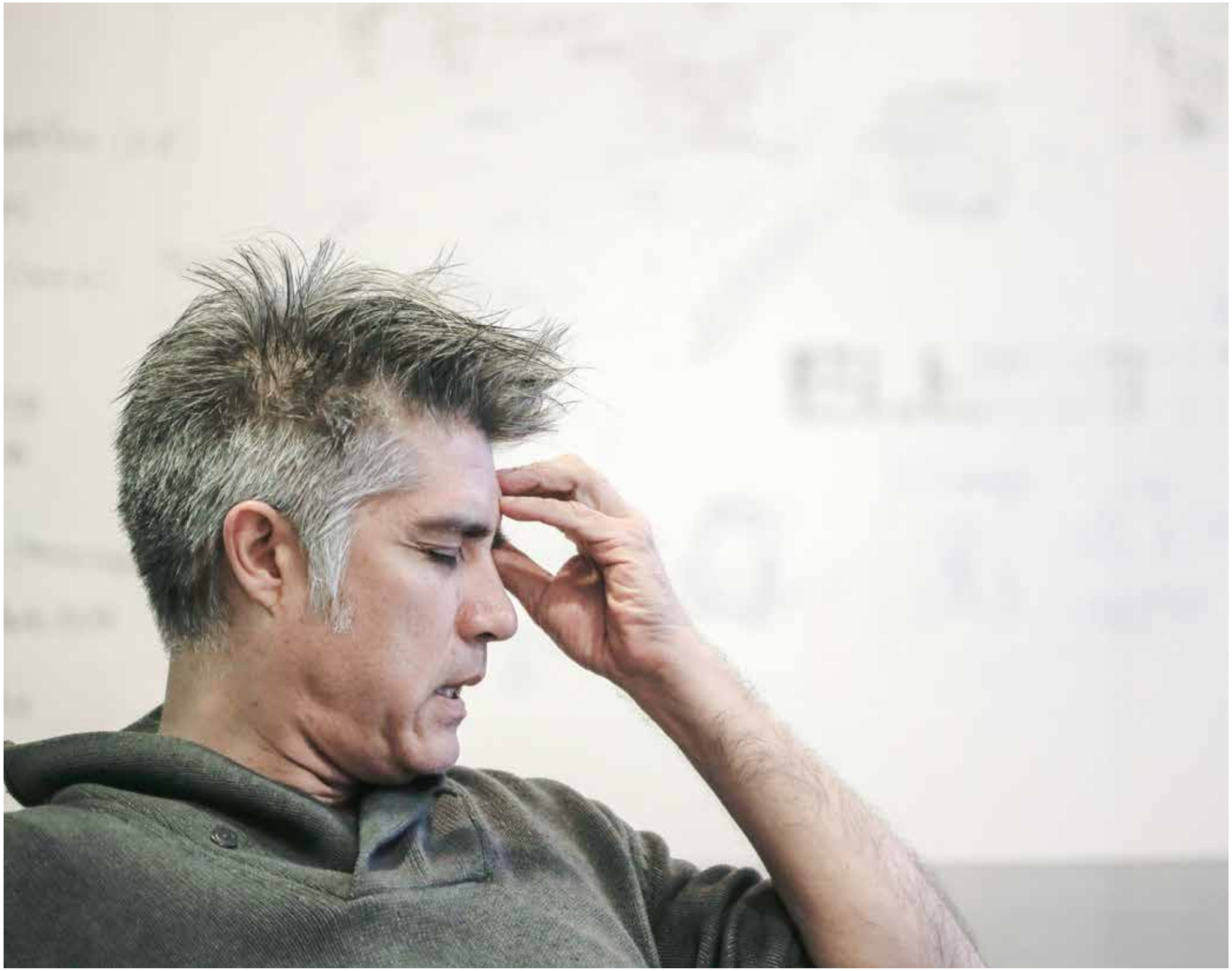

ALEJANDRO ARAVENA

Između razuma i intuicije

ALEJANDRO ARAVENA

Between Reason and Intuition

razgovarao
interviewed by

Umberto Bonomo

fotografije
photographs by

Ljubaznošću / Courtesy of La Biennale di Venezia,
Andrea Avezzù (AA), Francesco Galli (FG);
Courtesy of The Pritzker Architecture Prize (PP);
James Duncan Davidson / TED (TED); ELEMENTAL (EL);
Felipe Diaz Contardo (FD);
Tadeuz Jalocha (TJ); Cristobal Palma (CP)

portreti
portraits

Pablo Casals Aguirre

Razgovarali u Santiagu de Chile 29. lipnja 2016.

¶ Alejandro Aravena je arhitekt, profesor, ovogodišnji dobitnik nagrade Pritzker i kustos Venecijanskog bijenala. Njegov profesionalni razvoj konstantno se nalazi u međuigri teorijske i praktične dimenzije obilježene lucidnim pragmatizmom. Pri tome pod teorijom smatrajući ne toliko volju za teoretiziranjem o stvarima, već utemeljenje projekta na konceptualnoj osnovi koja je logična, precizna i nesvodljiva. Diskurzivne i komunikacijske vještine, zajedno s ekstremnim sposobnostima sintetiziranja problema, pritom ne umanjujući njegovu složenost, pozicionirale su ga na mjesto jednog od referentnih imena suvremene svjetske arhitekture. Aravena smatra arhitektonsku struku zajedničkim radom koji nastaje kroz raspravu o idejama. Zbog toga 2001. osniva ELEMENTAL, zajedno s partnerima Gonzalom Arteagom, Juanom Cerdom, Victorom Oddóom i Diegom Torresom.

ORIS — Vaša monografija u izdanju Electe na naslovnici ima jednadžbu. Nije slučajno da je iks (x) na naslovnici knjige, budući da govorite o sposobnosti arhitekture da sintetizira probleme. A ima li veće sinteze od iksa u nekoj jednadžbi. No, obojica znamo da ta sinteza želi reći puno toga. To je nešto specifično, ali uvijek različito. Kako nalazite tu preciznost? Odakle polazite? ¶ ALEJANDRO ARAVENA — Smisao jednadžbe ima veze s pojašnjenjem uvjeta kojima neki arhitektonski projekt mora odgovarati. Ne namjerava biti znanstven

Interviewed in Santiago de Chile on 29 June 2016.

¶ Alejandro Aravena is an architect, professor, this year's winner of the Pritzker Prize and the curator of the Venice Biennale. His professional development is constantly in an interplay of the theoretical and practical dimension marked by lucid pragmatism. The theory is here understood not so much as theorizing about things, but rather as the foundation of the project on the conceptual basis which is logical, precise and irreducible. Discursive and communication skills, together with extreme capabilities of synthesizing a problem without diminishing its complexity, made him one of the reference names in the world of contemporary architecture. Aravena thinks of the architectural profession as a joint work that emerges through the discussion of ideas. This is why he founded ELEMENTAL in 2001, together with partners Gonzalo Arteaga, Juan Cerda, Victor Oddó and Diego Torres.

ORIS — Your monograph published by Electa has an equation on the cover. It is no coincidence that there is an X on the cover of the book, since you talk about the ability of architecture to synthesize problems. And is there a bigger synthesis than an X in an equation. But we both know that this synthesis would like to say a lot. This is something specific, but always different. How do you find that precision? What is your starting point? ¶ ALEJANDRO ARAVENA — The meaning of the equation has to do with

i reći da postoji samo jedan mogući odgovor – zapravo za taj isti iks postoji više rješenja. No, dok netko navodi koje su sile u igri, koje su dimenzije o kojima se treba pobrinuti, važnije je provjeriti koliko je dobro ili loše netko nešto izveo s obzirom na zadane uvjete. Odnosno, ono što me zanima više od same vrijednosti iksa – koja bi po mogućnosti trebala biti što je više moguće nesvodljiva i u tom smislu maksimalno sintetizirana – su uvjeti. A ova jednadžba to predstavlja u smislu da ti se odjednom čini da su pitanja konstrukcije jednako važna kao gospodarska, pravna ili pitanja okoliša, a ne samo mjerljiva, materijalna ili konkretna – postoje nedodirljive dimenzije koje su također dio problema. Ono što nam je bitno jest identificirati s najvećom mogućom preciznošću što je ono što tvori formu projekta. Rekao bih da je stvar više u preciznom postavljanju pitanja nego u odgovorima.

ORIS — U Vašim djelima možemo primijetiti postupnu, ali konstantnu sintezu, kao što to pokazuju tri rada na kampusu San Joaquín. Polazeći od Matematičkog fakulteta, Centra za inovacije Anacleto Angelini, Sijamskih tornjeva – kako gledate na tu sintezu? Iz mog kuta gledanja ona postoji, opaža se. Svaki od tih radova uvodi neku sintezu, ali što se tiče rezultata – Angelini je očito zaokruženiji, kompaktniji, čvršći, bezvremenski za razliku od Fakulteta ili Sijamskih tornjeva. ¶ ALEJANDRO ARAVENA — Naravno, rekao bih da taj razvoj ima veze sa spoznajom da možeš odgovoriti s manje linija, manje pokreta. I mislim da je to vrsta pitanja koju s vremenom naučiš. Tu je, s jedne strane, mladenačka tjeskoba. Projekt Matematičkog fakulteta prilično je umjeren, ne vlastitom zaslugom, već

clarifying the conditions which an architectural project must match. It does not intend to be scientific and say that there is only one possible answer; actually for the same X there are multiple solutions. But while someone states which forces are in play, which are the dimensions that should be taken care of, it is more important to check how well or how poorly something was carried out with regard to given conditions. That is to say, what interests me more than the value of *X* itself – which should preferably be as irreducible as possible and in this regard maximally synthesized – are conditions. And this equation represents that, in the sense that it suddenly seems to you that the questions of structure are as important as economic, legal, environmental questions, and not only measurable, material or concrete, there are untouchable dimensions which are also part of the problem. What is important for us is to identify with the greatest possible precision what it is that constitutes the form of the project. I would say that the thing is more in posing precise questions than in answers.

ORIS — We can notice a gradual but constant synthesis in your works, as three works in San Joaquín Campus show. Starting from the Mathematics School, the Innovation Center and the the Siamese Towers. How do you see this synthesis? From my point of view, it exists, it can be observed. Each of those works introduced a certain synthesis, but when it comes to results the Angelini Center is obviously more rounded, more compact, more solid, timeless as opposed to the School or the Siamese Towers. ¶ ALEJANDRO ARAVENA — Of course,

(FG)

(AA)

Na kraju krajeva, ono što me najviše zabrinjava jest pogled na projekt 150 godina u budućnosti, kako bi se vidjelo je li uspio izdržati to vremensko razdoblje

After all, what concerns me most is the view of the project 150 years in the future to see whether it has managed to withstand this period of time

I would say that this development has to do with the understanding that you can respond with less lines, less movement. And I think it is a kind of question that you learn with time. On the one hand, there is the youthful anxiety. The project of the Mathematics School is quite moderate, not by its own merit, but because there were no more funds available, there was not enough time; there were restrictions on all sides. Even as such, the project aims to achieve as much as possible with those restrictions and given elements. On the other hand, behind the Angelini Center, there is greater security in that you can offer an answer that does not reduce the initial complexity of the problem, but with less movement, with fewer lines. And that enables a project to better withstand the test of time. After all, what concerns me most is the view of the project 150 years in the future to see whether it has managed to withstand this period of time. The project which is too modern, trendy, will of course be accepted, but it is less likely that it will withstand

▲ ◀ Le Corderie dell'Arsenale, uvodna prostorija koju je projektirao Alejandro Aravena, a izgrađena je od otpadnog materijala nastalog pri demontaži posljednjeg Bijenala umjetnosti, *Reporting from the Front*, Venecijanski bijenale arhitekture, 2016., kustos: Alejandro Aravena

▲ ◀ The opening room at Le Corderie dell'Arsenale, designed by Alejandro Aravena and built with waste material generated by the dismantling of the previous Art Biennale, *Reporting from the Front*, Venice Architecture Biennale, 2016, curator: Alejandro Aravena

zato što nije bilo više sredstava, nije bilo vremena, bilo je ograničenja sa svih strana. Pa čak i takav, projekt nastoji ostvariti što je više moguće uz ta ograničenja i dane elemente. S druge strane, iza centra Angelini prisutna je veća sigurnost u to da možeš ponuditi odgovor koji ne umanjuje početnu složenost problema, no s manje pokreta, s manje linija. I to omogućuje da neki projekt bolje izdrži test vremena. Na kraju krajeva, ono što me najviše zabrinjava jest pogled na projekt 150 godina u budućnosti, kako bi se vidjelo je li uspio izdržati to vremensko razdoblje. Projekt koji je suviše moderan, *trendy*, naravno da će biti prihvaćen, ali manje je vjerojatno da će izdržati 150 ili 200 godina. To je pitanje fizike i materijala, pitanje konstrukcije. Sve više nastojimo da projekti polaze od konstrukcije. Nastojimo pružiti taj otpor vremenu čak i s objektivnog, materijalnog gledišta konstrukcije. S obzirom na to da kad su u igri sile, bilo seizmičke ili gravitacijske, ne preostaje ništa drugo nego pomiriti se s njima, dok s blažim silama uvijek postoje stupnjevi slobode prilikom interpretacije. U svakom slučaju, ono što je bitno shvatiti jest da nastojimo pristupiti problemu imajući na umu da priroda onoga čime se moramo pozabaviti u nekom arhitektonskom projektu ima konkretne i izmjerljive dimenzije, ali i druge koje moraju odgovarati, smatram, misteriju ljudskog stanja – nužno se mora pristupiti i kroz takvu prizmu. Jer, naravno, postoji debata o tome treba li arhitektura biti više socijalna i pobrinuti se za pitanja osnovnih ljudskih potreba ili, naprotiv, treba li biti više umjetnička i ići u smjeru nekih uzvišenijih dimenzija, da tako kažem. A zapravo ljudski život su ta dva pitanja u isto vrijeme, i potrebe i želje. Nisu to samo potrebe ni samo želje. I stvar je u tome, rekao bih, da kad netko odgovori na to s određenim intenzitetom i sa što manje mogućih pokreta – mislim da ono što on pritom pokušava napraviti jest oduprijeti se zubu vremena.

ORIS — Prevodi li se ta sinteza o kojoj govorimo također u sintezu u pogledu građevnih detalja, na primjer? Sjećam se razgovora koji smo vodili o Scarpinim djelima, da neki njegovi radovi izražavaju određeni manirizam, hiperdetalj u susretu materijala ili dijelova. ¶ ALEJANDRO ARAVENA — Rekao bih da je to više od pitanja sinteze u detalju, budući da se u nekom djelu mora okupiti više sastavnih dijelova te se mora postići finoća u obradi i susretu materijala koji na kraju čine neko djelo. Proučavanje detalja nije ništa drugo doli pokušaj pokazivanja kakvo djelo može biti, posvećivanje pažnje trenutku u kojem se materijali susreću. Ono što tražimo jest da se ne čini više poteza no što je to strogo potrebno kako bi se razriješila promjena mjerila materijala. Često se detalj razumije kao neka vrsta predstave koja govori: *Vidi dokud sam došao pručavanjem ovog susreta stvari*. Zapravo mi se čini da kada

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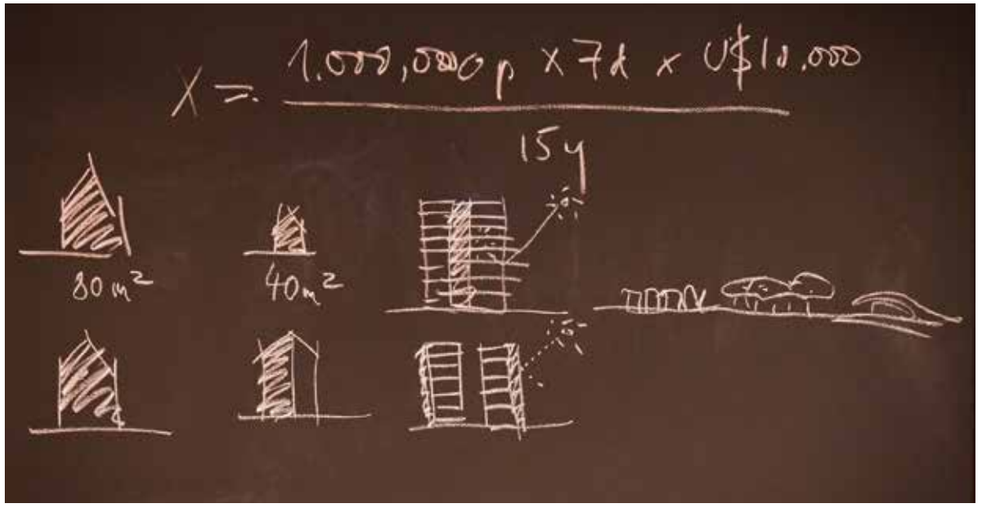
▲ The opening room at Le Corderie dell'Arsenale, designed by Alejandro Aravena and built with waste material generated by the dismantling of the previous Art Biennale, *Reporting from the Front*, Venice Architecture Biennale, 2016, curator: Alejandro Aravena

(FG)



Skica kojom Alejandro Aravena objašnjava principe sintetiziranja problema na projektima Incremental Housing, Inovacijski centar UC – Anacleto Angelini, te na planu održive rekonstrukcije Constitucióna

A sketch by Alejandro Aravena which explains the principles of synthetizing a problem using the projects Incremental Housing, the UC Innovation Center – Anacleto Angelini, and the Sustainable Reconstruction Plan of Constitución as examples

(TED)

se povežu sredstva s ciljem – ono što želim postići i sredstva koja pritom imam na raspolaganju da bih taj cilj ostvario – to se mora nastojati razriješiti na način da se detalju posveti što je manje pažnje moguće. S druge strane, pažnja se posvećuje detaljima onda kad nisu uspješni – u tom se slučaju pažnja mora posvećivati detaljima, kako bi susret materijala ostao u pozadini pozornosti. Prije svega zbog toga što je krajnji cilj djela život koji se otvara, odnosno koji ono prihvaća, potiče i okuplja, a ne okoliš koji je sam proizveo. Taj okoliš mora biti potisnut, smatram, na marginu pozornosti. Zbog toga, nije da nas ne zanimaju detalji, nego ne želimo pokazati da smo obratili pažnju na detalje, pa čak i onda kad smo zapravo tome posvetili puno pažnje.

ORIS — Prije nekoliko godina održali ste seriju predavanja na Universidad Católica *de Chile* naslovljenu *Kuhajući s Monicom*. Za one koji nisu Čileanci bilo bi potrebno prvo objasniti tko je Monica, ali ono što me zainteresiralo iz ovog ciklusa jest upravo ideja da se objasne procesi i projekti iz kuhinje – s mjesta gdje se razvijaju u svim svojim složenostima, izazovima, rezultatima, neuspjesima itd. Zašto smatrate važnijim pokazati kako se stvari odvijaju u uredu nego prikazati same stvari? ¶ ALEJANDRO ARAVENA — Što se tiče naslova, Monica je bila jedna žena koja je kuhala na tv-u, u jutarnjim emisijama za vrijeme diktature. Kada danas gledate jedan od tih kulinarskih programa, oni imaju jako malo vremena na raspolaganju, pa kad se sprema tortilja, onda kažu: *Razbijte jaja*, pa imaju neko povrće koje je već izrezano, itd. *Sada* – kažu – *je morate staviti toliko i toliko vremena u pećnicu*. Nije

◀ (AA)

150 or 200 years. It is a question of physics and materials, the question of structure. More and more we seek to start the projects from structure. We strive to provide the resistance to time, even from the objective, material point of view of the structure. Given that, when the forces are in play, either seismic or gravitational, you have no choice but to come to terms with them, while with the milder forces there are still degrees of freedom in the interpretation. In any case, what is important to understand is that we are trying to approach the problem keeping in mind that the nature of what we have to address in an architectural project has concrete and measurable dimensions, as well as others that have to respond to, I think, the mystery of the human condition; it is necessary to approach problems through such a prism as well. Because, of course, there is debate about whether architecture should be more *social* and attend to issues of basic human needs or, on the contrary, be more artistic and go in the direction of some more sublime dimensions, so to speak. Actually, the human life is always the two questions at the same time, the needs and the desires. Not just needs, or just desires. And the thing is, I would say, that when someone responds to this with a certain intensity and with the least possible number of movements – I think that what he is trying to do is resist the ravages of time.

ORIS — Does this synthesis we are talking about also translate into the synthesis in terms of construction details, for example? I remember the discussion we had about Scarpa's works, that some of his works express a certain mannerism, a hyper detail in the meeting of materials or parts.

da se čeka da se ispeče u stvarnom vremenu, nego se uzima druga koja je već bila polupečena. Za vrijeme diktature radilo se baš suprotno: moralo se popuniti vrijeme na ekranu, jer se javno mišljenje moralo omesti i praviti se kao da se u zemlji ama baš ništa ne događa. Monica je toliko sati bila na televiziji da bi to za današnje pojmove bilo apsolutno nezamislivo. Tri ili četiri sata je kuhala u stvarnom vremenu tijekom jutra. Zapravo, izvorni naslov predavanja trebao je biti: *Kuhajte s Lauritom Amenábar*, što je bila još starija emisija, ali kad sam to predložio Školi, više se nitko nije sjećao Laurite Amenábar. Bilo kako bilo, predavanja su imala tu atmosferu ekstenzivnih raspravljanja o stvarima do najsitnijih detalja te, posebno bitno, rekao bih, razinu iskrenosti jedne kuhinje, gdje netko ako pogriješi mora to moći pokazati, pa se iz toga može puno naučiti. Generalno nam se čini da se jako rijetko želi pokazati proces izrade projekta, kao da postoji određena doza srama ili želje za skrivanjem činjenice da je kreativni proces zapravo jako običan, ili da zapravo jako malo ima – barem je to naš slučaj i to smo htjeli pokazati – veze s onom božanskom inspiracijom. Kreativni proces događa se kroz razgovore, u premetanju ideja nekim prilično glupim jezikom: dok jedan ima ideju, drugi mu je dorađuje ili baca u smeće, ili ako je ta ideja iznenađujuće dobra, onda je podrži. Ono što nas je zanimalo više od svega jest iskreno govoriti o kreativnom procesu. Uz pretpostavku da je stvaranje nekog projekta magija, jer ima nešto od toga, u smislu da nastojiš biti što precizniji s obzirom na sve okolnosti: odrediti sile koje su u igri, utvrditi uvjete kojima kasnije moraš odgovarati, pa čak i uz sve to, postoji jedan trenutak u kojem je to skok u prazno. Ne postoji metodologija te je zbog toga arhitektura umjetnost; postoji intuitivno pitanje koje djeluje kao i inteligencija, to je ravnoteža između inteligencije i intuicije. I postoji skok u neizrecivu prazninu, nije kontinuiran, nego diskontinuiran, ne može se čak ni podučavati, ili se dogodi ili se ne dogodi i ne događa se cijelo vrijeme. U nekom trenutku postoji niz loših ideja, no projekt mora biti izrađen iz njih i mora se moći živjeti s tim *dovoljno dobrim*.

ORIS — Upravo, stvari o kojima govorimo i potreba za objašnjavanjem tog procesa iznutra povezuju se s iznimnom vještinom komunikacije i podučavanja koja Vas krasi. Jednak proces projektne sinteze s kojim obavljate svoj posao imate i kada govorite o svom poslu. Međutim, puno puta sam Vas čuo kako objašnjavate i spominjete ovu Wittgensteinovu rečenicu: *O čemu se ne može govoriti, o tome se mora šutjeti.* Mislim da je – za osobu koju zanima upravo objasniti i shvatiti procese – naići na nešto što se ne može objasniti, kao što je skok u prazno, u isto vrijeme i šokantno,

◀ Stanovanje Quinta Monroy, Iquique, Čile, 2004., projekt nedugo nakon izgradnje (iznad) te nakon intervencija samih stanovnika (ispod), fotografija: Felipe Diaz Contardo

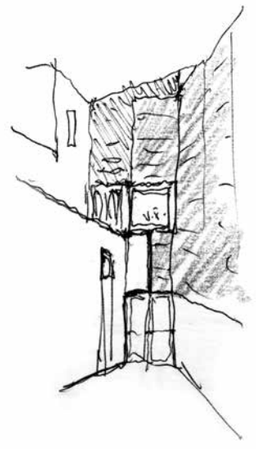
◀ Quinta Monroy Housing, Iquique, Chile, 2004, project soon after its completion (above) and project after the interventions by the residents themselves (below), photo by: Felipe Diaz Contardo

(PP)

◀ Stanovanje Villa Verde, Constitución, Čile, 2013., projekt nedugo nakon izgradnje (iznad) te nakon intervencija samih stanovnika (ispod), fotografija: Elemental

◀ Villa Verde Housing, Constitución, Chile, 2013, the project soon after its completion (above) and after the interventions by the residents themselves (below), photo by: Elemental

(PP)



▲ Matematički fakultet, Universidad Católica de Chile, Santiago, Čile, 1999., skice

▲ Mathematics School, Universidad Católica de Chile, Santiago, Chile, 1999, sketches

Ne postoji metodologija te je zbog toga arhitektura umjetnost; postoji intuitivno pitanje koje djeluje kao i inteligencija, to je ravnoteža između inteligencije i intuicije

There is no methodology, and that is why architecture is art; there is an intuitive question that acts as the intelligence, it is a balance between intelligence and intuition

¶ ALEJANDRO ARAVENA — I would say that this is more than a question of synthesis in detail, since several components need to be gathered in a certain work, and a fineness in the processing and meeting of materials that constitute a work in the end has to be achieved; the study of details is nothing but an attempt to show what a work can be like, paying attention to the moment in which the materials meet. What we seek is not to make more movements than is strictly necessary for change of scale of material to be resolved. A detail is often understood as a kind of play that says, *Look where I got with the study of this meeting of things*. In fact, it seems to me that when the means connect with a goal – what I want to achieve and the means that I have available to achieve this goal – it should be sought to resolve it in such a way as to devote as little attention to detail as possible. On the other hand, attention is paid to details when they are not successful; in this case, attention must be paid to details in order for the meeting of the materials to remain in the background of attention. First of all, because the ultimate goal of a work is the life that opens, that is, that it accepts, encourages and gathers, and not the environment which it produced itself. That environment must be suppressed, I believe, to the margin of attention. Therefore, it is not that we are not interested in details, but we do not want to show that we are paying attention to detail, even when we actually devoted a lot of attention to it.

ORIS — A few years ago, you held a series of lectures at Pontificia Universidad Católica titled *Cooking with Monica*.

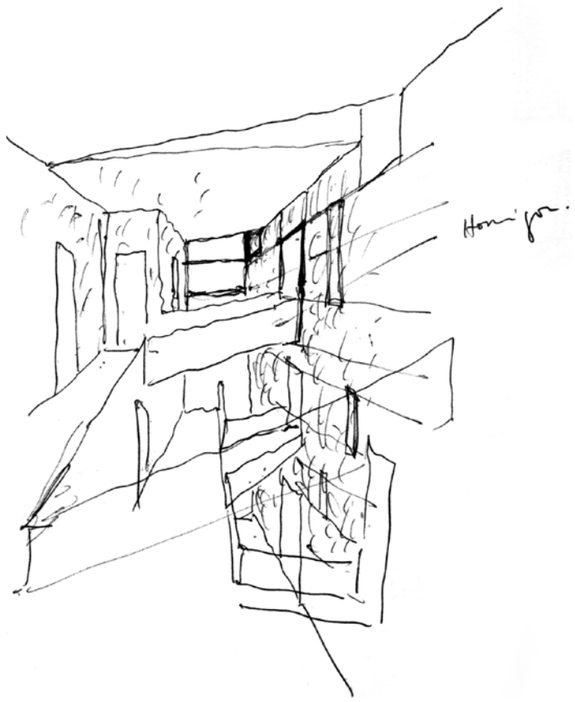
◀ Matematički fakultet, Universidad Católica de Chile, Santiago, Čile, 1999.

◀ Mathematics School, Universidad Católica de Chile, Santiago, Chile, 1999

(TJ)

ali i privlačno. ¶ ALEJANDRO ARAVENA — Prva stvar je da sposobnost jasnog objašnjavanja projekta nije pitanje komunikacijskih vještina ili odnosa s javnošću, nego odraz pomnog promišljanja o projektu. Budući da se suočavamo s problemom da moramo staviti prijedlog na papir, formuliranje tog problema mora biti prilično jasno, inače nismo u mogućnosti staviti projekt na prazan papir. Moramo moći pobijediti prazan list. Stoga, sposobnost da kasnije iskomuniciraš projekt nije ništa drugo doli izvrnuti kreativni proces, inverzija onoga kako si ga promišljao. Ako si projekt pomno promišljao, kao lanac uzroka i posljedica, kao niz rečenica koje imaju subjekt i predikat, onda nije čudno da druge osobe to mogu razumjeti. Želimo moći nama samima objasniti, najjasnije, ali i najgrublje moguće, što je to projekt. Međutim, ono na što ciljaš jest možda sama prepreka profesije. Koliko god se trudili da objasnimo uvjete i neke dimenzije problema, postoje dimenzije o kojima se ne može govoriti. Nerazumljive su. Odnosno, sam život je takav. Mislim, ja sam agnostik, a problem koji imam

For those who are not Chileans, it would be necessary first to explain who is Monica, but it is the idea to explain the processes and projects from the kitchen that intrigued me in this cycle. From the place where they develop in all their complexities, challenges, results, failures, and so on. Why do you think that it is more important to show how things work in the office than to display the things themselves? ¶ ALEJANDRO ARAVENA — As for the title, Monica was a woman who was cooking on TV, in the morning broadcasts during the dictatorship. When you watch one of those culinary programs today, they have very little time available, so when tortillas are prepared, then they say, *Break the eggs*, then they have some vegetables that are already cut up, and whatnot. *Now*, they say, *you have to put it in the oven for so much time*. They do not wait for it to be baked in real time, but they take a different one which was already half-baked. During the dictatorship it was just the opposite: the time on the screen needed to be filled up, because public opinion had to be distracted and



▲ Matematički fakultet, Universidad Católica de Chile, Santiago, Čile, 1999., skica

▲ Mathematics School, Universidad Católica de Chile, Santiago, Chile, 1999, a sketch

s religioznim ljudima jest da imenuju pitanje koje, strogo govoreći, nije spoznatljivo. Neka ga se ostavi nespoznatljivim. Recimo da postoji ili ne postoji, ne znam, i čini mi se kao da se ta razina neizvjesnosti može izdržati. Međutim, to su stvari koje se znaju, a da se ne mora o njima govoriti. To znaš, samo tako, kao što postoji puno važnih pitanja u životu koja jednostavno znaš. Onda, naravno, ono što nastojimo raditi jest da o onome o čemu se može govoriti nastojimo govoriti na najjasniji mogući način. I razumijem, ako bi projekt bio samo to, onda bi zasigurno bio samo građevina – što ne bi bilo malo, no bio bi samo građevina. Budući da je ljudski život na koji treba odgovoriti prožet osnovnim potrebama o kojima se može govoriti, kao i nematerijalnim dimenzijama o kojima se ne može govoriti, onda ne čudi da neki projekt sadrži i te dimenzije koje mi poštujemo. Ono što nam je vrlo važno jest biti pažljiv da to ne bude samo hir, kreativna agenda prerušena u genijalnost, nego da je to iskreno samo ono što intuicija uhvati.

one had to pretend as if completely nothing was happening in the country. Monica was on television for so many hours that it would be absolutely unthinkable in present terms. She cooked for three or four hours in real time during the morning. In fact, the original title of the lecture was to be, *Cooking with Laurita Amenábar*, which was an even older program, but when I suggested that to the school, no one remembered Laura Amenábar anymore. Either way, the lectures had the atmosphere of extensive discussion about things all the way to the smallest details and, especially important, I would say, the sincerity of a kitchen environment, where, if someone makes a mistake, he or she must be able to show it, so a lot can be learned from that. Generally, it seems to us that it is very rarely wanted that the process of developing a project be shown, as if there were a certain dose of shame or desire to hide the fact that the creative process is actually very common, and that it has very little to do – at least this is our case and we wanted to show it – with that divine inspiration. The creative process happens through conversations, in turning over ideas in some rather stupid language; while one has an idea, the other reworks it, or throws it in the trash, or if the idea is surprisingly good, then he or she supports it. What interested us more than anything was to talk honestly about the creative process. Assuming that the creation of a project is magic, because it has some of it, in the sense that you try to be as precise as possible with regard to all the circumstances, to determine the forces that are in play, establish the conditions to which you have to respond later, and even with all that, there is a moment in which it is a jump into the void. There is no such thing as methodology, and that is why architecture is art; there is an intuitive question that acts as the intelligence, it is a balance between intelligence and intuition. And there is a jump into the unspeakable void, it is not continuous, but rather discontinuous, it cannot even be taught, it happens, or it does not happen, and it does not happen all the time. At some point there are a number of bad ideas, but the project must be made of them and one must be able to live with this *good enough* level.

ORIS — It is these things we are talking about and the need for explanation of the process from the inside that is associated with exceptional communication and teaching skills you possess. The equal process of project synthesis with which you perform your job is the same one you have when you talk about your job. However, many times I've heard you mention and explain this Wittgenstein's sentence: *Whereof one cannot speak, thereof one must be silent*. I think that for the person interested precisely in explaining and understanding

▲ Matematički fakultet, Universidad Católica de Chile, Santiago, Čile, 1999.

▲ Mathematics School, Universidad Católica de Chile, Santiago, Chile, 1999

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ORIS — Da se vratimo na početnu temu, vezano uz sposobnost racionaliziranja stvari i problema – pod racionaliziranje mislim tekstualno, odnosno stvaranje razloga – sjećam se da sam se iznenadio kada ste na sveučilištu iznijeli sažetak putovanja po Indiji gdje ste posjetili djela Kahna i Le Corbusiera; prvi put sam Vas čuo da govorite o emocijama. Baš ste tu riječ koristili. Mislim da su djela poput Centra Anacleto Angelini dužnici tog putovanja, zbog teme težine, vremenitosti, zbog te emocije. Kako Vas je promijenilo to putovanje? ¶ ALEJANDRO ARAVENA — Naravno, rekao bih da ovaj projekt, možda više nego bilo koji drugi, sadrži najviše akumuliranog znanja i iskustva; bio sam u stanju razlučiti tu emociju od dojma. Nekoliko je prethodnih projekata, od Matematičkog fakulteta ili čak Sijamskih tornjeva, gdje postoji određena vrsta intuicije koja ima dimenziju koja nije objašnjiva. Angelini nije samo Indija, Kahn i Le Corbusier, bile su potrebne godine, rekao bih čak i godine u Pritzkerovu žiriju, gdje si izložen jednoj specifičnoj razini rada – ponovno ću o otporu

the processes, to come across something that cannot be explained, as is a leap in the dark, is at the same time shocking, but also attractive. ¶ ALEJANDRO ARAVENA — The first thing is that the ability to clearly explain the project is not a question of communication skills or public relations, but a reflection of a careful deliberation of the project. Because we are faced with a problem that we have to put a proposal on paper, the formulation of that problem has to be quite clear; otherwise we are not able to put the project onto a blank paper. We need to be able to win against the blank sheet. Therefore, the ability to later communicate the project is nothing but an inverted creative process, the inversion of how you have contemplated it. If you have carefully thought through the project, as a chain of causes and effects, as a series of sentences that have a subject and a predicate, then it is not surprising that other people can understand it. We want to be able to explain to ourselves, in the clearest but also the crudest way possible, what a project is. What you

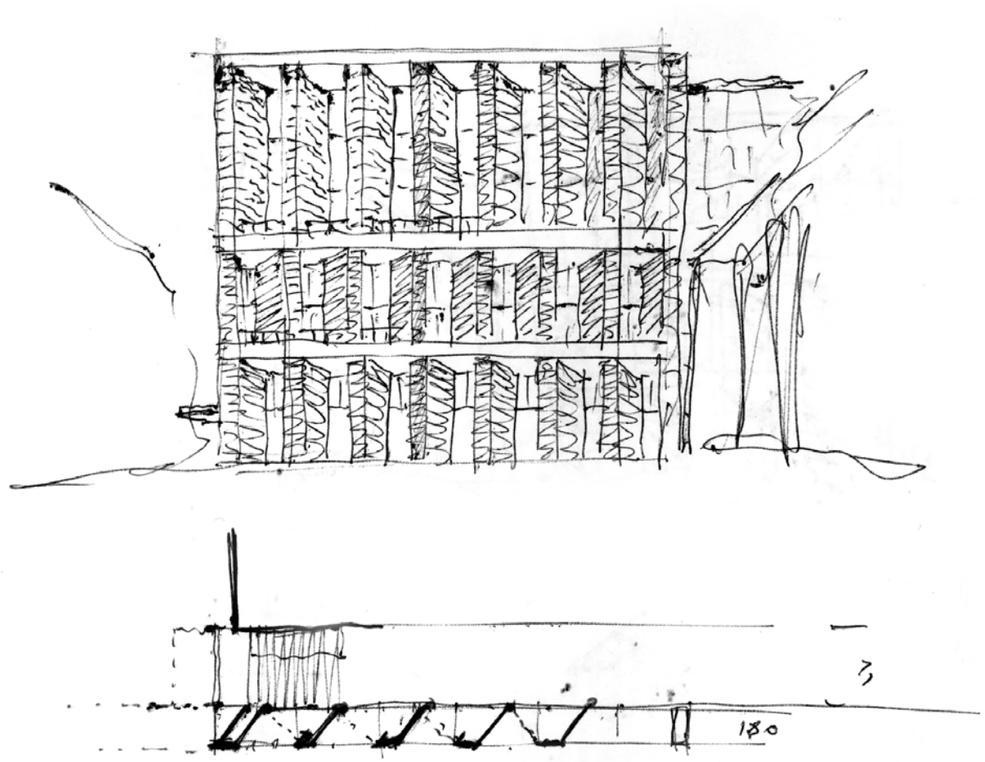
Medicinski fakultet, ▶ Universidad Católica de Chile, Santiago, Čile, 2004., fotografija: Roland Halbe

Medical School, ▶ Universidad Católica de Chile, Santiago, Chile, 2004, photo by: Roland Halbe

(PP)

vremenu – mislim da ono što najviše impresionira jesu projekti koje reevaluiraš 50, 60, 70 godina ili 500 godina nakon i još uvijek su bitni. A s druge strane postoji određen broj projekata koji su potpuno razočaravajući jer im pridaješ pažnju zbog njihove trenutne aktualnosti, odeš ih vidjeti i shvatiš da ne mogu opstati, jednostavno ne uspijevaju izdržati test vremena. S Angelinijem, kao i u mnogo čemu, neke stvari morale su se posložiti. To je trenutak kad se ideja preklopi s dovoljno znanja stečenog u međuvremenu, koje omogućuje da se ta ideja zadrži na razini. Zato mora postojati klijent koji vjeruje u to što si naumio, makar je to nešto potpuno drugačije od onoga što ostali rade; onda to ima smisla izvesti. Mora postojati neki program, neki zadatak i potreba na koju je potrebno ponuditi odgovor, ne možeš nešto tek tako postaviti. Ne možeš čekati neki zadatak da bi iskoristio ideju koju već odavno imaš u glavi, nego moraš imati dovoljno veliku rezervu ideja koje u isto vrijeme *kuhaš*, kako bi pred

are hinting at, however, are perhaps the very obstacles of the profession; no matter how hard we try to explain the terms of the problem, there are some dimensions of it that we cannot speak about. They are incomprehensible. That is, life itself is like that. I am an agnostic, and the problem that I have with religious people is that they name a question that, strictly speaking, is not comprehendible. Let it be left uncomprehendible. Let's say that there is, or there is not, I have no idea, and that level of uncertainty seems to me as if it can be endured. However, these are things that are known, one does not have to talk about them. You intrinsically know them; there are a lot of important issues in life that you simply know. Then, of course, what we try to do is to speak in the clearest possible way about the things we can speak about. And I understand that, if the project were just that, then it would certainly be just a building – which is not a small thing – but it would only be a building. Since the human life to which you need



U konačnici kvaliteta arhitekture ovisi o kvaliteti pitanja, ovisi o kvaliteti potražnje, a ne samo o ponudi, ovisi o onima koji donose odluke

In the end, the quality of architecture depends on the quality of questions, it depends on the quality of demand and not just supply and on decision makers

to respond is imbued with basic needs that one can speak about, as well as with non-material dimensions that one cannot speak about, then it is not surprising that a certain project contains also those dimensions which we respect. What is very important is to be careful that this is not just a fad, a creative agenda disguised as genius, but that it is honestly just what the intuition catches.

ORIS — Let us go back to the initial subject, concerning the ability to rationalize things and problems – under rationalization I mean textual, that is, creating a reason – I remember that I was surprised when you presented at the university a summary of your journey to India where you visited the works of Kahn and Le Corbusier; it was the first time I heard you talking about emotions. It was the exact word you used. I think that the works such as the Anacleto Angelini Center are debtors of that journey, because of the theme of weight, temporality, because of that emotion. How did that journey change you?

Medicinski fakultet, ▶
Universidad Católica
de Chile, Santiago,
Čile, 2004., skice

Medical School, ▶
Universidad Católica
de Chile, Santiago,
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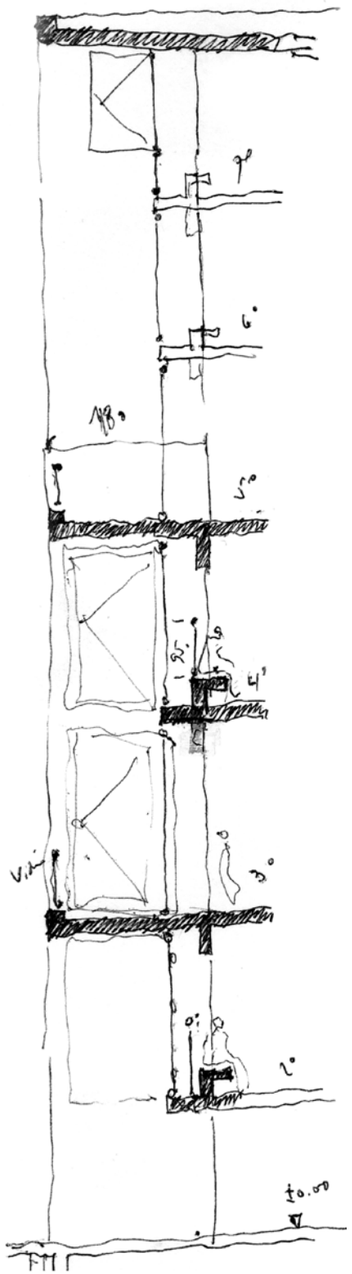

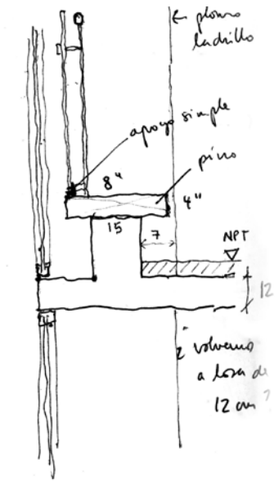

¶ ALEJANDRO ARAVENA — Of course, I would say that this project, perhaps more than any other, contains the most of the accumulated knowledge and experience; I was able to distinguish that emotion from an impression. In several of my previous projects, from the Mathematics School or even the Siamese Towers, there is a kind of intuition which has that dimension that is not explicable. The Angelini is not only India, Kahn and Le Corbusier, it took years, I would say even years in the Pritzker jury, where you are exposed to a specific level of work – I again bring the subject of the resistance to time – I think what most impresses are those projects that you re-evaluate fifty, sixty, seventy years, or five hundred years later, and they are still relevant. On the other hand, there are a number of projects that are totally disappointing since you pay attention to them because of their current topical quality, and when you go to see them you realize that they cannot survive, that they simply fail to stand the test of time. With the Angelini, as in many things, there were some things that had to align. This is the moment when the idea overlaps with enough knowledge gained in the meantime, that makes it possible to keep that idea at a certain level. Therefore, there has to be a client who believes in what you are trying to do, even if it is something completely different from what others do; then it makes sense to implement that. There has to be a program, a task and a need to which it is necessary to provide an answer, you cannot just set something up. You cannot wait for a task to take advantage of the idea that has long been in your head, nizom zahtjeva koji ti se nameću bio u stanju izvesti intersekciju zahtjeva s onom idejom koja ih sve objedinjuje. I to se ne događa stalno, zapravo rijetko kad. Može se dogoditi samo jednom, recimo to tako. Postoje ljudi koji se izvuku sa samo jednim napravljenim filmom ili samo jednom pjesmom. Bilo kako bilo, mislim da mi u arhitekturi imamo određeni hendikep u odnosu na ostale umjetnosti. Ono što me zanima u vezi emocije jest ta sposobnost da se dotakne jedna nit najdublje ljudske dimenzije, gdje se ne dolazi glavom, razumom, nego fizičkim putem, zbog toga je pitanje težine bitno, opipljivo.

ORIS — Iskonsko, rekao bih. ¶ ALEJANDRO ARAVENA — Da, arhaično je. To je atavističko pitanje. Do tamo se dopire, mislim, fizičkom dimenzijom ili emocionalnom, no ne i razumom. I sve dok netko ne pokuša prodrijeti do toga, to djelo ostaje nepotpuno. Ne mogu sva djela to izvesti i ponovno, u tome leži relevantnost djela. Ne možeš se nadati da ćeš pred svakim zahtjevom na koji naiđeš ostvariti remek-djelo.

ORIS — Prijeđimo sad na temu koju smatram jako bitnom i kontinuirano prisutnom u Vašem profesionalnom razvoju. Mislim na pedagoški aspekt Vašeg rada. Predajete i govorite o arhitekturi, autor ste knjiga, predajete na mnogim sveučilištima, a s druge strane sveučilišta poput Austina, Harvarda, pa čak i Católice su Vas angažirala kao arhitekta. Možda je baš sveučilište mjesto za eksperimentiranje, predlaganje ideja, pa možemo reći da je to plodniji teren. Kako danas gledate na svijet arhitektonskih škola? Što mislite o načinu predavanja?

¶ ALEJANDRO ARAVENA — Mislim da je pedagoški aspekt u svakom slučaju dimenzija koja je sve više u krizi ili sve više u konfliktu.

ORIS — Zapravo sam Vas mislio pitati, kada biste imali više vremena, bi li se vratili predavanjima? ¶ ALEJANDRO ARAVENA — Ne, iz nekoliko razloga. Prvo, zato što – vraćamo se na ono o čemu se ne može govoriti – kad već postoji tako bitna dimenzija koja je neizreciva u svakom projektu, čini se nelogično o tome predavati. Od trenutka kad počneš govoriti o tome pretvaraš to u ideologiju, u filozofiju, u metodu, u teoriju koja se nalazi u nemogućnosti da prodre duboko u ono što bi htio, a to je ljudsko stanje. Zbog toga je sveučilište, u trenutku kad se mora sve objasniti, loše mjesto za istraživanje dimenzije koja mi se čini temeljnom za arhitektonsko djelo. S druge strane, u praksi, zbog prirode projekata koji se rade moraš također moći eksplicirati, ali postoji područje gdje jednostavno radiš... Čini mi se da postoji način da se pokrije cijeli spektar onoga čime bi se arhitektura trebala baviti, što mi se čini prirodnijim. Nekako se to tamo prirodnije odvija. Zbog toga nam se čini da onaj tko želi naučiti o arhitekturi treba doći ovdje i steći iskustvo but you have to have a sufficient reserve of ideas that you *cook* at the same time, so that, from a number of requirements that are imposed upon you, you are able to perform an intersection of requirements with that idea that combines all of them. And it does not happen all the time, but very rarely. It can happen only once, so to speak. There are people who get away with just a single film or a single song. Either way, I think that we in architecture have a certain disadvantage in relation to other arts. What I am interested in when it comes to emotion is that ability to touch one thread of the deepest human dimension, where you do not come to with your head, with reason, but rather physically, that is why the issue of weight is important, tangible.

ORIS — Primordial, I would say. ¶ ALEJANDRO ARAVENA — Yes, it is archaic. It is an atavistic question. You can get there, I think, with physical dimension, or emotional, but not with the reason. And until someone tries to penetrate to that, the work remains incomplete. Not all the works can carry it out, and again, therein lies the relevance of the work. You cannot hope that with each requirement that you come across you will achieve a masterpiece.

ORIS — Let us move now to the subject that I consider very important and continuously present in your professional development – the educational aspect of your work. You teach and talk about architecture, you are the author of books, you teach at many universities, and on the other hand, the universities such as Austin, Harvard, and even Católica hired you as an architect. Perhaps it is the university that is a place for experimentation, for proposing ideas, so we can say that this is a more fertile ground. How do you see the world of architectural schools today? What do you think about the teaching methods? ¶ ALEJANDRO ARAVENA — I think that the educational aspect is, in any case, a dimension that is increasingly in a crisis, and increasingly in a conflict.

ORIS — I was actually going to ask you, if you had more time, would you return to teaching? ¶ ALEJANDRO ARAVENA — No, for several reasons. First, because – we go back to what one cannot talk about – when there is such an essential dimension that is inexpressible in any project, it seems illogical to teach about it. From the moment you start talking about it, you turn it into an ideology, a philosophy, a method, into a theory, which is unable to penetrate deeply into what you would like to, and that is the human condition. Therefore, the university, at a moment when one has to explain everything, is a wrong place to explore the dimension which, it seems to me, is fundamental to architectural work. On the other hand, in practice, due to the nature of projects that are being developed,

Siamese Towers, ▶
Universidad Católica
de Chile, Santiago,
Čile, 2005.

Siamese Towers, ▶
Universidad Católica
de Chile, Santiago,
Chile, 2005

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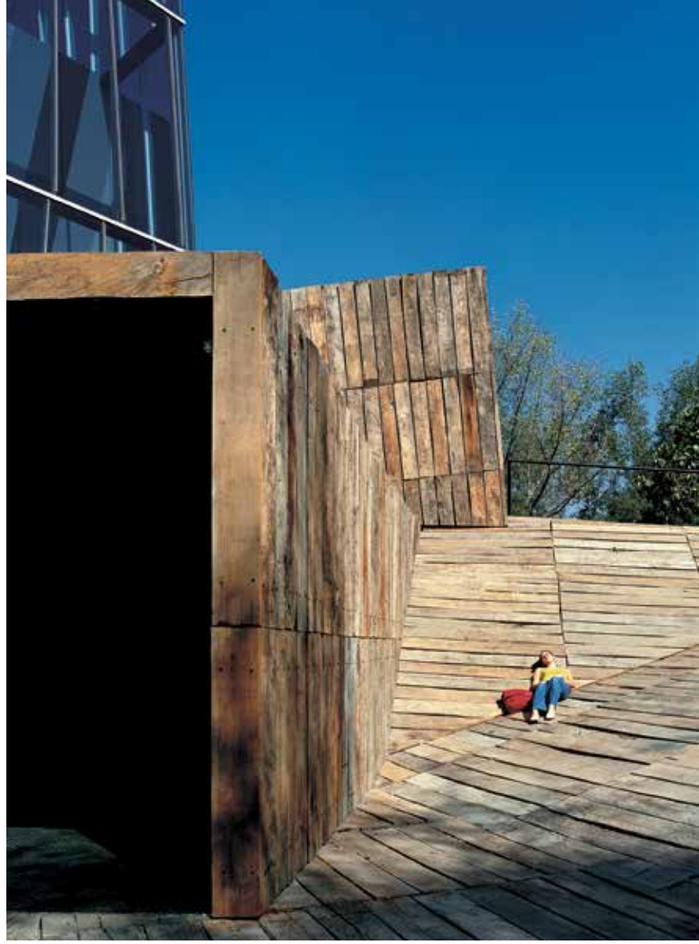
Ono što nam je bitno jest identificirati s najvećom mogućom preciznošću što je ono što tvori formu projekta. Rekao bih da je stvar više u preciznom postavljanju pitanja nego odgovora

What is important for us is to identify with the greatest possible precision what it is that constitutes the form of the project. I would say that the thing is more in posing precise questions than in answers



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Siamese Towers,
Universidad Católica
de Chile, Santiago,
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Universidad Católica
de Chile, Santiago,
Chile, 2005

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tih obiju dimenzija, one gdje se njih pita, a istovremeno da su u mogućnosti slušati nas dok govorimo na najjasniji mogući način, te u isto vrijeme moment u kojem nitko ne govori već se jednostavno praktično radi i isprobava, u stalnome pokretu. To je jedna dimenzija. Drugo pitanje je da je sveučilište možda vrlo zatvoreno. Učinak koji ima pedagogija smatram preograničenim. Na kolegiju je prisutno 12 do 20 učenika, a ako izvodiš neko veće predavanje onda će ih biti 100, ali bez ikakve garancije da će tih 100 kasnije proizvesti pozitivan učinak u svijetu. Projekt, naprotiv, dobro odabran, s jednako uloženog vremena potencijalno u konačnici može proizvesti puno veći učinak – mislim da je to razlog zbog kojeg ustajemo svaki dan – da bismo poboljšali kakvoću mjesta u kojem živimo. Nadalje, budući da predavanja oduzimaju određeno vrijeme, za to vrijeme možeš izvesti projekt kojim ćeš promijeniti život 1000 obitelji i to je pitanje koje se

you have to be able to explicate as well, but there is also an area where you simply work... It seems to me that there is a way to cover the whole range of what architecture should be dealing with, which seems more natural to me. Somehow, it goes on more naturally there. Therefore, it seems to us that the one who wants to learn about architecture should come here and gain the experience of both those dimensions, the one where they are asked about it, but concurrently that they are able to listen to us as we speak in the clearest way possible, and at the same time, the moment in which no one speaks, but simply does the practical work and tries it out, in constant motion. This is one dimension. Another issue is that a university is perhaps very self-contained. The effect that pedagogy has is, in my opinion, too restrictive. There are 12 to 20 students present at a course, and if you are doing a large lecture then there will be 100, but without any guarantee that those 100 students will eventually

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UC – Anacleto Angelini, 2014., Universidad Católica de Chile, Santiago, Čile

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Center – Anacleto Angelini, 2014, Universidad Católica de Chile, Santiago, Chile

(FD)

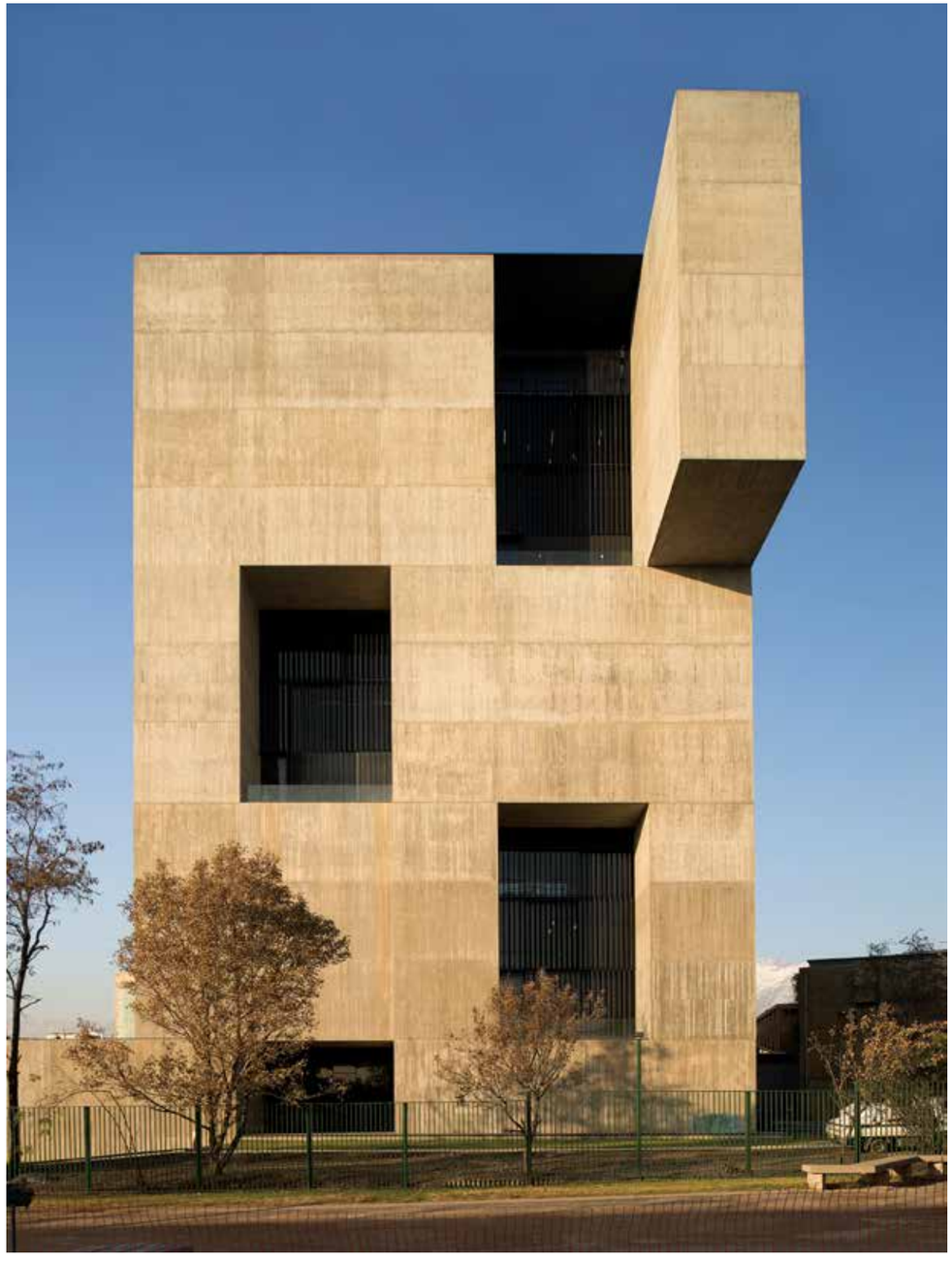
postavlja, koje se može izmjeriti, koje je konkretno. A budući da je životni vijek ograničen, draže mi je dati sve od sebe tamo gdje se može, imajući privilegiju moći, ali jednako tako i rizika, jer je u praksi lakše i pogriješiti, učiniti više. Želim reći da postoji dvostruki uvjet, jer kad pogriješiš, pogriješio si i ništa to ne može sakriti. Rekao bih da smo mi u uredu odlučili s projektima uvijek iznova ići u ona područja gdje je vjerojatnost rizika veća.

ORIS — Uz dužno poštovanje prema tome što ste govorili o nastavi, morao bih Vam proturiječiti, čini mi se da je pedagoški učinak ipak daleko veći. Jako je velik zapravo, i ja to primjećujem po sebi kao stručnjaku i kao predavaču, da razmišljam na specifičan način, a to sam naučio od Vas, bili ste moj profesor, zajedno smo sudjelovali u nastavi i to me oblikovalo. ¶ ALEJANDRO ARAVENA — Međutim, bavili smo se pitanjima bližim profesionalnom negoli akademskom odnosu. Govorili smo o sastavljanju.

ORIS — Da, istina. Ali sjetite se, na primjer, kako je to bilo u Veneciji, gdje je 180 studenata izrađivalo nacrte 1 : 1. Nasljeđe koje ostavljaš, naravno, može biti zgrada koja traje 200 godina, mogu biti kuće za 1500 obitelji, ali također i mijenjanje cijele generacije arhitekata i načina na koji se arhitektura izvodi. Čile je jedno od rijetkih mjesta gdje se akademija veže

produce a positive impact in the world. A project, on the contrary, if well-chosen, can potentially produce a much greater effect in the long run with the same investment of time – I think that is the reason we get up every day, to improve the quality of the place where we live. Furthermore, since lectures take a certain amount of time, during which you could carry out a project that would change the lives of 1,000 families, there is a question raised, which can be measured, which is concrete. And since life expectancy is limited, I prefer to, having the privilege of power, but also of risk because, in practice, mistakes are more easily made, do my best where it is possible to do more. I want to say that there is a double condition, because when you make a mistake you have made a mistake, and there is nothing that can hide it. I would say that we, in the office, have decided to always go with our projects to those areas where the probability of risk is greater.

ORIS — With all due respect to what you said about teaching, I have to disagree with you. It seems to me that the pedagogical effect is, however, much greater. It is actually immense, and I myself – as an expert and as a lecturer – have noticed that I think in a specific way. It is something that I learned from you; you were my teacher, we participated in that teaching together, and that is what shaped me.



◀ Inovacijski centar
UC – Anacleto Angelini, 2014., Universidad Católica de Chile, Santiago, Čile

◀ UC Innovation
Center – Anacleto Angelini, 2014, Universidad Católica de Chile, Santiago, Chile

(FD)

Post-Tsunami plan održive rekonstrukcije Constitucióna, Constitución, Čile, 2010. – u toku

▲
Post-Tsunami Sustainable Reconstruction Plan of Constitución, Constitución, Chile, 2010– ongoing

Ne možeš čekati neki zadatak da bi iskoristio ideju koju već odavno imaš u glavi, nego moraš imati dovoljno veliku rezervu ideja koje u isto vrijeme *kuhaš*

You cannot wait for a task to take advantage of the idea that has long been in your head, but you have to have a sufficient reserve of ideas that you *cook* at the same time

s politikom, institucijama i sve to ulazi u studio. Ovdje u Čileu sve postaje korisno u studiju, ako malo bolje razmisliš: satovi teorije, uvodni satovi, satovi povijesti, baš sve je korisno. Zbog toga se, u školi arhitekture u Čileu, izvođenje studija približava onome što se radi u uredu, prožima se, mijenja, oblikuje i to su generacije učenika koje su s tim jezikom upoznali profesori poput Vas, Fernanda Péreza, Rodriga Péreza de Arcea (ako govorimo, primjerice, o Universidad Católica).

¶ ALEJANDRO ARAVENA — U redu, ali poveznica između čiste profesionalne prakse i akademske zajednice, rekao bih, još uvijek se vrti oko shvaćanja arhitekture kao javnog fenomena. I onda morate biti prisutni na kružocima, u medijima, jer u konačnici kvaliteta arhitekture ovisi o kvaliteti pitanja, ovisi o kvaliteti potražnje, a ne samo o ponudi, ovisi o onima koji donose odluke. I u tom je smislu potrebna kritična masa i osviješteno razmišljanje, kako bi se poboljšala kvaliteta mjesta u kojima živimo.

ORIS — Na nedavnom susretu na Universidad Católica, netko iz publike pitao Vas je zanima li Vas bavljenje politikom. Vi ste pametno i dovitljivo odgovorili da se ionako bavite politkom. Kako povezujete arhitekturu s politikom i transformacijom grada i društva? ¶ ALEJANDRO ARAVENA — However, we dealt with the issues that are closer to professional than the academic relationship. We spoke about combining the components.

ORIS — Yes, it is true. But remember, for example, how it was in Venice, where 180 students drew up 1:1 floor plans. The legacy that you leave, of course, can be a building that lasts 200 years, can be homes for 1,500 families, but also the changing of a whole generation of architects, and of the way architecture is carried out. Chile is one of the few places where the academy is linked with politics, institutions, and all that enters the studio. Here in Chile, everything becomes useful in the studio, if you think about it; the classes of theory, introductory classes, history classes, everything is useful. Therefore, in the school of architecture in Chile, the carrying out of the studing is getting closer to what is done in the office, it pervades, changes, and shapes. There are generations of students who are familiar with that thanks to professors like you, Fernando Pérez, Rodrigo Pérez de Arce if we talk, for example, about the Universidad Católica.

¶ ALEJANDRO ARAVENA — OK, but the link between pure professional practice and academic community, I would say, still revolves around the understanding of architecture as a public phenomenon. And then, you have to be present in professional circles, in the media, because in the end, the quality of architecture depends on the quality of questions, it depends on the quality of demand and not just supply, it depends on decision makers. And in that sense, a critical mass and conscious thinking are required to improve the quality of places where we live. (FD)

◀ Kulturni centar Constitución, Constitución, Čile, 2014., fotografija: Felipe Diaz Contardo

◀ Constitución Cultural Center, Constitución, Chile, 2014, photo by: Felipe Diaz Contardo

(PP)

ARAVENA — Naravno da se bavimo politikom, samo je način na koji mi to radimo kroz projekte.

ORIS — Jedna stvar koja nije prošla nezapaženo jest činjenica da ste svojim govorom prilikom dodjele Pritzkerove nagrade pridodali dašak domaće i obiteljske atmosfere samoj svečanosti. Daleko od toga da ovo navodim kao anegdotu ili biografsku činjenicu, smatram da ste time prenijeli vlastitu viziju arhitekture kao humane prakse te, mogli bismo reći, u određenom smislu i humanističke. Je li ta poruka bila očita? ¶ ALEJANDRO ARAVENA — Kada sam saznao da će dodjela biti u sjedištu UN-a, razmišljao sam zamijeniti taj govor nekim univerzalnijim, ali sam nakon par dana razmišljanja shvatio da su najbitnija životna pitanja ionako prilično svakodnevna, privatna. Rekao bih da živimo u dobu u kojem su društvene mreže pretvorile najintimniji dio u najjavniji. A u isto vrijeme, ono najjavnije se ne može razriješiti sve dok ne postane potpuno osobno i privatno pitanje. Svi pametni, važni razgovori apsolutno su nebitni dok ne prerastu u osobni problem. Odnosno, svaka javna politika teško će biti uspješna ako se razmatra kao nešto što se *mora* provesti u djelo. Nije to nešto što se mora provesti u djelo, već je to nešto što ja shvaćam na način – tko će to napraviti ako ne ja – od pitanja poput *Hoću li ili ne dati prednost autobusu prepunom putnika*, nadalje. Mislim da postoji razina ranjivosti koja se ne pojavljuje u javnom životu sve dok nas se ne počne ticati osobno.

ORIS — At a recent meeting at the Universidad Católica, someone in the audience asked you whether you are interested in politics. You answered, wisely and wittily, that you deal with politics anyway. How do you link architecture with politics and with the transformation of the city and society? ¶ ALEJANDRO ARAVENA — Of course that we deal with politics, except that we do it through our projects.

ORIS — The one thing that has not gone unnoticed is the fact that your speech during the award ceremony of the Pritzker Prize has added a touch of a domestic and family atmosphere to the ceremony. Far from citing this as an anecdote or a biographical fact, I believe that thereby you transferred your own vision of architecture as a human practice and, we could say, in a certain sense, humanistic as well. Was that message obvious? ¶ ALEJANDRO ARAVENA — When I found out that the award ceremony would be held in the UN headquarters, I thought about replacing that speech with one that would be more universal, but after a few days of thinking, I realized that the most important questions in life were quite everyday, private, anyway. I would say that we live in an age in which social networks have turned the most intimate part into the most public. But at the same time, the most public cannot be resolved until it becomes a completely personal and private matter. All the smart, important conversations are absolutely irrelevant until they turn into a personal problem. That is, every public policy will hardly be successful if it is considered as something that *has* to be put into action. It is not something that has to be put into action, but something that I understand in the way, *who will do it if not me*... From the question such as, *do I, or do I not give priority to a bus full of passengers?* onwards. I think that there is a level of vulnerability that does not appear in public life as long as it does not start to concern us personally.