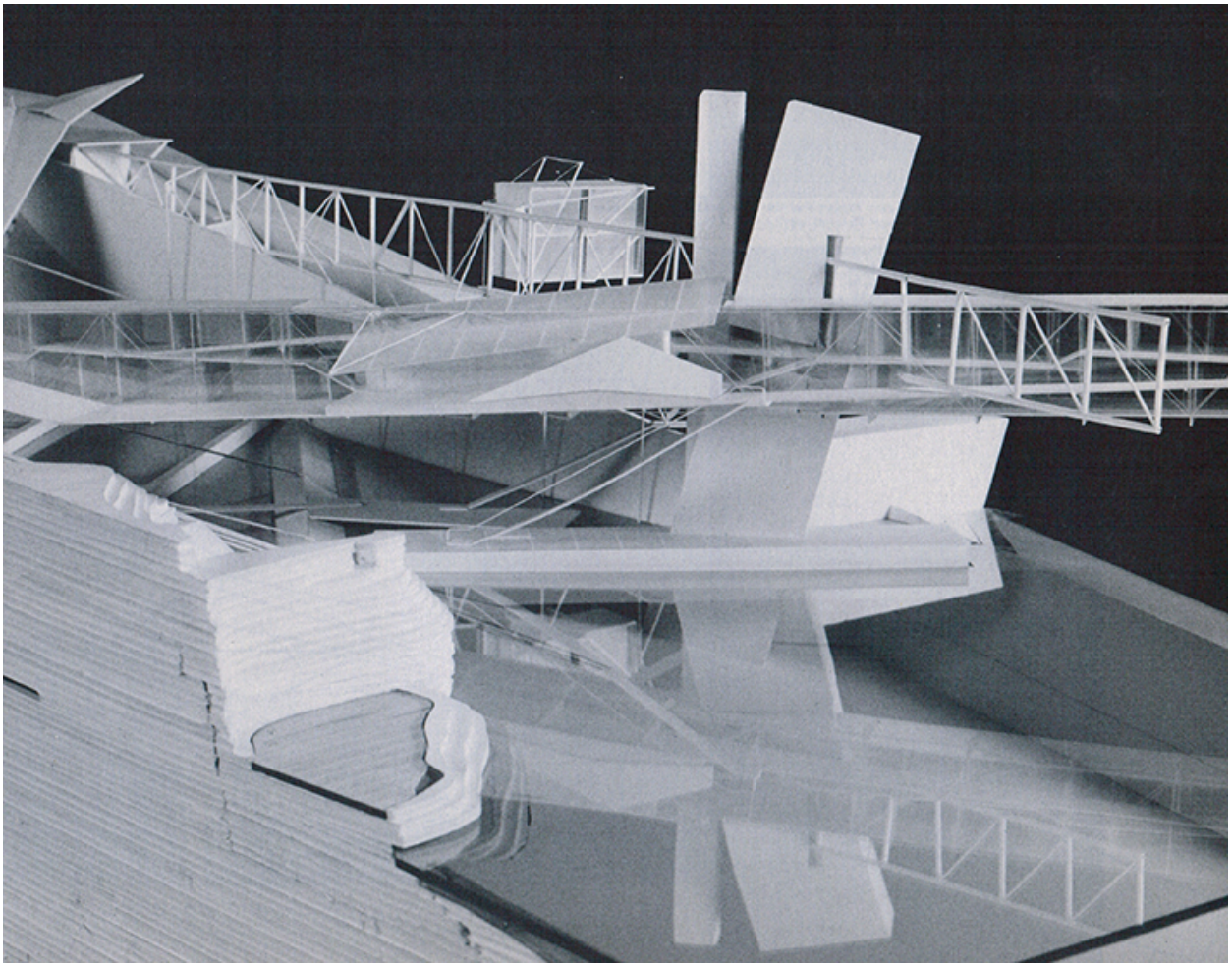


Illustration 3.41 Jennifer Rakow, "Oceanarium and Marine Research Biosphere," SCI-Arc Graduate Thesis, advised by Eric Owen Moss, *From the Edge: SCI-Arc Student Work*, 1991.

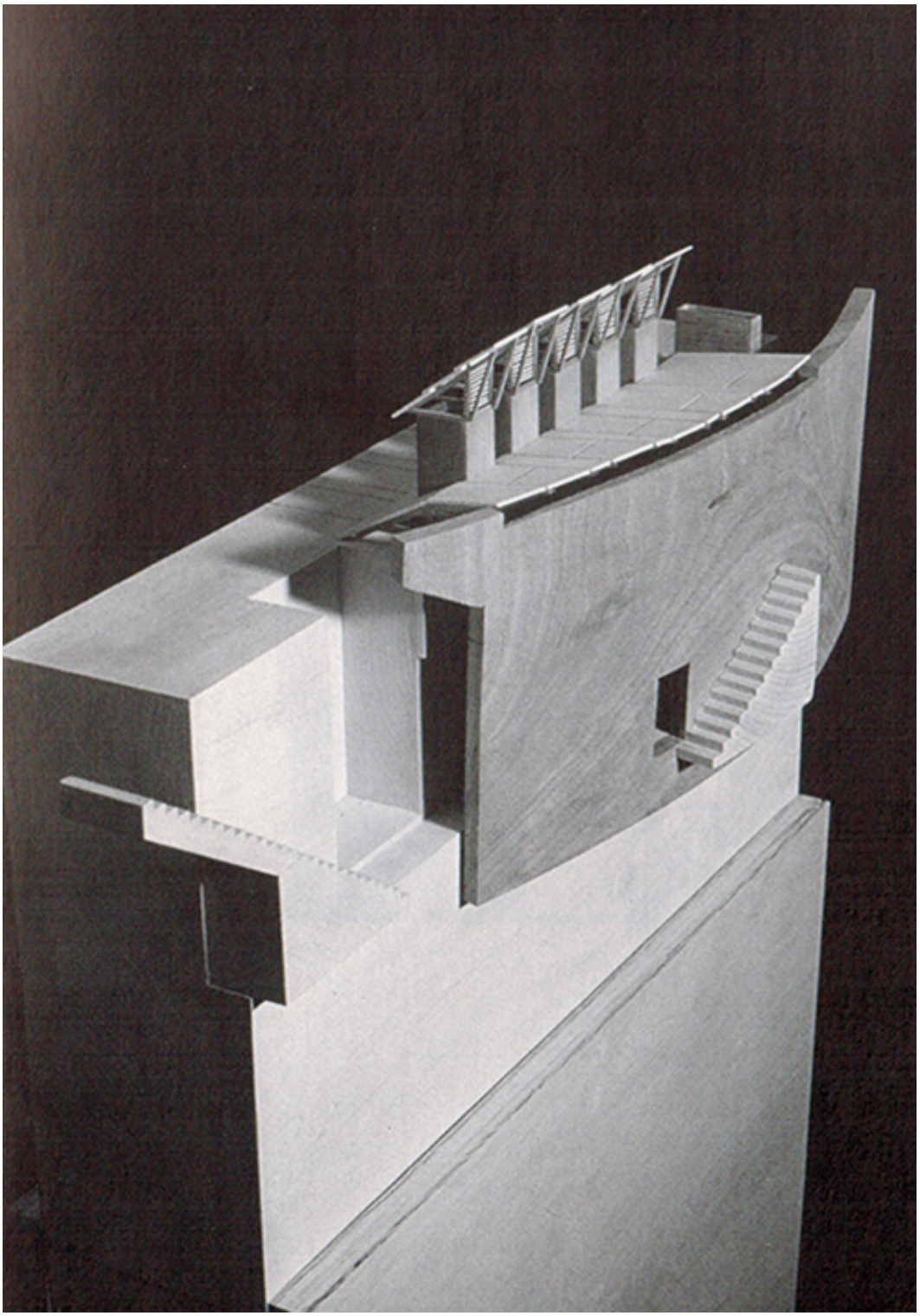


Illustration 3.42 Monika Furer, "Geological Research Center – Grand Canyon," SCI-Arc Undergraduate Thesis, advised by Coy Howard, *From the Edge: SCI-Arc Student Work*, 1991.

Illustration 3.43 Geoff Lewis, taught by Coy Howard, 1989 (image courtesy of SCI-Arc).

Section III: Architectural History & Theory & Urban Studies.

These courses examine the ways in which historical works and theoretical constructs, past and present, contribute to the process of building and urban design.

Course Title	Day/Time	Instructor (s)	Space
A. Architectural History Survey *Required*			
History,Culture and the Humanities 1	WF/11-1	K.Breisch	X
#Graduate Discussion Section	Th/12-2	K.Breisch	X
#Undergrad Discussion Sec.1	Tu/12-2	C.Pfoff	B2
#Undergrad Discussion Sec.2	Tu/12-2	C.Pfoff	B2
History of Architecture 3 (G)	MW/11-1	M.Crawford	B1
History of Architecture 3 (UG)	MW/11-1	K.Smith	C
B. Seminars, satisfying the Theory elective requirements			
Ancient Arch.& Tech.: *The Romans*	TBA	M. Ray	TBA
Gender, Philosophy, Architecture	M/7-10	A.Bergren	B2
Dada, Surrealism & Chance Operations	Th/7-9	M.Crawford	C
Eroticism & Existence	MW/7-9	C.Howard	C
*Building the Brave New World: Architecture & Modernity in Los Angeles	Th/7-9	A.Betsky	B1
**required for M.Arch Grad 3 students*			
C. Seminar, satisfying the Urban Studies or Theory elective requirements			
Southern California: *The Shape of Things to Come*	Tu/6:30-9:30	M.Davis Seminar/Guest Speaker	Main Space
Cheap Thrills: *The Design of Public Pleasure*	Tu/12-2	M.Davis	C
*Literature & Urban Myth in Los Angeles	Th/7-9	J.Kaliski	B2
**may be used to fulfill a General Studies requirement*			
D. Special Subjects, satisfying History/Theory elective requirements			
Visionary Architecture	M/9-11	G.Small	B1
Humanistic Design Seminar	TuTh/9-12	T.Glassman	C
Workshop	Sa/10-3		X

This course is a survey of the state of current behavioral research in architecture and planning and is organized within four areas: social/cultural perspectives, housing, urban planning and designing, the role of the architect.

this combination seminar/workshop will provide 5 units of credit

Illustration 3.44 SCI-Arc Fall 1990 Schedule of Classes, 1990 (image courtesy of SCI-Arc).

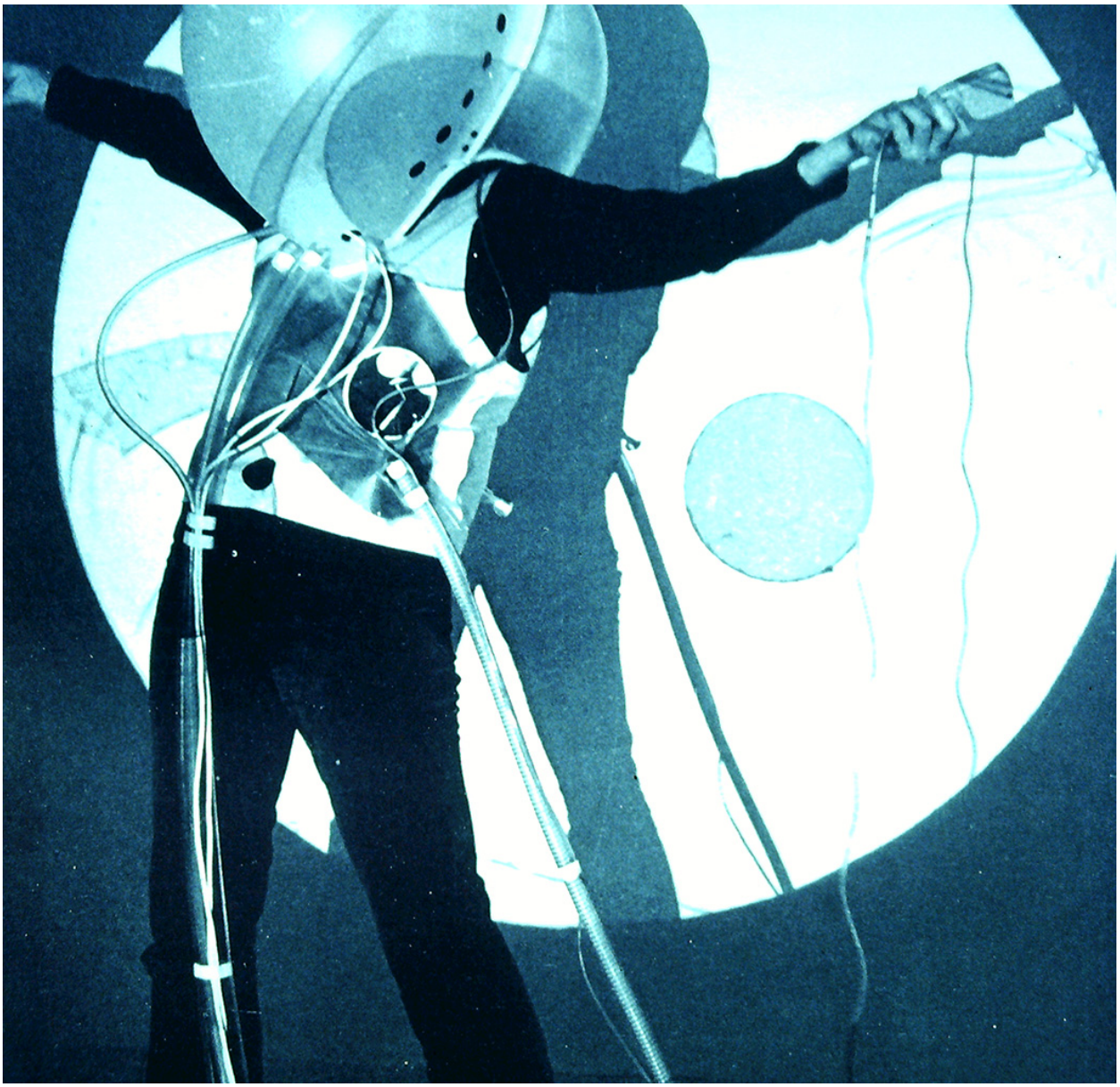


Illustration 3.45 Coop Himmelb(l)au, Performance, 1988 (image courtesy of SCI-Arc).

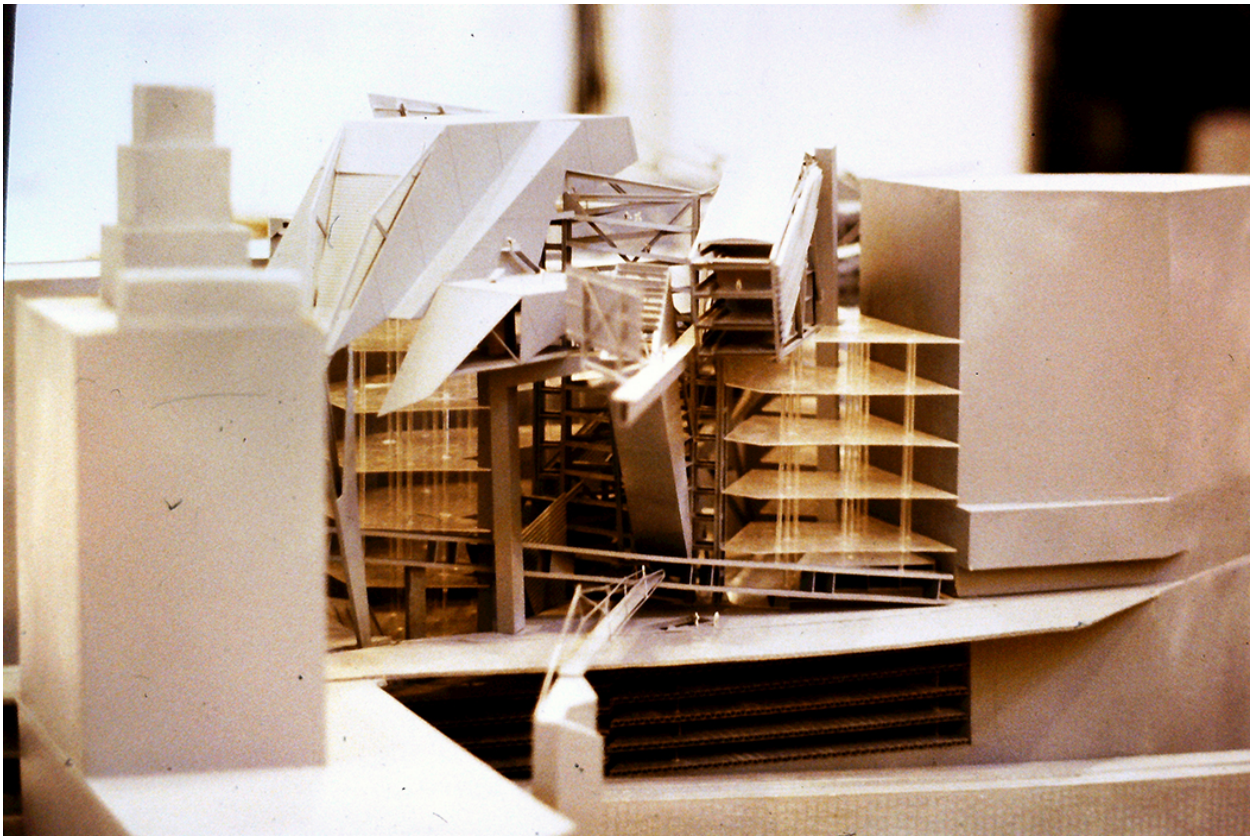


Illustration 3.46 Hitoshi Abe, SCI-Arc Graduate Thesis, advised by Wolf Prix, 1988 (image courtesy of SCI-Arc).

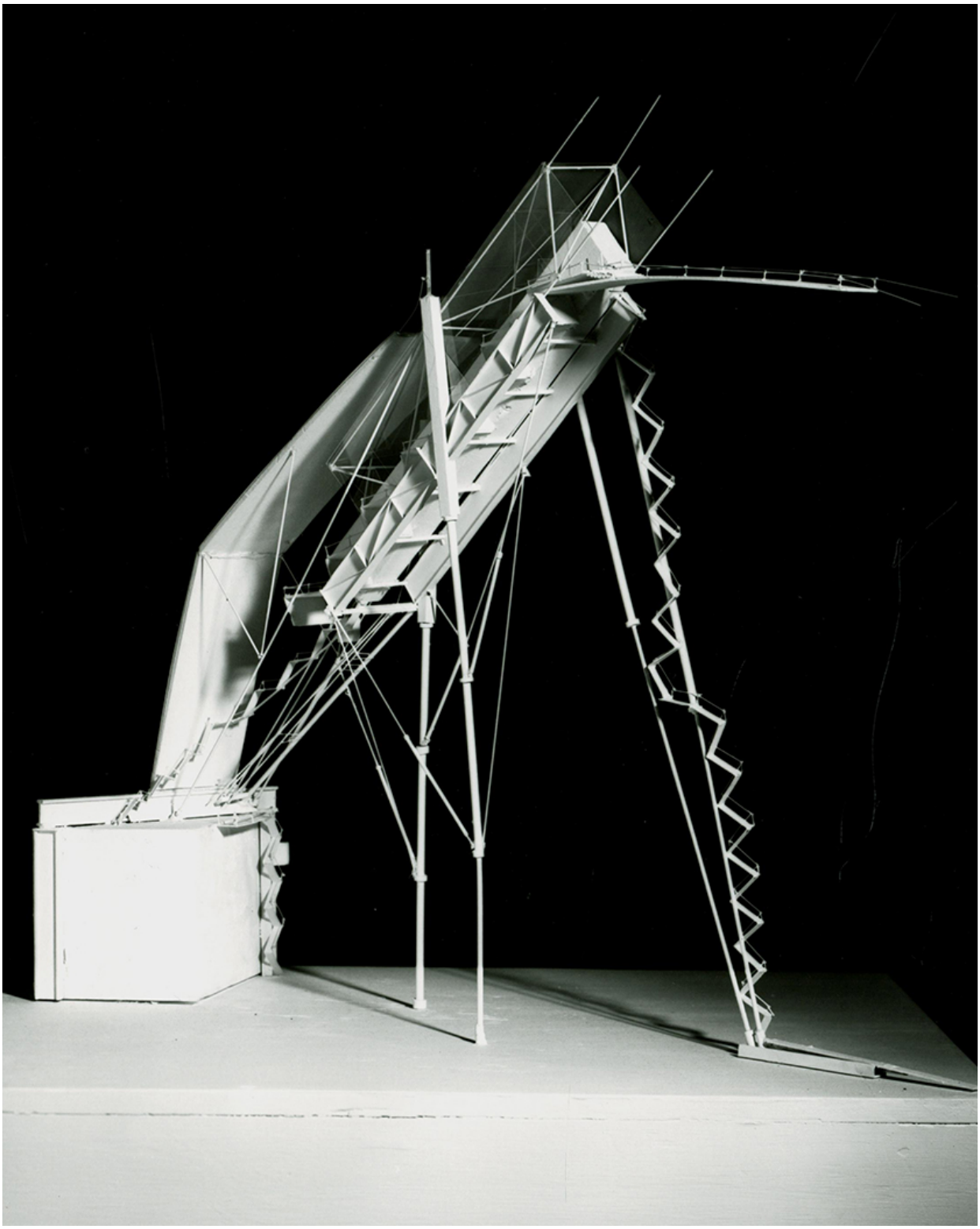


Illustration 3.47 Julee Herdt, "Walking Buildings," SCI-Arc Graduate Thesis, advised by Wolf Prix, 1990 (image courtesy of SCI-Arc).

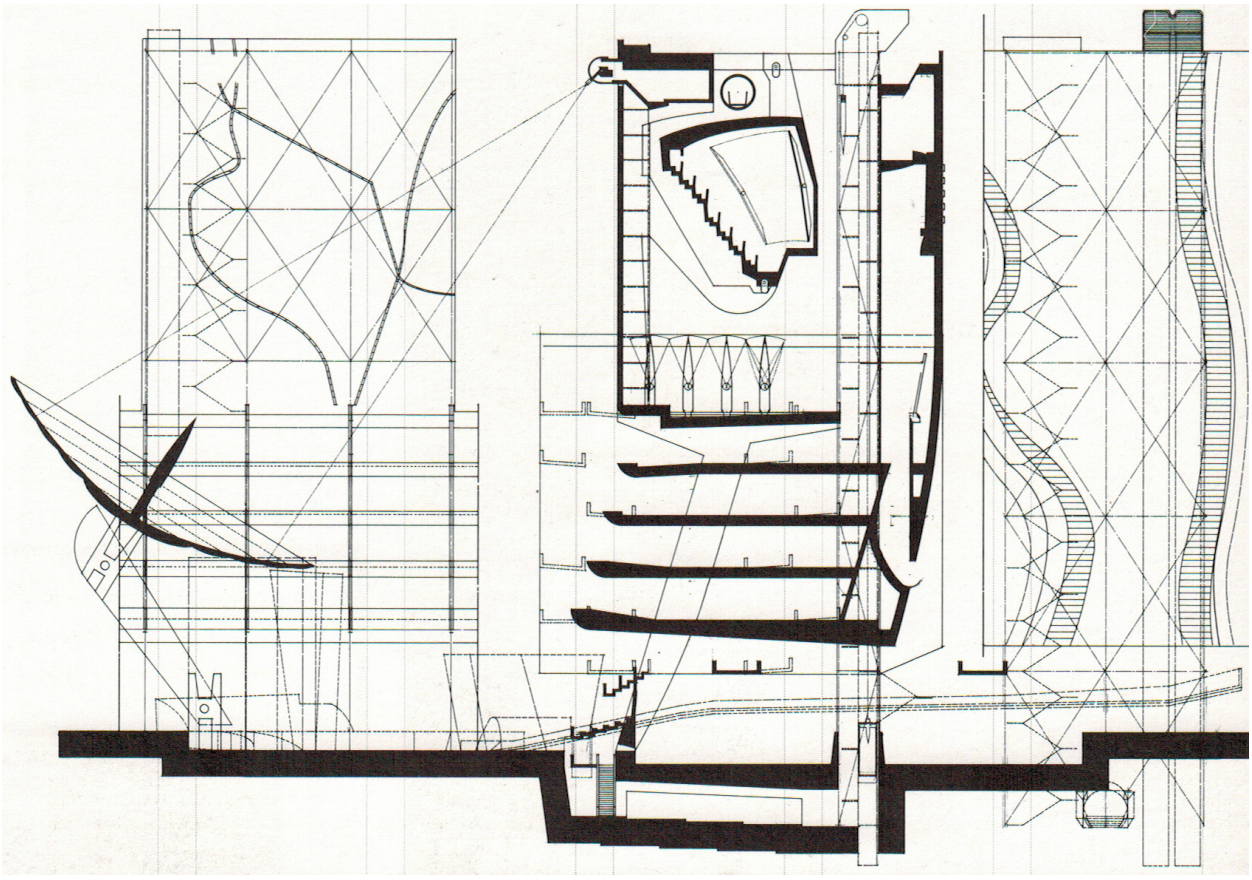


Illustration 3.48 Chris Mercier and Pornchai Boonsom, "The Automated Spectacle: A Fictional Reopening of Closed Space," SCI-Arc vertical studio, taught by Neil Denari, *From the Edge: SCI-Arc Student Work*, 1991.

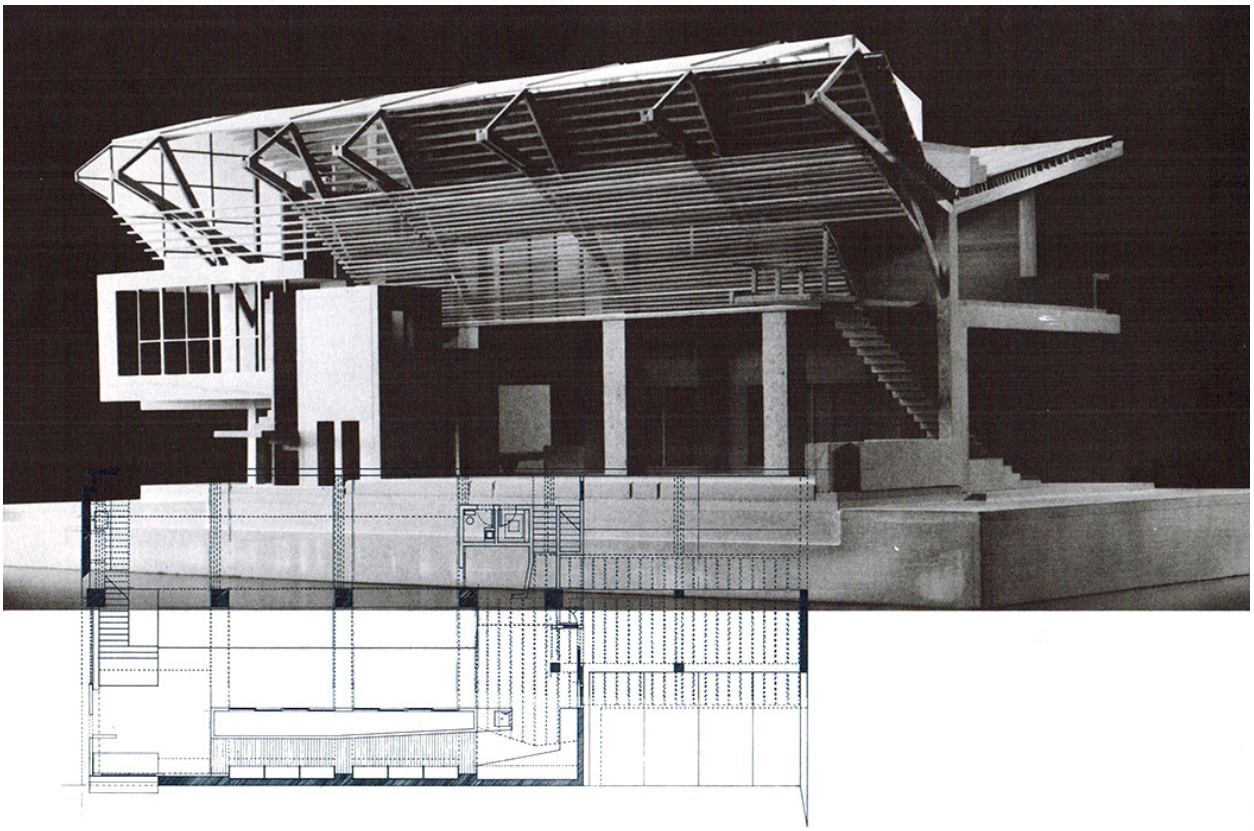


Illustration 3.49 Janet Simon, "800 North La Brea Avenue," SCI-Arc Graduate Thesis, advised by Tom Buresh, *From the Edge: SCI-Arc Student Work*, 1991.

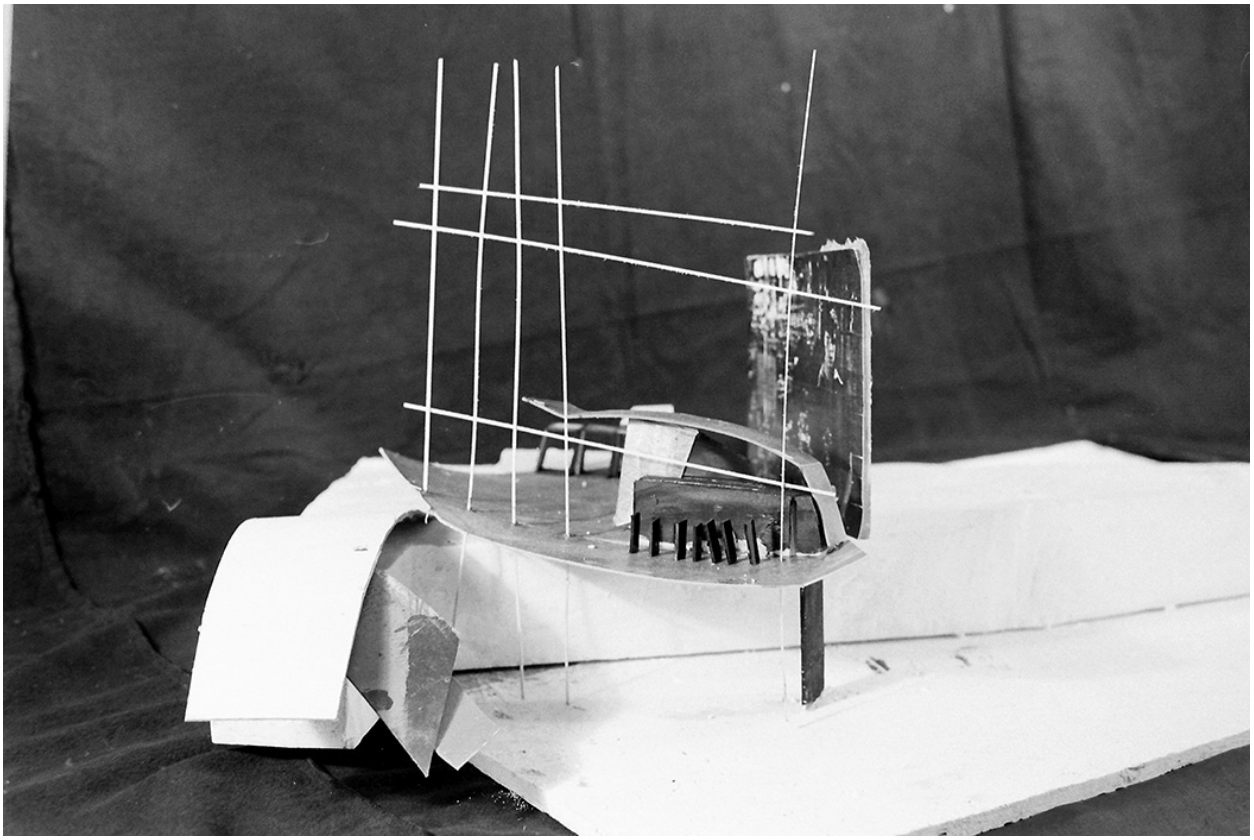


Illustration 3.50 "The Grand Café," SCI-Arc Workshop, taught by Peter Cook, 1989 (image courtesy of SCI-Arc).

Illustration 3.51 Review, “The Grand Café,” SCI-Arc Workshop, taught by Peter Cook, 1989 (image courtesy of SCI-Arc).

Illustration 3.52 Student work from Michael Sorkin vertical studio, 1989 (image courtesy of SCI-Arc).

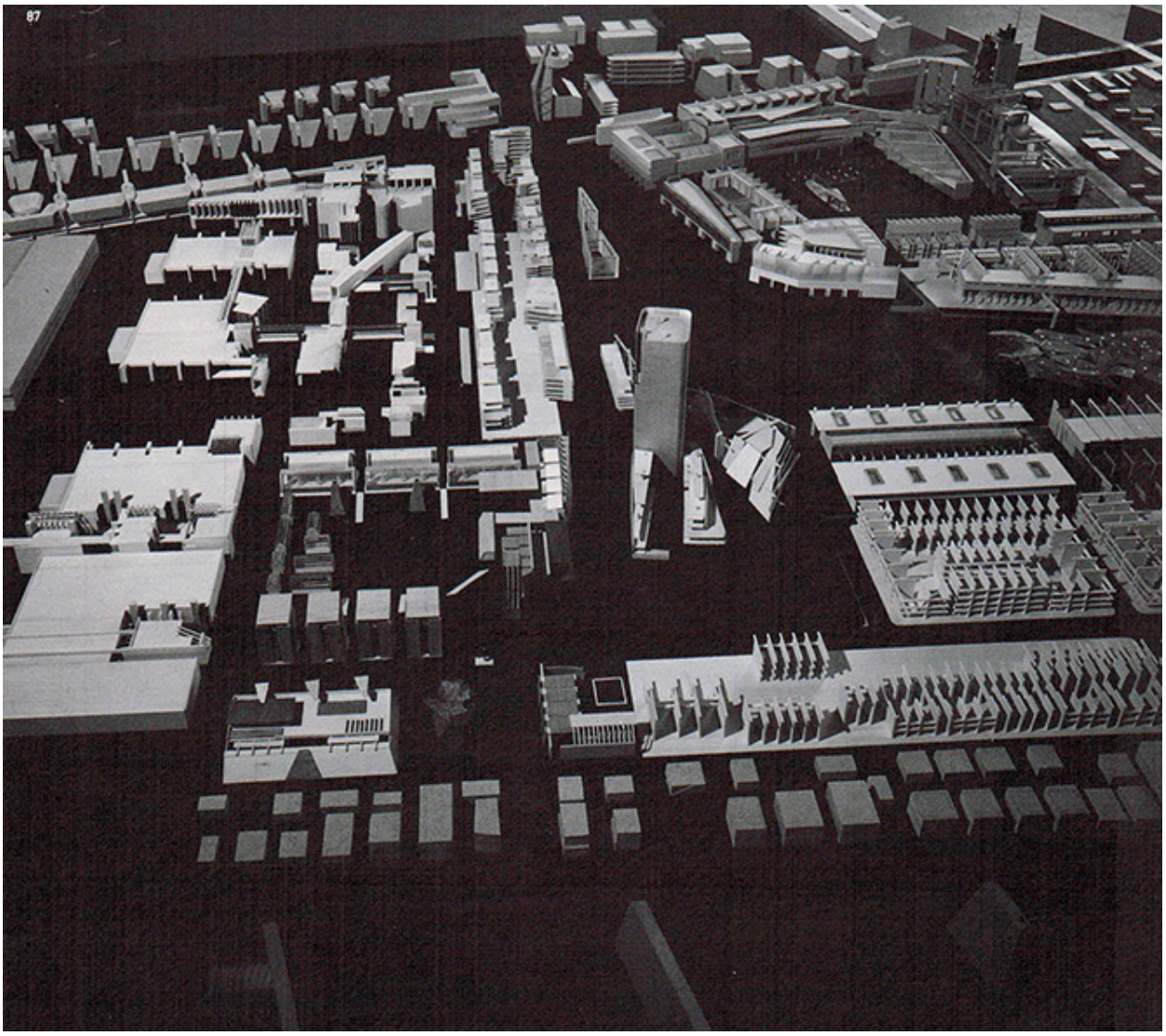


Illustration 3.53 Student work from "L.A.'s Rust Belt: Recycling the Throw-Away City," SCI-Arc vertical studio, taught by Victoria Casasco and Mike Davis, *From the Edge: SCI-Arc Student Work*, 1991.

CHAPTER 5:

AFTERWORD—LESSONS FROM SCI-ARC

The microcosm of academic environments parallels the politics in governments and the cutthroat policies in corporate structures. SCI-Arc was no different, performing as much as a social experiment as it did an experimental architecture school. The difference being that the social experimentation was lived, whereas the architecture remained in a state of invention. Schools establish subjective missions for pedagogy while maintaining fiscal means that propel that mission with greatest affect, governed by the board of directors and the faculty board, as in the case of SCI-Arc.

As an educational model, SCI-Arc capitalized on the energy of the faculty and the students to project an experimental ethos that led a visible charge among global architecture schools for individual voices to provide directions for the field. A challenge at SCI-Arc, as with any educational environment, becomes how to manage a diversity of interests when not everyone agrees on the outcomes. Without tenure, or a system of review based on peer assessment external to the school, individual positions at SCI-Arc easily vanished, though the institution maintained its identity as a school predicated on radical invention. One way this character flourished happened by a consistent cycling of new and young faculty coming in and out of SCI-Arc. For students who spend only a handful of years at a college this process can easily go unnoticed.

In an informal conversation with Michael Speaks, a former faculty member at SCI-Arc and current dean at Syracuse University School of Architecture, he commented that in some ways SCI-Arc operated with more tenure than tenure. When Kappe founded SCI-Arc, the goal was to develop a community, not a family. A family operates differently. If the bonds between groups in an academic context become more than professional, simulating a family structure, biases through relationships bind sentiment with personal feelings. How a *more tenure than tenure* reality can occur makes sense relative to Rotondi's reference to SCI-Arc as a family.

A community, which should be a goal for any educational environment, recognizes difference by celebrating abilities to negotiate pluralism. This does not mean that anything goes willy-nilly. Rules exist. Achievement must pass through a rubric that not only holds faculty accountable, but also gives faculty clarity with respect to the criteria judging them. Two general causes can explain failures with faculty diversity: (1) a faculty member did not live up to the rubric they needed to adhere to; and (2) the criteria for assessment did not adequately represent true diversity. At SCI-Arc, rubric oftentimes appeared muddy. On one hand, that allowed for expediency of change with more range for generating novel results, but on the other hand, it not only made managing expectations a challenge, but it also created greater room for biases to dictate outcomes by people with power. The danger a school faces when biases determine value reveals its myopia.

In 1998 Kappe gave a talk where he presented a paper titled, "Architectural Education for the 3rd Millennium." In his brief paper he recounted the history of SCI-Arc, his ambitions for the school, and directions he provided for its growth. At the end of his talk in 1998 he referred to a

set of ideals for architectural education he outlined in 1977, from another talk, ideals he felt remained relevant for his projections for architecture schools 20 years into the future.

> In architectural education I see a continued concern with the same design and technical considerations that have always been part of the architect's education. Historicism, theory, and aesthetics, which have surfaced more strongly, will remain a part of the curriculum. People, energy, pollution, ecology, environment, and resource management will have to be major concerns in order to maintain an ecologically sustainable world. Technology, building technique, and systems should be encouraged, but all of us will have to assume the responsibility for developments that respect the available world-wide resources, future sources of energy, and above all the human condition.[1]

Two years shy of that 20-year mark, Kappe's predictions for architecture remain appropriate. How could they not? What he asks for is for architects to do better, to be citizens with responsibilities to challenge dormant and regressive attitudes. Architecture should be a field that signifies cultural progress, whether that be through aesthetics, technology, social reform, or environmental response. These ambitions can operate singularly or holistically.

To do these things architects must be able to answer three criteria through their work. First, they must know *what it is*; meaning the work should be identifiable relative to a particular context of design and the designer understands how their work participates in that conversation. Second, they must know *how it is what it is*; meaning that the work demonstrates an understanding of methodology that allows the designer to evaluate successes and failures, guiding their decisions for progress. Third, they must know *why it is relevant*; by showing how their work is in dialogue with or advances its subject matter.

This research exposed the effects of design pedagogy. One argument for architectural education can be the degree to which methodology supersedes a representative style. Style is

[1] Ray Kappe, "Forum II: Architectural Education for the 3rd Millenium," from Ray Kappe's archive at the Getty Research Institute (unpublished document, 1998).

important, but important relative to the designer, not how well a designer adopts and performs the style of their instructor. Randall Dipert offered a way that conductors reconcile methods and styles of composers in his essay, "The Composer's Intentions: An Examination of Relevance for Performance," which can provide guidance for design decisions in an academic environment. Dipert queried if a conductor for a performance should maintain aesthetic consistency (high-level intention) with respect to a composer's intentions, or historical consistency (low-level intention) with respect to a composition's reproduction.[2] Dipert's terminology for intentions relates to how architecture schools promote the production of work. If high-level intentions produce preferable outcomes, which they should, the analogy for design education suggests that instructors direct students to realize their intentions through architecture, balancing the development of a personal sensibility while understanding design techniques within their projects, guided by the accumulated knowledge of their instructors.

Re-classifying Dipert's terms, high- and low-level intentions for architecture would mean, high-level intentions reveal the value of a work, whereas low-level intentions provide the means for execution, or its techniques. Too easily low-level intentions can become ipso facto mandates adhering to trends, persuasively disguised as high-level intentions. Trends need to be recognized for what they are and treated as such, rather than as truisms. Allowing high-level and low-level intentions to become points of negotiation provides a method to evaluate architecture's performance. Foregrounding design this way avoids simplified reduction while mediating architecture's significant attributes.

---

[2] Randall Dipert, "The Composer's Intentions: An Examination of Relevance for Performance," *The Musical Quarterly* (January 1980).

SCI-Arc provided a lesson about the ways that learning self-reliance empowers architects and students to connect with discourse as well as the need for design methodologies to be robust and dexterous enough to accommodate diverse approaches for production. Offering *architecture as conviction,* puts forward the proposition that architects seek out rigorous ideas for progress. Instead of doing less with more, architecture's innovative alternatives must arrive with consequence. Architects, educators, and students have a duty to not only realize what architecture could be, but must also make claims for what it should be. Institutions such as SCI-Arc promote a platform to question results and offer criticism alternatives.

To realize architecture's alternatives requires understanding that great works change, melding into new works. Architecture forms concatenations of outcomes, giving new intelligence through its results. Precision in formats for making creates opportunities to stand among history, exceeding limits, without loss. Architecture for rumination, for speculation, is free to reflect and direct new territories of value. Certainty denies difference by playing a convincing trick to believe without question. Creativity holds up alternatives; looks into them, looks past them, looks long and through. SCI-Arc offers one context for valuation with its own appearances, with its own differences, to identify architecture, situating a discourse with committed uncertainty. It is too simple to say that *SCI-Arc is this*, or that *SCI-Arc isn't this*. Kappe's idea for a school, built on a foundation of freedom, transformed over time to rely on more and more structure, that grew to become something with lasting presence. The evolution of SCI-Arc represents a synthesis of expressions that cultivated an institution's ability to define itself through change, knowing that what it was can't be what it is.

APPENDICES

Appendix 1 Environmental Design School Fact-Finding Committee Report (1972).

Environmental Design School

Fact-Finding Committee

On April 14, 1972, Raymond C. Kappe was relieved by President Robert C. Kramer as Chairman of the Department of Architecture at California State Polytechnic College, Pomona. Students and faculty asked that an ad hoc Environmental Design School Fact-Finding Committee be appointed to investigate the reasons for the President's decision.

The Environmental Design School Fact-Finding Committee started its investigations on Monday, April 24, 1972. The present members represent the following four constituencies:

ENVIRONMENTAL DESIGN FACT-FINDING COMMITTEE ROSTER

Env. Faculty:	Richard Hall	- Urban Planning
	Steve Bochkor	- Landscape Architecture
	Bob Brooks	- Architecture
Env. Students:	Frank Bostrom, Secretary	- Urban Planning Forum President
		- Committee Secretary
	Ted Finley	- Member Executive Board of the Association of Black Environmental Design Students
		- Architecture
	Skip Carter	- Environmental Design Council
	Randon Garver	- Landscape Architecture
	Bob Livingston	- Architecture (alternate)
Faculty Senate:	Bob Stull, Chairman	- Physical Education
		- Committee Chairman
	Frank Tennant	- Communication Arts
	William Armstrong	- Audio Visual
United Professors of California	Bill McAdams	- English & Modern Languages
	Stan Cook	- English & Modern Languages
	David Levering	- History
	Ted Humphrey	- English & Modern Languages (alternate)

The Committee convened with the following charge:

> Students and faculty from the Environmental Design School asked the College Administration to suspend final judgement on the disposition of the Architecture chairmanship until the allegations have been assessed by an ad hoc student-faculty-administration Fact-Finding Committee.
>
> This Committee further stipulated that the findings are to be made public and that statements concerning the chairmanship will be presented to the College Administration.

After hearing extensive testimony and reviewing much written evidence, this Committee has reached the following conclusions:

A real problem does exist in the Environmental Design School.

The problem was caused in part by the different philosophies among the department chairmen and the school dean. A main issue was the content and administration of the Core courses (prefixed ENV).

Those who led the President to believe that Raymond Kappe was more responsible than anyone else for the problem in the Environmental Design School were incorrect. Testimony and evidence show that Kappe did as much to solve the problem as anyone else.

Testimony shows that Community 72 is an idealistic, dynamic interdisciplinary project consistent with the philosophy of the School Dean and other College administrators, and of the College faculty, and it has been endorsed in principle by the Faculty Senate. Community 72 attempts to offer students an opportunity to experiment realistically with physical, social, economic, and political forces. This experimentation is necessary to help students understand the stresses caused by urbanization. Community 72 should be encouraged and expedited.

Evidence and testimony show that problems arising out of Community 72 contributed to the overall problem, but cannot be ascribed only to Kappe. The project actually originated in the ENV Core. Immediate responsibility was assumed by Bill Simonian. Evidence and testimony shows that no funds were used for purposes not connected with the project.

Evidence and testimony indicate that top-level administrators were not informed that plans for Community 72 involved habitation. Recently Kappe was assigned responsibility for the site and its control while the habitation issue was being decided. He fulfilled this responsibility which was his main contribution to the project.

Dean Dale and Chairman Kappe did not follow, nor demand that the faculty follow, the stated College procedures for acquiring transportation for school-related class trips. Kappe's concern for that component of the Core Program overshadowed his concern for stated school procedures. Dale allowed the established, traditional procedure to continue by placing the burden of arranging school-related transportation on the faculty. The responsibility should have been assumed by the coordinators of the Core Program, working through the Dean's office.

Testimony suggests that Kappe relied heavily upon the Dean of Graduate Studies to counsel students into the graduate program. Recently a faculty member has been assigned the responsibility of advising graduate students.

Evidence shows that Kappe has adequate knowledge of academic regulations and procedures as they apply to faculty hiring. Testimony indicates that Kappe may not have followed procedures in his efforts to hire faculty for a particular emergency. But recent hiring, approved by the Dean, closely resembles an earlier situation in question.

Evidence shows that Kappe should not be held solely accountable for the overload of students in his department and/or the Core. Evidence indicates that most of the overload was acquired because of the Dean's assumption that extra faculty and budget would be made available to accommodate the extra students. This assumption was not realized.

Testimony shows that Kappe did not argue excessively in chairmen's meetings, and did not refuse to seek compromise. Testimony shows that all parties argued over legitimate differences of opinion on policy. Kappe was not worse than others. Dale should have taken a strong position earlier and run the meetings more efficiently.

Testimony indicates that agreements worked out with various Junior Colleges require that transfer students present a portfolio of their work. The JC's apparently accept this, but they are understandably unhappy when particular students are not automatically admitted at an advanced step. The fact that the department policy here is to take time to review portfolios indicates a greater interest in the welfare of transfer students than would a policy which arbitrarily accepts an agreement with no attempt at continual evaluation. However, it appears that the JC's unhappiness is expressed in their refusing to gear their programs to portfolio evaluation. Confusion has been caused by the strong stand of the Architecture Department (and the whole ENV School), and the lack of cooperation by the Junior Colleges.

The professions of architecture, urban planning, and landscape architecture compete with each other everywhere, in business and in the academic world. This competition is not unique to Cal Poly.

Testimony of minority students shows that Kappe as chairman listened to minority problems but has not been any more effective in solving their problems than anyone else.

Testimony indicates that difficulties which arose from the changing of course hours were not caused by incompetence or willful neglect. Testimony indicates a lack of leadership on the Dean's part. The main problem was the Core, which was the responsibility of the three departments. Infractions were not censured by the Dean or the Chairmen's Council.

The Architecture faculty were temporarily overloaded to accommodate the extra students. The Dean advised Kappe not to overload his faculty. Testimony indicates that the Architecture Department corrected the situation this quarter.

Testimony shows that Kappe made no attempt to conceal his three-day work week, an arrangement understood when he was hired, and which he followed for over three years. On that matter he received no official rebuke, censure, or advice before being dismissed from the chairmanship. If those arrangements were made, they should be honored.

Testimony shows that Kappe modified physical structures after going through all appropriate channels.

> Evidence and testimony show that Kappe did run his department effectively, in the opinion of the Architecture faculty. He attracted projects for the students, maintained professional contacts for Cal Poly, and initiated on-going programs. He established, guided, and expanded the architecture program to within a year of accreditation. This last remarkable achievement has taken only three-and-a-half years. He has the unanimous support of his faculty and the near-unanimous support of the students in his department.

This Committee comes to the following conclusions:

The rapid growth and development of the School of Environmental Design has spawned a myriad of problems. Many of the problems cross departmental lines. Blame for the creation of these problems, and the failure to resolve them, must be borne by the school faculty, the chairman of the three departments, the dean, and the Administration of the University. No one is blameless.

President Kramer has stated that the struggle to create a viable School of Environmental Design necessitated modifying existing college policies.

From the beginning, the leadership, including that of Raymond Kappe, did much that was important for both the School and its students and the College at large, all within a remarkably short time. It is inconceivable that such an intense and complicated effort would not be attended by conflicts and difficulties. But the administration was unjustified, on the basis of the allegations presented to this committee, in dismissing the very man whose leadership had done much to implement and insure the very success of the program.

The problems revolve around a breakdown in communication between Kappe and Dale, and between Kappe and the other department chairman. If such a breakdown continues, and continues to deter and block progress within the school, it would be valid to dismiss one or more of the individuals involved through procedures that protect the rights of all parties, with strict adherence to due process.

Kappe was dismissed from his chairmanship without written warning, without written or stated charges at the time of dismissal, without formal hearings or disciplinary procedures, and without being informed of his rights to reviews and hearings.

Every effort must be made by all parties to close the schisms. This must be done so that the departments may be allowed to grow together rather than apart, to share ideas rather than enmity, to attract praise rather than censure. This would obviously be in the best interest of the Cal Poly faculty and students.

Raymond Kappe is an intelligent and perceptive architect and an effective leader. Even those who criticize his methods admire his achievements. Surely the door should not be closed to a more rational and constructive solution to the problems of a growing school than the one presently being followed.

Respectfully submitted,

Appendix 2 Articles of Incorporation of Southern California Institute of Architecture (1972).

657067

ENDORSED
FILED
In the office of the Secretary of State
of the State of California
JUL 19 1972
EDMUND G. BROWN Jr., Secretary of State
By F. COLBY VOGEL
Deputy

ARTICLES OF INCORPORATION

OF

SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE

FIRST: The name of the corporation is: SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE.

SECOND: The purposes for which this corporation is formed are:

(a) The specific and primary purpose is the establishment and operation of an educational institution providing a professional architectural education for students desiring to become architects, or work in related design professions;

(b) The general purposes and powers are:

(1) To buy, lease, rent, or otherwise acquire, hold, or use, own, enjoy, sell, exchange, lease as lessor, mortgage, deed in trust, pledge, encumber, transfer on trust, or otherwise dispose of any and all kinds of property, whether real, personal or mixed, and to receive property by devise or bequest;

(2) To borrow money and to contract debts, to issue bonds, notes and other evidences of indebtedness, and to secure them by any or all of the property of this corporation, or to issue them unsecured;

(3) To enter into, make, perform, and carry out contracts of every kind, for any lawful purpose, and without limit on amount, with any person, firm or corporation; and

(4) To have and to exercise all the powers conferred by the California General Non-Profit Corporation Law and the California Education Code, Sections 29001-29060, as that law is now in effect or may, at any time hereafter, be amended.

Notwithstanding any of the above statements of purposes and powers, this corporation shall not engage in activities

- 1 -

that in themselves are not in the furtherance of the purposes set forth in paragraph (a) of this Article SECOND.

THIRD: This corporation is organized pursuant to the General Non-Profit Corporation Law of the State of California and the applicable sections of the California Education Code (Sections 29001-29060) and does not contemplate pecuniary gain or profit to the members thereof, and it is organized for non-profit purposes.

FOURTH: The county in this state where the principal office for the transaction for business of the corporation is located is the County of Los Angeles.

FIFTH:

(a) The number of Directors of this corporation shall be five (5);

(b) The names and addresses of the persons who are to act in the capacity of Directors are:

RAYMOND KAPPE	715 Brooktree Road Pacific Palisades, California 90272
BERNARD ZIMMERMAN	2049 Balmer Street Los Angeles,California 90039
WILLIAM SIMONIAN	860 North Maple Avenue Montebello, California 90640
ROCHELLE KAPPE	715 Brooktree Road Pacific Palisades, California 90272
JACK DIAMOND	15233 Ventura Boulevard Sherman Oaks, California 91403.

(c) The members who are directors of this corporation from time to time, shall be its only members, and on ceasing to be a director of this corporation, any such person shall cease to be a member. In the election of directors, each member of this corporation shall be entitled to one (1) vote for each office to be filled. The members and directors of this corporation shall have no liability for dues and assessments;

(d) Any action required or permitted to be taken by the Board of Directors under any provision of law, may be taken without a meeting, if all members of the Board shall individually, or collectively, consent in writing, to such action. Such written consent shall be filed with the minutes of the proceedings of the Board. Such action by written consent shall have the same force and effect as the unanimous vote of such directors. Any certificate or other documents filed under any provision of law which relates to action so taken shall state that the action was taken by the unanimous written consent of the Board of Directors without a meeting, and that the Articles of Incorporation authorize the directors to so act, and such statement shall be prima facie evidence of such authority;

(e) The manner in which directors shall be chosen and removed from office, their qualifications, powers, duties, compensation, and tenure of office, the manner of filling vacancies on the Board, and the manner of calling and holding meeting of directors, shall be as stated in the By-Laws;

(f) Neither directors nor members of this corporation shall be personally liable for the debts, liabilities, or obligations of the corporation.

SIXTH:

(a) This corporation is not organized, nor shall it be operated, for the pecuniary gain or profit, and it does not contemplate the distribution of gains, profits, or dividends to the members thereof, and is organized solely for non-profit purposes;

(b) The property of this corporation is irrevocably dedicated to educational purposes, and no part of the net income or assets of this organization shall ever enure to the benefit of any director, officer or member thereof, or to the benefit of any private persons;

(c) On the dissolution, or winding up, of the corporation, its assets remaining after payment of, or provision for payment of, all debts and liabilities of this corporation, shall be distributed to a non-profit fund, foundation or corporation, which is organized and operated exclusively for educational purposes, and which has established its tax-exempt status under Section 501(c) (3) of the Internal Revenue Code, and Section 23701(d) of the Revenue and Taxation Code.

SEVENTH: None of the activities of this corporation shall consist of the carrying on of propoganda, or otherwise attempting, to influence legislature, nor shall

this corporation participate in, or intervene in, any political campgain on behalf of any candidate for public office.

EIGHTH: Notwithstanding any other provisions in these Articles of Incorporation, the corporation shall be subject to the following limitations and restrictions:

(a) The corporation shall distribute its income for each taxable year at such time and in such manner as not to become subject to the tax on undistributed income imposed by Section 4942 of the Internal Revenue Code of 1954;

(b) The corporation shall not engage in any act of self-dealing as defined in Section 4941(d) of the Internal Revenue Code of 1954;

(c) The corporation shall not retain any excess business holdings as defined in Section 4943(c) of the Internal Revenue Code of 1954;

(d) The corporation shall not make any investments in such manner as to subject it to tax under Section 4944 of the Internal Revenue Code of 1954;

(e) The corporation shall not make any taxable expenditures as defined in Section 4945(d) of the Internal Revenue Code of 1954.

NINTH: This corporation is not authorized, nor shall it have the power to issue capital stock.

TENTH: These Articles may, except

as provided by law, imposing more stringent requirements, be amended as follows:

(a) By resolution of the Board of Directors approved by a majority of said Board.

IN WITNESS WHEREOF, the undersigned, being the persons named above as the first Directors have executed these Articles of Incorporation this _____ day of July, 1972.

/s/ RAYMOND KAPPE
RAYMOND KAPPE

/s/ BERNARD ZIMMERMAN
BERNARD ZIMMERMAN

/s/ WILLIAM SIMONIAN
WILLIAM SIMONIAN

/s/ ROCHELLE KAPPE
ROCHELLE KAPPE

/s/ JACK DIAMOND
JACK DIAMOND

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On July 18, 1972, before me, the undersigned, a Notary Public in and for the County of Los Angeles, State of California, personally appeared RAYMOND KAPPE, ROCHELLE KAPPE and JACK DIAMOND, known to me to be the persons described herein, and whose names are subscribed to and who executed the foregoing Articles of Incorporation, and they acknowledged to me that they executed the same.

WITNESS my hand and official seal.

Notarial Seal

/s/ BARBARA P. SHULMAN
BARBARA P. SHULMAN
Notary Public in and for said County and State.

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On July 19, 1972, before me, the undersigned, a Notary Public in and for the County of Los Angeles, State of California, personally appeared WILLIAM SIMONIAN known to me to be the person described herein, and whose name subscribed to and who executed the foregoing Articles of Incorporation, and he acknowledged to me that he executed the same.

WITNESS my hand and official seal.

Notarial Seal

/s/ DONNA R. COLLINS
Notary Public in and for said County and State.

Appendix 3 By-laws of Southern California Institute of Architecture (1983 revisions).

BY-LAWS OF

SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE

ARTICLE I
MEMBERS

Section 1. VOTING MEMBERS.
There shall be one class of voting members of the corporation, composed of the members of the Board of Directors.

Section 2. QUALIFICATIONS.
Death, resignation or removal of any director as provided in these By-Laws shall automatically terminate the voting membership of such person in this corporation.

Section 3. LIABILITIES AND PROPERTY RIGHTS OF MEMBERS.
No voting member of the corporation now or hereafter elected shall be personally liable to the creditors of the corporation for any indebtedness or liability, and any and all creditors of this corporation shall look only to the assets of this corporation for payment. The members of this corporation shall not be assessed dues or assessments.

Section 4. VOTING RIGHTS.
Each voting member of this corporation shall be entitled to one vote.

ARTICLE II
VOTING MEMBERS' MEETINGS

Section 1. PLACE OF MEETINGS.
All meetings of the voting members of the corporation shall be held at the office of the corporation in the State of California, or at such other place as may be designated for that purpose from time to time by the Board of Directors.

1st Monday of March ? change

Section 2. ANNUAL MEETINGS.
The annual meeting of the voting members shall be held on the 1st day of October of each year, if not a legal holiday, and if a legal holiday, then on the next succeeding business day, at the hour of 9:00 o'clock A.M., at which time the members shall elect by ballot a Board of Directors, consider reports of the affairs of the Corporation, and transact such other business as may properly be brought before the meeting. No notice of such annual meeting need be given.

Section 3. SPECIAL MEETINGS.
Special meetings of the voting members may be called in the same manner as special meetings of the Board of Directors, as herein set forth below, and a quorum for a meeting of the voting members shall be the same as a meeting of the Board of Directors.

1.

ARTICLE III
DIRECTORS - MANAGEMENT

Section 1. NUMBER AND QUALIFICATIONS.
The authorized number of Directors of the corporation shall be seven (7), until changed by amendment to the Articles of Incorporation, or by an amendment to this Section 1, Article II, of these By-Laws, adopted by the unanimous vote or written consent of the voting members.

Section 2. POWERS OF DIRECTORS.
Subject to the powers of the voting members, as provided by law or as herein set forth, all corporate powers of the corporation shall be exercised by or under the authority of, and the business and affairs of the corporation shall be controlled by the Board of Directors. Without limiting the generality of the foregoing, the Board of Directors shall have all the powers as set forth in the Articles of Incorporation.

discuss

Section 3. ELECTION AND TENURE OF OFFICE.
Directors shall be elected by ballot at the annual meeting of the voting members, to serve for one year and until their successors are elected. Their term of office shall begin immediately after each election.

discuss
2 faculty
1 neutral
member
Super

Section 4. VACANCIES.
Any vacancy occurring in the Board of Directors shall be filled by the Board of Directors. A director elected to fill a vacancy shall be elected for the unexpired term of his predecessor in office. A vacancy or vacancies shall be deemed to exist in case of the death, resignation or removal of any director, or if the voting members shall increase the authorized number of directors. If the Board of Directors accepts the resignation of a director tendered to take effect at a future time, the Board shall have power to elect a successor to take office when his resignation shall become effective.

Section 5. REMOVAL OF DIRECTORS.
The entire Board of Directors ~~or any individual~~ director may be removed ~~from~~ office, for cause, by the ~~unanimous~~ vote of the remaining directors.

discuss

Section 6. PLACE OF MEETINGS.
Meetings of the Board of Directors shall be held at the office of the corporation in the State of California, as designated for that purpose, from time to time, by resolution of the Board of Directors or written consent of all the members of the Board.

Section 7. SPECIAL MEETINGS.

Special meetings of the Board of Directors for any purpose or purposes shall be called at any time by the President, or if he is absent or unable or refuses to act, by any vice-president or by any two directors.

Section 8. NOTICE.

Notice of any special meeting of the Board of Directors shall be given at least 3 days previously thereto by written notice delivered personally or sent by mail or telegram to each director at his address as shown by the records of the corporation. If mailed, such notice shall be deemed to be delivered when deposited in the United States mail in a sealed envelope, so addressed, with postage thereon prepaid. Any director may waive notice of any meeting. The attendance of any director at any meeting shall constitute a waiver of notice of such meeting except where a director attends a meeting for the express purpose of objecting to the transaction of any business because the meeting is not lawfully called or convened. The business to be transacted at the meeting need not be specified in the Notice or Waiver of Notice of such meeting, unless specifically required by law or by these By-Laws.

Section 9. QUORUM.

Five members of the Board of Directors shall constitute a quorum for the transaction of business at any meeting of the Board. If less than five members of the directors are present at said meeting, the meeting will be automatically adjourned. Any business conducted at such a meeting where only a quorum is present shall be passed upon by ~~unanimous~~ majority vote only.

Section 10. COMPENSATION.

Directors as such shall not receive any stated salaries for their services, but by resolution of the Board of Directors, a fixed sum and expenses of attendance, if any, may be allowed for attendance at regular or special meetings of the Board; but nothing herein contained shall be construed to preclude any director from performing services for the corporation in any other capacity and receiving compensation therefor.

ARTICLE IV
OFFICERS

Section 1. OFFICERS.

The officers of the corporation shall be a president, a vice-president, a secretary, and a treasurer. The corporation may also have, at the discretion of the Board of Directors, one or more additional vice-presidents, one or more assistant secretaries, one or more assistant treasurers, and such other officers as may be appointed in accordance with the provisions of these By-Laws. One person may hold two or more offices, except those of president

3.

Section 2. ELECTION.

The officers of the corporation shall be chosen annually by the Board of Directors and each shall hold ~~his~~ office until he shall resign or shall be removed.

Section 3. PRESIDENT.

The president shall be the principal executive officer of the corporation and shall in general supervise and control all of the business and affairs of the corporation. He or she shall preside at all meetings of the members and of the Board of Directors. He or she may sign, with the Secretary or any other proper officer of the corporation authorized by the Board of Directors, any deeds, mortgages, bonds, contracts, or other instruments which the Board of Directors has authorized to be executed, except in cases where the signing and execution thereof shall be expressly delegated by the Board of Directors or by these By-Laws, or by statute, to some other officer or agent of the corporation; and in general, he or she shall perform all duties incident to the office of president, and such other duties as may be prescribed by the Board of Directors from time to time.

Section 4. VICE-PRESIDENT.

In the absence of the president or in the event of his or her inability or refusal to act, the vice-president shall perform the duties of the president, and when so acting shall have all the powers of and be subject to all the restrictions upon the president.

Section 5. TREASURER.

The treasurer shall keep and maintain, or cause to be kept and maintained, adequate and correct accounts of the properties and business transactions of the corporation, including accounts of its assets, liabilities, receipts, disbursements, gains, losses, and capital. The treasurer shall deposit all monies and other valuables in the name and to the credit of the corporation with such depositaries as may be designated by the Board of Directors. He shall disburse the funds of the corporation as may be ordered by the Board of Directors, shall render to the president and directors, whenever they request it, an account of all of his transactions as treasurer and of the financial condition of the corporation, and shall have such other powers and perform such other duties as may be prescribed by the Board of Directors or the By-Laws.

Section 6. SECRETARY.

The Secretary shall keep, or cause to be kept, a book of Minutes at the principal office or such other place as the Board of Directors may order, of all the meetings of the Directors and members, with the time and place of holding, whether regular or special, and if special, how authorized,

the notice thereof given, and the proceedings thereof. The Secretary shall be custodian of the corporate records and of the seal of the corporation and see that the seal of the corporation is affixed to all documents, the execution of which on behalf of the corporation under its seal is duly authorized in accordance with the provisions of these By-Laws; keep a register of the post office address of each member which shall be furnished to the Secretary by such member; and in general perform all duties incident to the office of Secretary and such other duties as from time to time may be assigned to him or her by the President or by the Board of Directors.

Section 7. REMOVAL.
Any officer elected or appointed by the Board of majority Directors may be removed by the Board of Directors, by ~~unanimous~~ vote, whenever, in its judgment, the best interests of the corporation would be served thereby.

Section 8. VACANCIES.
A vacancy in any office because of death, resignation, removal, disqualification, or otherwise, shall be filled by the Board of Directors, for the unexpired portion of the term.

ARTICLE V
GIFTS

Section 1. GIFTS.
The Board of Trustees may accept on behalf of the corporation any contributions, gift, bequest or devise for the general purposes or for any special purpose of the corporation.

ARTICLE VI
BOOKS AND RECORDS

The corporation shall keep correct and complete books and records of account and shall also keep minutes of the proceedings of its members, Board of Trustees and committees having any of the authority of the Board of Trustees, and shall keep at the registered or principal office a record giving the names and addresses of the members entitled to vote. All books and records of the corporation may be inspected by any member, or his agent or attorney for any proper purpose at any reasonable time.

ARTICLE VII
FISCAL YEAR

The fiscal year of the corporation shall begin on the first day of August and end on the last day of July in each year.

ARTICLE VIII
NON-DISCRIMINATION

There shall be no discrimination based on color, race, religion, ethnic background, or sex, in the admittance of students or the hiring of personnel.

ARTICLE IX
SEAL

The Board of Directors shall provide a corporate seal, which shall be circular in form, and shall have inscribed thereon the name of the corporation, the date of its incorporation, and the word "California".

ARTICLE X
AMENDMENTS TO BY-LAWS

These By-Laws may be altered, amended or repealed and new By-Laws may be adopted by a ~~unanimous~~ 5 members vote if not less than 6 members present, of the Directors, at any regular meeting or at any special meeting, if at least ten days' written notice is given of intention to alter, amend, or repeal or to adopt new By-Laws at such meeting.

CERTIFICATE OF SECRETARY

I, the undersigned, do hereby certify:

1. That I am the duly elected and acting Secretary of SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE, a California corporation; and

2. That the foregoing By-Laws comprising six (6) pages, constitute the By-Laws of said corporation as duly adopted at a meeting of the voting members thereof duly held on October 1, 1973.

IN WITNESS WHEREOF, I have hereunto subscribed my name and affixed the Seal of said corporation this 12th day of October, 1973.

Rochelle Kappe
SECRETARY

(SEAL)

Appendix 4 Michael Rotondi: SCI-Arc Objectives (1986).

SCI-ARC OBJECTIVES
July 15, 1986

MICHAEL ROTONDI

I. PHILOSOPHY / PEDAGOGICAL DIRECTION

A. GENERAL OBJECTIVES

1. Make SCI-ARC the center of the architectural community in Los Angeles through the work of students, faculty and special programs.
2. Make SCI-ARC a place where a diverse faculty (representing the pluralism that exists in society) can pursue their broad interests within various programs.
3. Establish the procedures for sharing the responsibilities in deciding on the direction the school takes (continual) and the running of the school.
   a. The school could be run on consensus by a newly formed committee (core) which includes the people currently nominated for Director and some others in leadership positions. Everyone in this group will have specific responsibilities such as chairmen of the different programs, curriculum coordinator, financial coordinator, etc.
   b. This new committee should be representative of the diversity in the school.
4. A major asset which should be retained is the degree of indeterminancy that is necessary in order to let people and programs evolve and develop naturally. The committees should provide insight and direction to encourage this process.

B. SPECIFIC OBJECTIVES

1. The scope of the curriculum should reflect all knowledge needed by influential future practioners. It should be rigorous in developing both a work ethic and exceptional skills guided by intellectual and emotional curiosity.

2. Besides the current architectural curriculum, the inter-disciplinary curriculum could be expanded to represent the related design disciplines; visual and performing arts (production design), liberal arts -including philosophy, literature and social sciences.
3. The general curriculum outline for the entire school should be continually discussed by a committee of faculty and students. They should make recommendations for modified or new curriculum on a regular basis.
4. Certain mini-programs could be set up to allow faculty and students to pursue specific interests with the potential of providing a minor course of study for the student.
   a. Landscape architecture.
   b. Advocacy / community design (rethought).

C. TEACHERS

1. Original core faculty should remain tenured.
   a. Anyone in the group that wishes to pursue outside interests can take temporary leaves while retaining their faculty status.
   b. New responsibilities for anyone of this group should be mutually agreed upon prior to initiating any changes.
   c. A retirement program for the original core faculty (including Erik and Terry) should be explored.
2. Hiring of new faculty should reflect the diversity of the curriculum and the student body.
3. All new faculty should be subject to one and two year renewable contracts.
4. Programs should exist for part-time or short-term adjunct or visiting faculty.
   a. Studio and lectures.

D. STUDENTS

1. A council of students should be established and it should be made up of graduate and undergraduate representatives of all grade levels.

2. Their agenda should consist of the basic conceptual issues of the school, from their vantage point.
3. Certain programs such as the lecture series should be organized by the students. The expenses for such programs will be shared by the students and the school.

E. ADJUNCT PROGRAMS

1. Future Institute
   a. The Future's institute should continue, that is set up to be a research institute with specific areas of study, including space, underwater, desert and arctic.
   b. It should be primarily financed by grants although it can be subsidized by the school.
2. Third World
   a. This can be part of the Future's institute, or a separate entity, which operates as a research institute also.
3. Ticino
   a. The direction that Vico takes should be coincident with the objectives of the school here.
   b. We should be involved in determining curriculum and teaching staff. The program can be expanded to encourage traveling scholars to use the villa for their own study, for conferences, and for mini-lecture and studio courses.
4. Tokyo
   a. The possibility may soon exist for setting up a permanent facility in Tokyo for SCI-ARC and Japanese students. (This fall, the 36A wil make the initial contact.)

II. FISCAL DIRECTION

A. ESTABLISHING BUDGETS

1. Budgets should be established for each program (graduate, undergraduate, Vico, future, etc.) and service (library, A/V, computer, publications, etc.).

2. Establish salary guidelines for all staff and faculty.
3. Maintenance budget increases.

B. FUNDRAISING

1. Contributions, grants and endowments for general and specific use.
   a. Scholarships.
   b. Visiting teachers.
   c. Library.
   d. Specific programs.

III. ADMINISTRATION

A. Duties, responsibilities and areas of authority should be clarified among the staff.

B. Graduate and undergraduate programs should be administered as one.

C. One set of policies should be established for admissions, evaluations, reviews, etc.

D. Additional help for building maintenance.

E. ADMISSIONS

1. There should be three coordinators; one for the undergraduate program, one for the graduate program and one for special programs.
2. There should be one set of policies and procedures for all admissions.
3. Active recruitment should be continual, with selective targeting. (Looking for SCI-ARC types.)

F. HANDBOOK OF POLICIES AND PROCEDURES

1. All current policies and procedures should be written out and available to everyone.
2. It should be used as a guideline and thus continually revised.
3. It will serve merely as a guideline - not "THE BOOK".

IV. DIPLOMACY / PROMOTION / PUBLIC RELATIONS

A. Exhibitions - gallary space.

B. Catalogues of student works published every year.

C. Lectures / posters.

D. Sponsorships of special events organized outside the school.

E. Inter-school programs and/or relationships, SCI-ARC, UCLA, USC, Cal Poly, national and international.

F. Most important - the consistent high quality of student and faculty work will be the best P.R. for the firm.

G. Contact with professional and educational organizations.

V. CHAIRPERSONS & COORDINATORS

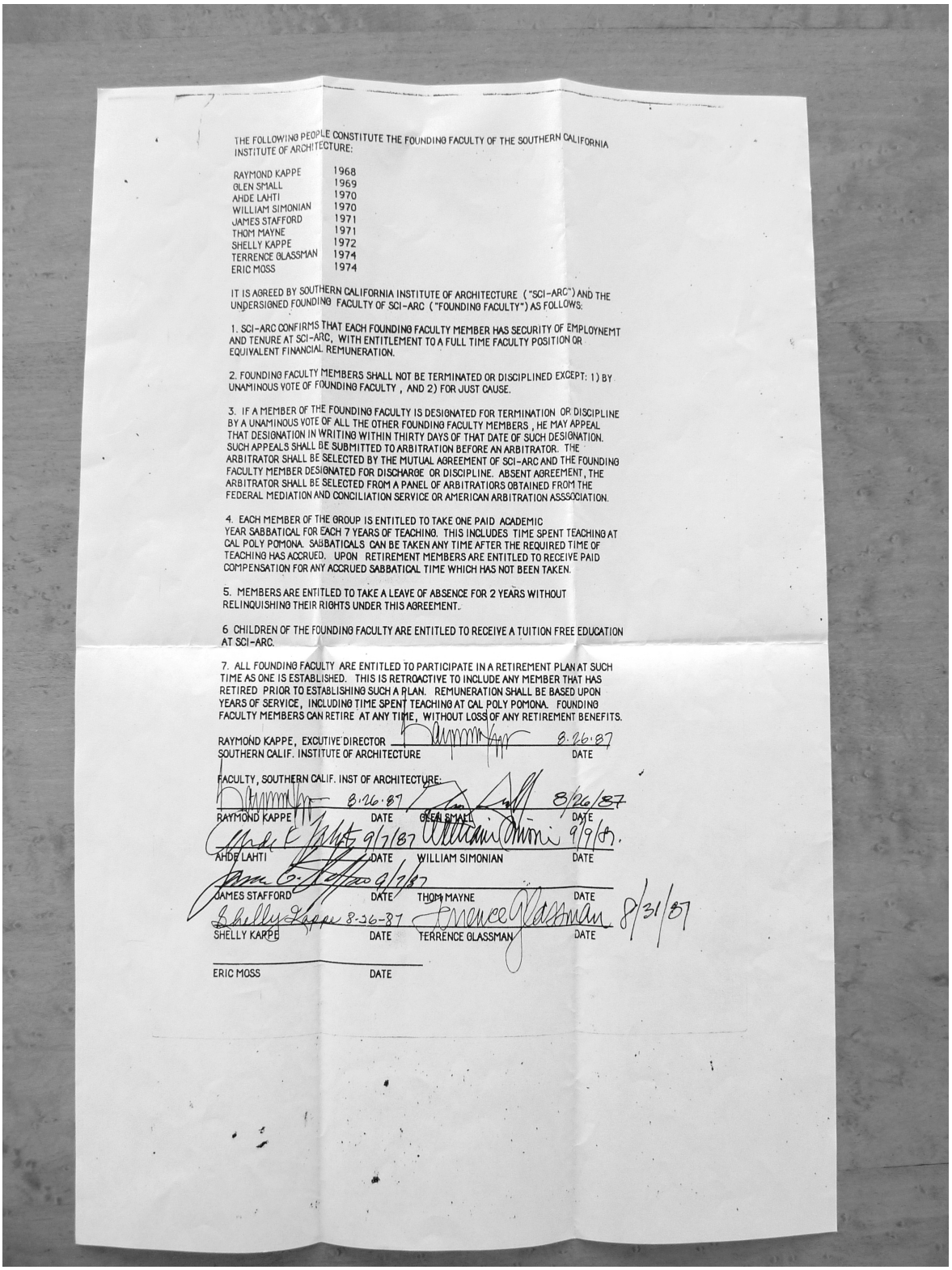
A. CHAIRPERSONS

1. Undergraduate program.
2. Graduate program.
3. Futures program.
4. Student council (10 representatives).

B. COORDINATORS

1. History / Theory.
2. Graphics production.
3. Fundraising.
4. Recruiting.
5. Exhibitions.
6. Admissions.

Appendix 5 Founding Faculty Agreement (1987).



THE FOLLOWING PEOPLE CONSTITUTE THE FOUNDING FACULTY OF THE SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE:

RAYMOND KAPPE	1968
GLEN SMALL	1969
AHDE LAHTI	1970
WILLIAM SIMONIAN	1970
JAMES STAFFORD	1971
THOM MAYNE	1971
SHELLY KAPPE	1972
TERRENCE GLASSMAN	1974
ERIC MOSS	1974

IT IS AGREED BY SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE ("SCI-ARC") AND THE UNDERSIGNED FOUNDING FACULTY OF SCI-ARC ("FOUNDING FACULTY") AS FOLLOWS:

1. SCI-ARC CONFIRMS THAT EACH FOUNDING FACULTY MEMBER HAS SECURITY OF EMPLOYNEMT AND TENURE AT SCI-ARC, WITH ENTITLEMENT TO A FULL TIME FACULTY POSITION OR EQUIVALENT FINANCIAL REMUNERATION.

2. FOUNDING FACULTY MEMBERS SHALL NOT BE TERMINATED OR DISCIPLINED EXCEPT: 1) BY UNAMINOUS VOTE OF FOUNDING FACULTY, AND 2) FOR JUST CAUSE.

3. IF A MEMBER OF THE FOUNDING FACULTY IS DESIGNATED FOR TERMINATION OR DISCIPLINE BY A UNAMINOUS VOTE OF ALL THE OTHER FOUNDING FACULTY MEMBERS, HE MAY APPEAL THAT DESIGNATION IN WRITING WITHIN THIRTY DAYS OF THAT DATE OF SUCH DESIGNATION. SUCH APPEALS SHALL BE SUBMITTED TO ARBITRATION BEFORE AN ARBITRATOR. THE ARBITRATOR SHALL BE SELECTED BY THE MUTUAL AGREEMENT OF SCI-ARC AND THE FOUNDING FACULTY MEMBER DESIGNATED FOR DISCHARGE OR DISCIPLINE. ABSENT AGREEMENT, THE ARBITRATOR SHALL BE SELECTED FROM A PANEL OF ARBITRATIORS OBTAINED FROM THE FEDERAL MEDIATION AND CONCILIATION SERVICE OR AMERICAN ARBITRATION ASSSOCIATION.

4. EACH MEMBER OF THE GROUP IS ENTITLED TO TAKE ONE PAID ACADEMIC YEAR SABBATICAL FOR EACH 7 YEARS OF TEACHING. THIS INCLUDES TIME SPENT TEACHING AT CAL POLY POMONA. SABBATICALS CAN BE TAKEN ANY TIME AFTER THE REQUIRED TIME OF TEACHING HAS ACCRUED. UPON RETIREMENT MEMBERS ARE ENTITLED TO RECEIVE PAID COMPENSATION FOR ANY ACCRUED SABBATICAL TIME WHICH HAS NOT BEEN TAKEN.

5. MEMBERS ARE ENTITLED TO TAKE A LEAVE OF ABSENCE FOR 2 YEARS WITHOUT RELINQUISHING THEIR RIGHTS UNDER THIS AGREEMENT.

6 CHILDREN OF THE FOUNDING FACULTY ARE ENTITLED TO RECEIVE A TUITION FREE EDUCATION AT SCI-ARC.

7. ALL FOUNDING FACULTY ARE ENTITLED TO PARTICIPATE IN A RETIREMENT PLAN AT SUCH TIME AS ONE IS ESTABLISHED. THIS IS RETROACTIVE TO INCLUDE ANY MEMBER THAT HAS RETIRED PRIOR TO ESTABLISHING SUCH A PLAN. REMUNERATION SHALL BE BASED UPON YEARS OF SERVICE, INCLUDING TIME SPENT TEACHING AT CAL POLY POMONA. FOUNDING FACULTY MEMBERS CAN RETIRE AT ANY TIME, WITHOUT LOSS OF ANY RETIREMENT BENEFITS.

RAYMOND KAPPE, EXCUTIVE DIRECTOR — 8.26.87
SOUTHERN CALIF. INSTITUTE OF ARCHITECTURE — DATE

FACULTY, SOUTHERN CALIF. INST OF ARCHITECTURE:

RAYMOND KAPPE 8.26.87 DATE — GLEN SMALL 8/26/87 DATE

AHDE LAHTI 9/7/87 DATE — WILLIAM SIMONIAN 9/9/87 DATE

JAMES STAFFORD 9/7/87 DATE — THOM MAYNE DATE

SHELLY KAPPE 8-26-87 DATE — TERRENCE GLASSMAN 8/31/87 DATE

ERIC MOSS DATE

Appendix 6 Southern California Institute of Architecture Organization (1987).

1987

SCI-ARC Southern California Institute of Architecture
1800 Berkeley Street, Santa Monica, CA 90404 (213)829-3482

The Southern California Institute of Architecture (SCI-ARC), a relatively new institution operating with a highly functional staff, a motivated faculty, and a minimum of traditions, provides a method for learning about architecture and its place in our society. The school draws on one of the fastest-growing and most active architectural communities in the country, on the resources of the Los Angeles area in general, and on a wide range of innovators in all aspects of design and related fields. This creates an atmosphere in which architectural education is both critical and effective.

On September 1, Michael Rotondi became the second director of SCI-ARC. Under this new leadership, the school is crossing the threshhold into middle age. As architecture is taught as a critical discipline, the nature of an architectural education is being examined in the same way.

Previously, the school has been administered by the director and a small staff, a corporate board of directors, and a "core" board of faculty members which dealt primarily with the day-to-day routine of the school. Currently, the roles of the staff, board of directors, faculty and students are being strengthened to enhance the goals and priorities of the school.

The board of directors is being expanded to 10 to 12 members, including faculty and prominent members of the business and art community. In addition to the legal responsibilities which this group already has, they will be working closely with Mary Jane O'Donnell, the new Director of Development and Special Projects. Her duties include developing fund-raising strategies, special programs, and exhibitions which increase the public interaction with the school.

Working closely with the Director is the Senior Faculty Advisory Board consisting of Alberto Bertoli, Roland Coate, Chris Dawson, Craig Hodgetts, Coy Howard, Robert Mangurian, Thom Mayne and Eric Owen Moss. All of these individuals have different approaches to architectural forms or types, but all are committed to the notion of architecture as a discipline. The Advisory Board discussions have been on a general, rather than a specific, level concerning the making of an artifact which can articulate the public and the private realm and the instruction of the student to think critically about such.

The faculty at large is meeting bi-weekly to discuss curriculum and the specific direction of the educational process. Out of these meetings came an experimental first-year program. A team of teachers is meeting with the class as a group to cover a wide range of subject content. Architectural design, community planning, site planning, history of architecture, art, music, literature and dance are all being referenced to a specific project. The nature of this special program requires that each student analyze, photograph, draw and finally conceptualize a personal solution to a real problem in a real community.

On an individual basis, the faculty members are assuming specific responsibilities, frequently in collaboration with students. A partial list of these positions follows:

Chairman, Graduate Program - Robert Mangurian
Institute of Future Studies - Terry Glassman
History/Theory/General Studies - Margaret Crawford
Professional Development Program - Alberto Bertoli
Social/Urban Housing Program - Arnie Stalk
European Program in Vico Morcote - John Souza
Early Childhood Development Program - Martin Paull
Career Development Program - Gary Paige
Admissions - Heather Kurze
Competitions/Fellowships - Ron McCoy
Physical Plant Review - Dean Nota
Independent Studios - John Clagett
Academic Review Board - Thom Mayne, John Clagett, Katharine Smith, Jim Gelfat
Film Series - Margaret Crawford
Studio Review Board - Chris Dawson, Paul Lubowicki
Graphics - Coy Howard
First Year Experimental Program - Roland Coate, Ahdi Lahti, Paul Lubowicki

Many of these programs will be explained in more detail later in this report.

In keeping with the concept of operating from the general to the specific, the student body has organized its own council. In their own words:

"The purpose of the Student Council of the Southern California Institute of Architecture is to be the representative board of the student body. Its functions include advisory, informational, and intermediary capacities. It is the goal of the council to foster student involvement, insure students are well informed, make certain that each student receives fair and equal treatment, promote a strong sense of community among faculty and students, assure the institute's standards are not compromised, and finally, make certain that the atmosphere of personal freedom and self-motivation upon which the institute was founded be insured."

This group has contributed ideas and information on curriculum, faculty and studios. They have organized an all-school show, a theatrical production and a magazine. Working in collaboration with graduate students in the department of Graphic Arts at Cal Arts, the magazine is envisioned as an alternative to the current architectural magazines and journals. Recognizing that Los Angeles has no local architectural publication at a time when the city is commanding international attention, the idea is to publish timely, non-academic, diverse and relevant writing, projects and graphics.

And finally, enabling the architectural and educational objectives of the school to be realized, is the dedicated administrative staff. In addition to handling the day-to-day running of the school, the staff has implemented new registra-

tion procedures and other programs to support the faculty and the students. The library and Media Center, in addition to expanding their written, audio and visual collections, are adding to their respective areas throughout the curriculum, not only in providing a service but in aiding the students to think critically across all of the disciplines which comprise the mother art - Architecture.

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