ACCOUNTS AE FOUNDATION FOR ARCHITECTURE AND EDUCATION

EDITED DOCUMENTATION

Cameron McEwan UCLan Institute of Architecture

CONTENTS

- 4 Details
- 5 Abstract
- 6 Selected Images

DETAILS

Author

Edited by Cameron McEwan and Samuel Penn (AE Foundation). Design: Alin Cinca

Title Accounts

Output Type Edited Book

Published by

Pelinu Books, Bucharest

Date of Publication

8 November 2019

Details

16.5 x 23 x 2.1 cm
248 pages, texts, coloured images softcover
500 copies, first edition 2019 printed at Fabrik, Bucharest
ISBN 978-973-0-29787-4

Website

https://pelinubooks.com/

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.

LS with Sundamental. I remember when I was working with Vacchini and we came up against some working with Vacchini and we came up against some we didn't quile know hor to do it. We knew that this was quite a critical moment, and we would go and drink Champagne. It was the moment in which the project moved forward. The project is always about getting over obstacles. When we don't have any ob tackes we have to invert them. Because total there dom is the works from of proci. SAMUEL PENN I see this a lot today in our contemporary arching tecture some. Many architects in Switzerland be under the works from of proci- ante of the engagement. In a wy mate was an the tour some. Many architects or and the works are there no real problems in the work argument or are these and the works are not real problems. So are there no real problems in the work and were or are these and the source and the source and the source and the source are these and the source and the source the source the source are the source the source the source are these and the source are these and the source the source are these and the source the source the source are these and the source the sour	SP But these architects they have a context, they have a political context, they have a genuine but work in cites, and yet they still have to de- vise these nules. More nules. SP Weil, is true that most of the time you do have not but the set of the time you do the most bypes of collection but there are you do the nuces types of collection but there are you do the nuces types of collection but there are you do the nuces types of collection but there are you exceeded and the you have but invent them. Pice the set of the set of the set of the time of the potential of the set of the set of the time of the potential of the set of the set of the set of the potential of the set of the set of the time of the time needed to this. At the beginning lives part of the different to this. At the beginning lives part of the there list. Lives are lift than the comparison that the there list. Lives are lift than the comparison the transmitters the flags the collegiant the transmitters the set of the set of the time the time that makes the flags the collegiant the time transmitters that the set of the set of the time that the set of the set of the set of the time that the set of the set of the set of the time that the set of the set of the set of the set of the the time that the set of the set of the set of the time that the set of the transmitters the set of the set of the set of the set of the transmitters the set of the	LS They wanted to have a complete struggle against capitalism, even an armsed fight and that's when we decide for at to continue. PL Is interesting to see some of the students re- acting to the work that you showed, and they said. "On its lie Astimethi's this of that indo is interms of its imposition. Do you identify with some of the work flat was produced in that grad- nis terms of the simposition. Do you identify with some of the work flat was produced in that grad- nis terms of the simposition. Do you identify with some of the work flat was produced in that grad- nis terms of the simposition. Do you identify with some of the work that was a letter the beginning. Then it is contain point with yith success came about. He seemed like at man of the left at the beginning. Then it is contain point the turned and be- tracted. So there was a kind of equilibrium. At the beginning the though the was a leftst.	LS Well then i would have a problem. I have alway been an anti-green. I can't stand them! PL But I am accusing you of being green in yo thinking. IS To true, you are right. In my life I have ne cut down a tree. There make a building to the true of the students choose or we choo our students. I don't a quilt have ne our stand the professors had to present in a stand you find the students choose or we choo our students. I don't quilt honow what to present, in Zurich and all the professors had to present the stand you find the students choose or we choo our students. I don't quilt honow what to present, in zurich and all the professors had to present the stand you find the students choose or we choo us addents. I don't quilt honow what to present, it has beauty, ratios. Brits, and then then were sao natural processes etch. And I went back into them or stack is processes etch. And I went back into them or stack aprocesses etch. And I went back in the time of stack is processes etch. And I went back in the time of stack processes etch. And I went back in the time of the stack of the stack of the stack in the time of the stack of the stack in the time of stack processes etch. And I went back in the time of the stack of the stack in the time of the stack of the stack in the time of the stack in the time of the stack of the stack in the time of the stack of the stack in the time of the stack of the stack in the time of the stack in the time of the stack of the stack in the time of the stack of the stack in the time of the stack of the stack in the time of the stack of the stack of the stack of the stack in the time of time of the stack of the stack of the stack in the time of the stack of the stack in the time of the stack of
LS Wery, yes, for sure. There are pacele who are so immodest at the type lisk about modesty! PL What about doub? You talk about the impor- tance of making mistakes. LS Doubt is fundamental remember when I was were diving uith known hard to its were diving uith about the upport problems, some things that were difficult to resolve, were diving uith About hard were are up against some problems, some things that were difficult to resolve, were diving uith About hard were are up against some problems, some things that were difficult to resolve, were diving uith About hard were difficult to resolve, were diving uith About hard to the any of comes the work to do. If Were that this stacks we have to invert them. Bacaus to lar free dom is the work to do our contemporary archi- tecture some. Mary architects in Switzerland producing their own rules, defining the bound- ante of their angeament. In a wy hard we are there are no real problems. So are there no real problems in the work and marks.	have a policial context, they have a genuine context in terms of a piace a well and others, but a base used of a piace a well and others, but a base used on a data of the pit in have to da- there and a second of the pit in the pit in the pit in the second of the pit is the the pit is a pit of the pit but a base used on the second of the pit of the pi	against capitalism, even an armed fight and that's when we decide in the continue. The action of the students re- acting to the work that you showed, and they said. "On its line kerniest". It says that kinds of the students were acting to the students were said. "On its line kerniest". It says that kinds of the work that ways actionated with tradition in terms of its imposition. Do you identify with some of the work that ways actionated with the student of the work that ways and the student of the socialist Party, here the student of the socialist Party, here beginning. Then at a certain point he turned and be- came slowly the opposite, and that show factoring beginning then at a certain point he turned and be- cames its through the was a lefts.	LS Weil there I would have a socialism. I have alway been an anti-green. I can't stand them? PL But I am accusting you of being green in yo mining. LS I's true, you are right. In my life I have new out down a true, have never made a building th made. I have to so the social standard to be our students, I didn't quite know what to present. I gave them a task: I task: You are while it have new programmes and the students choose or we choo our students, I didn't quite know what to present. I gave them task: I task: You are while it is to be the backty and the students choose or we choo our students, I didn't quite know what to present. There were allow the students choose or we choo made and read them. There were all sorts of this the cheatry, autor, thick, and then there were and natural processes etch. And I were this students in the student school target is that don't you are that don't you are that to present.
Very yes, for sure. There are people who are so immodest that they tak about modesty? PL What about doub? You tak about the impor- tance of making matakes. Build the source of making matakes about the source of making matakes build be a circled moment, and we would go and drink Chamagapar. It was the moment in which the was quite a circled moment, and we would go and drink Chamagapar. It was the moment in which the stackes we have to the source to the source dom is the worst form of price. SAMLE_PENN I see this a lot body in our contemporary and/or the producing them to blogt the bound- anter of their apagement. In a wy hat we are aparting hans shart they are doing the bound- anter of their word anymore or are these an oproblems in band they are doing the bound- anter of their word anymore or are these an oproblems in band they are doing the bound- anter of their word anymore or are these an oproblems in band they are doing the bound- anter of their word anymore or are these an oproblems in band they are doing the bound- anter of their the word anymore or are these an optimised the optimised their own rules, defining the bound- and the word strom or or can be been an optimised their own rules, defining the bound- anter of their the word anymore or are these an optimised the source of the proverses of the optimised the optimi	context in terms of a place as well, and cities, they work in cities, and yet they still wave to device the end of the stars of the stars well. The stars well and the stars of the stars o	when we decided not to continue. Net It is interesting to see some of the students re- static control of the work that you showed, and they assertive, dictainy, aggressive, almost vident interms of its imposition. Do you dentify with ind control of the imposition. Do you dentify with ind control of the imposition. Do you dentify with ind control of the imposition. The you dentify with ind control of the imposition of the indication in terms of pre-war tallian thrinking? Mussolini came out of the Socialist Party, here beginning. Them at a contrain point he furned and be- tated. So the seemed like and the left at the beginning proposed dict trealise that Mussolini was a fascist. They hough the was a lefts.	LS Well then I would have a problem. I have alway been an anti-green. I can't stand them! PL But I om accusing you of being green in yo minising. LS To have you are right. In my file I have ner out down a free. I have need have a pro- demark I had to out down a free. When had to present in Zürich and all the professors had to present out students. I dah't quide know what to present out students. I dah't quide know what to present that bound the students choose or we choo out students. I dah't quide know what to present that you charactom? I alsked them to what the yo syour reaction? I alsked them to what the yourself. I be basely, ratius, to it, and them here were a can and the basely, ratius, to it, and them here were and basely charactor that door? You all cares in his dual care in the door? You all cares in his
Very yes, for sure. There are people who as so immodest that they tak about modestry! PL What about doubt? You tak about the impor- tance of making mistakes. ISO that should any solution of the solution of the ISO that should and use came yeaging taken working with You take the solution of the solution problems, some things that were difficult to resolve, working with You to bot 0. We know that this as called a critical moment, and we would go and dirk. Characiguet, I was the moment in which the optimize over obstacles. When we don't puell we would go and the works form of prices. SAMULE / PENN I see this a lot today in our contemporary arch. The facture some, Mary achitects in Switzerland be produing their own rules, defining the bound- aries of their evond sampore or are these are optimized by the works and the works of on	they work in cities, and yet they still have to de- vise these nuice. Now enclose. See the sense of the stree you do have more bypes of obstacles but there are situations in they our sometimes find yourself when you don't we obstacles and then you have to invent them. P. This work, is it disappointing, less than you ex- pected? LS LS LS Market but not completely, I don't any that market in the geining I was put of the three the the legiting I was put of the three the legiting I was put of the	PL R is interesting to see some of the students re- taining to the work that you showed, and they assertive, activity, aggressive, almost volver in terms of its imposition. Or you identify with the other of the work that was produced in that pe- red. Carry you taik all the baot that tradication in terms of per-wark tailain thinking? US Mussolini came out of the Social Bray, her gave out new work to young poets, writers, activity the sense work to young poets. Writers, activity the sense is sense out and that is how fascism stated. So there was a kind of equilibrium, At the basis. There was has obtained the sense.	Welthen I would have a problem. I have able been an anti-green. I can't stand them! PL But I am accusing you of being green in yo thinking. LS I's true, you are right, in my life I have ne of down a tree, have never mole a building the accusion of the professions had to present the in 20nd kind all the professions had to present the accusion of the profession had the present our students, I cloft quilt know what to present est and you. The this fartatic, beautiful the est and you. The this fartatic, beautiful the work state had read them. There were all postores. I we aside and read them. There were all postores. I we aside and read them. There were all postores. I we aside and read them. There were all postores. I we aside and read them. There were all carse in the add stac', you est that door? You all carse in the add stac'. You est that door? You all carse in the
Immodes that they talk about modesty! PL What about doubt? You talk about the impor- tance of making mistakes. Doubt is fundamental. I remember when I was bout is fundamental. Termember when I was problems, some things that were diffuct to resolve, we didn't quile know how to do I. We knew that this direct Charangean. It was the moment in which the project moved forward. The project is always about demis the words form of prison. SAAUEL PENN Les the sound form of prison. SAAUEL penne is the words form of or a contemporary and the project may the words form of or a contemporary words we are so the regerement. The words down or out are these as saying then is that they are doing this because proteines in the words symme or are these as	vise these nules. More nules. 50 These, its true that most of the stree you do have noise types of obstacles but there are availables in hich you sometimes find yourself when you don't not so that sets and then you have to invest the work, is it disappointing, less than you ex- pected? Is In part, sure, but not completely, I don't say that evond is aith, But I would say that don't like the rection it is done that the bagoingn in the bagoing of theremuts the is, a the bagoing null sets of the theremuts the is, a the bagoing null sets of the theremuts the is, a the bagoing null sets of the different to like, it was more left than the communities, tam fequent meetings with the people who later cance leaders the field dirigade.	Lis interesting to see some of the students e- saids to be work that you showed, and they said "On it's like Marinetti." It's got that kind of assertive, foctowix, aggression, almost violent some of the work that was produced in that pe- ried. Can you talk all their baout that tradient in terms of pre-war taliant thriking? US Mussolini came out of the Socialst Party, he gave out new work to young posets, writers, activi- tated all new work to do. That's why his success came about, the seemed like and the list tab come body the opposite, and that's how function stateds. So there was a kind of equilibrium, at the beginning people dich realise that. Rought the work that comes out of that period is the work that comes out of that period is	been an anti-green. I can't stand them! PL BL 1 am accusing you of being green in yo thinking. LS LS LS LS LS LS LS LS LS LS
PL What about doubt? You talk about the impor- tance of making mistakes. You Doubt is fundamental. I remember when I was working with Vacchini and we came up against some working with Vacchini and we came up against some working with Vacchini and we came up against some working with Vacchini and we would go and dirk Chamagone. I was the moments in which the project moved forward. The project is always about the dom is the worst form of prison. We would go and dirk Chamagone. I was the moments to which the project moved forward. The project is always about the chamagone. I was the moments in which the project form of prison. We would be and dom is the worst form of prison. We would be and the this alk to bday in our contemporary archin. In the this alk to bday in our contemporary archin. In the this alk to bday we doing this bocases saying them is that they are doing this bocases problems in the word argmore or are these and problems in the word argmore or are these and	LS We have the set of balance but there are altuations in the set of obtained but the set of t	Lis interesting to see some of the students e- saids to be work that you showed, and they said "On it's like Marinetti." It's got that kind of assertive, foctowix, aggression, almost violent some of the work that was produced in that pe- ried. Can you talk all their baout that tradient in terms of pre-war taliant thriking? US Mussolini came out of the Socialst Party, he gave out new work to young posets, writers, activi- tated all new work to do. That's why his success came about, the seemed like and the list tab come body the opposite, and that's how function stateds. So there was a kind of equilibrium, at the beginning people dich realise that. Rought the work that comes out of that period is the work that comes out of that period is	PL Bull 1 am accusing you of being green in yo thinking. IS TS true, you are right. In my life 1 have ner- col down a tree, hink we never made a building the mark1 had to cold own a tree. When was teach in 20infn and all the professors had to present in 20infn and all the professors had to present the study of the studyets thoose or we choo organize them a task. I said: You are walking in the study of the studyets thoose or we choo there were almost a thousand resorts of this bits beauty, nauch, tokin, and then there were a so and read them. There were all sorts of this bits beauty, nauch, tokin, and then there were so natural processes etch. And I went back into them or stake's processes etch. And I went back into them or stake's processes etch. And I went back into them or stake's processes etch. And I went back into them or stake's processes etch. And I went back into them or stake's processes etch. And I went back into them or stake's processes etch. And I went back into them or stake's processes etch. And I went back into them or stake's processes etch. And I went back in the time of
What about doubt? You taik about the impor- tance of making mittakes. Doubt is fundamental. I remember when I was boubt is fundamental. I remember when I was problems, some things that were diffuct to resolve, we didn't quick show how to do it. We knew that the dirtic Chanagone. I was the moment in which the project moved Graves. The project is always about getting over obtainet. Was the moment in which the getting over obtainet. Was the moment dirtic Chanagone. I was the moment of the worst form of project is always about dem is the worst form of project in solver and solver a solver and the solver and solver a sone. Many achiest in Switzerland besture sone. Many achiest in Switzerland besture sone. Many achiest in Switzerland besture sone. Many achiest on the bound- aries of their equipment. In a way hat we are saying then is that they are doing this because	Ves, its frue that most of the time you do have includy paid obtained but there are are subtained in hich you sometimes find yourself when you don't be obtained and then you have to himse the them. PL This work, is it disappointing, less than you ex- pected? IS In part, sure, but not completely, I don't say that evon't is sith. But I would say that don't have the rection it going in I you look at Europe or haly or different to his. A the beginning I was and of the therme look are the beginning I was and of the there is the beginning in was and the there is the beginning in was and the the came leaders the field Brigade.	acting to the work that you showed, and they said: "On this like Marinet". If sog that kind of assertive, dictairy, aggressive, almost violent in terms of 16 singostation. To you usefully with that generated the second state of the social shows that the second state of the social shows that the second state of the social shows the second state is the second state and the second state of the social shows the second state shows the second like a man of the set at the beginning product, which was kind of equilibrium, At the beginning product shows the state. PL But the work that comes out of that period is	But I am accusing you of being green in yo thinking. IS To no, you are right. In my life I have ner- col down a tree. There made a building of maant I had to cudown a tere. When we had the professors had to present the programmes and the students choose or we choo our students. I don't quie howe what to present the students choose or we choo our students. I don't quie howe what to present the student choose or we choo and a student of the students choose or we choo our students. I don't quie howe what to present the student choose or we choo the student of the students choose or we choo the student of the students choose or we choo the students and the students choose or we choo the student of the students choose on the student for the student and read them. There were a allowed nerve were and inclusional processes etch. And there have his to the nor and stad'; you see that door? You all came in the
What about doubt? You talk about the impor- tance of making mistakes. Doubt is fundamental. I remember when I was bout is fundamental. I remember when I was working with Yacchini and we carre up against some my the source of the source of the source of the problems, some them is to do it. Yie knew that the direct Charangean. It was the moment in which the project mowed Graves. The project is always about direct Charangean. It was the moment in which the dom is the worst form of project is always about density and the source of the source of the source of the source of the source of the producting their com rules, defining the bound- aries of their experiment, and the source of the producting their com rules, defining the bound- aries of their experiment. The word some more or are these as profered in the word some or are these as	Ves, its frue that most of the time you do have includy paid obtained but there are are subtained in hich you sometimes find yourself when you don't be obtained and then you have to himse the them. PL This work, is it disappointing, less than you ex- pected? IS In part, sure, but not completely, I don't say that evon't is sith. But I would say that don't have the rection it going in I you look at Europe or haly or different to his. A the beginning I was and of the therme look are the beginning I was and of the there is the beginning in was and the there is the beginning in was and the the came leaders the field Brigade.	said: "On it's like Marinetti." It's got that kind of assertiv, dickiavi, aggressies, almost vident in terms of its ingostion. Do you dentify with ind c.C.ary you takk a little baout that tatadator in terms of pre-war italian thriking? Use Mussolini came out of the Socials Harty, he gave out new work to young poets, withers, activity tests all new work to do. That's why his success came about, the seemed like and the left at the beginning. Then at a cortain point he furned and be- started. So there was a kind of equilibrium, at the beginning poet dick treatise that Mussolini was a fassist. They though the was a lefts.	But I am accusing you of being green in yo thinking. IS To no, you are right. In my life I have ner- col down a tree. There made a building of maant I had to cudown a tere. When we had the professors had to present the programmes and the students choose or we choo our students. I don't quie howe what to present the students choose or we choo our students. I don't quie howe what to present the student choose or we choo and a student the students choose or we choo our students. I don't quie howe what to present the student choose or we choo the student student to present the student the student student to present the student to present the student student to present the student to present the student student student to present the student student the student and read them. There were a allowed the student to present the student student student to present the student student to present and stude', you see that door? You can care in the stude stude choose that door? You can care in the
Ince of making mistakes. Variant Constraints of the second straints	whole speed obstacles but there are situations in think you sometimes find yoursel who no you don't new obstacles and then you have but invent them. P. This work, is it disappointing, less than you ex- pected? US In part series but ned completely, is don't asy that in part series but ned completely, is don't asy that index the series of the part of the the rescent of the going in the part of the strength requires with the page in the large returns the beginning times and of the scale frequent medical with the page in the intermediates the head Brigade.	assertive, decisive, aggressive, atmost violent in terms of its imposition. Do you identify with some of the work that was produced in that pe- red: Carry you tak all lise black that that pe- red: Carry you tak all lise black that the the mathematical per-work to a period the theta that the source of the socialist Party, he gave cut new work to young posts, writers, acti- testing and new work to young posts, writers, acti- testing and the source of the socialist Party, he gave cut new work to young posts, writers, acti- testing and the source of the socialist Party, he gave cut new work to young posts, writers, acti- testing the socialist post of the socialist beginning. There was a kind of equilibrium, At the beginning people dicht realists that Mussioni was a fassist. They hough he was a lefts.	thinking. 15 15 15 15 15 15 15 15 15 15
Ince of making mistakes. Variant Constraints of the second straints	whole speed obstacles but there are situations in think you sometimes find yoursel who no you don't new obstacles and then you have but invent them. P. This work, is it disappointing, less than you ex- pected? US In part series but ned completely, is don't asy that in part series but ned completely, is don't asy that index the series of the part of the the rescent of the going in the part of the strength requires with the page in the large returns the beginning times and of the scale frequent medical with the page in the intermediates the head Brigade.	assertive, decisive, aggressive, atmost violent in terms of its imposition. Do you identify with some of the work that was produced in that pe- red: Carry you tak all lise black that that pe- red: Carry you tak all lise black that the the mathematical per-work to a period the theta that the source of the socialist Party, he gave cut new work to young posts, writers, acti- testing and new work to young posts, writers, acti- testing and the source of the socialist Party, he gave cut new work to young posts, writers, acti- testing and the source of the socialist Party, he gave cut new work to young posts, writers, acti- testing the socialist post of the socialist beginning. There was a kind of equilibrium, At the beginning people dicht realists that Mussioni was a fassist. They hough he was a lefts.	thinking. 15 15 15 15 15 15 15 15 15 15
LS with a second	hich yoù sometimes find yourget when you don't we obtakels and then you have bi minet them. Pi, This work, is it disappointing, less than you ex- pected? In part, suve, but not completely, i don't say that work of is sith. But i would say that don't like the event is sith. But in two disay that don't like the event is sith. But in a lingoing in J. Fyou book affective that is a site of the site came leaders the field Brigade.	In terms of its imposition. Do you identify with some of the work fail way enclosed in that per- net of the work fail way enclosed in that per- net of the some of the source of the source of the source of the source of the source of the source of the source of the source of the source of the source of the source of the source of the source of the source of the But the work that comes out of that period is	LS It's true, you are right. In my life I have new construmt a true. I have mever made a building to construmt a true. I have mever made a building to construct the professors had to present the in Zürich and all the professors had to present in Zürich and all the professors had to present igave them tasks: I tadi''. You are while in the fill igave them tasks: I tadi''. You are while the top them were allowed them to write this dow and need them. There were all sorts of this the beauty, rained, brids, and them there were sond natural processes etc. And I went back is to them our raid said'. You are what dow? You all came in he and said'. You are write that dow? You all came in he
LS Doubt is fundamental. I remember when I was wooking with vacching and we came or pagainst some wooking with vacching and we came or pagainst some wooking with vacching and we would go and drink Chamagang. I was the moment in which the project noved viruses. The project is always about the drink chamagang. I was the moment in which the project noved viruses. The project is always about the stacks we have to invert them. Because total free dom is the worst form of prices. The I see this alk totady in our contemporary arxiv. In the functions charge and the sound and are of them requerements and we have and projecting their own rules, defining the bound- aries of them requerements. The work always that we are saying them is that they are doing this because proteines in the work source or are these and proteines in the work source or are these and the source of the source are these and proteines in the source are these and proteines in the work source or are these and the source of the source are these and the source of the source of the source and the source of the source are these and the source of the source are these and the source are the source of the source and the source of the source are these and the source of the source and the source of the source the source are the source and the source of the source are the source of the source and the source of the source are the source and the source of the source the source the source and the source of the source the source the source and the source the source the source the	PC PC To avoid is it disappointing, less than you as- pected? LS word is shift but read say that i don't ave that word is shift but read say that i don't ave that word is shift but read say that i don't ave resce today, that which is happening you can't be different bits. At the beginning i was and of the threme left. I was more left than the communities, tan frequent medians with the pecigic who later cance leaders the find Brigade.	some of the work that was produced in that pe- ricd. Carry to talk all tiet boat that tradition in terms of per-war taliant thrinking? US Mussolini came out of the Socialist Party, he gave out new work to young posite, writers, achi- tects all new work to do. That's why his success came about, the semend lias amo of the wift at the came totally the opposite, and that's how fascien started. So there was a kind of equilibrium. At the beginning people dich realise that Mussolini was a fascist. They hough the was a letts. PL But the work that comes out of that period is	It's true, you are right, in my life I have new of down a tree, how new reade a building th mean! I had to cut down a tree. When I was itsedh to the tree of the tree of the tree of the tree of the our students. I dich't quite how what to present, lique them tasks, I said: "you are waiking in the f et al and you find this fartistic, beautiful tree, who adde and read them. There were all ports of the adde and read them. There were all ports of the more sciencific orise should providing orygen, all the beauty, nature, brits, and then there were som more science on the that down's you can be added to more science were all our source and the tree were som more science on the that down's you can be the direct source that down's you can be that down's you can be add said: "you see that down's you can be that down's you can
Doubt is fundamental. I remember when I was working with Yockin and wo came up against some problems, some things that were difficult to resolve, we didn't quile know hos to do I. When with this weight of quile knows. The project is always about getting over obstacles. When we don't have any ob- getting over obstacles. When we don't have any ob- tackes we have to invent them. Because total free don is the works from of priori. Con- getting over obstacles. When we don't have any ob- tackes we have to invent them. Because total free don is the works from of priori. Con- tracting of their expansion, and the priority of the producing their own rules, defining the bound- anties of their expansion. So are there no real problems in the works approximation are them or real problems. The works approximation are then or real problems in the works approximation.	PL This world, is it disappointing, less than you ex- pacited? IS In part, sure, but not completely. I don't say that e world is shit. But I would say that I don't like the evond is shit. But I would say that I don't like the evond is shit. But I would say that I don't like the events it is shit. The use that the the same that different to this. At the beginning I was and to the drame like I. Was more left than the communities, and frequent medicing with the people who later cance leaders the Rud Brigade.	ried. Can you take a tittle bit about that tradition in terms of pre-war Italian thinking? LS and the second secon	It's true, you are right, in my life I have new of down a tree, how new reade a building th mean! I had to cut down a tree. When I was itsedh to the tree of the tree of the tree of the tree of the our students. I dich't quite how what to present, lique them tasks, I said: "you are waiking in the f et al and you find this fartistic, beautiful tree, who adde and read them. There were all ports of the adde and read them. There were all ports of the more sciencific orise should providing orygen, all the beauty, nature, brits, and then there were som more science on the that down's you can be added to more science were all our source and the tree were som more science on the that down's you can be the direct source that down's you can be that down's you can be add said: "you see that down's you can be that down's you can
working with Nacohini and we came up against some problems, some things that were diffuct to resolve, we didn't guile know how to do it. We know that this direct care of the source of the source of the source direct Charangean. It was the moment in which the project mowed forward. The project is always about getting over obtained. When we don't have any do been to be alwayed to be the source of the dom is the work form of prison. If SAMUEL PENN Learn me solution was done motion to whether the project mover obtained and the source of the producing their com nuise, defining the bound- aries of their engagement. In a way hat we are saying then is that they are doing this because proteines in the work source or are these an-	pected? IS In part save, but not completely. I don't say that word's a shit. But twould say that i don't like the rection it agoing in. If you look at Europe or tay'or exercise today. But which is happening use out if to but there is the tay of the tay of the tay of the terms left. I was more left than the communits. In the tay of the tay of the tay of the terms left. I was more left than the community of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the tay of the terms left. The tay of the terms left. The tay of the terms left. The tay of	In terms of pre-war Italian thinking? LS Musciolici came out of the Socialist Party, he gave out new work to young posts, withers, activ- tests all new work to do. That's why his success came about, the seemed like and the left and be- beginning. Then all a certain point he furned and be- tarted. So there was a kind of equilibrium, At the beginning people dicht realise that Muscioni was a fassist. They hough the was all effect. PL But the work that comes out of that period is	cut down a tree. Have never mide a building the meant had to down a tree. When was bachin in 20infs and all the professors had to present the programmes and the students choose or we choose the student of the students choose or we choose light them a task. I staic "you are walking in the fet et and you find its fratistic, beauting the two adde and read them. There were all sorts of this there were allowed them to write this down the trees of the students. There were allowed the students are students and the students and the students and read them. There were allowed there were and natural processes etc. And twen that kind the root and staic", you see that door? You all came in he and staic", you see that door? You all came in he
problems, some things that were difficult to resolve, we dich't quile how how to do t. We have that this was quibe a critical moment, and we would go and provide the provide the strength of the strength of project moved forward. The project is always about getting over obstacles. When we don't have anyo't down at the worst form of prison. If the worst form of prison. If the strength of the the and to today in our contemporary archi. If his tecture scenes, Mary architects in Switzerland be producing their own rules, defining the bound- arise of their equipment. So are there no real proteins in the word arymone or are these an them as no real problems. So are there no real	pected? IS In part save, but not completely. I don't say that word's a shit. But twould say that i don't like the rection it agoing in. If you look at Europe or tay'or exercise today. But which is happening use out if to but there is the tay of the tay of the tay of the terms left. I was more left than the communits. In the tay of the tay of the tay of the terms left. I was more left than the community of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the tay of the terms left. The tay of the terms left. The tay of the terms left. The tay of	LS Mussolini came out of the Socialist Party, he gives out new work to yoong ports, writers, acris- came about. He seemed like a man of the left at the beginning. Then at a certain ports, the trunked and there was a kind of equilibrium. At the beginning people dich trealise that Mussolini was a fassist. They hough the was a lefts.	meant I had to cut down a tree. When I was teaching in Zivink and all the professors had to present the programmes and the students choose or we choos our students, i clinic 1 quie know which to present, I quie them a task. I said: "you are walking in the de et and you find in gentascin, beauting the text is your needoon?" I asked them to write this down studies and read them. There were also tasks and read them. There were also tasks and read them. There were also more scientific processes etc. And them there were know and said: "you are shad to provide that were the natural processes etc. And were task into the root and said: "you and static you are shad to provide the task into the root and said: "you and static you see that door?" you all came in the
we didn't quite know how to do it. We know that this was quite a critical moment, and we would go and drink Chamagane. It was the moment in which the project moved forward. The project is always about getting over obstacles. When we don't have any do dom is the worst form of prison. SANUEL PENN Isse this a lot today in our contemporary area tochard to today in our contemporary and the tochar science. Many architect is solved and the own fuels, defining the bound- assing of these regenerms. This are yinhat we are there are no real problems. So are there no real processing in the word anymore or are these an-	pected? IS In part save, but not completely. I don't say that word's a shit. But twould say that i don't like the rection it agoing in. If you look at Europe or tay'or exercise today. But which is happening use out if to but there is the tay of the tay of the tay of the terms left. I was more left than the communits. In the tay of the tay of the tay of the terms left. I was more left than the community of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the tay of the terms left. The tay of the tay of the tay of the terms left. The tay of the tay of the tay of the tay of the terms left. The tay of the terms left. The tay of the terms left. The tay of	Mussolini carre out of the Socialist Party, he gave out new ork to young posites, writers, activ- tacts all new work to do. That's why his success carre about, the semend like a sum of the what that carre totally the opposite, and that's how function started. So there was a kind of equilibrium. At the beginning people dich realise that Mussolini was a fassist. They hough the was all effost. PL But the work that comes out of that period is	in Zürich and all the professors had to present the programmes and the students choose or we choos our students. I didn't quick honow what to present, et and you, information of the students choose and et and you, information the students, busched there with a your reaction?" Lasked them to write this dow adde and read them. There were all constant there with the beauty, ratios, thick, and then there were a con- natural processes etc. And wiver tack is to the roo- st state's constants.
was quite a critical moment, and we would go and drink Chanagoare. It was the moment in which the project moved forward. The project is always about the study of the study of the study of the study of the study of the study of the drink the worst form of prison. If the drink the worst form of prison. If the GRANUEL PENN Lave this a lot boday in our contemporary archi- tecture scene. Many architects in Switzerland be- producing their com rules, defining the bound- aries of there regement. In a wy hat we are spring them is that they are doing this because proteins in the word arymore or are these an-	LS In part, sure, but not completely I don't say that word's shift. But I would say that I don't like the word's shift. But I would say that I don't like the resee today, that which is happening you can't be different bits. At the beginning I was part of the afferent to the shift I was more list than the communities. I was more list than the communities affered the shift and brigade.	Mussolini carre out of the Socialist Party, he gave out new ork to young posites, writers, activ- tacts all new work to do. That's why his success carre about, the semend like a sum of the what that carre totally the opposite, and that's how function started. So there was a kind of equilibrium. At the beginning people dich realise that Mussolini was a fassist. They hough the was all effost. PL But the work that comes out of that period is	programmes and the students choose or we choos our students. Lidn't quite know which to present, i gave them a task. I said: "you are walking in the fe et and you find in fantasic, beautiful tree. Whi is your reaction?" I asked them to write this dow There were allowed as thousand responses, I we There were allowed as thousand responses, I we like beauty, nature, briefs, and then there were also more scientific and then there were also natural processes etc. And twent back into the root and said: "you see that door? You all came in he
was quite a critical moment, and we would go and drink Chanagoare. It was the moment in which the project moved forward. The project is always about the study of the study of the study of the study of the study of the study of the drink the worst form of prison. If the drink the worst form of prison. If the GRANUEL PENN Lave this a lot boday in our contemporary archi- tecture scene. Many architects in Switzerland be- producing their com rules, defining the bound- aries of there regement. In a wy hat we are spring them is that they are doing this because proteins in the word arymore or are these an-	LS In part, sure, but not completely I don't say that word's shift. But I would say that I don't like the word's shift. But I would say that I don't like the resee today, that which is happening you can't be different bits. At the beginning I was part of the afferent to the shift I was more list than the communities. I was more list than the communities affered the shift and brigade.	gave out new work to young poets, writers, archi- tects all new work to do. That's wry his success came about. He seemed like a man of the left at the beginning. Then at a certan pointe, and that's hew fascism started. So there was as kind of equilibrium. At the beginning people didn't realise that Muselini was a fascist. They hough the was a lefts. PL But the work that comes out of that period is	programmes and the students choose or we choo our students. Light's que know what to present, i gave them a task. I said: "you are walking in the de et and you find in fantastic, beautifult new. Wh is your reaction?" I asked them to write this down There were allowed as thousand responses, I we There were allowed as thousand responses, I we like beauty, nature, brits, and then thereis on so like beauty, nature, brits, and then thereis on so more scientific and should remerk and then natural processes etcl. And twen back into the no ad said: "you see that door? You all came in he
drink Champagne. It was the moment in which the project movel downs. The project is always about getting over obstacles. When we don't have any ob- tacles we have to invert them. Beause total there does the worst form of prison. SANUEL PENN Lese this a lot today in our contemporary and/ tecture scene. Many architect in Switzerland be producing their own rules, defining the bound- aries of there regenered. In a wyntaf we are there are no real problems. So are there no real procelems in the word anymore or are these an-	In part, sure, but not completely, I don't say that evoid is shit. But voud as ynthat i don't like the evoid is shit. But voud as ynthat i don't like the evoid is shit. But which is happening yous an't be different to this. At the beginning I vas part of the direme left. I vas more left than the communist, had frequent meetings with the people who later came leaders the Red Brigade.	gave out new work to young poets, writers, archi- tects all new work to do. That's wry his success came about. He seemed like a man of the left at the beginning. Then at a certan pointe, and that's hew fascism started. So there was as kind of equilibrium. At the beginning people didn't realise that Muselini was a fascist. They hough the was a lefts. PL But the work that comes out of that period is	our students, I dion't quite know what to present, I gave them a task, I said: 'you are waiking in the to est and you find this fartastic, beautiful tree. Wh is your reaction?" I asked them to write this dow There were almost a thousand responses, I we aside and read them. Three were all sorts of thing like; beauty, nature, birds, and then there were som more scientific ones about providing oxygen, all the natural processes etc. And I went back into the roo and said: 'you all came in the
project moved forward. The project is always about getting over obtacles. When we don't have any ob- stacles we have to invent them. Because total free direct dom is the worst form of prison. If the stacles we have to invent them. Because total free direct provide the stacles of the stack of the tecture scene. Many architects in StateArland because scene we have a stack of the stack of the arise of their engagement. In a way what we are saving them is the they are doing the because there are no real problems. So are there no real problems in the word anymore or are these an	In part, sure, but not completely, I don't say that evoid is shit. But voud as ynthat i don't like the evoid is shit. But voud as ynthat i don't like the evoid is shit. But which is happening yous an't be different to this. At the beginning I vas part of the direme left. I vas more left than the communist, had frequent meetings with the people who later came leaders the Red Brigade.	tects all new work to do. That's why his success came about, the sevend like an and the left at the beginning. Then at a certain point he turned and be- came totally the opposite, and that's how factors started. So there was a kind of equilibrium, at the beginning people didn't realise that Mussionin was a fascist. They thought he was a leftist. PL But the work that comes out of that period is	I gave them a task. I said: "you are walking in the fo est and you find this fantatis is executed tree. White is your reaction?" I asked them to write this dow There were almost a thousand responses, I we asked and read them. There were all sorts of thing like; beauty, nature, birds, and then there were sor more scientific ones about providing oxygen, all the natural processes etc. And I went back into the roo and said: "you all care in the
getting over obstacles. When we don't have any ob- stacles we have to invent them. Beases total free dir- dom is the worst form of prison. Con- SANUEL, PEEN I see this a lot today in our contemporary archi- tecture scene. Many architecti is Switzerland be- producing their own rules, defining the bound- arties of their ageometh. It as wy that we are there are no real problems. So are there no real problems in the word arymone or are these an-	e word is shit. But I would say that I don't live the rection it is going in I vyou look at Europe or Italy or resce today, that which is happening you can't be different to this. At the beginning I was part of the treme left. I was more left than the communists. had frequent meetings with the people who later came leaders the Red Brigade.	came about. He seemed like a man of the left at the beginning. Then at a certain point he turned and be- came totally the opposite, and that's how fascism started. So there was a kind of equilibrium. At the beginning people dion't realise that Mussolini was a fascist. They though he was a leftsta. PL But the work that comes out of that period is	est and you find this fantastic, beaufild tree. Whi is your reaction?" I asked them to write this dow There were almost a thousand responses, I we aside and read them. There were all sorts of thing like; beauty, nature, birds, and then there were som more scientific ones about providing oxygen, all th natural processes etc. And I went back into the roo and said: "you see that door? You all came in he
stacle's we have to invent them. Because total free - dra dom is the worst form of prison. I	rection it is going in. If you look at Europe or Italy or receic today, that which is happening you can't be different to this. At the beginning I was part of the different to this. At the beginning I was part of the former left. I was more left than the communists, had frequent meetings with the people who later came leaders the Red Brigade. PL	beginning. Then at a certain point he turned and be- care totally the opposite, and that's how fasciem started. So there was a kind of equilibrium. At the beginning poople didn't realise that Mussolini was a fascist. They thought he was a leftist. PL But the work that comes out of that period is	is your reaction?" I saked them to write this dow There were allmost a thousand responses, I we aside and read them. There were all sorts of thing like; beauty, nature, birds, and then there were sort more scientific ones about providing oxygen, all th natural processes etc. And I went back into the roo and said; "you see that door? You all came in he
dom is the worst form of prison. Indi SAUUEL PENN end I see this a lot doay in our contemporary archi - I h tecture scene. Many architects in Switzerland bee producing their own rules, defining the bound- aries of their engagement. In a way what we are saying then is that they are doaing this because there are no real problems. So are there no real problems in the word anymore or are these an-	reece today, that which is happening you can't be different to this. At the beginning I was part of the dreme loft. I was more left than the communists, had frequent meetings with the people who later came leaders the Red Brigade. PL	came totally the opposite, and that's how fascism started. So there was a kind of equilibrium. At the beginning people didn't realise that Musselini was a fascist. They thought he was a leftist. PL But the work that comes out of that period is	There were almost a thousand responses, I we aside and read them. There were all sorts of thing like; beauty, nature, birds, and then there were sort more scientific ones about providing oxygen, all the natural processes etc. And I went back into there and said: 'you see that door? You all came in he and said: 'you see that door? You all came in he
indi SAMUEL PENN I see this a lot today in our contemporary archi- I hat toture science. Many architects in Switzerland bec producing their own rules, defining the bound- saying them 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-	different to this. At the beginning I was part of the streme left. I was more left than the communists. and frequent meetings with the people who later exame leaders the Red Brigade. PL	started. So there was a kind of equilibrium. At the beginning people didn't realise that Mussolini was a fascist. They though the was a leftist. PL But the work that comes out of that period is	aside and read them. There were all sorts of thing like; beauty, nature, birds, and then there were som more scientific ones about providing oxygen, all th natural processes etc. And I went back into the roo and said: "you see that door? You all came in he
SAMUEL PENN ext Isee this al totbady in our contemporary archi I ha tecture scene. Many architects in Switzerland be- 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-	ctreme left. I was more left than the communists. had frequent meetings with the people who later acame leaders the Red Brigade. PL	beginning people didn't realise that Mussolini was a fascist. They thought he was a leftist. PL But the work that comes out of that period is	like; beauty, nature, birds, and then there were som more scientific ones about providing oxygen, all the natural processes etc. And I went back into the roo and said: "you see that door? You all came in her
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.