

SCI-Arc Gallery 2002-10

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盖伊·诺德森等国际建筑名家在南加州建筑学院关于
建筑学+结构学+工程学+形态学研究的一场交集的
盛宴……

建筑学密码 南加州建筑学院

Southern California Institute of Architecture





SCI-Arc Gallery 2002–10

**Southern California Institute of Architecture
Eric Owen Moss, Director**

**AADCU
SCI-Arc Press, Los Angeles**

This book documents 35 exhibitions over eight years in the SCI-Arc Gallery. Under the direction of Eric Owen Moss, the school commissioned architects and designers to test their ideas through unique site-specific gallery designs. As part of these projects, each led a workshop in which SCI-Arc students collaborated in the fabrication and construction of the installation. These pages highlight the designers' process from ideation to realization. Starting in 2007, gallery discussions with Moss were presented as public programs. Included are edited transcriptions for most of these discussions.

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Krishna once admonished Arjuna:

“...not fare well, but fare forward, warriors.”

SCI-Arc was listening.

So we opened a gallery.

Here’s the SCI-Arc conundrum: in a tradition of non-tradition, in search of the perpetual experiment, on the lookout for a pedagogy that hasn’t yet been discovered, SCI-Arc aspires to teach what it doesn’t yet know.

How can you teach what you don’t know?

So we opened a gallery.

What we don’t know is the destination of the architecture discourse.

But we understand where to look.

So we opened a gallery.

What we know is our intention.

We intend to begin again, and again, and again.

We intend to sustain the fragile idea, the tentative thought, the preliminary sensibility, the not-altogether clear hypothesis.

We intend to disestablish.

So we opened a gallery.

SCI-Arc teaches intent: the wonder of wondering, one architect at a time.

Imagining architecture’s Magellans: lost and found, and lost and found again, one architect at a time.

So we opened a gallery.

**What's durable is the intellectual and emotional toughness of
SCI-Arc's critical pursuit.**

**Not intellectual Darwinism, with gradually evolving
chronologies of thought.**

**More a cataclysmic evolution of thought moving by twists and
leaps.**

So we opened a gallery.

Magellan's circumnavigation was never guaranteed.

But the means were available, and the end was plausible.

Ditto SCI-Arc.

[Although Magellan himself didn't make it.]

[And that makes sense to us too.]

So we opened a gallery.

SCI-Arc doesn't own invention.

What SCI-Arc guarantees is a mind-set of discovery.

**Independence, idiosyncrasy, self-confidence.
And that mind-set makes invention at SCI-Arc plausible.**

Not the durable ends, but the durable means to evolving ends.

**It's the process of imagining that's compelling.
Or more precisely, the pursuit of what doesn't
yet exist.**

So we opened a gallery.

Why?

**Not long after its birth, the new, once fragile, now less new,
no longer fragile, is codified—doctrine, books, has advocates,
teachers, becomes an allegiance.**

A codex.

If there's a code, there's a map.

If there's a map, there's a route.

If there's a route,

It's the post-codex institute.

SCI-Arc is the pre-codex institute.

That's the enduring aspiration.

So in 2002 we opened a gallery.

—

Eric Owen Moss

March 23, 2010

Los Angeles

Office dA

Zero Tolerances

May 13 – June 23, 2002

Design

Monica Ponce de Leon
Nader Tehrani

Project Team

Hansy Luz Better
Tali Buchler
Kristen Giannattasio
Duks Koschitz
Richard Lee
Christine Mueller

Project Installation

Shannon Bennett
Breanna Carlson
Mayuko Imai
Jason McCann
Andrew Pribuss
Michael Sims Jr.

This project capitalizes on the spatial limitations, circulation and orientation of the entry foyer to the gallery space to fill and entangle its residual spaces with a woven web. The canopy is conceived of as a structural system comprising compressive and tensile members that are vaguely based on the principle of tensegrity. However, the members are arranged in geometric variations and permutations that orchestrate the canopy in different ways: compressing the threshold at the corridor; expanding the weave at the edge towards the entry; and rotating the system in relationship to the staircase.*

Contrary to conventional tensegrity systems, whereby tensile and compressive elements are cast as opposing materials, we have investigated the medium of rope to resolve all structural forces. By limiting the research to a singular material, we can radicalize the rope's tectonic potentials—making it perform in a manner that is customarily reserved for multiple media. Cast in resin, certain rope members are stiffened to act in compression, contradicting the conventional performance of rope's tensile qualities.

At the same time, the medium of rope comes replete with a well-developed syntax of connections (knots, splicing, whippings, seizings, braidings, among other joints) that can be manipulated and transformed for purposes outside of their conventional chores. Moreover, the language of parts can be seized upon for its ability to perform multiple functions that coalesce in one singular installation. Operating within the logic of a web, the installation is ambivalent and contradictory, absorbing compressive and tensile functions—not to mention spatial and programmatic mandates—into a unitary tectonic and material logic.

* See "Eric Owen Moss and Office dA" in *Zago Architecture and Office dA: Two Installations*, ed. Dora Epstein-Jones, Julianna Morais, and Martha Read (Los Angeles: SCI-Arc Press, 2006), 32–48.



