

EXPECTING THE UNEXPECTED

Interview with WINY

Architecture can be seen as a dialogue, a certain critique on a certain culture, trend or situation. If we take that knowledge and multiply it by a million we could have variations of beauty and a nightmare kissing it each other in a magnificent display of individual spaces. But in fact, those spaces are yelling and there is no understating between them. But if we incorporate a link, or a certain recognized motive represented in a different matter we would end up with the inventions that are pushing forward our modern world. There are a little bit of heroes of our time dressed in architectural role that are not afraid to step out and raise those difficult questions. We had an opportunity to talk with the one of those heroes, the "M" from the MVRDV studio from the Netherlands – the architect Winy Maas. He has raised some questions through its work (buildings, books, researches, etc.) that could give us an optimistic vision of the coming years in our profession. He held the presentation at the 2nd International Conference S.ARCH–2015 with an interesting title – "What's Next?" The list of possibilities that just started to pump out of the screen took the audience to the journey of a lifetime, because the endless amount of options actually produced the endless amount of new questions.

Winy Maas, Prof. Ir. Ing FRIBA HAIA (1959, Schijndel, The Netherlands) is an architect, urban designer and landscape architect and one of the co-founding directors of the globally operating architecture and urban planning firm MVRDV, based in Rotterdam, Netherlands, known for projects such as the Expo 2000, the vision for greater Paris, Grand Paris Plus Petit, and more recently the Market Hall in Rotterdam and the Pushed Slab in Paris. He is furthermore professor at and director of The Why Factory, a research institute for the future city, he founded in 2008 at TU Delft. He is currently Visiting Professor at IIT Chicago, the Catholic University of Louvain, Belgium and the University of Hong Kong, and has been at ETH Zurich, Berlage Institute, MIT, Ohio State and Yale University. In addition he designs stage sets, objects and was curator of Indesem 2007. He curates exhibitions, lectures throughout the world and takes part in international juries.

In 2013 Winy Maas joined the Economic Development Board of Rotterdam (EDBR). In 2012 he was appointed urban supervisor for the city of Almere and since 2003 he has been supervising the Bjørnvika urban development in Oslo. With both MVRDV and The Why Factory he has published a series of research projects.



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Book Mountain Spijkenisse
Source: MVRDV

You have started out as a landscape architect, then later on studied for an architecture and urbanism degree, and your office is dealing with a lot of urbanism, master planning and furniture design, too. So what scale do you prefer? Moreover, how does that particular scale affect your other designs and projects?

Maas: Actually, there is a huge interaction between the small and the large scale. It is like a Ping-Pong game where one informs the other. Did I ever prefer a scale? No. Because landscape architecture has a certain beauty in that way: It deals with the scale of flowers, which are almost the smallest scale thinkable, and on the other hand it deals with the concept of the overview, with the perspective towards, if not over, the rest of the world. And the landscape architects have to do that with almost no material. They have grass, stones and some plants, and that's it. So they have to combine the two to play on the larger level, and I find that fascinating. It encourages a certain kind of abstraction, a method where it is somehow easier to combine different scales. You cannot lose yourself within the quantity of material in that way in order to touch upon the subject.

How do architects do that? Almost not. Funny. In times of globalisation it seems obvious, no?

It also happened in the past when the elevator changed our urban environments completely.

Also, in the current era, technological innovation provides interesting new technologies that surely will create another kind of cities. The glowing bricks that we are now developing, basically mean that we can skip all kinds of additional lighting in the city, because they are also completely adaptable to different requirements and users. Also, in the current era, technological innovation provides interesting new technologies that surely will create another kind of cities. The glowing bricks that we are developing now basically mean that we can skip out on all kinds of additional lighting in the city, and they are also completely adaptable to different requirements and users. And another way in which the

city will change due to new technologies and products: if we change some C, H, or O molecules in a nanomaterial, and we put electricity into that formation, we can stiffen and loosen the material in real time. Then a shape can be created and/or forgotten completely. Then, you can deal with memory in your database because everything is adaptable in real time. So when you want to have your house. It comes back. That notion will transform the real estate (well, it becomes surreal estate) and the world radically.

You mentioned that the diversity is your obsession, the key part of your designing process and that it is nice but not all. Producing something and adding somewhat is a sort of inspirational field for your practice, but why it became a key aspect?

Maas: Let's not forget that my generation was born and grew up in the time of star architects who all had some kind of specific view of reality, whether they made shapes or mistakes. So, they were all very fascinated by a specific kind of world view. So what can you do, what can you add to the architectural world in that situation? What is your niche? What was missing was the somewhat comic view that goes beyond the opportunities of each project towards adopting each approach where needed, and then to turn that not only into prototypes, but also into new things that the world wants to see. That was a choice that we took. We were also the generation that experienced the most rapid changes, more than any of those before us, so there was also kind of reason to be become comic in that way. There was a lot of uncertainty what direction architecture should go in. That is why we invented the word hypotheses somehow, a way in which you want to test elements. That allowed us also to create many

variations of tests, a full spectrum really, a wide field that allowed us to see the options and develop the idea further. Having said that, you can really recognize that approach in the MVRDV projects, so that can also be a kind of legitimate question. We also have to look at the position of the copycats, the "deja-vu" architecture, and our contribution to that sphere. There can be an element of creativity in copy-paste architecture: How to develop ideas that are given and already known. That features in a lot of projects from our office.

Expecting the unexpected – Is it an obvious scenario of your creations or are you something telling us as professionals or persons? Are we missing something in our education? Is the profession constrained by its own tradition and tools or is the development accelerating so much that we can't cope with it?

Maas: It is a nice observation and I agree that it is accelerating enormously. I love your title – expecting the unexpected, and vice versa. We as a practice have to deal with that acceleration. The good thing is that there are more people working on things these days, that we can have more variations of answers. Also, we have



Turm mit Taille Vienna
Source: MVRDV



Markthal Rotterdam
Source: MVRDV

more technology to imagine the acceleration – with our computers, our robots, with our building technologies, with our techniques for convincing clients, with our interns who are floating around copying each other and communicating what is happening to one another constantly – so, the real question is what do you do with yourself? How can every individual take part and what you are going to choose from the accelerating boiling pot to study or to deeply investigate? That is a question that I would love maybe to talk about. I can't choose personally, I want to do everything. But specialisation is needed more than ever in order to have our robot engineers or our grasshopper people, all of these new professionals are part of our office that we did not have before, and that is a certain part of specialisation that you have to face. To go back to the issue of the acceleration – how to predict it? Because the building process is still slow, super slow in fact. It takes seven years for a bigger building to be done, from the first initiative to building it because of the complex structure, political context, and action groups – because of protests or whatever else. There are more ways to deal with it but still it takes seven years on average. So, it is a very slow profession in that way and we need to predict what will happen in ten years, because of this super

stupidity of seven years that these buildings take. So, what is the future then? That is what we need to do with our universities, to speculate on what the future will be. Beyond the weaknesses and beyond the "photoshopping" of things as they are now, but to bring that towards being a certain kind of science. That is super needed!

In addition, there is an element of the surprise in your design. Is it a provocation or is it a playful element?

Maas: Abstract ways of thinking are important. I completely agree when people say that mediation and communication are very important aspects of our job; you really have to take that and run with it, to completely love it even. We all do it in different ways. Even Zaha communicates. Maybe you do not think that, but she does. Maybe it is in some other way, such as behaving like a queen, but she still communicates. So, we all find our own concepts for communicating, and they are different for each and every one of us. But you asked about the element of surprise and I think it is a very nice question also. Because if we imitate others completely than we become mainstream. Instead, one

can also be the indicator of predictability or unpredictability; but if we study the future and if the future is normally constructed on extrapolations of the present, then that avoids any surprise. So, you are scientifically correct about the surprise. But, despite what we say and do, a trend will change, and whether it is a completely radical shift, whether it is done via a revolution; or it can be a war; it can be a crisis. The knowledge of our trend spreads regardless of how it happens, and that is another subject to study. This is one way in which we can stage the word surprise. The other thing certainly, which I think is also important, is the technology that creates these surprises. I mean that in a positive way, I do hope; because I am an optimist! But there are so many negative surprises, and how should we deal with that? At the universities I always start by asking the students what they want to do or what they want to react to. Because every background is different and every intuition is different and pure intuition is beautiful in that way. Having said that, I can post rationalize and bring back the science of post rationalizing our intuition. Ultimately, I do think that intuition is actually the result of continuous thought, and it is super analytical; it is the best computational

function we have in our minds. I think that is one of the ways in which we built out intuition in the office ultimately, by developing it as a kind of function. But, we still need to nurture that world of surprise in some way. And that says something about me, because I have to give up on mere predictions and I also have to give up on certain kinds of leadership or pre-configurations, or my personal desire for further investigation. First, I want to know everything, and then to drag it all together, and I have to ignore my ego to do that, and also those of the team. For property developers, to love that element of surprise and to give it time and space and money is almost the biggest contradiction in their emotions. Normally they always want to talk about security; about safety and certainty, as those are the things that matter to them. So, I do think that your question is super beautiful. And even for me, as one of the architects who is the most systematic in approach, indeed known as a kind of systematic thinker, the other part, that left part of my brain, is maybe the one that really contributes to the work you see in front of you. I do hope so. And I think that is the best way to surf on that element of surprise and the observation that you made.



Galije resort , Montenegro
Source: MVRDV

Users are incorporated into design or into decision-making – How does this situation affect your design at the end?

Maas: Without clients, without users, there would be no architecture. On the other hand, there are concerns that they still have no voice, and that can be a totally urban concern, or an even wider concern on a larger scale. But there is also the issue of people's concern for architectural heritage, for history. I do think that 80% of our buildings are still worthless, because architects don't usually produce something interesting. And we have ourselves as a profession to blame for that, because there is more to architecture than only its direct users. You communicate with your design to other authors; and they also shout back at you, and that is a Ping-Pong like game that in a way might later be celebrated by historians somehow. But we should use the game more effectively, because if I were to use a more direct form of communication I would maybe give criticism to others as well. And then I would also like to hear from them what they think about it, because I don't want to attack them on a personal level. Rather, we need to make it a discussion, to talk about the exchange.

There are confusions about green architecture and urbanism. What is the right way to do it and to deliver it? What is a sober or rational way of thinking and perusing that green dream, that green goal that we gave us?

Maas: There is one book that we published entitled "The Green Dream" with two PhD groups who have been analysing the beauty of all the buildings in the world that have a high LEED or BREEM score. So, 95% of these buildings are insanely ugly for instance, and it makes them hard to love. Because if you love the building, that is really the most sustainable thing about them that you can see and feel. But it was a shock to see that LEED and BREEM have led to such ugliness in the last ten years, and there are a lot of reasons for that. There are incredible good things about these accreditations, but they are usually sacrificed. In our profession, when the budget is high and we can spend maybe only 6% of our budget for something, what can you do? So, if you have to spend that on a lot of equipment (geothermal power, or to make a green roof) that's all there is. The budget is finished! There is no room to open yourself towards other targets that can be done on top of the equipment.



Government quarter Oslo
Source: MVRDV



Peruri 88 Jakarta
Source: MVRDV

So, the question is how long will it take before things change? And to go back to idea of acceleration in architecture that you spoke about before, I think it would be fantastic if we could move faster on this issue. We have to move – let's make it fast – that kind of idea – the greener buildings are actually happening. Then we are done with it as an issue. That means that the economists can begin to deal with it; but also new technologies can do it if we adjust our budgets for both, for the initial investment and during the period of use for the building. So, for the moment green is more expensive! I am sorry to say that, but it is and it will be for some years in the future. I think it is OK to do it but we have to work harder. Our economy is growing so slow at the moment that you can't calculate when you are finished paying off your green story, so you have to choose carefully about how you invest in the first place.

Reminding of your project in Hanover – the Expo 2000 and the fascinating destiny of that building – what did you learn from that experience? How did you overcome the destiny of that building because it has completely different life than the one you have designed for it?

Maas: Well, at the moment it is still a ruin. In the beginning it was a building that would only be there temporarily. Somehow during the 2000s, people started to like it and it was the hit of the Expo at that moment. Also, the Germans decided that maybe it is a good thing to leave it a bit longer and that is how it become a monument in that way. But then they couldn't find a suitable function, because it is built in a park and it couldn't be turned into a factory or into an office building. Maybe at the moment it is like one of the best German traditions – the ruin, that certain kind of romanticism when utopia went to dystopia. And to keep that as a symbol is maybe not so bad in this case.

What is the worst-case scenario for your building?

Maas: You have to ask yourself the question "when is your building not questioned?" You can't satisfy everybody. I think that buildings that are somewhat controversial are helpful, and that says something about me. Can I understand that there are a lot of people that maybe hate my design? Can I stand that? Does it scare me maybe or is it much more neutral? If it's something that the planet does not need, then it's neutral; you have to choose your side in that way. It is a part of the game, I would say. I was personally very controversial with some towers at one moment, when there were some people in the US who were really hating them because they looked too similar to the explosion of the WTC. But I was also very happy that nearly 50% of the Planet liked it! So, what can I do about it? If it would be more than a 50%, I am democratic enough to accept that. But how do we understand minorities and

majorities? How do we create platforms that are correct? There is another level of the discussion where we can ask where is the heroism? When do we become also a little bit of heroic? And of course there is a cheap heroism and there can be more sorrow heroism. I would be so sad if there were no more heroism in younger generations of architects; and there are many levels of heroism. I do hope that we can create a culture for that, for heroism, everywhere.

The playfulness, the usage of video games in the TWF (The Why Factory) for the diverse scenarios of future cities. Why did you embrace that new technology? Is our profession too strict or is it a new vision how we should think and how we should act as designers?

Maas: I am a complete fan of technology, and some people even say I am on the edge of being a complete technocrat. I am happy to see that the technology is super cool again. There are more innovative programs than ever before and there are cool girls and guys who can come up with some funky new things and there is huge media interest in it all. So the technology component is an important element today for architects and everyone else as well. The techno zone can be the bypass for certain problems, and technology provides a huge supermarket of ideas.

Well, there are two elements to that. The one is in more serious gaming, and that is basically about knowledge, a hyperactive knowledge, and how you can use it more and more. For example: after 10 years of serious gaming development, not only in our practice but also in universities, now we can start applying it to our models. So, I am happy to see the EGOcity that will be developed in the next few years. It is a place where you can make your own slab of housing based on this kind of gaming. The people from the gaming industry were super helpful in modelling and understanding the complexity of individual choices. From the gaming industry we developed four ways of approaching things. So, if you have a blind game – let's say 15 players that need to develop collective housing and don't know how to do it – the author is aiming for that, and it causes another kind of behaviour. So, you can base all of the software on money for instance, or on how much knowledge each player has – that starting point has an important role in these kinds of games. I found that a really interesting test of the games abilities. In this case we found out that it was not so much depending on the amount of time that you have – if you have to do it all in 15 minutes max, than it doesn't matter that much. Ultimately, the satisfaction factor of the game is that the computer's approach was closer to the one I would take than I expected. Which makes it an intriguing kind of game to play, and I was fascinated by the possible options and permutations it created.



Zaryadye park Moscow
Source: MVRDV

If you are using this kind of technic, does it mean that we as designers have stopped thinking about the playfulness in our design?

Maas: You are talking about two elements. Games are different than playfulness. Games are a kind of serious way of understanding the complexity of individual choices. If you are an investor and you want to build house, you are quite serious and you want to get value for your money. It is not a playful thing. You may play a little bit but not too much. Than the word playful is another thing. You mentioned before the element of surprise, and how we can open up towards the unexpected and how to give place to it in our culture? In both pure, theoretical architecture and in our production of real architecture, the sequence of the spaces and how to look for the unexpected in that. That is very playful. Also in my own career; I hope that my next building has a certain kind of surprise to it.

Contemporary architecture can be a boring architecture. You are trying to evoke and to question how we can overcome that kind of boringness not just

because of us as designers but also because of the viewers and consumers of the space. You mentioned also that there is no new Boullée – would you please explain this?

Maas: Boullée was a thinker. An extremely good thinker with many weird and wonderful observations on the planet, and he made many fantastic ideas for buildings that still provoke some of our production. He was the inventor of the mall for instance, the kind of 24-hour building where time just passes without people noticing, and that is actually the reality of today's cities. So, he was ahead of his time. Contemporary architecture is not boring, it is just more slow, and always behind. The majority of contemporary architecture is very mediocre, and that depends a little bit on the place where it is built, which often suffers maybe from a lack of ambition and I guess also from all the issues with money, rules and restrictions, etc. I plead for a culture where we are allowed sometimes to make experiments that we haven't done before in order to find new directions and to test them. That is a subject that many countries don't like because they are already happy with the way they built their environment. Take a school for the example:

they need a functional building, but if you take it and use it as an experiment for schools everywhere than how are they going to deal with that function? So you have to position the experiment in the right way and see where you can apply it and how much you can apply it and how much of the functionality you need to fulfil. I think that risk management is a subject out of our terrain as architects, but somehow it often comes back in. I always say, when an investor wants to do, let's say housing units, it is better to make a thousand houses and it can always allow you – let's say 50 houses out of 1000, where you can do something weird. Because the project is not depending on those 50 houses, you can experiment. That 5% of experimentation is definitely always possible. Also in smaller projects because you have a bit of extra material, or another section of cladding, there is always 5% more room, room that you can use in a different way and if someone says no, then don't believe him.

Also, recalling the percentage of urban agriculture against the huge percentage of land used for agriculture, you suggested that architects should take part in this process. How do you suggest we jump into those new shoes?

Maas: Of course urban agriculture at the moment is a kind of hippie thing, and it is correct that you saw that I criticized that. I love it and like to criticize the sentimentality because it helps and it is also beautiful and lively which is also an advantage. It also cries out for a better food, which is also good and on the other hand how much does it help our actual food production – maybe 0.00001%? But, it's a good starting point. I am interested and fascinated how to do it on a larger scale and that is what I would like to add, not to this conversation, but to understand that we need this initiative at the moment and would like to check if it is possible to do it on a larger scale. And that has not happened yet, maybe a bit in China at the moment, where integrated cities are being developed, and simply because they want to produce enough for themselves on a limited amount of land and with the goal of producing a lot for a billion people. How to do that in an ecological way? They do not only integrate food production into the city, but rather the growing of the food and also the production of the food as it is turned into products. That is closely connected with these kind of clusters that are developing in China now, and they have examples of how to avoid bad food production like when they had dangerous milk powder. And all of these innovation will push them in the right direction. So in a way, in Europe, when there was the crazy cow disease crisis; that helped us a lot to make a meat production better and to find a solution for those kinds of issues. So, this is how it looks to us. I think there are a lot of

architects that are now more engaged in it by designing those new clusters, by designing crop rotations and everything else, because we need it more and more. I think it is still too slow, and it needs more time definitely and also to be even more clear and sexy because I think that is our attitude. Even the Milan Expo makes something visible but I think it is very poor. What our office is about to do in 2022 for the Floriade Expo, that is the intense way of innovating that could be demanded from all of our architectural production.

There is a certain form – a farm house that is often repeated as a motive in your work. Why is that image so important? Is it idyllic? Is it because of its simplicity or the beauty of its simplicity?

Maas: It is very European. You have to look where it is and it has to do something with the environment – the acceptance and non-acceptance of certain kind of architecture in that environment. So if we do a barn in the UK we could only make a barn. It is the only thing that is wanted from us and thought. But what to do with it – that may become another thing. In the case of our library (the *Spijkenisse Book Mountain*) that was basically a rule; and today's urbanistic considerations everywhere also explain that kind of form. You are allowed to make a maximum height, than you have to have a 45° angle for the roof because of the light rules that bring it to the lowest part of the building, the neighbours, etc. That form explains a lot of our current environment developing. It is very present. I actually think those kinds of daylight laws, when combined with different sizes of plots, leads to weird, funny and actually hyper European shapes. So that explains a little bit more about how it is not only a copying element arising from the shape of house, but rather that it is based in our culture.

Generating the space rather than consuming it with the vulnerability of the design you have mentioned is an interesting standpoint. So, how do you start from that fragile moment?

Maas: It depends on the project to be honest. Some of them are easier than others. But the truth is that the most of our discoveries come out when you feel the vulnerability of the site. The project we did in Moscow – the Serp & Molot factory transformation – and the big question of how to answer to that historic site made me feel super vulnerable. And to come up with an answer for you, I am still loving that feeling and what it can produce. I think the project is one of the great inventions of our time, because that carpet with all the traces of the past we did and the provocation on the past was much softer. And I think that it is such a missed opportunity that they are not building it now in that way that we

proposed. The vulnerability is when you do not know the truth, you have to find the truth and that is the moment of invention in our work.

You are an architect, designer, professor, researcher... What is the most challenging and what is the most interesting role for you today?

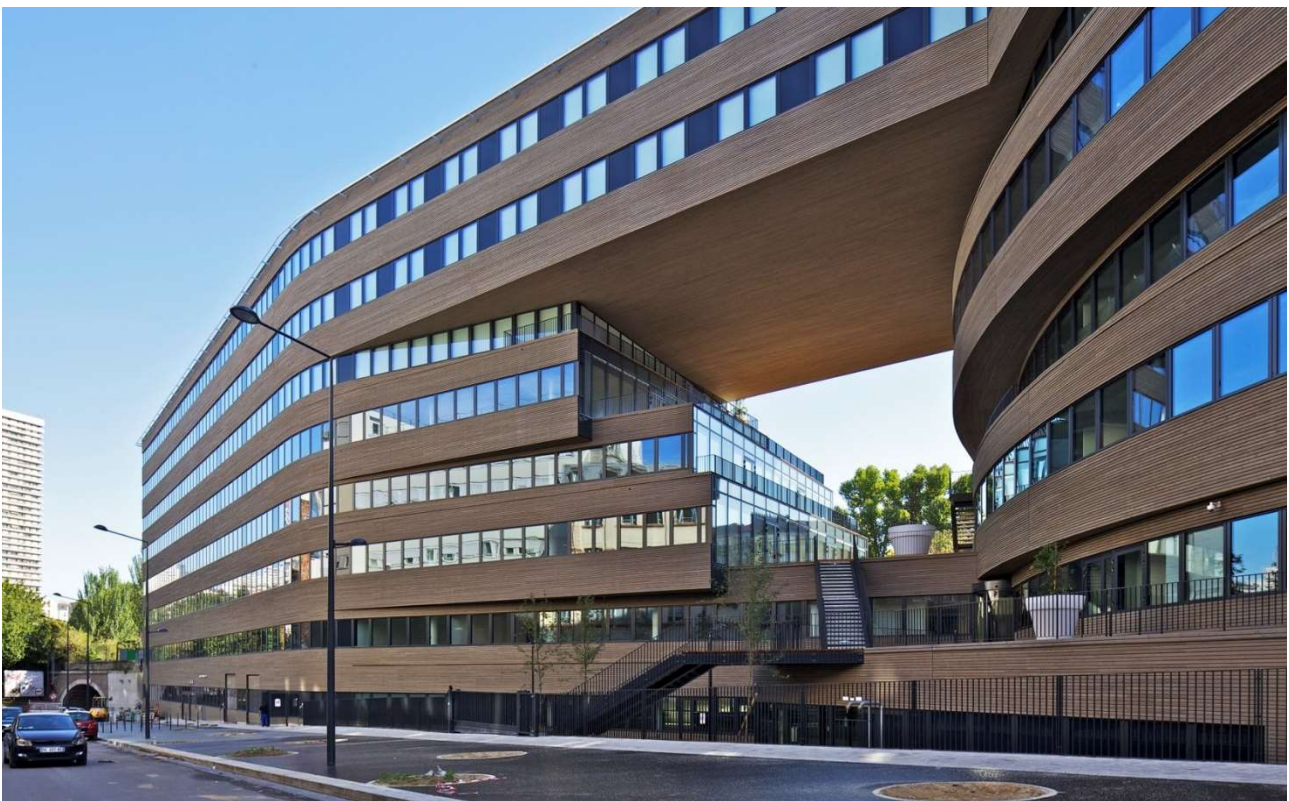
Maas: I remain an architect and I know that it takes a lot of time to make buildings. There isn't an easy answer to this question in a way but in the future I'll try to give them an equal position. It takes 2 days out of the week to do the research and you can almost equalize the activities into the agenda and find their positions. But I remain an architect, and have always loved that and I do think that building production is a very important way to tell the stories that come out of the research, or negotiations, or the discussion that we face. I could have chosen to be in a theatre, like a stage director or something like that, and then do plays and theatre pieces that last for two hours, which is beautiful but I think I was six years old when I chose to do things that would last for a little bit longer. You can only hope they would last longer than a stage set really.

Is that the element that you like the most in your profession?

Maas: It is a part of our behaviour, and you are always surrounded by buildings and it is an unavoidable part of our huge, let's say, landscape of the planet. It is a profession where you have the possibility in your life to do more with your surroundings, and you are touched by the emotion in that. Also, the fact that with certain small void you can create a reaction – emotional reaction or maybe even an intellectual reaction. That is fascinating and I guess I share it with all of my colleagues, and of course ultimately that is the source of heroism and it is hard to beat it.

Writing and reading – it is a special form of communication with the colleagues, users, students. You are not afraid of young generations; you always try to encourage them to question you, to go beyond their schools and to ultimately question their own designs. That kind of a call is an elementary aspect of life. Why?

Maas: That has to do with curiosity, endlessness and future. There is so much to explore and to find out and that is the beautiful part of that piece of communication with the generation that comes after. Writing is another story, it is like making the impossible possible – all of those things that are not built still get shown and presented, so that everybody can learn from them. Also, the unbuilt work completes the story from my point of view. For all the thoughts and for all of the tests that we



Pushed Slab Paris
Source: MVRDV



Glass Farm Schijndel
Source: MVRDV

make maybe only 5% will be built, and the rest of it – the 95% – will stay on paper. That is also fine, but it is nice to show. Also, it is only a small part of the research, of that 95%, that is worth showing to people so that they can learn from it. And somehow choices within our practice are, let's say, developed through that and also therefore they have to be explained.

You are working on different scenarios of future cities. What is the most likely to happen?

Maas: That is a series of books that we are developing. They seem to be random, in their subjects, and it is impossible to make a complete set really. I think that any conference that tried to do that in the 90s was very smart, but that is not my objective yet. I would like to explore the character of The Why Factory and basically things come up because of different reasons. There are a lot of overlapping themes, and ultimately I do think it's

more about this overlapping of a lot of different ideas more than, let's say, some kind of order. Soon a book will be coming out talking about "absolute leisure" – how much the leisure industry dominates and how we are almost in a state of non-working and how we are spatially, economically and time wise consumed by it. I think it is an intriguing subject to discuss another time. Another book that is coming has the working title "barbapapa" – a kind of flexible material that we are working on. It is the first book and there could be more after it. We are launching another, immediately after this one, called the "barbamama" and it deals with the world of plants, species, seeds, and how to deal with that in a kind of flexible matter. And it will take another two or three years before it is published because we are doing it with the agricultural university (*Wageningen University*) and to develop tests for walls, roofs, floors etc. Another book will showcase the entire PorousCity LEGO skyscrapers, like all of the Lego projects we, which

are more about a calculating materials, which I think is really nice. Also there will be "4 Minutes City", which is after our book "5 Minutes City", to make it even faster, with more extensive research. Then "Copy-Paste" will come out, about the bad copy-paste projects. As soon as one book about a scenario of the future comes out, immediately the question is raised about another one. It is an endless process of investigating and coming out with new answers and new questions about the city of the future.

How can we get closer to the correct answer?

Maas: There was a huge discussion about semantics in architecture 20 years ago. Did we ruin that party? No, we built up from that. I think now we can also touch on that again. I think now if we want to communicate we need to be good with semantics somehow. So, we enrich that meaning, that classic word. Semantics fascinates

me, because yes, buildings should be messages, so how to go over the edge? Is it wise? How intelligent should they be? So, how can we do that? I think that new criticism is needed to make that possible. So, now you have to find more answers. The semantics people have to give us more so that we can create an incredibly deep and intense way of communicating with everybody to make this profession even greater and stronger than ever before. We do need the semanticists of our era, and where they are, and how can they help our profession? Do we have to know everything? No, I pass on that one. You can criticize me that I've become too vulgar or too direct or that somebody else has become too easy and everything should change. Or that maybe we provide escapism from that point of view. I am looking forward to your observation on that. We can do our own self-observation and that is OK, but we need to speed it up, because of the enormous acceleration that we are dealing with, the acceleration of architecture.

Interview: Mirjana Uzelac Filipendin M. Arch.