



such as 'What is your greatest fear?' and 'Whom can you not forgive?' Somehow, de Botton argues, this will make us better people and society will begin to heal.

'Can he be serious?' asks Carey in his *Sunday Times* review. And so does this column after hearing friends of Astragal were barred entry to their favourite restaurant because de Botton and friends were in town. 'Oh, you look very nice, but this party is private,' a guest said, seemingly unaware she was undermining the fundamental religious concept of the Agape restaurant that de Botton wants you to buy. Surely this time, he will only be angry with himself.

The Invisible man

It's heartening to hear of high-profile exits motivated more by yearning for a lightness of soul than alarm at the sound of a sinking ship. In a move not beaten since **Will Alsop** threw it all in to concentrate on his painting, **Piers Taylor** announced his departure from **Mitchell Taylor Workshop** with a heartfelt missive about sticking it to the man. More specifically, he would be forming an **Invisible Studio**, to 'collaborate with mathematicians, magicians, writers, carpenters, digital fabricators, boat builders and bicycle framers'.

He wrote: 'My vision isn't an office with flat-screen monitors and associates and directors and buzzy rhetoric about itself and timesheets and working hours and a logo and a corporate identity and a letterhead and chartered RIBA membership and a website with Practice Profile Projects'. Good on you Piers, for having the courage to do it. The 2012 Will Aslop Prize for Quitting Practice with Panache remains open for entries, but we suspect it's safe with Piers.