Southern California Institute of Architecture

The Southern California Institute of Architecture is a private, tuition-financed school of architecture and urban design. It is unique in that it is the only degree-granting institution of its kind in the United States. Since it has no direct administrative tie to any university, students and faculty form the entire decision-making body.

This method has made it possible, in a short period of time, to explore progressive and alternative education processes, to temper extreme points of view, to comprehend the capability of faculty and students to cope with self-actualization, and to adjust and refine the program through conscious and ongoing self-evaluation. SCI-ARC will always remain open to the potential for change, and options within the program are constantly available. Personal freedom and the attitude of freedom will always exist within a structured framework.

Since its inception, SCI-ARC has developed a curriculum attempting to deal with the process of "learning architecture" that maximizes a response to each student's individual needs, while exposing him or her to a diverse and wide-ranging set of attitudes and approaches. Central to this concept is the notion that SCI-ARC embodies the composite of the many individual philosophies of both faculty and student versus one specifically stated, unified attitude.

We recognize that our architectural program is composed of diverse personalities, all with their unique contributions. We support this diversity since the profession is itself a complex set of contradictions responding to a society which is also multi-faceted, complex, and above all, fragmented. The continuity which is achieved within the program then is not related to unifying attitudes or approaches, but in understanding through dialogue the necessity of many approaches to common problems. In order for this to happen in a rational, non-arbitrary way, the architect's education must be oriented toward developing architecture as a humanistic science through the application of firmly rooted principles of social, political, economic, and biophysical ideology.

At the same time, it is obvious that the student must develop an architectural vocabulary which enables him or her to synthesize the complex sets of factors involved in architectural problem-solving. This requires the knowledge of perception, site response, materials, structure, natural and mechanical environmental control systems, and historical precedents.
The minimum requirements for undergraduate students pursuing a Bachelor of Arts in Architecture degree is to take one eighteen-hour studio course and three two-hour seminars each semester. This degree will normally take four years and 192 semester hours of work. Other four-year degrees in related disciplines will be given as these programs develop.

Students are expected to have completed Arc 1 through Arc 4, and all required undergraduate seminars listed in the catalogue prior to qualifying for degree status. Equivalent course material completed in other institutions will be given credit. The following seminars will be a prerequisite for entering Arc 3: Historical Survey of Architecture and Community Patterns to 1850, The Evolution of the Modern Movement, Lighting and Acoustics in Environmental Design, and Advanced Structures.

Students entering SCI-Arc directly from high school, or transferring from other colleges and universities, will be required to take the following general education courses or receive credit for equivalents: psychology, sociology, anthropology, political science, philosophy, and economics. The content of these courses will be directly related to architecture and planning, but the broader aspects of each science will be introduced.

A community college basic English course or equivalent will be required for students who show a deficiency in writing ability, and students who have not had a sufficient background in math will be asked to take course work at one of the community colleges. A minimum requirement of college algebra and trigonometry must be met prior to entering the Structures Seminar.

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 considered qualified.

Transfer students will be considered into the proper studios and seminars after their work from other colleges and universities has been evaluated based upon transcript, as well as portfolio. Equivalent credit will be given for work completed prior to transferring to SCI-Arc.
GENERAL ADMISSION REQUIREMENTS, CONTINUED

IF A STUDENT TRANSFERRING FROM A COMMUNITY COLLEGE HAS NOT COMPLETED EQUIVALENT COURSES IN ARCHITECTURAL HISTORY, STRUCTURES, AND ENVIRONMENTAL CONTROL SYSTEMS, IT WILL NOT BE POSSIBLE FOR THAT STUDENT TO BE PLACED HIGHER THAN ARC 2 IN OUR PROGRAM, SINCE IT WILL REQUIRE A MINIMUM OF ONE YEAR TO COMPLETE THIS WORK PRIOR TO ADVANCING TO ARC 3.

GOVERNANCE


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 WERE INVOLVED IN THE DECISION–MAKING PROCESS, AND AT SCI–ARC WE 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.

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 OR HER REPRESENTATIVE WORK. THE PORTFOLIO CONCEPT ENSURES CAREFUL AND CONTINUAL EVALUATION OF THE STUDENT’S WORK IN PROGRESS, BY FACULTY AS WELL AS BY FELLOW STUDENTS.
THE LAST WEEK OF EACH SEMESTER IS DEVOTED TO PRESENTATION AND EVALUATION OF EVERY STUDENT'S WORK. THIS OCCURS IN AN OPEN FORUM AND ALL STUDENTS AND FACULTY ARE INVITED TO PARTICIPATE. THIS EVALUATION PERIOD ALSO PROVIDES A MECHANISM FOR MONITORING STUDIO PROGRESS AND ACTIVITY. STUDENTS ARE GIVEN CREDIT FOR SUCCESSFULLY COMPLETED SEMINARS.

PORTFOLIO

THE SCI–ARC PORTFOLIO, COMPREHENSIVE AND VOLUMINOUS IN CONTRAST TO THE TRANSCRIPT OF MOST COLLEGIATE INSTITUTIONS, INCLUDES EVALUATIONS AND REPRESENTATIVE SAMPLES OF WORK, IN ADDITION TO DEMONSTRATING PROGRAMS Satisfactorily COMPLETED. THE STUDENT IS ENTITLED TO ONE COPY OF HIS OR HER PORTFOLIO UPON REQUEST. THERE IS A CHARGE FOR ADDITIONAL COPIES.

SCC–ARC DOES NOT RECOGNIZE FAILURE, BUT INSTEAD ENCOURAGES STUDENTS TO REPEAT PROJECTS AND IMPROVE UPON THEM UNTIL A SUCCESSFUL CONCLUSION IS REACHED. IN SOME INSTANCES, THE STUDENT IS COUNSELED AND REDIRECTED.

ACADEMIC YEAR

SCI–ARC IS STRUCTURED ON A TRI–MESTER BASIS. THE FALL FIFTEEN WEEK SEMESTER STARTS THE FIRST WEEK OF SEPTEMBER AND ENDS AFTER THE SECOND WEEK IN DECEMBER, A THREE WEEK BREAK IS TAKEN FOR CHRISTMAS, AND WE RESUME THE FIRST MONDAY AFTER NEW YEARS. THE SPRING FIFTEEN WEEK SEMESTER ENDS AFTER THE SECOND WEEK IN APRIL, A TWO WEEK BREAK IS TAKEN PRIOR TO STARTING THE FIFTEEN WEEK SUMMER SEMESTER. TWO SEMESTERS COMPREH ONE YEAR OF ACADEMIC WORK.
TUITION

TUITION AT SCI–ARC IS $650.00 PER SEMESTER, DURING THE 1975–1976 YEAR. DUE TO COST OF LIVING INCREASES, THIS TUITION MAY BE INCREASED IN SUCCESSIVE YEARS. REFER TO THE CALENDAR IN THE CATALOG FOR DATES OF PAYMENT. DEPOSIT AND TUITION PAYMENTS ARE PAYABLE TO THE SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE. A LATE CHARGE OF $15.00, WILL BE ADDED TO FEES NOT RECEIVED BY THE PRESCRIBED DATE. IN ADDITION TO TUITION, THERE IS A STUDENT SERVICE FEE OF $50.00, PER SEMESTER, TO COVER PORTFOLIO, STUDENT ACTIVITIES, AND SPECIAL PROGRAMS.

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 $350.00 IS REQUIRED WITHIN 30 DAYS AFTER NOTIFICATION OF ACCEPTANCE IS RECEIVED. PAYMENT WILL RESERVE ENROLLMENT ON A FIRST–COME, FIRST–SERVED BASIS. $50.00 OF 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 OR SHE 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 THE 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.

CURRICULUM

SCI-ARC OVER THE PAST THREE YEARS HAS DEVELOPED A CURRICULUM THAT ATTEMPTS TO DEAL WITH THE PROCESS OF "LEARNING ARCHITECTURE" THAT MAXIMIZES A RESPONSE TO EACH STUDENT'S INDIVIDUAL NEEDS, WHILE EXPOSING HIM OR HER TO A DIVERSE AND WIDELY RANGING SET OF ATTITUDES AND APPROACHES. CENTRAL TO THIS CONCEPT IS THE NOTION THAT SCI-ARC EMBODIES THE COMPOSITE OF THE MANY INDIVIDUAL PHILOSOPHIES OF BOTH FACULTY AND STUDENT VERSUS ONE SPECIFICALLY STATED, UNITED ATTITUDE.

WE RECOGNIZE THAT OUR ARCHITECTURAL PROGRAM IS COMPOSED OF DIVERSE PERSONALITIES, ALL WITH THEIR UNIQUE CONTRIBUTIONS. WE SUPPORT THIS DIVERSITY SINCE THE PROFESSION IS ITSELF A COMPLEX SET OF CONTRADICTIONS WHICH ONLY RESPOND TO A SOCIETY WHICH IS ITSELF MULTI-FACETED, COMPLEX, AND ABOVE ALL, FRAGMENTED. THE CONTINUITY WHICH IS ACHIEVED WITHIN THAT PROGRAM THEN IS NOT RELATED TO UNIFYING ATTITUDES OR APPROACHES, BUT IN THE UNDERSTANDING THROUGH DIALOGUE OF THE NECESSITY OF MANY DIVERSE APPROACHES TO COMMON PROBLEMS.

OUR FUNDAMENTAL TASK IS TO ASSIST EACH STUDENT IN DEVELOPING AND MATURING THE PROCESSES WHICH UNCOVER THE ISSUES SURROUNDING THE ARCHITECTURAL REALM AND ENABLE HIM TO TRANSLATE THESE ATTITUDES INTO SOME CONTEXT. IN ORDER FOR THIS TO HAPPEN IN A RATIONAL, NON-ARBITRARY WAY, THE ARCHITECT'S EDUCATION MUST BE ORIENTED TOWARDS DEVELOPING ARCHITECTURE AS A HUMANISTIC SCIENCE THROUGH THE APPLICATION OF FIRMLY ROOTED PRINCIPLES OF SOCIAL, POLITICAL, ECONOMIC, AND BIOPHYSICAL IDEOLOGY.

THE METHODS CHOSEN TO ACCOMMODATE THESE EDUCATIONAL OBJECTIVES FOCUS ON THE STUDIO AS THE CENTRAL SYNTHESIZING, PROBLEM-SOLVING EXPERIENCE, WITH SEMINARS ORIENTED TO SERVICING THIS ACTIVITY WITH THE INPUT OF DIRECTLY RELATED INFORMATION.

THE FOUR YEARS OF STUDIO ACTIVITY WHICH IS REQUIRED IN THE UNDERGRADUATE PROGRAM, IS HIERARCHICAL, NOT IN PROBLEM SUBSTANCE COMPLEXITY, AS MUCH AS A NATURAL INCREASE IN SOPHISTICATION AND PROCESS MATURITY MANIFEST IN STUDENTS AT A SPECIFIC LEVEL. THE STUDIO EXPERIENCE FOCUSES ON THE STUDENT'S DEVELOPED ABILITY TO GRASP RELEVANT ISSUES WITHIN A CONCEPTUAL FRAMEWORK AND TO DEVELOP A QUESTION-ASKING METHOD WHICH ORIENTS HIM OR HER TO AN ORDERED PROCESS. IT IS ENCOURAGING THAT THROUGH THIS BASIC ATTITUDE TOWARDS RATIONAL NECESSARY INFORMATION AND THROUGH A THINKING-DOING CYCLE, THE STUDENT DEVELOPS SELF-CRITICAL ABILITY AND HENCE SELF-CORRECTION.

AT THE PRESENT TIME OUR STUDIOS ARE DEFINED AS FOLLOWS:
STUDIOS

ARCHITECTURAL DESIGN 1
AHDE LAHTI AND GLEN SMALL
AN INTRODUCTION TO DESIGN FUNDAMENTALS, STRUCTURE IN NATURE, POLYHEDRA, AND OTHER STRUCTURAL SYSTEMS.

ARCHITECTURAL DESIGN 1A
THOM MAYNE
AN INTRODUCTION TO ARCHITECTURAL DESIGN AND RELATED SYSTEMS FOR STUDENTS WITH UNDERGRADUATE OR GRADUATE DEGREES IN OTHER DISCIPLINES.

ARCHITECTURAL DESIGN 2
SIMONIAN, GLASSMAN AND STAFFORD
INTRODUCES THE STUDENT TO PROBLEMS DEALING WITH THE DESIGN OF THE HUMAN HABITAT. WORKING WITHIN A LIMITED SCOPE AND SCALE, STUDENTS LEARN TO DEAL WITH ALL ASPECTS OF A PROBLEM WHILE EVOLVING AN INTEGRATED SOLUTION. STUDENTS LEARN TO APPLY A RATIONAL DESIGN METHODOLOGY, MAKING THEIR DESIGN PROCESS EXPLICIT AND COMMUNICABLE.

ARCHITECTURAL DESIGN 3
ERIC MOSS AND ROLAND COATE
ARCHITECTURAL DESIGN PROBLEMS DEALING WITH SPECIFIC BUILDING TYPES, THEIR SPECIAL CHARACTERISTICS AND COMPLEXITIES.

ARCHITECTURAL DESIGN 4
FRANK GEHRY AND RAY KAPPE
LARGE SCALE ARCHITECTURAL AND URBAN DESIGN PROBLEMS WILL FORM THE BASIS FOR THIS STUDIO. SOLUTIONS WILL BE BASED UPON RESEARCH DEALING WITH SOCIAL, ECONOMIC, POLITICAL, AND PHYSICAL SYSTEMS.

ADVANCED PROFESSIONAL PRACTICE WILL BE TAUGHT IN CONJUNCTION WITH THE ARCHITECTURAL DESIGN 4 STUDIO.

GRAPHIC COMMUNICATION WILL BE GIVEN AS AN EXTENSION OF ALL STUDIO DESIGN COURSES.

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.
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.

SEMINARS OFFERED
HISTORICAL SURVEY OF ARCHITECTURE AND COMMUNITY PATTERNS TO 1850 WILLIAM SIMONIAN
EXPOSURE TO EXTENSIVE BIBLIOGRAPHY USED TO ENCOURAGE STUDENTS TO EXPLORE IN DEPTH THE MANY AND VARIED FACETS OF THE HISTORY OF ENVIRONMENTAL DESIGN. THIS IS AUGMENTED BY CONTINUING AUDIO-VISUAL PRESENTATION IN THE FORM OF FILMS AND SLIDES OF SPECIFIC EXAMPLES OF HISTORICAL ANTECEDENTS IN ARCHITECTURE AND URBAN PLANNING. GUEST LECTURERS ARE INVITED TO PARTICIPATE IN 'SPOT' PRESENTATIONS IN SPECIFIC AREAS, SUCH AS MUSICOLOGY, ART HISTORY AND THE LIBERAL ARTS. (ONE SEMESTER)

FIRST YEAR REQUIREMENTS
PHYSICAL PRINCIPLES OF ARCHITECTURE. HENRY KATZENSTEIN
A PRESENTATION OF THE BASIC PRINCIPLES OF MECHANICS, HYDROSTATICS, HEAT, LIGHT, ELECTRICITY, AND THE STRUCTURE OF MATTER, AS THEY RELATE TO THE STUDY OF STRUCTURE, ENVIRONMENTAL CONTROL, AND THE APPLICATION OF MATERIALS. LIMITED USE IS MADE OF MATHEMATICAL FORMALISMS, RELYING INSTEAD ON MODELS, EXAMPLES FROM NATURE, AND INTUITION DERIVED FROM THE STUDENTS' BACKGROUND AND EXPERIENCE. (ONE SEMESTER)

NATURAL STRUCTURES GLEN SMALL
A BASIC STRUCTURES COURSE INVESTIGATING NUMEROUS STRUCTURAL PRINCIPLES EXEMPLIFIED IN NATURE. AN EMPIRICAL MODEL BUILDING TECHNIQUE IS USED TO GRASP THE PRINCIPLES FROM SIMPLE BEAMS AND COLUMNS TO COMPLICATED TENSILE AND PNEUMATICS. EMPHASIS IS GIVEN TO APPLYING THESE PRINCIPLES TO MAN MADE STRUCTURES. (ONE SEMESTER)
PROFESSIONAL PRACTICE
WILLIAM SIMONIAN

MEETING TWICE WEEKLY, THE FIRST SESSION PRESENTS AN IN-DEPTH REVIEW OF THE AIA HANDBOOK OF PROFESSIONAL PRACTICE TO REVIEW THE PRESENT 'STATE OF THE ART', INCLUDING CODES, OFFICE PROCEDURES, ETC. THIS SEGMENT IS AUGMENTED BY FIELD TRIPS TO ARCHITECTS' AND AIA CHAPTER OFFICES, AND IN-CLASS PRESENTATIONS BY ATTORNEYS AND OTHER SPECIALISTS CURRENTLY INFLUENCING ARCHITECTURAL PRACTICE.

THE SECOND SESSION_considers THE USE OF CONSTRUCTION MATERIALS AND THEIR PROCESSES AS PRESENTED BY RELEVANT TEXTS AND MANUFACTURER'S REPRESENTATIVES. THE STUDENT IS EXPECTED TO DEVELOP AN UNDERSTANDING OF CONTRACT DOCUMENTS, THEIR ORGANIZATION, AND USE, AND TO_COMPILE A SET OF CONSTRUCTION DETAIL DRAWINGS TO FURTHER UNDERSTAND THE USE OF MATERIALS AND THEIR JUXTAPOSITION. (ONE SEMESTER)

ADVANCED STRUCTURES
RICHARD BROWN

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. (TWO SEMESTERS)

THE EVOLUTION OF THE MODERN MOVEMENT
SHELLY KAPPE

AN EXAMINATION THROUGH THE MEDIUM OF SLIDE LECTURES, FILMS AND VIDEO, OF THE CROSS-INFLUENCES IN EUROPE AND AMERICA THAT CONTRIBUTED TO THE DEVELOPMENT OF CONTEMPORARY ARCHITECTURE. BEGINNING WITH THE USE OF IRON AND GLASS IN 1850, THE WORK AND PHILOSOPHY OF THE CHICAGO SCHOOL, ART NOUVEAU, GAUDI, MACKINTOSH, WAGNER, LOOS, BERLAGE, GROPIUS, MIES, LE CORBUSIER, AALTO, AND SAARINEN WILL BE STUDIED. FIELD TRIPS WILL AUGMENT THE LECTURES ON MAYBECK, GREENE AND GREENE, GILL, WRIGHT, SCHINDLER, NEUTRA, KAHN, AND CURRENT CALIFORNIA ARCHITECTS. (TWO SEMESTERS)

LIGHTING AND ACOUSTICS IN ENVIRONMENTAL DESIGN
CHED REEDER

A FOUNDATION COURSE, STARTING WITH A BASIS IN HOW WE PERCEIVE. THE COURSE WILL COVER FUNDAMENTAL KNOWLEDGE AREAS IN THE DESIGN OF WELL-ILLUMINATED, ACOUSTICALLY PROPER ENVIRONMENTS. (ONE SEMESTER)
HUMANISTIC DESIGN

TERRENCE GLASSMAN

AN INVESTIGATION OF PHYSICAL, PSYCHOLOGICAL, AND SOCIAL FACTORS INFLUENCING THE DESIGN OF PLACES FOR PEOPLE. SPECIAL EMPHASIS WILL BE PLACED ON EXPLORING THE RELATIONSHIP BETWEEN HUMAN DEVELOPMENT AND PHYSICAL ENVIRONMENT. TECHNIQUES WILL BE DEVELOPED FOR APPLYING BEHAVIORAL RESEARCH AND EVALUATING ENVIRONMENTAL 'FITNESS'. (ONE SEMESTER)

LOW–IMPACT TECHNOLOGIES FOR ENERGY AND RESOURCE CONSERVATION

STEVE SELKOWITZ

SEMESTER 1 – AN OVERVIEW OF GLOBAL, NATIONAL AND LOCAL ENVIRONMENTAL IMPACTS OF ENERGY USE. TOPICS INCLUDE: ENERGY UNITS AND CONCEPTS, ENERGY AND MATERIAL FLOWS IN NATURAL SYSTEMS, HISTORICAL PATTERNS OF ENERGY CONSUMPTION IN DIFFERENT SOCIETIES, RENEWABLE AND NONRENEWABLE ENERGY RESOURCES – FOSSIL FUELS, NUCLEAR, HYDRO, SOLAR, WIND, BIOCONVERSION, ETC. ENVIRONMENTAL SIDE EFFECTS OF ENERGY PRODUCTION AND CONSUMPTION, POTENTIAL FOR ENERGY CONSERVATION IN MAJOR END USE SECTORS – AGRICULTURE, TRANSPORTATION, INDUSTRY AND BUILDINGS.

SEMESTER 2 – FOCUSES ON THE EFFICIENT USE OF ENERGY IN BUILDINGS. TOPICS INCLUDE: THERMAL COMFORT FACTORS, CLIMATIC VARIABLES, EXISTING TECHNOLOGIES AND ENERGY CONSUMPTION PATTERNS IN MAJOR BUILDING SUBSYSTEMS, LOW–IMPACT ALTERNATIVES – BUILDING RESPONSE TO CLIMATE, NATURAL LIGHTING, UTILIZATION OF NATURAL ENERGY SOURCES, ENERGY EFFICIENT APPLIANCES, RESOURCE CONSERVATION WITH RECYCLED WATER AND WASTE SYSTEMS, LIFE CYCLE COSTING, LIFESTYLE AND ENERGY CONSUMPTION LINKS.
PROJECT MANAGEMENT

THE GOALS OF THIS COURSE ARE AS FOLLOWS:

1. TO DEMONSTRATE METHODS OF ORGANIZING THE ARCHITECT'S OFFICE FOR THE SUCCESSFUL COMPLETION OF LARGE SCALE COMPLEX BUILDING PROJECTS.
2. TO ILLUSTRATE THE ARCHITECT'S RELATIONSHIP TO CONSULTANTS DURING ALL PHASES OF THE BASIC SERVICES CONTRACT.
3. TO EXPLORE THE TEAM APPROACH, TO ANALYSE IN DEPTH THE DYNAMICS OF THE TEAM.
4. TO EXPLORE OTHER PROFESSIONAL SERVICES THAT MAY BE OFFERED BY THE ARCHITECT.
5. TO EXPLORE THE INDIVIDUAL STUDENT'S CHOICES CONCERNING TYPE OF PRACTICE. (ONE SEMESTER)

URBAN DESIGN AND PLANNING

THIS SEMINAR PRESENTS, DISCUSSES AND ANALYZES NEW TOWN PLANNING IN AN HISTORICAL CONTEXT. THE SUBJECTS OF SPACE PERCEPTION, LAND PLANNING, POLITICAL AND SOCIAL PROCESS, AND TRANSPORTATION FORM THE FRAMEWORK FOR DISCUSSION. PLANNERS WITH SPECIAL EXPERTISE ARE INVITED TO PRESENT MATERIAL, APPROPRIATE PLANNING CONFERENCES ARE ATTENDED, AND LOCAL NEW TOWNS ARE VISITED AND ANALYZED. (ONE SEMESTER)
ARCHITECTURAL DELINEATION

PRESENTED AS A 'FUN CLASS' WITH EMPHASIS ON LEARNING BY DOING. CLASS PRESENTATION AND EXAMINATION OF EXAMPLES OF DRAWINGS, IN DIFFERENT MEDIUMS, BY STUDENTS AS WELL AS PROFESSIONALS IN THE FIELD OF GRAPHIC COMMUNICATION. SKETCH PROBLEMS OF LIMITED TIME–DURATION TO ENABLE THE STUDENT TO DEVELOP 'GRAPHIC THINKING' SKILLS USEFUL IN STUDIO WORK IN PROGRESS, AS WELL AS LATER, PROFESSIONALLY. STUDENTS ARE ENCOURAGED TO BRING STUDIO PROJECTS INTO THE CONTEXT OF THIS SEMINAR TO EXPLORE AND DEVELOP COMMUNICA– TIVE GRAPHIC PRESENTATION TECHNIQUES. (ONE SEMESTER)

MEGASTRUCTURES

A SEMINAR DEVOTED TO STUDYING MEGASTRUCTURES IN DEPTH, HISTORY, FIELD TRIPS, RESEARCH, PROJECTIONS, TECHNICAL INNOVA– TION, AND THREE–DIMENSIONAL STUDIES. (ONE SEMESTER)

ISSUES AND IMAGES IN ARCHITECTURE

THE PURPOSE OF THIS SEMINAR IS TO LAY TO REST THE IMAGE OF THE ARCHITECT AS AN ISOLATED CREATOR, AND TO RESURRECT THE LIVING ARCHITECT AS A MEMBER OF A COMMUNITY WORKING TOWARD THE DE–VELOPMENT OF HUMAN ENVIRONMENTS TO MEET HUMAN NEEDS. THE COURSE WILL EXAMINE MODES OF WORKING IN THE 'PROFESSION' AND WILL INVESTIGATE ALTERNATIVES. WE WILL ENCOURAGE THE STUDENTS TO LOOK AT THEIR MOTIVES, EXPECTATIONS, INTERESTS, AND ABILITIES, AND TO DEVELOP CREATIVE WAYS OF WORKING IN SCHOOL AND THE COMMUNITY. IN ORDER TO LOOK AT THE PERSONAL OR INNER INFLUENCES ON OUR WORK, AS WELL AS ARCHITECTURAL CONSIDERATIONS, THIS COURSE IS BEING TAUGHT BY AN ARCHITECT AND A PSYCHOLOGIST. FILMS, READINGS, FIELD TRIPS, DISCUSSIONS, GUESTS, GROUP AND INDIVIDUAL PROJECTS WILL BE USED TO HELP ALL OF US BECOME MORE AWARE OF THE PROBLEMS WE FACE AND OUR POTENTIAL FOR SOLVING THEM. (ONE SEMESTER)

CONTEMPORARY ARCHITECTURAL THEORIES

A CRITICAL ANALYSIS OF THE WORKS AND THEORIES OF IMPORTANT TWENTIETH CENTURY DESIGNERS INCLUDING: GAUDI, WRIGHT, LE CORBUSIER, GROPIUS, MIES, SAARINEN, NEUTRA, FULLER, KAHN, NERVI, AND SOLERI. EMPHASIS WILL BE PLACED ON UNDERSTANDING THE IDEOLOGY UNDER– LYING EACH DESIGNER'S WORK. MULTI–MEDIA RESOURCES WILL BE USED TO AID THE STUDENT IN ASSIMILATING AND APPLYING BASIC CONCEPTS. THE INTENT IS TO STIMULATE A FULLY CRITICAL APPROACH TO DESIGN IN THE SEARCH FOR BETTER SOLUTIONS TO COMPLEX PROBLEMS. (ONE SEMESTER)
IMPLICATIONS OF URBAN ECONOMICS AND FINANCIAL FEASIBILITY FOR URBAN DESIGN AND PLANNING

JOSEPH BELSER

AN EVALUATION OF DEMOGRAPHIC AND ECONOMIC FACTORS AFFECTING URBAN DEVELOPMENT — SOCIO, ECONOMIC SYSTEMS AND LAND USE DEVELOPMENT — POPULATION, EMPLOYMENT, AND INCOME — PRIVATE AND PUBLIC INVESTMENT — LAND USES AND DENSITIES OF USE — ECONOMIC AND LAND USE PROBLEMS — ECONOMIC AND FINANCIAL FEASIBILITY. (ONE SEMESTER)

PHOTOGRAPHY

MORTON NEIKRUG

INTRODUCTION TO PHOTOGRAPHY, THE USE OF THE CAMERA, DEVELOPMENT AND PRINTING TECHNIQUES. (ONE SEMESTER)

PSYCHOLOGY, SOCIOLOGY, ANTHROPOLOGY, POLITICAL SCIENCE, PHILOSOPHY, AND ECONOMICS.

THERE ARE THREE GRADUATE PROGRAMS OF STUDY IN THE AREAS OF ARCHITECTURE AND URBAN DESIGN AT SCI-ARC, EACH RESPONSIVE TO A SPECIFIC EDUCATIONAL NEED.

GRAD PROGRAM 1 — A TWO YEAR PROGRAM LEADING TO A MASTER OF ARCHITECTURE DEGREE FOR APPLICANTS HOLDING A BA DEGREE IN ARCHITECTURE OR ENVIRONMENTAL DESIGN.

GRAD PROGRAM 2 — A THREE AND ONE HALF YEAR PROGRAM LEADING TO A MASTER OF ARCHITECTURE DEGREE FOR STUDENTS HAVING A BA OR BS DEGREE.

GRAD PROGRAM 3 — A ONE OR TWO YEAR PROGRAM LEADING TO A MASTER OF ARCHITECTURE DEGREE FOR APPLICANTS HAVING A BA IN ARCHITECTURE DEGREE OR A B ARCH DEGREE. THIS IS A HIGHLY INDIVIDUALIZED PROGRAM WHERE STUDENTS ARE EXPECTED TO DEVELOP A PERSONAL SPECIALIZED INTEREST INTO A THESIS.

GRAD PROGRAM 1:

THIS PROGRAM WAS DEVELOPED FOR THE STUDENT HAVING A BACHELOR IN ARCHITECTURE, TO ADVANCE AND BROADEN HIS OR HER KNOWLEDGE OF MORE COMPREHENSIVE ARCHITECTURE SUBJECTS.

STUDENTS WITHIN THIS PROGRAM WILL BE REQUIRED TO COMPLETE ONE YEAR OF ADVANCED DESIGN STUDIO WORK AND ONE YEAR OF THESIS. EACH STUDENT IS EXPECTED TO DEVELOP HIS OR HER SELF-INITIATED INDIVIDUAL PROGRAM WHICH MAY DEAL WITH A SPECIALIZED OR MORE GENERALIZED SUBJECT MATTER. FACULTY MEMBERS WILL ASSIST IN EVALUATING CHOSEN METHODOLOGIES AND IN EXPANDING AND BROADENING EACH STUDENT'S KNOWLEDGE WITHIN HIS OR HER SPECIFIC AREA OF INTEREST.

STUDENTS ARE EXPECTED TO COMPLETE TWO UPPER DIVISION SEMINAR CLASSES A SEMESTER WITHIN THIS PROGRAM.

GRAD PROGRAM 2:

THIS PROGRAM WAS INITIATED IN ORDER TO ENABLE STUDENTS WITH A DEGREE IN AREAS OTHER THAN ARCHITECTURE, TO OBTAIN A MASTER OF ARCHITECTURE DEGREE. IN ORDER TO ACHIEVE OUR OBJECTIVE OF ALLOWING A PERSON WITHIN THIS PROGRAM TO ACHIEVE GRADUATE LEVEL WORK, THE CURRICULUM BASICALLY CONDENSES AND INTENSIFIES THE UNDERGRADUATE PROGRAM WITHIN THE FIRST TWO YEARS. THE FIRST TWO YEARS OF STUDIO WORK WITHIN THIS PROGRAM TAKES PLACE UNDER A STRUCTURED CONTEXT AND ALLOWS FOR THE OPPORTUNITY OF EACH STUDENT TO BENEFIT FROM THE COLLECTIVE GROWTH OF THE GROUP. IT IS THE INTENT OF THESE STUDIOS TO DEVELOP WITHIN EACH PERSON THE BASIC SKILLS AND ATTITUDES NECESSARY TO
ENTER HIS OR HER FINAL THESIS STUDIO. WITHIN THE NEXT TWO TO THREE SEMESTERS EACH STUDENT WILL INITIATE AND COMPLETE A THESIS AS WITHIN THE FINAL STUDIO OF GRAD PROGRAM 1.

GRAD PROGRAM 3:

THIS PROGRAM WAS INITIATED FOR PEOPLE HAVING A BA IN ARCHITECTURE, AND WHO ARE JUDGED CAPABLE OF INITIATING AND IMPLEMENTING THEIR OWN PROGRAM WITHIN A SPECIFIC AREA OF INTEREST. THIS THESIS MAY BE A DESIGN PROJECT, A RESEARCH PROJECT, OR ANY TYPE OF STUDY WITHIN AN AREA WHICH DEMONSTRATES A PARTICULAR RELEVANCE TO GENERAL ISSUES EMBODIED WITHIN ARCHITECTURE OR URBAN DESIGN. GRAD STUDENTS WITHIN THIS PROGRAM ARE EXPECTED TO INITIATE THE MECHANISMS NECESSARY TO UTILIZE THE AVAILABLE RESOURCES.

THE THESIS WILL BE REVIEWED BY A FACULTY BOARD AND EACH GRAD STUDENT WILL HAVE THE GUIDANCE OF ONE OR MORE FACULTY MEMBERS SPECIFICALLY ATTACHED TO HIS OR HER PROJECT.
THE SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE FACULTY

RAYMOND KAPPE
DIRECTOR

An architect, planner, educator concerned with the future of architecture and urban design related to contemporary processes. He developed the architectural program at California State Polytechnic University, Pomona, and was a professor and chairman of the department. A fellow of the American Institute of Architects, he has been in private practice for twenty years and is currently a partner in the firm of Kahn Kappe Lotery Boccatto Architects Planners and the Planning Collaborative. He is the recipient of numerous design awards, including five National AIA awards, three Southern California Chapter AIA awards, and awards from the State of California, the City of Los Angeles, House and Home and Sunset Magazines. The firm's work encompasses a broad range of residential, commercial, and civic architecture. They have been involved in extensive planning projects including a 1000 acre new town, studies for Watts—Willowbrook, The Simon Rodia Community Center, Ramona Gardens, a County Campgrounds, and a Center City Plan for the City of Inglewood. He has served as Chairman of the Housing Committee of the Goals Council for the City of Los Angeles, Chairman of the State Environmental Committee for the California Council of the AIA, Chairman of the Urban Design Committee and Director of the Southern California Chapter of the AIA. He co-authored "Land Development Control in Hillside and Mountain Areas" and "Gray Areas, A Towscape Study". His work has been published locally, nationally, and internationally.

SHELLY KAPPE

An environmental resource consultant and architectural historian. She was Southern California Editor of Environmental Design West Magazine, and edited the Environmental Education Handbook for the Southern California Chapter AIA. A past president of the Women's Architectural League, she has coordinated and chaired home tours for the Wal and Palisades High School. She was Chairman of the Art and Environmental Design Conference at the School of Environmental Design, California State Polytechnic University, Pomona, and has been involved in teacher seminars for the County Board of Education and UCLA Extension. She has been a member of the Planning Committee and co-Chairman of UCLA Education Conferences, and has coordinated Extension courses in Architectural History at UCLA and Cal Poly. She is a member of the Board of Directors of Arts for Communities, a Countywide Organization concerned with the Arts and Environmental Education, the National Trust for Historic Preservation, and the Society of Architectural Historians.
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 Lottery, 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 RADIO AND TELEVISION. HE RECEIVED HIS B.A. FROM THE UNIVERSITY OF OREGON, AND HIS M.A. FROM CRANBROOK ACADEMY OF ART, ON AN ELIEL SAARINEN SCHOLARSHIP FOR GRADUATE STUDY. HE HAS BEEN AN ARCHITECTURAL EDUCATOR FOR EIGHT YEARS, INCLUDING THREE YEARS AT CAL POLY, POMONA, AND THREE YEARS AT SCI-ARC. 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 AT NUMEROUS INSTITUTIONS, INCLUDING THE UNIVERSITY OF CALIFORNIA, AT BERKELY, THE UNIVERSITY OF TEXAS, AT AUSTIN, THE UNIVERSITY OF BRITISH COLUMBIA, AT VANCOUVER, AND THE UNIVERSITY OF LJUBLIANA, 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 NORTHEAST PASADENA, AND TECHNOLOGY SQUARE, A 51 ACRE RESEARCH AND DEVELOPMENT CENTER IN CENTRAL PASADENA.

RICHARD BROWN

JOSEPH BELZER

An urban economist who received his undergraduate and graduate degrees from the College of the City of New York. He continued academic studies at American University, Washington, D.C. During 1959-1966, he was Director of Research and Economics for the firm of Victor Gruen Associates. Since 1966, he has been an independent economic consultant in the field of urban development, serving both public and private clients. He has participated in fiscal land use and facilities' studies, ranging from the development of individual structures and small scale complexes, to large scale new towns and communities.

Included among his public clients are numerous cities, counties, and states transportation authorities, as well as agencies of the United States Government. Among his private clients are architectural, engineering, and planning firms, developers, banks and corporations.

He has taught courses in urban economics, land use and planning at U. C. Irvine, and West Coast University in Southern California. He has been a guest lecturer at numerous institutions including the University of Southern California and the Harvard University Graduate School of Design.

ROLAND COATE

An architect planner who for the last twelve years has headed a firm whose work includes school building and planning, hotels and condominiums, residential dwellings, and development planning for large companies. Each of his projects is an individual response to a particular site program and technology. His Alexander House in Santa Barbara utilized the technique of freeway construction in a poured-in-place concrete house, while his hotel and condominiums in Mexico utilized century old techniques of outdoor fired bricks and on site methods of construction.

He is a graduate of the College of Architecture and Urban Planning, Cornell University, and his educational experience includes five years of work with Marcel Breuer and I. M. Pei, in New York. He is interested in painting, and his large canvases are colorful, vivid statements incorporating art and architecture.

ENA DUBNOFF

An architect who believes that the 'profession' of architecture is largely obsolete because it has served special, predominantly male, interests rather than responding to the needs of society as a whole, and that it is now necessary to find ways of working which will be relevant to the needs of humanity and the environment. She hopes that more women will become architects to help bring this about.
FRANK O. GEHRY

ARCHITECT, CONCERNED THAT EDUCATION IS PREPARING PEOPLE TO DEAL WITH ALMOST OR ALREADY OBSOLETE SYSTEMS. HE BELIEVES THAT SURVIVAL MAY BE DEPENDANT ON DROPPING THE 'CULTURAL DRAG'. STOP BUILDING FOR THE INSTITUTIONS AND SYSTEMS THAT NOW EXIST. START EMERGENCY PROCEDURES TO DO RESEARCH WHICH WILL LEAD TO NEW VALUES, SYSTEMS, AND LIFE STYLES FOR THE FUTURE.

TERRENCE GLASSMAN

AN ARCHITECT, DESIGNER, INVENTOR INTERESTED IN WHOLISTIC APPROACHES TO PROBLEM SOLVING. RECEIVED A BACHELOR OF ARCHITECTURE DEGREE FROM U. C. BERKELEY, AND A MASTER OF ARCHITECTURE FROM HARVARD UNIVERSITY. TAUGHT DESIGN, DESIGN THEORY AND METHODOLOGY AT BERKELEY, AND THE UNIVERSITY OF COLORADO. WORKED WITH PSYCHOLOGISTS AT HARVARD IN AN EXPLORATION OF THE ENVIRONMENTAL IMPLICATIONS OF DEVELOPMENTAL THEORIES. ACTED AS A SPECIAL CONSULTANT TO PROJECT HEADSTART, AND APPLIED BEHAVIORAL RESEARCH TO THE DESIGN OF CHILD CARE FACILITIES IN COLORADO AND MASSACHUSETTS. IS CURRENTLY INVOLVED IN AN ON-GOING INVESTIGATION INTO THE RELATIONSHIP BETWEEN HUMAN DEVELOPMENT AND PHYSICAL ENVIRONMENT. HAS DEVELOPED DESIGNS FOR Dymaxion Tools and Environments that respond to changing user needs. HAS PRACTICED ARCHITECTURE IN COLORADO, MASSACHUSETTS, AND IS CURRENTLY A PLANNER, DESIGNER WITH DANIEL DWORSKY AND ASSOCIATES.

HENRY KATZENSTEIN


JON MADIAN

PSYCHOLOGIST, PRACTICES AS A CONSULTANT TO INDIVIDUALS, GROUPS, AND INSTITUTIONS. HE IS INTERESTED IN CREATIVITY, COMMUNITY, AND THE RELATIONSHIP BETWEEN PSYCHOLOGY AND ECOLOGY. HE IS THE AUTHOR OF SEVERAL CHILDREN'S BOOKS AMONG WHICH ARE, A STORY OF THE WATTS TOWERS, BEAUTIFUL JUNK, AND LINES MAKE ME LONELY.
ERIC MOSS

CHED REEDER
A DESIGNER CONCERNED WITH EXPANDING THE ARCHITECT’S ABILITY TO DEAL WITH THE COMPLEX CHANGING INFORMATION BASE OF TODAY’S DESIGN PROBLEMS, PARTICULARLY IN THE PRE-DESIGN AND POST-CONSTRUCTION EVALUATION PHASES. CURRENTLY, HE IS A VICE-PRESIDENT IN THE FIRM OF MORGANELLI-HEUMANN AND ASSOCIATES, AND DIRECTOR OF RESEARCH AND DEVELOPMENT. HE RECEIVED A BACHELOR OF ARCHITECTURE FROM THE UNIVERSITY OF KENTUCKY, AND A MASTERS OF ARCHITECTURE FROM UCLS. PAST PROJECTS INCLUDE SITE DEVELOPMENT WORK WITH 20TH CENTURY FOX, AND CORPORATE SPACE PLANNING FOR SUCH COMPANIES AS 3M, DEL MONTE, ARCO, FIRST NATIONAL CITY BANK, OWENS-ILLINOIS, AND EDUCATIONAL FACILITIES CENTER, CHICAGO. FOR THE PAST TWO YEARS, HE HAS BEEN A DESIGNER ASSOCIATED WITH THE FIRM OF CHRYSALIS, INC., AN ALTERNATIVE ARCHITECTURE COLLABORATIVE.

STEPHEN SELKOWITZ

THE FOLLOWING INDIVIDUALS HAVE PARTICIPATED IN SCI-ARC PROGRAMS:

THORNTON ABLE FAIA, ARCHITECT
CHARLIE AINSWORTH, BANKER
ROBERT ALEXANDER FAIA, ARCHITECT
JOSEPH AMESTOY AIA, ARCHITECT (VISITING FACULTY)
SAM APPLE, DESIGNER (VISITING FACULTY)
REYNER BANHAM, HISTORIAN, LONDON
PAUL BAILEY AIA, ARCHITECT
JIM BONAR AIA, COMMUNITY DESIGN CENTER
STAN BRET AIA, ARCHITECT
GIOVANNI BRINO, ARCHITECT
JIM BURNS, PLANNING GAMESMAN—WRITER
ROLAND COATE AIA, ARCHITECT
EDGARDO CONTINI, PLANNER
JEFF COVE, BANKER
DAVID CROMPTON, ARCHITECT—PLANNER
DENNIS CROMPTON, ARCHIGRAM
RICK DAVIDSON, RADICAL POLITICAL ARCHITECT, VENICE, CALIF.
MICHAEL DAVIES, CRYSALIS
NEIL DEASY, ARCHITECT
PETER DEBRETTEVILLE, DESIGNER—EDUCATOR
SHEILA DEBRETTEVILLE, DESIGNER—EDUCATOR, WOMEN'S MOVEMENT
ANNETTE DEL ZOPPO, PHOTOGRAPHER
CARLOS DINIZ, DELINEATOR
RUDOLF DOERNACH, EDUCATOR
CRAIG ELLWOOD, ARCHITECT
EDWARD FARRELL AIA, ARCHITECT (VISITING FACULTY)
JANE FONDA, INDOCHINA AWARENESS GROUP
GEORGE FOY, ARCHITECT (VISITING FACULTY)
BUCKMINSTER FULLER, PHILOSOPHER—ARCHITECT
FRANK GEHRY FAIA, ARCHITECT
SAUL GOLDIN, ELECTRICAL ENGINEER (VISITING FACULTY)
RONALD GOLDMAN AIA, ARCHITECT
DAVID GRAY, ARCHITECT—EDUCATOR
CHARLES GWATNEY AIA, ARCHITECT, NEW YORK
MARK HALL, PLANNER—ARCHITECT (VISITING FACULTY)
PAUL HOAG, ARCHITECT (VISITING FACULTY)
CRAIG HODGETTS, DESIGNER—EDUCATOR
WILLIAM HOGAN, BANKER
KARL HOGEN, STUDENT OF POLITICAL AFFAIRS IN CHILE
ANN HOWELL, LOS ANGELES PLANNING DEPT.
JIM HUBBLE, SCULPTOR, SAN DIEGO
MAURICE JACOBSEN, LOS ANGELES PUBLIC ACCESS
HERBERT KAHN AIA, AIP, ARCHITECT—PLANNER
GERE KAVANAUGH, DESIGNER
KEN KELLOG, ARCHITECT, SAN DIEGO
PAUL KENNON AIA, ARCHITECT
RALPH KNOWLES, EDUCATOR
MOSK KOJINA, DEPUTY OFFICE, MAYOR BRADLEY
ED KOUPEL, PEOPLE'S LOBBY
STEVE LAFER, URBAN DESIGNER—PLANNER (VISITING FACULTY)
THOMAS LASWELL, PSYCHOLOGIST
JOHN LAJTNER FAIA, ARCHITECT
JEFF LINDSAY, DESIGNER
REX LOTERY FAIA, ARCHITECT—PLANNER
TONY LUMSDEN, ARCHITECT (VISITING FACULTY)
FRED LYMAN AIA, ARCHITECT (VISITING FACULTY)
ROBERT MARQUIS FAIA, ARCHITECT—SAN FRANCISCO
HARRY MARTIN, BANKER
CARL MASTON FAIA, ARCHITECT
GERALD MCCABE, DESIGNER (VISITING FACULTY)
JAMES MONTERO, BUILDER THREE—STORY TENSION STRUCTURE
ABE OSHEROFF, CARPENTER—COMMENTATOR ON POLITICAL AFFAIRS IN SPAIN
JACK PARKS, EXPERT ON WINDMILLS
JOHN PASTIER, ARCHITECTURE CRITIC
CESAR PELLI AIA, ARCHITECT (VISITING FACULTY)
LARRY PERSON, JOHN BIRCH SOCIETY
WARREN PIERCE, HORTICULTURALIST—ARCHAEOLOGIST
JAMES PULLIAM FAIA, ARCHITECT (VISITING FACULTY)
RONALD REZK, DESIGNER
PIERO SARTOGA, ARCHITECT—ROME
HELMUT SCHULITZ, DESIGNER
ROBERT SHAFFER, REGIONAL PLANNER (VISITING FACULTY)
MARGOT SIEGEL AIA, COMMUNITY DESIGN CENTER
ALAN SIEROTY, ASSEMBLYMAN
GRAHAM SMITH, POLITICAL SCIENTIST WITH MAYOR'S OFFICE
CARY SMOOT, BUILDER—VENICE COMMUNITY LEADER
ALAN STANTON, CRYsalis
DEBORAH SUSSMAN, DESIGNER
JIM TAYLOR AIA, ARCHITECT
DAVID TEACHOUT, PAINTER, LANDSCAPE ARCHITECT
BERNARD TSCHUMI AA, EDUCATOR—LONDON
KONRAD WACHSMANN, ARCHITECT
GERALD WEISBACH AIA, ARCHITECT—EDUCATOR
ROBERT WILLIAMS, DESIGNER
ARNOLD WILSON M.D., PSYCHIATRIST
STEVE WOOLEY, ARCHITECT
APPLICATION FOR ADMISSION

Name
Address
Phone: residence
Date of birth
Last high school attended

COLLEGES: list any attended, regardless of credit, including location, dates, degrees

Phone: work
Place of birth
Date of graduation

Term
zip

WORK EXPERIENCE: any that would help an evaluator place you in the program

THANK YOU FOR ENCLOSED YOUR $15.00 ADMISSION FEE WITH THIS COMPLETED APPLICATION

COUNSELING APPOINTMENT: after this application and your high school and college transcripts have arrived, you will receive notice of an appointment/interview to determine your acceptance.