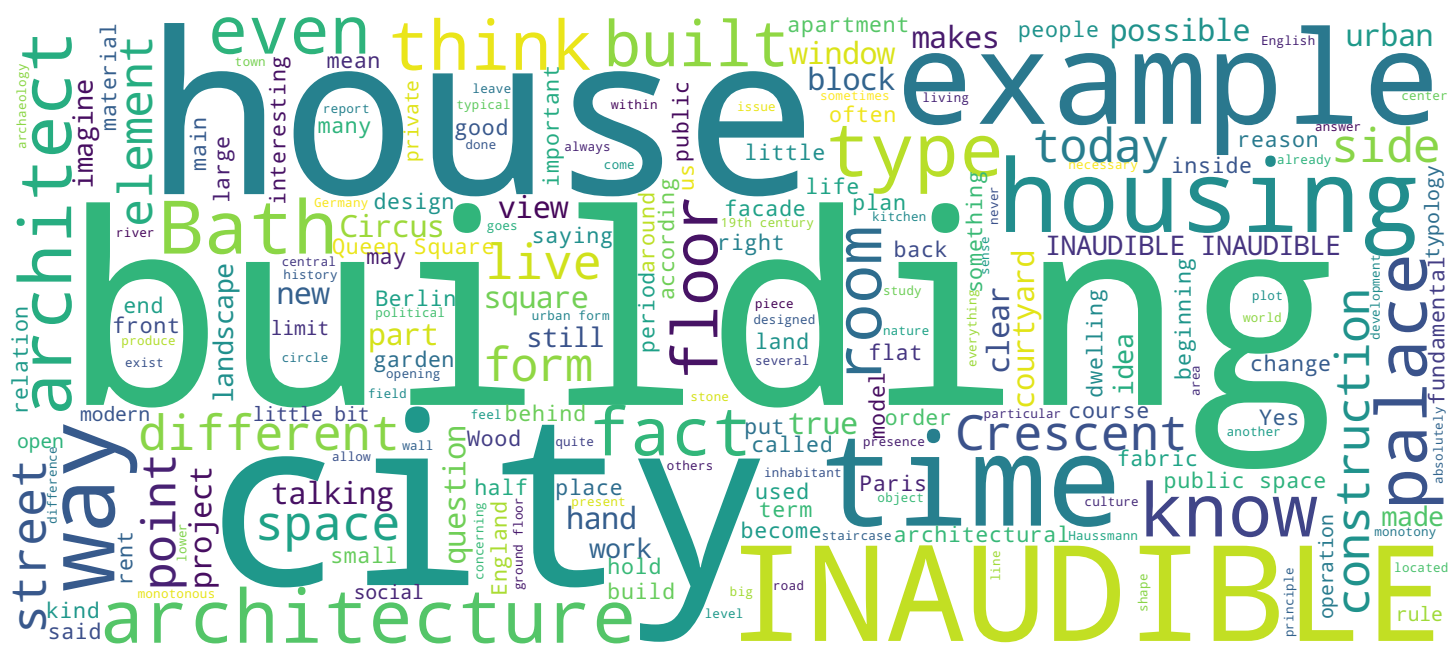


an interview by Luca Ortelli with Mauro Galantino
architect and professor at the IUAV



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Video





Mauro, you wrote a fundamental text on the city of Bath. I'm not kidding, it's fundamental, because for the first time times, thanks to your article, we discover that the urban and constructive dimension of Bath. Beyond the questions stylistics that made the city famous in the world, you had a really, really, really good look. attentive to the construction of the city. I'd like to ask you a few questions concerning first of all the urban form that characterizes this city who knows no islet no bar, but it's a little bit a mixture in which we see the building define the urban form itself. That was my first question. The second concerns the construction and how to adapt the trend Anglo-Saxon to a morphological disposition enough difficult and then there will be aspects also concerning the evolution of the house Anglo-Saxon etc. First of all, thank you and the reason, the answer to this first question, and that is which is why I have started this study, because I am not historian, I am an architect. So my concern when I read history texts anytime any type of story, any type of story of author, I still feel there's a lack in the physical dimension and especially unforeseen events and discoveries, along the way that makes us say that the term invented in the etymological sense of the term It's too much in it.

Notes

Summary





It's part of the also of what, after that, has been normalized by rules. The beginning is never the beginning given, but the thing that is interesting, I think of Bath is that It's an experiment. in a historical period in which one can afford to do a investment as we did at the time, as we were counting to do it in England, by which, you know, there's no cleanliness of the floor, because most of the culture of Bath is made on this public, which therefore makes that although there is a concession 99 years old, and than the author, you, but also the others, he had a deal. to rent for 99 years and it constituted a kind of association with the other prime contractors who are the masons, plumbers and carpenters, and that each of them was in the lease and sublease to the people who were left 99 years tenants between the INAUDIBLE. By doing this operation, they have has invented a life that doesn't exist not for the sake of well-being, and so it's a dream city, and that's why it is necessary to to accommodate people in the way that as difficult as possible, because we knows well England; we can't live, being English, in a house that is not English, and on the other hand to constitute a form or in the absence of a form of the same fabric in which to make room.

Notes

Summary

1m 58s





It's true that, before the staff of Vaud, there was routes that were leaving the historic city to the most important part of the current city of Bath, that he has a street crossing, the street that goes towards Leister and the street coming from London. So there's a cross that existed since the Roman period between these two streets, but the center historically was lower, because the castrum was made around sales, but a lot lower where the road makes a kind of curve. The new city is taking over of a certain mesh size that goes up, so it's not true. that it was done in the void, but relies above all on on the geographical condition, so he puts himself in the best connection and built, now I think it's the note that's the note that is underlying to your question is, he's building public spaces, which means to say delimited spaces in the absence of tissue in which to make "holes" like the seats. There is no fabric, there are objects. The other fundamental characteristic, is that this wonderful series public spaces defined by the buildings are made up of by residential buildings. There are relatively few public buildings.

Notes

Summary

3m 42s





There are a few of them that are punctual; there are some that are portions of land, there are rooms of the holidays, some of them are the mayor's office, the very small courtroom, at the hospital. But the thing is fundamental is to imagine, and That may be that. virtue, the trap of not not say it easily, to imagine that we can have with monofunction an urban complicity. Thing that normally we're trying to to avoid the: mixity, the well-known mixity means avoiding. But on the other hand, the teacher of Bath is very interesting, because often we're dealing with good functions; I think, for example, the belt school, at the university. There are examples from the 20th century in that we're dealing with, good, in Germany, has monofunctions, which despite, or becomes an urban complexity. And this is the beginning. But what's the way to fix this. There is a dimension "ideal" space urban to which I'm referring to.

Notes

Summary

5m 10s





That's what it derives from a very learning experience superficial, since it is a practice at a very high level: practice in London, under INAUDIBLE time from London an INAUDIBLE term of a Palladian house, and on the other side a suggestion from archaeology since we know at the time that it became fundamental, despite the fact that he's not of high culture, but he's under the skin of history and that's where we discover the big excavations of archaeological excavations from Africa, that we are rediscovering (because we have already discovered) Ancient Rome, we see it with different eyes and this fascination makes in the imagination that is not yours, let's say two social classes that are the bourgeoisie mercantile who makes the international market for colonialism and the aristocracy that makes a kind of conversion of the production. There are also the industrialists who are just starting to emerge for the INAUDIBLE notion but most of all, it's the bourgeoisie that demands a life representative who at the same time is comfortable, since the asshole it's England, on the other side who is in contact with these dreams of archaeology. INAUDIBLE housed at measurements, has forms, we can say archi pics, has rules in themselves.

Notes

Summary



6m 27s



The fundamental thing about Bath is that, Wood and after his son, and after all the others who work, it's so clever to understand that first of all, you have to housing people, to be followed this system must produce the dream space or the imaginary which is required by appropriation of a training city. That's good! The geography you were doing..... There are two elements: the archaeological dream that is very, very, very I mean superficial, that's not the exact term, which is like the lightning flash that makes you detonate the operation. Without it, it doesn't have the bomb. But the bomb is a geography wonderful, because right now, with the orientation only in the city, with water, what does that leave of terms with the sale. So the mild climate, the softness of the landscape and the effect that makes the difference to the archaeological dream who saw in the form in itself. The purpose here, our friend Wood is discovering that the form has a fortissime relationship with the external landscape and it's on the first ones founding projects of Queen Square, where I think by chance that he discovers the contribution of the landscape to the rest of the project that is being managed by a square, a circle.

Notes

Summary





The great parade was the Roman form. So figures behind the (INAUDIBLE) who were indeed great cities within a hypothetical fabric. Voids do not constitute lines, but the original matrix was in it. What the hell is going on? If I can copy slightly in the first projects that are found in the only possible condition to build houses, properties, it's the first piece of land very close to the city which is public. It is located in a geographical condition of very steep slopes or falls, grossomodo, and a relative one Eastern Platitude in the West that makes that, that it would be closed as he wanted in advance: a square. This square would have been vitiated by a slope on the west side and on the left slope which that if you look at the results, Queen Square finally it's a square. just in one side, the other is the continuity of a road that descends and the road that goes down has some houses who are in a staircase because they are in support in the field. Thing 1: the goal. What should we do? We make lines horizontally where we can, we dig the ground to get the English house on counter-slopes and slopes normal, because Queen Square also has this species of the adequacy of the typology to topology on this departure.

Notes

Summary

9m 45s





The third bar that should close the square does not do it, he makes two blocks and opens, and by doing that, all of a sudden the landscape returns. And that, I think it's a hypothesis. romantic but., I think someone's who imagines the shape and then who discovers English mulching, he's not doing well anymore, and then when he does the Circus, he the work of way of breaking into the landscape and when it does the Royal Circus and when he starts doing the Crescent, the same. And before the long series INAUDIBLE the same as his INAUDIBLE piece the Forum project on INAUDIBLE the sale which becomes the octagon external INAUDIBLE it is the river that becomes the element that breaks inside. I think that the figures that this architect left us, (I say by chance species of games) are related to this rigour not to betray warrants functional residential. On the other hand, not to make a betrayal of the unit of the composition of the houses in Bath that become a palace, because it is the the palace that makes up the public space, and not the series sloping houses. With all the.....

Notes

Summary

11m 31s





anticipation of the problems that the composition of this type of product on the INAUDIBLE market with INAUDIBLE merits and the concept of palaces or large scale villas Palladian which is composed of small units can't be something that demonstrates the nature of of the series. It must be built on the horizontal, or (INAUDIBLE) not possible. There we open and these figures that are half-closed become the opposite of the opening training logic, it's glasses to get in. the whole landscape as if it were imaginary of this civilization that plays with history in these world conditions. Mauro, now you're introducing visions of the archaeology that characterizes this period of history much richer than usual. Because we're talking about passion archaeological in terms of style, we rediscover Romanity, we discover new remains, of the new ruins and it influences the language that is very strict and rather New Palladian in Bath. In addition to you, you're talking about some figures from Roman urban planning non-stylistic, but it's really the method to build spaces. I wonder if this archaeological view didn't influence the idea either. to be able to build a city without continuity of fabric.

Notes

Summary

13m 14s





Because in the end beyond the great figures, and we explained it well how Queen Square works in relation to the landscape. Beyond that, it seems that if we go from Circus to Crescent, we see the emergence of something that could be a fragment, the fragment as a size ideal and at the same time very real of archaeology, it may be something something that made it possible conceptually to Wood from design these palaces in the greenery. In the end, that's what makes little to be a reference to a broken idea, because, in the end, even the big ones urban forms you're talking about from archaeology are not never ever treated as of finite units, so the example of these openings over there, but also there are this well-known painting of Saune we were using, and that's where I wanted to be, for the Colosseum and the Crescent. But the Colosseum is an entity and the Crescent is like Broken coliseum. So what is it that the prerequisites for a architectural language, because they don't normally have language. you're used to a bad one. term for a bad interpretation of a problem that doesn't exist, is that architecture can be recognized by how to adjectivate the construction.

Notes

Summary

14m 57s





On the other hand, I'm pretty much (INAUDIBLE), I think that language and architecture is the construction and the construction was intended to to live in. The prerequisite It is habitability. What is the limit we can reach? through an element, as you say, it's not a fabric, it's a linear structure, to hold a space in which to be comfortable. I use this little sentence from Jacques Brel in this very famous song when he sings "It smells like beer, What do we like about it?" There's space there, what a good thing we are. But if the Circus was the double Have we been as good as we were here? if he had been half or a third? And it's not from the models. or again in this statement of the type that is at the root of a circular shape, than in the project it must be tested by elements it builds, by the minds of the inhabitants who inhabit it, by this magic of the project that finds the balance with the landscapes and that says stop! And it is also in this Bath case, given by limits dimensional. So there's like a kind of balance. on which to be attentive, because we are no longer under the same conditions, we are no longer in the same situation neither social nor ecological nor economic.

Notes

Summary

16m 40s





But when you make buildings who have the pretension with a monofunction, it must be said, of public space, limits to which we can push the capabilities of this program to be set up the thing we're talking about are à every time to redefine, are not given. The only thing we can use is equivalence with species as measures of control of the possibility of make mistakes (Our friend Wood didn't know anything about not, but let's say for us), is obvious of the report of abdication to size plastic of the object depending on the public service that the very object can do for space public, by renouncing at the angle that is very present in all Renaissance palaces. They're masses. within a fabric that are valued, because few things inside, around, of course, but inside. And., You know, that's the foreword. about what we're talking about. In relation to that, you are puts a lot of emphasis on the issue dimensional, I know it's an obsession. also in your work professional, you're also particularly attentive in the management of the floor, and in Bath that's a really big problem.

Notes

Summary

18m 24s





In terms of dimensions, you say the Circus wouldn't be the same if it wasn't for double or Half, but as the archaeological approach of Wood was a little bit superficial, with the more admiration, but he wasn't a true archaeologist, it seems possible to you to be able to say that the right form is a product almost direct from an idea of comfort that belongs to the dwelling. No no no no no no I'm saying he knows that he's building this from the ground up. of individual dwellings set to song. (INNAUDIBLE) So he has the problem of pass off speech or phoneme to speech or from speech to speech INAUDIBLE and guess what the system is. sympathetic that makes it possible the transformation of the discourse of a whole series of phonemes. It is clear that the equipment decorative that he uses and that has a code of Renaissance actions, he's the only one who knew about at the time, so you shouldn't ask for more than that. But it is clear that if space must be, in France they have what jargon that I'm not doing too badly, but it looks good new, If we get there not to hold a space, you feels it, because in the event that You can't hold on, you're not in it.

Notes

Summary

20m 16s





you're in a condition in which you feel the piece in which you find yourself not as a piece, but as something that is not complete. There is no of magical measurement that we can to say. But if the house is with a maximum of three floors with a base more or less less detached for questions, and that the measurement of the house gives the rhythm after departure that builds 250 years later the INAUDIBLE house to stay at a joke, it's clear that if you multiply it these measures for twice as much, I'm not saying it's better. or at worst the result, but it's different, and the delimitation condition of this space, especially in curved figures, on the square we have examples on which we are more confident, but in a Circus or in a Crescent, to reach the definition of that, knowing that we can't go up more than that, I think that right now he convenes the palace concept. The palace he does it how. We can't not imagine, but I say, Versailles it's the very excessiveness of the point of view of the palace. The Palace, it reaches the Palladium, in all these villas, in all these palaces he has a ranch, and you can imagine that this ranch holds a surface until a certain moment.

Notes

Summary



21m 57s



Wood, when he's in Queen Square, he learns (INAUDIBLE) square. it's 90 meters plus its weight. He had already seen it, he said it's okay. I think architecture is a bit like this. You see somewhere and say, "It's okay!" Yes, that's right, but Circus and Crescent are different. But you're right when you evokes the French word TENIR. In Italian we say..... if there is an equivalent in English, I don't know. It is true that the spaces, even very large ones, very open, I'm thinking of the Crescent for example, are always required, even when we go up from the street to the Crescent, we start very, very far away to get caught up in this, That's a little bit like magical. And if it's true that Queen Square had physical models that he had known, for the other it was a bet. That's why after, fortunately, the bet won, we can go there, Yes, we can do better. or worse, but with a species of conscience. So, you said a few minutes ago that it was another time, other purposes, but it's true that we are visit Bath today and we looks at her, you and me, and maybe other architects, but not a lot. as a possible model for a town of today. We could liquidate the issue by saying yes, but it's a low-density city.

Notes

Summary

23m 43s





or whatever you want. But it's true that when you Don't look at it, that is like the dream of a lost past forever. I see a potential in it and it's huge and it's to me really a role model of an alternative city and never really studied. For answer comfort questions, the houses of Bath still had an urban façade who had to hold a space and meet expectations, and behind it was all the way freedom. That too is a model in my opinion very topical to imagine a city with elements that are very determined, highly identified, measured and measurable. But in the 1960s, when we were just trying to get back what we're saying, it's no coincidence that the Smiths are in England, but that the problem arises as with an element (INAUDIBLE), with a language completely different with a special language, we avoid, they never talk about Bath. But when I look at some of them projects of (INAUDIBLE) It is clear that the big problem is how to make a space public with buildings and not an object in nothingness. And this spatiality which is held by a building, This is exactly the lesson you're talking about. and it has all the limits, because the holding of a public space apart from housing, it is not easy and there's a text by Rossi, I can't find it anymore, but there's this file, so I read it, I know it.

Notes

Summary

25m 15s





always, he talks about monotony because all these projects, they may be monotonous. And Rossi says: "Monotony, what is monotony? when you say the neighborhood is modern, the Circuses are monotonous, but no one would say that the two kilometers (INAUDIBLE) are monotonous. But the question is still there, is that these devices do not can't live alone, he can live in the public space alone, but not live alone. And Bath is the same, because his report it's with the great landscapes. It's not (INAUDIBLE) but the city him, but the landscape, is dialogue and without that, I think that the meaning of cacophony of purity, pure Palladianism and of course of sheer versatility would be unbearable. So that the device is glasses under the projects. Bath represents for our word the example most complete and dazzling of the impact that a form of housing has on the shape of the city, because it is really the transcription as we said. So now if we really move on to the scale of the building, the housing, these wonderful houses on three floors with their important facades a more domestic facade, on the garden side, what do you tell us about in particular in the presence of these adaptation problems to morphology?

Notes

Summary

27m 04s





We may have dealt with a lot of general questions, but the correspondence of everything is to build and rent for 99 years a house. And if there's not someone who does. renting it is bankruptcy as is the case with (INAUDIBLE) goes bankrupt, for all these reasons, because they are not houses traditional, because they are waiting for the check. What is it, it's an idea of OMNIPOTENCE I don't know the term in French, all powerful. Yes, the Almighty. The all-powerful one, If you can say that, it's to imagine than the suburbs, it's low, and the draft of the the Great Parade, the major forums of Wood it doesn't work for that reason. There are roughly 12 metres of difference in height from the side of the ground... above Roman soil, with respect to the Roman floor and the river. On the other side, there's a river that's lower and so after that the Palladian bridge built, what do we do? We're going up the city.

Notes

Summary



28m 54s



at the level of the old town; so in fact, the fault Wood didn't make which followed, we is three or four stories high, but above all three internships basic unusable, but above all that are not in the the minds of the people who INAUDIBLE So no one buys the thing I present, and the thing that is more incredible is that it's really the first time macro structure that I know, because that it is a linear building of more than 100 metres in which there is a space that is a courtyard, it's not an avenue, but it's not it's really something very strange all there is to inside, but short in the French direction, INAUDIBLE and so on. So it's a space that has no place is absolutely magnificent in which there are houses in which lacks the domestic side, because on the other hand we have the nature of the landscape and in which there is not a in front of or one behind. I think that the discomfort is not just because it costs very expensive to have this. There is a investment that does not correspond to the habitat demand at INAUDIBLE we live a little like I don't know, in a new town, while in the other buildings of Bath, Wood and after Wood, all the other architects who have built, we still have that physical connection.

Notes

Summary

30m 19s





to the earth and nature which is fundamental. So to come back, the English house before the great London fire in 1616 had the coal in the basement, then we'd bury this, put coal under the roadway in front of the cellar, it produces the English court and the fact that the pavement is higher from the natural ground, exactly for fluid waves etc. for which there is has the problem of the coal, raise the house from 80 to 120 cm to have not the inside on the outside. So we're building a bridge to go up and release a basement which is at the field level. The big problem with Bath is that, to hold this pattern, no Englishman is prepared, we know. We're doing some landscaping work. of the land behind, because the pavement is required for the following reasons urban. So the house connects with each other with the pavement with this device alignment, supervision and of detachment to leave an English court for the action of the fire. But behind it is a basement that plays with the backyard where the garden is that comes out..... when you go INAUDIBLE INAUDIBLE INAUDIBLE everywhere, from High Gate to Saint-James Street, there's a backyard. that looks like this type.

Notes

Summary





And English, there's his block there. there's all the equipment we know about since the movies of the New Realism of the years 80 English people we like, in which there is also a species accumulation of old age of modern life that settles in life of this type of house which remains strong on time, so the design is getting old, but the house stays there, INAUDIBLE INAUDIBLE And this system in Bath a a work of adequacy of urban forms to make possible..... the adequacy always has a more to Wood's project at Queen Square. Both sides. parallel, so here we have the Royal Circus, we're going down a big slope, the houses that are on the other side are Staircases, the two houses there are not on the same level, because after that it's a slight slope but are horizontal. But the backs of these houses are the sides. to the South on a regular basis, because it goes down and on the other hand it goes up, and then he there are variations on the type I couldn't study, because I couldn't do everything in a study that is a slightly broader chapter, there is a very good fit expensive to make possible the presence of land in vertical drop in counter slope with the exit of the basement, without it feels like INAUDIBLE all shops are against the slope, and therefore simply habitable on one side.

Notes

Summary

33m 28s





But the problems of this type of architecture also depends on the way it is what is called INAUDIBLE which is not the base. It is the first of the classic tripartitions of the facade, in which there is an INAUDIBLE, there is a window that is different. So often there are windows that are from measurement more contained. Often there are windows are very wide, so it's complicated. to say that we protect ourselves from the view when we make windows on the ground floor. But if you look at it, the rise is always slightly sloping slightly sloping slightly sloping walking for the simple reason that the part that is at the bottom must be sufficient high to be able to do it. So the whole question is it's the report between the road, there you are on..... INAUDIBLE INAUDIBLE of the original campaign. I visited the Crescent, I didn't visit the Royal Circus, which I couldn't. And the Crescent, indeed what you say, is really for it. a reason that it's not the Circus, it's not Queen Square, people don't stroll around in a place, you have to that they pushes to us for arrive in the upper part and finally if they don't live there, there's no one there who makes the turn. Maybe it's an answer.

Notes

Summary





and that my memory is not accurate on the subject. Yes, but what's for sure is that we'll check it out. On the other hand, it is true that we have the impression, we have the impression did not visit except for the small museums, we didn't visit the apartments today, but it's true that today the Crescent are inhabited by floors. This is the confirmation of the a guy's outfit, but it's also an element fundamental, because today we talk a lot about recycling, flexibility. The city does not change by a millimeter compared to its urban qualities that you described at the beginning of your explanation, but it changes the way we do things a lot to live and that's also an extraordinary quality because we're talking about houses that are 200 years old, right? and a little more. 300. No! Almost, almost. So it's a house. who keeps his qualities extraordinary and which allows a rather radical change about how to live and there are not many examples of this type.

Notes

Summary

37m 15s





You're right, since to live is not simply to live in rooms, if you live in a space which at the same price belongs to us for free As can happen by the Crescent, it is clear that I'd even say I can handle some suffering At the same time as buildings are being built in curve, it's clear we're not in the condition we've been talking about the triangular parts, but there are, let's say, a certain suffering typological with respect to morphological notions, it is clear, it's radial. The radials therefore open earlier to the domestic side, rather than to the sides and it produces differences significant which I think is the reason one of the reasons for the Circus measurement. It's smaller because there's no of facade, there is no opening from the house to the city. It is absolutely fundamental, look that the Crescent, it is composed like all ellipses, now it's half an ellipse, by fires, and that the part initial and final of the Circus it's circles. and that the circle of the Crescent is the same as the one of the Circus. So the high performance it's it's the Circus'. So, how do we get there how far we can get to not do too broad and go bankrupt and not too small to continue to get an opening?

Notes

Summary

38m 32s





Now I think is the great formal performance performance of this great genius that I can't stop admiring. The Crescent's operation is also given by ownership and the limits at the bottom and East West, and especially the fact that at the centre of this large property half of which was still available and is still free until today, because there are again of the shepherds who go there, there are still some sheep who are there eating, and the half of this large lot was necessarily public in order not to footstep to use it. There was like a new stream that forced the operation to be completed there. So I'm saying that even if it's the form, I'm making a hypothesis, it's INAUDIBLE, it's is not scientific, only for put so many houses in one field like that and keep your eyesight open of the landscape, it was necessary to change this. So we have tried to see, did it gave a line. There was not enough housings and the curve could be half of it, because it's safe as in Saumme's drawings of the cutting of the amphitheatre. But on the other hand, the fact that there is a limit on which it you have to change your mind, obviously the fact that you did the Circus and half of the enlarged Circus.

Notes

Summary

40m 27s





These are some of the very nice remarks, and typically the remarks of an architect. I listened to you and I looked for the map of the Circus, because it's true that in a house like this we could not have housing with less than three windows over the city. Because no one buys it. So, now I'm looking at the plans, it's three or four windows. Hence probably, then there was also respect for the rhythm, column, INAUDIBLE So it's a question of it's really well done. And the explanation you give of this strange ellipse, in fact it's not even an ellipse, to increase it is fine with me. perfectly, because it has to be said, he was a businessman, John Wood, or well, he had to answer some questions as well. requirements on this market. But at the time that I appropriates me INAUDIBLE INAUDIBLE because It's the schematics. It's the villa. I find these remarks very pragmatic, very adequate, in Wood's mind and it is the spirit that every architect should have when he addresses the theme of the housing. Are there any other points you'd like to highlight? The other point I would like to make finds it interesting in this operation is what it was, finally I would say more than a model and a example since there's not a rehearsal.

Notes

Summary





First I find interesting that Wood and his son they leave with suggestions, and as Raphael used to say, they are examples and not models, when he made books from the Antiquity buildings and according to the collection through development. So, Wood Jr.'s operation and the clan that was around him does not paradoxically produce not one model methodology, but a catalogue examples of this methodologies on which we can do some matching by especially not far away, at absurd working conditions which are absolutely not than the ones we're used to. described in the 3, 4 best-known projects. Because there is a city which is 10, 12, 13, I don't know anymore I can't quantify, bigger than what we talked about, which is done with respect to an atmosphere, a sense of place and Occupation cultural, but with appropriate territorial, geographical and I would even say typical orographic features, that make, for example, that the Crescent is in English, there are lines that are not of lines and what you're saying is empiricism creative, it looks like it today, but absolutely not creative in the sense that that we do to experience something that lives under certain conditions, but not others.

Notes

Summary

44m 10s





and already, a city which increases INAUDIBLE INAUDIBLE failure who learns from himself and that can be rebuilt without an urban plan with a capacity of do not identify quality and to avoid mistakes. And it can sometimes be interpreted by very modest architects INAUDIBLE and it doesn't bother you. And in relation to the monotony you mentioned earlier, the final result is so rich that we forget that in Bath, all houses use only one material of construction which is the stone who comes from of the Bath quarry. All Bath houses have the same type of window. that prevails over the times! And so, the monotony nothing more than monotonous that a city built with the same material and here we have the demonstration that monotony as Hans Smith said, it's a social problem and not an architectural one. and Rossi repeated it too. We have to find a way to calibrate series production, in such a way that to be able to compose with inevitable repetitions, with an INAUDIBLE. So, I think we were in a rare condition that the career the material and not the material, and the equipment was in order. classic. We have to put between industry and the final result something that allows us to do pure rotations in which there is even more so the perception of repetition while rehearsing all the time.

Notes

Summary

46m 13s





And that's not just a problem INAUDIBLE, because when it comes to carpentry, we're already in that business. already in that business. What resists a little is the hard part but not dominant in the construction which is the one on whindustrializationtion has made bankruptcy from the point of view of the efficiency we're talking about, and on which the methods traditional are still available efficient, because we work in a field which is not the one from Sputnik. Architecture is not about of Sputnik.

Notes

Summary

48m 05s

