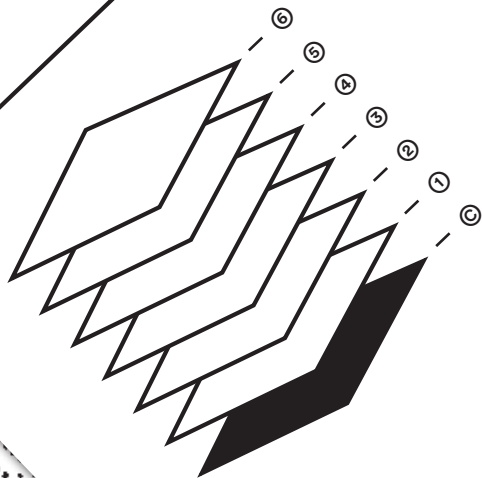




L.A. Forum for Architecture
and Urban Design
Re: Learning

FREE |

Summer 2018



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 - A. Sci-Arc and the City,
Foreword by Maura Lucking
 - B. An Interview with
Mary-Ann Ray and
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A Collection of
Student Publications

Are we having fun yet?

It seems that, if recent output by architecture faculty and students is any indication, it finally is okay for architecture to laugh. The timing is a bit curious, given the state of affairs in the world; sincerity and urgency might seem more fitting. But perhaps humor is the last (and best?) form of provocation with which to confront the utterly serious problems of political uncertainty, social inequity, and environmental instability. After all, humor, at its most effective, quickly cuts through the superficial to criticize the structural.

Architecture's playful turn, in this sense, should not be mistaken for irreverence. The setup for a good architectural joke pulls heavily from a deep respect for the discipline and its history. Humor as a method of critique is always an inside joke, emerging from a deep reading of an institution to point out its absurdities under the assumed guise of an outsider, a rebellious observer. There are no truly abstract jokes—a punchline only works with a setup. Context matters.

Within the context of architectural education, humor offers a productive insight into the construction and criticism of pedagogy. Pedagogy is fundamentally an institutional affair, defined as much by faculty, as by the structures of accreditation and academic administration. Yet it itself is not a fixed institution, but one whose premise is repeatedly challenged. Each challenge is a rebellion against the perceived status quo. Like a good joke, these rebellions both understand and construct the context in which they operate. Like a good comedian, the rebels leading the charge also understand the necessity of fresh material. Pedagogy must continually be rethought to avoid becoming stale.

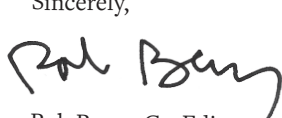
The history of architectural pedagogy is often understood as a series of breaks from established practices. In *Re: Learning*, we're taking on the tradition of rethinking architectural pedagogy. We're looking at both the content of pedagogy and the mechanisms for its questioning. Humor, fiction, propaganda, DIY—all are potential avenues into reconsidering how, what, and why we teach.

Re: Learning is organized through loose groundings in past, present, future, and fantasy overhauls; it presents, in six features, its observations on and arguments for (change in) architecture education (along with a few inside jokes):

- “Revolutionary Ph(r)ases,” an interview with Mary-Ann Ray and Robert Mangurian, and “SCI-Arc and the City,” Maura Lucking’s foreword, convey gems of experienced-radical wisdom.
- “A Tale of Two (Free) Schools,” the transcript of a hypothetical panel discussion between Jorge Gracia and Peter Zellner, draws out the rationales behind the two newest architecture programs in the region.
- The literal space of teaching, the architecture of architecture education, is questioned through the graphic explorations of “Stu-stu-studio.”
- “School(s) of Thought” offers Zachary Tate Porter’s, Man-Yan Lam’s, Jake Matatyau’s, and Kyle Hovenkotter’s critical interpretation of the architecture academy’s current foci.
- The perspectives of the next wave of architecture school rebels, or current architecture students, interrupts the discussion in “Pulp Pedagogy.”
- And, Sarah Lorenzen blows the whole thing up with her critique of the critique.

These writings raise a few issues for architecture education. And, certainly, they leave issues out: adjunct faculty benefits and compensation, underrepresentation of women and minorities in the profession, abuses of power laid bare by the #metoo movement, to name a few. But, perhaps most telling, is the familiarity of the majority of the concerns. It’s the efforts to defamiliarize the topics—through plays on structure and tone—that seem most provocative. In other words, the content of *Re: Learning* registers the convention of both the objects and cycles of pedagogical rebellion. The humor with which the material is presented, though, is what stretches. With one light-hearted challenge to the delivery mechanisms, it introduces format as a catalyst. It starts to suggest that maybe we’ve missed the point of rebellion ... or, rather, the joke.

Sincerely,



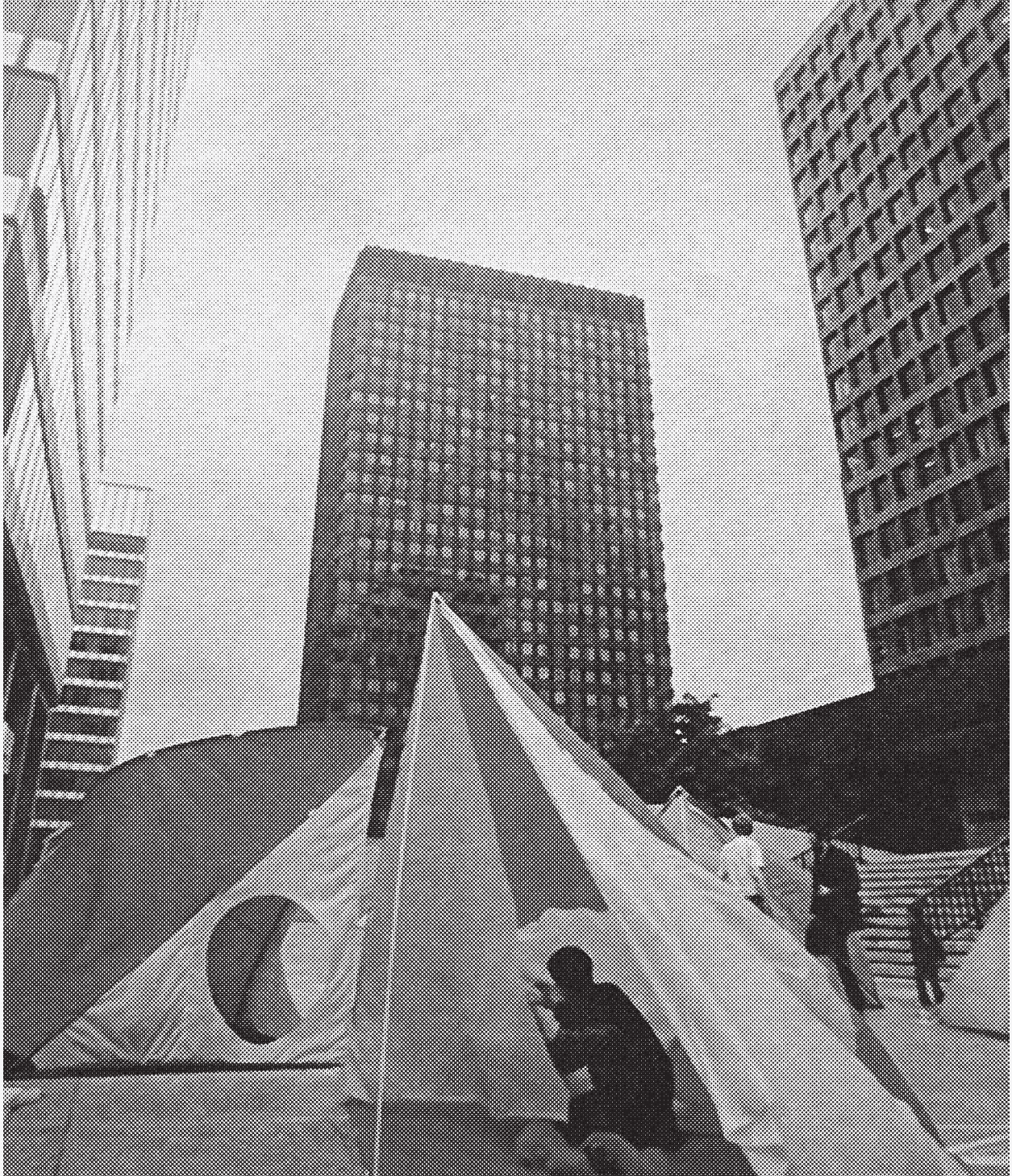
Rob Berry, Co-Editor

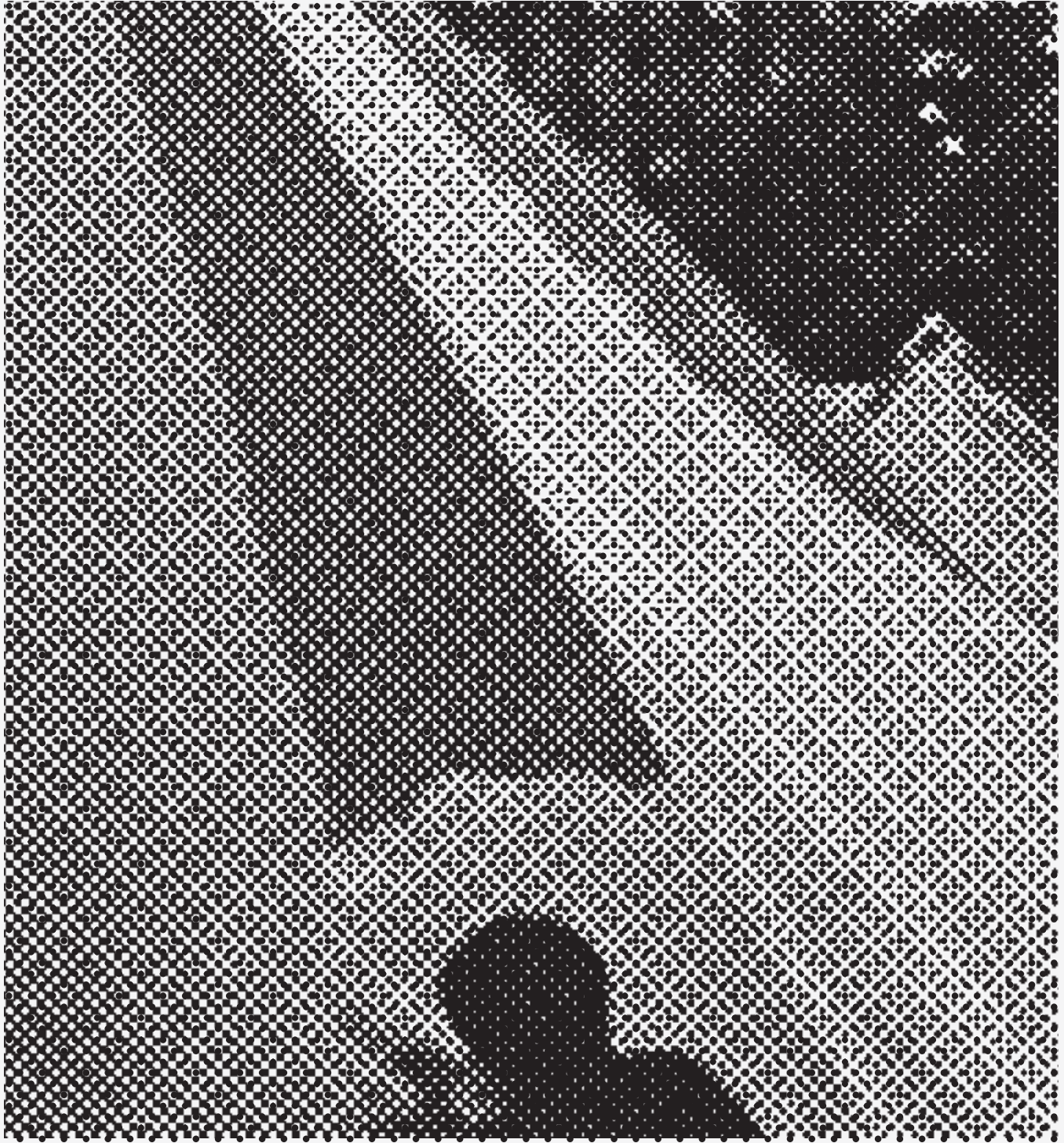


Andrea Dietz, Co-Editor

Revolutionary Ph(r)ases

- A. *SCI-Arc in the City*, Foreword
by Maura Lucking
- B. An Interview with Mary-Ann Ray
and Robert Mangurian





**A. *SCI-Arc in the City*, Foreword
by Maura Lucking**

COVER IMAGE:

*Tents pitched at the Equitable Life plaza,
Wilshire Boulevard*
Dan McMasters, "The Great Bike Odyssey,"
LA Times, July 21, 1974.

One good class can really shift the conversation for an entire school. In art and design education, we have a tendency to assume that those defining experiences happen in studio: Michael Asher's intensive group critiques in post-studio art at CalArts, Johannes Itten's kindergarten-inflected preliminary studio for the Bauhaus, Columbia's Fundamentals of Digital Design, inaugurated under Bernard Tschumi—squinny-eyed students holding up tracing paper to early computer monitors. Through the late 20th century's radical pedagogical shake-ups, however, studio practices often remained relatively stable. At the Southern California Institute of Architecture (SCI-Arc), founded in 1972, students may have scavenged and built their own drafting tables from hollow-core doors, classes called to session by a centrally suspended Arcosanti bell, but for much of the day (and night), they still used maylines, stipple pens, and gouaches, engaged in desk crits and pin-ups that, while certainly changed, wouldn't have looked totally unfamiliar to, say, Jean-Nicolas-Louis Durand.

So much of this purported change happened outside the formal classroom setting, either on a structural level or through extra-curricular practices. At SCI-Arc, one of the school's more interesting legacies (and a bit ironic given its think-tank name) is its literal, spatialized "anti-institutionalism." That is to say, forcing students out of the school and into the city. Claims that the built environment itself, and the skills of the city's various industries and workers, are fundamental to understanding design has recurred there over years of development and under vastly different leadership. In part, this began with the building itself—the abandoned former campus of McDonnell Douglas became a student playground in the Olympic Corridor of West L.A. Neighbors included the remnants of light manufacturing mixed with studios, media companies and other members of the so-called creative economy lured by low rents. As traditional materials and fabrication facilities were in short supply, adaptive re-use became, in some ways, an organizing pedagogical strategy. A 1974 excursion, organized over spring break, brought freshman students further afield; the "great bike odyssey," as it was nicknamed by local news reports, traversed a series of urban plazas and office parks. Students collaboratively designed and built a portable nylon tent superstructure with the help of faculty Ahde Lahti and Glen Small, setting up camp in the middle of Pershing Square.

It would take another 15 years and the adoption of NAAB accreditation requirements for this urbanist ethos to re-emerge in a more permanent curricular way. In the late 1980s, Mary-Ann Ray introduced a visual studies class that imagined the city as a series of frames—that is, photographic views—that might inform students' visual sensibilities as designers. Every entering graduate student took the class in their first semester for over a decade. This was a moment at SCI-Arc where urban theory—particular Margaret Crawford's Michel de Certeau-inflected *Everyday Urbanism*—ran as a powerful "antidote," in Ray's term, to the deeply inward-looking nature of studio culture. While a site of tremendous experimentation and productivity, she warned that it could easily become "inbred."

"Seeing L.A." asked students to spend several hours each week in a different urban neighborhood, a "world within the city" as Ray called the introduction to a diversity of ethnic and cultural enclaves. These itineraries were typically paired with an unusual formal typology—"Long/Tall L.A." or "a room housing duck's breath cure and a young woman's horn [editor's

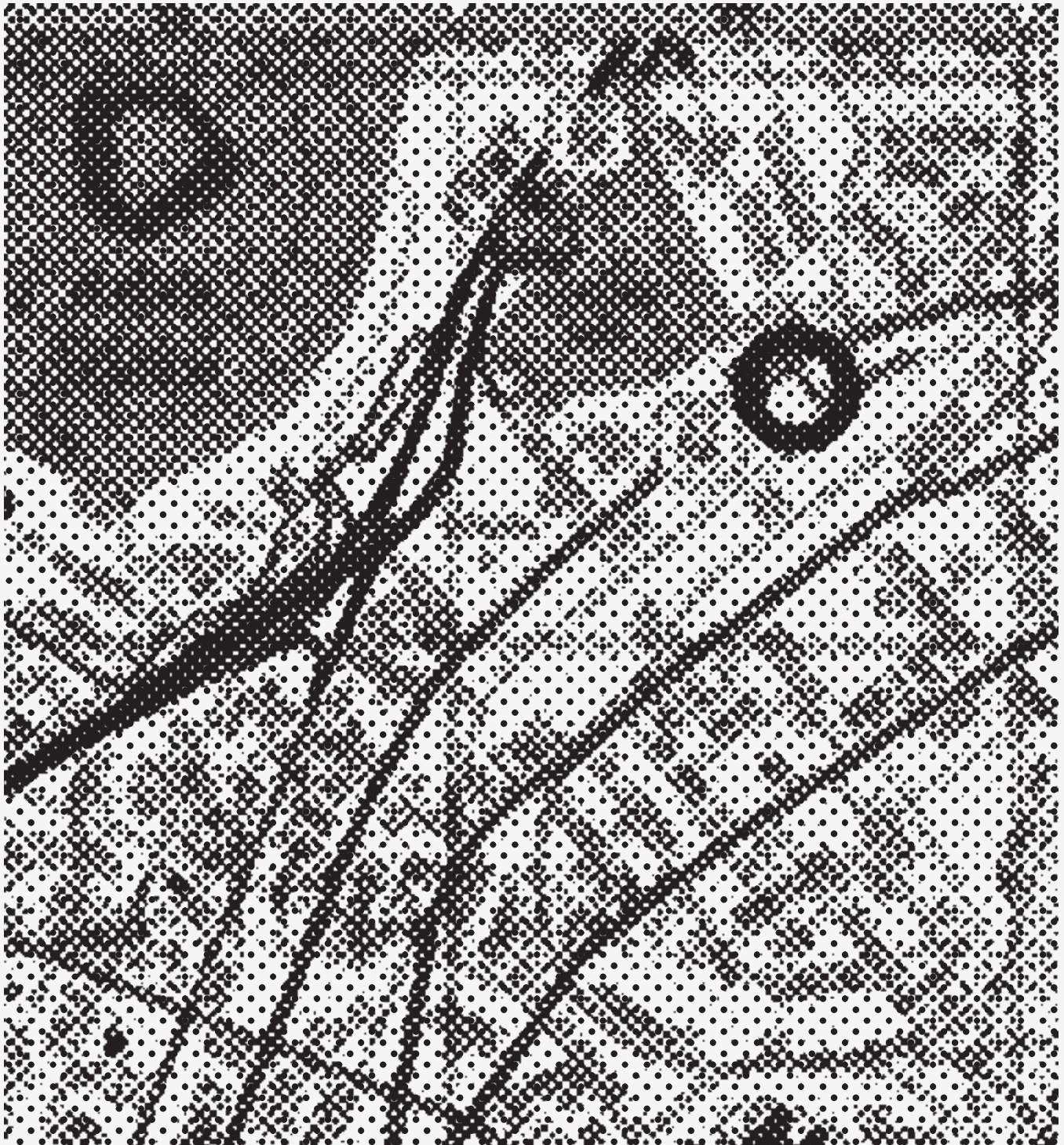
note: we're pretty sure this was the original Museum of Jurassic Technology in Echo Park]—and a photographic technique. Through the auspices of building pinhole cameras and playing with shutter speeds, Ray attempted to define design as the painstaking combination of observation with image construction. It was only in the last week of the course that the field trips took on the canonically “architectural,” visiting the King’s Road House and Case Study House #8, spelunking through the boarded-up interior of the Bradbury Building, which Ray remembers as still littered with retro-futurist detritus from the *Bladerunner* set.

The syllabus itself functioned as a de-facto guidebook, how-to manual, and Whole Earth Catalog, with a bit of an April Greiman-meets-Paula Scher pomo zine aesthetic thrown in for good measure. Teetering at the cusp of Moodle, e-learning, and the unrelenting ascension of the flipped classroom, the *accoutrement* of “Seeing L.A.” reads both as deeply in-sync with educational trends and an early example of analog fetishism. Dingbats, dollar stores, and deliciously low ISO numbers salvaged the enormous curricular and professional instability of the moment, as studios made the shift towards digital design tools. Reflecting on the weekly photo pin-ups and the distinctive visual culture they engendered, Ray now sees that part of the class’s mission was the preservation of a kind of paper culture already beginning to dwindle. She recalls her own student archive: “rolls of tracing paper sort of wadded up and stuck in tubes ... I can still go back to those documents and try to figure out ‘what was I thinking?’ And, ‘how was I doing it?’” Amidst departmental political battles and bureaucratic requirements, it’s a nice reminder that sometimes a class can be an invitation for engagement rather than an ideological missive. An antidote, not the cure. ●

Revolutionary Ph(r)ases



Students carried homemade camping gear on their week-long bike trip through LA
Dan McMasters, "The Great Bike Odyssey," *LA Times*, July 21, 1974.



B. An Interview with Mary-Ann Ray and Robert Mangurian

We, Angeleno architects and educators, measure all moves against the legend and lore of the SCI-Arc origin story.

MAR Just breaking from the institutional form of education was an amazing, amazing thing. Really risky and daring. And even moving away from things like tenure—the way that kind of infects faculty and what they do and why they do it—was really an amazing thing...

What goes around, comes around.

MAR There were times at early SCI-Arc when I would have students do something and I had no idea what it would look like. I remember going to a meeting when students were pinning-up. At some point, my co-teachers came running down to tell me, “We pulled it all off the walls and hid it in the studio”—because it was so out there or such a mess. But, there was a kind of risk-taking and experimentation. It was about developing individual characters, personalities. I mean, I used to be able to look at a thesis project and know immediately whose it was. Now, the difference is completely wiped out...

...Now, it’s all some form of being told what to do. You know, it’s like, “make the drawing this way.” My students actually ask me, “How big should the drawing, or should my board be?” I mean, Robert was at Berkeley in the sixties, when the free speech movement was building up, and he actually blames the whole explosion on the instructors requiring a 20 by 30 board on every project. That was the evil. And, now, it’s so accepted that if the formats aren’t given, students don’t know how to act.

So, what is it, now?

MAR Today, the biggest break with tradition would be the digital onslaught, which is, especially for SCI-Arc, such a major thing ... because it’s been such a school about making and physical things and all that.

MAR Robert calls Rhino the devil. Ha!

Through our time in China, I got really interested in Chinese parallel perspective as a more expressive form of representation. I mean, long ago, the Chinese brought in the Italians to teach linear perspective, but Ming Dynasty art critics criticized it because it didn’t expose as much. So, we actually tried to develop some software—brought some people in—to try to tweak the software to produce Chinese parallel perspective ... and, well, it’s impossible. You simply cannot do it. If you want to produce one digitally, you actually have to draw it line by line. So, it’s just very weird that even some of the most avant-garde architecture is operating on a mode of representation that’s from 1415, from when people like Brunelleschi figured out linear perspective. It accepts that as the given!

RM Then, there’s that important book, *The Hand*, by Frank Wilson. It starts at “cavemanning,” looking at prehistoric human development, at early communication practices. For 300,000 years, it was all about using the hands, not the voice. The brain basically was formed to make the hand better, and better, and better.

MAR But also, the hand, by what it touched, by what it did, what it made, changed the brain. So, it’s a feedback. It’s not just the brain telling the hand what to do.

RM Now, though, when you're making these digital drawings, you can make an argument that your hand is moving, but...

MAR Yeah, I mean, it feels like we're at such a crude stage with the digital thing. We can say that we're cyborgs ... but, both in terms of the software, like, its inability to produce different forms of projection, but, also, the way that we physically use it, still feels so crude. It feels like a step backwards.

RM Rhino's real potential is that you can get inside a building and you can move yourself around and see what it's like to occupy the building.

MAR But it's not used that way. I mean, it preferences the external object.

MAR In terms of tracking the creative process, also, there's something left behind. Certainly, when I was in school, I went through rolls of tracing paper that were sort of wadded up and stuck in tubes. And, I still can go back to those documents and try to figure out *what was I thinking?* And, *how was I doing it?*

...So, we have our students make a kind of manual or a book to parallel their projects. We want them to log what they're working on and think about why they're doing what they're doing.

MAR It's interesting, the issue of process. It's sort of like disciplinary or academic habits. Monday, Wednesday, Friday, afternoons, we teach studio. Then, we have a mid-review. Then, we have a final. We all go line up against the wall and spend 15 to 20 minutes there, move, move. The habits are just atrocious. I mean, how long has this been going on?

The issue of process is not benign.

RM Well, when I first arrived at SCI-Arc, I—god, it's so vivid in my mind—was standing in the parking lot at the original site and I asked, "Michael, do you ever have faculty meetings?" And, he said, "Not really." And, I said, "Well, why don't we have one?"

RM And, so, the first faculty meeting we had was in the parking lot, because, well, I don't know why. But, there was this moment of opening things up. Even something as customary as faculty meetings was up for grabs.

RM We started this thing, years ago...

MAR For SCI-Arc's graduate program?

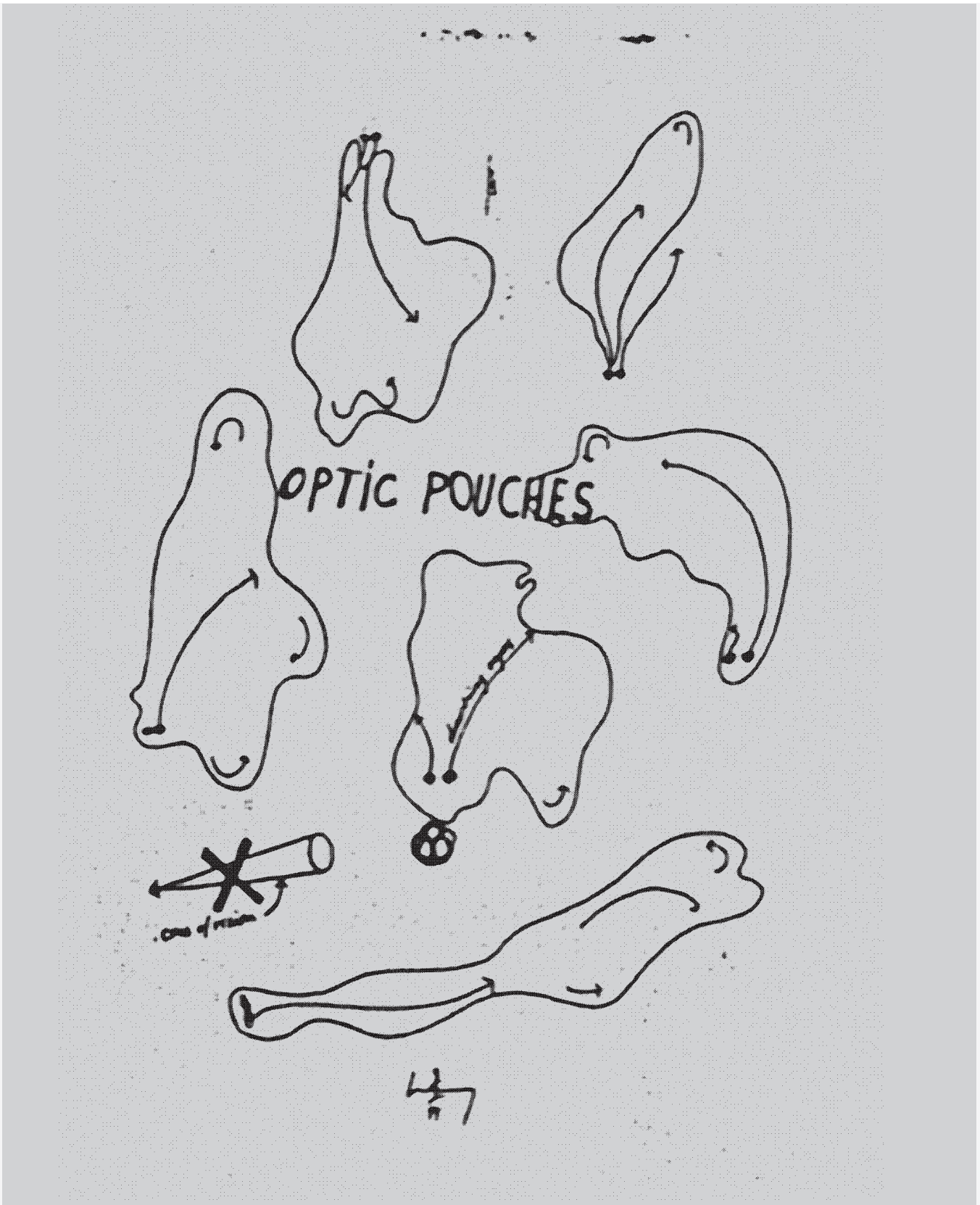
RM Yes, you called it "Seeing L.A."

MAR Oh, that. I thought you were going to talk about people making their own desks.

RM Well, that, too. SCI-Arc had these shit pieces of plywood...

It was the era of productive interruption / the introduction of travel.

Revolutionary Ph(r)ases



Helpful illustrations for navigating urban stim and dross
Mary-Ann Ray with Melissa Rogers and Sophie Smits, course syllabus, "Seeing LA," SCI-Arc, Fall 1997



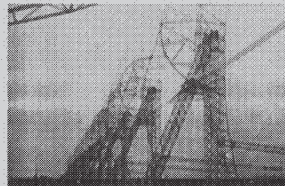
pinholing on.....

Remember to put to use the abilities of the chargeant pinhole eye apparatus.

Embrace the
**very
 extreme
 fore-
 ground** with your

QUIET CAMERA

You may want to document the act of using your camera with another (COMMUNICATED) camera.



000: /000 L.A. pinholing on STEEL BRIDGES, RE FRAMING METROPOLIS MONUMENTS

Saturday 14
 Sunday 15
 September 1997

Monday 14
 Friday 15th 1997
 and
 another chapter
 together 1997

TOP

An itinerary of infrastructural sites from Frogtown to downtown following the path of the LA river

Mary-Ann Ray, course syllabus, "Seeing LA," SCI-Arc, Fall 2000

LEFT

Suggestions for building and using pinhole cameras

Mary-Ann Ray with Melissa Rogers and Sophie Smits, course syllabus, "Seeing LA," SCI-Arc, Fall 1997

MAR I think they were doors. Hollow-core doors hung on chains.

RM Or, set on sawhorses, so you couldn't fit your legs under the table top.

MAR So, when the students started, the first experience they had with their instructors was making their own desks.

RM They were hideous desks. But, the students were making their own thing. So many have come back to say that, "That was the best day of my life!"

MAR It opened everyone up.

RM The "Seeing L.A." thing, too. Everyone was so uptight, you could sneak into the studio, tap someone on the shoulder, and they'd freak out.

MAR With that seminar, we'd get them out of that space. We'd team up in smaller groups, in cars. The first question that I always asked them, before we headed out for the first time, was, "How many people are from L.A.?" Something like three people would raise their hands. Then, "How many of you love this city?" Nobody would raise their hand. And, I told them that we were going to find "the world within L.A." And, each week, we went to Little Ethiopia, or Thai Town, or Little Saigon, or wherever, and students were asked to look, see, and express their findings visually. One thing I had them do was buy something for less than a dollar that they had no idea what it was; they had to talk to someone to find out what it was. One guy, actually, went on his own to Little Saigon, and the person he ended up talking to about the thing that he found was a shopkeeper—who he ended up marrying! There are tons of great stories, actually. Just by getting out of the institution...

RM It's so important, developing your eye and brain, through seeing ... If all you're looking at is books or magazines or screens, everything starts to flatten.

MAR I think the agenda for taking students places has shifted somewhat since then. After L.A., we spent time in Italy, taking students there, and in that postmodern era, the Italian stuff was really a thing, an immersion into the icons, Hadrian's Villa and such. We were interested in the programmatic, its spatial and three-dimensional aspects. Then, we started taking students to China, in the midst of that period of mass urbanization. In Italy, it was all about these things that are very spatial, but in China the human action spatializes the city. Now, we can't really get students interested in going to China, so we've shifted to India. We've been looking at the slum of Dharavi, or more specifically, the pavement dwellers. We got kind of embedded with Studio Mumbai—which was a sexy thing for the students, getting to be a part of that work. But, right across the street from the studio are people that are living, in huts, along a long blank wall behind the city building department. The government has torn down the huts, multiple times, and given them relocation housing north of the city...

RM Good housing.

MAR But, they keep coming back, to live on the pavement. The breakdown of their social structures is too much.

With the students, then, every day, they would walk out of the studio and they'd see the pavement dwellers, and it was—like, a shake of their shoulders, a reminder to “Wake up and look at life!” I think it really changes their ability, when they come back to their own situation, whether it's L.A. or somewhere else, to get outside and experience the world beyond architecture. There's something about lived humanity and space that's not something the discipline can impart.

MAR We actually ran for the director of SCI-Arc, jointly, two times. Once, when Neil Denari ended up getting it, and then the second time, when Eric Owen Moss ended up getting it. We got up to the last round of interviews, and it came down to us or them or whatever, but, through that process, we identified a series of things, a kind of platform of things, that we felt SCI-Arc had and that were potentials for SCI-Arc. One of them was called “Schools of Thought.” We saw the multiplicity, the way that people egged each other on through difference, was an area to cultivate and encourage. ●

Seeing architecture through and from radically different lenses... pluralism / multiples.

Maura Lucking is a Ph.D. student in the history of architecture at the UCLA Department of Architecture and Urban Design. Her research deals primarily with design pedagogy and the ways in which architectural knowledge and skills reached new institutional audiences in late 19th century America. Previously, she worked at the Graham Foundation for Advanced Studies in the Fine Arts and has taught at Woodbury University and the Southern California Institute of Architecture.

Mary-Ann Ray is a Principal of Studio Works Architects in Los Angeles and a Co-Founder and Co-Director of the experimental laboratory for urban and rural research and design BASE Beijing. She is a member of the Adjunct Faculty at SCI-Arc and is the Taubman Centennial Professor of Practice at the University of Michigan's Taubman College of Architecture and Urban Planning.

Robert Mangurian is a Principal of Studio Works Architects in Los Angeles and a Co-Founder and Co-Director of BASE Beijing. He is a faculty member and Director of the Graduate Program Emeritus at SCI-Arc.

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A TALE OF TWO (FREE) SCHOOLS

Bucking the architecture-school system resonates uniquely in L.A. Los Angeles or Angelenos have played a significant role in every experimental architecture-education cycle of the past century. In the 1920s, Franz K. Ferenz's Academy of Modern Art, most notably through Richard Neutra's "A Practical Course in Modern Building Arts," was a short-lived, but influential, epicenter of the Bauhaus break from the Beaux Arts. A student of that program, Harwell Hamilton Harris, went on, in the 1950s, to upend the University of Texas at Austin, by assembling and directing the progressive architecture faculty now known as the "Texas Rangers." L.A., of course, is the home of the Southern California Institute of Architecture, the local byproduct of the late 1960s/early 1970s global architecture-school revolts. Many area schools, then, actively led national curricular reinvention in response to the radical advancements in architecture technology in the 1990s.

The lore around this history of rethinks and its accompanying irreverence and unorthodoxy fuels L.A.'s architecture and design culture. But, in the rumblings of a potential next transformation, we also see an unprocessed story. *Re: Learning*, in turn, is a reflection on L.A.'s stationing as a provocateur of architecture education. At the same time, it looks to identify distinctions between longstanding and uniquely contemporary curricular dilemmas. It calls for a sifting of the ambitions and motivations underpinning the trending critiques of the status quo for today's real educational priorities. And, it is a broadening of pedagogical concerns from the substance of architecture education into its infrastructures.

The last time the L.A. Forum published a newsletter on architecture education in Los Angeles, it was 1997, amid the immediately preceding generation's pedagogical renovation. The issue, edited by Chava Danielson, was a School Status Report, a kind of temperature-taking as reported by the heads of seven local architecture and design programs. The texts describe now timeless preoccupations: positions on the degrees to which architecture should be inward- or outward-facing, autonomous or social; biases towards professionalism or interdisciplinarity; apprehension around architecture economics and the costs of learning; and technological anxiety and optimism alike.

This issue, *Re: Learning*, became an idea when the leadership positions (and pedagogical trajectories) of many of the Los Angeles-area architecture schools were in flux. The moment, also, was marked by a couple of institutional breakaways. *A Tale of Two (Free) Schools*, then, is a text transcript of a hypothetical panel discussion (the platform du jour) on these, (Baja) California's newest architecture schools, as overheard from within the audience. It sets-up the contemporary grounds for comparing the (in)consistencies of the ongoing pedagogical project.

Moderator**JG** Jorge Gracia **PZ** Peter Zellner**Audience**

Welcome. Thanks for being here. Let's begin with an introduction to our two panelists, the instigators behind southern California's newest architecture schools:

Jorge Gracia is a Mexican architect who graduated from Universidad Iberoamericana Noroeste in 1997. He is the founder and principal of graciastudio (est. 2004), an award winning practice at both national and international levels. He is founder and director of the Escuela Libre de Arquitectura (2014) in Tijuana, Mexico; the Escuela Libre de Arquitectura brings a highly practical approach to architecture education, with sessions devoted to experimental design and classical proportion, as well as regular visits to construction sites.

Peter Zellner is a designer, professor, author, and urbanist. He is the principal of ZELLNERandCompany. Zellner's work ranges from large-scale city planning projects to residential design. His built projects include the Matthew Marks Gallery in West Hollywood and the Casa Anaya in Tijuana, Mexico. Zellner taught design and theory as a faculty member at the Southern California Institute of Architecture (SCI-Arc) from 1999 to 2015 where he coordinated the school's Future Initiatives Urban Design program for five years. In the fall of 2016, Zellner founded the Free School of Architecture, a tuition- and salary-free, not-for-profit organization.

Jorge, the Escuela Libre came first. What are the issues that prompted you to make the school launching leap?

JG Quite a few years ago, I read in a newspaper that, in Baja California, there were 60,000 public housing projects under construction. Out of curiosity, I looked into the companies that were affiliated with these projects. Each of the real-estate developers were driven, primarily, by "economic value," not "social value." And, with that realization, I began an architecture expedition, thinking romantically that

I might set an example with my work and perhaps encourage change in Northern Mexico's architecture.

Time passed and, with certain frustration about the development of Baja California, it occurred to me that a possible solution for constructing a better city would be to focus on education—wherein I might motivate a new generation and foment in students feelings of commitment to, even pride in, the environment and its betterment. It was then, in 2011, that I began to formulate the idea of the Escuela Libre de Arquitectura (ELA). The school began informally in the Tijuana art gallery, "La Caja," where we held concept courses, first attempts at turning an idea into something real. All of this took place in 30 days.

In that same year, we rented an office building in Tijuana's Zona Norte where I moved, first, my architecture studio, "graciastudio," and worked on the academic project for approximately two years before we obtained certification by the Education Secretary and opened the doors to our first cohort of 14 students in 2014.

And, Peter, what about you?

PZ FSA is a stand-alone and autonomous organization; its primary goal is to absolve both students and teachers of conforming to established models of thinking. I opened FSA a little over a year ago as a tuition- and salary-free, non-degree granting, participant-led institution dedicated to exploring architecture's "expanded field" and the concept of the citizen architect.

The Free School of Architecture (FSA) was started partially as a direct follow-up to the concerns I outlined in an article I penned in September 2016 for *The Architect's Newspaper* entitled "Architectural education is broken—here's how to fix it." I handed over the organization to graduates of the first year who are now stewarding it as a fully peer-led organization.

The Free School of Architecture was created in response to some known, and I would argue *challenged*, academic models that I felt needed to be interrogated ... so that something new might emerge. Therefore, at least for now, FSA will not be accredited, will not offer professional degrees, will not create a

need or an opportunity to teach for salary, will not provide course credit or reciprocity with traditional institutions, and will not have a permanent home.

What emerged from the first session in 2017 is a new, independent, and diverse group of voices now dedicated to creating a participant-led and participant-taught peer-to-peer “school” that will continue to test the boundaries of architectural education.

Rebelling against the rebel. Have you seen Maura Lucking’s interview with Mary-Ann Ray and Robert Mangurian about the early days at Sci-Arc in the LA Forum’s latest newsletter?

In that *Architect’s Newspaper* piece, your main concerns are that current modes of architecture education are minimizing both student agency and critical disciplinary scholarship. Will you elaborate or reflect on these concerns a bit? Have they shifted since you started the Free School? Do you have a rebuttal for any of the critical responses to that initial writing?

pz Well, I think my answer to any fears or criticisms are pretty well embedded in the success of the Free School endeavor. That FSA is now pivoting in 2018 to a fully participant-led second year with another diverse cohort of passionate newcomers, led by a determined group of FSA “veterans,” would be my larger response to any further impoverished notions of architectural education leveled at that text. FSA has faced down some serious blowback from the local academic community and has persevered. FSA has disputed the notion that it was, at a minimum, flighty or, more seriously, a totally irresponsible “handing over” of the institution to the patients, as it were. Now that the FSA community has been fully de-institutionalized, I’d hope the matter of participation and agency, at least, has been addressed. The next hurdle, perhaps, will be to see if FSA can begin to sustain, record, and distribute a unique approach to shared scholarship.

How much did you look to the Escuela Libre when formulating your ideas for the Free School? How much has Jorge’s work influenced your thinking since?

II FSA FOUNDINGS

The Free School of Architecture was founded twice. The first founding, by an individual with a strong critique of the state of architectural education today and the second, by a collective of participants. The 2018 version grows out of the successes of 2017, but has become something new. From a singular, clear vision it has blurred to become a platform which supports the discussion and exploration of a multiplicity of ideas around architecture and spatial practice.

We are the students, turned leaders, of the Free School of Architecture. We began as thirty individuals from all over the world who came for an experiment and ended up becoming a support group. We vented, we cooked, we tested ideas, and we built a community of architects seeking alternatives. We shifted the conversation from - ‘What is wrong with architecture?’ - to - ‘How can we make meaningful change? What can FSA become?’

PZ My visits to ELA and conversations with Jorge were instrumental in helping me develop an effective model and path forward for the Free School of Architecture. While I also looked at other historical examples of design- and art-based pedagogy, ELA provided a model of spirit and viability. I was particularly impressed by ELA's commitment to providing agency and access to an economically diverse student body. I think FSA and ELA do differ on a few points. Firstly, FSA has no permanent home, for now. Secondly, the nature of FSA's mostly post-professional, participant-led, peer-to-peer model differs from ELA's more hands-on professional model of education. Lastly, explicitly, FSA does not generate revenue or charge a fee for courses.

And, Jorge? What are your thoughts on Peter's project, on the Free School of Architecture? Has it influenced your ideas for your school? For architecture education, in general?

JG Not at all. We started this endeavour solely to build a better city. We see that, in Mexico, the only way for a better future is through education. Learning by doing and first-hand experimentation allows our students to understand the social needs of our region and to propose projects that not only are aesthetically appealing, but responsive to the community.

The ELA and FSA are totally different approaches to architecture education; the only thing they share is their reflexive origins, their ambition to address unmet needs.

Do you see your schools as part of a particular historical lineage? Or, do you have more established role models?

PZ Initially when I was contemplating starting a free school of architecture, I was mostly drawn to models of teaching focused on intellectual and artistic freedom. Most of those models existed outside the usual architectural circuits and I therefore looked at historical and contemporary schools of art or at art movements. FSA was founded by examining and attempting to combine four different academic models or tropes: Collective Teaching, General vs.

Professional or Pedagogical Teaching, and the notion of Post Studio Teaching.

Art schools have cornered the market on this stuff. Just look at the Alternative Art School Fair that Pioneer Works did in 2016...

PZ My interest in Collective Teaching extends to experiments such as UNOVIS (also known as MOLPOSNOVIS and POSNOVIS) founded and led by Kazimir Malevich at the Vitebsk Art School in 1919. UNOVIS was an acronym for Champions of New Art. Malevich emphasized group work over individual work in his school and, as a result, it was instrumental in developing Suprematism as an art movement.

I also studied Johannes Itten's teaching at the Bauhaus in Weimar. Itten espoused the practice of not correcting students' creative work on an individual basis, instead he drew attention to certain common mistakes to correct his classes as a whole, in order not to crush individual creative impulses. Josef Albers, on the other hand, taught at Black Mountain College after the Bauhaus. At Black Mountain College, Albers focused on teaching general studies in lieu of professional topics.

CalArts in the 1970s was another school that I looked to for inspiration. During that period, teachers like Judy Chicago, Allan Kaprow, John Baldessari, and Michael Asher developed a *post-studio* teaching environment focused on institutional critique. Institutional critique was aimed at dissecting traditional assumptions about art-making and the work of the artist.

The design of the FSA curriculum, in the end, was fairly conventional, in some aspects, and radical, in others. Initially, the classes were broken into traditional topics—like architectural history and theory, design and aesthetic theory. Practical and vocational topics and philosophy were also included. This was an artificial way of allowing the various teaching proposals, which came in from structural engineers, artists, poets, urban activists, writers, traditional architects, to find a reasonable location in the curriculum. One thing that really was emphasized was that there would be no design teaching, no studios, no grades, and no work product.

\$\$\$

THE FREE SCHOOL OF ARCHITECTURE IS:

*100% participant run, led, and determined • equitable, horizontal, and inclusive
non-hierarchical • tuition free • a peer-to-peer exchange • not a school
a convening • a collaborative and a collective • a halfway house for architects • a linking between
practices related to architecture • a linking between people through architecture
multidisciplinary and interdisciplinary • contingent on transformation • accepting of failure
sustained through its values • accommodating in its mission • an experiment • a platform
a network • a support structure • a reset • an LLC linked to a fiscal sponsor • not for profit
a yearlong collaboration • a 6-week program over the summer of 2018 in Los Angeles.*

JG Our model is founded simply on the needs unique to the profession of architecture as practiced on Mexico's border with the United States. It is an endemic model, one that looks to understand local issues as informed by global perspective. It's a model that believes in architecture and design as a participating medium in the change of communities. The ELA is embedded, committed to giving to its city. Its graduates will have the practical knowledge to construct their ideas. Its graduates will not see architecture simply as a form of art, but as an art with the possibility to make a difference.

Peter, will you define what "free" means to you? Of course with regards to capital and "of thought," but especially as it relates to ideas of temporality ... the differences between your and Jorge's approaches to (im)permanence are striking. How does longevity factor into your pedagogical ideals, or not?

PZ The *free* in the Free School of Architecture has a few meanings: initially, tuition free, but also pedagogically free or open. That may seem a bit

idealistic, but really it has more to do with what's possible when a fixed structure like a weekly course schedule or a class length limit are opened-up to allow for play, interpretation, and anti-hierarchical mechanisms—like no submittals or grading, no design "products," no clear line between student and teacher.

With regards to impermanence, FSA's intentional lack of a fixed address, along with the provisional nature of how it was rolled out, is part of its DNA. I'm sure it might be possible to "fix" it, either in space or in time, but I suspect that some aspects of its instability would need to be preserved.

Jorge, what part does time play in the ideals for your school? The Escuela Libre clearly is in Tijuana to stay. Is this important to you? Similarly, what does "libre" mean to you?

JG Time plays an important role in ELA's project. We have built evolution into our system, a responsiveness to the city of Tijuana. The recent focus is on proposals to the city that address the lack

+++

TESTIMONIALS

“My world before FSA revolved around capital ‘A’ Anxiety — about my place in the profession, the shock of finishing school and an industry growing increasingly inaccessible. The Free School worked to unravel all of it, generating an individual and collective support network that I hope can begin the stitching back together of an idea of architecture that is more meaningful, productive and reachable.”

— TESSA FORDE, 2018 FSA ORGANIZER

“We have built FSA18 as a body of individuals where no one vision or ideology is privileged over another, and where each of our voices is heard and valued equally, regardless of rhetorical prowess, stature or volume. Against a culture which prioritizes individual success over collective growth, we are trying to create a space where mundane acts of sharing are potentially radical.”

— LILI CARR, 2018 FSA ORGANIZER

“If you want to design for the other percentage of the population, what tools do you have as an architect? If you want to build equitable futures with your work, how deep is your understanding of social justice? Last summer I met a group who dared to ask difficult questions, and who’ve stuck around for the answers.”

— KARINA ANDREEVA, 2018 FSA ORGANIZER

“FSA is being led and organized by four fiercely independent women who all have different experiences, perspectives, and opinions on our field. Every major choice is debated, but always decided collectively and unanimously. We are creating an organization that is designed to morph and function without a leader.

FSA is not just about what, but how.”

— ELISHA COHEN, 2018 FSA ORGANIZER

of public spaces, parks, plazas, and sidewalks. We, also, are actively engaged with government and non-profit organizations, helping them develop material to support funding applications to state and federal governments. It's one big, long-term investment. With a combination of action and patience, we're confident that change will happen. For us, the "libre" is in that change, the better city.

Oh, we were just reading about this ... what's that quote in "From Object to Field"? Something like "The guarantee of freedom is freedom."

The Escuela Libre is what it is because of and for Tijuana. Peter, how much does the Free School's Los Angeles-ness matter to you? How do you weight the education of an architect towards local versus global citizenry?

PZ FSA's moment of origin cannot be separated from its context, at least in my mind. Specifically, FSA sprang out of a milieu, Los Angeles, in which educational experimentation and creative dialogue have been part of a local tradition. However, I do hope that where it will depart from other local examples, notably SCI-Arc, will be in its potential portability. There already are offshoots in the works for Lima and Paris in 2018. I'm sure there will be others in 2019 and 2020.

What are either of you learning from doing? What have the realities of running your schools taught you?

PZ What I learned, personally, was that I am not particularly interested in running or directing a school, acting as a leader, director, or guru. In January 2018, I fully transitioned to being a neutral participant and/or a silent observer. Next year's program is developing independently and without my direct input ... which I think is tremendous. FSA is transitioning into being a fully participant-led organization. I may maintain an advisory role, as a supporter, observer, and/or critic, if it's wanted. I will continue to speak publicly about my experiences founding FSA from time to time, but, I am removing

myself fully from the role of founder.

I also think that what I learned was that it is possible to convene, temporarily, the sorts of conversations that I enjoy. It could also be the case that rather than seeing physical space as the ultimate repository of what FSA does, it might very well be that space is an adjunct issue, that the primary ambition for the school really is the free and distributed sharing of knowledge.

The knowledge is free, but is it influential?

JG Teaching architecture, the main lesson that I have learned is that physical experiments are necessary for comprehension. In the ideation of something and in its fabrication, knowledge of the enabling technology is required. The founding and running of the ELA has made me understand life in a manner much more applied. It has helped to focus me on a principal mission of providing lived apprenticeships in real situations and never to lose the vision with which all of this began: to be a disruptive institution that transcends the regional with a global focus and impacts the development of the city.

Yes, will you elaborate on your ideas about hands-on education, on your fabrication bias? Is there a political aspect to them? You seem to suggest that a skills-based education is vital to the empowerment of the citizen and the city ... which counters the typical equation of the how-to with the anti-intellectual. This is radical.

JG We are citizens of Tijuana; everything we do is political. The doing and the making are the action. And, there is a lot to do and make in Tijuana. When our students work, they work on the city.

To wrap up, what do you envision as the ideal legacy for your schools?

PZ Initially, my hope was, or the concept really was, for the set-up to be more broad and "free" ... It was about allowing the "students," who later would become self-declared "members," to help

formulate an agenda for themselves as a group and as a collective. So, in a way, the school's legacy is its members and its ability to reproduce its culture in other locales, as a collective action, without me.

The first FSA cohort got to work on this quickly, starting a FSA charter for themselves in L.A. Much of that work will go forward in the school's next iteration here and, hopefully, in other cities and other chapters. Hopefully, FSA will not become a vocational "school," in the traditional sense, a preparation of participants to be good architects or good employees, as much as a discursive body for asking questions like: "What is the purpose of architecture?" and "How, as either an individual or as a group, might we make a difference?" I suspect that those are not always questions asked in schools, given the focus on technically driven artistry and professional training.

We soon will see how the FSA is reconvened in Los Angeles by members of the first cohort. How it may get established in other locations is something that also is developing. I have a hunch that if it can be done in smaller chapter formats, say 5-10 people pop-ups, as opposed to large-format 30-person events, then the subject of real estate becomes a little bit easier to address, because FSA could pop-up, conceivably, in someone's backyard or at a bookstore.

JG The legacy of the Escuela Libre de Arquitectura will always be the contributions of its students to the city: "citizenry before architecture."

Okay, this has been great. We'll leave it at that.

Alright, let's get out of here. ■

NDAR ER 2018

05.11

LAST DAY TO REGISTER

05.28

MEMORIAL DAY
(CAMPUS CLOSED)

08.13

FALL REGISTRATION
BEGINS

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SCHOOL(S) OF THOUGHT

Is architecture education looking for a new challenge? Does it need to add new values to its practices? Or, perhaps it's interested in new applications? (These are not rhetorical questions; the answer is always: "Yes.") Let's stop dreaming about the possibilities and Make It Happen with School(s) of Thought, "the finishing program for architecture education."

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Ready to get started? Browse the course listings and register today! →

Pedagogical Polarities

The following courses explore the opposing extremes of contemporary architectural education in Los Angeles. Each course pairs a particular aspect of L.A.'s urban form or socio-political constitution with an existing pedagogical framework. Intended as provocations, these courses problematize the shifting configurations of knowledge, values, and skills that undergird architectural pedagogy.

PRESCRIPTIVE ICONICITY

Zachary Tate Porter

S(S)OT-001 | 6 UNITS
SUMMER (M, W, F 2-6PM)

Los Angeles has a long history of celebrating formal expression in architecture. From the LAX Theme Building to more recent projects like Coop Himmelblau's High School #9 and Frank Gehry's Disney Concert Hall, the City of Angels is home to an impressive collection of iconic buildings. This course will guide students through the process of generating their own architectural icons. At the beginning of the semester, students will choose a formal language from a list of options, including crystals, voxels, and primitives, among others. Then, students will consult the provided instruction manual, which outlines a prescriptive sequence of formal

operations and transformations. There are no required readings, precedent studies, or writing assignments, as these do not contribute to the objectives or ambitions of the course. Instead, students will be evaluated based on the legibility of their formal language, as well as how closely the project followed the provided instructions. Students must possess a high level of proficiency in digital modeling prior to enrolling in the course. Ability to obediently follow directions and limit critical thinking is also required.

ARCHITECTURAL AGENCIES

Zachary Tate Porter

S(S)OT-002 | 4 UNITS
SUMMER (T, F 9AM-12PM)

Los Angeles is a city in crisis. Over the past decade, rapid redevelopment within the downtown core has exacerbated the pressing issues of homelessness and gentrification. Meanwhile, surrounding areas of the city have suffered from an endless cycle of environmental emergencies, including droughts, earthquakes, fires, and mudslides. The question is, how are architects going to respond? This course explores the ways in which architects can operate as agents of change within the contemporary urban environment. Setting aside esoteric disciplinary debates, students will be asked to leave the confines of the academic

ivory tower in order to engage directly with the city of Los Angeles. Over the course of the semester, students will conduct community interviews, attend meetings at City Hall, write policy recommendations, and propose design interventions for the city. While there are no prerequisites for this course, experience in building construction, public policy, or community organizing would be an advantage. A naive faith in architecture's capacity to solve complex, systemic socio-political and environmental crises would also be welcome.

LABOR, ARCHITECTURE, REAL ESTATE, AND PARTICIPATION

Man-Yan Lam

LARP*-101 | 10 UNITS
FALL/SPRING (M-F, 12-2AM)

This course is a design-build studio (without the design part) and a survey of Los Angeles. Rendering obsolete traditional channels of architectural intervention through governmental bureaucracy and client-architect kabuki, students will actively participate in the rebuilding and improvement of the city using tactics of guerrilla warfare, repurposed towards the betterment of urban infrastructure and architecture. In the first two weeks, through mapping exercises, students locate zones within the city requiring the hand of architectural intervention. The course welcomes various research

methods, including surveys (online and real-life), first-hand experience, and existing databases. The ensuing eight weeks are the execution of this city-wide betterment. Students are encouraged to tackle multi-scalar problems, from the re-leveling of uprooted sidewalks to improvisational reinforcement of dingbat structures to generalized facade beautification. Students will be challenged to define their own parameters of architectural merit in their effort to understand and improve Los Angeles. Students are allowed to work in groups, and are required to bring their own building supplies to their site(s). They will assume any and all responsibility should Los Angeles' city or county agencies deem their work to be vandalism or any other form of civic disruption. Students' work will be assessed on their ability to be appreciated (or at the very least go unnoticed) by local residents and jurisdictional authorities.

Reading material: CurbedLA, Jane Jacobs, Zillow

**This course is offered as a collaborative initiative between the university's real estate program and architecture school that stresses production over all. The course is infused with the cultural zeitgeist of activism. Due to consistent failures and inefficiencies of conventional protocol, it's time we shirk these systems and get the job done ourselves. Within the spirit*

of architecture that can solve any and all problems through active participation, we continue to cast a wide net that stakes claims in many fields of expertise. In this scenario, all of Los Angeles is fair game for architecture students to utilize for the purposes of their educational exercise. Inevitably, in using a city as canvas, labor and capital, real and speculative value—become the forefront of the discussion. (And yes, the LARP-101 course name is a double entendre acronym about live-action role playing.)

Imag(in)ing

Or not.

MENTATIONAL MONUMENTALITY

Man-Yan Lam

S(S)OT-003 | 3 UNITS
SUMMER (F. 5-8PM)

Can a school withstand obsolescence by stark refusal to document itself? This school reformats and unformats itself. To lack format is not the same as lacking order, to lack documentation is not the same as lacking evidence.

The proof is in the pudding / You will know it when you see it.

Our minds work quicker than our hands, as our minds are in a race against the machines who are quickly outpacing us in the quest to

produce and to find a solution. On the other hand, the shortcomings of the machines we use are what hold us back from imagining the things we otherwise could. We can't save, change, share, display, or process half of what we'd like to, though we can see it in our minds.

Oral histories unlock the key. Myths will survive the impending electromagnetic disruption, and they can rewrite themselves when all we deem avant-garde has passed away. A building of a thousand faces is the education that persists in a collective, mutating mind. As of now, we are judged by the format of the things we produce, by the pencil or the pixel committed to paper or used against us. In Meditational Monumentality, we ponder and dwell upon the things we see and design in our mind's eye. We tell stories to each other about the city of Los Angeles that we imagine. We go as far as to propose, but refuse to translate these ideas into any format other than within our own minds. We share the consciousness of what we have created and through us and those we teach, the architecture lives on.

Courseness

These courses collapse a collection of course descriptions from architecture schools across the country into one simultaneous "reading." This flattening affords us the opportunity to listen to many things at once, and, in effect, survey the discipline's curricular landscape with the hope of discovering new territories for research and study. Borrowing techniques from machine learning, the descriptions convey the "average" design studio and seminar of a 2018 term.*

Make no mistake: these are not course descriptions; they do not even follow the conventions of grammar and syntax. Instead, they offer a collection of fuzzy conceptual fragments arranged in descending order of frequency of use.

DESIGN STUDIO 2018

Jake Matatyaou + Kyle Hovenkotter

S(S)OT-004 | 6 UNITS
SUMMER (M, W, F 2-6PM)

Design studio building architecture city new urban students architectural form can through what site project work more well buildings both other while such research projects within may all systems different context scale first course issues future where program process only contemporary most way time formal even environment architects study three them so been there semester place Los Angeles like history cultural than

space part material forms explore change about yet social public park model many existing do development cities some often models experience world now late during drawing culture understanding two rather order nature materials large island ideas focus very use spatial section long landscape housing become up structures object infrastructure his construction climate working structure series point physical group used typology together system present potential own over out century built baseball art air style stadium specific spaces see relationship relation production local include icon ferry elements designed challenge Beethoven around area would water view role questions methods mass make islands human however house environmental developed could being approached advanced today reality mute must modern making larger itself energy develop case any analysis across without unique term techniques take second scales same might known individual image devonport critical create complex center.

COURSE LISTINGS

place multiple medium media
 images explore examines discourse
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 attention writing way strategies
 some so site selected scale river
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 concept beyond architect aesthetic
 across you weekly used us texts
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SEMINAR 2018

Jake Matatyaou + Kyle Hovenkotter

S(S)OT-005 | 3 UNITS

SUMMER (M, 9AM-12PM)

Will course design architecture
 students from seminar architectural
 these buildings new through
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 contemporary digital urban projects
 drawing class how development
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 social research include form all
 understanding project physical
 other modern into environment
 enrollment world technology public
 one first each concepts century
 various historical final cities built
 visual two theoretical role present
 many cultural time studies questions
 political lectures about models
 methods issues forms analysis there
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 examine context been architects
 topics throughout theories technical
 spaces required representation
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 presentations Palladio own original
 more life engineering drawings
 construction American understand
 three than study semester ruins

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It's a Matter of Taste

Sarah Lorenzen

Los Angeles Forum for Architecture
and Urban Design

Sophia stands in front of an impressive model measuring around 5 feet by 5 feet. She is wearing a calf-length black dress. She stands ready to present, holding a spiral bound Moleskine notebook. Behind her are a tasteful array of abstract geometric drawings; square in format and rendered in black and white lines. In front of her are eight jurors, six men and two women, seated on low metal chairs. Most of the men are wearing black, with the exception of two older men looking dapper in light-tone tailored suits. The women are wearing irregularly shaped black dresses. Behind the jurors are Sophia's fellow classmates, who stand in anticipation of the exchange that is set to begin. Sophia presents her project using words like "de-objectify," "categorize," "pure extrusion," and "continuous surface," mimicking the language and intonation of her instructor. She is interrupted, on occasion, by a juror asking for clarification.

Now finished, it's the jurors turn. The spectators lean-in to hear barely audible snippets of the jurors' critique: "You haven't properly defined the rules for us to understand the language of the work..." "You are oversimplifying the problem..." "You say it could be this and also be that..." "Give me a f-ing break ... If it is going to educate us, then it needs to be clear as to what it is..." It is not clear if Sophia entirely understands what the jurors are looking for in her work, but she nods in agreement as she attempts to interject a response. By this point, the jurors are no longer particularly interested in Sophia or what she has to say. The jurors face each other, each offering their own interpretations of what is on the wall, establishing their authority as arbiters of what constitutes "good" taste. "What is good is the geometry that was used..." "But, what about her intentions?" "Her intentions don't matter; what matters is if the technique is good." "Maybe, but this requires an acutely attentive connoisseur who can understand it..."

This account will be vaguely familiar to those of us that study or teach architecture in Los Angeles. Not because the performance described above is particularly unique, but because it is commonplace. These types

of exchanges raise questions about the dialectic between the authority of the social institution (represented here by the architecture jurors) and the agency of the architecture student. Certainly, the authority of the institution is not unique to architecture school; many disciplines, particularly well-known professional programs such as law school or medical school, inculcate students with a specific language (less kindly referred to as jargon), habits, mannerisms, and a shared set of beliefs. It's no accident that the word "discipline" also refers to the act of policing certain behaviors based on established rules of conduct. What distinguishes architecture school from these other professional disciplines is how much of the institution's authority is defined through taste. Taste, for our purposes here, is defined (by the Oxford Dictionary) as "The ability to discern what is of good quality or of a high aesthetic standard."

In his book *A Social Critique of the Judgement of Taste*, Pierre Bourdieu criticizes the use of "taste" as a peculiar form of cultural hegemony, a means of establishing dominance over those in a lower social position. In architecture school, the studio jury (and much of architectural education) is largely about establishing what constitutes "good taste," which (for the most part) is the taste of the ruling class. As critics, our authority as tastemakers is established through our choice of clothing, our use of obscure references (what Bourdieu describes as "gratuitous" knowledge), our use of jargon, and most importantly our "visceral intolerance to the taste of others." By offering opinions as to what is "good" or "bad" about the technique that Sophia used for her project, the jurors lay claim to the values of the academy. Bourdieu explains this as "Taste classifies, and it classifies the classifier."

A dialectic implies that there is a reciprocal relationship between two entities; so what of the student's agency? Even after adopting the aesthetics, language, and mannerisms of the architectural institution, is there any room for Sophia to claim back her agency? What if Sophia had been given the opportunity to inject her project with aspects of her own

aesthetic and social history? To contaminate the work with a “common parlance”? Would that not invigorate academia, allowing a new synthesis to be formed? Are there ways for students (and faculty) to introduce alternative means of production and power relations (including redefining what constitutes “good taste”) into the academy?

Once their final thesis reviews are over, over beers, Sophia and her classmates scroll through YouTube videos that show architecture students satirizing the culture of architecture school and the review process. One video tackles the rumor that “Architecture faculty are mean as fuck.” Another focuses on “Shit architecture professors say.” The videos are self-consciously “low-brow.” These may seem like minor forms of resistance to the social structure of the institution (especially compared to the forms of “resistance” offered in this journal), but the style and tone of the videos, as much as their content, point to a broader and more direct form of agency: taking it to the “street.”

Sarah Lorenzen, AIA is resident director of the Neutra VDL Studio and Residences, architecture professor, and former chair, at Cal Poly Pomona, and partner at TOLO Architecture (previously Peter Tolkin Architecture). She is a native of Mexico City and a graduate of Smith College, the Atlanta College of Art, Georgia Institute of Technology, and SCI-Arc.

Colophon

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Overheard at a recent L.A.
architecture-world dinner party:

“Schools are the new book;
everyone has to have one.”