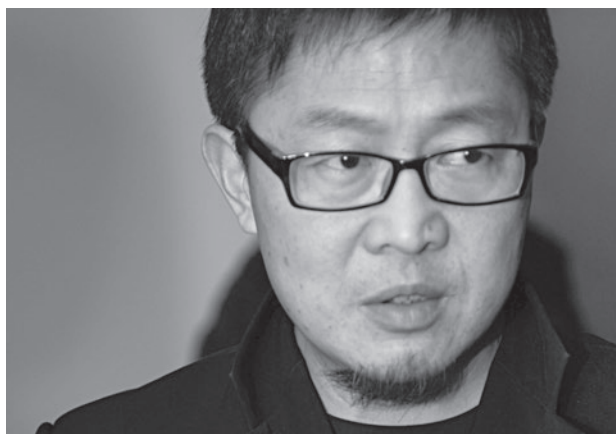


3 CHINESE ARCHITECTS ON TRADITION, INNOVATION, AND BUSINESS: Conversations with Pei Zhu, Wang Shu, and Qingyun Ma



China's rapid urbanization has brought tremendous problems. Entire neighborhoods are demolished in days, with thousands of citizens displaced as the eager nation tries to leave its past behind. Centuries of traditional building knowledge have been all but lost, swallowed by countless miles of Western-style sprawl. And as villages become cities overnight, architects are hard pressed to instill safe and high-quality modern building practices.

Recently, I witnessed some of this firsthand in my work as an architectural and landscape designer, an experience that I found to be both exhilarating and frustrating. Because of this, I was excited to sit down with Pei Zhu, Wang Shu, and Qingyun Ma, after their talks for the Rice Design Alliance 2011 Fall Lecture Series. The three accomplished architects established themselves during China's recent building boom. I wanted to know how they produced such amazing work in such compromising circumstances, and I wanted to hear what they have to say about Houston, our own city of rapid-fire change, disappearing history, and endless sprawl.

Zhu, Wang, and Ma lead three very different practices, but common themes emerged in our discussions. They each spoke of innovative ways to incorporate the past, whether at the scale of the city or the building, or within a practice itself. They are all deeply concerned with the state of contemporary practice, not just in China but in the United States as well.



Pei Zhu

Thursday October 6, 2011

Pei Zhu has designed several high-profile projects such as the Guggenheim Art Pavilion in Abu Dhabi and the Control Center for the Beijing Olympics, as well as a large number of museums in China. His transformation of an ordinary office building into the Blur Hotel gained him international attention as did his sensitive contemporary addition to a traditional courtyard house. The interview was conducted after a tour given by Karl Kilian of the Menil Collection on a bench underneath the eaves of the main building.

Pei Zhu | In China we have built infrastructure and museums, so many physical things, but we still have a long way to go in terms of people's cultivation and education.

Julia Mandell | The work you do with museums is

crucial. You said during your lecture that your clients commission the museum design without a program in mind. That speaks to a superficial understanding of the museum, viewing it as an icon in the city, not as a qualitative experience.

PZ | I try extremely hard to work with our clients to help them to develop their ideas for programming. I bring in a museum consultant at the very beginning of the architecture design.

JM | Can you talk about how your work relates to the city? It seems that officials from each city not only want an iconic museum, but want the same one.

PZ | I look for opportunities to experiment. I try to formulate an experimental process. The historic city and contemporary design can really work together. But right now Chinese urban development typically surrounds the historic center with a very generic metropolis. The government today does not like to touch the historic center, so they treat it like a mu-

seum. They build a totally new city around it with no consideration of local culture. They bring in foreign architects and borrow models from America and Europe.

How can we make a connection with our past and integrate that past with contemporary architecture? I really loved exploring this possibility with the courtyard renovation at the Guggenheim Museum. Another possibility is the hutongs, the historic courtyard houses in Beijing and all over China.

Sometimes I deal with more open suburbia. The buildings in those cases, like the Menil, may be surrounded by low-density construction. Then you ask, how can you make your building both connect with the neighborhood and provide public space?

JM | Recently architects in China have undertaken full-scale restorations, like the Shanghai Xintiandi or Tianzifang. What is your opinion of those sorts of projects?

PZ | Xintiandi, I believe, is a bad model for the Chinese city. You feel that it is fake. You feel that it is not reality, but more like a movie. They have created a surreal moment isolated from its surroundings.

JM | Here the Menil is actually quite different from your approach of contrasting the historic city and contemporary architecture. The consistency of color and materials with the bungalows around it creates a single composition.

PZ | Yes, but I still feel a very strong contrast in terms of scale. The museum is not a house. A house basically deals with people's daily lives, but the museum must provide some spiritual space. This building is quite contemporary and actually contrasts with the vernacular houses, but there is also a dialogue. I think that's the success of this museum. We are sitting here in a sort of dialogue. In this small arcade, you still have a neighborhood feeling, but at the same moment you feel this is a museum.

My approach is, I think, a different solution, but we are looking for the same connection. At the Cai Guo-Qiang Courtyard House, we use totally contrasting materials, but scale-wise we remain the same as the surrounding structures. The idea is the same; we just use different ways to make a contrast. We need to provide a new experience but at the same moment connect to the local culture.

JM | The Cai Guo-Qiang House and the Guggenheim Beijing have a kind of poetic specter of paradoxical presence and absence. Again, within this discussion of Chinese urbanism, it seems very political as well—a commentary on anxiety, on the absence of meaning in contemporary city building or in architecture. They seem to be strong political statements about both the lack of preservation and the displacement of urban communities. Have you thought about that?

PZ | I had one installation that presented some of my study and research on urbanization. In it Beijing was cut into pieces, creating isolated islands. Each island is really disconnected. The only connection

is through traffic, but in terms of people's communication, the city is totally fragmented. That's the biggest problem.

So basically you cannot imagine that the historic city can live again. I have used different projects—for example, the Blur Hotel, the Publishing House, and the Cai Guo-Qiang House—to carry out experiments in starting communication between those islands. Make the historic dialogue with the contemporary, right? I use a Chinese method that I call the Acupuncture Way.

I start with individual small projects, and then those small projects can release energy to influence their surroundings. At the Publishing House and Blur Hotel, we dealt with institutional buildings. Then we started to use the acupuncture of small changes to bring new life. We brought in public activity, providing public space and more transparency in terms of architecture: the roof terrace communicates with the neighborhood, etc.

Architecture cannot avoid addressing urban challenges or questions—that's automatic. You have to react. You have to find some solutions to resolve the problem. For architects it is a basic responsibility to do this.

JM | If Houston and other Texas cities can learn from the explosive growth in China and the tearing down of historic buildings, the Blur Hotel seems to me to be a very useful example.

PZ | Demolition goes against history. It doesn't matter if the architecture was good or bad. We have to keep the memory, the mark, the layer of history. But we can transform historic buildings in a very interesting way. Memory is still here. At the Blur Hotel you can feel both the older structure and a new layer. A courtyard starts to gradually generate a kind of benign urban tumor as it is introduced inside of a solid building. That is when you feel this is much more interesting than building a new thing.

Right now everybody focuses on the sprawling city and growing the economy as if everything is positive. In Chinese philosophy, if you have too many positives, you must have a balancing negative. A natural disaster is a big repercussion for human beings' overly ambitious dealings with nature. I think this is true not only for Chinese cities, but also almost everywhere, right?

Sometimes I just feel architects are too professional. Architects need to build something, but actually we do not think about what architecture is supposed to be.

JM | I was very struck by the photograph of the OCT Design Museum when it was under construction and the people were walking toward it. It looks like a spaceship in that picture; I didn't believe it was a real building. Very cinematic. It also seems to have a Western aesthetic. You have an understanding of Chinese tradition, but the museum reminds me of someone pulling city images from the rest of the world and placing them in China.

PZ | You may feel it has a really Western aesthetic, but I feel it is quite Chinese. Actually this is a good thing. We share the same things. We are all human beings. Civilization is not only declaring, "This is my country and this is my nation."

Some people fall in love with the vernacular. You are going to see Wang Shu's work. He falls in love with the vernacular, and I think he can make the architectural world richer. I don't think the vernacular



TOP Cai Guo-Qiang Courtyard House Renovation.
ABOVE OCT Design Museum.

is wrong. We need diversity. I still believe it doesn't matter if you use the vernacular or the contemporary. The building itself must be alive. It must be in dialogue with the people. That is what makes it a successful building.

When people see a building they love to touch, they fall in love with it. They make it exciting; they make it emotional. That's totally independent of the language of its architecture, whether it is vernacular or contemporary.

So, I think, this is my final judgment: people need continuity, and they also need a fantastic thing. Different architects have different responsibilities. Maybe some people are more focused on the local and vernacular research. Maybe some architects need to take a different approach, a more contemporary or a more experimental way to explore a new thing that has never happened before. 文明



Wang Shu

Thursday October 13, 2011

A few months after lecturing in Houston for the RDA 2011 Fall series and interviewing for this article, Wang Shu was announced as the 2012 winner of the Pritzker Prize. Subsequent press celebrated the award as the rise of China's first star architect. Those who saw him here know that Wang Shu emphasized his collaboration with traditional craftsmen above an individual style all his own. The interview was conducted over lunch at the Hotel Zaza.

Julia Mandell | I am curious how you think your practice relates to the urban, to city making, to the city.

Wang Shu | In my work we have several different, interesting lines. Urbanism is one important line. For example, I like to think about gardens. In China gardens have a very special meaning in urban areas. Our gardens in ancient times were built by scholars and craftsmen, usually in very high-density cities. Why did the people want to build gardens? They wanted to live in nature, but had to live in cities because they had a family, a job, there. Because their heart was still in the mountains, they built gardens in the cities.

According to Chinese traditional philosophy, you should think about taking a natural way. You can have a very high-density community, but people still want to have a garden.

For example, I designed a highrise apartment building in 2001: six 100-meter-tall highrises. I designed a garden for every home in the highrise. Even if you live in a 100-meter-tall building, you still have a garden; you have a chance to plant a tree six meters high. You have a chance to do it. When I did that design, people said, "You are crazy. It is impossible." But finally we finished the construction, and the gardens were there.

In another example, I designed a small museum.

The museum is just 400 square meters. But the design is not just a museum because it includes a small public garden. The garden is open 24 hours a day. People visiting here find that they can enjoy some garden "feelings." So you can design gardens, I think, even in the most difficult situation.

JM | It is amazing that you have managed to build the way you do in China. It is clear how you have done it, by building relationships with craftsmen, but in China designers are often distant from the site: there is a group of people who do the design drawings and a different group of people who build them.

WS | In China architects usually don't go to the site. So working on-site is quite a different way of doing things. But you should understand what your workers and your craftsmen can do... My way, I call it the "dirty way." A little bit dirty, a little bit imperfect. I like the feeling. I don't like perfect things. The feeling is perfect, but you can see many small mistakes. That's my philosophy.

JM | Did you encounter resistance from clients and construction professionals?

WS | In fact, I spent a long time to do it ... to develop a different system. In my studio we do many small experiments. Through this process we build friendships and an understanding of the ways of craftsmen. Finally we have what I call the "architect-directly-working-with-craftsmen-together" way.

Our studio does research in the countryside so we can think about how to let [vernacular construction] techniques continue and how they can be mixed with modern techniques. Because we have modern construction regulations now, we have different

principles to follow.

JM | Hangzhou is beautiful. I have spent a couple of days there. It clearly has a very strong landscape tradition: Do you think that has helped you to promote your type of work? Do you find that the city values and understands it more?

WS | This is true of Hangzhou and also not true. In Chinese tradition Hangzhou is the perfect example for big cities. The city's name means half city and half landscape. It is not just half and half, though; in fact, they mix together. It is totally about the landscape-city system. For the Chinese dream of the traditional city, Hangzhou is the perfect model. They call it paradise.

But now if you visit Hangzhou, you can go directly to the city downtown center to see West Lake, and it is true that you will see the beautiful lake, the mountain, and the city built in relation to each other. But the ratio is not half and half anymore; now it is one to ten landscape to city. The city has expanded very quickly. The historic part is just a small area, compared to the other side, which I call the "server area." Hangzhou now has a population of eight million. Only 20 years ago, we just had one million.

JM | Do you think the understanding of preservation is changing at all in China? In a few recent projects, for example, Xintiandi in Shanghai, they are restoring old structures.

WS | In that way Xintiandi is better than demolition. But on the other hand, it just performs some commercial function. Usually Chinese city governments are very powerful; they are like big companies, and they just think about how to earn the most

money. They don't care about people's lives. For example, if you want historic conservation, the government sees it is as expensive. No money comes back. So they say they can't do it.

JM | I've read that in China, in terms of preservation, there

DESCRIBING TRADITIONAL CHINESE STRUCTURES, PEOPLE MAY SAY, "THIS CAME FROM 1,000 YEARS AGO," BUT IN FACT YOU WILL FIND IT HAS BEEN REBUILT MANY TIMES, WHILE NEVER TOTALLY DEMOLISHED. YOU WILL FIND MAYBE A FEW TINY ELEMENTS THAT BELONG TO 1,000 YEARS AGO.



LEFT Ningbo History Museum.
CENTER AND RIGHT Xiangshan campus, China Academy of Art.

is a cultural idea that site is more important than structure. American scholars speculate that this may be in part why there has been less of a Western idea of preservation there. Do you think that is at play?

WS | Yes. It is very difficult to do preservation in China. Describing traditional Chinese structures, people may say, “This came from 1,000 years ago,” but in fact you will find it has been rebuilt many times, while never totally demolished. You will find maybe a few tiny elements that belong to 1,000 years ago. This is quite a different way to think about architecture, about construction, about craftsmen techniques. But now few craftsmen know this way of rebuilding around older structures, very few. The last generation of craftsmen who know it are 60 years old; they will work 10 more years and they will die. But no younger generation can do it.

In the 1950s we had the revolution, and then the country wanted to become a modern industrial country. The craftsmen way was the old way. They abandoned it immediately.

For example, in Beijing before the revolution, many craftsmen every day walked through the very narrow, hutong-lined streets to ask, “Do you need to repair your house?” Suddenly, one day, every craftsman disappeared. In the past 30 years without them, every building has decayed. The system changed. In the countryside they still had the system of rebuilding the old until the 1980s. Then the people went to the city to become factory workers. They left the house in the countryside. They wanted new things.

The way of modern architecture in China is similar to what it is here in that it is quite different from the traditional way. That is why we are in a very dangerous situation. But I think there is another possible way. We should connect [vernacular knowledge] to that [modern] system. The farmers can't do this. They know the old system, but they don't know how to connect it to modernism. And the modern architects demolish old things to build new things, but the new things have problems. They are not ecological. They need a lot more energy. I think modern architecture, up to now, is just beginning to develop. It is not finished. It has not solved very many of society's problems.

JM | Last night at your lecture, one of the things you had on the screen was the statement, “Life is more important than design.” What does it mean to you?

WS | Some architects tell me, “I really enjoy your work; I want to do something like you.” But I tell them it is not easy because it is not just about design. First, it is about your way of working. If you don't change your way of working, you can't do something like this. You just draw on the computer.

Second, you have to change your way of life. Some people just want to change their ideas. No, changing an idea is not enough. You need practical experience—experience influences you more than your thinking. I say, “Your hand controls your brain; it's not your brain that controls your hand.”

JM | Change your work, I can understand: to draw and to build, and to use your hands in your process. But what do you mean change your way of life?

WS | For example, the life most now have is one of speed. Just 100 years ago, Chinese were the slowest people in the world, the ones who most knew how to enjoy a relaxed way of life. Now you can't imagine the Chinese like this. Now the Chinese are the fastest people in all the world.

To slow down means that on your way to your office, you go to a small courtyard, to a garden, then through your neighborhood, along a small street, and finally to an office building. Now life is very fast. You have an apartment unit, you take an elevator down, you take a train directly to an office building, then you take the elevator and go up.

JM | You talked about Chinese scrolls last night and showed scroll-like drawings. Could you speak more about what you think the value is of viewing your work in that horizontal fashion?

WS | The real Chinese traditional spirit is not just about the form or the shape. It is about the inner experience. That is very important. In the scrolls the picture continues to move; it is not just about the façade. An inner experience, something like this, means different layers. It means one surprise after another. It is quite a different way of thinking

about architecture.

JM | When you design, how does that apply to your process of thinking about space?

WS | For example, my typical way, say, of designing a large building for the campus is that I think about it and make some small sketches, maybe for two months. Then—and this is a very typically Chinese way—one morning I get a feeling that is very clear. Then I pull out paper, and I draw it from this end to that end, maybe working four hours before I finish the design. Four hours.

JM | I'm assuming you have already visited the site and digested the program...

WS | Many times, many times. After you think clearly about almost everything—inside, outside, relation to the site, relation to the mountains and to the rivers, how every building has some relation to each other, how many courtyards you need, about water falling, everything—then you should do a drawing. Keep moving. Keep continuing the feeling. Don't stop. The drawing includes many details, different scales, different distances.

JM | Scrolls have directionality and a progression. When you are drawing like that, is the building meant to be experienced in that same sense of a progression?

WS | Yes. Chinese painting is usually like this. You should think you have to go into the painting. Once you work inside the painting, then you can understand. If they just think of it here, they can't understand. It's a landscape; it is so strange. In fact, you see it move, and your body flies into the painting. You stand in that cave, with so many different positions, so many orientations, angles, and you know it means different times. This painting is one painting, but it means one month, different days. They are joined together, but it is not just about space: it also includes movement and time.

JM | And also narrative, a story. You are living your life in this space, in this drawing. 文明





LEFT Xi'an Museum.
RIGHT Guanghai Road SOHO.

→ Qingyun Ma Thursday October 20, 2011

Now in his late forties, Qingyun Ma has designed more completed projects than most prolific architects do in a lifetime. Ma coordinated Rem Koolhaas's first Harvard Project on Cities, which yielded the 1993 book *The Great Leap Forward*. He founded the firm MADA s.p.a.m. in 1996 and has served as Dean of the University of Southern California School of Architecture since 2007.

Julia Mandell | I'm interested in your take on Houston and what Houston can learn from the explosive growth of Chinese cities.

Qingyun Ma | From the airplane, the city of Houston is rather monolithic, a low-rise residential condition, and then all of a sudden you have a downtown.

In China you don't really have these two poles of urbanism; there's a whole range of different formulas leading to the physical environment, from the evolving villages to self-organized commercial forces. With so many forms of social transformation, there are many different types of projects and ways to practice. Architects in that sense seem to be more engaged with what our education has led us to. With the ethics—the social commitment, the activism—it seems like there are more opportunities in China where architects can engage in a very authentic way.

I have thought about how an architect can react to the condition that is the U.S.—or Houston, which is your own concern. We probably should start to reimagine how the profession is formulated. In other words, architects may have to become more creative not in their design, but in how they organize their own business.

There are cases where you can be a developer. You can also partner with other trades. You can use

architectural knowledge as equity in the formulation of a company and start to really occupy the upstream segment of the professional food chain, right? We're now finding ourselves more and more downstream: all other intelligence and knowledge come before us when the project is being formulated.

JM | Do you feel as if there is a mechanism or a route that you know of (or anyone who is doing it) to change the relationship of the architect to that process?

QM | My practice is very much driven by that possibility—to be a planner of a project more than just a designer of it, whether it's on the strategic side or on the financial side or in other areas of service that traditional architects don't embrace. I'm very conscious of that. That has proved successful in China, and in Los Angeles as well, because we've started not as a design office, but more as a consulting business to developers who have to engage with different communities. I also help them to finance projects and to engage in the public dialogue.

So, my message for all young architects is, as soon as they feel they can't stay in the big firm forever, they should start testing out new businesses. They should just form a business of any kind, make money, and then use the money to return to architecture or reinvest in it.

JM | Make money to make design—I think there's an uncomfortable relationship between this idea of architecture as an art and architecture as a business. We could talk about this split in this country, but it's also clearly in China, because architecture is big business there, and when you're doing business of any kind...

QM | ...there are other rules...

JM | Other rules and a lot of that is compromise—in a way that art is not supposed to compromise.

QM | Yes...I think architecture is a business. I'm very clear about this. As soon as you become an independent architect, it immediately is a business. You have to watch that what you spend is less than what you make. You have to be responsible to who pays you and who uses your product, and you have to be responsible to society as a business owner.

JM | Some would be highly uncomfortable with that model. They believe architecture doesn't need to be a business. And if it's a business, are you compromising too much by even engaging in the system that way? Wang Shu has a very different approach. He clearly says, "This is what I'm about, and this is one of the things I don't want to participate in." What do you think of his practice? Also, is there value in that kind of oppositional approach to the market?

QM | Well, that's not a business. That's a practice that has its own principles.

JM | Separate from the economic concerns of business?

QM | Right. In Western terms it's a "critical practice," right? I think there's a great role that critical practice plays, but the success of it in Wang Shu's case is really specific to him. I think it's unique. I commend him for contributing to the scene with that. But it is not a paradigm that most young designers can follow in developing their own practice.

I'm running a participative practice, where I participate in the flow of society in the hope that my practice can help formulate the right direction for that flow. I'm very conscious of being in the mainstream. I don't reject it. That's my philosophy. I welcome everything until the time when they fire me.

Wang Shu works as an individual name. I work as a group: MADA s.p.a.m. is a whole bunch of us. I was the MA, but I brought people on board to work. Someday, I'll call you. If I translate it into Chinese, *pan* is a whole cohort of people, actually a community...

JM | Collective.

QM | It literally means when the horse arrives, it arrives as a group, not as one horse. One horse gets nowhere.

JM | This whole conversation about research and participatory practice and compromise makes me think of OMA. I know you have a longstanding relationship with them and have done a lot of work with them. Rem Koolhaas, very early on in a very savvy, brilliant way, coupled his interest in working within the market with theorizing about it in an almost architectural way, a revolutionary way, saying to the academy, this relates to you, this reinjecting of business into the academy.

I really appreciate the way you're so clear about your practice and about the opportunities that it gives young practitioners, and that it's different from critical practice. But are you interested in theorizing in those grand ways like Koolhaas, to say "my business is theory"?

QM | I think I am less interested in theorizing about my practice. I am more interested in demonstrating its real success by operating it. Rem can't stay away from that theorizing realm. By theorizing, you have a certain euphoric sense of fantasizing its success...

JM | Utopianizing it...

QM | Yeah. In that sense Rem is still very traditional. He is still a traditional prophet of architecture, and his willingness to break through, to lead young practitioners to another level by theorizing, I think, has failed to make a difference. On the other hand, if you notice the successful young architects that have emerged from his office, you will see that their success is mostly not because of his theorizing, but because of how he operates. He actually didn't realize that.

What I really want to do is make the operation successful, so I can come back to you and say, "Okay, this is how I did it," instead of theorizing about it.

Rem did it. I don't have to do it again.

JM | Those who can't do, talk. Regarding the building boom in China, in my mind there are three elements that allowed this growth. One is the growth in GDP because of the rise in the quality of life; two is cheap labor; and three is the public ownership of the land, right?

QM | Yes.

JM | I read an interview where you talked about how public ownership of land should continue and was good for urban development. Also, last night you spoke about how if capital is held publicly, it means

there's no single client whose finances are at risk. This allows for a flourishing of ideas because every decision-maker is protected in a certain sense. There's value in the collective, in a lack of market forces. So how do you reconcile that with architecture viewed as a business? Are you worried about a future without public ownership of land?

QM | In China we are in an extremely fortunate phase of society where—this sounds like a cliché, but I'm gonna say it—two systems are happening simultaneously, and I hope we can learn the best of each. In all the business models that are successful in China, if you really investigate them, you will find that the business always has a general understanding of the public nature of the enterprise. For example, the public land—if you develop it, how are you going to do it? You need to front load your cash flow.



IN CHINA YOU DON'T REALLY HAVE THESE TWO POLES OF URBANISM; THERE'S A WHOLE RANGE OF DIFFERENT FORMULAS LEADING TO THE PHYSICAL ENVIRONMENT, FROM THE EVOLVING VILLAGES TO SELF-ORGANIZED COMMERCIAL FORCES.

JM | Because you're not going to make a profit from selling the land.

QM | Well, yeah, you don't own the land, and your sons, your grandsons, may not have it.

JM | So if you don't own the land, then quick turnover is what makes sense essentially. In Houston, because of the lack of planning, there's quick turnover, which means that everyone's very focused on their own property and making a profit. It's problematic because you lose the connection to a larger vision beyond anyone's personal risks.

When sustainability was first becoming extremely popular, I remember thinking about how big build-

ing developers were worried about first costs. For example, solar panels are marketed by focusing on life cycle costs: you pay this much for the solar panel, but this is how much you get back every year. And after 50 years, you've paid off the price of the solar panel.

But the developers are thinking, "I'm not gonna be here in 50 years. I'm gonna sell my building in five." Trying to constantly shape all your larger goals for society to the time frame of profit can be limiting. Are you concerned about that?

QM | That's really a difficult question. I think the public good is really not the responsibility of any business. I'm sorry; that's the job of government or whatever form of civic society is in place to do that. And if the civic society doesn't have that capability or finances to do it, that means that civic society has done something wrong.

Business is not for that. Business is organized to survive. I have to make sure that a hundred employees can get paid on time and go back home to a good, secure family. That's my responsibility.

JM | Going back to architecture and young practitioners, you said Rem was old-fashioned in his prophesizing. But it's so central to the practice of architecture, the idea that you are going to change the world. So is it still architecture if, as a business, you're giving up this responsibility to a larger vision of a better world?

QM | In the West, in the U.S., they tend to split things into academic and practitioner realms. Architects in each realm follow different rules, but they're also critical to each other. If you don't exclude the other, then you don't hold to your core mission, right? That's the Western thinking. In China, everything is blurred.

In Eastern thinking, the simultaneity of things is the model. You don't have to be only one thing. I see myself as following that kind of social practice.

I think we've already realized how the Western model brings us to a very sad, frustrating condition. But I think the second model hasn't really been given the chance to flourish yet.

JM | I want to ask you one more question. As a dean, do

you talk to students about this question of business and theory? It's still largely unaddressed in education in this country, and this dichotomy can be really frustrating when you get to a certain point in your career. So, do you talk to students about this?

QM | I talk to students a lot about this and, in fact, to colleagues as well. But it's not in the curriculum; I don't think I have much interest in just bringing all this into the curriculum. The students must be curious enough to explore the question on their own.

Interview continued on page 43...