

Postmodern Convergences: Architectural and Design Dialogues Between Tomás Taveira and Alessandro Mendini

Postmodernism, Architecture Design, Creativity, Dialogues

/Abstract

This article investigates the relationship between Tomás Taveira, a prominent and controversial figure of postmodern architecture in Portugal, and Alessandro Mendini, a member of Studio Alchimia, one of the most radical groups within the Italian postmodernist context. During a period marked by intense societal questioning of the concepts of taste and value, both architects emerged as key figures of the postmodernist movement. This research—unprecedented in both Portugal and Italy—explores this unique connection by focusing on a comparative analysis of architectural and design works representative of each. These case studies reveal aesthetic and conceptual parallels, further enriched by an exclusive interview with Tomás Taveira and previously unpublished visual materials from the author's private collection. The study offers a perspective on the impact of postmodernism in architecture, highlighting the creative interplay between Portugal and Italy.

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Introduction

This article examines the conceptual and formal intersections present in the works of Tomás Taveira and Alessandro Mendini, two of the most representative architects of postmodernism in Portugal and Italy. Both operated during a period of reconfiguration of twentieth-century architectural paradigms, explicitly rejecting the foundational assumptions of modernism. The analysis begins with the premise that, despite their distinct cultural contexts, their creations reveal notable convergences in their approach to both design and architecture.

Postmodernism, often interpreted merely as a reaction to modernism, is in fact a complex phenomenon with roots in the post-war period. Jean-François Lyotard identified this movement as a “thinking by oppositions that does not correspond to the liveliest modes of modernism”¹, suggesting a critical stance toward the grand narratives that defined modernity. In architecture, this position is expressed in the deconstruction of rationalist functionality, replaced by a heterogeneous compositional grammar in which citation and hybridization function as operative strategies.

Taveira and Mendini incorporate elements drawn from various memories and traditions, blending constructive practices inherited from the modern movement, shaped by industrialization with historical symbols and vernacular references. “These works reject modernist neutrality, embracing form as an active element of meaning”². Robert Venturi, whose influence Taveira openly acknowledges, “advocated for the value of ambiguity and complexity, introducing an alternative reading of architecture based on juxtaposition, multiplicity, and formal ambivalence.

This approach breaks with the logic of purity and functionality, proposing an architecture permeable to culture and everyday experience”³. The work of both architects reveals deliberate coincidences within a purposeful eclecticism, in which the architectural or design object emerges as a semiotic device. Postmodern aesthetics “takes symbols, archetypes, and is content to play around them, renouncing planning for scenography, and cosmetics without rediscovering the real workings of things”⁴. Within this framework, parody, citation, and the layering of styles are key strategies, rejecting the linear historical continuity upheld by modernist doctrine.

Attention is thus drawn to the notion that both authors share a common perspective: one that manifests through disciplinary contamination and the dissolution of boundaries between scales and functions. This study proposes a comparative analysis of the formal and methodological trajectories of Taveira and Mendini, with a particular focus on the 1980s, a pivotal decade marking

¹ Jean-François Lyotard, *A Condição Pós-Moderna* (Lisboa: Edições Gradiva, 1989), 21.

² Miguel Baptista-Bastos, recorded interview with Tomás Taveira, Lisbon, February 2025, unpublished interview.

³ Miguel Baptista-Bastos, recorded interview with Tomás Taveira, Lisbon, February 2025, unpublished interview.

⁴ Paolo Portoghesi, “Is Post-Modern Architecture Serious? Paolo Portoghesi and Bruno Zevi in Conversation,” in *Free-Style Classicism*, ed. Andreas Papadakis, guest ed. Charles Jencks, *Architectural Design*, no. 52 (1982): 20–21.

the consolidation of European postmodernism. It seeks to identify structural elements within their practices that transcend national and disciplinary boundaries, aiming to recognize a shared grammar of architectural and design intervention.

Adopting a hermeneutic and transdisciplinary approach, the analysis explores how both architects respond to modernist postulates by promoting an architecture that does not subordinate form to function, but instead embraces its playful dimension. An integrated reading of their productions is favored, considering their artifacts, both furniture and buildings, as components of a unified expressive system.

This research is grounded in a documentary base composed of visual records, specialized literature, Mendini's written reflections on Taveira, and an unpublished interview with Tomás Taveira conducted in Lisbon in February 2025. This testimony provides access to authorial perspectives on creative processes, influences, and affinities with Studio Alchimia and Mendini himself. Such proximity confirms the transnational circulation of ideas within postmodernism, reinforcing the need for an interpretive framework that transcends disciplinary and geographical boundaries.

"Andreas Papadakis (a publishing entrepreneur in the fields of architecture and design) was the link between me and Studio Alchimia, because I was doing things similar to theirs"⁵. Taveira and Mendini develop a poetics of visibility centered on the expressive autonomy of the object. Their architecture introduces an expanded semantics, in which buildings and furniture function as agents of symbolic and cultural construction.

"A philosophical and aesthetic alignment began to emerge! [...] a dialogue among the different arts, particularly between architecture and design. Achille Bonito Oliva played a key role in this, as he was the one who philosophically aligned us. He had a major influence on both me and Mendini, not only in our relationship with popular art but also in the question of scale in my works!"⁶.

The dissolution of boundaries between scales from object to built space, constitutes a strategic challenge to disciplinary conventions within the critical context of modernist normativity. In this light, it becomes evident how both bodies of work are inscribed within a logic of formal experimentation, contributing to a broader understanding of architectural and design languages in the contemporary era.

The research is based on a comparative and interpretative methodology, focused on the analysis of a selected set of works by Tomás Taveira and Alessandro Mendini. This approach considers the relationship between scale, function, and language as operative elements in the formulation of their respective proposals. The selection of case studies includes both design objects

5 Miguel Baptista-Bastos, recorded interview with Tomás Taveira, Lisbon, February 2025, unpublished interview.

6 Miguel Baptista-Bastos, recorded interview with Tomás Taveira, Lisbon, February 2025, unpublished interview.

and buildings, allowing for the identification of conceptual continuities across different levels of intervention. Among the examples studied are pieces such as the Poltrona Proust and the New Transfiguration collection, as well as the Amoreiras Complex in Lisbon and the Groningen Museum. The analysis highlights shared strategies such as the manipulation of form and color, historical citation, and the reconfiguration of conventional models. Access to original drawings further enriches the examination of design processes. The theoretical framework draws on authors such as Charles Jencks, Michael Collins, and Geoffrey Broadbent, whose reflections on postmodernism provide critical support for the interpretation.

Postmodernism: Definitions and Characteristics. Postmodernism and Its International Manifestation

Postmodernism emerged in the late twentieth century as a critical response to modernism not as a homogeneous style, but as an epistemological shift. It is characterized by the rejection of notions such as totality, objectivity, and linear progress, instead proposing a fragmented and plural understanding of reality⁷. It challenges the idea of a universal truth, valuing situated discourses and multiple forms of knowledge. Jean-François Lyotard famously defined postmodernism as "a distrust of the grand narratives that structure modernity"⁸.

The emergence of postmodernism occurred unevenly, varying according to cultural contexts. In the United States, it is associated with a critique of cultural homogenization and an emphasis on diversity within a society shaped by consumerism. In Europe, it is embedded in a theoretical and artistic debate surrounding the crisis of History, reason, and functionality⁹.

This movement does not imply a return to the past, but rather a critical reinterpretation of traditions and an appreciation for historicity. In the field of architecture, the formal and functional purity of modernism is rejected in favor of a hybrid and symbolic language. Architects such as Robert Venturi, Charles Moore, Michael Graves, and Tomás Taveira incorporate historical references and ornamental elements into their works¹⁰.

In the arts and design, postmodernism rejects absolute originality, favoring citation, collage, and reinvention. In design, movements such as Memphis, led by Ettore Sottsass, illustrate this approach with bold colors, irregular forms, and eclectic references. In literature, authors like Peter Handke explore fragmented narratives and intertextuality, reflecting the complexity of reality.

7 Michael Collins and Andreas Papadakis, *Post-Modern Design* (London: Academy Editions, 1989), 15–26.

8 Lyotard, *A Condição Pós-Moderna*, 46.

9 Robert Venturi and Denise Scott Brown, "Interview with Robert Maxwell," in *POP Architecture – A Sophisticated Interpretation of Popular Culture?*, ed. Andreas Papadakis (London: Architectural Design, 1992), 8–15.

10 Geoffrey Broadbent, "Tomás Taveira: An Architect of Plenty," in *Architectural Monographs*, no. 37 (1994): 6–12.

Postmodernism in Italy and Portugal: Contexts and Influences

Italy and Portugal provide distinct but complementary contexts for understanding the development of postmodernism in architecture and design. Both countries experienced processes of democratic renewal in the 1970s and 1980s, which allowed for greater formal and conceptual freedom. In Italy, this period coincided with an intellectual environment conducive to critiquing the rationalist models of modernism.

In the 1960s, movements such as Radical Design emerged, led by groups like Superstudio and Archizoom, as well as authors like Alessandro Mendini. These movements proposed an experimental practice that rejected functional normativity, instead valuing irony, historical citation, and the blending of disciplines. Mendini stands out for his ability to integrate theory and practice, designing objects that transcend utilitarian function and incorporate cultural meanings. The Poltrona Proust exemplifies this approach by combining historical ornamentation with chromatic interventions, signaling a critical stance toward the modern legacy¹¹.

In Portugal, postmodernism emerged after the April Revolution of 1974, within a context of cultural redefinition. The 1980s saw its development, fueled by the country's accession to the European Community. Tomás Taveira took a unique position, distancing himself from the dominant architectural discourse and developing his own language, influenced by British brutalism, the pop universe, and Italian references. Works such as the Amoreiras Complex articulate elements of national heritage with contemporary color, form, and materials, representing a significant expression of postmodernism in the Portuguese context¹².

Thus, postmodernism in both countries reflects a critical reinterpretation of history, with design and architecture serving as means of cultural and identity questioning, highlighting the diversity of paths within a common international trend. [Fig. 1–2]

The Connection Between Tomás Taveira and Alessandro Mendini

Although the relationship between Tomás Taveira and Alessandro Mendini was not formally close, there is a clear convergence of ideas between the two architects, reflecting the principles of European postmodernism. Both believe that architecture and design should be understood not only as utilitarian functions but as cultural and social expressions. The use of historical elements, diverse stylistic references, and visual irony are common aspects in their works.

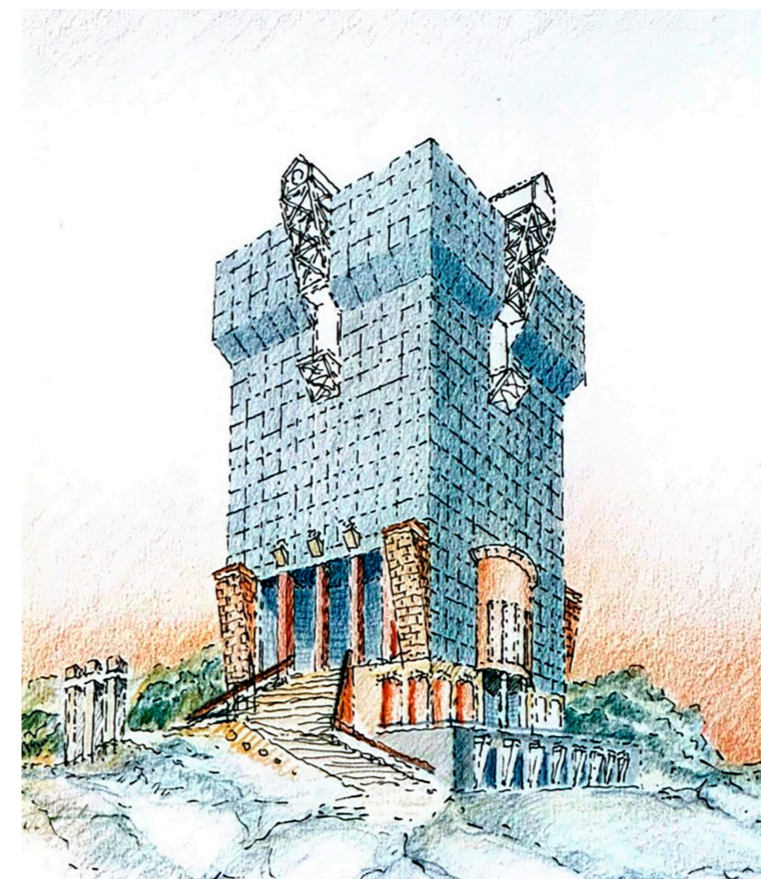
Despite their distinct contexts, Taveira and Mendini share the view that architecture should be an interdisciplinary space, not isolated. Mendini, with

¹¹ Michael Collins and Andreas Papadakis, *Post-Modern Design* (London: Academy Editions, 1989), 32.

¹² Michel Toussaint, "Tomás Taveira and His Work," in *A+U: Recent Works by Tomás Taveira*, ed. Toshio Nakamura (Tokyo: Yoshio Yoshida, January 1987), 31–34.



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Fig. 1

Complexo das Amoreiras by Tomás Taveira (Photo by the author, 2022)

Fig. 2

Preliminary design drawing of a tower from the Complexo das Amoreiras created in 1980 by Tomás Taveira (Collection of Miguel Baptista-Bastos)

a background in industrial design, advocates for the fusion of art and design as essential for aesthetic renewal. Taveira, with a strong connection to architecture, draws on local cultural references, creating works that transcend mere functionality.

Both criticize the “universality” of modernism and advocate for design that respects history and embraces diverse influences. Mendini articulates this idea through the Studio Alchimia, which proposed new approaches to design, while Taveira, within the Portuguese context, challenged the rigidity of traditional architecture. As he himself stated: “I parodied against a rigid architecture, without color or dynamism!”¹³. The exchange of ideas between them, evidenced by Mendini’s writings on Taveira, demonstrates an affinity that goes beyond aesthetics, positioning architecture as a field of social and cultural reflection. This relationship results in a significant transformation in the fields of architecture, design, and art, contributing to a broader understanding of contemporary cultural identities.

Methods of Comparative Analysis. Justification of the Comparative Approach

The choice of a comparative analysis arises from the need to understand the similarities and differences in the practices of Tomás Taveira and Alessandro Mendini, both representative of postmodernism in distinct cultural contexts: Portugal and Italy.

This approach allows for the identification of direct influences between the two architects, as well as the cultural particularities that shaped their works. Taveira explains that, in the early 1980s, he emphasized the parallels between his proposals and the work of Studio Alchimia. While Mendini was central to the more exploratory proposals, Taveira acknowledges the importance of Achille Bonito Oliva, whose ideas consolidated the connection between architecture, design, and the visual arts, crucial in the theoretical and philosophical development that permeated the work of both Taveira and Mendini, strengthening their connection.

Selected Case Studies

Works by Taveira and Mendini representative of postmodernism were selected. The choice considered aspects such as scale, color, form, and cultural references. The cases illustrate key points in their respective productions and allow for the examination of the formal and conceptual dialogue between the two.

¹³ Miguel Baptista-Bastos, recorded interview with Tomás Taveira, Lisbon, February 2025, unpublished interview.

Comparative Study of the Amoreiras Complex and the Groningen Museum

The Amoreiras Complex (Tomás Taveira) and the Groningen Museum (Alessandro Mendini) are examples of postmodern practices with distinct approaches to historical reference. Taveira incorporates classical elements within a contemporary urban context, breaking with the modern functionalist model¹⁴. The work organizes volumes and forms according to a non-linear compositional logic, introducing recognizable formal variations. In the Groningen Museum, Mendini applies varied geometries and color as structuring elements of the museological proposal¹⁵.

The construction of the exhibition space rejects the neutrality of modernism and emphasizes the relationship between architecture and art. In both cases, the reference to the past is used as a design material, through formal operations that disrupt modernist continuity and propose new ways of relating to the context. [Fig. 3]

Proust Armchair, Ollo Collection and “New Transfiguration”

The Proust Armchair and the table and chairs from the Ollo Collection represent design operations in which Mendini questions the boundaries between design and architecture. In the Proust Armchair, a rococo-inspired seat is transformed by a dotted color pattern, inspired by the neo-impressionism of Paul Signac. The pictorial technique applied to the surface of the object, with a manually designed image, suggests an appropriation and recombination of visual codes. The reference to Marcel Proust places the piece in a literary and cultural context, functioning as a postmodern bricolage that combines historical forms with different expressions. The Ollo Collection, on the other hand, combines stylistic and symbolic elements from various repertoires. Both pieces utilize formal and semantic shifts, surpassing utilitarian function and engaging in a discussion on cultural heritage and contemporary production. Mendini creates an expanded field of intervention, challenging disciplinary categories and proposing a reflection on temporalities and citations: central characteristics of postmodernism¹⁶.

In the same vein, the New Transfiguration collection, presented by Tomás Taveira at ARCO’85, constitutes an experiment in transposing architectural principles into the realm of object design. Composed of chairs, ceramics, and shelves, the collection highlights the manipulation of scale, the use of graphic patterns, and the incorporation of multiple cultural repertoires. Taveira’s practice reflects a methodology of visual and symbolic recomposition, where objects

¹⁴ Maria Heloísa Albuquerque, “Complexo das Amoreiras,” in *Guia de Arquitectura Lisboa 94* (Lisboa: Associação dos Arquitectos Portugueses / Sociedade Lisboa 94 / Faculdade de Arquitectura da Universidade Técnica de Lisboa, 1994), 374–375.

¹⁵ Stefano Casciani, *Alessandro Mendini: Imagination Takes Command* (New York: Phaidon Press, 2025), 190.

¹⁶ Casciani, *Alessandro Mendini: Imagination Takes Command*, 97.

serve as extensions of architectural discourse. The analysis reveals a process of meaning construction based on the appropriation, displacement, and assembly of formal elements, reflecting the tension between tradition and contemporaneity, function and expression¹⁷. [Fig. 4]

Banco Nacional Ultramarino (Tomás Taveira) and Interior of Frans Haks (Alessandro Mendini)

The design of the Banco Nacional Ultramarino in Lisbon highlights Tomás Taveira's practice in bridging architecture and interior design. The intervention integrates form, color, and cultural references into a unified spatial system. The color palette evokes identity elements, such as the Portuguese guitar and the Campo Pequeno, functioning as a symbolic mediator between the built space and the collective imagination. The furniture is conceived as an extension of the building, not as an autonomous addition, nullifying the conventional distinction between architecture and design. This strategy reflects the dissolution of disciplinary boundaries characteristic of postmodernism, incorporating multiple scales and expressive codes into a single design gesture¹⁸. [Fig. 5]

Similarly, the interior of the residence of Frans Haks in Amsterdam, designed by Alessandro Mendini, proposes a spatiality where art and design are treated in a non-hierarchical manner. The spatial organization, marked by the symbolic centrality of the bathtub and the duplication of the staircases, introduces scenographic elements that challenge functionality. The presence of pieces from the Memphis movement and the Ollo collection situates the house within a discourse of aesthetic experimentation. The division of the space between contemporary art and 19th-century art highlights a temporal juxtaposition logic. Mendini designs the domestic space as a place of coexistence between diverse cultural practices, reaffirming the postmodern principle of contamination between languages¹⁹.

Convergences Between Mendini and Taveira: A Postmodern Dialogue

The comparative analysis of the case studies highlights points of convergence and divergence between the practices of Tomás Taveira and Alessandro Mendini within the context of postmodernism. Despite cultural and geographical differences, both architects employ strategies that challenge the paradigms of modernism, promoting the fusion of architecture and design.

In architecture, the Amoreiras Complex and the Groningen Museum exemplify the manipulation of scale and the appropriation of historical repertoires, transcending the functional limits of modernist language. Taveira proposes a

17 Alessandro Mendini, "Tomás Taveira – New Transfiguration," introductory text for the exhibition catalog *New Transfiguration*, Galeria Cómicos, Lisbon, 7–30 November 1985, titled "Affascinante e Problematico."

18 Alessandro Mendini, *Introduction to Tomás Taveira* (UK: Artmedia Press, 2002).

19 Casciani, *Alessandro Mendini: Imagination Takes Command*, 171.

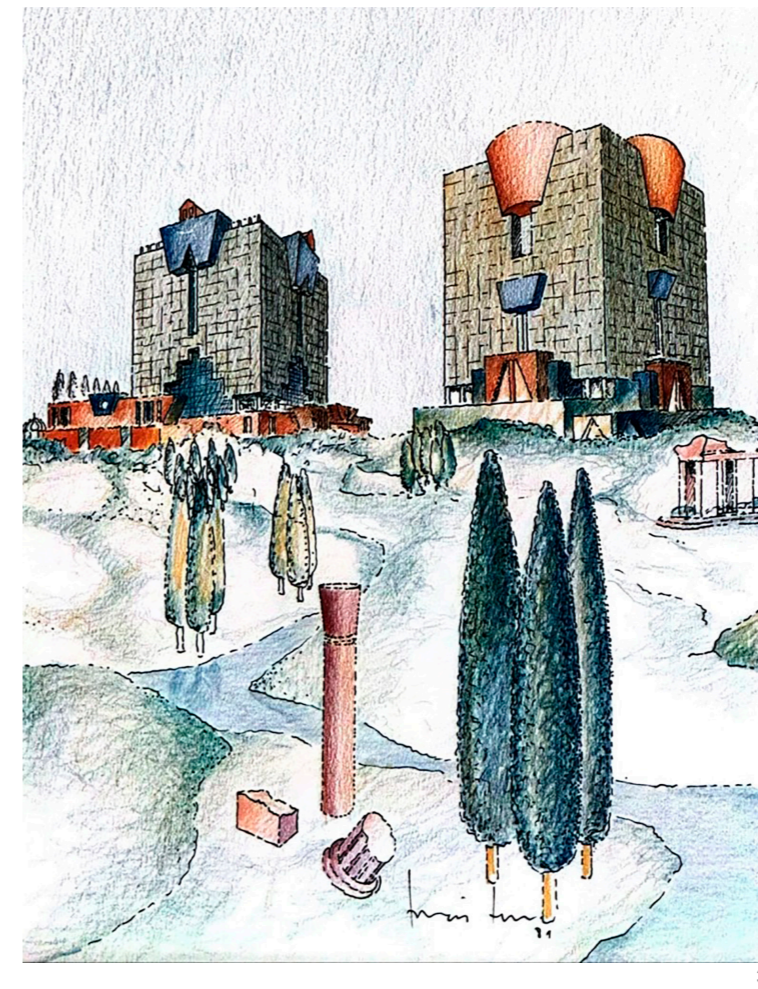
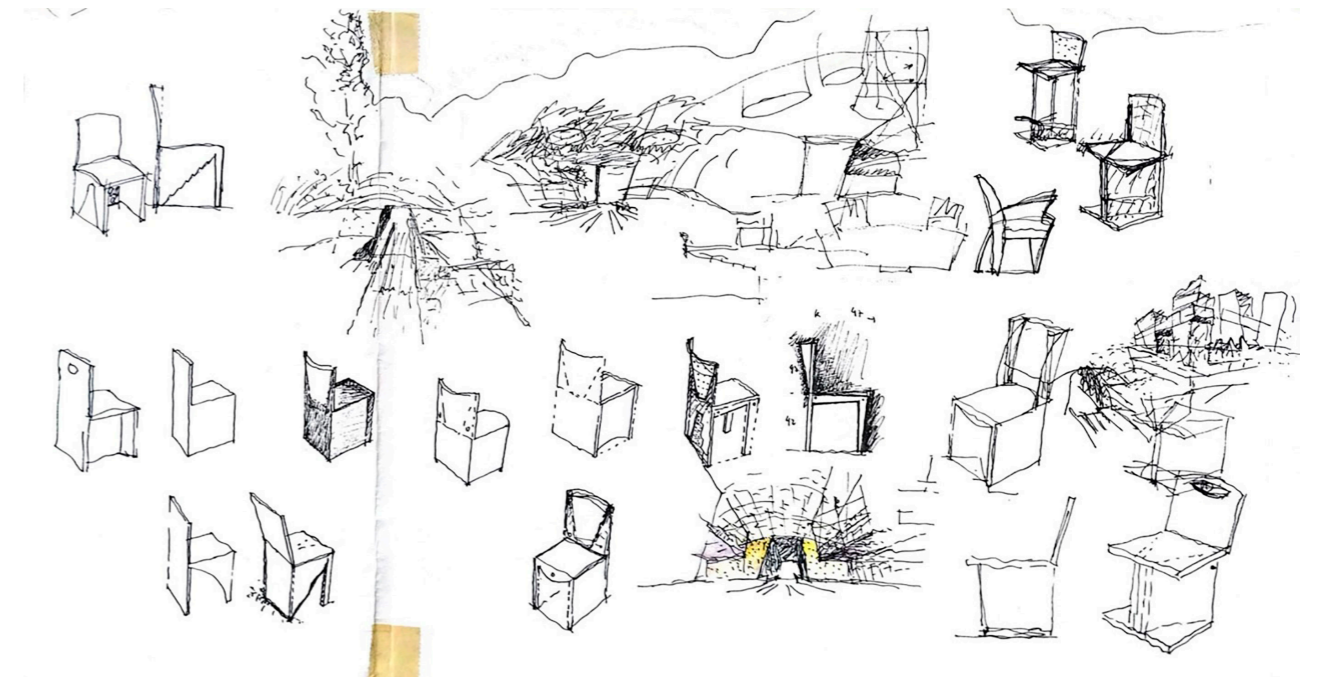
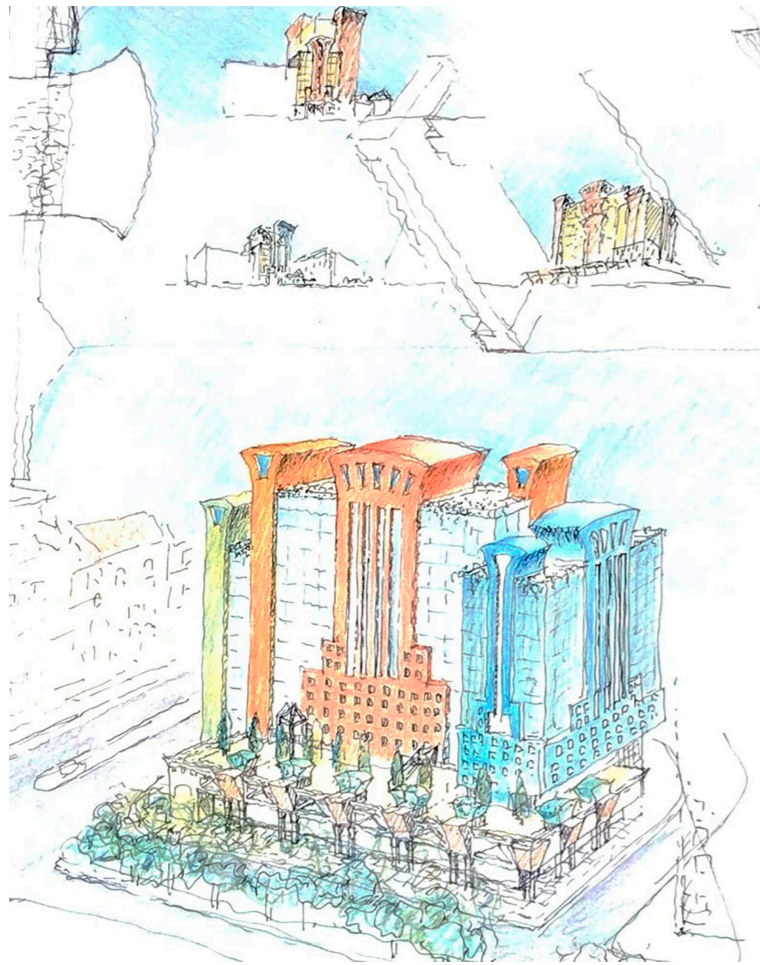


Fig. 3
Preliminary design drawing of two towers from the Complexo das Amoreiras showing the alternation of crowning elements, created in 1981 by Tomás Taveira (Collection of Miguel Baptista-Bastos)

Fig. 4
Preliminary study of chairs for the "New Transfiguration" exhibition, created in 1984 by Tomás Taveira (Collection of Miguel Baptista-Bastos)





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spatiality rooted in the Portuguese cultural imagination, while Mendini creates visual experiences marked by formal and symbolic juxtaposition.

In design, Mendini's works, such as the Poltrona Proust and the Ollo Collection, manifest a narrative and experimental approach. Taveira's "New Transfiguration" collection operates at the intersection between object and space, reiterating the indistinction of disciplines.

Finally, the BNU and the interior of Frans Haks reveal how both authors merge the scales of design and architecture, promoting a design logic in which aesthetics operate as a mediator between function, context, and cultural expression.

In summary, the analyzed cases demonstrate architecture and design as means of challenging modernist conventions, highlighting the formal and symbolic diversity of postmodernism. Taveira and Mendini, in distinct contexts, adopt critical approaches that question functionalist logic. The comparison of their practices allows for the identification of common procedures in the management of scale, color, and form, as well as the reinterpretation of historical references. These works contribute to defining a design language within the postmodern framework.

Results: the Diffusion of Scale in Architecture and Design. Scale and Design: Convergence between Architecture and Objects

The analysis reveals that the manipulation of scale, both in architecture and design, constitutes a structural element in the practices of Tomás Taveira and Alessandro Mendini. In both cases, there is a departure from modern conventions on proportion, allowing design objects to assume enlarged dimensions and buildings to incorporate formal characteristics associated with objects. This transition between scales establishes a continuous relationship between object and space, moving away from functionalist rigidity²⁰.

In the work of Tomás Taveira, this convergence between scales is evident in projects such as the Complexo das Amoreiras and the New Transfiguration collection, where the distinction between physical and conceptual scales is softened. The application of shapes and colors goes beyond mere visual integration, proposing an extension of the design vocabulary to architecture itself. In this sense, scale transcends its physical dimension, implying a conceptual reconfiguration of both space and form²¹.

Similarly, Alessandro Mendini adopts an approach that destabilizes conventional scale. In the Museum of Groningen, the architecture does not adhere strictly to functional criteria but approaches a composition of an objectual nature. The Poltrona Proust and the Ollo Table and Chairs exemplify the inversion of expectations regarding proportion and use. Mendini uses scale as a strategy to question the boundaries between object and architecture, operating at the intersection of art and design²².

Thus, scale is employed as a means of transition between disciplines, promoting the fusion of the domestic and the monumental. This approach reveals one of the central operations of postmodernism, where the built space and the designed object converge, proposing a new configuration between art, architecture, and design. The collages presented in Figs. 6, 7, and 8 illustrate the relationship between the works of the two architects, highlighting the parallels in their choices of forms, colors, and materials. These images demonstrate how both architects used design as a means of questioning and challenging established architectural norms. [Figg. 6–7–8]

Discussion: the Impact of Postmodernism in Contemporary Times. Postmodernism and Aesthetics

Postmodernism continues to have a significant presence in contemporary architectural and design practices, distinguished by its plurality of influences and its emphasis on originality. Its aesthetics remain relevant, evolving distinctly

Fig. 5
Preliminary study. Prototype for the working project, created in 1983 by Tomás Taveira (Collection of Miguel Baptista-Bastos)

²⁰ Roger Scruton, *A Estética da Arquitectura* (Lisboa: Edições 70, 2020), 45–78.

²¹ Valentina Moimas, "Tomás Taveira," in *Collection Architecture – La Collection du Centre Georges Pompidou* (Paris: Éditions du Centre Pompidou, 2016).

²² Casciani, *Alessandro Mendini: Imagination Takes Command*, 47.



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in the current context. By rejecting unified and universal exegeses, postmodernism prioritizes flexibility and subjectivity, reflecting contemporary concerns with cultural diversity and accessibility, while also enabling the production of previously considered unattainable objects through consumerism.

In the field of architecture, postmodern aesthetics expand the possibilities for visual expression, moving away from standardized forms and functionalist rigidity. By integrating historical elements and exploring new forms, it contributes to the creation of spaces that establish a dialogue with cultural memory, while also connecting with contemporary practices. In design, this approach is manifested in the reuse of forms, colors, and materials that evoke visual memories, bringing forth a historical dreaminess²³.

Nowadays, postmodernism is not confined to the pursuit of efficient technical solutions; rather, it also engages with history and collective memory, manipulating formal solutions, colors, and scales. The postmodern aesthetic, therefore, continues to exert influence on contemporary practice, not through literal adoption, but through its capacity to generate new

Fig. 6
Miguel Baptista-Bastos,
Collage of Lisbon Transfigured,
2025.

Fig. 7
Miguel Baptista-Bastos,
Collage of the Amoreiras Trans-
figured, 2025.

meanings and interpretations within urban space and object design²⁴. In this sense, the impact of postmodernism on architecture and design remains significant, not merely for its challenge to aesthetic norms, but also for its ongoing creation of new possibilities for cultural signification and representation, readily apprehended and immediately consumed²⁵.

Conclusion

It is demonstrated that the practices of Tomás Taveira and Alessandro Mendini, although developed in distinct cultural contexts, converge in their questioning of the disciplinary autonomy between architecture and design, revealing an articulation between scales and languages within the framework of European postmodernism. Through a comparative analysis supported by the interview with Tomás Taveira, bibliography, and the relationships between recognized works, it was observed that both authors operate a blurring of the boundaries between the design object and the architectural building, promoting formal solutions that challenge the distinction between them in everyday life.

²⁴ Tomás Taveira, *Tomás Taveira: Architectural Works and Design* (London: Academy Editions, 1990).

²⁵ Volker Fisher, "Post-Modernism and Consumer Design," in *The Post-Modern Object*, ed. Andreas Papadakis (London: Academy Editions, 1987), 67–72.

Fig. 8
Miguel Baptista-Bastos,
Collage of the Complexo das
Amoreiras Transfigured, 2025.

²³ Charles Jencks, "Free Style Classicism—The Wider Tradition," in *Free-Style Classicism*, ed. Andreas Papadakis, guest ed. Charles Jencks, *Architectural Design* 52 (1982): 5–21.

It was identified that strategies are based on the contamination between architectural space, interior design, and the everyday objects used, with a prime example being the way each author explores scale as a primary operative variable in their works. The cases of buildings, as well as examples of furniture, reveal the deliberate intention to question modern paradigms of functionality, neutrality, and formal uniformity, in favor of a value system that integrates memory, fiction, and typological reinterpretation.

More than spontaneously adhering to a postmodern aesthetic, Taveira and Mendini construct a critical thought, where they incorporate both the avant-garde and the past as operative material, deconstructing the history of the arts. Their contribution lies in the formulation of a practice that makes architecture visible as an expanded field, where the building, the object, and the discourse intersect in a territory of plural meaning, configuring new modes of production and reception in the built space. "From an artistic point of view, I have always maintained a close connection with Mendini, frequently exchanging drawings and information. In the absence of the internet, the correspondence was made through letters and faxes, through which I created collages and reconfigurations"²⁶.

This integration of scales and different levels of design is reflected in an architecture that transcends mere functionality and explicitly seeks to question the relationship between form and function, the perception of space, and the organization of its architectural elements, as they come together in a multiplicity of cultural, historical, and social influences. The aesthetic variety and flexibility of the elements present in their works convey an extension between innovation and tradition, the local and the global, as fundamental aspects of our postmodern condition, whose relevance is undeniable in contemporary architecture.

Acknowledgements

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²⁶ Miguel Baptista-Bastos, recorded interview with Tomás Taveira, Lisbon, February 2025, unpublished interview.

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