



SCI-Arc in Two Acts
SCI-Arc in Two Acts

SCI-Arc

Act One

Cal Poly and the Demotion

(Two Years 1970-72)

Kappe and the Rebels

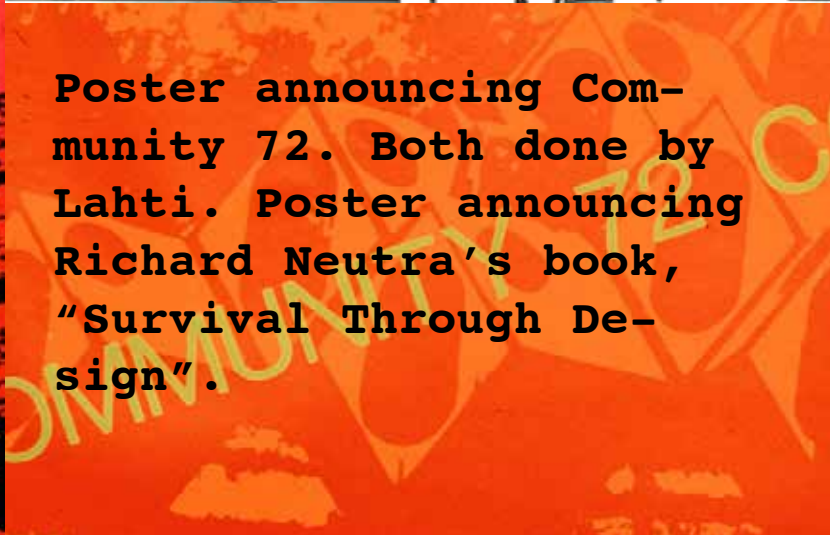
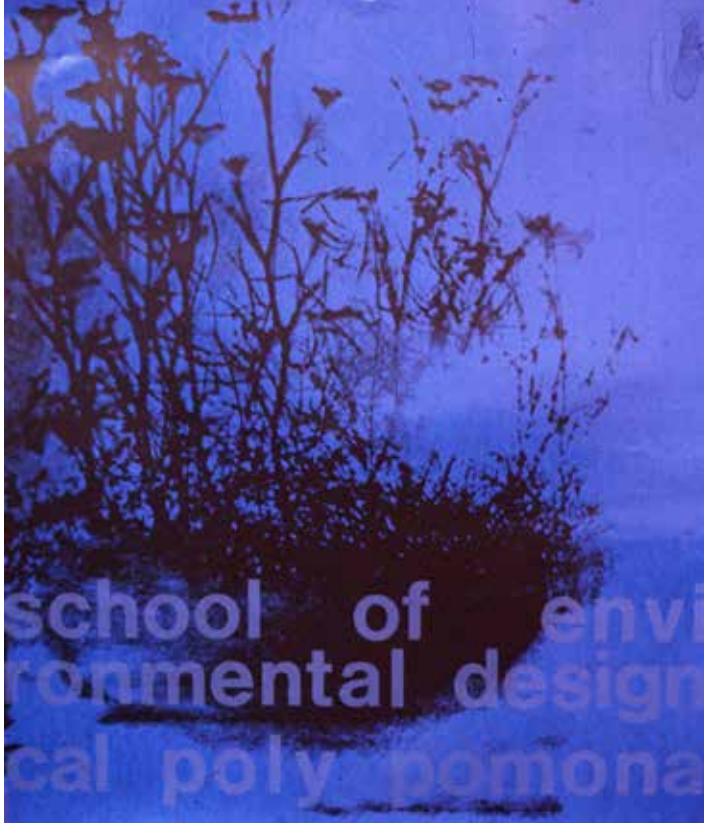
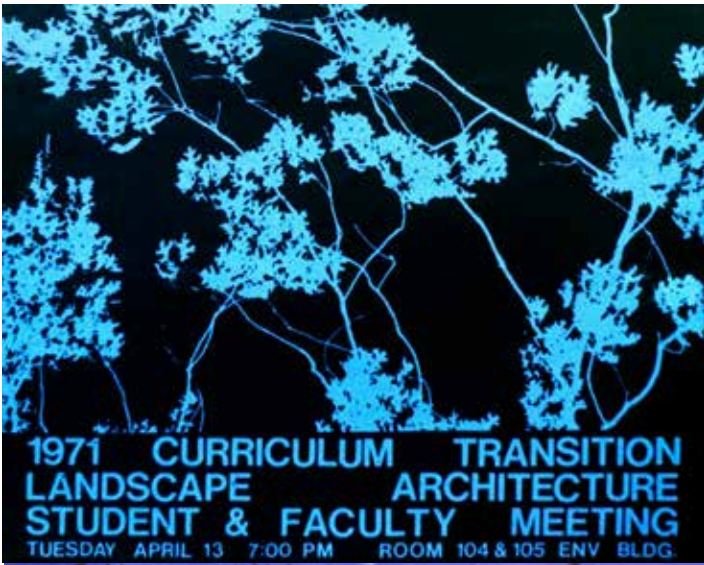
(Ten Years 1972-1982)

Rotondi and the Organization

(1982-1993)

Act Two

(The Subjunctive Existence: 2017)



Scene One

If this had been a one act play, how many Scenes would it be?

The story was like a song. It had components which could be disparate, but they still came together because the singers were standing on the same floor, in the same house, reverberation was heard and felt.

We started the story with Helvetica Medium, not because we had a choice, but because it was THE font. A lot of things just happened and started to grow like moss on a rock, but a little faster.

The montage of life can never be seen twice like a movie. We can see the outtakes but never the script or the reel. Looking backward, you will see your footprints, but only you get to write the ones ahead. Dance lightly and make the most of all your prints!

One day in 1970, I walked into a classroom at Cal Poly Pomona, being a freshly minted teacher myself, and stood in the middle of the class and looked around. One student asked, "Where is our teacher?" "Right here", I said, a little taken aback. One does assume that you are in control just by your presence. Wrong.

I didn't know what I was doing teaching an archi-



FRANK LLOYD WRIGHT
MIES VAN DER ROHE
WALTER GROPIUS LE
CORBUSIER RICHARD
NEUTRA FERRO SAARI
NEN LOUIS KAHN VER
TICAL CITY THE EVO
LUTION OF MODERN AR
CHITECTURE AN EIGHT
WEEK LECTURE SERIES
THE SCHOOL OF ENVI
RONMENTAL DESIGN
CAL POLY/POMONA

INT ARCHIT
1971 EX



POLYTECHNIC COLLEGE



KNOWLES TODAY CAL POLY

BUCKMINSTER FULLER

BUCKMINSTER FULLER

JANUARY 14, 1971 11:00 THEATRE

CAL POLY POMONA

CAL POLY POMONA

CAL POLY POMONA

CAL POLY POMONA

VERTICAL CITY

VERTICAL CITY

HOT CAKES and EGGS

49

SUNSET at VERMONT

ECOLOGY NOW

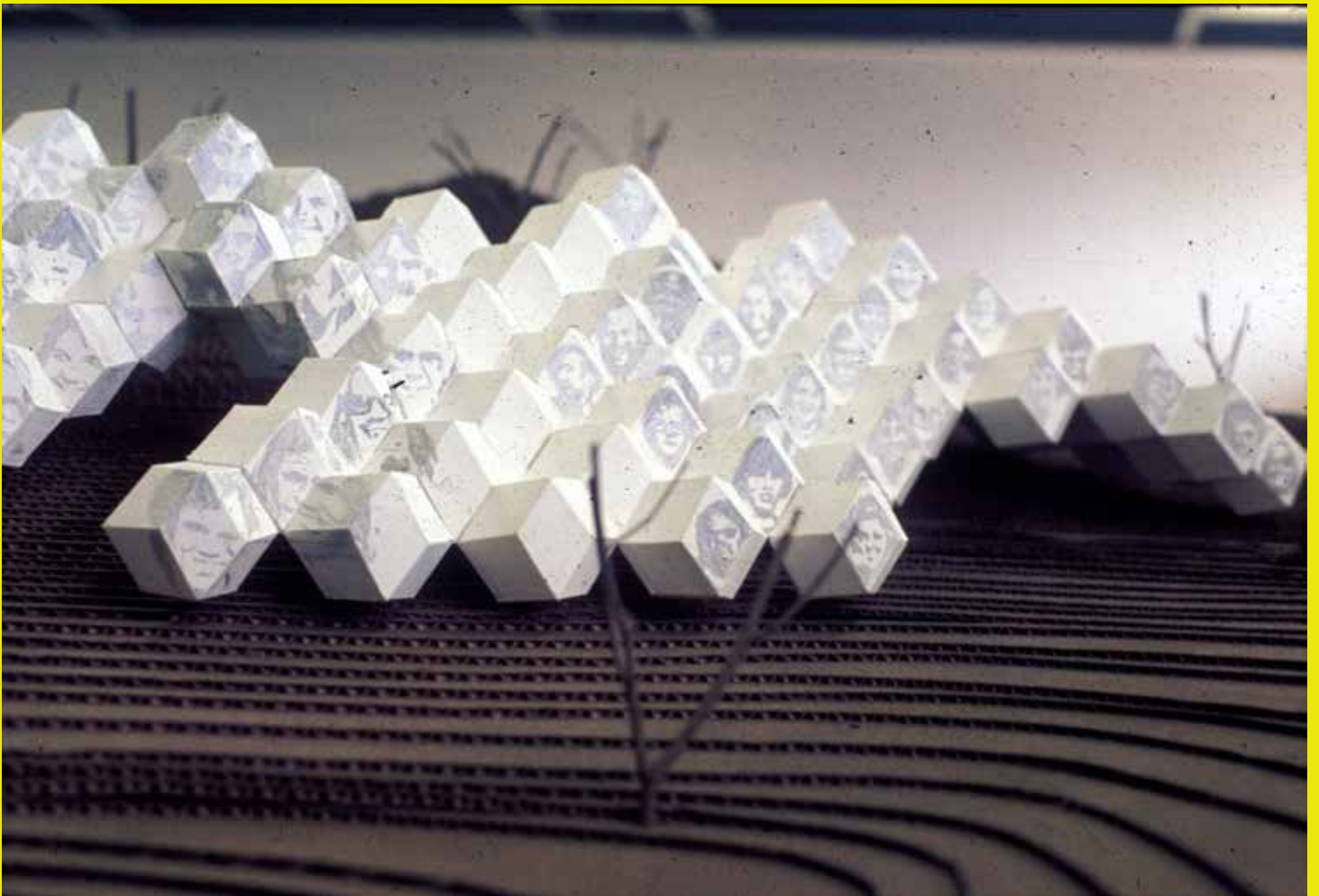


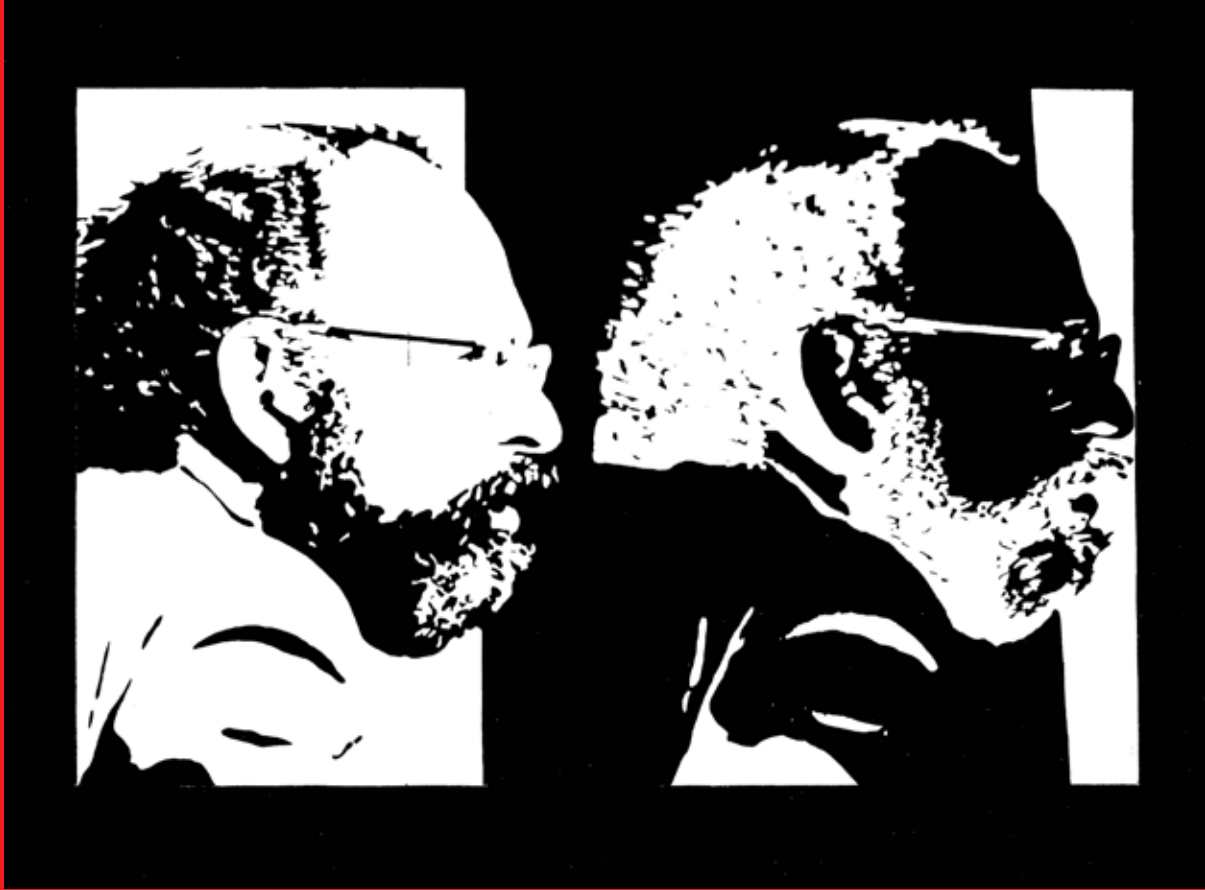
tectural class. But then, Ray Kappe and Bernard Zimmerman, hired me to flesh out a program heavily dominated by architects. They wanted a "Bauhaus" type school where the students were exposed to all the arts. It was the "glass room" where I was going to teach design and silkscreen printing to the incoming students for the architecture, urban planning and landscape architecture programs. Architecture being the new department where new ideas were flying. The First Year of Core Classes at Cal Poly were taught by many including Glen Small, Bob Brooks, Bill Simonian and Ahde Lahti.

Below Raymond Kappe is announcing the concept of a Break-a-way School, THE NEW SCHOOL.









Poster of Kappe, done by Richard Chavira. The turmoil of the Demotion of Raymond Kappe, '72.





While teaching at Cal Poly, the new direction was evolving rapidly "hands on programs", dominated by individual faculty members.

WE created flying architecture, the Alexander Graham Bell's Tetrahedron Kite project.

Bucky Minister Fuller all school lecture.

Jerry Rothman's Oversized Ceramic Sculpture exhibit in the main courtyard.

Tension, pneumatic, and folded plate Structures.



Above (pages 7-9) we are meeting at the building site of the Community 72 Rhombic Dodecahedron structure. They were built by the students (with a \$10,000.00 grant arranged by another student in the first year class).

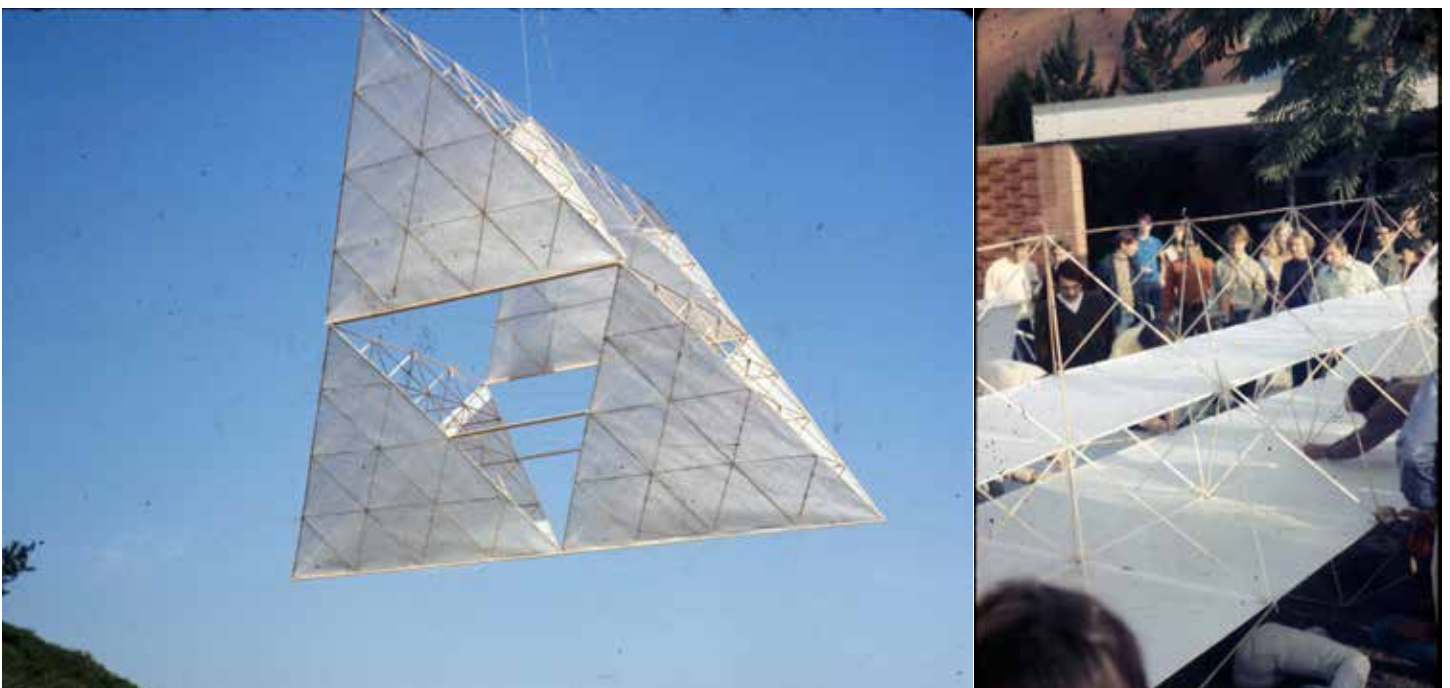
Here is the beginning of the play (above). The students and faculty congregated on the patio of the Architecture school at Cal Poly, with no script.

Why a new school?

During a faculty meeting (where Dean Dale was present) Raymond Kappe complained about the uncontrolled escalating influx of first year students in the Core Program. The influx would come in the fall after all the teaching contracts had been approved, making it impossible to plan the existing fall classes. Kappe accused Dale of lying when he said he didn't let vast numbers of students in. The next day Dale demoted him. Kappe went up for appeal. In the mean time, five of us independently approached Ray and suggested we start a new school. Just forget the politics.

Kappe eventually won his position back after a year, but by that time we moved into our new location in Santa Monica.

Bill Simonian had already quit and found the building in Santa Monica that became our Theater!





Poster by my student with Dean Dale in the driver's seat and all the Environmental Design Faculty in the box.
The new sign below as the school began in Santa Monica with 7 faculty and 50 students.



Scene Two

This is where the curtain rises on the student drive and initiative. There was a sharp sense of creating a new, revolutionary entity.

The play which started as an exciting experiment, turned into a struggle to stay on the stage.

I would be teaching alongside, Bill Simonian, Jim Stafford, Thom Mane, Glen Small, Shelly Kappe and Ray Kappe in the "New School" (later named Southern California Institute of Architecture or SCI-Arc for short).

How did it happen?

We walked onto a new stage.

The Theater was yet to be constructed.

The lines were unwritten.

The entire company was understaffed and underpaid.

Since we walked out of one paying theater to an "Off Broadway" startup, what could we do?

It had to be a hit.

Of course there were the minor hurtles, like renovating an empty factory, ripping out the hanging infrastructure and creating the auditorium and classrooms.



The making of floors for the Speed Rail structure used as student drafting spaces. The VW was the weigh to glue the honeycomb to the Masonite surfaces. New Directory below for the School. Not Yet SCI-Arc



Another nasty job which Bill Simonian took on, was to try to lure students to our way of approaching architecture.

The biggest problem was to eventually achieve accreditation. And how does that play in the history of SCI-Arc?

Essentially, you set up specific goals. Then the accreditation board determines if those goals were accomplished. As it happened, SCI-Arc was accredited before Cal Poly Pomona.

The play was great, the players and actors did a fabulous job.

Each faculty member and student actually made a difference. We learned how to build a school together, the script worked.

I do believe that this scene was enlightened, that is until a new a different set of actors entered onto the stage.

These new actors found form in a completely different zone. They didn't trust the intuitive knowledge which we all accepted as the basis for creating form.

It became a fight for the search for FORM.

How?



Very counterintuitive methods.

There could be a superimposition of layers of knowledge in a graphic form. Not as Ian McHarg did with Urban Planning and Landscape Architecture, but as a interference pattern, defining zones of overlapping interest.

Everyone sees the events around them as a play, centered on the experience of the immediate surrounds.

We also put a framework together on which we hang the experiences and call them life.

I can look back at the SCI-Arc play and only report on the part I saw. It is not the same as a movie or play review where we see the entire production and write the review on a theater experience. Everything happened on a different stage as each player worked his or her audience.

It had to evolve over time into play driven by the new and old actors, maybe we founders became the stage hands or the leftover sets.

Above is a project Glen Small initiated, with his contact in Baja. La Gloria Orphanage became the student project, to design and build a playground. The materials were brought on site locally with the steel connections fabricated by the students in LA.



First year project (page 18) for Orphanage at La Gloria in Baja California, Mexico. Faculty Ahde and Glen Small worked with the students fabricating and building the Playground structure.

First unsuccessful Wind Generator assembled in Century City. The Tower would eventually be used for fabric tension structures.


Among the different actors there were different goals which divided the scenes into diverse camps.

I might be wrong but I believe they revolved around two diverse interests.

One I would call formal or theory driven. Where the form is derived through imposed constraints from outside the project and client's domain.

The other may be considered driven by the constraints of the physical location and the client needs.

USE THE OCT-TET TRUSS INSTEAD



FOUR-CENT POSTAGE
PAID
PERMIT NO.
SANTA MONICA CA

GOOD LOGO
USE FOR ACT PROGRAM

SCI-ARC SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE
1800 BERKELEY STREET, SANTA MONICA, CALIFORNIA 90404

HELP PLAN AN ALTERNATIVE,
STRUCTURED, HOLISTIC,
STUDIES PROGRAM AT SCI-ARC.
OBJECTIVES, CURRICULUM AND
NEW FACULTY FOR 1st, 2nd, 3rd
AND 4th YEAR.

8PM, JUNE 13 AT SCI-ARC WITH
GLEN SMALL AND AHDE LAHTI

TYPE TOO LARGE!

TYPE OK!

NEED MORE FLAGS!
we should pick the school
colors.

WE NEED MORE
PARKING!

What's this
holistic
stuff?
didn't you spell
it wrong?

WE ALREADY
HAVE A ROOF
COMMUNITY!

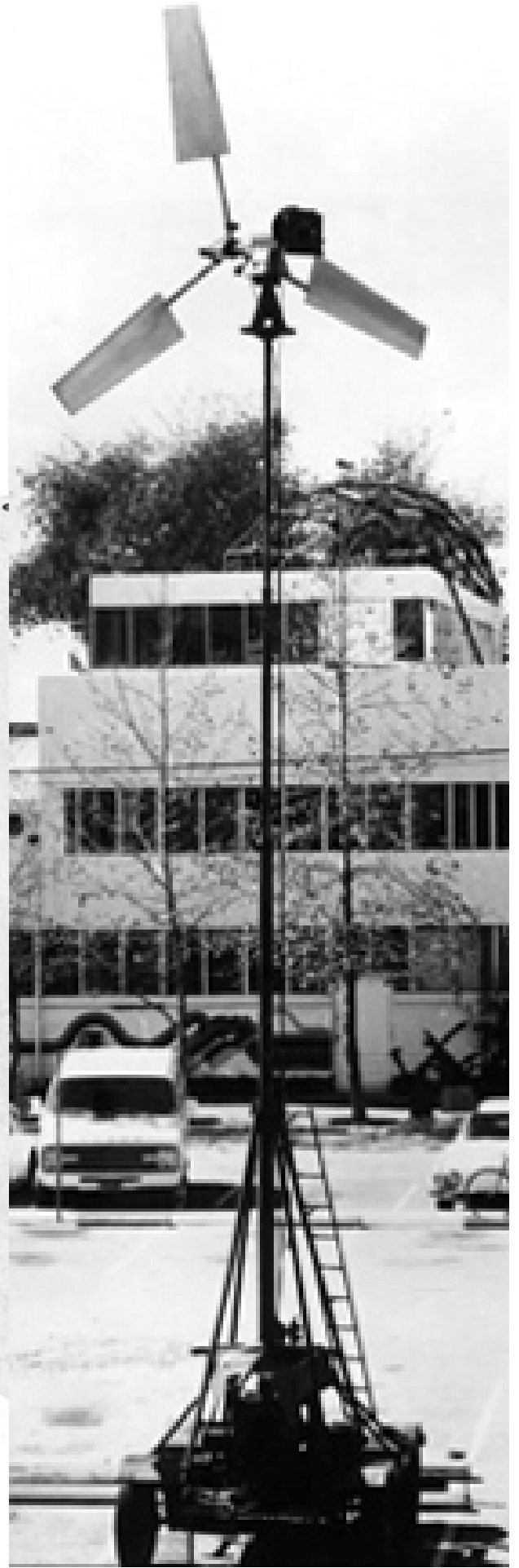
SHOULD PUT
FACULTY PORTRAITS
HERE IN PLASTER &
CAN'T GO BE
FOR FACULTY MAX

How about
green and yellow?

IN GOD WE TR

SCIENCE

CAN YOU
PUT A
TRUSS BY
HERE



**Alternative Teaching
Program announcement on
page 22.**

**Successful, one kilo-
watt, Wind generator
fabricated by the stu-
dents of Ahde Lahti. The
Generator was mounted on
a hydraulic tower at-
tached to a four wheel
trailer for testing pur-
poses. Parked here on
the SCI-Arc Santa Monica
Campus.**

**Right is a demonstration
drawing for the life
drawing class. The idea
was to strike at the pa-
per with a moving pen-
cil, so that the con-
centration was on form
created with light and
dark.**







**The wind generator at Arcosanti in a 3 day festival celebrating the Wind, Sun and People.
Next pages: the generator being readied for transport to Habitat Forum in in Vancouver.
Below is a poster (Consumer Society) for the Design Forum. Right below is Greg Davis working on parts for the Tension structure which was erected at Arcosanti. Below is the Crew ready to depart to Habitat Forum 1976.**









SCI-ARC DESIGN FORUM SPRING '77
 MING TO MAO AND TAISHA TO TAKEYAMA: FOUR EVENINGS ON THE ARCHITECTURE OF THE ORIENT
 WEDNESDAYS AT 8:00 P.M. SCI-ARC STUDIO AUDITORIUM

FEBRUARY 23
 IMAGES AND IMPRESSIONS OF THE PEOPLE'S REPUBLIC OF CHINA
 SHELLY AND RAY KAPPE

MARCH 2
 TEMPLE AND TEAHOUSE: PARALLEL TRADITIONS IN JAPAN
 GREG WALSH

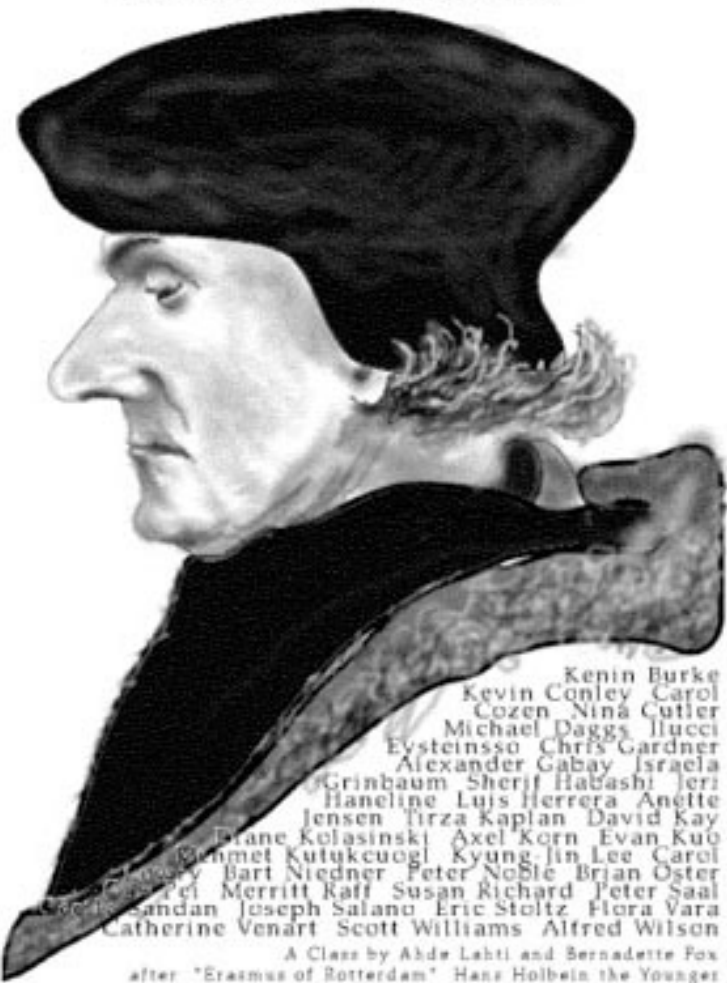
MARCH 9
 BEYOND METABOLISM: COMPLEXITY AND CONTRADICTIONS IN JAPANESE ARCHITECTURE
 MICHAEL ROSS

MARCH 23
 MINORU TAKEYAMA

SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE SCI-ARC
 1800 BERKELEY STREET SANTA MONICA, CA. 90404 (213) 829-3482
 THERE IS NO CHARGE FOR THESE PUBLIC LECTURES.
 FREE PARKING IS AVAILABLE



REFLECTED IMPRESSIONS ON SELF AND LIFE
 LIFE DRAWING REVIEW SHOW FALL 1991
 DECEMBER 2 - 6 SCI-ARC ENTRY GALLERY



Kenin Burke
 Kevin Conley Carol
 Cozen Nina Cutler
 Michael Daggs Ilucci
 Eysteinnso Chris Gardner
 Alexander Gabay Israella
 Grinbaum Sherif Habashi Jeri
 Haneline Luis Herrera Anette
 Jensen Tirza Kaplan David Kay
 Diane Kolasinski Axel Korn Evan Kuo
 Mehmet Kutukcuoglu Kyung Jin Lee Carol
 Bart Niedner Peter Noble Brian Oster
 Pei Merritt Raff Susan Richard Peter Saal
 Sandan Joseph Salano Eric Stoltz Flora Vara
 Catherine Venart Scott Williams Alfred Wilson

A Class by Abde Lahti and Bernadette Fox
 after "Erasmus of Rotterdam" Hans Holbein the Younger



January 12 WATER IN THE CONSUMER SOCIETY: MODERATOR GLEN SMALL
 BRUCE KUEBLER, Hydrological Engineer for the L.A. Water and Power
 TIM BRICK, Co-founder CAUSE, Campaign Against Utility Service Exploitation
 LARRY PRYOR, Environmental Staff Writer L.A. Times
 LEONARD KOREN, Editor of WET Magazine
 LES STORRS, Columnist of the Santa Monica Evening Outlook; past Director of City Planning, City of Santa Monica
 MALCOLM GORDON, Professor of Biology, UCLA, Waste Water Recycling Biological Approach

January 19 COMMUNITY DEVELOPMENT IN THE CONSUMER SOCIETY: MODERATOR RICK DAVIDSON
 TOM CONRAD, Community Redevelopment Agency, Director of Planning
 FRANK EBERHARD, L.A. City Planning, Community Planning
 DAVID MONKAWA, Little Toyko Peoples Rights Organization
 BOB WELL, Venice Town Council

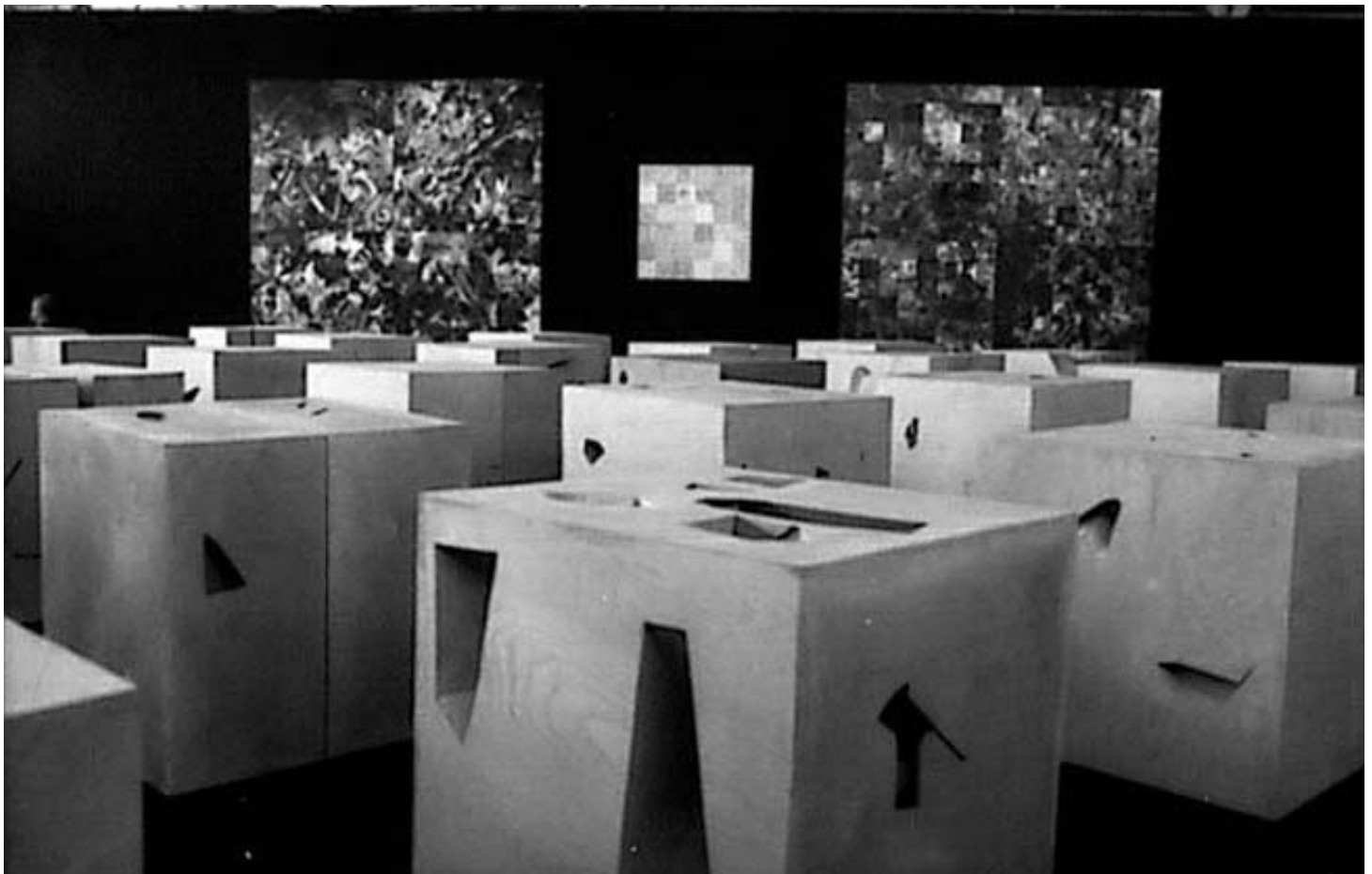
January 26 LAND IN THE CONSUMER SOCIETY: MODERATOR SUSAN NELSON
 JOHN ECKLAND, National Land for People
 FRED CASE, L.A. City Planning, Urban Land Economist
 WALT McCALLUM, Staff of California State Assembly Energy Resource Land Use Committee

February 2 ENERGY IN THE CONSUMER SOCIETY: MODERATORS: PAUL KAUFMAN, CARL STEINBERG
 REPRESENTATIVE FROM THE ELECTRIC UTILITY
 SPOKESMAN FROM EXECUTIVE BRANCH OF GOVERNMENT
 PRACTITIONER OF ALTERNATIVE ENERGIES
 AN ENVIRONMENTALIST
 PROFESSOR OF URBAN PLANNING

February 9 ARCHITECTURAL EDUCATION IN THE CONSUMER SOCIETY: MODERATOR JOHN MADIAN
 SAM HURST
 SUSAN NELSON
 GREG AIN
 DOREEN NELSON
 RAY KAPPE
 AL DORMAN

8:00 P.M. SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE SCI-ARC
 1800 BERKELEY STREET, SANTA MONICA, CA. 90404 (213) 829-3482

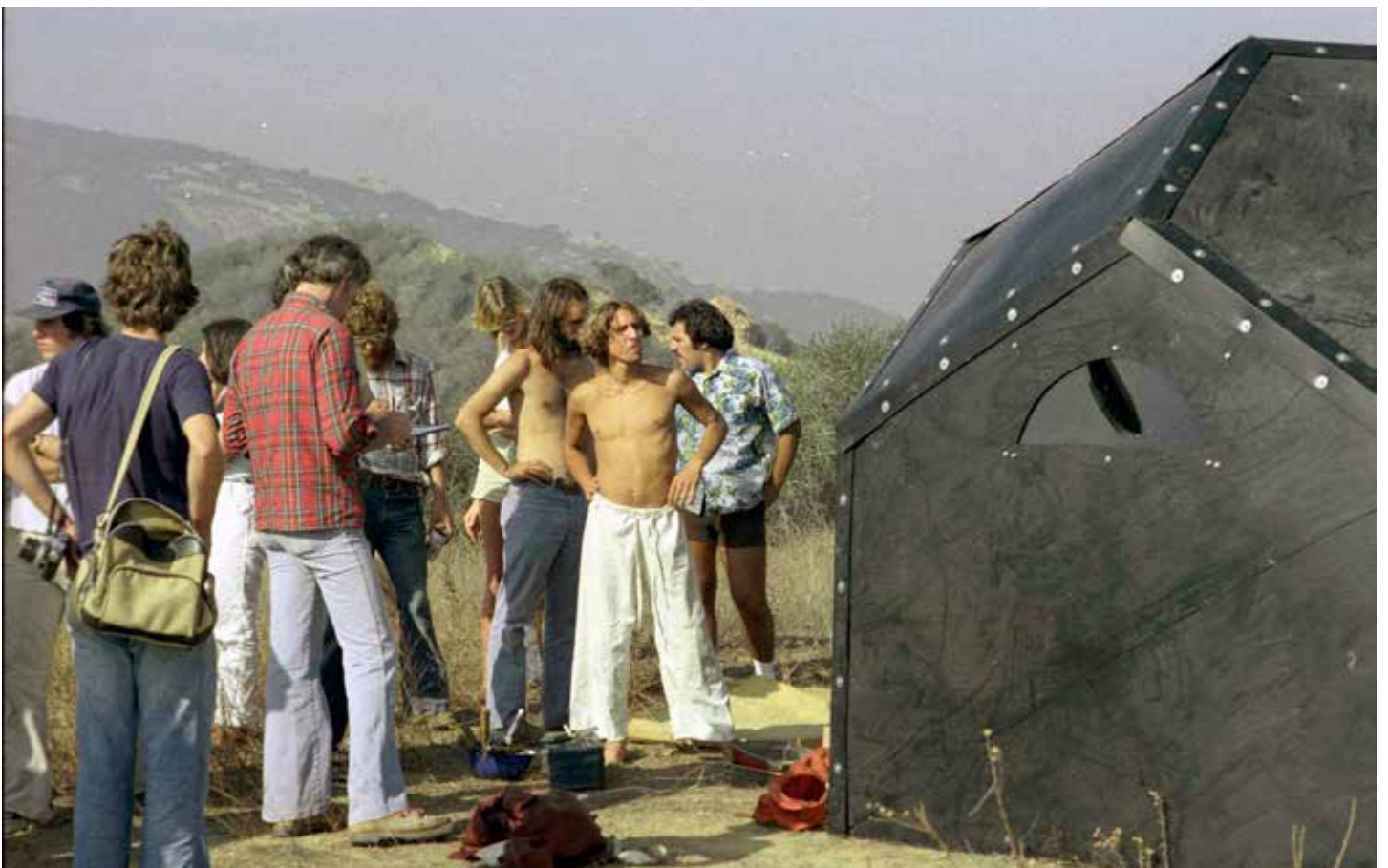
First Year projects by Faculty Karl Chu, Ahde Lahti, John Claggett and Richard Lunquist. Choreographed Performance, Labyrinth. And Mask (next page).





**First Year Portable Structures on
the Topanga Site.**

**And Giant Sphere being assembled
on Santa Monica Beach, with Tony
Gwilliam, page 33.**



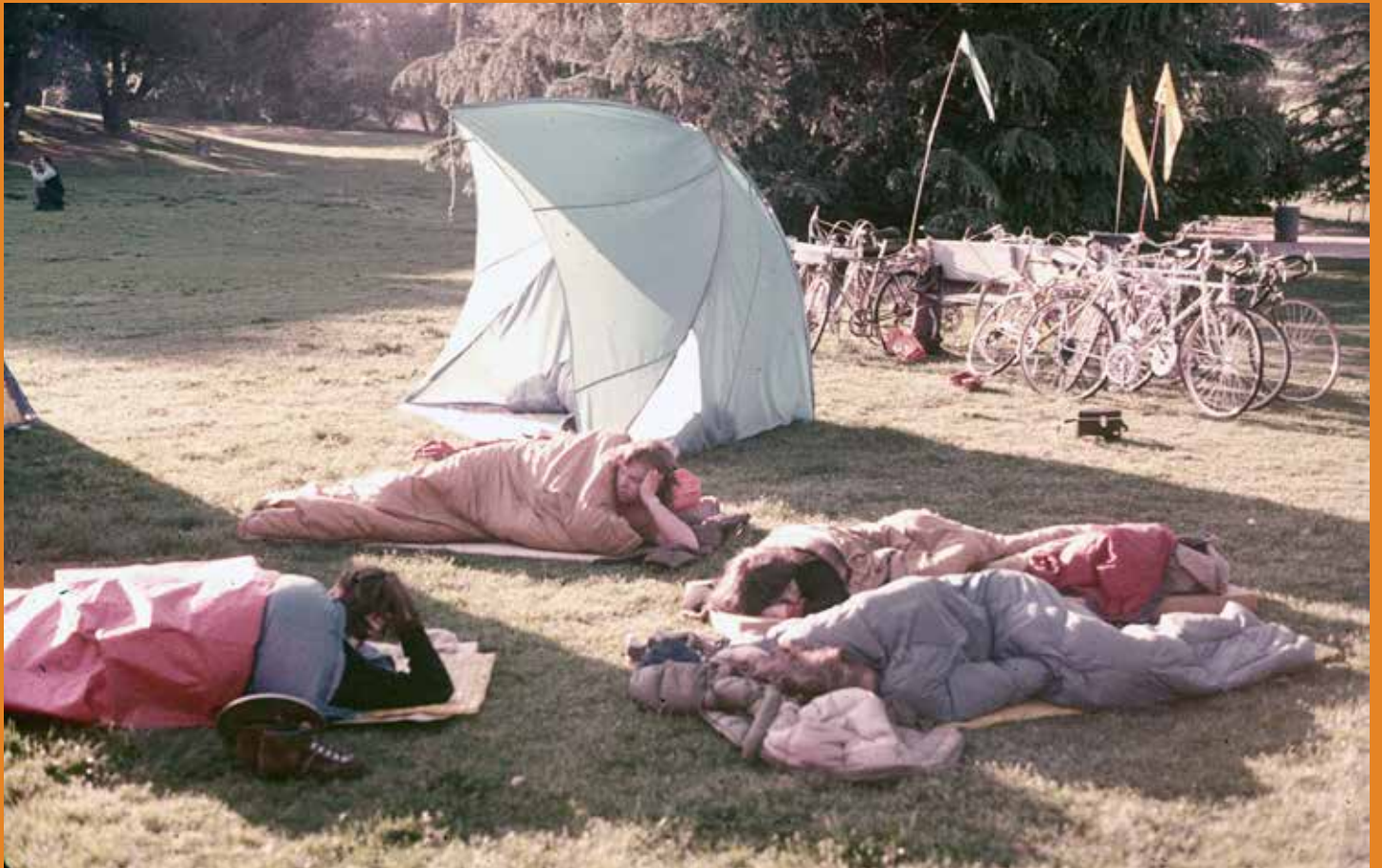


First Year projects left and by Faculty Karl Chu, Ahde Lahti, John Clagett and Richard Lunquist, Mask and Acordian Wing below.

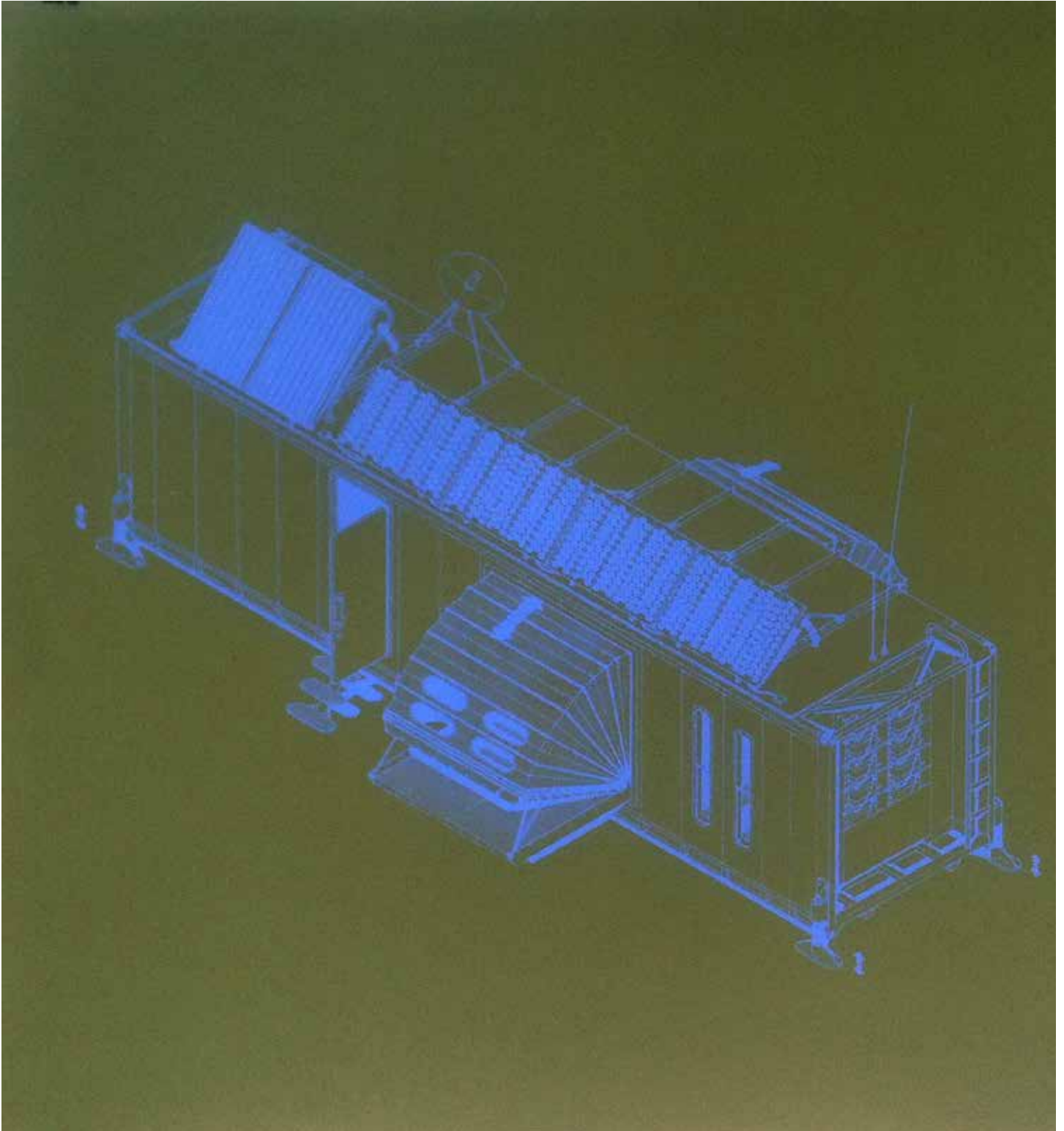




**Urban Odyssey 3 day
trip through Los Ange-
les by Bicycle living
in their portable ten-
sion Structures.**



**Start of the Futures In-
stitute. David Nixon,
Tony Gwillain, Glen Small
and Ahde Lahti.**



Posters announcing the
Life Drawing Student
Show.

DRAWING AND SCULPTURE FROM THE "LIFE MODEL"

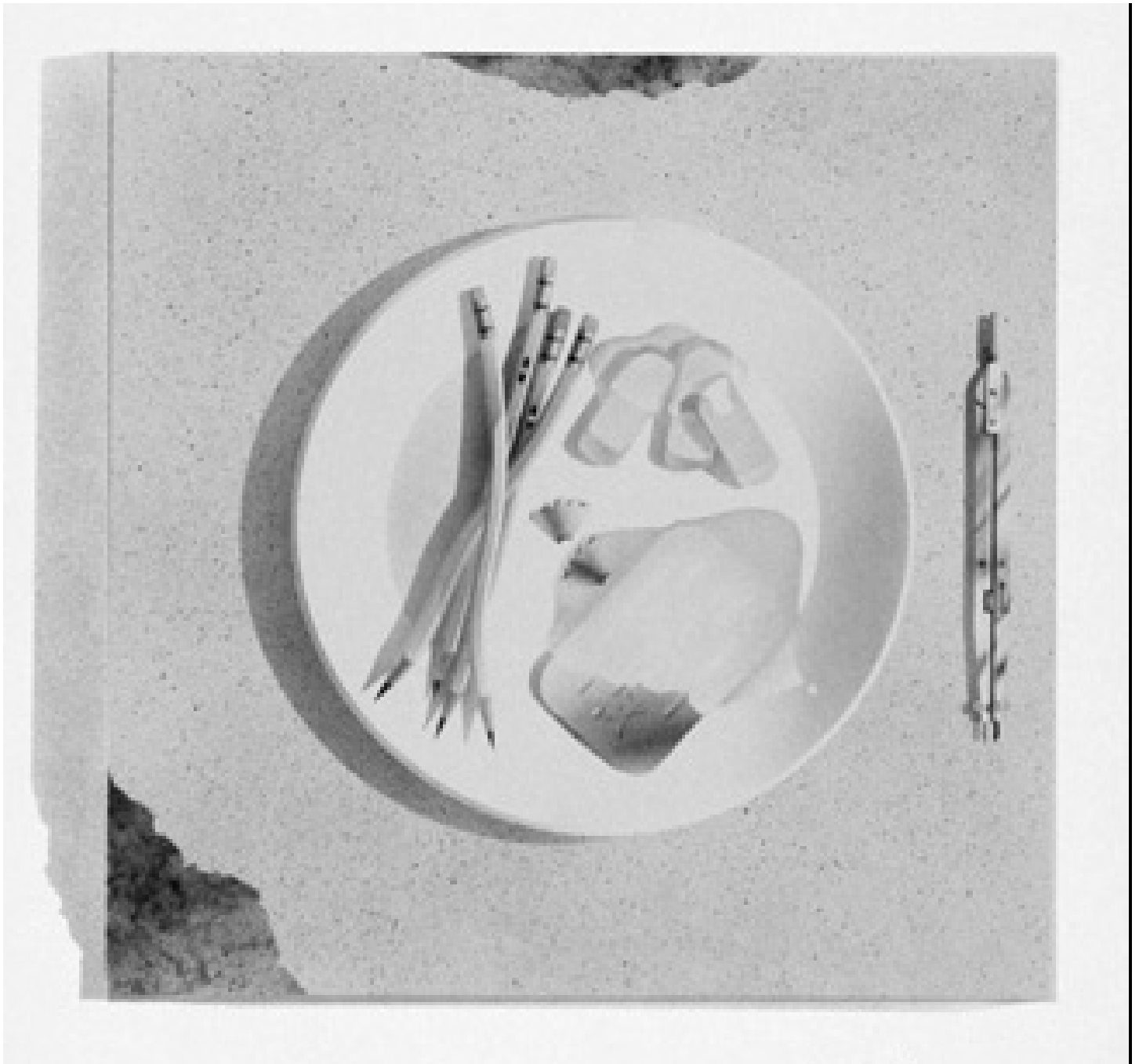
LIFE DRAWING REVIEW SHOW
APRIL 22-24



j.baklayan, j.basset,
d.bilak, m.burgoyme,
c.chen, k.conley, m.cook,
c.dardis, j.day, f.fischer, j.gates,
l.herrera, p.suter, n.hood,
f.kamboj, s.lasry, j.levine,
w.levng, r.machnes,
y.millet, b.muller,
r.prentis, m.raff,
s.rahi, j.rhee, n.rumales,
b.shaktah, c.stone, p.suter, s.williams, t.yu

SCI-ARC Entry Gallery

Lehti/ Fox



Airbrush poster by Ahde Lahti: Announcement for Architectural Fund Raiser at SCI-Arc.

Life drawing clay sculpture (pg. 39) demonstration piece.

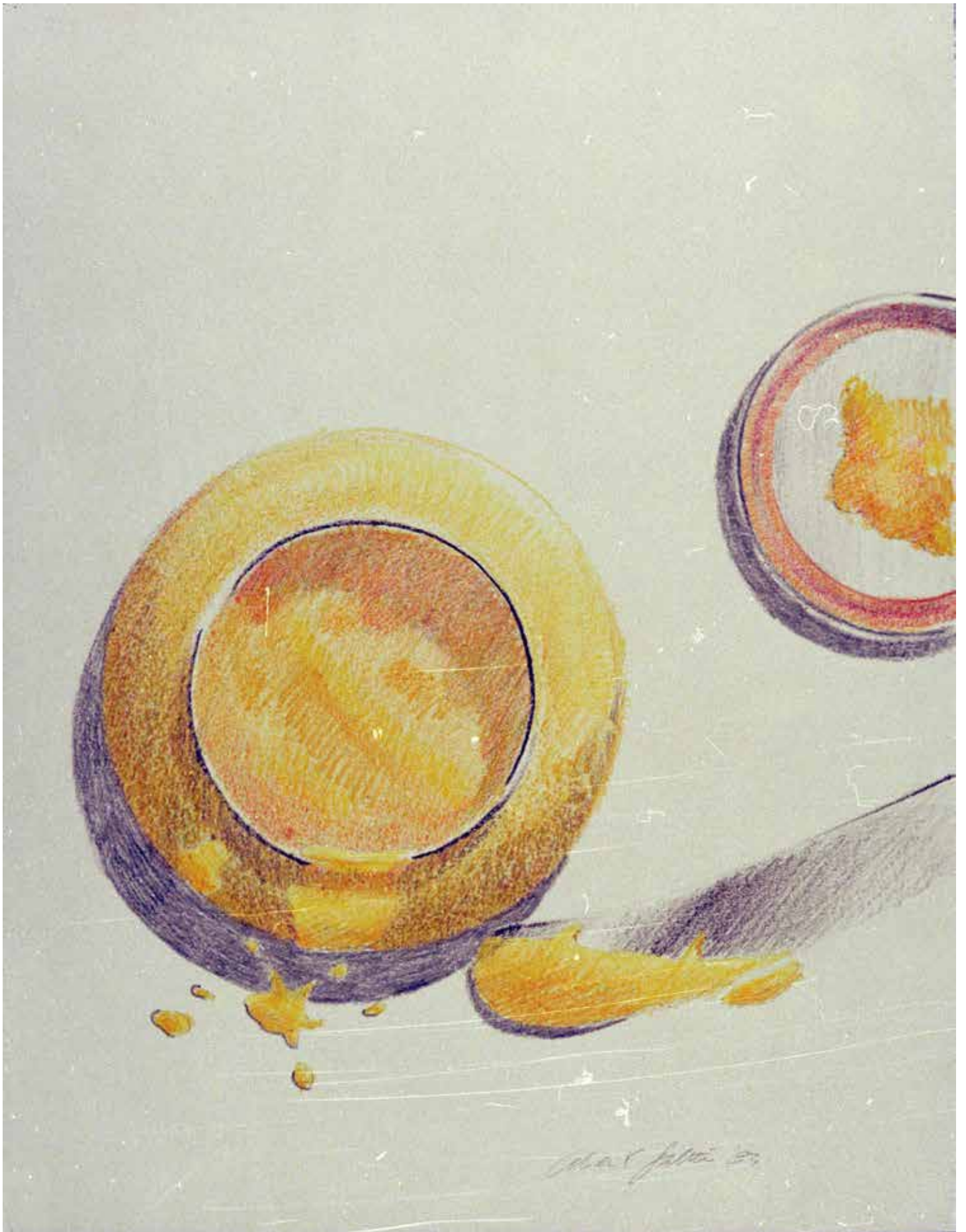


**COLDCUTS
AND TALK**



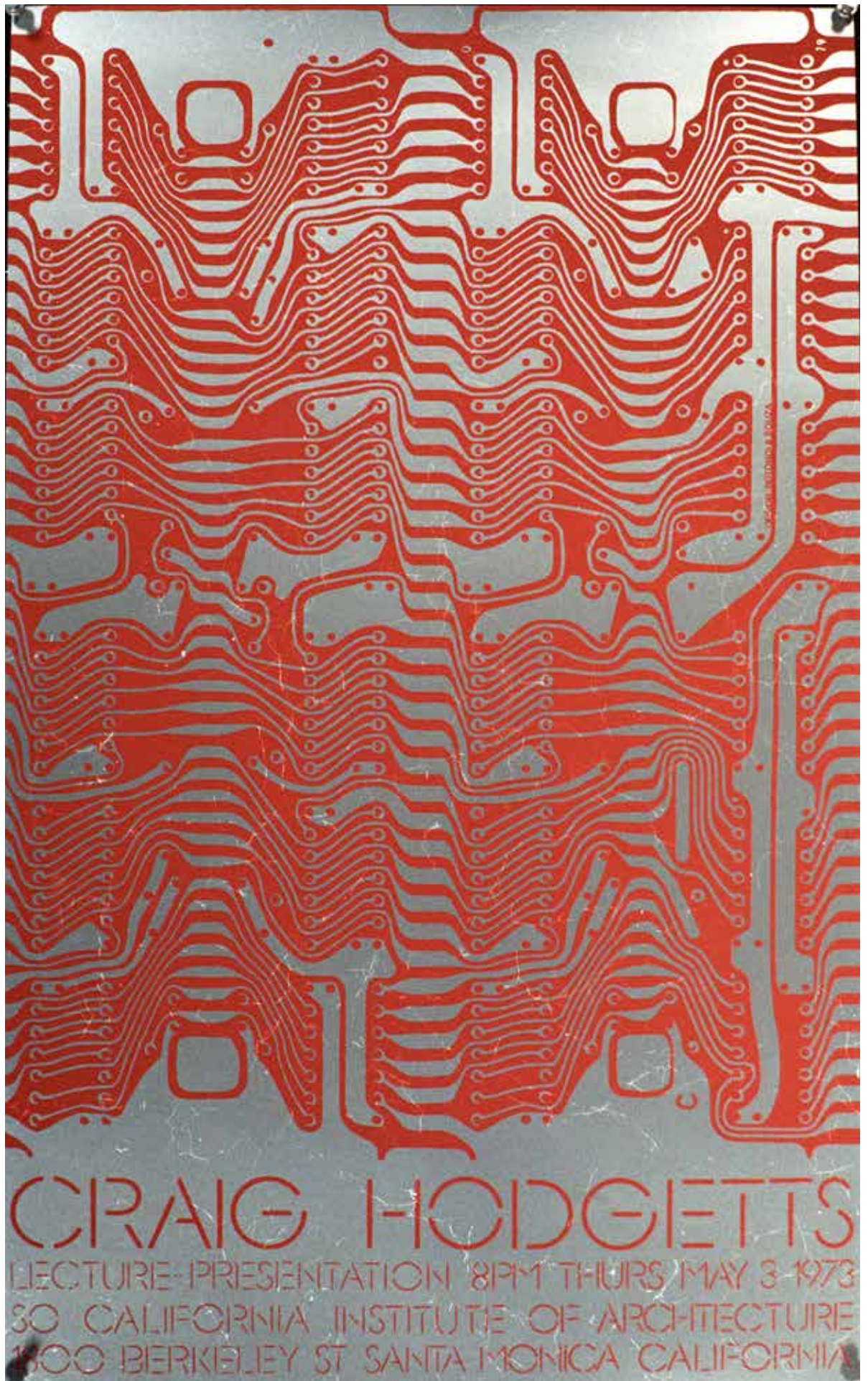
SPRING ST

Mark John 03



Chai latte 21

8PM
CREEK
ARTS CENTER
OCT 22
1800 BERKELEY
S.M. CA.
WHO
THE SPLITTERS
DJ RICKY RACCOON
\$5 ADV. \$7 DOOR
BRING SOMEONE
YOU "FOUND"



CRAIG HODGETTS
LECTURE-PRESENTATION 8PM THURS MAY 3 1973
80 CALIFORNIA INSTITUTE OF ARCHITECTURE
1500 BERKELEY ST SANTA MONICA CALIFORNIA



Oil Painting by Ahde Lahti: Announcement for Architectural Fund Raiser, Cold Cuts Spring Street, SCI-Arc (40-41).

Beaux Arts Ball Poster (42).

Craig Hodges Poster for the Wednesday night lecture series (43).

Projection Sphere being constructed and hanging in place (44).

Giant Sphere in Environmental Exposition (46).

Cold Canyon Inflatable project (68).

Left an Airbrush announcing a wine Night at SCI-Arc. Art Work by Ahde Lahti for an all School BBQ at the Topanga property, printed as a "T-Shirt" (51).

The next pages are paintings done during and for the life drawing classes. Every student was to self-portraits each week, so I did too (59, Act 2) .

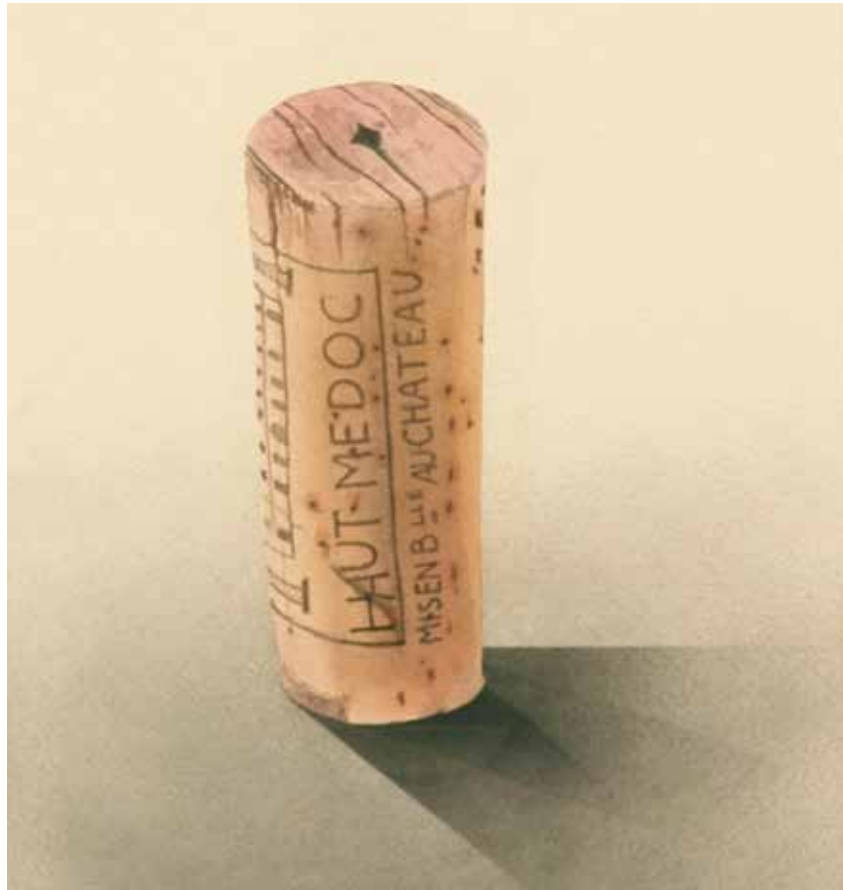


MOPTO



**Tenth Anniversary an-
nouncement of SCI-Arc,
by Ahde Lahti.**





Scene Three

How did it end?

Well, for this actor, the freedom that had been achieved through the students, faculty and philosophy came to a crashing end. The demise came earlier than I realized. The exit was painful and in the end uneventful. I walked when the manipulation of the School's legal status was switched, from non-profit to charitable institution (ending the assumed tenure).

If I were to look back at my journals from 1988-

1994, they would be filled with the struggles to find my stride, never did. I didn't need to worry about teaching as long as Ray was in charge, we as the faculty decided what we were teaching. We were placed in positions that naturally fell into teaching our strengths. The problems happened when Mike Rotondi took over the directorship. He wanted to change the school to one that was to be run as an architectural practice, where the director has complete control. Other opinions weren't desired. I walked off the stage. There will never be a curtain call. The game was not carried on as a ground breaking continuing experience for me. I enjoyed my time when we worked together to create a common goal. A play with students and ideas mentored by a naive faculty.

I'll take the Bundy Drive offramp in Santa Monica, and have lunch at Ray's Cafe near Berkeley and Nebraska where the first campus was located, if it is still there.

There are many Acts Now.
More Scenes.
A new Audience.



You may find this hard to believe, because it is now 2017, and I was asked to fill in the missing dialogue for the play that Ahde started.

Act 2

Scene One

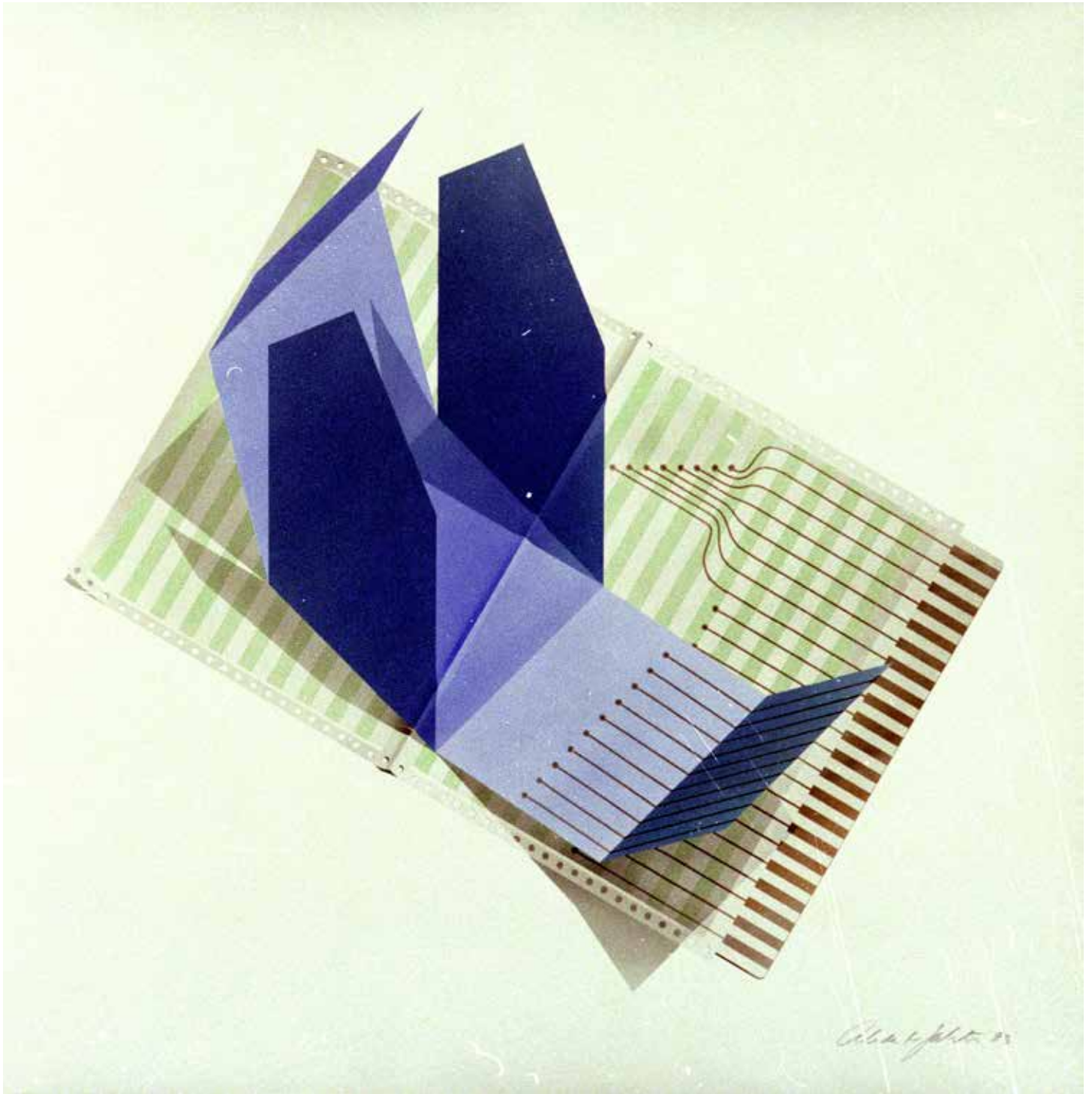
You are all aware of the turnaround that SCI-Arc did after Michael Rotondi left as Director. It was unprecedented for the effect it had on Architectural Education.

The School became a mixture of Art and Architecture with a heavy dose of experimental Earth Stewardship. The students and faculty started designing buildings that performed daily on zero pollution.

Each building produced it's own energy, unlike the space stations which recycle, these produced and created no footprint. It was difficult at first, because the social structure wasn't ready. People believed that man wasn't responsible for the inversion of heat and radiation trapped in the biosphere.

Many valiant efforts were proposed by visionaries, who tried in vain to use biomass to power the com-





munities by using their own resources. The communities liked the concept but governments wouldn't fund the trials.

Eventually the school started reviewing previous ideas espoused by Nikola Tesla. The closest our generation came to understanding his insights, was presented in a very insightful visionary asking the question: "Who is John Galt?" Actually Nichola Tesla. Ayn Rand introduced his concepts in her novel, "Atlas Shrugged" using her fictional character to invent a new world powered by the Earth itself. We eventually learned how to design within the constraints of our lonely Planet.

You may be surprised that things look so good already, being that only 24 years have passed.

The most published Architecture now is what we call "Living Modules". These are never stationary. They move to where you are. We no longer have permanent sites for our living or working quarters. Ten years ago they were called "Batteries", since changed to the term, "Living Modules". Since they are nearly transparent or should I say translucent, they produce and recycle all our needs.

We had large wind generator farms and solar farms, but they have given way to the "Individual Units" which produce and recycle everything. The only thing a person from 1993 will recognize, is the people who walk in clean air. The Oil industry and car manufacturing have ceased to exist. Everyone produces

everything they need, in the "Living Modules". All I can say is look around you and smile at all the beautiful progress we have made.

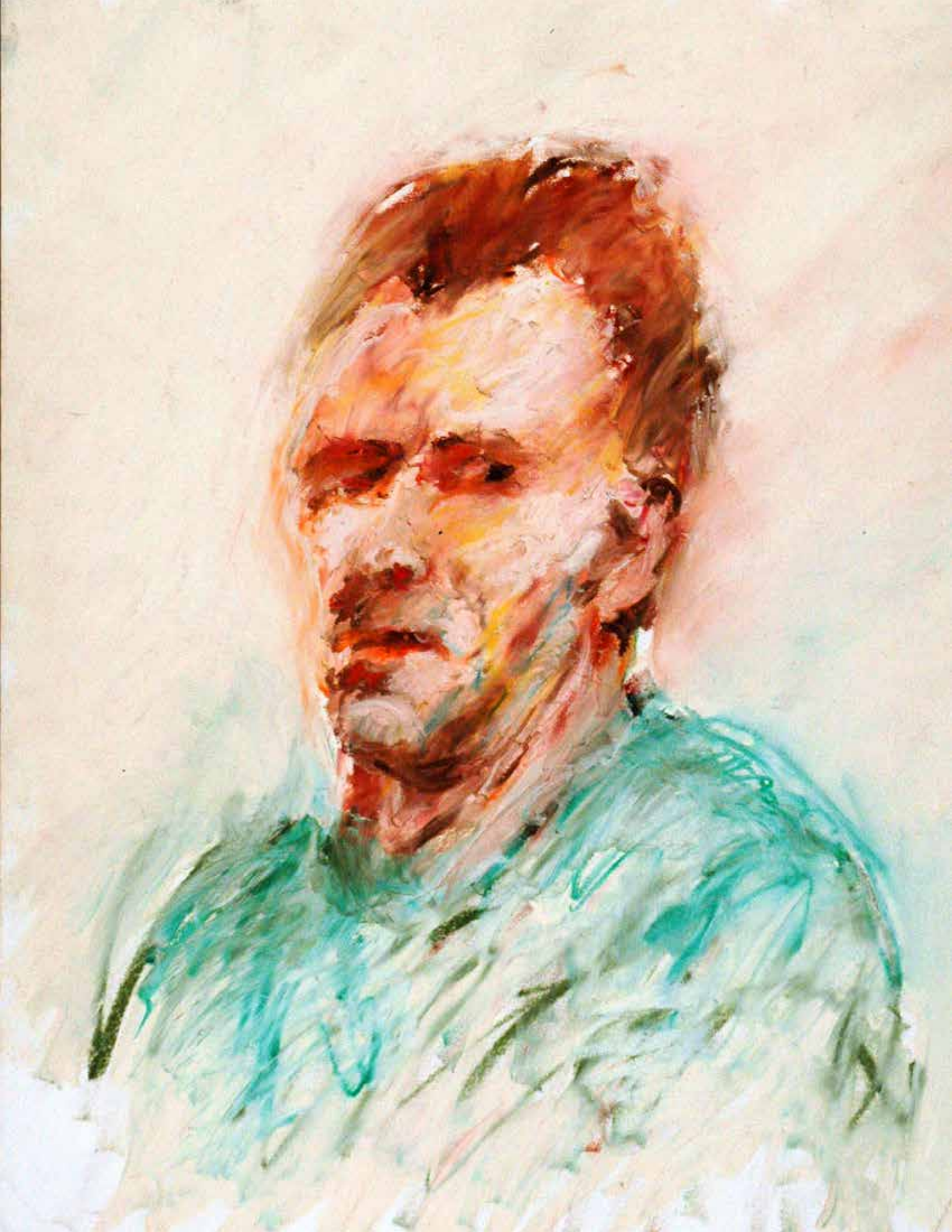
Play by Edha Ithal
November 8, 2017





Vicomorote
in bicicletta









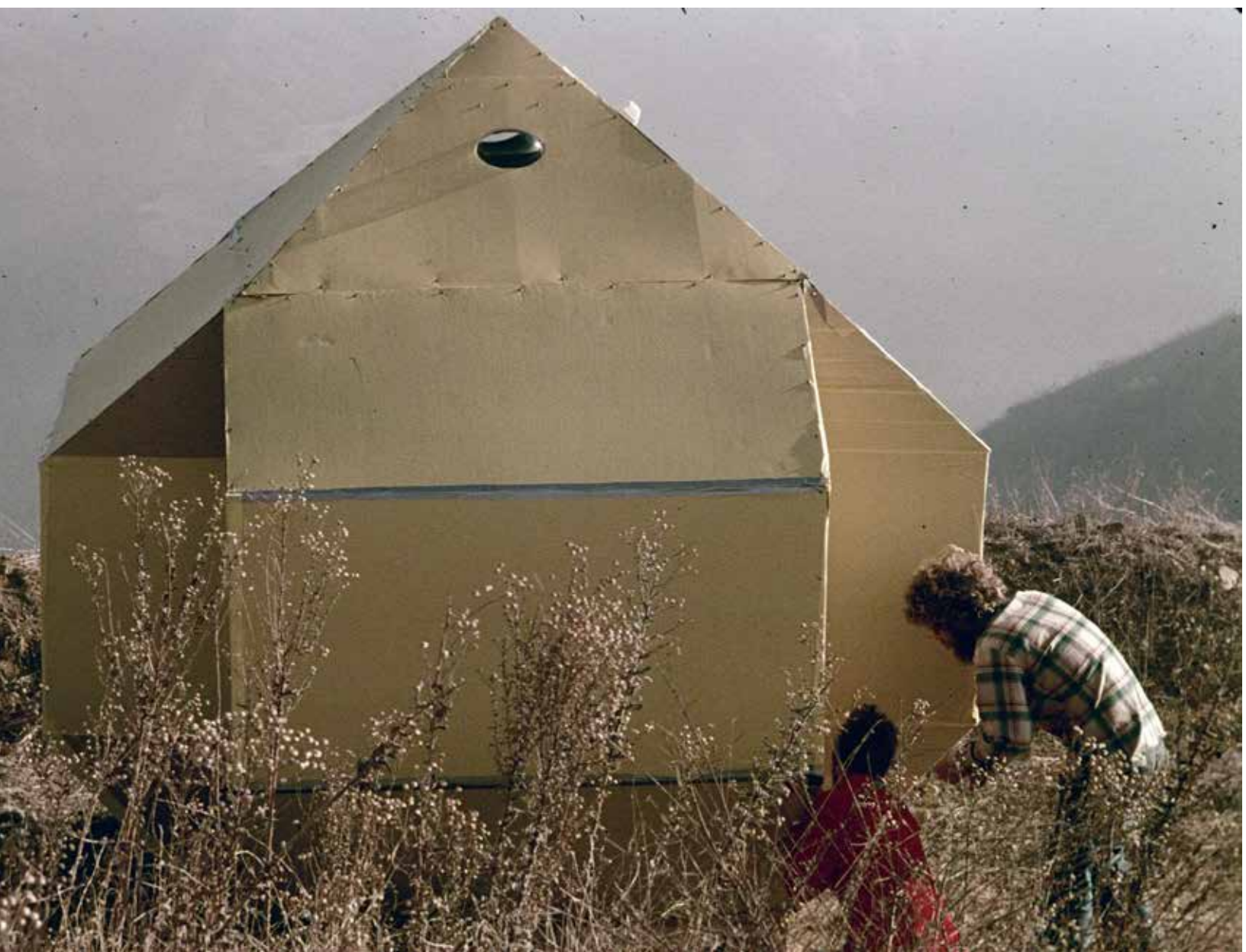




[Extremely dense and illegible handwritten scribbles in black ink, covering the central portion of the page. The text is completely obscured by overlapping loops and lines.]









HIGH CONSTRUCTION ZONE

SCI-ARC



Last Three Exits