# An Interview with Álvaro Siza

DAWNE MCCANCE

In Portugal, where it seems that everyone you meet speaks knowledgeably and proudly of his work, he is called by his full name, Álvaro Siza Vieira. He is, of course, that country's most famous architect, and, in keeping with the crossing of local and global that has marked his entire career, he is also internationally renowned, and a recipient of, among many other awards, the Pritzker Architecture Prize. *Mosaic* sought out Siza for this special issue because he is both architect and artist: according to what he says, and what he builds, literature and architecture belong inseparably together. The following interview took place on 17 May 2002 in Siza's Rúa Do Aleixo office in Oporto, Portugal.

## Preamble

preamble: *n.* a preliminary statement or an introductory part stating the reasons and intent of what follows; *v.* lit., to walk before, hence to travel, over, f. L *ambulare*, to go about, take a turn, make a tour—*walk*.

*Mosaic* 35/4 0027-1276-02/001016$02.00©Mosaic

How to prepare for, preface, an interview with Álvaro Siza Vieira? As well as reading, I walked. In the first place, in Barcelona, it was a tour through the imagination of Antoni Gaudí: Parc Güell, Casa Batelló, Casa Milà, and especially, the Church of the Sagrada Família, that unfinishable poem. During the Spanish Civil War, all fifty-eight of the churches of Barcelona were burned, save, of course, the Sagrada Família: cast in cement, it survived the petrol to become part of the ravaged Spain that Álvaro Siza, as a boy, visited with his family. Perhaps the most memorable of those visits was the one he made at age fifteen, his first visit to Santiago de Compostela, where, outside the Cathedral of Saint James, watching workmen removing the pavement, replacing old stones with new, he was taken with the question of how we inherit tradition, how it is that to remember is to rebuild—a work that can never be completed. Travelling with this question of tradition, I was on the way, the *camino*, to Santiago myself, but before that came a turn north, to Frank Gehry's Guggenheim Bilbao, the cathedral become a museum—or, perhaps, housing the sculptures of Joseph Beuys and Richard Serra, the museum, no longer a mere building, become a sculpture itself. After the flamboyance and verticality of Gaudí and Gehry, the encounter with Siza's Galician Centre for Contemporary Art in Santiago de Compostela is altogether different. Here, in passing from one landscape into another, from the surrounding old city into the new building, one enters a place of respite, wonderfully tranquil, with its white marble and white walls and subtle plays of shade and light—as welcoming and as understated as is the man himself.

To walk through the Galician Centre for Contemporary Art, which is designed as a kind of promenade, is to experience something of the silence that has always tempted Siza. In the Catalogue of the exhibition of his work which opened the Centre in 1995, Siza, who is as much a writer as an architect, writes that, when reflecting on architecture, he always draws his example from writers, "and among them, from the poets—those highly competent architects of register and of dream; the inhabitants of solitude."[1] It's a signature remark, and an apt prologue to this interview. That the remark appears in the Catalogue on a page beside one of Siza's self-portraits—a sketch of himself drawing, a sketch that foregrounds his drawing hands—is also very apt. For, as we conducted this interview, sitting across from each other at a table in Siza's office, he began to draw on the *Mosaic* brochure I had brought along for him, to sketch his points on the page. "Drawing," he says, "is language and memory, the way to communicate construction with oneself and others." I took the drawings away with me, as a memory of that day.

DM Because some *Mosaic* readers might not be familiar with your work, I want to

Boa Nova Restaurant, Matosinhos, Portugal. Photograph by F. Català-Roca.

start, with your permission, by tracking some points in your professional career. Let's begin with your early work which, it is said, originates out of a tradition of vernacular Portuguese architecture. Can you tell me how an early project, such as the Boa Nova Restaurant (1958), is an instance of this popular Portuguese tradition?

AS That work was an important part of my learning, and I would say that it took place at an important moment in the evolution of Portuguese architecture. In fact, at that moment, architects and professors belonging to two different schools, in Oporto and Lisbon, came together with their students to produce a very interesting and important work on vernacular architecture. One purpose of the project was to study what architecture in Portugal is, and to make a register, in two volumes, of the entire territory. This was the end of the '50s—the work was published in 1962—and at that time, the roads to the interior were sparse and indirect, which means that you could not get to some places by car. Yet they put the publication together, not only registering in photographs the plans of different regions, but also showing how people lived in them. By recording the reality of the country, they discounted the tendency, prevalent at that time, to impose an architectural style from above.

There was a dictatorship in place, you know, and a will to impose the idea of a national style. The publication, on the contrary, showed what the reality of Portugal was, with the Arab influence from Africa so strong in the south, with construction in brick, handmade brick, and in the north, with granite; while in the east, close to the sea, quite a different landscape, architecture and culture, a different way of living that developed in adaptation to the climate. So the diversity was real and exciting, and it showed that, in Portugal, architecture was not the façade of a national political will. This was important to my generation of upcoming architects. We did not have to submit to a national architectural style, imported, say, from Italian ideas that we could be more comfortable with than with Nazi architecture. While there have been many interchanges between Portugal and Italy, many meetings and many influences, the fascist idea of a national style that was dominant at that time was one that foreclosed differences. This was the moment when I began to study. It was a moment of the opening of the regime. Although at the end of the war the Nazi regime was broken, in Portugal the regime went on until the end of the '60s, only gradually opening. At that time, of course, contacts with Italy, England, northern Europe, France, and of course, with Spanish architects, proved to be very important. Publications began to arrive in Portugal and we began to receive a good deal of information.

So the vernacular tradition had an importance in our education at this time, but so did its opening, our meeting with European, Italian and Spanish influences. The reconstruction in France, the reconstruction in England, the programs of new towns and new schools: it was a moment of the convergence of many influences. And if you look at the Boa Nova Restaurant, which was in a sense my first work—not the first, but the first public work—you will notice, I am sure, many influences of the architecture that was strong in Europe at that time, these mixed with the Portuguese vernacular. I remember that in those days an English critic came here—I don't remember his name—and he suggested that the Boa Nova was strongly influenced by the Japanese tradition. I liked this—because, at that moment, in Portugal, Japanese architectural magazines were inexpensive enough for students to buy. It was an extraordinary moment in Portuguese architecture. An opening was taking place, to European influences, but also, of course, to American ideas. The end of the war had brought invaluable changes, not the least against the isolationist tendencies of the fascist regime.

DM Do you think of the Portuguese vernacular tradition as melancholy in some way, as having a dimension of melancholy?

AS I don't think it is good to generalize about the temperament of a people. For one thing, in Portugal, there are many different regions and people are very different from place to place. There are convergences, of course, but noticeable differences from south to north. Think only of the folk music: there are melancholy songs but there is also the music of feasts, where dancing and singing and happiness prevail. I would not generalize. I know there is nostalgia and a dimension of melancholy to the Portuguese character—think of the melancholy *fado*—but alongside this, there is another type of *fado*, another type altogether. So I don't think there is a special Portuguese *soul*, if you will. There is such on the surface perhaps, but inside, people are happy when there is reason to be happy, and people are sad when there is reason to be sad. In the 1960s, for example, people emigrated because it was the only option they had: in the mid-60s, for instance, in Paris, there were one million Portuguese. And there were many Portuguese in the United States, Canada, Germany, Switzerland, and all around the world. Perhaps there is a sadness in leaving families—I think that is strong—but when I think of the connections that I have with my own friends, I see people who are very happy and I see people who are very sad. For the most part, the sad people are poor—although even they are able to find their happy moments. So I don't generalize about the character of the population.

DM Did your architecture move in the direction of something "abstract" in the1960s, in the direction of a geometrical essentiality?

AS Yes, I'd say so. But I think this is a normal evolution in any architect's work. As one matures and deals with more urban work, does more work in towns, geometric relations have to be considered. Many of our towns are Roman in origin, and the tendency in them is to more geometrical and abstract work. Of course, this also depends on the site and circumstances with which one is working. When I work on a "natural" site, I do one thing, but in towns and cities, projects are constrained by the surrounding buildings, and by the requirement to make the work part of a whole—even as you are required also to make each building special, unique in its own way, to give it its own personality.

DM When you began to work in Berlin and in Holland, did another transformation take place in your architecture?

AS I did a social housing project in Berlin, a school for children and a kind of club for elderly people, and here, too, I tried to make these buildings part of a whole, while allowing them their own special character. These projects involved working with many people, including immigrants, many of them Turkish. If you walk in the streets today, you can enjoy Turkish food in the restaurants, you can hear the Turkish music, and you can buy it on discs and CDs. I was working within that context, which I wanted to maintain. At the same time, the work in Berlin was subject to ideas intrinsic to that place, for instance, ideas pertaining to the balance between memory of the past, and making the past disappear; ideas, fantastic ideas in that city, about recuperating the beauty and strength of history. In Holland, I worked initially on a social housing project that was subject to different building materials and different ways of building—highly planned, economical, yet geared to high quality and comfort. When I work in Holland, I am Dutch. When I work in Germany, I am German. That has been a terrific learning experience for me, and it has influenced my own work in Portugal. Each experience adds something, which is not just taken from the physical site on which you are working, but that has to do with tradition and identity. If you grow out of a vernacular architectural tradition, and you fear the loss of this tradition—the idea that what is out of date is no longer interesting—you take care, in each case, of the personal, regional, and national dimensions of a project.

DM I'm very interested in the important work you have done in social housing, in Holland, Berlin, and Portugal. I am going to Évora tonight and am excited about seeing your project there. But, you know, in North America, I don't think it is customary to involve architects in social housing, and I wonder what you think about the importance of having this creative-architectural input where social housing is concerned.

AS It is difficult to involve architects in social housing, and I don't know that many are disposed to be involved in such work. For one thing, it brings less notoriety; it's not regarded as important work. Also, it's a sacrifice in a way, because there are some things that are clear: if you do social housing and you want to build an atmosphere, a living space, a "town" to go with that, you are paid less and you have to work very hard to make these things happen, to make something beautiful, within the limits of the costs you are given. You have to work very, very hard because everything is—materially and aesthetically—constrained. It's more difficult than building a palace. So it is not very inviting for architects. And there are many other barriers and obstacles. If you fight for quality, you find many times that people are against this: they say that this sort of building does not need quality. If you make it beautiful, people say it is not social housing. Why? I have thought long and hard about this. I have tried to create social housing with quality, space, ambience, not just banal things, and this has made some people angry: the man, they say, is looking for notoriety. So this is difficult work. Payment is a problem—I've had that experience in Portugal. And I have been up against the idea that social housing is about houses only, not shops or schools or neighbourhoods, the things that are necessary for healthy urban life. Social housing also requires considerable—enlightened—political support. For example, in Holland and Germany, the idea of social housing was tied in with immigration, so that for the work I did in Holland, 50 percent of the population was immigrant. This way of isolating a population can lead to conflicts, and it can be fatal for cities. So politicians have to be supportive and they have to direct social housing to integration. When I worked in Holland, there was political support for social housing programs, if only because immigrants were beginning to vote and the politicians were aware of this.

DM I know you are interested in fragmentation. Does the Oporto School of Architecture have something to do with that?

AS Yes, it has. What I see in fragmentation, though, is just a strategy for some types of work. If you look from the other side of the river at the faculty of Architecture, at the site, you will see what I mean. You will see a number of towers that embody the idea of beauty for the '60s and '70s. This is where I had to build. And I wanted to integrate these towers into the landscape and into the ambiance of the site. I thought of it as a park—gardens, in the English tradition (in fact, most of the English colony in Oporto lived there). It's a very good site; to the south it is very beautiful. So I looked on it as a park, with these buildings already in place, and I wanted to add another part to it with my fragments in the landscape. But these fragments are related, in a way, around a kind of patio, and you can read them as forming a whole—indeed, they must be read as a whole, as a school or public building, and as related to the landscape. While it is difficult to put architects' work together and into relation, I wanted, with this project, on which I was working alone, to contribute to the larger work in place, and to affect this convergence through the idea of a park.

DM I've just been to the Galician Centre of Contemporary Art in Santiago de Compostela. What a wonderful experience it was to arrive there after following the pilgrimage route, the Camino de Santiago, and after visiting the Cathedral! Do you think there's some trace of the pilgrimage route, of the idea of route, in the Centre of Contemporary Art?

AS Ah, the route! The Camino! Along the way from west and from east, and from the north as well, many people, many pilgrims, come on foot to Santiago, it is true. I think the town is proof of the importance of sanctuary, now as in past times. There is also, in Portugal, a Camino de Santiago, people passing from here to there, seeking that sanctuary. And the town, the power and richness and architectural density of this town is fantastic. But, as to the importance of the pilgrimage route for the Centre of Contemporary Art, I would say that there is not much of a direct connection—apart from the fact that it is right there in the marvellous town, and so it has a fantastic ambience with which to work. Think of the contrast between the old buildings of the town and the young people in the street, many of them students; think of the many old churches alongside bars and restaurants filled with these young people. So, the ambience there is inspired. The site chosen for the museum (the Centre) was occupied by an old convent, Santa Domingo, which had a beautiful garden. I was asked to recuperate the garden and to work on it as the base for the museum project. When you walk up through

the garden, you have platforms and paths in a zigzag; you then pass a cemetery and turn in there. If you look at the organization of the museum, you will see that this is the way it is made: it follows the same sort of route, is like a *camino* too, because, when you enter the museum, you make a turn, like this [Siza is sketching here], and then you go upstairs to the other side, and then you follow the way up to the roof, from which you can see the entire town. They have now closed the door to the roof, which is unfortunate, because all of the ideas in the museum turned on this passage through exhibition spaces and ending up on the roof. Essential to this project was the unity of the convent and the garden. I could say that this was not a very difficult project for me, because I had such a clear concept of what I wanted to do.

DM You have written about how important it was for you to go to Santiago de Compostela with your father when you were young. Do you consider the museum as, in some way, an autobiographical work? I am thinking also of the fact that the museum opened with an exhibition of your work, the Catalogue for which includes several pieces of autobiographical writing.

AS There is a component of memory in the work. We all have to use that. We are all stimulated by our memories. I am sure that writers and poets are, as well as architects. When I designed the museum, the memories of what I felt as a child were very strong. Some of the things that are part of the project are the result of these memories. And when I was invited to Santiago to do the museum, I remembered, of course, the visits I had there when I was very young, maybe fourteen, visits I made with my father and my mother and brothers. How I loved the ambience even then! I remember arriving in the night, when everything was very mysterious, and workmen were changing the stones in the street. It was a fantastic ambience! And that enormous square by the Cathedral, the enormous steps, one building, the convent, almost entirely without windows, and a bench, maybe two hundred metres long. It all made a very strong impression on me. In general, I liked going to different towns and countries with my family, and we used to go every year to Spain. Of course, this was after the Civil War, I'm speaking here of some time around '45, and Spain was very, very poor and wholly without tourists. There were signs everywhere of war; there was much ugliness, and so much poverty. In contrast with the poverty was the magnificence of the monuments: this made a major impression.

DM I can understand that now, just listening to you. What about the fact that, when the Centre of Contemporary Art opened with an exhibition of your work, it showed not only your architecture but your art and creative writing as well? I know that you are an artist. Do you think of architecture as an art?

AS What I think is that architecture belongs to the same human wish and motive that painting or sculpture or cinema or writing—literature—is about. It belongs to the human need to understand and to express. I don't see any gap between painting and sculpture and architecture. There are sculptors, I know at least one, who became architects, for instance. Usually, however, artificial gaps are put in place, and this is regrettable. There also exists a polemics about architecture as opposing free expression in museums—I felt some of this in Santiago and also in the Oporto museum—and at times this approaches a refusal of architecture altogether. Some of the more contemporary museums choose industrial space and adapt it to make a museum, and some close the museum space off from the outside, as if not wanting to be disturbed by landscape. I regret these barriers. And I know you do too, since your journal, *Mosaic*, is, as we talk, crossing the boundaries between architecture and literature. It's a good fight to fight. It is good to resist the tendencies to overspecialization and isolation.

DM Have particular artists—Picasso, Matisse—been important to you?

AS Many have been important, many. Picasso, of course, is one, for at the time I was in school, he dominated; he was a genius, constantly surprising us with something new—but also recognizable. So Picasso was important for me: I would say important, rather than influential. Then Matisse became more attractive, partly for reason of the beauty of his work, so spontaneous in its impact. I had many other heroes. Today, I cannot single out an influence from among them. When I began to study, the architectural hero was Le Corbusier; then appeared the influence of the Brazilian, Niemeyer, and of Brazilian architecture in general.

But as we continued to learn more, what began to impress me, finally, was the changing scene itself. Architecture is a condition of multiple formations. Today the schools in Portugal have established relations with other schools in Europe, Brazil, the United States, maybe Canada, and these include exchanges that enable students to go to one place, to Holland or to Italy, and Italians to come to Porto. And this is very important for young people. The conditions are fantastic.

DM Literature, especially poetry, is important to you as an architect. Can you talk about the importance poetry, in particular, has for your architecture?

AS Poetry is important in many ways. One thing that impresses me so much in poetry is its economy, the perfection of this. If you read a poem, everything there is absolutely essential. Each word measures sound, the idea, in much the same way that you have to achieve this in architecture. So, a perfect poem, like a jewel, can convey many sides of something, and this I think relates to the work of architecture. Sometimes I write poems, but I have never published any, because, as I say, a poem must be—as each piece of architecture should be—a jewel. Think of Japanese haiku. I read many of these for their movement, image, idea.

DM People often comment on the importance that light has in your work, and on the importance that visual perception has in architecture. Do you think, on this same topic of poetry, that architecture also has to do with rhythm? Rhythm and sound, you know, as much as light and sight?

AS With rhythm! Yes, yes, very much so. Both of these are what construct architecture. Think of cinema, for instance. Cinema has much to do with architecture because of its images, arranged in sequence, but there must be movement from one to the other. How does one establish the connections between the images, so that the movement can take place? Light, in architecture, is also inseparable from movement. If you build a patio filled with light, and beside this you place a porch, and a passage from one to the other, from more light to less light, perhaps even to darkness, you have begun to think an architecture that enables joy and life and feasts. As much as poetry and literature, architecture is about relations between things and about passages from one to the other.

DM I know you don't like labels very much—

AS Oh my God, I don't know—

DM Modernism, postmodernism, those kinds of labels—

AS What I don't like is the way that labels can reduce changes, transformations, to clichés. These words are always a little dangerous, but they are also useful, because they indicate that people are analyzing changes and are aware of transformations. So I would not say that I don't like postmodernism, or that post-

modernism doesn't exist—of course it exists. Today, the word has already grown old. For nobody today speaks much about postmodernism in architecture—or, at least, perhaps the critics do, more than the architects themselves. And I am in favour of the critics, and of relating what is happening, say in sociology or in geography, to what is happening in architecture. The disciplines need to support and relate to each other. I think postmodernism developed critically more in literature than in architecture, and that development was very good. But the term has been used to support superficiality and cliché.

DM Do you like the Guggenheim Museum in Bilbao?

AS Very much. The two Guggenheim museums, the one that Wright did, the first Guggenheim, and then this one, I like very much.

DM Do you like the ascending height of the Guggenheim Bilbao?

AS I go back to the architecture of Gehry often because it is so very strong, and not only for its forms, but for what they mean in space. If you visited Bilbao before the construction of the museum, you will know that the site was a terrible hole in the town. When I heard he was going to build the museum there, I thought, they are crazy to use that site for a museum. But when I saw it! It really is fantastic because of the way Gehry transformed completely what was a very big hole in the town, and because of what he did with what was a very bad site. This has continued and will continue to influence, definitely and directly, the life of Bilbao. What I like about Gehry's architecture is the way he occupies space as well as a part of the space. His houses in Los Angeles and California are a very real part of the general atmosphere of Los Angeles. Magazines don't always capture this when they photograph his work. They usually separate the work out from its context, show it as isolated, as something spectacular, and publish it that way. I think it is important to understand the relation, the relations, in his work. What he builds is always part of a whole. Photos don't often show us this.

In fact, I am now working on a project with Gehry in Pasadena, California. It's a school, a design school, a very beautiful '50s building and a beautiful landscape. They are now adding other buildings to the school. One will be done by Gehry and one by myself, and we will work together on the concept, the general concept, for this project. I am to go there in July. I am looking forward to this very much, although some people have asked me how Gehry and I could work together. It will be very nice.

DM What other work do you have coming up in the near future?

AS I have some work in Spain. I have an interesting project in Amsterdam for the addition to a museum. I am working on the recuperation of a building in Madrid, and together with Spanish architects I am working on the enlargement of the centre of Madrid streets, of the avenue that connects the museums. I have a building in Granada, Spain, and one in Valencia. But the interesting one is the library for the university in Salamanca, which is in the centre of the old buildings of the university. I have the project in Pasadena. Also some work in Portugal.

DM You have described your work as an architect as very solitary, and, of course, people have written about you as working, sketching, alone in cafés. I recall reading one piece where you even describe yourself as a ghost, wandering alone on the deck of a ship.

AS [laughter]

DM And at the same time, your work is intensely collaborative.

AS Of course it is [chuckling].

DM I wonder how much of your creative process is solitary.

AS It's not solitary. But there are moments when I have to be alone to consider some things. You know, we have to co-ordinate the work of many people; architecture is a team. For instance, much of my work depends on the ingenious person who solves structural problems, say air conditioning problems. My work depends on engineers, on electricians, and on a number of other specialists. And, in my office, I have more than twenty-five architects, so, it's not very solitary. But, periodically, during the process of a project, I take home the drawings and I need to concentrate not only on designing and sketching things, but on really knowing the building, really knowing the project. I have to be able to walk through the whole building mentally without looking at the drawings, you know? I have to be able to sit and imagine walking through the building, going down each hall, entering the bathroom, washing my hands, going to the kitchen if it is a house. And if it is a public building, this can indeed be difficult. But I make every effort to study the project as it develops. Only when you can walk mentally through the building can you design the final details and can you feel the atmosphere of that

building and what it really means. For this, I need moments to concentrate by myself, alone. In the office, this is not too easy because there are telephones, visitors—and interviews. But I can go home and sit alone and reflect.

Those descriptions of me that I read and that amuse me so much go back some forty-five years to the time when I was doing my first drawings, and when I did not have an office. So, many times I would go to a coffee house, where there would be another culture of writers, musicians, and painters who were also there for a coffee. They one day put a sculpture of Pessoa outside a coffee house in Lisbon, because he liked to go there for coffee and to talk to the people, to see who was there—men, mostly, as women were at home. Later, coffee became a part of the whole culture, but there are, still, many small coffee houses of the sort I used to visit, where students go. I like to go to these places for coffee and to take my sketch book, but now I can't do this often because, wherever I go, someone recognizes me. Now, to be alone, I have to work at home.

DM What do you think of the city right now? Do you think the city is becoming more livable or less so?

AS The city is going in both directions at once. In Portugal, especially in Porto, there's much more preoccupation with comfort than there used to be. Yesterday, I read a newspaper report about the noise levels in the town, and about regulations to limit noise. There are many such initiatives. The problem of mobility is being addressed, not always with good results. But there are good things being done. On the other hand, there are pressures brought by the developers and speculators, and these lead to bad construction, smaller streets, narrowing pedestrian passageways. Streets and traffic are a problem. And Porto is losing population. Lisbon is also losing population because people, for various reasons, have moved to neighbouring towns. On the other hand, in Portugal overall, the population of immigrants is increasing—one hundred thousand people from eastern countries immigrated to Portugal last year. Portugal was once a country that sent immigrants to Europe, and now we're receiving people. There are really strong movements that have enormous influence on the towns and that don't make an immigration policy easy to come up with. So, it's not a quiet moment for the towns.

NOTE

1/ The catalogue for the exhibition of Siza's work that opened the Galician Centre of Contemporary Art is published as *Álvaro Siza: Works and Projects,* ed. Pedro de Llano and Carlos Castanheira, Centro Galego De Arte Contemporanea, 1995.

ÁLVARO SIZA VIEIRA was born in Matosinhos, Portugal, in 1933. He studied at the Architecture School of Oporto University from 1949 to 1955, worked with architect Fernando Távora from 1955 to 1958, and began to teach at the Oporto School of Architecture in 1966. He has held visiting professorships at the University of Pennsylvania, the École Polytechnique (Lausanne), Los Andes University (Bogotá), and the Graduate School of Design of Harvard University. His works have been exhibited in numerous places, including Copenhagen, Barcelona, Venice, Milan, Helsinki, Paris, London, Amsterdam, Antwerp, Lisbon, Berlin, Cambridge, New York, Madrid, Oporto, Seville, and Sienna. His many projects include the University Library in Aveiro, Portugal; the Galicia Museum of Contemporary Art in Santiago de Compostela, Spain; the Teacher Training College in Setúbal, Portugal; the Oporto Art Museum; the School of Architecture in Oporto, Portugal; the Schilderswijk Zone 5 Social Housing Project in The Hague, Holland; the Schlechlisches Tor in Berlin, Germany; the Contemporary Art Museum in Helsinki, Finland; the Chiado reconstruction in Lisbon, Spain; the Bibliothèque de France in Paris, France; the Meterological Centre of the Olympic Village in Barcelona, Spain; and the Malagueira Housing Project in Évora, Portugal. He continues to teach, and he practises out of his architectural firm in Oporto.

Plate 1 (Álvaro Siza) Church in Marco de Canavezes, Portugal. Photograph by Hisao Suzuki.

Plate 2 (Álvaro Siza) Galician Centre of Contemporary Art, Santiago de Compostela, Spain. Photograph by Hisao Suzuki.

Plate 3 (Álvaro Siza) Galician Centre of Contemporary Art. Santiago de Compostela, Spain. Photograph by Hisao Suzuki.

Plate 4 (Álvaro Siza) Serralves Museum, Porto, Portugal. Photograph by Hisao Suzuki.

Plate 5 (Álvaro Siza) Vieira do Castro House, Vila Nova de Famalicão, Portugal. Photograph by Hisao Suzuki.

Plate 6 (Álvaro Siza) Portuguese Pavilion for Expo '98, Lisbon, Portugal. Photograph by Hisao Suzuki.