# ACCOUNTS AE FOUNDATION FOR ARCHITECTURE AND EDUCATION

EDITED DOCUMENTATION

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## DETAILS

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#### ABSTRACT

*Accounts* is a record of an extended conversation that took place among the members and invited guests of the AE Foundation in the first five years of its activity. It includes lectures, discussions and interviews with prominent figures, emerging architects and educators. Beginning with discussions on themes including Doubt, Authorship, Architecture, City, Buildings, History and Resistance, the conversation continued to explore the many and varied schools of thought that occupy the discipline. This book is the result of the spontaneous enthusiasm that erupts when sincere individuals meet to discuss their favourite subject seriously.

Contributors: Pier Vittorio Aureli, Micha Bandini, Mario Carpo, Francois Charbonnet, Beat Consoni, Irina Davidovici, Mike Davies, Andrea Deplazes, Angela Deuber, Sérgio Fernandez, Jorge Figueira, Pascal Flammer, Adrian Forty, Christoph Gantenbein, Neil Gillespie, John Haldane, Rolf Jenni and Tom Weiss, Jan Kinsbergen, David Kohn, Penny Lewis, Oliver Lütjens and Thomas Padmanabhan, Rowan Mackinnon-Pryde, Peter Märkli, Gabriele Mastrigli, Cameron McEwan, Marcel Meili, Samuel Penn, Emmanuel Petit, Kester Rattenbury, Daniel Serafimovski, Jonathan Sergison, Bruno Silvestre, Álvaro Siza, Luigi Snozzi, Laurent Stalder, Martino Tattara, Dirk van den Heuvel, Marie-José Van Hee, Adrien Verschuere, Sven-Olov Wallenstein, Andrea Zanderigo, Raphael Zuber

The following is an edited documentation of the book, published as an AE Foundation project. The Foundation for Architecture and Education (AE Foundation) began in 2011 to examine the challenges facing architectural education and contemporary practice.



FIGURE 1 Front cover.



FIGURE 2 Back cover.

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I see this a lot today in our contemporary archi- the tecture scene. Many architects in Switzerland beo producing their own rules, defining the bound- aries of their engagement. In a way what we are saying then is that they are doing this because there are no real problems. So are there no real problems in the world anymore or are these ar-	had frequent meetings with the people who later ecame leaders the Red Brigade.	fascist. They thought he was a leftist. PL But the work that comes out of that period is	more scientific ones about providing oxygen, all the natural processes etc. And I went back into the root and said: "you see that door? You all came in her
tecture scene. Many architects in Switzerland bec producing their own rules, defining the bound- aries of their engagement. In a way what we are saying then is that they are doing this because there are no real problems. So are three no real problems in the world anymore or are these ar-	ecame leaders the Red Brigade. PL	PL But the work that comes out of that period is	more scientific ones about providing oxygen, all th natural processes etc. And I went back into the roou and said: "you see that door? You all came in her through that door, you should all go out of that doo
tecture scene. Many architects in Switzerland bec producing their own rules, defining the bound- aries of their engagement. In a way what we are saying then is that they are doing this because there are no real problems. So are three no real problems in the world anymore or are these ar-	ecame leaders the Red Brigade. PL	PL But the work that comes out of that period is	natural processes etc. And I went back into the room and said: "you see that door? You all came in her
producing their own rules, defining the bound- aries of their engagement. In a way what we are saying then is that they are doing this because there are no real problems. So are there no real problems in the world anymore or are these ar-	PL	But the work that comes out of that period is	and said: "you see that door? You all came in her
aries of their engagement. In a way what we are saying then is that they are doing this because there are no real problems. So are there no real problems in the world anymore or are these ar-		But the work that comes out of that period is	
saying then is that they are doing this because there are no real problems. So are there no real problems in the world anymore or are these ar-		But the work that comes out of that period is	
there are no real problems. So are there no real problems in the world anymore or are these ar-	Trotskyist?		
problems in the world anymore or are these ar-			Because none of you will be architects." If your initi
		nection between politics and architecture in	response in front of a tree is not to cut it you will ne
	LS	that sense.	er be architects, because your initial reaction shou
chitects just avoiding the real problems?	We decided not to leave work behind, but to		be: "ah, wonderful tree. I can make a beautiful floo
	ontinue working as architects and also do politics	LS	a beautiful table, a beautiful chair and so on, a beau
	hereas the Italian Red Brigade leaders decided to		tiful roof." That should be your immediate reaction
	op working and do only politics. And that is what		
		come together, but when they do come together its	But then afterwards you can decide: "Do I want t
	aved us because we were walking on a razor edge.	possible that art loses its value, for example in paint-	keep this tree or do I not want to keep it?" And m
SP By	y a millimetre we didn't turn into Red Brigaders.	ing in particular.	personal reaction has always been not to cut th
But why do they have to invent these rules? The	he son of Feltrinelli (publisher) went to Turin and		tree, but my instinctive reaction should be I am a
put	ut bombs under the main electrical supply. And all	PL	architect, I need to cut this tree and use it. For me
	Turin was without light. Feltrinelli's son died doing	We only have one more question about the	is a fundamental concept. For this I like very muc
	is. It was a very delicate moment, because for a	problem of urban sprawl. You raised it yester-	the aphorism of Paulo Mendes: "Nature is a piec
	illimetre we would have equally become extreme in	day several times as a problem, but you didn't	of shit." In this Mendes explains his aphorism an
	at sense. They were not bandits, they were incred-	explain why it is a problem.	or shirt. In this mendes explains his aphorism an
		explain why it is a problem.	says that nature is the biggest gift anyone can give
	ly sophisticated and knowledgeable intellectuals.	the second se	us. Nature advises us, and says: "please chang
In architecture?		LS	me. Change me because my nature is not mad
	PL	My advice is that the world is round, the popu-	for you. And if you change me you always have t
LS	They weren't nihilists?	lation keeps growing. Man needs to eat, but if we	fight against me, not with me." I like this a lot. It is i
In general. If you have to construct a building,	,		a sense the foundation of all my work. Even if yo
a house in the desert. It's the hardest thing in the	LS	ing to eat. We need to leave parts of the earth for	build a house in a field you have to destroy some
world. I prefer a place there, in the chaos of the city.	No. not nihilists.	agriculture. We need to leave parts of the cities and	
	NO, NOL HIMIISTS.		thing, even if it is just taking out a layer of forty cent
It seems that there are no obstacles. It seems that		leave room for food production. In a way it's a very	metres to make the foundations. So you are cuttin
everything is possible. It's a false liberty.	PL		the most important part, where you can grow carrot
	So why were they taking this action?	if we continue spreading ourselves on the territory of	and potatoes and so on. If the person who is design
		the earth we won't be able to survive.	ing the house thinks that he cannot replace the value
			s sector and the sector
122			12
			14

FIGURE 3 Page spread of interview with Luigi Snozzi.



FIGURE 4 Page spread of images.