



CASA DA ARQUITECTURA

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O que faz falta



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50 years of Portuguese architecture in democracy

THE PORTUGAL WE HAVE AND THE PORTUGAL WE WANT

O que faz falta. 50 years of Portuguese architecture in democracy is the first overview of a collection created by Casa da Arquitectura, encompassing a half-century of contemporary architecture over two time frames: 1974 to 1999 and 1999 to 2024.

With this vast archive as a starting point, we have taken on the challenge of pinpointing the contribution architects have made towards the consolidation of a democratic process to which they are intrinsically connected, from the very beginning embodying many of the principles on which the Carnation Revolution was founded: the right to housing, to education, to health, to a quality public space, to culture.

What this Exhibition proposes, at the hand of curator Jorge Figueira and deputy curator Ana Neiva, is a retrospective meditation on the determining importance of architects, over the last fifty years. But it is also more than that.

Through a wide-ranging Supporting Programme conceived by Nuno Sampaio and Jorge Figueira, Casa da Arquitectura seeks to turn the spotlight on the Portugal of today and debate the Portugal of tomorrow, raising questions on our current reality, while imagining a vision for the future.

These days, Portuguese architecture has won awards and is recognised for the superlative work of our architects, and their capacity to build well. Nonetheless, regional, urban, architectural, and access-to-housing issues persist, upon which reflection is needed.

The following questions are here to guide us: what Portugal do we have? And what Portugal do we want?

O que faz falta. 50 years of Portuguese architecture in democracy is a gateway to reflecting upon them.

This survey of 50 years of architecture in democracy is the culmination of a desire by the Casa da Arquitectura to foster reflection and debate on the role and contribution of architects to the consolidation of democracy in Portugal, while simultaneously engaging in its very own analysis of the theme.

To achieve this, a considered approach to some of the pivotal moments of the last five decades of history in Portugal—whose impact on architecture has been considerable—was required, as well as an investigation into the responses of Portuguese architects to different moments, challenges, and contexts.

Looking at this heritage, identifying fifty projects which encapsulate, in each chronological section, the “spirit of the time”, is an exercise that then needs to be put to the service of the subsequent aim of the book and the exhibition itself: understanding the past to better build (in) the future.

I

At the time of the Carnation Revolution, on April 25, 1974, Portugal was chronically lagging behind the rest of Europe, with poor infrastructures and, above all, serious housing shortages, borne out by the maxim “Casas sim, barracas não” (“Yes to homes, no to slums”), which could often be heard echoing in the post-revolutionary street protests.

With the right to housing engraved in the Constitution, it was up to architects to respond to the population’s concerns. To this end, a specialised technical division was set up, in Portuguese SAAL (“Local Ambulatory Support Service”), whose reputation has extended far beyond its short, but intense lifetime. It is one of the first examples of the creative resilience of our architects, in the democratic history of Portugal, but not the only one.

Many of the projects that originated at SAAL never ended up being built. The programme, facilitated by housing policies set out by Nuno Portas as Secretary of State for Housing and Urban Planning, fell victim to the political instability that dogged the initial years of democracy, and which time, all the same, has yet been unable to resolve. Nowadays, architecture is suffering from the fickleness of government, and the prescribed ebb and flow of elected parties and/or ministries which hampers ongoing formative policymaking, essential to projects with lifecycles that are longer than electoral mandates.

The 1970s and 80s, due to a lack of architects and the dearth of public awareness on the importance of architecture, led to some projects which, to this day, are a blight on the landscape and in cities in need of intervention. These projects have resulted in a scattered, disorganised whole, denoted by an inferior standard of architecture and construction which has been of little benefit to the nation.

Projects which fail to meet the real needs of populations, poorly executed, and built by unqualified “professionals” in the face of a scarcity of architects, helped entrench an idea of architecture as an exceptional asset, an unattainable luxury for many. This has consequently contributed to alienating the public’s perception of access to an architecture-for-all, a time-old notion which began to once again be reinforced only in the final decade of the 20th century.

II

Portugal’s entry into what was then the European Economic Community profoundly changed the way architects were perceived, called upon to take on projects enabled by European funding. The country could now count on funds that permitted the construction and modernisation of all kinds of key areas, such as health, education, culture, and road and rail networks, in efforts to overcome the country’s infrastructural backwardness.

With this spurring them on, new schools of architecture emerged and with them more professional and qualified generations, prepared to work according to the demands of a new Europe, which profoundly impacted upon a model that, till then, involved a more rustic approach to architecture. Against this background, new kinds of commissions emerged, with access to public tenders, thus opening the door to proposals based on their actual quality.

The country improved noticeably, making up for structural flaws and opening the architectural commission process. The use of studio computer technology became the norm, leading to significant gains in production. In the meantime, to meet rigorous European construction norms and criteria, architecture teamed up with industry, producing new construction systems and duly approved materials.

Expo '98 was a milestone for the national and international credibility of Portuguese architecture, contributing positively to the public's perception of the discipline. Other programmes, such as Polis (dedicated to urban requalification and the environmental reclamation of cities) and the Metro do Porto network, consolidated the influence of architects upon urban planning and the transformation of the public space.

III

To some extent, the 2008 crisis and the intervention of the Troika put the brakes on the rise of Portuguese architecture. A drastic reduction in public commissions, alongside the undermining of the business fabric, led to the emigration of young architects to international practices, changing the way architecture got made. From that moment onwards, new models of collaborative practices, sustainable approaches, and a greater focus on social, climate, and economic crises emerged.

Access to an architecture-for-all remains a challenge.

At this very moment, tenders suffer from a major case of "may the best price win", compromising an objective analysis of the quality of these projects. In a highly competitive, ever-more global market, small businesses face difficulties facing up to rival European studios that are larger and more systematic. These days, it is increasingly foreign ateliers which get to oversee—namely private—projects, relegating the work of even the most reputed Portuguese architects to an on-site supportive role. It is essential we reflect on how Portuguese architecture can improve its international standing and collaborate with investors and players from abroad.

It is vital we reflect on how institutions and architecture can contribute to the formulation of public-policy proposals geared towards regional, construction, and land use issues, finding transformative and efficient solutions, particularly in the most urgent of cases such as housing. Specifically, we need to understand how we can compete in other over-the-border regions, whether within the—much more regulated—European Union or on other continents, where challenges are greater still, and even more demanding.

Finally, it is essential we provide incentives for the international consolidation of Portuguese architecture. Our architects have not been able to count on a concerted, consistent, planned, and persistent strategy for our international marketing, be it from a cultural or economic point of view. Greater investment is needed in our architectural institutions, and by the actual Portuguese state, to improve awareness of our architectural patrimony at major events and in international museums—whether through positive strategizing or via collaborations with leaders in the construction sector—in an effort to create opportunities in markets outside Europe, namely in Asia, the Americas, and the Persian Gulf.

Institutions must work together to meet the challenges set down in the *Draghi Report*, in which the once-president of the European Central Bank highlighted the need for annual investments to the tune of an additional 800 billion Euros by 2040, in order to boost research, innovation, and technology, and to reduce external dependency.

It is crucial that collaborative efforts between the different architectural institutions—whether professional, cultural, or dedicated to study and research—as well as strategic partnerships with companies in the sector and the public and political authorities themselves, take on a leading role in the revaluation of architecture as a strategic, as well as social, cultural, tourism, and economic asset for Portugal, which positively contributes to the nation's development and reinforces its international recognition.

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O QUE FAZ FALTA

...o que faz falta é a vontade de mudar...
...o que faz falta é a coragem de enfrentar...
...o que faz falta é a persistência para não desistir...
...o que faz falta é a humildade para reconhecer os erros...
...o que faz falta é a capacidade de ouvir os outros...
...o que faz falta é a paciência para esperar o momento certo...
...o que faz falta é a força para superar as dificuldades...
...o que faz falta é a sabedoria para tomar as melhores decisões...
...o que faz falta é a generosidade para ajudar os outros...
...o que faz falta é a integridade para ser honesto...
...o que faz falta é a resiliência para lidar com a adversidade...
...o que faz falta é a empatia para entender as necessidades dos outros...
...o que faz falta é a disciplina para manter os compromissos...
...o que faz falta é a criatividade para encontrar soluções inovadoras...
...o que faz falta é a perseverança para não desistir diante das dificuldades...
...o que faz falta é a liderança para inspirar e motivar os outros...
...o que faz falta é a responsabilidade para assumir as consequências das nossas ações...
...o que faz falta é a comunicação para expressar nossas ideias e sentimentos...
...o que faz falta é a flexibilidade para adaptar-se às mudanças...
...o que faz falta é a curiosidade para aprender coisas novas...
...o que faz falta é a perseverança para não desistir diante das dificuldades...
...o que faz falta é a paciência para esperar o momento certo...
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...o que faz falta é a capacidade de ouvir os outros...
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...o que faz falta é a flexibilidade para adaptar-se às mudanças...
...o que faz falta é a curiosidade para aprender coisas novas...

O que faz falta. 50 years of Portuguese architecture in democracy (1974-2023) celebrates five decades of architecture in Portugal. Also the title of a song by José Afonso, released in 1974, *O que faz falta* highlights the importance of architecture as a fundamental right and public service, a reflection of social changes and catalyst for the construction and consolidation of the democratic space.

The selection of 50 works (or more accurately, 49 works and 1 project), with art, culture, and key figures of the day as further frames of reference, turns the spotlight on architects of several different generations, illustrating the geographical and cultural diversity of our country while providing insight into the differences in scale, programmes and perspectives that engaged with an ever-shifting public domain.

The exhibition begins with the Before experience, an introduction to what was the climate of repression and cultural resistance in Portugal at the time, setting the scene for the five modules to follow:

Revolution explores the revolutionary period of intense social upheaval in the post-revolutionary aftermath, where the emergence of new public programmes brings fresh approaches to the practice of an architecture rediscovering a country's identity;

Europa reflects on the years of joining the European Economic Community and its repercussions upon the country's infrastructural development and the modernisation of Portuguese cities, as

Portuguese architecture begins to make waves internationally;

Fin de Siècle's end-of-the-century soul-searching leads to much reflection on the legacy of the past, at the same time as we see the Lisbon cityscape undergo radical changes with Expo'98, access to education for all, investment in cultural infrastructures and a new-found enthusiasm for the role of architecture in Portuguese society;

Troika bears witness to the economic and identity crisis the country has faced, analysing its impact upon architectural practices and the exponential growth of tourism;

Wi-Fi looks into how technological transformations and the environmental emergency play their part in the on-going challenges, debates, and societal shifts the present-day world forces upon us.

In Before, we can see and hear a recording of an excerpt from *The Three Marias: New Portuguese Letters* by Maria Isabel Barreno, Maria Teresa Horta, and Maria Velho da Costa. This work, deemed ahead of its time, welcomed the dawning of a new democracy, in the form of collaborative, wide-ranging essays that fully embraced the feminist cause.

The exhibition closes in After, with an artistic piece, the O QUE FAZ FALTA installation *Anexo*, 2024, by Sandra Poulson—an appropriation and symbolic reconstruction of vernacular architecture—and the piece *O que faz falta: participatory multimedia model*, by Sérgio Rebelo.

II

O que faz falta is both showcase and critique of the continuities and challenges facing democracy to this day, resisting straightforward historical interpretation and curation in the choice of works featured. It seeks rather to reveal how, over the decades, architecture in Portugal has championed and implemented fundamental values: freedom, democracy, and equality.

We approached the exhibition as if to imagine a journey as long and winding as was the construction of our country and its democracy, where complementary—and sometimes seemingly unrelated—narratives, themes, and geographies could freely converge and cross paths. As such, it allows us to discover or reenounter works in ways that add nuance to the survey's chronology, an approach we adopted in order to provide a structure capable of illustrating and also circumscribing the ever-expanding practice of architecture in Portugal. In the course of this story, there are moments of particular intensity which reflect profound transformations in the country, and consequently in Portuguese architecture. The April Revolution of 1974, and episodes such as joining the European Economic Community (EEC) in 1986, Expo'98, Porto 2001—European Capital of Culture, the Euro 2004, the sudden arrival of the Troika, or the COVID-19 pandemic in 2020, stand out as key moments in a tangled web of interrelationships between politics, culture, and the built space, whereby architecture has proven to reflect—and be a trigger for—social, political, and cultural change in the country.

Certain issues made possible by democratic progress and the new Portuguese Constitution (1976) contribute to the inexorable pace of change: a demand for fundamental rights—access to housing, an expansion of health care services, and education for all—alongside the affirmation of cultural and patrimonial values, improvements in social and mobility infrastructures, and the growing recognition of the need for climate action.

By engaging with these fundamental aspects contributing towards the establishment and defence of the right to free speech, expression, and to congregate in the public space—common to all, collective, and collaborative—we sought to make clear how architecture consolidated itself as a cultural practice and instigator of political and social change. This exercise led us to begin untangling all manner of threads at the origin of different topics, programmes, and approaches. The decision to present just 49 works and 1 project, amongst a wealth of possibilities, involved teasing out these beginnings as significant pointers in a much broader story.

post-April 25 further assured by housing development funds, galvanised the construction of residential projects such as Casal das Figueiras Housing Complex in Setúbal, and Bouça Housing Complex in Porto, through participatory processes that dignified the right to proper housing, as they also did community-living. At the very same time, cooperatives such as those in the Porto municipalities of Aldoar and Massarelos, epitomised the effectiveness of associationism in the promotion of collective housing and, as was the case in Restelo's EPUL neighbourhood, explored ways of building cities from the street up.

While undermined by market forces and private development, these experiments continue to be landmarks in housing practices which, after being placed on hiatus, arise once again as vital responses to the housing crisis, or as models for reconciling public and collective space, underlining their importance as engines of social capital that foster community relationships in the urban setting.

Portugal's educational investment reflect a diverse range of state programmes with extensive European financial support which, since joining the EEC, have opened up and decentralised education. Step by step, higher education reached out to the regions beyond the main urban centres, as in the case of the University of Évora's Mitra campus, the Library of the University of Beira Interior, and the Department of Mechanical Engineering of the University of Aveiro.

Initiatives such as the school modernisation programme, begun in 2007, were responsible for the construction and rehabilitation of 173 secondary schools, involving around thirty teams of architects. This programme, in Lisbon represented by Dom Dinis Secondary School and Luís de Freitas Branco School in Oeiras, was engineered to overcome the lag in education in Portugal compared to European standards, through the modernisation of school infrastructures. At the same time, private initiatives also contributed to educational innovation, such as the sports facilities of Efanor College, Polo II, which reflected new approaches to education.

Access to culture, an essential pillar of democracy, is another abiding theme of the exhibition. Projects such as Sines Art Centre, the Conservatory of Music of Vila Real, Teatro Azul in Almada, the Ílhavo Maritime Museum and Codfish Aquarium, Pico island's Museu do Vinho, Arquipélago—Contemporary Arts Centre in São Miguel, Casa das Mudanças in Madeira, the Nadir Afonso Museum in Chaves, or the recent Library of Grândola are prime examples of a commitment to decentralising culture, investing in infrastructures able to draw in crowds and breathe new life into regions beyond the urban epicentres, thereby integrating the democratic fabric. These projects, by creating novel and dynamic public spaces, weave new urban relationships that reinforce the role of community space in our country's small and medium-sized cities. Similarly, other public works offered yet more opportunities for social gathering and community

entrenchment. Examples such as the City Hall of Matosinhos, symbol of the consolidation of popular and autarchic power in the post-April 25 age, or social infrastructures such as the Beja Culture House, the Church of Santa Joana Princesa, and the Campo Maior Swimming Pools are vital democratic spaces and community hubs. As for locally-based services, essential to the collective wellbeing, look no further than Vila do Conde Health Centre.

Architecture's growing visibility in the media owes much to the scale and impact of projects such as the Amoreiras Complex which, with its mixed-use philosophy (shopping centre, habitation and office space), brought architecture to the forefront of public debate in the 1980s, or the proposed (and yet to be built) reconversion of Margueira shipyards in Almada into a futuristic cityscape reaching for the skies.

Rapprochement with European ideals and investment in tech are behind the Institute of Communications of Portugal—North, while the Xerox Centre reflects the strategic value and attractiveness of Portuguese cities to our European neighbours. Our dynamic spirit is further exemplified by such iconic building works as Expo'98's Pavilion of Portugal, if currently without occupants and the Stadium of Braga, a case of unprecedented investment for Euro 2004, which stand out not just for their architectural excellence, but also for their fundamental contribution to the recognition of Portuguese architecture on the international stage, as attested to by the attribution of a second Pritzker to homegrown architects.

Among cases such as these, the varied recourse to preserving our heritage is also common, from rehabilitation and reuse to local cultural regeneration efforts. If for the Casa dos Bicos, its renovation was an architectural set piece, the intervention by Fernando Távora upon the Pousada de Santa Marinha da Costa, hewing closely to his motto "Continuar-inovando" ("Continue-innovating")—heralds an approach which respects the memory of what came before, weighing up conservation efforts with contemporary needs. This was a blueprint we also saw followed in the renovation of the Monastery of Santa Clara-a-Velha in Coimbra, where the new museum offsets and complements the ruins of the old cloister, preserving its legacy for the enjoyment of the general public; or Bolhão Market, where the symbolic and social premise has been preserved—that of being the principal locale for the sale of fresh produce in the city—while modernising and improving its facilities as an urban infrastructure.

Other examples include the adaptive reuse of buildings, maintaining their patrimonial value while integrating them in our daily lives, such as the transformation of the Leões factory to house the Complexo de Artes e Arquitectura da Universidade de Évora and the renovated Teatro Thalia theatre in Lisboa, converted into a multiuse space for exhibitions, conferences and events.

The preservation of our heritage "beyond the built" is a nationwide concern, fully embracing architecture's social and cultural potential. The Museum of Côa, through its championing of prehistoric cave

painting augured a shift in our understanding of what constitutes our heritage, leading to the abandonment of a project to build the C \hat{o} a dam. Adega 23, in Vila Velha de Rod \tilde{a} o, and the Adega Azores Wine Company in the Azores, extol the virtues of our olive-oil and wine-making traditions, with an architecture adapted to the preservation of local production methods.

Mobility is essential to an equal access for all to the cityscape, offering new ways of living and building a carbon-free future. From strategic interventions such as the Monte dos Judeus Walkways and the Bridge over Ribeira da Carpinteira, we should also mention the Campanh \tilde{a} Intermodal Terminal, to the large-scale changes that took place with the inauguration of the Metro do Porto, currently boasting six lines and 85 stations, and which was a shot in the arm for the entire metropolitan area of Porto.

By way of contrast, the diminutive scale of some projects—particularly single-family homes—may seem contradictory in their capacity to transform society and the public space. Nonetheless, even though their impact may not be immediately apparent, their role as a testing ground for new architectural ideas could not be more pertinent: from Vill'Alcina, heralding an April Revolution that could also be experienced intimately, and not just on our city streets, to the case of House Over the Hills and the compact Hotel Para \acute{i} so 331, these are works that suggest possible futures for the practice of architecture and that directly speak to the needs of their time. The latter two welcome a dialogue between architecture, landscape and sustainability, facing up to the challenges of the climate agenda. On the other hand, projects such as those of Six houses and a garden and Exposed Concrete reaffirm the role of artistic expression and formal experimentation as an ongoing trademark of contemporary Portuguese architecture.

III

The selection of the 49 architectural works and 1 project that make up *O que faz falta* was a complex process, although helped on its way by the inventories compiled for the Collection of Portuguese Architecture the Casa da Arquitectura is putting together. It took us to many ateliers and institutions that generously received us, an adventure shared with the director of the Archive, Jos \acute{e} Fonseca. The process of figuring out this jigsaw puzzle in the form of an exhibition, selecting and receiving the materials, and being pleasantly surprised by the sheer beauty of many of its individual “pieces”, made us feel we were witnessing the growth of the country in the blink of an eye, through what were sometimes fearless architectural works, in their desire to make a statement and lend dignity to their settings.

The “order” placed with us by the Casa da Arquitectura was based on the presupposition—that democracy endowed Portuguese architecture with expressivity and consistency; and that the same architecture contributed to democracy actually taking place.

It is a premise that, as we roam the exhibition space, we can most certainly confirm, without banging our own drum—for there we have it, *o que faz falta* (“what needs to be done”). But there has been a gain in momentum—prompted by democratic progress, by what has

reached us from Europe (which is not only funding), by the access to education for all, by the nurturing of a citizenship—which we wished to make clear by choosing six projects for the first module (Revolution), eight for the second (Europa), ten for the third (Fin de Siècle); twelve for the fourth (Troika), and fourteen for the fifth and last (Wi-Fi).

We now have more architects, more architecture, more opportunities, but also, however, more problems, new ones and others that haven't gone away and without a doubt, greater demands. In the exponential way the exhibition unfolds, we become aware of the simultaneously accumulative nature of the process, albeit with ramifications and fresh approaches that are part and parcel of the contemporary experience of architecture.

The major projects and programmes we have already alluded to, that took place over the last fifty years, are not the thematic concern of *O que faz falta*, but their repercussions are clear in some of the works and images featured here. On many the occasion, architecture was the torchbearer for these initiatives, with generally positive results, even if, sometimes, mired in controversy.

Here, it was our intention to show the “building”, the “infrastructure”, the “installations” and, at the exhibition's start and end, as exceptions that justify the rule, the “home”—ultimately, the place where our day begins and to where we return at night.

As for the drawings—or perhaps, the “design”—in different formats, with their variety of graphic conventions and objectives, these are also places to which we can return with fond nostalgia, or as assets in the present.

By providing an exponential and statistical overview in the number of architects featured and by emphasising public commissions, we wished to show works that could be considered *immutable*, in other words “unforgettable” for the degree of popularity they had achieved; or other more *intriguing* or *unusual* ones, for being less well-known or obvious.

The *immutable*s are landmarks that allow a broader public to get their bearings in the landscapes we make; the *intriguing* or *unusual* might broaden our horizons, make reference to the unforeseen, and introduce us to different “geo-cultures”.

And, yes, many are those which are conspicuous by their absence, among the *intriguing* or *unusual*. Some omissions might be considered notorious, and others debatable, all of concern to us. To summarise so peremptorily the work of generations of architects, whose influence has extended beyond what they have built, reducing them to such a small number of cases in order to ensure the exhibition made sense in the space available to us, forced us to set down certain rules, such as limitations on the number of works per architect (three for Álvaro Siza, for example). This restriction led us, namely, to exclude his Chiado project—a milestone when it comes to urban regeneration—and other celebrated works in the careers of architects and in programmes which led to a vast amount of eligible projects, such as in the case of school reform, whose impact and relevance—and the controversy they stirred—cannot be ignored. Similarly, the growing investment in the “restoration of heritage”, “(eco-)tourism architecture” and, above all, the vitality of up-and-coming studios, collectives and individuals, reflects the healthy state of our architectural landscape; an exhaustive survey of all this would defeat the purpose and render this exhibition unmanageable.

O que faz falta seeks to not be contingent upon programmes, names or generations, but rather to roam across “eras”, sequenced as modules that display as many stories, works and architects as they can. With a taste for “joining improbable dots”, and finding connections between random objects, without being hampered by convention; getting out of the “big city”, recognizing the efforts of the small team working in the community, far from the corridors of power. What we are proposing is no historical “canon”, but a landscape where we pick out points of thematic interest.

JORGE FIGUEIRA
ANA NEIVA

For each one of these five themes, its vitrine is a window into names and faces, films, texts, and television programmes we wished to add to the mix, and which we might call “iconic”; in dialogue with the architecture, as it were, most delightful certainly, but like any vitrine, somewhat contrived.

In Revolution, an excerpt from Agustina Bessa-Luís’ “A Delicate Problem”; stills from *Lisbon, the right to the city*, by Eduardo Geada; images from *Festival da Canção*; and photographic portraits of Sophia Mello de Breyner Andresen and António Variações.

In Europa, an excerpt from *The Stone Raft*, by José Saramago; stills from *No, or the Vain Glory of Command*, by Manoel de Oliveira; images from the induction of Portugal into the EEC and portraits of Ana Salazar and Eduardo Prado Coelho.

In Fin de Siècle, an excerpt from “We the Future”, by Eduardo Lourenço; stills from *Zona J*, by Leonel Vieira; *Modernismo*, a programme on the public channel presented by Clara Ferreira Alves and Vasco Graça Moura, with Manuel Graça Dias (and other invited guests); and portraits of Herman José and Miguel Esteves Cardoso.

In Troika, an excerpt from *Portugal, Hoje. O Medo de Existir*, by José Gil; stills from João Botelho’s *Disquiet*; images from Euro 2004; and portraits of Olga Roriz and Paula Rego.

In Wi-Fi, an excerpt from Herberto Helder’s *Poemas Completos*; stills from *Where is This Street? Or with No Before or After*, by João Pedro Rodrigues; and portraits of Sara Sampaio and Cristiano Ronaldo.

The exhibition design by Carlos Antunes and Désirée Pedro (Atelier do Corvo) and the graphic design by Ana Resende and João Castro (The Royal Studio) magnificently met our expectations; the exhibition’s corpus seems to float over the Exhibition Gallery space rather than occupy it, with its “island tables” and suspended pieces; the collage and decorative motifs inspired by the work of Ana Hatherly remind us again of the April Carnation Revolution but, just like the songs and music of José Afonso, remain ever-present. The exhibition brings together 407 drawings (of which 119 are original) and 274 photographs displayed on 50 single and double tables, with 39 models.

So then, to *o que faz falta*—what is still needed? To paraphrase Umberto Eco’s *The Open Work*, we believe each visitor, each spectator, active and involved and based on their own points of reference and sensibility, will decide for themselves and perhaps even be able to respond to our proposition.

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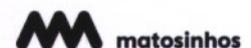
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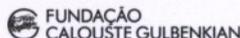
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O que faz falta. 50 years of Portuguese architecture in democracy proposes a critical reflection on the role of architecture in Portugal since the April Revolution of 1974. Extending the curatorial thinking of the homonymous exhibition, a selection of 50 works (49 built and 1 project) is used to explore the contributions of architecture to the consolidation of democracy — showing how, across different generations, architecture has materialized fundamental rights, such as access to housing, education, and a city designed for everyone. Architecture is understood here as both a reflection and cultural expression of democratic society, as well as an active instrument of social transformation. In addition to documenting the selected works, this publication also includes six essays that deepen this critical analysis from other contexts and disciplinary areas. *O que faz falta* invites readers to revisit the recent past and imagine the future, recognising architecture as one of the pillars of democracy in Portugal.

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