PHILOSOPHY

THE SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE (SCI-ARC) IS A NEWLY FOUNDED SCHOOL OF ARCHITECTURE AND URBAN DESIGN WHICH OFFERS A WIDE DIVERSITY OF EDUCATIONAL EXPERIENCES, THE OPPORTUNITY FOR INDIVIDUALIZED INSTRUCTION AND GUIDANCE, AND A MAXIMUM DEGREE OF FLEXIBILITY TO RESPOND TO THE CONTINUALLY CHANGING NEED WITHIN THE SCHOOL ENVIRONMENT.

THE PRIMARY AREAS OF STUDY ARE COMPOSED OF DESIGN, INTER-DISCIPLINARY SEMINARS, COMMUNITY ACTION, AND TECHNICAL TRAINING. COMMUNITY LEADERS AND EDUCATORS IN ALL DISCIPLINES ARE BROUGHT TO THE SCHOOL TO IMPART KNOWLEDGE IN THE BEHAVIORAL SCIENCES, ECOLOGY, ECONOMICS, ENGINEERING, PHILOSOPHY, HISTORY, POLITICS, LITERATURE, AND THE ARTS AND SCIENCES. THESE SEMINARS ARE RELATED TO DESIGN AND PROBLEM-SOLVING STUDY.

MANY OPTIONS ARE AVAILABLE AT SCI-ARC. FOR THOSE WHO DESIRE A MORE STRUCTURED FRAMEWORK, AN ADDITIVE AND PROCESS-ORIENTED CURRICULUM IS POSSIBLE. IF A PARTICULAR PROBLEM AREA TURNS THE STUDENT ON, OR IF HE IS ABLE TO RELATE TO ONE INSTRUCTOR IN A SPECIAL WAY, THE OPPORTUNITY TO PURSUE INDIVIDUAL WORK IS AVAILABLE. STUDENTS WHO DESIRE GREATER EMPHASIS IN THE TECHNICAL AND ADMINISTRATIVE ASPECTS OF ARCHITECTURE ARE ABLE TO WORK WITH LEADERS IN THE ARCHITECTURAL PROFESSION. STUDIES IN URBAN DESIGN AND PLANNING, INTERIOR DESIGN, GRAPHIC DESIGN, COMMUNICATION, COMMUNITY SERVICE, AND OTHER RELATED ARTS ARE POSSIBLE ALTERNATIVES WITHIN THE CONTEXT OF THE SCHOOL.

YEARS OF STUDY ARE NOT PHYSICALLY SEPARATED. THIS ALLOWS FOR GREATER FLEXIBILITY IN TEACHING AND LEARNING METHODS, AND PROVIDES A GREATER INTERCHANGE BETWEEN ALL LEVELS OF STUDENTS. CONSEQUENTLY, FACULTY WILL BE ABLE TO INPUT WHERE INDIVIDUAL NEEDS ARISE WITHOUT CONCERN FOR THE USUAL CLASS AUTONOMY. IT IS OUR DESIRE TO BE A TRUE COMMUNITY.
AT SCI–ARC WE WISH TO ACHIEVE MAXIMUM FLEXIBILITY RELATED TO COURSE CONTENT AND CURRICULUM DEVELOPMENT. BULLETINS WILL BE USED TO DESCRIBE THE VITAL PROCESSES OF THE SCHOOL. STUDENTS WILL BE ENCOURAGED TO SEEK OUT NEW OPPORTUNITIES FOR LEARNING OR SPECIAL AREAS OF STUDY. STUDIOS AND SEMINARS MAY BE ADDED TO OR DELETED FROM LISTED COURSES OF STUDY BASED SOLELY UPON THEIR RELEVANCE TO THE NEEDS OF THE EDUCATIONAL COMMUNITY AND NOT UPON UNNECESSARY ADMINISTRATIVE PROCESSES. SINCE WE ARE OF MANAGEABLE SIZE THIS RESPONSIVENESS IS POSSIBLE.

STUDIOS

STUDIOS PROMOTE CONCENTRATED INVOLVEMENT IN WHOLISTIC PROBLEM–SOLVING AND FOCUS UPON DESIGN PROJECTS OF SPECIFIC INTEREST TO BOTH STUDENTS AND FACULTY. THEY ENCOMPASS A BROAD RANGE OF BOTH CONCEPTUAL AND TECHNICAL MATERIAL, AND ARE THE PRIMARY VEHICLE FOR ESTABLISHING CONTINUITY OF PURPOSE WITHIN THE PROGRAM. THE INITIATION AND CONTINUATION OF ANY STUDIO WILL DEPEND UPON MUTUAL STUDENT–INSTRUCTOR INTEREST. ANCILLARY TO THE STUDIO WILL BE THE SEMINAR.

SEMINARS

SEMINARS WILL BE INTERDISCIPLINARY IN NATURE, INCLUDE RESOURCE PEOPLE AS WELL AS STAFF, AND BE CONDUCTED AS GATHERINGS OF SMALL NUMBERS SEARCHING TOGETHER, WORKING TOGETHER, AND LEARNING FINALLY, BY TEACHING EACH OTHER. STUDENTS WILL BE ENCOURAGED TO INITIATE BOTH SEMINAR AND STUDIO CLASSES NOT INCLUDED WITHIN THE CURRENT CATALOGUE.

MENTORS

EACH STUDENT, UNDERGRADUATE OR GRADUATE, WILL HAVE A FACULTY MENTOR. THE STUDENT WILL MEET WITH HIS MENTOR EITHER INDIVIDUALLY OR WITH A GROUP OF OTHER STUDENTS AND—OR FACULTY TO DISCUSS INDIVIDUAL WORK, OBTAIN ENCOURAGEMENT AND CRITICISM, EXPLORE HIS OWN POTENTIAL, AND DEVELOP A DIRECTION BASED ON A BROAD RANGE OF EXPERIENCE.

TUTORING

RECOGNIZING THE RESOURCES INHERENT IN THE STUDENT COMMUNITY, SCI–ARC ENCOURAGES THE USE OF TEACHING ASSISTANTS AND ADVANCED STUDENTS TO HELP TRAIN OTHER STUDENTS, EITHER INDIVIDUALLY OR IN GROUPS, IN THOSE AREAS IN WHICH THEY DISPLAY PARTICULAR EXPERTISE.
DECISION-MAKING

SCI-ARC IS AN INSTITUTION IN PROCESS. IN ORDER THAT BOTH THE CREATIVE AND THE ROUTINE WORK OF THE COMMUNITY CAN BE FOCUSED ON EDUCATION, A SYSTEM OF DECISION-MAKING CONSISTENT WITH THESE GOALS AND PURPOSES IS REQUIRED.

UPON INCEPTION ALL FACULTY MEMBERS AND STUDENTS WILL BE INVOLVED IN THE DECISION-MAKING PROCESS. THIS BODY WILL ATTEMPT, IN EVERY INSTANCE, TO EMPHASIZE THE SENSE OF COMMUNITY AND TO REQUIRE ITS MEMBERS TO PLAY MULTIPLE, RECI-ProCAL, AND REINFORCING ROLES IN THE COMMUNITY ENTERPRISE.

AN INFORMATION AND COMMUNICATIONS CENTER WILL BE ESTABLISHED TO PROVIDE THE COMMUNICATION THAT EVERYONE WILL NEED ON A DAILY, WEEKLY, AND MONTHLY BASIS. THIS CENTER WILL RECEIVE THE NECESSARY INPUT AND PROVIDE THE NECESSARY OUTPUT SO THAT WE ALL CAN FIND OUT WHAT HAS BEEN GOING ON, WHAT IS GOING ON, AND WHAT WILL BE GOING ON. THE INFORMATION AND COMMUNICATIONS CENTER WILL BE AN AID TO INFORMED DECISION-MAKING.

AT SCI-ARC WE WILL ENCOURAGE CONTINUOUS SELF-STUDY AND SELF-EVALUATION BY STUDENTS AND FACULTY. EVERYTHING IS TO BE TRIED AND EVALUATED, AND IT IS TO BE CHANGED FOR THE BETTER ON THE BASIS OF EXPERIMENT AND EXPERIENCE.

GENERAL ADMISSIONS REQUIREMENTS

IN GENERAL, SCI-ARC BEST SERVES THOSE STUDENTS WHOSE INTERESTS AND PERSONAL CHARACTERISTICS MESH PRODUCTIVELY WITH ITS DISTINCTIVE EDUCATIONAL PROGRAM. DRIVE AND DETERMINATION, A CAPACITY FOR HARD WORK, AND A SENSE OF PURPOSE ARE MORE IMPORTANT THAN ONE'S PREVIOUS RECORD OF ATTAINMENT. NORMALLY ANY HIGH SCHOOL GRADUATE MAY BE CONSIDERED. A STUDENT WITHOUT A HIGH SCHOOL DIPLOMA IS WELCOME TO AN INTERVIEW AND MAY ENTER THE PROGRAM IF HE IS CONSIDERED QUALIFIED.

TRANSFER STUDENTS WILL BE COUNSELED INTO THE PROPER STUDIOS AND SEMINAR PROGRAMS AFTER THEIR WORK FROM OTHER COLLEGES AND UNIVERSITIES HAS BEEN EVALUATED. THEY WILL BE GIVEN EQUIVALENT CREDIT FOR WORK COMPLETED PRIOR TO TRANSFERRING TO SCI-ARC.
EVALUATION

At SCI–ARC the traditional system of letter–grades and subsequent grade–point averages has been replaced by the portfolio concept, whereby the student accumulates detailed evaluations and samples of his representative work. The portfolio concept ensures careful and continual evaluation of the students' work in progress, by faculty as well as by fellow students. SCI–ARC does not recognize failure, but instead encourages that projects be repeated and improved upon until a successful conclusion is reached, or the student is re–directed.

DEGREE REQUIREMENTS

At SCI–ARC we have moved away from the concept of a school being a place to fulfill endless lists of pre–established and often unrelated requirements. Instead, students will be individually counseled into those courses required by them to understand the wholistic and comprehensive nature of architecture and its related fields. Each student will be encouraged to develop self–direction and responsibility by being instrumental in deciding his particular course of study and the method best suited to achieving individual goals.

The minimum requirement for undergraduate students pursuing a Bachelor of Arts or Architecture degree is to take one six–hour studio course and two seminars or two three–hour studios and two seminars each semester. This degree will normally take four years and 192 semester hours of work. Other four year degrees in related design disciplines will be given as these programs develop.

Graduate students will relate to a mentor but are expected to function more autonomously in the development of their theses. They shall become involved in advanced research of an independent nature, participate in studios and seminars relevant to their theses, and work as graduate assistants in at least one studio each semester during one of their graduate years. The two–year graduate program will lead to a Masters of Architecture, a Masters of Urban Design, a Masters of Building Technology, or a Masters of Architectural Administration. Other Masters degrees will be given as other programs in related design disciplines develop.
PORTFOLIO FEE

The SCI–ARC portfolio, comprehensive and voluminous in contrast to the transcript of most collegiate institutions, will include evaluations and representative samples of work in addition to demonstrating programs satisfactorily completed. Since work will have to be photographed for the portfolio, a fee of $25.00 will be charged at the time of admission in addition to tuition. This fee entitles the student to one copy of his portfolio upon request. There will be a charge for additional copies.

TUITION

Tuition at SCI–ARC is $500.00 per semester. Refer to the calendar for dates of payment. Deposit and tuition payments are payable to the Southern California Institute of Architecture. A late charge of $25.00 will be added to fees not received by the prescribed date.

APPLICATION FEE

A $15.00 application fee is required of all applicants prior to consideration for admission. This fee is a one–time payment, and is not refundable nor applicable to the payment of any other charges.

ENROLLMENT DEPOSIT

An advance deposit of $50.00 is required within 30 days after notification of acceptance is received. Payment will reserve enrollment, on a first–come first–served basis. This deposit will be forfeited if the student does not register for the semester admitted. If the student completes registration but withdraws before the tenth day of instruction, he is eligible for a full refund of his advance deposit minus any outstanding debts owed to the school. The advance deposit is applied toward payment of tuition after the tenth day of the semester.

REFUNDS

No refund of tuition and tuition–related fees will be allowed except for withdrawal under the following conditions:
(1) Death or serious accident or illness in the immediate family,
(2) Military draft call or reserve call–up, (3) Other unavoidable or unforeseeable circumstances, after review. If a refund is appropriate and authorized, and if the student withdraws from the school prior to the tenth day of instruction of the semester, tuition and incidental fees will be refunded in full. If a refund has been authorized and the student withdraws on or after the tenth day of instruction but before the thirty–first day, one–half of tuition and incidental fees will be refunded. If the student withdraws after thirty calendar days, no refund can be allowed.
BASIC DESIGN
AN INTRODUCTION TO DESIGN FUNDAMENTALS INCLUDING TWO AND THREE DIMENSIONAL DESIGN AND COLOR
INTRODUCTION TO STRUCTURE IN NATURE, POLYHEDRA, INFLATABLES, AND OTHER STRUCTURAL SYSTEMS CULMINATING WITH THE CONSTRUCTION OF AN EXPERIMENTAL LIVING COMMUNITY INCORPORATING ALL ASPECTS OF DESIGN

DESIGN PROCESS
SYSTEMS THEORY AS APPLIED TO BASIC PROBLEM SOLVING WITH SPECIFIC EMPHASIS ON ECOLOGICAL—REGIONAL SYSTEMS

FOR STUDENTS WHO HAVE COMPLETED BASIC DESIGN AND DESIGN PROCESS OR EQUIVALENT, PROJECTS IN ARCHITECTURAL DESIGN, BUILDING SCIENCE, AND URBAN DESIGN WILL BE PRESENTED OF VARYING COMPLEXITY. YOU WILL CHOOSE A PROJECT AND WORK WITH THE INSTRUCTOR OR INSTRUCTORS RESPONSIBLE FOR THE DESIGN PROBLEM.

ARCHITECTURAL DESIGN
ARCHITECTURAL DESIGN PROBLEMS DEALING WITH SPECIFIC BUILDING TYPES, THEIR SPECIAL CHARACTERISTICS AND COMPLEXITIES, SOLUTIONS RELATED TO STUDENT DEVELOPED CRITERIA FOR HOUSING, CIVIC, AND COMMERCIAL FACILITIES

BUILDING SCIENCE
MASS—PRODUCIBLE DESIGN. INVESTIGATION FOCUSED IN THE AREA OF EXPERIMENTAL ARCHITECTURAL SYSTEMS OR SUB—SYSTEMS INTEGRATING ENGINEERING DESIGN METHODOLOGIES. PROBLEM ANALYSIS; CONCEPT AND DESIGN DEVELOPMENT; PROTOTYPE CONSTRUCTION; TESTING, EVALUATION AND MODIFICATION; MANUFACTURING AND COST ACCOUNTING; LEGAL IMPLICATIONS AND MARKETING.

URBAN DESIGN
DESIGN RESEARCH DEALING WITH URBAN, SOCIAL, ECONOMIC, POLITICAL, AND PHYSICAL CITY SYSTEMS. ALTERNATIVE CRITERIA AND SYNTHESIS RESPONDING TO DEFINITIVE DATA GATHERING AND ANALYSIS.
COMMUNICATION TECHNIQUES
EXPLORATION INTO VARIOUS PRESENTATION TOOLS AND TECHNIQUES RELEVANT TO THE COMMUNICATION OF ENVIRONMENTAL AND DEVELOPMENTAL EXPERIENCES, IDEAS, AND DESIGN CONCEPTS

GRAPHIC COMMUNICATIONS
EMPHASIS ON BASIC DRAWING SKILLS AND ARCHITECTURAL DELINEATION TECHNIQUES

PHOTOGRAPHY
INTRODUCTION TO PHOTOGRAPHY, THE USE OF THE CAMERA, DEVELOPMENT AND PRINTING TECHNIQUES. SPECIAL TECHNIQUES USED IN PRINTMAKING WILL BE COVERED.

PHOTO SILK SCREENING
PHOTO SILK SCREEN AS A GRAPHIC COMMUNICATION MEDIA PRECEDED BY AN INTRODUCTORY PHOTOGRAPHY COURSE

VIDEO AS A TOOL FOR COMMUNICATION
A SURVEY OF THE CURRENT STATE OF THE ART OF VIDEO AND CABLE TECHNOLOGY. AN INTRODUCTION TO THE BASIC TECHNIQUES OF SMALL FORMAT VIDEO PRODUCTION. DISCUSSIONS OF CURRENT USAGE, SOCIAL AND POLITICAL ASPECTS OF THE MEDIUM, AND EXPLORATION OF THE POTENTIAL DEVELOPMENT IN THE YEARS TO COME.

HISTORICAL SURVEY OF ARCHITECTURE AND COMMUNITY PATTERNS
AN EXPLORATION INTO THE HISTORY OF ARCHITECTURE AND URBAN DEVELOPMENT RELATIVE TO FUNDAMENTAL ECONOMIC, SOCIAL, AND POLITICAL INSTITUTIONS

LOS ANGELES ENVIRONMENT
FIELD TRIPS EXPLORING THE RICH ENVIRONMENTS OF THE CITY. WALKING TOURS OF CENTER CITY, WATTS, PASADENA, SILVERLAKE, VENICE, AND WEST LOS ANGELES TO EXPERIENCE OUR NATURAL AND MAN-MADE ENVIRONMENT AS WELL AS THE ARCHITECTURE OF WRIGHT, NEUTRA, SCHINDLER, GREEN AND GREEN, AND OUTSTANDING CONTEMPORARY ARCHITECTS
HBE08  HUMAN BEHAVIOR AND ENVIRONMENT
      QUESTIONNAIRES AND ENVIRONMENTAL
      PROTOTYPES WILL BE DEVELOPED TO BE
      USED AS TESTING DEVICES DURING THE
      ALL-SCHOOL SEMINAR. NINE WEEKS WILL
      BE DEVOTED TO PRELIMINARY WORK, THREE
      WEEKS TO THE TESTING, AND THREE WEEKS
      TO EVALUATION.

ECS09  ENVIRONMENTAL CONTROL SYSTEMS
      ANALYSIS OF MECHANICAL, ELECTRICAL, AND
      ACOUSTICAL SYSTEMS RELATED TO STRUCTURES
      AND URBAN ENVIRONMENT. EMPHASIS ON
      ENVIRONMENTAL QUALITY AND ENERGY
      CONSERVATION.

S10    THEORY OF STRUCTURE
      FUNDAMENTAL THEORIES OF STRUCTURAL
      DESIGN, COMPREHENSION OF THE FORCE
      RELATIONSHIPS IN VARIOUS STRUCTURAL
      SYSTEMS, AND THE ABILITY TO CALCULATE
      THE ELEMENTS RELATED TO THE TOTALITY
      OF STRUCTURAL TYPES

AC11  ARCHICRUNCH
      GETTING FIRST OFFICE JOB, LIVING WITH THE
      BOSSES' FOIBLES, TRYING NOT TO GOOF, RISING
      IN AN OFFICE, GETTING CONSULTANTS TO
      PRODUCE, SMOOCHING WITH THE CLIENT, CONNING
      THE LENDER, OUTWITTING THE PLANNING COM-
      MISSION AND BUILDING DEPARTMENT, WHAT TO
      DO IF SUCCESS STRIKES AND YOU'RE STUCK WITH
      YOUR OWN OFFICE, HOW TO MEET A PAYROLL
      WHILE STALLING CREDITORS, HOW TO COLLECT
      FROM A CLIENT, HOW TO FIND TIME TO DO YOUR
      BEST WORK, PERHAPS EVEN HOW TO GET SOME
      SLEEP.

PP12  PROFESSIONAL PRACTICE
      INTRODUCTION TO MATERIALS, METHODS
      OF DETAILING, CONTRACT DRAWINGS, AND
      SPECIFICATION WRITING.

PP13  PROFESSIONAL PRACTICE
      ADVANCED COURSES IN DETAILING, CONTRACT
      DRAWINGS, SPECIFICATIONS, AND OWNER,
      ARCHITECT, CONTRACTOR RELATIONSHIPS.
RAYMOND KAPPE
DIRECTOR


SHELLY KAPPE
COORDINATOR
EVENING PROGRAM

EDWARD FARRELL

An architect—environmentalist with a broad range of architectural and community activity since his graduation from the Illinois Institute of Technology in 1943. He has been a registered architect since 1952, a partner in his own firm of Kahn, Farrell and Assoc., executive architect for Ernest Kump Associates, senior programmer for Lester Gorsline Associates, planning consultants, site planner and architect for Sasaki, Walker, Landscape Architects, director of the SPUR workshop and San Francisco Week Community Action Programs, member of the planning commission, City of Mill Valley, member of the board of directors of the San Francisco Planning and Urban Renewal Association, member of the education committee of the Northern California Chapter AIA, chairman of the urban design committee of the Southern California Chapter AIA, member of the board of directors of the committee for Watts Towers and the Los Angeles Society for General Semantics, and a lecturer at UCLA and UC Berkeley.

AHDE LAHTI

A graphic and product designer who has worked on prototype cloth and paper structures for Ford's "Recreation Unlimited" program. His prints have been exhibited at Otis Art Institute galleries, San Diego Museum of Fine Arts, State University College at Potsdam, New York, San Francisco Art Institute, the Long Beach Museum of Art, and California State University, San Diego. He taught a seminar in design at Kansas State Teachers College, was a lecturer in environmental design at California State University, San Diego, and an assistant professor of architecture at California State Polytechnic University, Pomona. He received his master of fine arts degree at the University of Michigan.

THOM MAYNE

A designer concerned with problem-solving, and question-asking methods and processes relevant to today's complex urban and regional problems. He served on the staffs of Dworsky and Associates, environmental systems, and Gruen Associates, where he was involved in industrialized housing systems, community analysis program and community redevelopment strategies. He was an assistant professor at California State Polytechnic University, Pomona, and has lectured at California State University, Los Angeles.
WILLIAM SIMONIAN

FORMERLY AN ASSISTANT PROFESSOR IN THE DEPARTMENT OF ARCHITECTURE, SCHOOL OF ENVIRONMENTAL DESIGN, AT CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA, WHERE HE WAS ADMINISTRATIVE ASSISTANT TO THE CHAIRMAN AND TAUGHT IN THE AREAS OF BASIC DESIGN, GRAPHIC COMMUNICATION, PROFESSIONAL PRACTICE, AND HISTORY OF ENVIRONMENTAL DESIGN. HE RECEIVED HIS BACHELOR OF FINE ARTS DEGREE FROM THE UNIVERSITY OF SOUTHERN CALIFORNIA, WHERE HE WAS A TEACHER'S ASSISTANT IN ARCHITECTURAL HISTORY. HIS PROFESSIONAL EXPERIENCE FOR THE PAST NINE YEARS INCLUDES DESIGN, PLANNING, AND PRODUCTION FOR THE ARCHITECTURAL FIRMS OF KAHN KAPPE LOTERY, WHERE HE WAS AN ASSOCIATE, AND HONNOLD, REIBSAMEN, AND REX.

GLEN SMALL

AN ARCHITECT–PLANNER DEVOTING FULL TIME TO THE DESIGN OF ALTERNATIVES TO PRESENT DAY URBAN SYSTEMS. HIS BIOMORPHIC BIOSPHERE MEGASTRUCTURE CITY ALIAS VERTICAL CITY, AN URBAN SYSTEM IN HARMONY WITH NATURE HAS BEEN PUBLISHED INTERNATIONALLY IN L'ARCHITECTURE D'AUJOURD'HUI, NATIONALLY IN PROGRESSIVE ARCHITECTURE, AND LOCALLY IN THE LOS ANGELES TIMES. THE PROJECT HAS RECEIVED COVERAGE ON NATIONAL RADIO AND LOCAL TELEVISION. HE RECEIVED HIS BA FROM THE UNIVERSITY OF OREGON AND HIS MA FROM CRANBROOK ACADEMY OF ART ON AN ELIEL SAARINEN SCHOLARSHIP FOR GRADUATE STUDY. FOR THE PAST THREE YEARS HE HAS BEEN AN ASSISTANT AND ASSOCIATE PROFESSOR OF ARCHITECTURE AT CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA. PREVIOUSLY HE WAS INVOLVED FOR NINE YEARS WITH ARCHITECTURAL AND PLANNING OFFICES IN LOS ANGELES, SAN FRANCISCO, AND DETROIT, INCLUDING HIS OWN PRACTICE IN VENICE. HE HAS GIVEN EXTENSIVE LECTURES THROUGHOUT THE COUNTRY AT THE UNIVERSITY OF ILLINOIS, KENT STATE, BERKELEY, USC, AND THE UNIVERSITY OF LJUBLJANA, SCHOOL OF ARCHITECTURE IN YUGOSLAVIA.

JIM STAFFORD

AN EDUCATOR DEALING WITH MATRIX DEVELOPMENT, SYSTEMATIC ANALYSIS, AND SYNTHESIS AS THEY APPLY TO THE FIELDS OF ARCHITECTURE AND CITY PLANNING, A GRADUATE OF THE SCHOOL OF ARCHITECTURE, USC, HE WAS AN ASSISTANT PROFESSOR AT CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA, WHERE HE TAUGHT DESIGN LABS PRIMARILY INVOLVED IN SYSTEMATIC FORM RESPONSE TO PREDICTABLE ENVIRONMENTAL AND PROGRAM STRESS. HE HAS WORKED AS AN URBAN DESIGNER FOR THE PASADENA REDEVELOPMENT AGENCY WHERE HE HEADED THE DESIGN TEAM FOR TWO URBAN RENEWAL PROJECTS; THE PEPPER PROJECT, A 108 ACRE RESIDENTIAL DEVELOPMENT IN NORTH–EAST PASADENA, AND TECHNOLOGY SQUARE, A 51 ACRE RESEARCH AND DEVELOPMENT CENTER IN CENTRAL PASADENA.
In response to numerous requests from members of the design professions, as well as community people interested in design and the environment, SCI–ARC offers an evening program. The introduction of this continuing education program, with its large quantity of course offerings, is the first of its kind in the Southern California area. It is the desire of SCI–ARC to establish itself as a design center where students, professionals, and lay people can come to extend their education, broaden their abilities, and heighten their awareness in design, planning, and related environment subjects.

SCI–ARC evening students in the fall of 1973 will be offered the opportunity to study with the following leading architects, planners, and related professionals:

Joseph Amestoy AIA  Architectural Drawing
Sam Apple  Experimental Learning Environments
Michael Bensch  Interior Architecture Design
Milton Breivogel AIA  Governmental Constraints in Planning
Peter de Bretteville  Architecture Studio
Craig Ellwood  Advanced Design Studio
Edward Farrell  Archicrunch
George Foy  Three Dimensional Forms
Matthew Goodwin  The Business of Architecture
Saul Goldin  The Footcandle Myth
Mark Hall  L.A. Urban Design Problem
Lynden Herbert  The 6 Traditions of Architectural Design
Paul Hoag AIA  The Moulding of Design
Richard Hultbert  Real World Housing Design
Maurice Jacobsen  Video as a Tool for Communication
Erika Kahn  Printmaking Workshop
Herbert Kahn AIA  Townscape–Awareness and Design
William Kelly AIA  Architectural History and Theory
Paul Laporte  Shells, Voids, and Materials
Steve LaFer  Marxism and Urbanism
Rex Lotery AIA  Planning–The International Process
Tony Lumden AIA  Problems of a Priori Design System
Frederic Lyman AIA  Perspective
Gerald Mc Cabe  Furniture Design for Fun and Profit
Robert Mc Clellan  Shopping Centers
John Pastier  Urban Form in America
Cesar Pelli AIA  Seminar–Design Studio
Elizabeth Peterson  Techniques for Implementation
Paul Prejza  The City as an Information System
James Pulliam FAIA  Architectural Design and Technology
Marvin Rand  Advanced Photography
Ronald Rezek  Alternative Architecture
Robert Shaffer  Principles of Planning
Philip Speegle  Architectural Graphic Design
Deborah Sussman  Urban Graphics
Lester Wertheimer AIA  Architectural History
Bernard Zimmerman AIA  Advanced Design
CLASSES WILL BE LIMITED TO TEN TO FIFTEEN STUDENTS UNLESS A FACULTY MEMBER SPECIFIES THE DESIRE FOR A LARGER NUMBER. CLASSES BEGIN JANUARY 7, 1974, AND WILL MEET FROM 7:00 TO 10:00 P.M. THE FEE FOR A FIVE WEEK COURSE IS $50.00; FOR A TEN WEEK COURSE, $100.00; AND FOR A FIFTEEN WEEK COURSE, $150.00.

ENROLLMENT IN ANY EVENING CLASS ENTITLES THE STUDENT TO ALSO ATTEND THE WEDNESDAY NIGHT DESIGN FORUM WHERE FACULTY MEMBERS AND GUESTS WILL ENGAGE IN DESIGN PHILOSOPHY PRESENTATIONS AND DISCUSSIONS FROM 8:00 TO 10:00 P.M.

COURSE MATERIAL COMPLETED IN THE EVENING PROGRAM WILL BE EVALUATED FOR CREDIT BY THE FACULTY MEMBER RESPONSIBLE FOR THE STUDIO OR SEMINAR. IF A STUDENT DESIRES TO DIRECT HIS STUDY TOWARD A DEGREE, A FACULTY COMMITTEE WILL EVALUATE COMPLETED WORK AND GRANT APPROPRIATE EQUIVALENT CREDIT.

COMMUNITY COLLEGE TRANSFER STUDENTS WHO HAVE BEEN ENROLLED IN ARCHITECTURAL PROGRAMS WILL NOT BE REQUIRED TO REPEAT WORK WHICH HAS BEEN ADEQUATELY COMPLETED AND IS SIMILAR TO THE REQUIRED COURSE WORK LISTED FOR THE FOLLOWING BA DEGREES.

DEGREES IN ARCHITECTURE, URBAN DESIGN, URBAN PLANNING, LANDSCAPE ARCHITECTURE, AND INTERIOR ARCHITECTURE MAY BE EARNED IN THE EVENING PROGRAM. SIXTY SEMESTER UNITS OF GENERAL EDUCATION SHALL HAVE BEEN COMPLETED PRIOR TO OR TAKEN CONCURRENTLY WITH THE COURSE MATERIAL FOR DEGREE. PHYSICS AND TRIGONOMETRY SHALL HAVE BEEN COMPLETED PRIOR TO ENROLLING IN STRUCTURES AND ENVIRONMENTAL CONTROL SYSTEMS. COUNSELING APPOINTMENTS SHOULD BE MADE TO CLARIFY ANY SPECIAL CONSIDERATIONS NECESSITATING EVALUATION.

STUDENTS SHOULD REFER TO THE EVENING PROGRAM POSTER FOR SPECIFIC COURSE OFFERINGS EACH SEMESTER. THE INSTRUCTOR, DAY OF THE WEEK GIVEN, AND THE LENGTH OF THE COURSE WILL BE DESIGNATED.

SINCE COURSE TITLES MAY CHANGE FROM SEMESTER TO SEMESTER, THE REQUIREMENTS FOR DEGREE WILL BE LISTED IN GENERAL CATEGORIES. YOUR COUNSELING APPOINTMENT EACH SEMESTER WILL CLARIFY WHICH COURSE OFFERINGS RELATE TO THESE CATEGORIES.