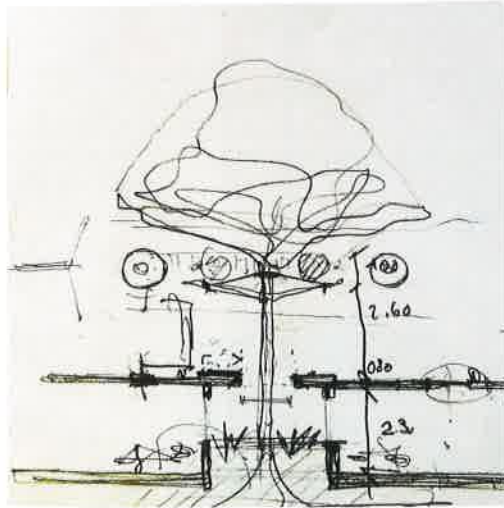


Each project is a new journey into the unknown. The starting point is never a blank page or an absolute without limits. It is a *tabula scripta* containing many stories to tell those who want to hear them, but also a *cahier de charge* – a specification – to refute. In the interpretation of a place and a programme lies the whole creative, and simultaneously mysterious, tension of a project that exists between these given conditions and the desire to overcome them. One part is analytical and comes from the head; it can be explained. The other, the intuitive, comes from the gut and escapes us – in the first sketch, the hand is guided by knowledge and experience, but also emotion. The path to fruition is punctuated by a relentless succession of decisions to be made. It is a dance of steps forward and back, impeded and escaped from, of falling in love and having second thoughts, rolling through moments of euphoria and troughs of despair. Sometimes the road leads straight ahead (as, miraculously, in the competition for a piazza in Lugano, shown here), but more often it twists and turns, leading nowhere. In reality, there is never a fixed point of arrival, because the search is never over.

In architecture, failure is part of the process. The risk of failure dogs every step of the way, from the first sketch to the last nail. The more you experiment, the more you risk failure, but if you do not experiment, you will almost certainly fail. Negotiation is constant: we measure ourselves against external limitations, but also against our own boundaries. Each of us seeks meaning in what we do, perhaps even for our being in the world, but meaning changes over time as the world around us and our view of it changes. Time passed determines the success of our endeavours. Imagined, designed, and built architecture lives on in its own right far beyond those who imagined, designed, and built it. It remains for our buildings to represent the hopes, fulfilled or not, of ourselves and our fellow travellers – the hopes of our time. — *Ludovica Molo*



clockwise from top left studio we, Ludovica Molo, conceptual sketch, *L'uomo che piantava gli alberi* – competition entry for renovation and restructuring of Piazzale ex-Scuole, Lugano, 2023. Pencil on paper, 200 × 200 mm; Matthäus Merian, *Campus divi Petri, qui est Basileae, St Peters Platz in Basel*, 1642. Engraving, 200 × 320 mm; studio we, Ludovica Molo, axonometric drawing, *L'uomo che piantava gli alberi...*, Lugano, 2023. Inkjet print, 600 × 600 mm; Plaster site model. Model photograph