

MULTI FORM



ARCHITECTURE *IN AN AGE OF* TRANSITION

Guest-edited by
OWEN HOPKINS and
ERIN MCKELLAR

01 | Vol. 91 | 2021

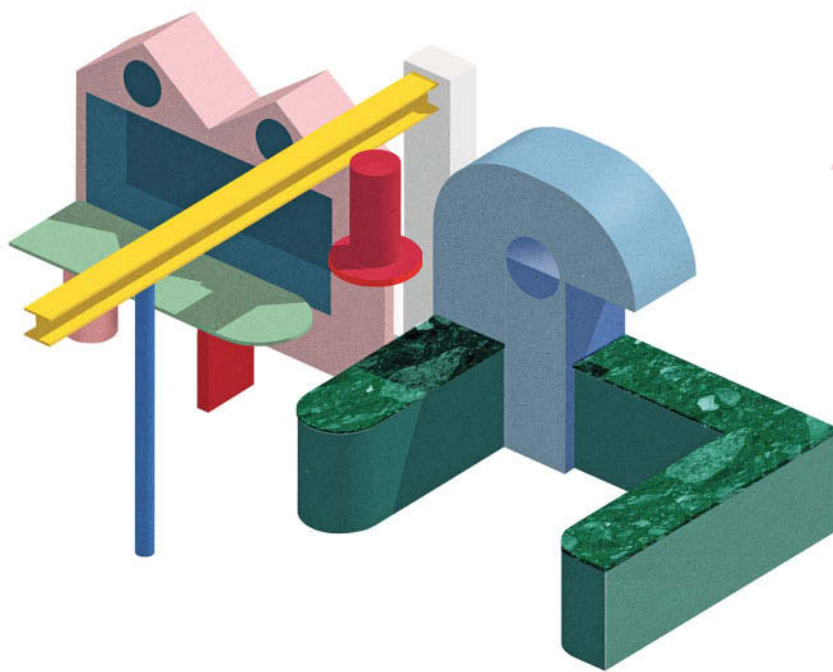




MULTI FORM



ARCHITECTURE
IN AN AGE OF
TRANSITION



Guest-edited by
OWEN HOPKINS and
ERIN MCKELLAR

01 | Vol 91 | 2021

About the Guest-Editors

Owen Hopkins
Erin McKellar

05

Introduction

What is Multiform?

Owen Hopkins

06

Aiming for Personality

An Exercise of Continuous Improvisation

Lera Samovich

12

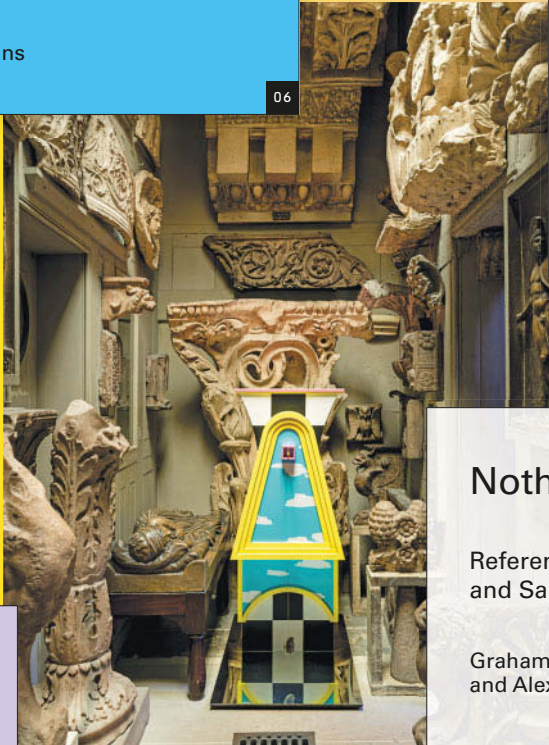
PoMo, Collage and Citation

Notes Towards an Etiology of Chunkiness

Mario Carpo

18

Studio MUTT,
The Lawyer, In Character, Out of Character,
Sir John Soanes Museum,
London,
2018



Nothing New

Referencing, Remixing and Sampling

Graham Burn, James Crawford and Alexander Turner

26

Marni Sweaters and Rugby Shirts

Colour Blocking in Architecture

Jennifer Bonner

32

More With Less

Responding to Austerity

Catrina Stewart and Hugh McEwen

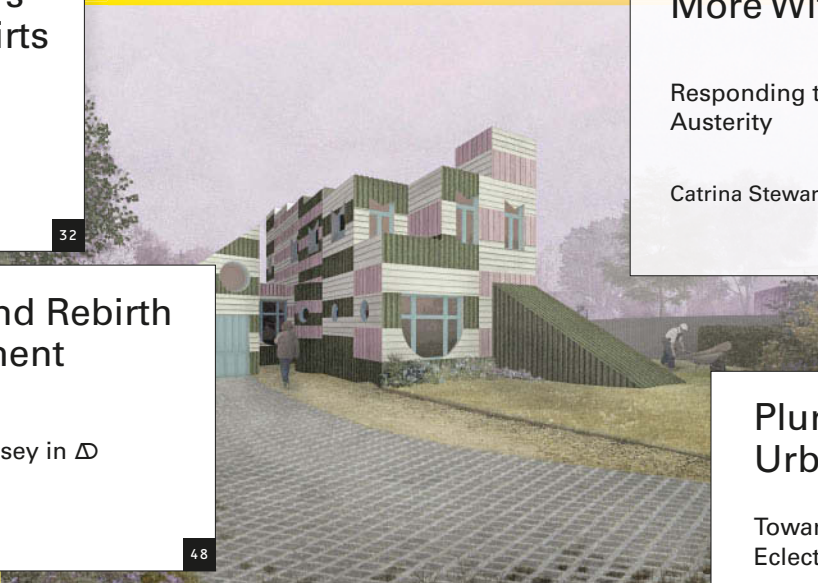
40

The Birth and Rebirth of a Movement

Charles Jencks's Postmodern Odyssey in Δ

Stephen Parnell

48



Office S&M, Putnoe House, Bedford, England, 2019

Pluralism and the Urban Landscape

Towards a Strategic Eclecticism

Dirk Somers

56

#Architecturez

Rackz, Shackz and the Opportunities In Between

Mat Barnes

64

Exploring, Building, Completing

Context and Craft

Amin Taha

70

Screen's Domesticity

From the Postmodern House to Our House

Léa-Catherine Szacka

76

Taking Joy Seriously

An Interview with Artist and Designer Camille Walala

Owen Hopkins

84

Perceiving Postmodernism

Learning from London's Marshlands

David Kohn

92

Working in Public

Political and Design Inheritances in the Work of DK-CM

David Knight and Cristina Monteiro

100

The Joy of Architecture

Evoking Emotions Through Building

Geoff Shearcroft

108

Remembering in Colour

In Conversation with Artist / Designer Yinka Ilori

Erin McKellar

118

From Another Perspective

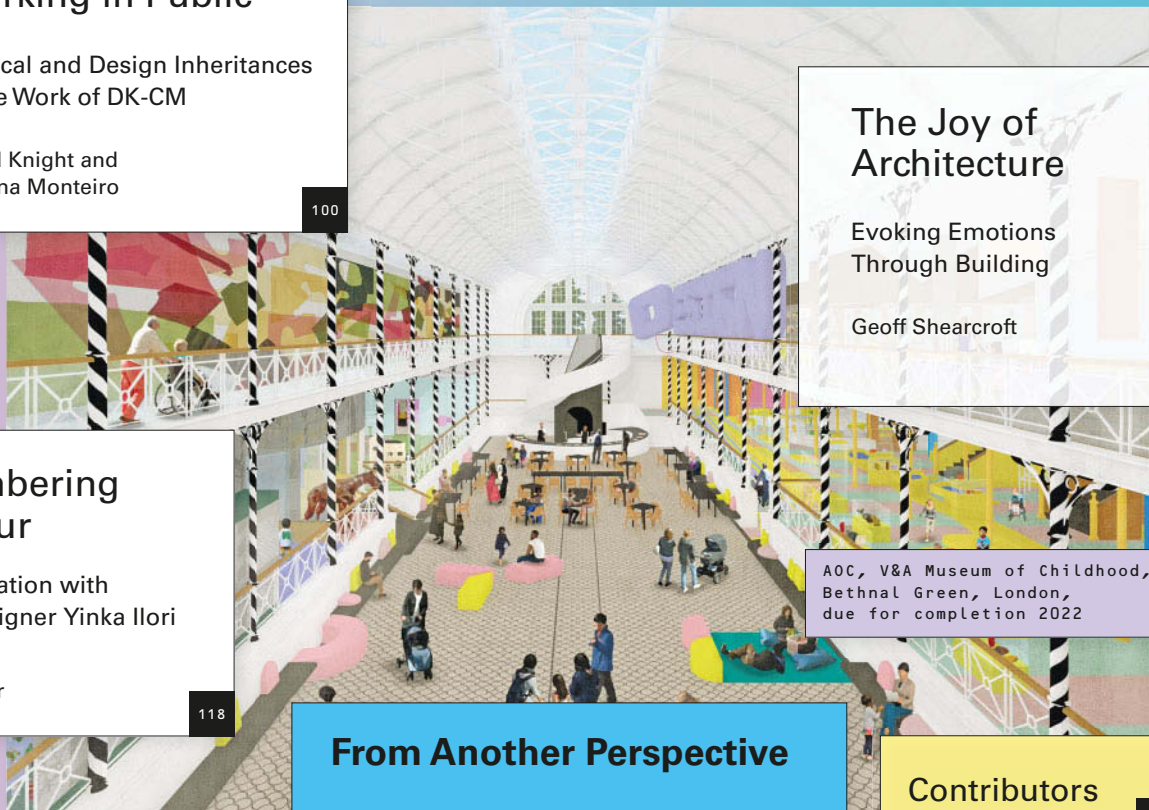
Iconic Iconoclasm: David Connor

Neil Spiller

128

Contributors

134



AOC, V&A Museum of Childhood, Bethnal Green, London, due for completion 2022

Editorial Offices

John Wiley & Sons
9600 Garsington Road
Oxford
OX4 2DQ

T +44 (0)1865 776 868

Editor

Neil Spiller

Managing Editor

Caroline Ellerby
Caroline Ellerby Publishing

Freelance Contributing Editor

Abigail Grater

Publisher

Todd Green

Art Direction + Design

CHK Design:
Christian Küsters
Barbara Nassisi

Production Editor

Elizabeth Gongde

Prepress

Artmedia, London

Printed in the United Kingdom
by Hobbs the Printers Ltd

Denise Bratton
Paul Brislin
Mark Burry
Helen Castle
Nigel Coates
Peter Cook
Kate Goodwin
Edwin Heathcote
Brian McGrath
Jayne Merkel
Peter Murray
Mark Robbins
Deborah Saunt
Patrik Schumacher
Ken Yeang

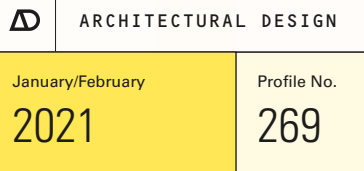
EDITORIAL BOARD

Front cover: Studio MUTT, *The Architect*, 'Out of Character', Sir John Soane's Museum, London, 2018. © Studio MUTT, photo French + Tye

Inside front cover: Adam Nathaniel Furman, Gateways, Granary Square, London, 2017. © Gareth Gardner

Page 1: Office S&M, Mo-tel House, Islington, London, 2020. © Office S&M

01 / 2021

**Disclaimer**

The Publisher and Editors cannot be held responsible for errors or any consequences arising from the use of information contained in this journal; the views and opinions expressed do not necessarily reflect those of the Publisher and Editors, neither does the publication of advertisements constitute any endorsement by the Publisher and Editors of the products advertised.

Journal Customer Services

For ordering information, claims and any enquiry concerning your journal subscription please go to www.wileycustomerhelp.com/ask or contact your nearest office.

Americas

E: cs-journals@wiley.com
T: +1 877 762 2974

Europe, Middle East and Africa

E: cs-journals@wiley.com
T: +44 (0)1865 778315

Asia Pacific

E: cs-journals@wiley.com
T: +65 6511 8000

Japan (for Japanese-speaking support)

E: cs-japan@wiley.com
T: +65 6511 8010

Visit our Online Customer Help available in 7 languages at www.wileycustomerhelp.com/ask

Print ISSN: 0003-8504

Online ISSN: 1554-2769

Prices are for six issues and include postage and handling charges. Individual-rate subscriptions must be paid by personal cheque or credit card. Individual-rate subscriptions may not be resold or used as library copies.

All prices are subject to change without notice.

Identification Statement

Periodicals Postage paid at Rahway, NJ 07065. Air freight and mailing in the USA by Mercury Media Processing, 1850 Elizabeth Avenue, Suite C, Rahway, NJ 07065, USA.

USA Postmaster

Please send address changes to *Architectural Design*, John Wiley & Sons Inc., c/o The Sheridan Press, PO Box 465, Hanover, PA 17331, USA

Rights and Permissions

Requests to the Publisher should be addressed to: Permissions Department John Wiley & Sons Ltd The Atrium Southern Gate Chichester West Sussex PO19 8SQ UK

F: +44 (0)1243 770 620

E: Permissions@wiley.com

All Rights Reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning or otherwise, except under the terms of the Copyright, Designs and Patents Act 1988 or under the terms of a licence issued by the Copyright Licensing Agency Ltd, 5th Floor, Shackleton House, Battle Bridge Lane, London SE1 2HX, without the permission in writing of the Publisher.

Subscribe to Δ

Δ is published bimonthly and is available to purchase on both a subscription basis and as individual volumes at the following prices.

Prices

Individual copies:
£29.99 / US\$45.00
Individual issues on Δ App for iPad:
£9.99 / US\$13.99
Mailing fees for print may apply

Annual Subscription Rates

Student: £93 / US\$147 print only
Personal: £146 / US\$229 print and iPad access
Institutional: £346 / US\$646 print or online
Institutional: £433 / US\$808 combined print and online
6-issue subscription on Δ App for iPad: £44.99 / US\$64.99

This Δ is dedicated to the memory of Charles Jencks, whose ideas and enquiring spirit remain a constant inspiration.



ABOUT THE
GUEST-EDITORS

OWEN HOPKINS
ERIN MCKELLAR



New architectural movements need their precursors and prototypes. Few buildings exert as magnetic a pull on architects as Sir John Soane's Museum in London – and so it is for Multiform. The ideas behind Multiform – as opposed to the broader tendency they attempt to describe – emerged through a series of exhibitions, projects and conversations staged at the Soane by Owen Hopkins with Erin McKellar between 2017 and 2020. This issue of *Δ* extends from those original discussions, while bringing in new voices and pointing to new directions.

Owen Hopkins is an architectural writer, historian and curator. He is Director of the Farrell Centre at Newcastle University. Previously he was Senior Curator of Exhibitions and Education at Sir John Soane's Museum, and before that Architecture Programme Curator at the Royal Academy of Arts. His interests revolve around the connections between architecture, politics and society, the roles of style, media and technology in architectural discourse, and architecture's varying relationships to the public and popular culture. He has curated numerous exhibitions at the Soane, including, most recently, 'Langlands & Bell: Degrees of Truth' (2020), 'Eric Parry: Drawing' (2019), 'Code Builder' (with Mamou-Mani Architects), 'Out of Character' (with Studio MUTT) and 'The Return of the Past: Postmodernism in British Architecture' (all 2018) and 'Adam Nathaniel Furman: The Roman Singularity' (2017).

A frequent commentator on architecture in the press, and on radio and TV, Hopkins is the author of six books, including *Postmodern Architecture: Less is a Bore* (Phaidon, 2020), *Lost Futures: The Disappearing Architecture of Post-War Britain* (Royal Academy of Arts, 2017), *Mavericks: Breaking the Mould of British Architecture* (Royal Academy Books, 2016) and *From the Shadows: The Architecture and Afterlife of Nicholas Hawksmoor* (Reaktion Books, 2015). He is also editor of six books/series of essays. He lectures internationally and is a regular guest critic at architecture schools as well as a judge for a number of architecture awards.

Erin McKellar is Assistant Curator of Exhibitions at Sir John Soane's Museum. She is broadly interested in interior architecture, the role of women and children in architecture, the intersection of architecture and politics and the revision of Modernism to encompass regionalism and organicism. At the Soane, she is working on an exhibition with Space Popular (2021), and has previously contributed to 'All That Could Have Been: A Project by CAN and Harry Lawson' (2020), 'Soane's Light: A Study by Hélène Binet' (2019) and 'Eric Parry: Drawing' (2019), as well as the book *The Return of the Past: Conversations on Postmodernism* (Sir John Soane's Museum, 2018).

Before her current role she completed a PhD in the History of Art and Architecture at Boston University in Massachusetts, where her thesis analysed US and UK housing exhibitions during the Second World War. She has been a fellow of the Paul Mellon Centre for Studies in British Art in London, and the Clarence S Stein Institute for Urban and Landscape Studies at Cornell University in New York. Recent publications include essays in the *Journal of Design History* and in collections for Routledge and Leuven University Press.

INTRODUCTION

OWEN HOPKINS

WHAT IS MULTIFORM?



Multiform is the perpetually provisional architectural articulation of the complexities of the contemporary world. It meets today's disorder with multiplicity, variety and plurality. It is not one thing, but many things. It is less a style than a common tendency manifested in the work of a range of architects practising today. Multiform emerges from a sensibility that distrusts the urge to organise or impose order. It resists conformity in aesthetics and ideology. It rejects architecture's instrumentalisation towards external agendas, be they financial, social or political. If Multiform has a mission, it is that architecture succeeds when it is true to itself.

Multiform appears at moments of transition. It is the architectural response to the end of neoliberalism, the climate crisis, the melding of the physical and digital spheres, and the uncertainties of the post-COVID world. It dismisses the grand narrative in favour of the particular, the tactical and the opportunistic. It exists in the margins, distributed, polycentric and diffuse. It is both one thing and another, sign and signified, literal and metaphorical, medium and message, modern and postmodern, mainstream and marginal, style and sensibility. Multiform is 'Adhocism' for the 21st century.¹ It has no beginning and it has no end. It is the infinitely hybrid architecture of a multiversal age.

In an Age of Transition

'There are decades where nothing happens; and there are weeks where decades happen,' as Vladimir Ilyich Lenin probably did not say. On the morning of Monday 15 September 2008, the world woke up to news that Lehman Brothers was filing for bankruptcy. The collapse of the 150-year-old investment bank – the fourth largest in the US – marked at a stroke the end of one era and beginning of another. The cult of free markets and deregulation that had held sway since the late 1970s, and which had allowed Lehman to grow fat – and, as it turned out, sclerotic – had been broken.

Since 2008 we have been living through the death throes of that politico-economic order, variously described as neoliberalism, and the protracted birth of its unknown successor. With the lifting of the neoliberal trance, questions of ideology that had long since been answered were suddenly up for grabs. History, it transpired, had not ended. Lehman's collapse tore the very fabric of reality, out of which unspooled previously dormant grand narratives of nationalism, populism of the left and right, identity and environmental activism.

At such moments of transition, it is natural to want to cling to something that gives meaning outside of the chaos. Architecture is no exception as a discipline that has always tended to be in thrall to the grand narrative. The Modernist aversion to ornament still holds sway, even if it now manifests an aesthetic rather than an ideological proposition. Meanwhile, nostalgia for the public-sector architect, and even more so the ideological urgency of the climate 'emergency', have been used to lend moral imprimatur to previously moribund architectural ideas.



Adam Nathaniel Furman,
The Democratic Monument,
2017

left: The apotheosis of Multiform. Furman reimagines the town hall as a brightly coloured composition of different styles and materials, offering a striking symbolic reflection of the stunning variety of different cultures, identities and histories that make up today's cities.

opposite: The building's interior offers space for offices, council chambers, galleries, events and ceremonies. As a place where the individual and the collective come together, the Democratic Monument illustrates the opportunities Multiform offers for reconnecting architecture to the aesthetic and cultural pluralism that marks contemporary civic life.



The headquarters of the Lehman Brothers investment bank on 6th Avenue in downtown Manhattan on 14 September 2008

The day before the longest week. At the very moment this photograph was taken the bank stood on the precipice as frantic discussions took place to try to pull it back from the brink. The rest is history – or, rather, this was the moment that ‘the end of history’ itself ended.

Couched in terms of architecture’s power and importance, these arguments in fact betray deep anxieties about the discipline’s diminishing status and agency. It is possible to make this point and still recognise the validity of the situations that have led to the formation of grand narratives and which they aspire to change. The pernicious social, economic and environmental legacies of neoliberalism, as well as the deep societal ruptures already being opened up by far-reaching technological changes – all of which have been accelerated and exacerbated by the pandemic – demand immediate action. These diagnoses are, for the most part, correct, but the treatment prescribed is fundamentally wrong.

‘Crises’, ‘emergencies’, ‘existential challenges’, ‘unprecedented’ or ‘world-ending’ events – the hysteria of the language is telling. The grand narrative reduces the unimaginably complex, nuanced and multifaceted to monomaniacal solutionism and ideological sloganeering. Architecture should have learnt its lesson after witnessing the damage done in the name of ‘the modern’, ‘the new’ and ‘progress’ in the postwar era. Postmodernism taught us that monomaniacal architecture fails on its own terms. It is a lesson that many are at risk of forgetting – but not all.

Learning from Postmodernism

Since 2008, and in some instances before, a growing band of architects have begun to re-examine, reinterpret and redeploy a range of design tactics and approaches associated with the Postmodernism of the 1970s and 1980s. This is typically manifested through expressive uses of ornament and decoration, formal reference and quotation, stylistic eclecticism, symbolism in form, material and ornament, and the bold use of colour. We call this tendency Multiform.

Postmodernism became a dirty word in the 1990s and early 2000s, as architecture retreated towards Neomodernism, and these tactics were more or less outlawed by the mainstream consensus. The exception that proved the rule was the overtly oppositional position adopted at the time by the practice FAT – an acronym for Fashion Architecture Taste.

FAT were the Banquo’s ghost of Postmodernism, jovially haunting the ascetic banquet of turn-of-the-millennium architectural culture. Fittingly, FAT departed the stage before they became too ‘successful’. And true to their overtly self-conscious, fine-art-influenced approach, the practice’s ‘death’ was staged from beyond the grave (the practice having disbanded in 2013) in a special issue of the *Architects’ Journal* in 2015. In those pages, FAT co-director Charles Holland remarked how ‘The Death and Life of the Architect marks various ends – fictional, architectural, professional – but it also suggests new beginnings, ways to make architecture meaningful and important again.’²

FAT are the John the Baptists of Multiform, blazing a trail by exposing how Neomodernism had replaced moral or ideological purity with an aesthetic one. Indirectly, they

reminded architectural culture of the enduring importance of their heroes Robert Venturi and Denise Scott Brown's observation that

Architects are out of the habit of looking non-judgmentally at the environment, because orthodox Modern architecture is progressive ... it is dissatisfied with existing conditions. Modern architecture has been anything but permissive: Architects have preferred to change the existing environment rather than enhance what is there ... We look backward at history and tradition to go forward, we can also look downward to go upward. And withholding judgement may be used as a tool to make later judgement more sensitive.³

Multiform internalises this sensibility. Common to many of the architects in this issue of *Δ* is the realisation that so much of what has passed for 'good' architecture in recent years is unerringly polite, often dull, and frequently conservative while dressed up as progressive. Multiform reveals how far contemporary architectural culture has climbed up its ivory tower, elevating itself from everyday life and the concerns of real people.

FAT,
Blue House,
London,
2002

'Adolf Loos on the inside, South Park on the outside', as the building's architect and client, FAT director Sean Griffiths, has variously described the Blue House. The building's cartoon-like qualities, utilising a range of references deployed at different scales, were conceived to communicate its function as a home and office.



Denise Scott Brown,
The Strip,
Las Vegas,
1965

Although Robert Venturi's name is always credited before Scott Brown's (and Steven Izenour's), it was Scott Brown who actually introduced her husband to Las Vegas. Her photographs looked beyond the extraordinary to the messy vitality of the everyday, ideas that would inform the research that became *Learning from Las Vegas* (1977).



FAT,
funeral wreath created for
'The Death and Life of
the Architect' special issue
of the *Architects' Journal*,
2015

FAT may be dead, but their legacy lives on in Multiform. Reworking the title of Jane Jacobs's seminal *The Death and Life of Great American Cities* (1961), the special issue of the *AJ* explored how resurrection, zombification and other forms of design afterlives are essential to forming new architectural ideas.

Adhocism for the 21st Century

One of Postmodernism's most important progenitors emerged from a similar dissatisfaction with the moribund architectural culture of its own time. *Adhocism*, as articulated by Charles Jencks and Nathan Silver in 1972, decried how 'The present environment is trending towards both extreme visual simplicity and extreme functional complexity. This double and opposite movement is eroding our emotional transaction with and comprehension of objects.'⁴

Jencks and Silver's target was the so-called 'International Style', which they saw manifested in the identikit steel-and-glass towers that appeared in cities all over the world during the 1950s and 1960s. They rejected the idea of a universal architectural language that this style appeared to pose through its application to buildings of all types, irrespective of scale, location or climate, even as wholly new typologies emerged:

In opposition to this, adhocism makes visible the complex workings of the environment. Instead of an homogenous surface which smooths over all distinctions and difficulties, it looks to the intractable problem as the source of supreme expression. From problems, from the confrontation of diverse subsystems, it drags an art of jagged, articulated cataclysms that shouts out the problems from every corner.⁵

Here, this analysis is very much of its time: in particular, the linguistic preoccupations of the requirement that architecture speaks, or even 'shouts', in contrast to the International Style's presumed muteness, as well as the notion of a 'jagged' aesthetic in contradistinction to its 'smooth surface'. Yet ironically given its hostility to the universal, Adhocism's prescriptions transcend the historical moment and situation from which it emerged:

Meaningful articulation is the goal of adhocism. Opposed to purism and exclusivist design theories, it accepts everyone as an architect and all modes of communication, whether based on nature or culture. The ideal is to provide an environment which can be as visually rich and varied as actual urban life.⁶

It is certainly counterintuitive to be looking today at a text that railed against the perceived stylistic conformity of late-Modernism as the negation of the complexity of 1970s everyday life, given the infinitely fragmented visual and stylistic field in which architecture now operates. But there is a difference between visual disorder and a 'rich', 'articulated', 'varied' urban setting that allows for an 'experience of a higher order', as Jencks and Silver advocated. Underneath the surface the field in which architecture operates today is as highly limited, if not more so, than it was then.

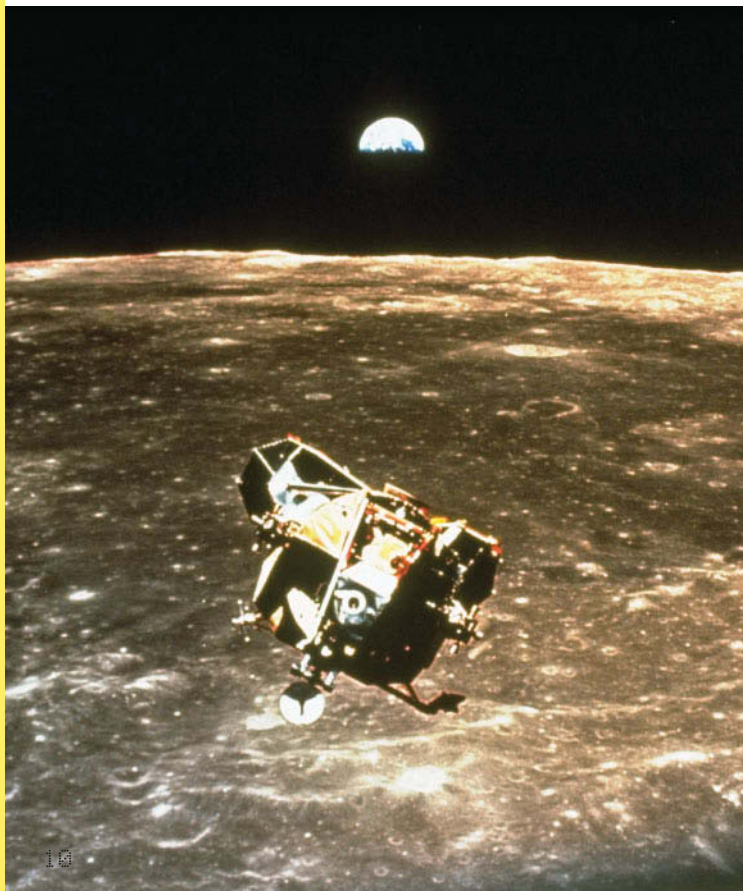
Multiform is Not a Style

Architecture has become an instrument, not of itself, but of forces and interests from outside the discipline – social, political and financial. Just as Postmodernists saw Modernism as limiting stylistic expression, so the present almost-total instrumentalisation of architecture restricts the field – expressive, experiential and stylistic – in which it operates.

The result is a moribund architecture, one-dimensional, disconnected from the world, disallowing individual expression and limited in the experiences it offers. It is architecture with little capacity for creating meaning, reference, allusion, opposition or individuality. Multiform recognises that it is only by remaining explicitly non-instrumental and staying true to its own values and ideals that architecture can serve the ends for which it is so often the means: public good, social benefit and individual wellbeing.

Multiform is the inheritor of Adhocism and Postmodernism – as well as the raging stylistic competition that characterised Modernism's origins. Unlike most inheritances, this one is active rather than passive. Multiform looks to the culture of the late 1970s and 1980s through the lens of a critical nostalgia, recognising the equivalencies between that moment of release, transition and renewal, and our present one. Insofar as Multiform manifests Postmodernism's aesthetics, it does so through employing equivalent design tactics. Collage, assemblage, quoting, admixing, remixing, sampling – Multiform appropriates Postmodernism's own modes of appropriation.

Multiform is not a revival. While frequently written off by its critics as 'neo-Postmodernism', Multiform is its own thing. It is as particular to the conditions of the present as Postmodernism was to its own. If Postmodernism was the architecture of MTV, deindustrialisation and the microwave oven, Multiform is the architecture of TikTok, e-scooters, Siri,



Apollo 11 Lunar Module flying over the moon with the Earth in the background, 1969

'We choose to go to the Moon!' The almost inconceivable challenge laid down by John F Kennedy in his speech at Rice University, Houston, on 12 September 1962 was met by the decade's end (as he demanded) not by the slick spaceships imagined in sci-fi, but through the triumph of ad-hoc design figured by the unmistakable form of the Apollo Lunar Module.



Studio MUTT,
Multi-Story,
Runcorn,
Cheshire,
England,
2020

Multiform offers endless possibilities for reuse and renewal. Studio MUTT's proposed conversion of a 1970s shopping-centre car park into a series of new social and cultural community spaces shows Multiform's potential for both civic and environmental renewal.

the selfie, clip-on cladding systems, Netflix, online food deliveries, auto-tune, Zoom meetings and the podcast. Multiform is a universal sensibility manifested in the particular, the one-off and the hybrid.

If Multiform is the conscious and unconscious response to a world in flux – economic, political and technological – the question arises of how and by what mechanisms that base connects to the architectural superstructure. What is the filling in that sandwich? This is the task put to the contributors to this Δ issue.

The issue begins by looking at the origins and motivations of Multiform's formal tactics. Lera Samovich explores the systematic improvisation of Porto-based fala atelier. Mario Carpo takes the long view, exploring 'chunkiness' from the Renaissance to Postmodernism. Studio MUTT and Office S&M each reflect on the formation of their own aesthetic eclecticism, while US architect and educator Jennifer Bonner explores the tactic of 'colour blocking'.

The importance of context – both urban and of media – is a recurring characteristic of Multiform. Stephen Parnell considers Δ 's own role as a vehicle for postmodern ideas in the 1980s in relation to today's Instagram culture. Dirk Somers of Antwerp-based Bovenbouw argues for an accommodation between aesthetic order and anarchy in the urban landscape, while CAN's Mat Barnes celebrates the possibilities afforded by the city's ad-hoc formations, and Groupwork founder Amin Taha relates how exhaustive research – counterintuitively – allows for the unexpected. Léa-Catherine Szacka considers the domestic role of the screen in the 1980s and today. The artist and designer Camille Walala discusses the inspiration behind her colourful work, which has enjoyed notable success on the screen as well as in the city.

Then there are Multiform's inheritances. David Kohn explores architecture's ability to sustain multiple interpretations and identities, while DK-CM's David Knight and Cristina Monteiro assimilate the divergent legacies of the postwar and postmodern eras. Finally, AOC founder Geoff Shearcroft reflects on the absence of joy in architecture today, a call picked up in the inspiring work of designer Yinka Ilori.

It is naturally perverse to try to define a tendency which is characterised by its variety. But Multiform is not a style. There is no *Multiformism*. Multiform is resistance to grand narratives, which will inherently take multiple forms. It exists in its non-conformity. Multiform is avowedly political without being 'for' any group or position. It believes in the profound importance of architecture to society. If Multiform is for anything, it is architecture for itself. Δ

Notes

1. Charles Jencks and Nathan Silver, *Adhocism: The Case for Improvisation*, Secker and Warburg (London), 1972.
2. Rory Olcayto, 'FAT: Back from the Dead to Edit The Architects' Journal', *Architects' Journal*, 4 August 2015: www.architectsjournal.co.uk/news/fat-back-from-the-dead-to-edit-the-architects-journal/8687119.article.
3. Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning From Las Vegas: The Forgotten Symbolism of Architectural Form*, The MIT Press (Cambridge, MA), 1977, p 1.
4. Charles Jencks and Nathan Silver, *Adhocism: The Case for Improvisation*, Anchor Books (Garden City, NY), 1973, p 73. First published in 1972.
5. *Ibid.*
6. *Ibid.*

Text © 2021 John Wiley & Sons Ltd. Images: pp 6-7 © Adam Nathaniel Furman; p 8 © Michael Nagle / Stringer, Getty Images; p 9(t) © Denise Scott Brown; p 9(bl) © Morley von Sternberg; p 9(br) © Charles Hosea; p 10 © Time Life Pictures / Getty Images; p 11 © Studio MUTT.

fala atelier,
House along a Wall,
Porto, Portugal,
2018

The main space is defined through the geometry of a terrazzo floor pattern and a number of carefully placed elements. The flying kitchen-counter, three green doors and a circular opening imply possible usages while also suggesting a certain complexity.



Aiming for Personality

An Exercise of Continuous Improvisation



Lera Samovich describes the cooler appropriation of Postmodernism in the work of fala atelier, based in Porto, Portugal, of which she has been a member since 2014. While borrowing from and influenced by previous Postmodernisms, the practice's designs combine disparate formal tropes, materials and styles to create a less ironic, more sensible, less ornament-dependent and more serious architecture.