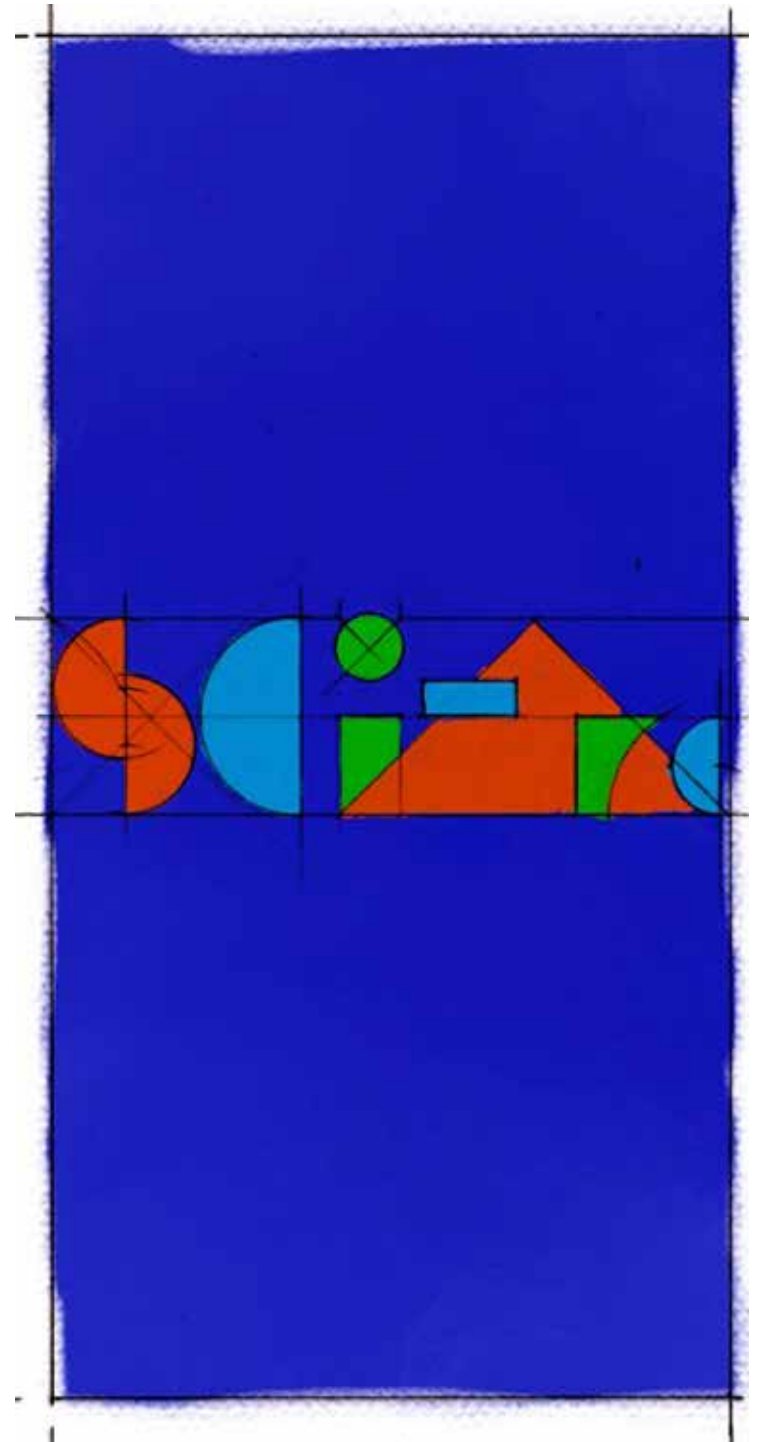


FROM GENESIS TO FIFTIETH

-- An Illustrated History of SCI-ARC
Shelly Kappe, Hon AIA
Professor Emeritus Architectural History,
Founding Faculty SCI-ARC



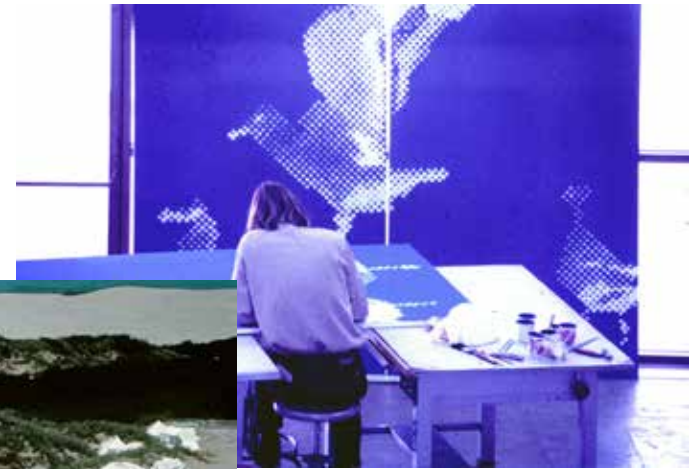
FROM GENESIS TO FIFTIETH -- An Illustrated History of SCI-ARC

Fifty-year old Southern California Institute of Architecture SCI-ARC, the independent, non-profit, influential, world renowned school of architecture, was founded by well-known, awarded and published architect, Ray Kappe, who the Los Angeles Times referred to as “the Titan of California modern architecture.” He became SCI-ARC’s visionary Founding Director, in the Fall of 1972.

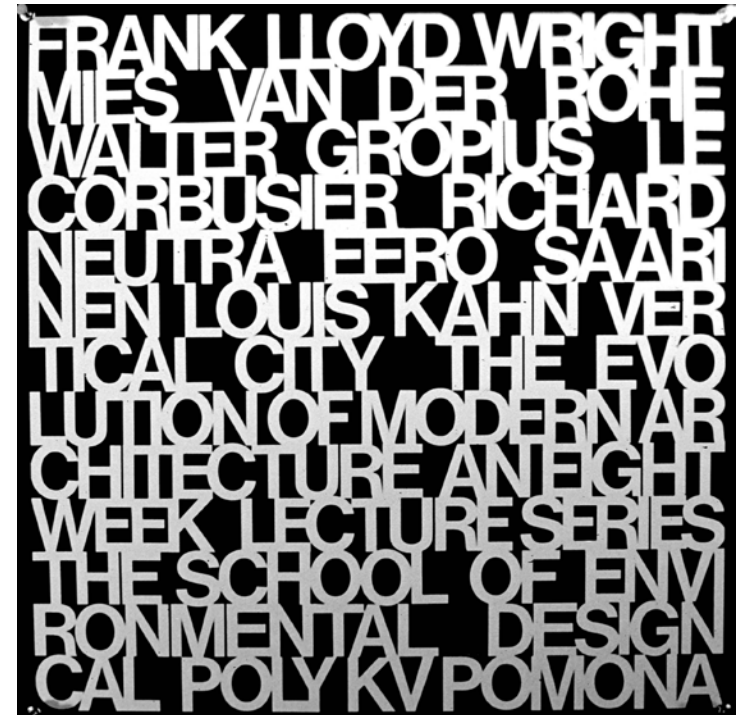
In 1968, friend and colleague, architect Bernard Zimmerman, who had been teaching at Cal Poly, put Ray Kappe’s name on the list of candi-



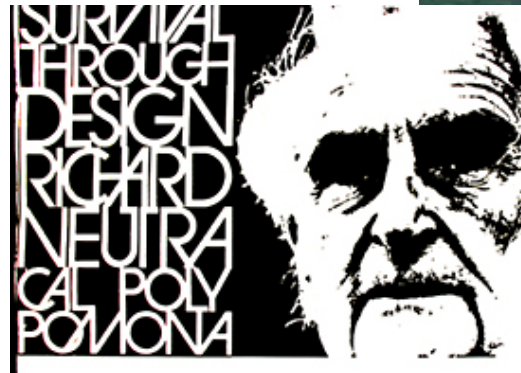
dates to start a new Architecture program at the University. After being interviewed, Kappe was chosen to be the Founding Chairman of what became, due to Kappe's leadership, the very successful Architecture Program. Adding Architecture, to Landscape Architecture and Urban Planning, enabled the creation of the Environmental Design School, at the California Polytechnic State University, Pomona.



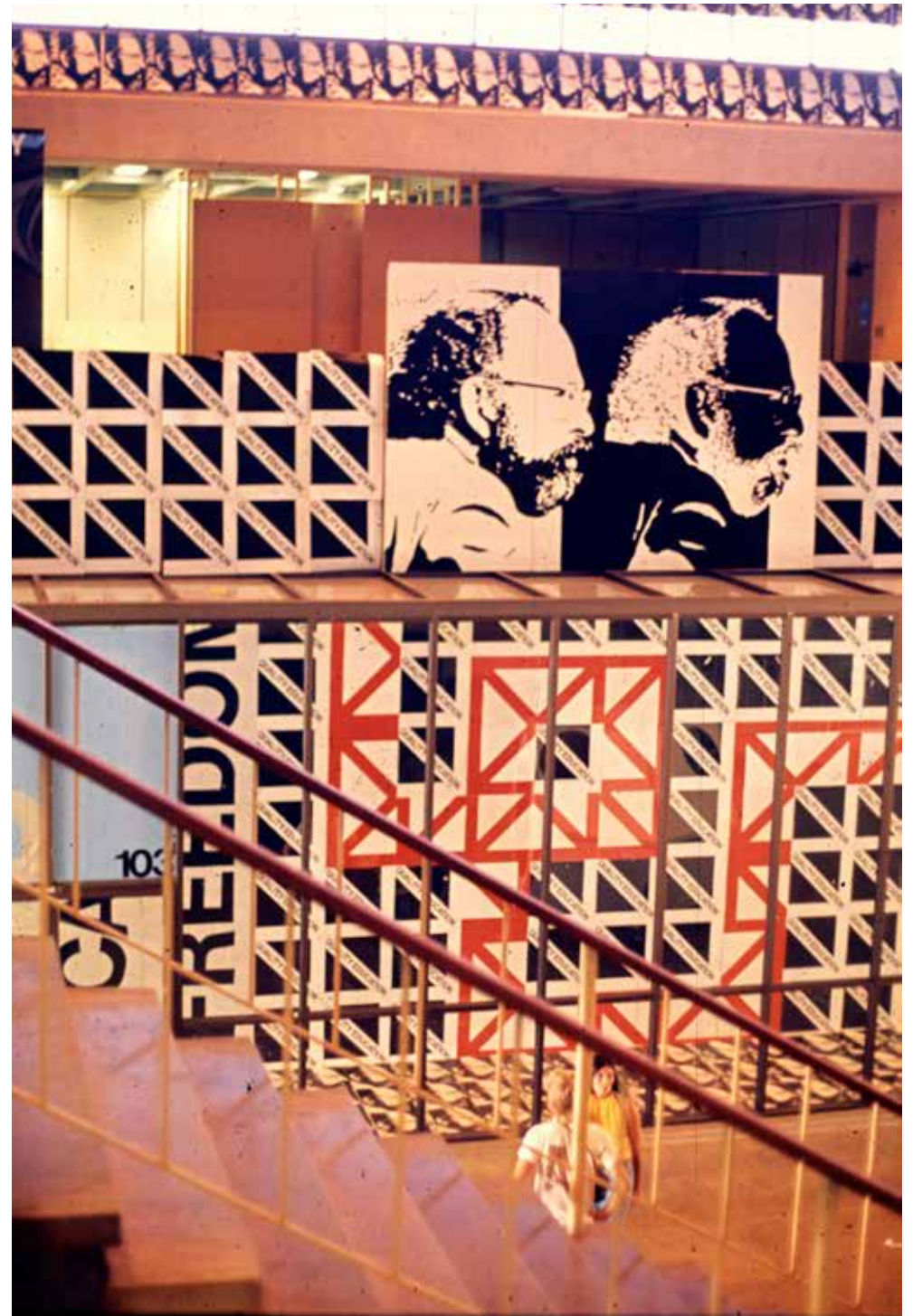
A few years later, however, the Dean admitted a large number of students into the Architecture Program, upsetting the balance of numbers of students between Architecture, Landscape and Planning. Kappe had wanted to keep the numbers equal in order to avoid any competition between the programs. When he complained, and criticized the Dean very strongly, Kappe was asked for his resignation.



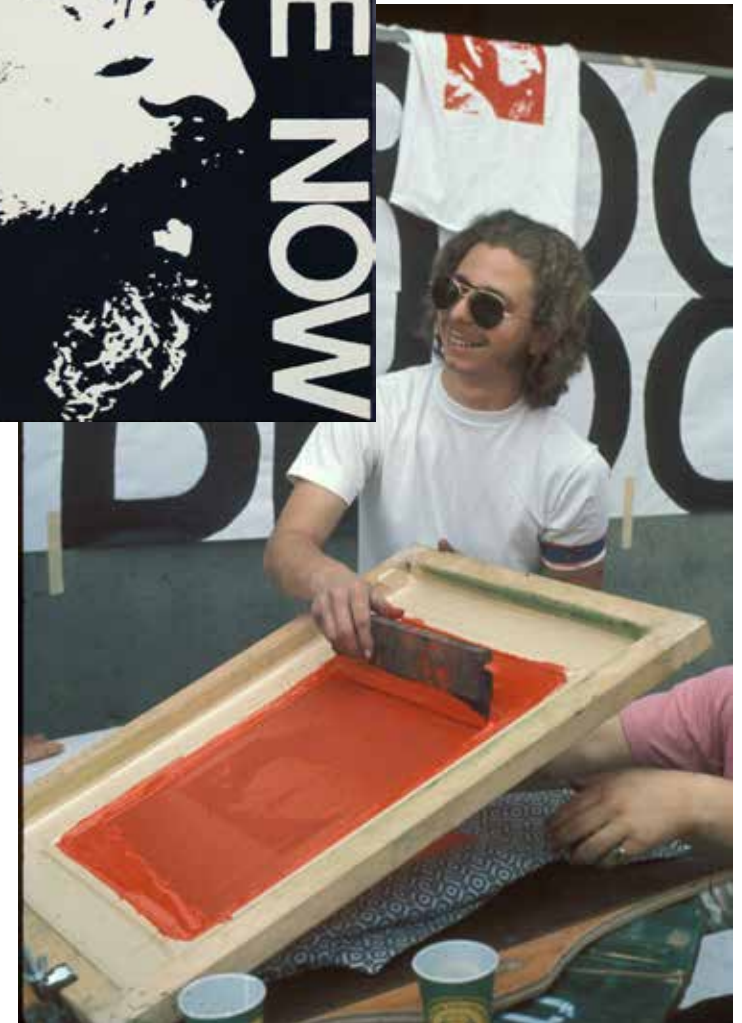
Along with state-wide press coverage, a student / faculty demonstration followed, with helicopters patrolling overhead, because of “student unrest,” “Kappe Now” tee shirts and “our Godfather” building posters, with Kappe’s image. An “All School Meeting” was held on the hill, where the impressive student “Community ‘72 “ project was located. Kappe led a discussion there, and shared his ideas, about the potential future of the program. The Professors Union filed a case against the administration, on Kappe’s behalf, charging “Arbitrary Power.” When they received a victorious court decision, Ray Kappe, instead of reclaiming the Chairmanship, decided, to resign and start, what was initially called, “The New School.” Having founded the Cal Poly program so successfully, he knew very well how to start a new school. And,



he also knew that there were many students interested in studying architecture. Additionally, being an optimist, he was very confident that “The New School” would be successful. Kappe leased a three story, 20,000 square foot industrial building, with a big parking lot, which Bill Simonian had helped him find. It was located on the corner of Berkeley & Nebraska Streets, in Santa Monica, California, and there the school was started. Kappe felt that “The building seemed to incorporate the kind of flexible space that would be ideal for a design school. One large central space could accommodate all of the students for programs, leaving the remainder of the building for seminar spaces, shops, library, student lounge and co-op facilities.” Kappe was joined by six of his talented and dedicated faculty members including, Ahde Lahti, Bill Simonian, Thom Mayne, Glen Small, Jim Stafford



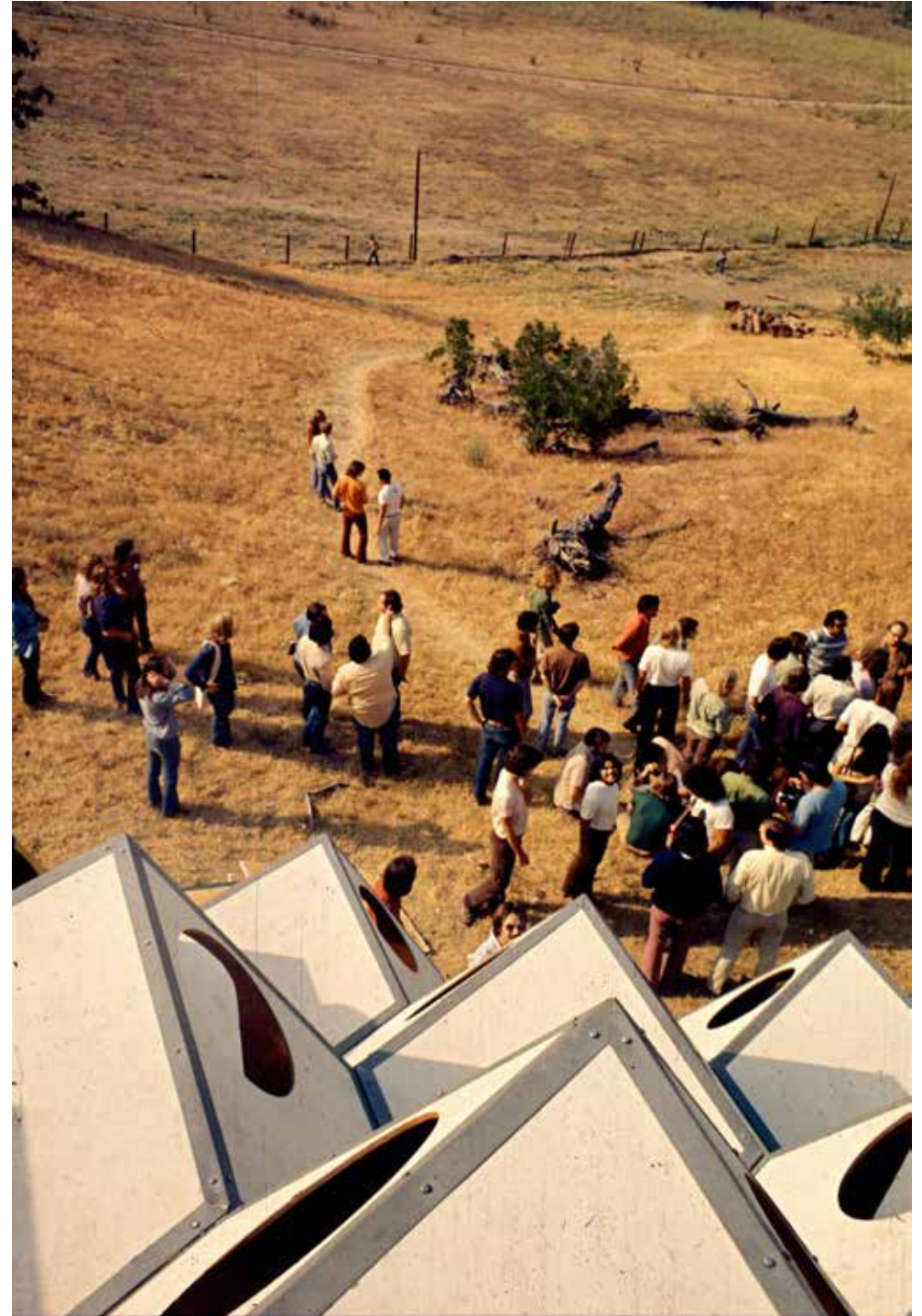
and Shelly Kappe, who had been working as a volunteer consultant at Cal Poly, doing P.R and special programs. Some of the programs she coordinated included a major lecture series, an architectural film series and an Urban Design conference. For the students who came to check out The New School, a deli buffet, hosted by the Kappes, was available. Fifty students from Cal Poly applied, and twenty more from around the U.S. and Canada signed up, as well. These seventy, comprised the Founding Student group, along with the seven committed Founding Faculty, with which the school began. Kappe attended, with most of the faculty and some of the students, the Aspen Design Conference '72, which featured alternative education thinkers, writers, and architect, Louis Kahn. This helped Kappe confirm his plans for "The New School" and its curriculum. He actually wrote the cat-



alog himself for the first three years, on a Copperplate typewriter. “ A college without walls” concept became the basis for the program. The catalog stated, that “The whole Southern California area would be used as a learning laboratory, including adjacent Think Tanks, and libraries. Through the weekly, Interdisciplinary Seminar, community leaders and educators in all areas of study were to be brought to SCI-ARC. They will share knowledge in the behavioral sciences, ecology, economics, philosophy, politics, history, literature and the arts. All will be related to architecture and planning. In this way, the students will be exposed to the broadest spectrum of thought.” The catalog further stated that “SCI-ARC is an institution in process, There will be a maximum degree of flexibility to respond to the changing needs of the school environment. And, if a particular problem area



“turns a student on,” the opportunity to pursue individual work will be available. Since the school was private and no longer in the university system, the option for change and flexibility offered an exciting opportunity. With fewer numbers, there could be more personalization. There could be more flexibility, more options, and self motivation could be encouraged. The goal was to have a school that was a true community.” The faculty and students worked all summer, developing the building, for the school opening, in the Fall. They had brought the 12-sided wooden Rhombic Dodecahedron units from the “Community ‘72” Cal Poly project, with them. Although these could be used as work stations for some of the students, an additional work station system had to be developed, so that all of the students could be accommodated. After many meetings discussing the problem, only a few



proposals were suggested. One Founding Student, Tom Grondona, from San Diego, came up with an original design, but only for one person, himself. Kappe, then suggested using steel scaffolding. With that idea, Thom Mayne worked with Founding Students, Dean Nota, John Souza and other students, and later other faculty members, to develop and build the two-level student work station system, using steel scaffolding. They designed a floor and wall panel, drafting board support detail, lighting, and a color system for the entire construction of cubicles. It worked so well, it lasted for 20 years, when the school moved to a different site. When the International Olympics came to Los Angeles in 1984, it's designers were strongly influenced by SCI-ARC's steel scaffolding work station system in their designs. When the Kappes brought Buckminster Fuller to vis-



it SCIARC, and Shelly Kappe gave him a tour, he said “This is the best learning environment I’ve seen yet.” The student work stations provided an example of real estate development. Each of the students purchased the materials and built their work station, sometimes sharing with another student. When they graduated, they sold it to the next generation. Over time, they raised their prices, more and more. When the younger students complained that they were being taken advantage of, and after “All School Meetings” about it, it was decided that the school would set an equitable price system that everyone could agree on.

The “All School Meeting” became an important part of the school’s tradition. A Solari bell, was brought to SCI-ARC by students, including Don Posner, from Arcosanti, and hung in the Main Space. When it was rung,



that was a signal for everyone to gather in the Main Space to discuss any problem that might have existed. Founding Director Ray Kappe would lead the discussion and always find a solution.

The title of Director was chosen instead of Dean, which was used in the university system. And since the Dean at Cal Poly had been responsible for the problems, something more appropriate was desired. Before Shelly Kappe became involved in Architectural Education, she had worked at a private, independent art school, as assistant to the Director. When she suggested that Ray Kappe should be called Founding Director, it resonated positively, and was agreed upon.

Another thing that was decided was that there would be a student run Co-op store. Equipment such as carou-



sels, projectors, enlargers and printers, would be owned by the co-op. It would also run a food service to benefit the students. The Co-op only lasted about two months. The student leadership found that once they were involved with their class projects, it was too difficult to run the store at the same time. Consequently, the school became the owner of all the equipment.

On the first morning, the students and faculty gathered in the completely empty industrial shell, sitting on the floor on mats, as Ray Kappe presented the program. Coffee and donuts were available for everyone. Shelly Kappe brought a big coffee pot and Ahde Lahti brought the fresh donuts from the bakery.

Kappe gave “The New School” its official name, the Southern California Institute of Architecture, with the



memorable acronym, SCI-ARC (all caps, to match the graphic strength of the other schools, UCLA, USC, and SCI-ARC) The legal aspects were handled, pro bono, by attorney Jack Diamond. The school became internationally well known and influential, very soon, due to Shelly Kappe's efforts, and achieved professional accreditation in just 4 years. An early visitor was Rayner Banham, British Historian who wrote, admirably, about SCI-ARC's big, open, "Main Space," in a London Journal. He also gave a lecture on Mega Structures. A class from London's independent, AA, the Architectural Association School, led by Monica Pidgeon and Bernard Tchumi, also came to visit. Mike Davies and Alan Stanton, who were working on the Centre Pompidou, in Paris, gave slide shows on high tech, flexible, demountable systems. Many others, of the design community, also came,



out of curiosity and interest, and gave a lecture, making the first few weeks very exciting, However, in response to the students desires, regular classes were started. Giovanni Brino, a Restoration Architect from Turin, Italy, came to see what was happening at SCIARC. He then wrote a major article on the school in Abitare, an important Italian magazine, which attracted much international attention. He later taught a class in the European Studies Program. Whenever SCI-ARC was published, Shelly Kappe would post the most recent article on the inside of the sliding entry door, so that the whole school could see it. It became an important school “bulletin board.” In 1974, Terry Glassman and Eric Moss joined the SCI-ARC faculty, adding strength and interest to the Design Studios. As time went on, with the growth of the school and as the student numbers increased,



many more instructors were added, as needed.

The catalogue in 1974, announced that “ in addition to it’s regular program, SCI-ARC offers an Alternative Architecture Degree which may be earned by taking a structured alternative program.

Through specialized courses, students and instructors will be allowed to explore experimental theories, full time. The program is unique in architectural education, and SCI-ARC believes, is worthy of exploration.” Four instructors, including Glen Small, were assigned to work with fifteen students who had proposed this program. Several seminars were introduced that would be of interest to these students. In addition, a separate Alternative Speakers Program, coordinated by Glen Small, was instituted, which featured experts in



alternative thinking. Being interested in the experiment, the school made as large commitment as possible to the alternative idea.

However, by the end of the first semester, it was discovered that the wide diversity of interests and the strong personalities that the Alternative Program had attracted, created unresolvable problems. A few of the students chose independent study, three left the school, and the rest returned to structured studios, ending the program.

Some years later, a brick paved area was developed in the front of the building. As the street was private, it was possible to build the open space, jutting out into the street, for some ten feet, and as wide as the building itself. The students laid the bricks, led by student, Don Posner
Three tree wells were developed, in



which Sycamore trees were planted. The result was a pleasant and more gracious entrance to the school. After traveling in Italy, the students called the brick paved, area, “Piazza SCI-ARCO.”

SCI-ARC’s first graduating student was Tom Curly, in 1973. The first few graduations were held at the Kappe Residence, in Rustic Canyon, Pacific Palisades, California. After the specially designed diplomas were awarded by Founding Director, Ray Kappe, Founding Faculty member, Bill Simonian prepared and served a much appreciated Shish-ka-bob dinner. Adding more excitement to the graduation, he then presented a hand drawn caricature to each graduate.

During Ray Kappe’s Directorship, the school bought land in Topanga Canyon, California, for experimental



structures. He also inspired the creation of what became the well attended, weekly, "Design Forum Public Lectures" program. Kappe thought it was important to encourage more architectural discussion in the city. The lecturers began with SCI-ARC faculty, then local Los Angeles architects, followed by national and international architects. The lectures were given on Wednesday nights. Shelly Kappe, who coordinated the program, suggested to the other Architectural schools, in Los Angeles, that they choose another night for their programs. That way, students would have an opportunity to see more than one special lecture a week. Kappe rented the third level of the school building to a video group, in exchange for the use of their equipment. It was then possible to tape all of the lectures, for future viewing. This was a new and innovative technique at that time, and SCI-ARC was



unique in its use. Student, Mort Neikrug, was in charge of the taping. Each week, a poster or card announcing the next lecture or lecture series, was mailed out to the design community, another unusual idea. This added to SCI-ARC's high energy reputation. Some years later, with a grant from the Getty Foundation, and coordinated by SCI-ARC Librarian, Kevin McMahon, the lecture tapes were put online.

These SCI-ARC Archive Lectures, are now available on "YouTube," and widely thought to be an important architectural resource. The first important series of lectures in the Design Forum Public Lectures program, was "Modern Architecture Los Angeles: Beyond Neutra & Schindler," in 1976. It featured L.A.'s important architects from the 1930's to the 1970's, in panel discussions. The series was underwritten by a



grant from the Graham Foundation, which was directed by John Entenza, of Arts+Architecture Magazine fame. In view of the fact that as editor, he had been a major supporter of modern architecture in Los Angeles, it was a totally appropriate choice. There was much public interest in the series. It took place over several weeks, with overflowing audiences. Another important series in the Design Forum Public Lectures Program, was “Modern Architecture: Mexico,” which received a grant from the National Endowment for the Arts. It featured nine (two generations) of Mexico’s modern architects, including, Luis Barragan and Ricardo Legoretta. After the weekly, videotaped lectures took place, Shelly Kappe, conducted taped interviews with each architect, as well. In addition, she wrote a book, entitled, “Modern Architecture: Mexico” (SCI-ARC’s first publication), that accompanied

MODERN ARCHITECTURE: MEXICO



JOSE VILLAGRAN
MARIO PANI
ENRIQUE DEL MORAL
AUGUSTO ALVAREZ
ABRAHAM ZABLUDOVSKY
GONZALEZ DE LEON
AUGUSTIN HERNANDEZ
RICARDO LEGORRETA
LUIS BARRAGAN

the whole package. The program then traveled to fifty schools around the United States and Canada.

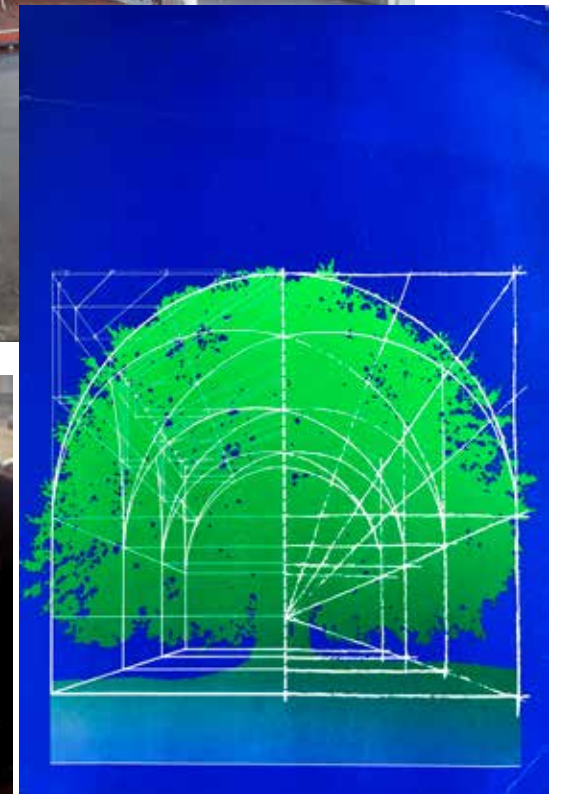
When it returned, SCI-ARC opened the Architecture Gallery (the first in the U.S.), in an adjacent building. The opening exhibit was “Modern Architecture: Mexico,” which was designed by Ray Kappe. The gala opening was accompanied by Mariachi musicians playing and Margaritas being served. Shelly Kappe, who had been awarded the grant, and coordinated the series, was given a Commendation by the N.E.A. for having maximized the grant so completely.

Some of the exhibits in the Gallery that followed, were: “The Drawings of Daniel Libeskind,” “The Architecture and Furniture of Alvar Aalto,” “AIA Award Winning Architecture,” “Environmentally Inspired Architec-



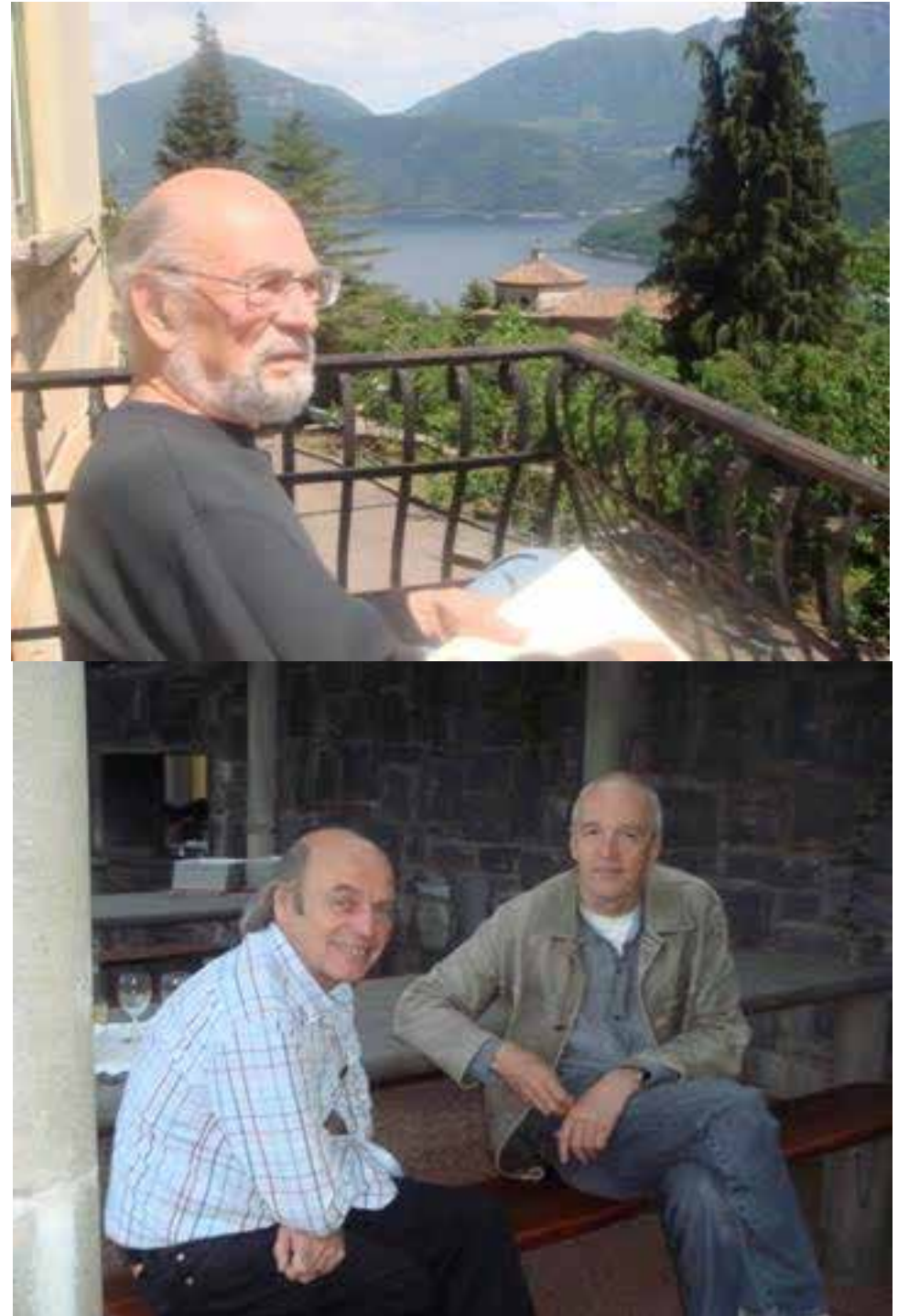
ture,” and “The Drawings of Ron Heron & Peter Cook, of Archigram,” with an “instant Catlog,” that they created. Proceeds from the sales of their drawings went to the SCI-ARC Student Scholarship Fund.

The European Studies Program was started by the Kappes with Swiss SCI-ARC graduate, Martin Wagner, in 1978. They wanted the students to have the experience of European travel, and learning, from seeing the important European historic and modern architecture. Wellknown British architect, Richard Rogers and Ron Herron were guest instructors the first semester, adding excitement to the program. Other well known architects who taught in the program were Swiss architects Mario Botta, Aurelio Galfetti, Mario Campi and Luigi Snozzi, of Lugano, Switzerland. Mike Dollinski, of Como, Italy, taught a furniture making class. Some of



the student creations were sold. Professor Bruno Quesanne, of Lyon, France, taught a class with a philosophical view of architecture and urban design. Both classes were popular with the students.

For 30 years, after beginning as a Summer traveling program for the first five years, over 1,000 SCI-ARC students lived and studied in an historic villa in Vico Morcote (Lugano) in the south of Switzerland. From there, the students could easily travel and see the important architecture of Europe. The villa was acquired and restored by SCI-ARC, with Martin Wagner doing the restoration. He also taught, led field trips and became Chairman of the Vico program. Each semester, when the students returned from the European program, they would create a slide show, with music, to share with the school. The excitement it created, encouraged



the students to sign up for the next semester's Vico program.

The first floor of the villa was developed as a restaurant, La Sorgente, the (underground) spring. The villa had historically supplied water to the village. La Sorgente Ristorante, at one point, was awarded a Michelin star. Since the village council had voted to allow SCI-ARC to start the European Studies Program in Vico Morcote, a dining terrace, overlooking Lake Lugano was added to the restaurant to share with the village. Not only was the SCI-ARC European Studies program supported, in part, by the Swiss government, it was included in the Swiss Guide publication. It also inspired Mario Botta and the ETH Swiss Institute to found the Academia Architecture School in southern Switzerland. It inspired Herman Hertzberger to found the Berlage Institute, in Amsterdam,



Netherlands. And, it also inspired University of Southern California to begin an architecture program in nearby, Como, Italy. The last Chairman of “SCI-ARC VIco” was architect, Ludovica Molo, of Lugano.

She skillfully continued the program until Eric Moss, while Director of SCI-ARC, sold the Villa and closed the successful and popular, thirty-five year old European Studies Program down in 2010. Many of the graduates have said that it had been one of the best experiences in their education. SCI-ARC’s Night School Program, coordinated by Shelly Kappe, was introduced with a large, impressive poster, designed by Founding Faculty member, Jim Stafford. It listed all the important people in the Los Angeles design community, who had agreed to be potential faculty.

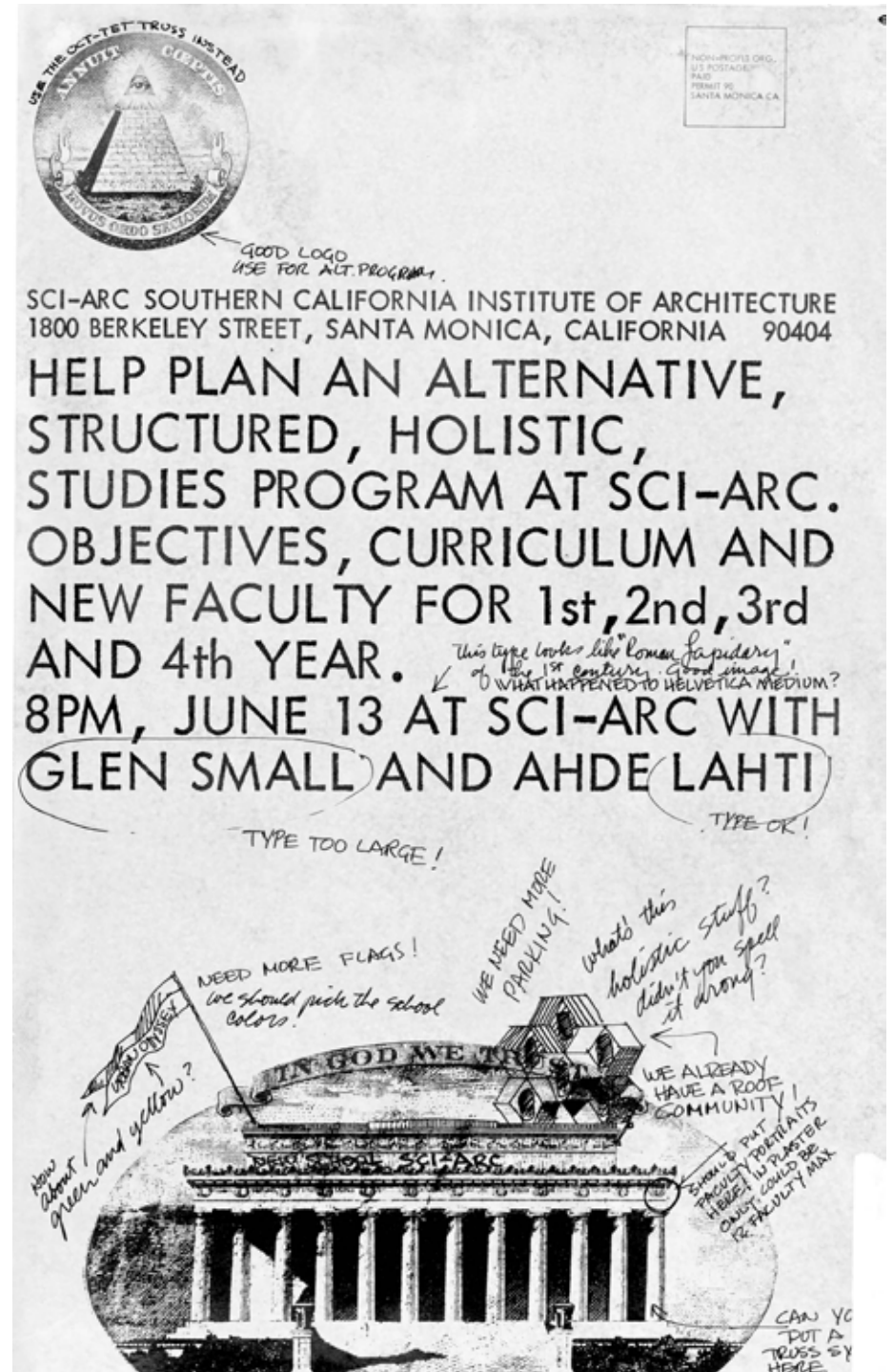
This was mailed around the world and helped to give SCI-ARC a reputation for being an important design



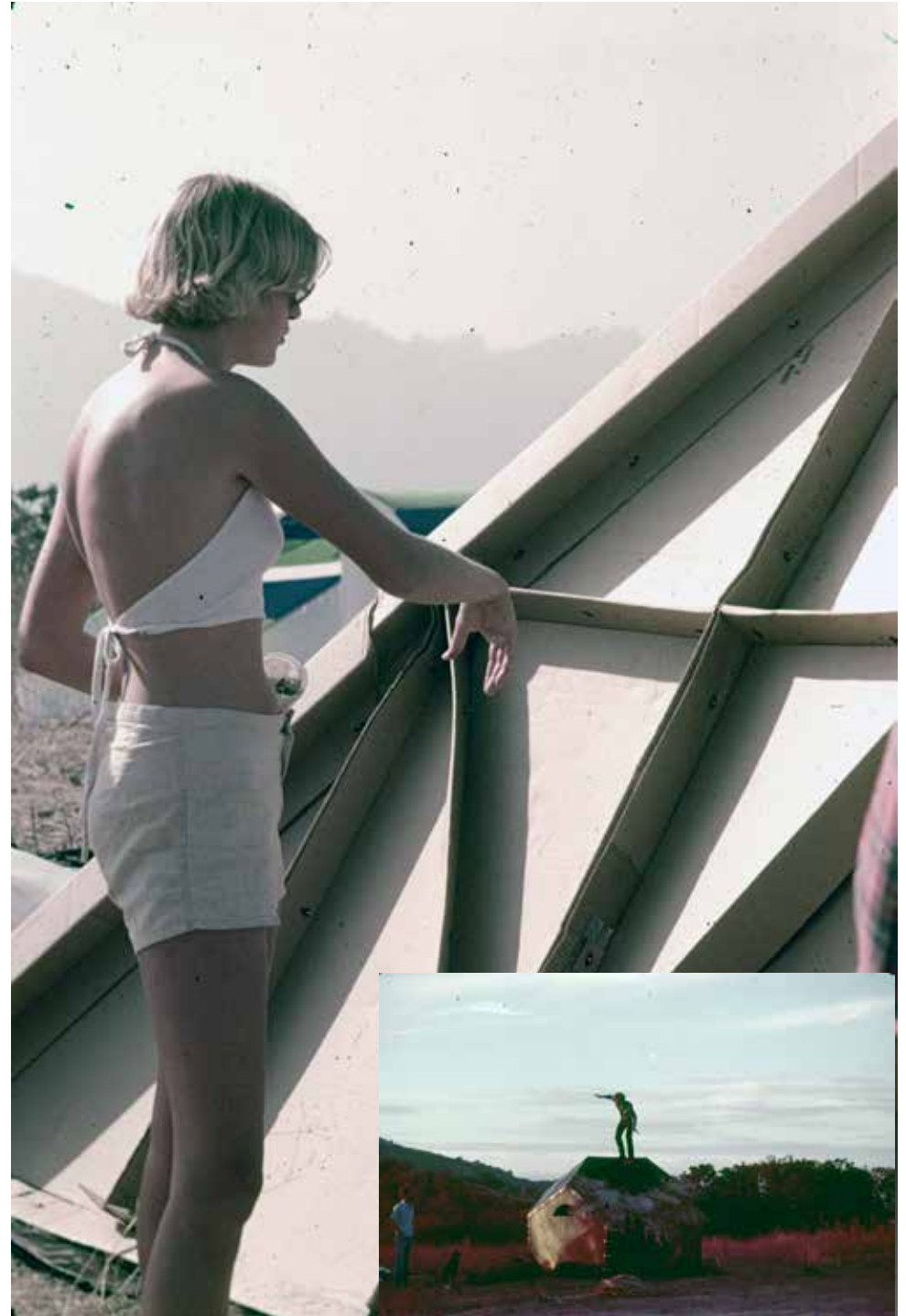
center, very early. Some of the most popular classes were taught by architects, Cesar Pelli, Tony Lumsden, Fred Lyman, and architectural illustrator, Carlos Diniz.

The SCI-ARC original Architectural Slide Collection was created by Shelly Kappe researching, and Ray Kappe expertly photographing in great detail, the important architecture and cities of the world, during their extensive travels. The collection of many thousands of slides, was available for faculty and student use and was used to enrich the instruction throughout the school program. The originals are in the Kappe's private collection and are to be digitized.

The Kappe Library was founded in the early 1970's, at the request of the students, with the Kappe's personal Art and Architecture book collection. Shelly Kappe continued to develop the library by encouraging additional

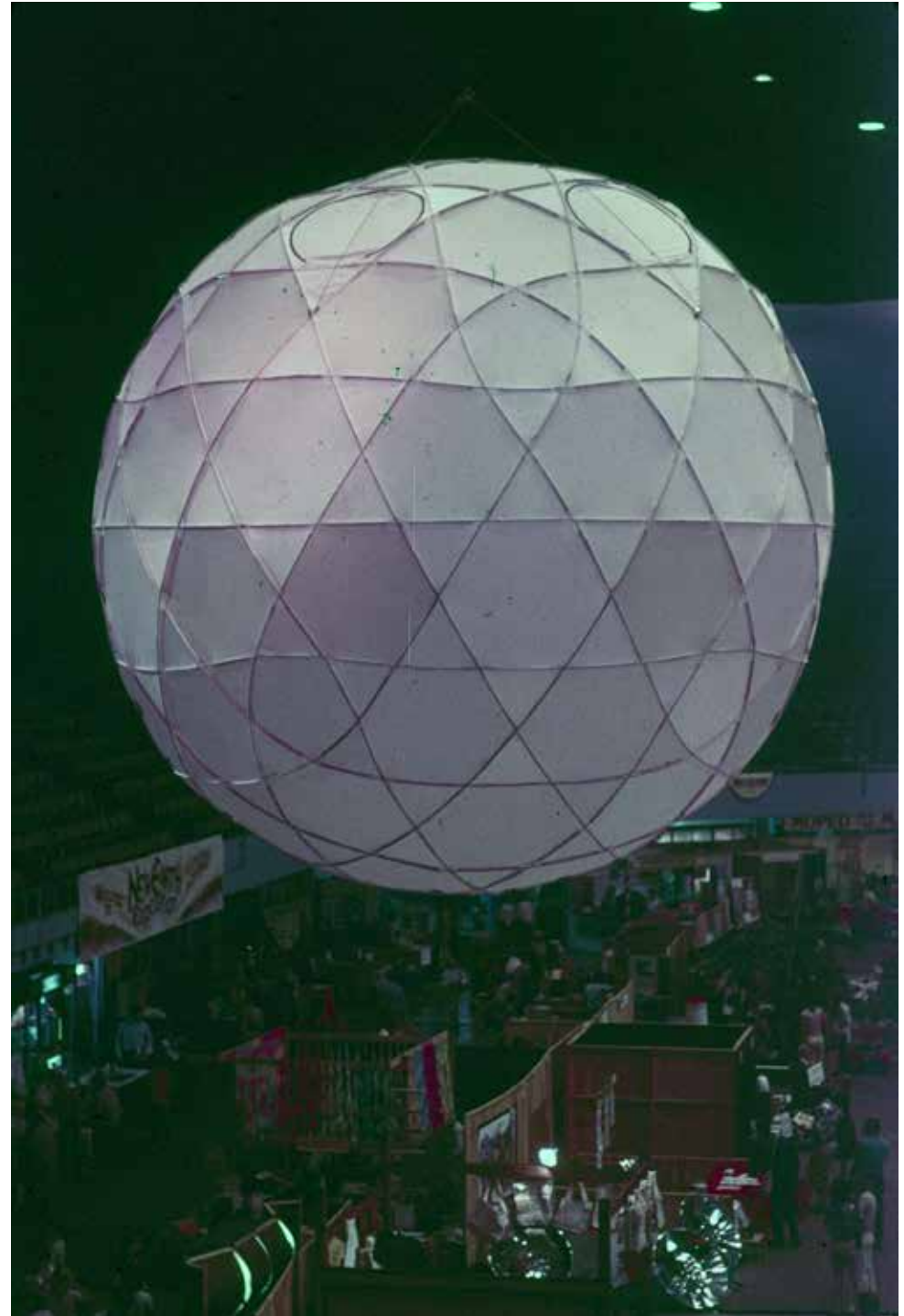


donations, and purchasing, for SCI-ARC, the latest architectural publications. As a result, the library became known as an excellent contemporary book collection. Kevin McMahon became the Librarian early on, and has continued until the present time. In exchange for one of Ray Kappe's architectural commissions, he arranged for \$300,000 worth of architecturally designed classic pieces of modern furniture, chairs, sofas and tables, to be donated by "Design Within Reach," furniture company, for use in the seating area of the library. Kappe wanted the students to experience design excellence. One of the more important collections that Shelly Kappe arranged to be donated to the library, was that of Urban Planner, Victor Gruen. She then invited Rose Marie Rabin, who had headed the Victor Gruen Center for Urban Planning for many years, to join the SCI-ARC administrative



staff. In 1980, when Rose Marie Rabin, came to SCI-ARC, she skillfully, headed the staff and took over much of the Administration. She also was very helpful keeping the school going during the transitions between Directors. Rose Marie Rabin became a much valued and respected administrator for all the many years that she worked at SCI-ARC.

In addition to teaching a Design Studio, each of the dedicated, Founding Faculty members made special contributions to the development of SCI-ARC. When the Graduate Program was professionally approved, Thom Mayne became the Chairman. He also helped the students develop the scaffolding system of student work stations. Bill Simonian designed SCI-ARC's first stationary, taught early Architectural History classes and served as Interim Director when the Kappes went on their Sabbatical. Jim Stafford designed the poster



mailer for the Night School Program, as well as many of the announcement poster or card mailers for the Design Forum Public Lectures. He also designed the installation of most of the Architecture Gallery exhibits. Ahde Lahti designed the SCI-ARC signage on the exterior of the Berkeley & Nebraska building, the interior celebratory banners, some of the lecture announcement mailers, as well as the SCIARC tee shirts and sweatshirts. Glen Small coordinated the separate, Alternative Public Lecture Series, taught Alternative Architecture classes, and, with Ahde Lahti, taught a community oriented Design Studio. One of their class projects, which received a great deal of publicity and publication, was the “Urban Odyssey.” It called for the students, to travel on bikes, camping out in urban spaces, in special tents that they had designed and made themselves.



Another impressive Lahti and Small project with the students, was the fold-able Wind Generator (windmill) which was mounted on a portable trailer, that was towed to the “Habitat Forum” in Canada. Additional projects were a tension structure led by student. Janis Kapralis, a Geodesic Sphere with faculty member, Tony Gwiliam, and a creative and exciting, wood structure, with a tent-like cover, for the playground of La Gloria School near Tijuana, Mexico, with Mexican SCI-ARC graduate, Livio Santini.



For one of SCI-Arc’s annual Halloween Beaux Arts Balls, Ahde Lahti made latex rubber face masks of Ray Kappe and Glen Small. They were worn by 12 students and faculty members, including Shelly and Ray Kappe. Dressed in Kappe & Small’s clothes, they went to the event as Clones. They created quite a sensa-



tion.

Ray Kappe had suggested that the students get involved with the Profession. Jerry Compton took his advice, joined the Student American Institute of Architects, and became President of the organization. When the Student AIA held a conference in Washington D.C., Jerry Compton led a team of SCI-ARC students, including Brian Burke, of Vancouver, B.C., who built an impressive, large, pyramid project to take to Washington D.C. It's component parts consisted of fiberglass rods, connected with steel clips. The students erected the Pyramid on the Mall, with the other school displays, where it attracted a great deal of positive attention and comment.

The last program that Ray Kappe started was the "Futures Institute." Several of the faculty members were involved, including, Terry Glassman,



Tony Gwilliam, Ahde Lahti, Glen Small and David Nixon. It attracted many students. The most important project they worked on was the Space Shuttle Interior, led by David Nixon. It was supported by a grant from NASA.



Ray Kappe and Shelly Kappe retired in 1987, after fifteen successful and adventure filled years. In addition to his role as Director, Ray Kappe had handled all the Administration and Admissions. He also taught, pro bono, a Design Studio in Los Angeles, and in the European Studies Program in Vico Morcote, Switzerland, coordinated the weekly All School Seminars, which featured speakers from all disciplines and professions, skillfully moderated the All School Student and Faculty Meetings, always solving whatever problems that existed, and, whatever else that was needed for the survival and growth of



the school. Shelly Kappe had taught the 2- semester, weekly, "Evolution of the Modern Movement," history seminar, in Los Angeles, and in Vico Morcote. In addition, she taught and coordinated, pro bono, the Ascent of Man, and "L.A. Architects and Their Architecture" seminars, the Design Forum Public Lectures, the Night School Classes, the Architecture Gallery, and planned and led student architectural field trips, in Los Angeles, including the Salk Institute and Case Study Houses, and in Europe, including the Maisons Jaoul and overnight stays at the La Tourette Monastery. She also had done Public Relations work for SCI-ARC, pro bono, since the school began, which resulted in SCI-ARC being internationally well known, very early.

The Kappes both continued to be involved with SCI-ARC, by Ray Kappe serving on the Board of Directors, and



by their leading a student exchange with the Soviet Union in 1988. The exchange was sponsored by Architects, Designers, and Planners for Social Responsibility.

ADPSR was started at SCI-ARC by a student, supported by Ray Kappe, and guided by Rose Marie Rabin, which became a national organization. The exchange began with the Kappes taking six SCI-ARC students to the Soviet Union to work in a Design Studio, with six Soviet students, and to see some historically important architecture. When they returned, they brought the Soviet students to SCI-ARC to work in a studio and to stay with local families, while their faculty members stayed at the Kappe Residence. It was an unusually successful exchange.

In 2002, Ray Kappe was appointed Interim Director to help the school, transition between Directorships,. He



also improved the finances and increased the student numbers. When the student numbers had reached 200, early on, Kappe decided that the school could be bigger, and allowed the numbers to grow to 500 where they have remained. The Berkeley & Nebraska building, where the school was started, was later nominated for Historic Landmark status by the Santa Monica City Council, in recognition of all the cultural activity that SCI-ARC had brought to Santa Monica for 20 years.

SCI-ARC's second Director was Michael Rotondi, who had been a Founding Student. He moved the school to the Beethoven Street campus in Marina Del Rey, in 1992. He also added more classes with cultural emphasis, and led the school to achieve WASC (Western Association of Collegiate Schools of Architecture) membership. During his



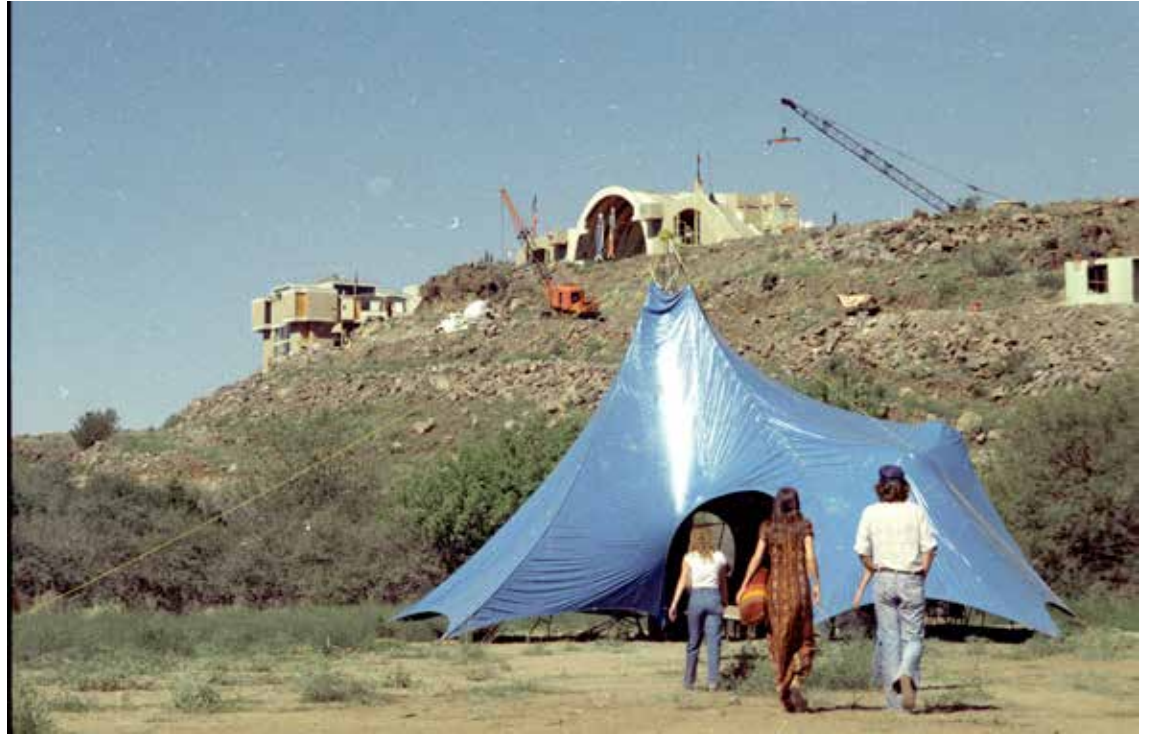
directorship, the concept of inviting guest critics to the student presentations was inaugurated by faculty member, Robert Mangurian. This has continued at SCI-ARC and has influenced other schools as well.

The third Director was instructor, Neil Denari. He moved SCI-ARC to the early Los Angeles reinforced concrete, Freight Building of the former Los Angeles Train Station, in the year, 2000. The historic building was found by Ian Robertson, then, Chairman of the Board of Directors, and Ray Kappe, then, Head of the Search Committee. Kappe was in favor of the move downtown, as he wanted SCI-ARC to contribute to the renaissance of the downtown area. Many other professional and commercial businesses followed. The renovation of the Freight Building was designed by SCI-ARC graduate, and Instructor, Gary Page, who also had start-



ed an “Introduction to Architecture” class for young people. Ray Kappe supervised the renovation and signed the legal documents. While the Freight Building was being renovated, classes were held in a large, white pneumatic tent, adjacent to the building.

Los Angeles Mayor Richard Riordon, attended the opening ceremonies, welcoming SCI-ARC to the downtown area. The Downtown News, headlined SCI-ARC’s move with the comment that it was the most important addition to downtown in many years. Instructor, Eric Moss became the fourth SCI-ARC Director. He gave the Architecture Gallery a new approach, featuring individual architect’s creative exhibits. During his Directorship, SCI-ARC achieved building ownership in 2007, by buying the Freight Building, located in the Arts District, close to the Los An-



geles River, where the city began. It is now its permanent home. SCI-ARC's fifth, and current Director is Hernan Alonso Diaz. He has kept SCI-ARC in good condition, during the challenge of the Pandemic, including remote and in-person classes.

Other historic, avant-garde, alternative schools of Architecture, such as the Bauhaus (1919 -1933) and Black Mountain College (1933-1957), were short-lived. However, due to visionary,

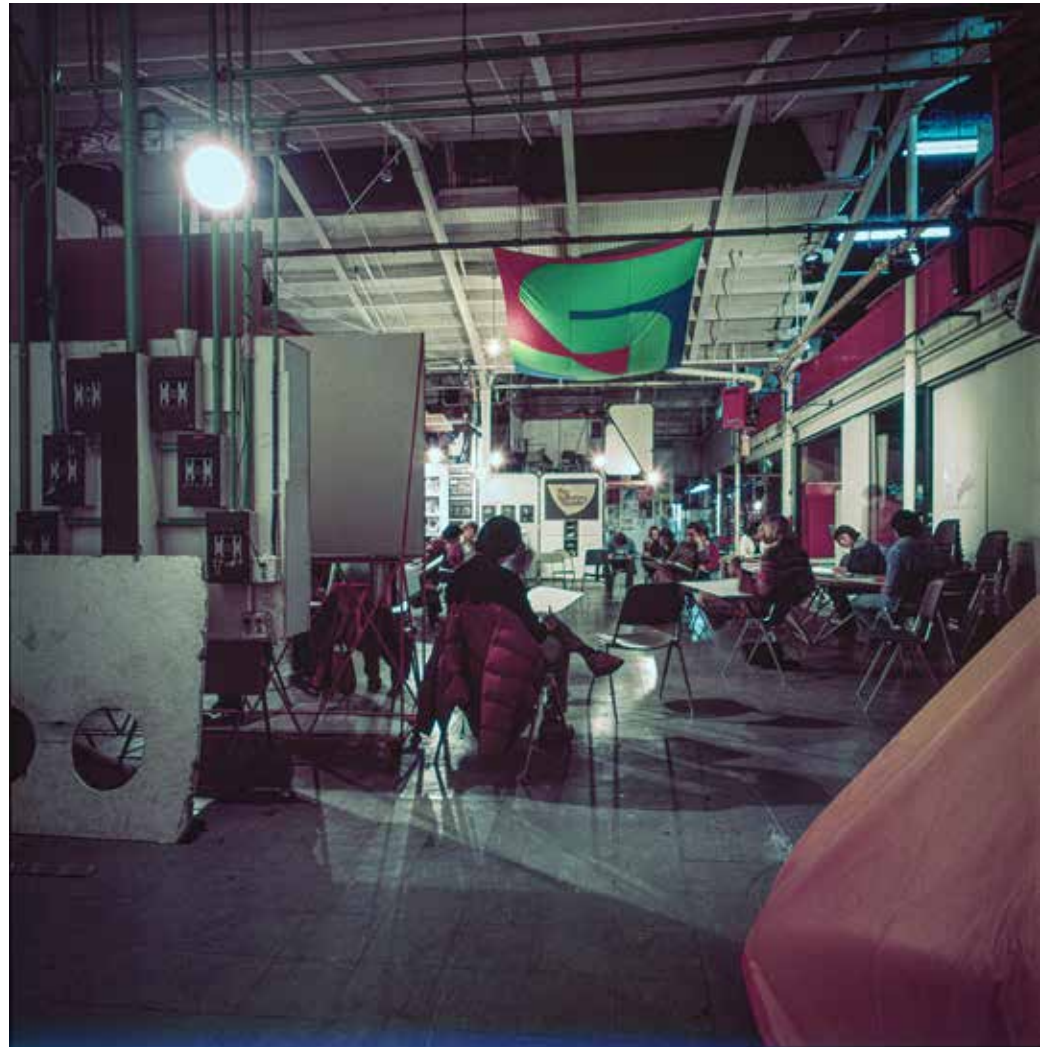
Founding Director, Ray Kappe having created SCI-ARC with enough flexibility to withstand the changes of the last five decades, as well his attitude of "freedom" that still exists, SCI-ARC has now reached its Fiftieth Anniversary. The support that Kappe gave to the the faculty, the staff and the students, allowed ev-



everyone to grow and reach their potential, adding to SCI-ARC's success.

Although some of the programs were unsuccessful, Ray Kappe felt that "SCI-ARC should maintain a desire to remain open to, and encourage proposals for new studios and seminars. A founding principle was to allow the potential for change. Personal freedom and the attitude of support for freedom should always continue to be important to the school structure."

"On the positive side, students kept the school reasonably clean, and respected each others property. Projects, drawings and models, could be left out in the open without fear of them being taken or destroyed." As a result of all this, Kappe felt that "The idea of community was working."



”During SCI-ARC’s Fortieth Anniversary, in 2012, congratulatory banners were hung from lamp posts, all over the city. SCI-ARC and Ray Kappe, as Founding Director, were honored by the L.A. City Council, and that day was officially declared “SCI-ARC day in L.A.”

Ray Kappe passed away peacefully, at 92, on November 21, 2019. He had the satisfaction of knowing that he had lived an accomplishment filled life, both in Architecture, sixty-seven years, and Architectural Education, thirty-five years.

At the “Main Event” Fiftieth Gala celebration, in 2022, the Founding Faculty: Ahde Lahti, Thom Mayne, Bill Simonian, Glen Small, Jim Stafford, and Shelly Kappe, as well as Founding Director, Ray Kappe, posthumously, were given an Honorary Masters Degree, in appreciation for



all that they had contributed to SCI-ARC's historic success.

This year, SCI-ARC's Fiftieth Anniversary, began in the Fall of 2022. With its thousands of graduates working, writing, teaching and practicing, all over the world, SCI-ARC is celebrating its success of the last fifty years. This success was achieved through the combined efforts of its talented and dedicated Founding Faculty, Administration, Staff and students, all working together, to develop this very special school.



And now, in 2023, channeling the same kind of optimism with which SCI-ARC was founded, the school is looking forward to it's next successful fifty years.

Shelly Kappe, Hon AIA
Professor Emeritus Architectural
History, Founding Faculty SCI-ARC

Photographs and Book Graphics by
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The Kappe Library

