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NOW WHAT?

FARO 2027, **NOW WHAT?**

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Foreword

The line that joins.

Is the line that separates the sea from the land water or land? It is neither one nor the other (alone) but always the contact between the two. In a similar way, the identities of any given places are defined by contact and not by segregation, whenever there is dialogue between their historical past and potential future during development processes in the present.

Part of the 2027 European Capital of Culture bid is dedicated to rediscovering and reinventing Faro and the Algarve as hubs of culture and European citizenship. This process looks at Faro and the Algarve not as self-contained phenomena but as belonging to a wider place and community - seeing them as a unique part of a European and global context that also promotes and benefits from the development happening here.

As such, this rediscovery and this reinvention must be part of a creative transnational and intercultural dialogue. An open conversation that includes the perspectives of all those who share Faro, the Algarve and Europe: natives and visitors, specialists and ordinary citizens, from the closest to the most distant.

A vision for the future created from the outside it would always be harmful for our local agenda, with external - and consequently less contextualised - opinions being

overrated. A vision for the future created from the inside out could be limited in scope and capability, due to being tied to dogmas and localisms of which we are all creators and victims. Neither would be sufficient for the purposes of the bid and in light of the proposed dialogue referred to in this book, whose strength lies in making Faro and the Algarve confront one another with new perspectives and in making us think outside the box. This same dialogue will force Europe, the Mediterranean and other places around the world to reinterpret their relationship with us, beyond the image of a tourist destination that is currently the focal point of “brand awareness” of Faro and the Algarve.

These are the purposes of the asynchronous conversations that follows. The priorities for the criteria used to select the voices were: first, the relevance of the work and thinking of each author with regard to the topics under discussion; second, the geographical and cultural scope of the group of voices represented; and, third, the search for diversity (in gender, age and ethnicity) and interdisciplinarity. Always with the primary goal in mind: the quality of their contributions and their potential to inspire the desired group dialogue about Faro and the Algarve as a possible European capital of culture.

And so, a group of voices from the arts and civil society were brought together, including: Junaid Sariedeen (Lebanon) and Mike Van Graan (South Africa); leading thinkers specialising in tourism, cities and architecture, such as Greg Richards (Holland), Pascal Gielen (Belgium) and Jone Belausteguigotia Garaizar (Spain); and cultural experts active at pan-European level, such as Ragnar Siil (Estonia), Goran Tomka (Serbia) and Michal Hladký (Slovakia). They join the voices that have marked the rhythm of our collective southern thinking, based on the knowledge development that has been done at the

University of Algarve, including Luís Filipe Oliveira, João Bernardes, Saul Neves de Jesus, Alexandra Gonçalves, João Filipe Marques, Mirian Nogueira Tavares, Luís Miguel Nunes, Alexandra Teodósio and Manuela Rosa.

Behind the names and the texts, there are also many – hundreds, even – hours of conversation and discussion with these people and with others who, while not included in this list, nevertheless made important contributions. So it should come as no surprise that these texts have provided us with the source of inspiration, knowledge and curiosity that have enabled us to move ahead and open up the pathway and clarification for what would become the conceptual basis of the bid submitted during the pre-selection phase to become European Capital of Culture in 2027.

Given this standard of excellence, we asked Andreia Fidalgo and Gonçalo Duarte Gomes to organise this compilation of texts because, as we see it, this knowledge should belong to a wider audience which can then become part of the dialogue. This is why the question asked on the cover, calling us to the future, is so pertinent.

This is not (and was never intended to be) an end. It is a process. With errors and omissions that may not have been discussed but should still be acknowledged. But it is a process. And it is this aspect, the value of the notion of “a work in progress”, we want to underline.

May this publication serve to boost that future value.

Andreia Fidalgo

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Gonçalo Duarte Gomes

Landscape Architect, with experience in several professional areas. He held various positions in national and regional Environmental Non-Governmental Organizations, and is currently a researcher at CHAIA / Évora University. Speaker and moderator at national and international events, he has regular contributions to the press, also having research and awareness raising articles published in several countries. The Algarve is his core topic for reflection.

In search of a capital

Faro is officially bidding to be European Capital of Culture 2027!

But what does that mean, if it actually has any meaning at all?

French geographer Maurice Le Lannou once theorised that “cities are the leavening for regions”. This delightful metaphor sums up, in a single sentence, the crucial role that cities play in the life and development of the landscape.

So does Faro have aspirations to become the leavening of the Algarve by way of the process to be European Capital of Culture?

But we’re getting ahead of ourselves. First of all, what does being a European Capital of Culture involve? Come to think of it, what does “of Culture” mean? And being capital?

Any attempt to explain what “Culture” is will be met with a tough barrier to overcome: it is a notion that is difficult to define and cannot be limited to just one meaning. It is a polysemic concept and while it may appear to have a single meaning it is, in fact, an absolutely plural and vast concept. Let us begin by looking at the roots of this concept in Early Modern Europe, at the time when the first

vernacular dictionaries began to make their appearance. If we take Rafael Bluteau's early-18th-century dictionary as an example, we can see that it defines "*culture*" as "*the method, the art, the action of cultivating the land*", referring us back to the etymology of the word, which comes from the Latin *culturae* and is originally associated with cultivating the land. The concept gradually evolved to the point where it also began to mean "*cultivating the spirit*" or, to put it a better way, the "intellect". It is for this very reason that we now also find it associated with the "*culture of the arts*" and the "*culture of the sciences*". A century later, and it has now acquired the meaning of "*culture of understanding*".

This brief exploration of the roots of the word is by no means trifling. It reminds us that, just like the land, the spirit too can be cultivated and only thus can it grow; it refers us back to the individual whose culture is built in a much wider world and in the group setting that is a society or community. So what is this setting that we are referring to? These days, when borders are so blurred, can we legitimately speak of a Faro culture or an Algarve culture? Or even a Portuguese culture? How do you define culture in a global world? One might legitimately assume that there is no such thing as Culture in the singular but, rather, a plethora of connected and interconnected Cultures. Cultures which, by acting on the intellect, transform individuals and society and are decisive for progress.

Globalisation is also associated with the idea of a culture that has become democratic and far more accessible in the present day than it was when the concept was first defined in a Portuguese dictionary. While, in the past and for a very long period of time, culture was restricted to an intellectual elite and to the domain of what we might refer to as "high culture" (erudite forms and expressions), nowadays we can expect it to be accessible to any individual anywhere in

the world. Yet the question remains: what culture are we actually talking about? And does such evolution represent progress or regress? Furthermore, if the elite previously played a fundamental role in defining culture – imposing it, if necessary, on the lower levels of society – will the times we currently live in, and in which Faro is bidding to be European Capital of Culture, be a way of definitively transforming this paradigm and giving the community as a whole a bigger, more active and more embracing role?

If Culture is, in its essence, transforming – for individuals and interconnected societies – as well as promoting development, the big question we should be asking and absolutely reflecting on is: what culture do we actually want for Faro, European Capital of Culture in 2027? What transformations can we – and should we – expect? And, in light of the above, can Culture be limited to a Capital, albeit a European one?

In an exercise similar to the previous one, if we were to seek the primordial definition of "capital" in the modern day, we would find it associated with the word "*main*" and "*something that is like the head, principle and source, from which other things originate, or in which other things end*". The word's etymological roots come from the Latin *capitale*, meaning "*head*", and, indeed, this meaning is still valid today. It was not until we were entering the modern day that the concept took on the fuller meaning of "*the main city of a Kingdom or State*". This search for the conceptual roots helps us keep our feet on the ground: a territory's capital is not isolated; rather, its status as capital means it has a responsibility to inspire the territory it represents.

When Faro was National Capital of Culture in 2005, with António Rosa Mendes as commissioner, the city embraced a pragmatic philosophy whereby it was not an

end in itself but, rather, the anchor for an entire network of cultural events. This led to the benefits of the bid being felt across the whole region. It was, then, the main city of the “Kingdom of Portugal and the Algarve”, taking on, albeit fleetingly, the role of capital and the focal point of concentration and distribution.

That was over 15 years ago. By the time 2027 comes around, more than 20 years will separate Faro’s time as the cultural capital of Portugal from its desired central role in European culture.

What would this bid mean for the city today, especially if it should be successful? If Faro manages to achieve its goal, what could it do to become the stage of stages? And would it be able, once again, to move past its physical and administrative boundaries and be a stage for the region, which, in turn, would become a stage for its capital?

Any projection of the Algarve’s future must inevitably involve reflection on and discussion of the role that the capital can and/or should play. And this is especially true in a region with many idiosyncrasies and geographical complementarities, whose whole is greater than the sum of its parts. And this is another reason why Faro’s bid to be European Capital of Culture 2027 is of capital importance.

Mainly from a logic of systopictic understanding of the benefits of true regional cohesion, which must begin to include a deeper culture, one that is systopictised in ongoing actions involving more than simply organising large crowd-pulling events.

So what Culture will this Capital convey?

At a time when Europe itself is a topic of discussion, in respect of its social programme in recent decades and its relationship with others (specifically our neighbours on the southern shores of the Mediterranean Basin), Faro – should its bid be successful – will be the centre of cultural life for the whole of Europe. Revealing what unites us as well as what distinguishes us, in an already rich blend that can only be further enhanced by diversity and sharing. Can Faro, which sometimes seems to be struggling with blank page syndrome where building its future is concerned, chart a course for itself, for the region of which it is the administrative capital, and also for the Europe to which it belongs and whose eyes are focused on it? And in this process of exchange, how much room is there for the local identity to assert itself?

This book aims to give the community a chance to reflect on these and many other questions that may arise as a result of the Faro 2027 bid. To this end, 20 people, representing 20 completely different experiences, have been invited to contribute. Their starting points – geographical, cultural and social – may be different but they all converge on one topic: Faro and the European Capital of Culture. They make no apologia, nor do they promote apostasy. They think and invite others to think about a process.

What it is, what it was, what it could be and what role a distinction such as that of European Capital of Culture might play.

For Faro. For its people. For the Algarve. For Portugal. For Europe.

From Capitals to capital



1. Goran Tomka
2. Pascal Gielen
3. Ragnar Siil
4. Junaïd Sarieddeen



What is a European Capital of Culture? What does it represent, as a transforming phenomenon? What prospects does it open up, in a necessarily international approach that broadens horizons and transports the city to the world? This is the challenge of the following texts, based on experiences that encompass both success and failure but, mainly, the process. Which matters most: the destination or how you get there?

When the music starts, forget chairs

Goran Tomka

Goran Tomka is a researcher and lecturer at the crossroad of culture, ecology, and politics. He is teaching at UNESCO Chair in cultural policy and management at University of Arts in Belgrade, and Faculty of Media and communications from Belgrade.

Music starts and the thrill begins. Everyone circles around, getting ready to fight for the chair. Music stops, and wrestling begins - one person will walk away without a chair to sit on.

European Capitals of Culture remind me of the musical chairs. There's music, there's excitement and there is a lot of fights and bruises. For precarized cultural actors across Europe, financial boost of several dozen million Euros always makes a stir. Will they build a new music hall, turn old harbour into cultural quarter or introduce new mobility programmes? Cities compete with each other, interest groups within cities compete for resources and political parties find it a fruitful terrain for their fights as well.

High expectations and the competitive ambient make cities chose "proven" actions over exciting ones. Copy/pasting other's bidbooks, hiring same international expert teams and importing solutions from other cities, ECoCs often look like globalized, flavourless, collections of "best practices". Festivals, over festivals, cultural quarters over cultural quarters, European capitals of culture are increasingly trapped in self-referential ECoC bubbles - estranged, correct and boring.

Several years and many fights, affairs and expensive constructions later, the capital year is over, and lot of expectations are left unmet. Many people walk away without their chair. Is this why we struggled? Was it worth all the effort?

So, I say, when the music starts, add chairs, don't subtract them. Or forget chairs all together and dance, make strange moves, yell, sit silently or take a bath. Play, experiment. Forget best practices. Make it celebration, not competition. Brake some habits along the way.

Most ECoCs prioritize cities to national parks, open waters and rural areas. But our cultures are shaped by the food we eat and landscapes we are surrounded with. Why can't a boat ride, walk in the park or visiting a farm be a cultural experience worth the ECoC stamp? Local food sellers, farmers and fishermen are probably having a story worth telling.

Most ECoCs are obsessed with festivals. What if your city doesn't need more festivals. Maybe it needs more quiet places? Make noise-free parks, reduce night lights, don't invest in more hustle.

Most ECoCs are in love with building devoted, new, highly designed culture and arts areas. Finally, space for culture. But with more culture-only spaces, other spaces are becoming culture-free. Prisons, schools, kindergartens, elderly homes, these are the existing places that probably need arts and culture more than a fancy culture-led development projects.

Most ECoCs are hoping to attract more tourists. Tourists are welcome, but they come and go. They will not inherit, develop and pass on city's culture. Make it for the neighbourhood, for grandmas, for homeless, for nightshifters, for cabdrivers.

Most ECoCs are an exercise in quantity and speed. Hundreds of events, thousands of artists, millions of visitors. Do you need all that pollution? Why not embrace "slow touring"? Or make longer residencies? Or even invite dozens of artists to make Faro their new home?

Finally, ECoCs are presented as tournaments with winners and losers. But sometimes, the process is truly more important than the result. Meetings, discussions,

brainstorming, being together, doing research, sharing dreams - these all can be a therapy for the city. City of Cluj from Romania lost the bid but still invested money to do all the things they really thought their citizens needed. In the end, they did better than Timisoara who won the bid but still struggles to hold to it due to many affairs.

All these ideas, coming to you from far away Serbia, probably make no sense. And they should not. I have no clue what your city needs. But I know that you know better than anyone who is not waking up to the sounds of your city. Make it yours. Make it weird.

European Cultural Capitals: rat race or common ground?

Pascal Gielen

Pascal Gielen (1970) is full professor of sociology of culture and politics at the Antwerp Research Institute for the Arts (Antwerp University - Belgium) where he leads the Culture Commons Quest Office (CCQO). Gielen is editor of the international book series *Antennae - Arts in Society* (Valiz). In 2016 he became laureate of the Odysseus grant for excellent international scientific research of the Fund for Scientific Research Flanders in Belgium. Gielen has published many books which are translated in Chinese, English, Polish, Portuguese, Russian, Spanish, Turkish and Ukrainian. His research focuses on creative labour, the common, urban and cultural politics.

The rat race to become European Cultural Capital in 2027 has begun. It is said that no fewer than 11 cities in Portugal are considering taking part in the competition. What Europe promises to the winner is not nothing: a real revival of cultural life, more tourism, a polished city image, a solid economic injection, international prestige, but also residents with more pride on their own city. Whereas in the past cities could still become Cultural Capital on the basis of an exclusive international high-quality artistic offer, today they best emphasize the local involvement. How cities actively involve their residents in the event and the way in which a city develops a long-term vision about itself and the surrounding region, are just as important in the selection process today. Themes such as “Open Community” (Leeuwarden, 2018) or “Together” (Plovdiv, 2019), which suggest an inclusive, integrated approach and attention to ecology, have a better chance of winning today.

However, the competitive market logic in which Europe forces candidate cities often has the opposite effect. Locally, socially or ecologically engaged themes threaten to function as mere hip ‘selling points’ for city marketing. These may contribute to a better image of a city, but have hardly any lasting effect on the real urban quality of life. After all, European Capitals of Culture that, even after the event year, still benefit from the social ideals that they put forward in the competition, can be counted on one hand. The projects that artists eventually set up may well be very socially and locally engaged, but their involvement often evaporates when the cultural year has ended. Moreover, the tourist influx that a nomination entails leaves behind a gigantic ecological footprint.

Precarity

It is of course great that Europe stimulates social and ecological engagement. However, the problems that European Cultural Capitals are trying to respond to are enormous and extremely complex. Take the city of Faro, for example, where a modest survey was conducted among residents and visitors of the city in preparation of the bid book. To the simple question “What bothers you?”, citizens responded with problems such as loneliness, poverty, (mental) health problems and pollution. Especially in southern European cities, the aftermath of the 2008 financial crisis is still visible. In addition, Covid-19 only acted as a catalyst for the poor condition civilians already found themselves in. To summarize this complex problem in one word, scientists speak of “precarity”. That concept tries to capture the complex relationship between economic, ecological, mental, social and political conditions. After all, the problems that arise today go beyond poverty or unemployment. For example, a working middle class with a good diploma is also struggling today with growing financial insecurity, increasing burnouts and social isolation. This certainly also applies to artists and the creative class on which creative cities are building their economies today. Citizens are increasingly disconnected and disembedded in their own city and society. They surf bottomless on social media in search of contacts and recognition, or they jump from project to project as freelancers in volatile offline networks. This hypermobile labor market condition leads to ecological, social and mental problems for which the general diagnosis could be called “bottomlessness”. People today lack ground under their feet, a solid foundation to stand on. The hypermobile rat race that the unified European market system stimulated has now saddled

us with a fundamental cultural problem: it is difficult for people to make sense of their work, their social environment and sometimes also their own lives.

Common ground

A European Cultural Capital that takes these social issues seriously will therefore have to step out of the competitive atmosphere in which it struggles to attract the most high-profile artists and curators in order to win the competition. In that sense it would be better that the European Commission stimulates collaboration instead of competition between cities to solve their problems together. On the other hand, the city will have to look for artists who really want to immerse themselves in a local culture, ecology and the urban fabric. After all, what citizens need today is a common ground to stand on. This is a shared cultural frame of reference, cultural capital with which they can once again stand firmly in the world and be more open to it with confidence. Artists are masters in initiating such meaning-giving processes. They are the best allies to help building such a common ground. However, artists can only do this if they have the time, if they do not have to constantly jump from project to project to make a living. A city that takes its social or ecological ambition seriously therefore engages artists for a long term, longer than a few months or a year. The primordial task of Cultural Capitals is to build cultural capital and this has never been a short-term investment, but a life's work.

Reflections on Faro 2027

Ragnar Siil

Founder and Director of Creativity Lab, leading cultural policy and creative industries think tank in the Baltic Sea region, and Director of Board at Cultural Policy Designers Network. He is a former Estonian Undersecretary of the Arts, Chair of the EU expert group on creative industries and Key Expert at the EU-Eastern Partnership Culture and Creativity Programme.

These are some reflections on Faro2027 aspirations mirrored from Estonia's and European cultural development perspectives. These are first impressions, small lines of thoughts, and ideas for cultural and social discourse led by 2027 European Capital of Culture. What are the 10 relevant themes in coming years that Faro2027 could tap into?

1. Resilience

Hopefully, the ongoing crisis will be behind us, but it will not be forgotten. Europe, and in particular the cultural sector will feel the long-term effects of the crisis; thus, we need to pay much more attention to resilience. Organisational resilience is the ability of an organisation to anticipate, prepare for, respond and adapt to incremental change and sudden disruptions in order to survive and prosper¹. As we emerge from the pandemics, we need to ask ourselves some tough questions. Why are the cultural and creative sectors so vulnerable in opast crises and what to do to better prepare the cultural and creative sectors for future crises? Why, despite years of discussions on the role and impact of culture to society, it is still culture that seems to be easiest to be cut, side-lined and marginalised? How to support culture so that it wouldn't only be able to "bounce back" after a crisis, but instead "bounce forward" to take advantage of changing environments.

2. Small is beautiful

Cultural and creative industries tend to gravitate towards metropolitan areas. This is true across the world,

¹ British Standard Institution

where talents are attracting talents and investments bring about more investments. But what is the role of smaller and medium-sized cities and regions in European creative milieux? Faro would be among the smallest European Capitals of Culture and well positioned to initiate a discussion on the relationship between culture, creativity and local living environment. While smaller places do not compete with larger places in terms of quantity, turnovers and industrial scale, they do compete in terms of quality of life, affordability, safety, distinctiveness, and flexibility. Smaller places allow concentration, experimentation, and space. In times where everything has to be grand in scale and spectacular in style, Faro2027 could provide solutions for myriad of locations around Europe on how each can develop their own potential through culture and creativity.

3. Life on the edges

The most similar aspect of Portugal and Estonia is their position on the map - both on the far edges of Europe, on the borders of civilisations. They are far from everything, from political, economic and cultural centres and hotspots. And yet, this is not where Europe ends, but where it starts. Faro is a gateway to Europe, a bridge between Europe, Americas and Africa. Diversity, tolerance, and future of immigration will all be critical aspects of Faro as European Capital of Culture. Another perspective on life in the periphery is role of digital technologies reducing the distances and widening international audiences.

4. Culture and SDGs

Yes, everybody talks about culture and UN Sustainable Development Goals. Yes, they are included in most of the

strategies. But no, for most people they are goals that don't resonate with everyday activities. They remain rather a marketing tool and part of public message than guidelines for meaningful change. And yet, SDGs can be powerful tools for cultural and creative sectors, both in terms of what they can contribute to the society as well as what the cultural sector itself needs to do. From climate change, gender equality, good living conditions to sustainable cities, good health and quality education, Faro2027 could be a catalyst for culture in sustainable development. This is very much linked to resilience, e.g., relationship between culture and physical and mental health needs to be addressed.

5. Communities

I firmly believe that the future of culture in cities is actually in communities. These are smaller, more distinct groups of people (either based on location, demographics, interests, etc.), that constitute to the backbone of any creative city. A cultural hub or creative city, that lacks living, active, engaged, and empowered communities are simply a marketing project. How do we engage communities? How do we activate them? How do we bring different communities together? ECoC titles come and go, but your communities will remain. One of the most important parts of the ECoC process is capacity building of communities and their leaders, so that the benefits of carrying the ECoC title will impact the local cultural scene for years to come.

6. Future of (cultural) tourism

Tourism is important for Portugal and for Faro. It is estimated that cultural tourism accounts for 40% of all

European tourism. The more optimistic analyses foresee return of pre-crisis tourism levels by 2024, others later, and some predict that we will not see similar tourism patterns anymore. Whatever is true, tourism as we knew it is not sustainable and new models need to emerge. Faro2027 can propose innovative interactions between culture, heritage and tourism, which would be more about authenticity, distinctiveness and experience. Faro2027 itself should be a role-model, it should not aim to maximise the number of foreign visitors (as a key performance indicator), rather the city should aim for meaningful connections, long-lasting partnerships and positive transformation.

7. Maritime culture

Something, that is joining Portugal and Estonia is their emphasis on maritime culture. 2016 was dedicated in Estonia and Year of Maritime Culture. The highlight of the Tallinn 2011 European Capital of Culture was launching new Maritime Museum and opening the seaside for public. European maritime history is rich and diverse, including the underwater heritage, but also immaterial cultural heritage related to maritime traditions. Faro2027 could bring European maritime culture to the focus and join with maritime museums across Europe to tell the European story through maritime trade routes - sea that divides us, sea that connects us.

8. Digital culture

Digital is here to stay, but there is a difference between digital and digital. Indeed, as a immediate aftermath of the crisis, people are tired of all digital. People crave for physical experiences. But this should not disrupt us from

seeing the bigger picture - the impact of new technologies (including virtual reality, augmented reality, mixed reality, artificial intelligence, etc.) on the way culture is created, produced, disseminated, consumed, and protected. Some cultural sectors are undergoing major industrial shifts (e.g., music, film), while others are looking for new possibilities that technologies are offering in promoting new cultural participation and heritage safeguarding models. Interesting work has been done between global communications companies and cultural heritage institutions to create new platforms for digital co-creative storytelling.

9. Space

Space has always been important for culture, both as places of creation, participation and consumption. But now, with the crisis, the idea of cultural spaces is changing. We need more diverse spaces, decentralised, smaller and flexible spaces. Spaces, that can withstand the limitations for audience's sizes and safety regulations. How does the future cultural space look like? What is the balance between physical and virtual places? Do we need more and more and bigger and bigger places? Or do we need more temporary use of spaces? And how can we make sure that culture offers accessible space for everybody, not just in terms of physical access, but also in terms of programming?

10. Democracy and culture

We have not seen the last of populism and extremism in Europe. Culture is a powerful tool to fight for democratic principles in societies and building trust between people, communities and state institutions. Freedom of expression, tolerance for differences and respectful debate are

the foundation of functioning society. Faro2027 should tackle some of these questions head on. How to shape a respectful and quality public discussion space, which inspires public discourse, not inhibits it? Should culture stay as a neutral bystander, or should it take active position and fight for the values it holds dear?

Last week of March 2021

A slow LetteriNg

To the Handsome Servant
in The West

From a tourist sitting on
a floating chair above the
water on the Eastern side
of the Mediterranean

Junaid Sarieddeen

Junaid is a theatre actor, director, dramaturge, and a founding member of Beirut-based Zoukak Theatre Company (2006). Member of the Sundance board of trustees since 2019. He has directed several theatre plays with Zoukak and other artists and performed in more than 20 productions in the past fourteen years, touring in multiple cities and festivals around the world. He holds a BA in Theatre, a BA in Philosophy, and a Masters in Research in Theatre.

LetteriNg is writing and reading. Writing and reading are acts of framing within our own consciousness. Only through frames can we communicate, identify and generate meaning.¹

Writing, reading, seeing, listening, connecting and communicating with my surroundings are forms of identification. Any moment of identification faces an infinity of possibilities. Infinity poses a threat to my rational mind; in order to put a halt to this process of limitless possibilities, I rely on certain finite possible scales, which represent some answers/meaning. This moment is a moment of Realization. Realization accompanies identification and framing. The potential of ideas surfs on waves of preexisting frames that assist the process of *IDE*Antification; where each idea is a frame in itself.

*IDE*Antifying is framing. Frames are meant to deal with continuous transformation; they apply to contexts and surroundings that are also in a state of continuous change. Frames hold hesitation and resist change within that same time and space. The tension between creating/realizing and hesitating/resisting shapes the natural movement of framing; preexisting references to my own perceptions form the basis of this movement. Continuous resistance to the flow of change makes the frames prone to fixation. Fixation restricts other ideas from being freed. Therein lies a deep sense of freedom. For freedom to realize itself, I have to remain aware of the framing tensions, and of my own resistance to my ideas.

¹ In order to read this, to read me and my position as a writer towards you, I invite you to start from any point in the text; from the end, the middle, or any other random location. Choose the point where you want to start reading me from, the angle, the order and the pace. Instead of reading from a specific perspective or position for the sake of understanding me, trust yourself in being random with me. Your choice determines the frame.

Letters and words are also tools for liberation. When I speak, my words constitute the . The process of framing my thoughts and feelings carries them out of my own individual system, and onto the frame itself. The processes of framing and identification originate from what I am set to be.

I only see what I can see. I create the understanding and meaning which I am able and wish to create. I choose what I want to see from what I am able to see. I am able to be what I am able to become. I am the potential of my own ability, and I am the ability of my own potential.

I create each phenomenon, figure, unit, individual or identity as much as it creates itself. Donald Trump. A refugee. **Madonna.** Osama Bin Laden. **You.** *Myself.* **Your father.** Mother. **Kid...** Identities/entities are the results of inter-realizations. Now, you are creating that which I am writing, at the moment that I am creating what you are reading. You create me as I create you; writing-reading is an inter-relational inter-realization.

As I write this, I am sitting on a chair in my living room. A worry is presently occupying my mind. I am worried about the pain in my back. The pain constantly reminds me of the weight I carry on and in my body. I weigh 75 kilograms. My perception of my weight is however different. To my mind, my back carries a different value which cannot be measured in kilograms. My physical body, which is sitting on a chair (another physical body) at this moment in time, realizes the force of gravity. Gravity is part of my pain. It only becomes a weight when it realizes itself as a weight; it requires a body to enable its self-realization. Gravity in itself can only exist through an 'Other', which is also engaged in a process of self-realization. Every ounce of weight that falls on my ailing back derives from an idea. Ideas realize their own presence and thus have their own weight, hence the expression 'to carry an idea.' Like gravity, ideas have no body of their own, they only become concrete when they realize themselves through an 'Other.'

Every single thing has come into existence through the simple act of being present. In other words, every single presence has acquired its existence. The process of 'acquiring presence' occurs through a conscious realization. Realization occurs as a result of a Relation. Relation is Communication. Communication is Framing. Framing is Identification. Identification is Presence. Presence is Existence. Existence is an ongoing and active process between the Self and the Other.

Last month, I came home after having spent an excruciating day at the bank where my savings are being withheld. I was arguing for my basic right to withdraw my own money from my own account, to no avail. Back home, I found a  in front of my doorstep. I became anxious and angry; I was certain that this neighbor of mine had thrown it there on purpose, to annoy me. I know him, he is pretty nosey. I went downstairs with the intention of confronting him, stood in front of his door, hesitated, resisted my intention, changed my mind and left. I kept returning to his door every single day, wondering if I should ask him about the stone. This went on until last week; I was about to enter my apartment, I looked at the stone, and I saw a face, an ancient face. I took it and went into the house. I placed it on one of the shelves in my living room. In the days that followed, I began collecting stones and combining them along various representative and abstract forms.

A stone is an idea. A face in the stone is another idea. What creates two ideas inhabiting the same entity is my own perception, my own act of realization of this entity. A stone is an entity shaped by several forces. Every moment is a stone. Every idea is a stone. Every person is as well. "I

am now sitting on a chair” is a stone. “I am now sitting on my wooden chair thinking of my shaved beard” is another stone. My beard is a stone. In the eyes of another person, my beard is another stone. Each stone originates from an ancient past. Each stone is recreated anew with every instantaneous relational occasion. This applies to this moment of presence: me sitting here, writing to you from your Other side of the Mediterranean.

My presence is ancient and so is yours. What positions us in this presence in space and time is a choice that we both made at a certain moment with every relationship that we encounter. The idea of me sitting at this moment and writing this is ‘Old’; it is an idea that I created at a certain moment in my childhood. That moment of yours is as well. Your reality and my reality are the self-realization of our own stones.

I am now sitting on my wooden chair in my apartment in Beirut, next to shelves lined with stones. My (ailing) back to the Mediterranean stretching behind my wall, and hundreds of other walls and windows damaged due to the explosion of August 4th. Between those walls and the sea, in dozens of streets, there are thousands of people demonstrating, facing hundreds of others threatening them. Between them falls the corpse of a country smelling of burnt tires.

I was intending to introduce myself and tell you about the relationships between the South and the North, the way I envision them from my position here and now. As I approached you, I became engulfed by the sea, by the endless gaze of fish, by the infinity inside every fish’s ever-open eye. It seems I missed my introduction. It seems that before introducing myself to you, I need to open my eyes and look through that infinity dwelling in the black holes of fishes’ eyes.



I am writing to you from Beirut. I will probably visit Algarve one day, as I have visited Lisbon before. I am occasionally a tourist. I love to gaze through the lightness of a tourist’s eye, a gaze that demands a new frame, susceptible to a new perspective. In my Arab-speaking History, your region is called “Al Garb,” which translates as The West (of *Andalusia*); yet it is an East, a North, or a South... for many others, depending on the frame one gazes through.

Hello, my name is Junaid. I shaved my beard yesterday. I will probably grow it again. If it happens one day and we meet, please remember to recreate me in that moment again; but with an exciting new frame, so neither of us gets bored.

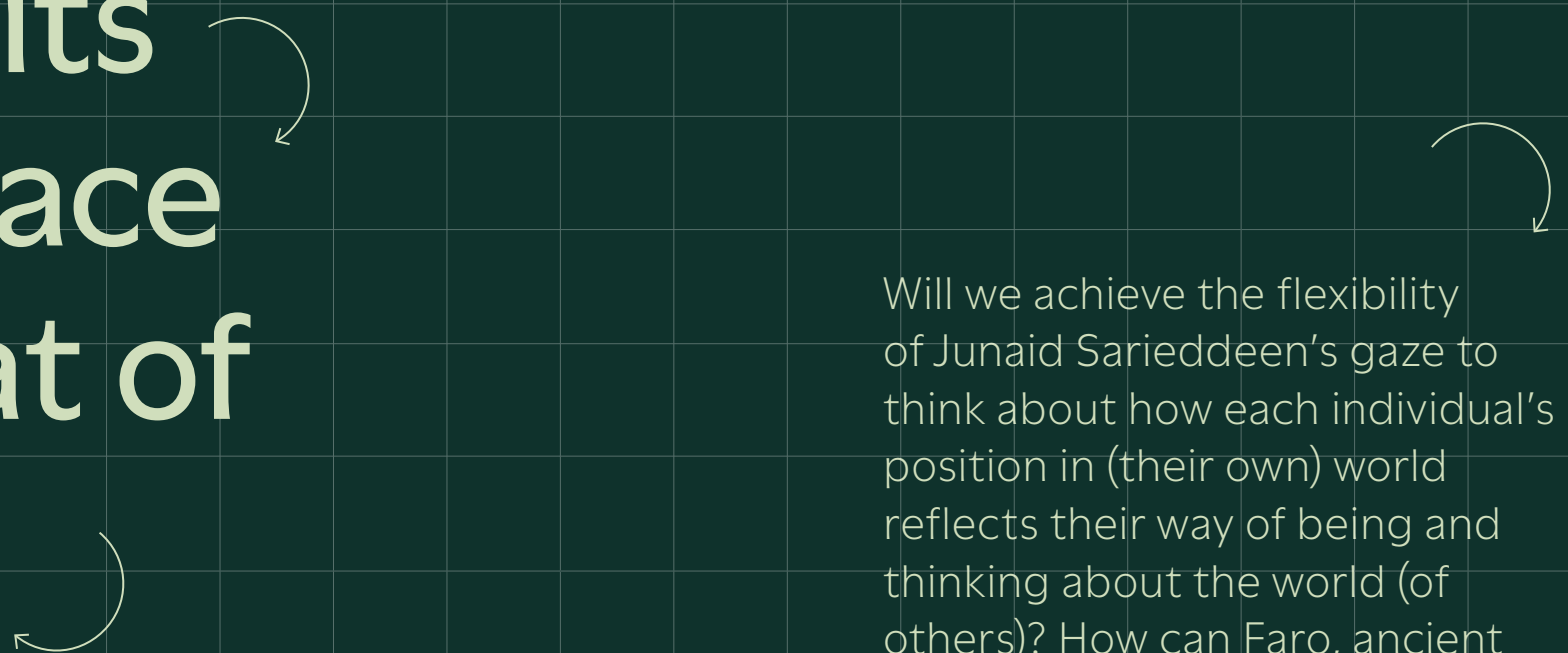
From a tourist sitting on
a floating chair above the
water on the Eastern side
of the Mediterranean

To the Handsome Servant
in The West

A slow **LetteriNg**

Last week of March 2021

Faro in its own space and that of others



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Will we achieve the flexibility of Junaid Sareddeen's gaze to think about how each individual's position in (their own) world reflects their way of being and thinking about the world (of others)? How can Faro, ancient border between worlds and cultures, position itself in its space, on common ground, in its time and in the transitions of modernity? What about those who visit the city? What identity will it preserve, in times of normalisation? How does it see itself and how do others see it? Faro, in the central Algarve, is the administrative capital, but is it really a capital?

Look at the Algarve

Luís Filipe Oliveira

Assistant Professor at the University of Algarve's Faculty of Human and Social Sciences, Luís Filipe Oliveira is also a researcher at the Institute of Medieval Studies (IMS) at the NOVA School of Social Sciences and Humanities in Lisbon and collaborates at the Centre of Religious History Studies at the Catholic University of Portugal. He has been the director of Medievalista, the IMS's online magazine, since 2020, and has been a member of its Editorial Board since 2007.

History and geography have decisively shaped the Algarve's historical and cultural individuality. With an extensive south-facing coastline that was craggier in the past than it is today and which, back then, offered a number of harbours and anchorages, the region has always turned to the waters of the Gulf of Cadiz, the Strait of Gibraltar and the Mediterranean. They are the sources of the dominant characteristics of its climate, the close relationship between uplands and sea, and the main influences in terms of culture and civilisation that have marked its physiognomy in enduring fashion. From here too came the peoples who gave the region the name by which it has long been known. Only for them, coming as they did from the Orient, did it make sense to refer to these territories as the Occident, the last pieces of land before the vast expanse of ocean into which the sun dipped at the end of every day. An integrated yet simultaneously marginal territory, therefore, somewhat like another Finisterre. A singularity that the region would maintain on the land and in the physiognomy and customs of its people, as well as in the name that distinguished it from the other Portuguese provinces, generally named after lands and men from the North: Beira, Estremadura and the Alentejo are just a few examples.

The region's geographical position was another factor that set the Algarve apart from the lands to the north. The sea of hills encircling it to the north, and almost seeming to push the region towards the ocean, made communication particularly difficult; this was partly due to the fact that villages were few and far between and partly to the lack of essential support structures for travellers. The problem would only be resolved when the railway reached Faro in the early 20th century; meanwhile, the road between Lisbon and Faro would not be completed until the middle of the century. For those choosing to travel by boat, which was the easiest and cheapest way to travel, the situation

was largely similar, at least until the introduction of steam-powered vessels. The journeys could be rocky and the difference in wind directions between the west and south coasts could force vessels sailing around Cape Saint Vincent to make lengthy stops. It was as though the change in the direction of the wind were announcing entry to another world. And, in fact, it was a different world for those coming from the north. A religious man from that part of country, who lived in Tavira in the 16th century, described the Algarve in his writings as a region of diverse peoples and customs.

Situated on the edges of two great civilizational worlds, the Mediterranean and the Atlantic, the Algarve would take full advantage of its location, as is always the case in border regions. Its lands laid out in the shape of an amphitheatre overlooking the sea, it would, in turn, be the sea that shaped the region's settlement, with the main cities and most important political centres being built on the coast. Similarly, the sea would be a decisive factor in the transportation of the land's produce: its wine and dried fruit and nuts; woven items made of esparto grass and dwarf palm leaves; salt and fish. Some of these products would also be used to barter in exchange for others that the region lacked entirely or produced in insufficient quantities, such as iron, cloth, leather and, above all, wheat. This opening to the sea and to the wider world was not exclusive to any particular city; rather, it was typical of all the ports in the region. Certainly, some ports, such as Faro, Tavira, Lagos and Portimão, were busier than others but seafaring activity occurred throughout the region generally, thanks to the area's natural conditions. Even the smallest ports were quite busy, sustained by the growing importance of tuna-fishing fleets, which operated along much of the coast and brought life to the coastal area during the summer months. Varying in intensity, this dispersion of maritime and port

activity and the wealth associated with it – if tuna was the pork of the sea, then dried fruit and nuts were the worker's gold – remained one of the most characteristic features of the Algarve's economy and society. And one of the most enduring too.

The region also did not – and still does not – have a true capital, a city capable of influencing and handling the planning for the entire territory. Despite its central location in the region, Faro has never been able to adopt this role, not even after it came under the rule and patronage of the queens or became the seat of the bishopric. It always had to compete with Tavira and Lagos, especially the latter, which had a better port and would soon become the seat of the region's military government. The major transformations brought by the 19th and 20th centuries, firstly with steam-powered boats and then the railway, did little to change this scenario. In one way or another, both adapted to local interests and already-existing structures, from the sea ports to the network of coastal cities. Only central government initiatives, including the creation of local service and administrative structures such as civil governments, the public hospital, security forces and ministerial delegations but, above all, the construction of Faro Airport, would heighten the city's capital status. Yet this would still not be enough to turn it into the region's central hub. Not only was it losing population, given the competition from Loulé and Olhão, but it was also affected by centrifugality in terms of the flow of tourists, with visitors scattered across the region in similar fashion to the old ports and anchorages. Indeed, the Algarve's image as a tourist destination, construed as a uniform space, as though devoid of contrasts or divisions – it is the only region in the country that appears on the motorway driving distance charts –, would soon confirm that the region lacks a central hub capable of polarising the territory and representing its people.

North of the south. North in the south. South with the north.

Mike Van Graan

Graduated from the University of Cape Town with a BA Honours Degree in Drama and was appointed as an Associate Professor in UCT's Drama Department from 2015-2019. He has served in leadership positions in a variety of anti-apartheid cultural organisations including Director of the Community Arts Project, Projects Officer for the Congress of South African Writers and General Secretary of the National Arts Coalition.

South Africa celebrated its crown birthday this year. On the 27 April, we marked 27 years since every citizen could vote in the country's first post-apartheid elections. Nelson Mandela was elected as our President in 1994, having served 27 years in prison for resisting apartheid.

Faro is competing to be a European City of Culture in 2027, twenty-seven years after world leaders met to agree on a set of millennium development goals that were to make the world a better place by 2015. Eliminate extreme poverty and hunger. Achieve global primary education. Empower women and promote gender equality. Develop a universal partnership for development. Fight malaria, HIV/AIDS and other diseases.

The global COVID-19 pandemic is starkly illustrating just how few of these goals have been achieved in addressing the structural and historical factors that militate against the making of a better world. All of humanity is impacted by the pandemic, but those with resources, infrastructure and networks are more able to manage the pandemic and its large-scale consequences than those on the underside of history.

We are all in the same storm, but we are not all in the same boat.

It was Bartholomew Diaz, a Portuguese explorer born in the Algarve, who is reputed to be the first European to sail his boat around the Cape in 1488, as far south in Africa as anyone is likely to get. Mozambique and Angola later became important sources of slaves for Portugal's sugar plantations in Brazil; cheap labour to drive the economic growth and political influence of colonial powers.

The North - Portugal - has now returned to the North, but it remains embedded in the economic, social and

cultural life and legacies of the South. That 56% of Angolans and 30% of Mozambicans profess to be Catholics, can be traced to the impact of the Portuguese missionaries. It is Portuguese - and English - two languages imposed by our respective colonisers that separate South Africans from their Mozambican and Angolan neighbours.

The North is (still) in the South.

Twenty-seven years after gaining our collective freedom from apartheid, a crime against humanity, apartheid is still with us. Inequality has deepened with those who had, now having more and those who were exploited so that a few may have, now not having much more. Economic, racial and social polarization has increased with elites - now inclusive of some marginalized under apartheid benefiting from greater opportunities - being able to purchase quality education, health care and even private security while the majority has to make do with poor public services, exacerbated by high levels of government corruption.

And so it is in many other parts of the African continent, south of the North, where political and economic elites have enriched themselves through the opportunities afforded by a more globalized, integrated world economy and not a little corruption, while the majority of Africans - still - live below the poverty line.

What does all this have to do with Faro, and with its ambition to be a European Capital of Culture?

We do not live, work, make art and stage festivals in vacuums. There are social, political, cultural and economic contexts that impact on us, and we in turn, through the work that we do, impact on our respective contexts.

2027 will be three years before the deadline for the Sustainable Development Goals (SDGs) to be met. The SDGs are 17

goals that outline the global development paradigm and that was adopted to replace the MDGs after their 2015 deadline. The two key faultlines in our world today are inequality and culture.

It is inequality that causes conflicts, that makes us all vulnerable to pandemics, that leads to migration in search of better, safer lives. The South will persist in heading North because of historical, structural inequalities.

Culture - different value and belief systems, different histories - impacts on our social interactions, our understanding and practice of human rights, our view of ourselves and of ourselves in relation to others.

The refugees fleeing the wars in Syria, Afghanistan and Iraq as well as the COVID-19 pandemic are precursors to future challenges that will confront Europe e.g. climate change and the search for clean water, sustainable jobs and lives that are safer from natural disasters.

Faro, as a city on the southern coast of Portugal is uniquely placed to engage with the South that is both Africa and the Arab region. It could be the intersection between different cultures, facilitating understanding and mutual respect that would be the basis for the South working with the North in seeking solutions for humanity's future challenges. Rather than simply be a European Capital of Culture for a year-long period, investing in projects and activities would increase its tourism share (as good and as necessary as this may be), Faro has an opportunity to be a city that nurtures and celebrates world cultures, in the build up to, during and after 2027, and in the search for what binds us as humans, working together for our collective futures.

The South with the North, in the interests of the North, the South, the East and the West.

To the North or South of the World? Crossroads for a country and a city

João Peixoto

Full professor at Lisbon University's School of Economics and Management (ISEG) and researcher at its SOCIUS/CSG research centres. He took his bachelor's degree at ISCTE-IUL and his PhD in Economic and Organisational Sociology at ISEG/UTL. His main research interests are international migration, demography and economic sociology. He has written a number of books and has had various articles published in Portuguese and international journals.

The Covid-19 pandemic has disrupted the economic and social (dis)order in which the world was living. Economic growth has been seriously affected and many sectors have been paralysed (while others have grown). The state has once again become a powerful intervening force, the degree of uncertainty has increased among the general public, many lifetime projects have been postponed and too many lives have been interrupted. In the light of this, few people dare to conjecture about the future. Devising scenarios and making forecasts is a complex business in times of equilibrium, and this is even more the case when things are turbulent.

Nonetheless, not every aspect of reality has been suspended and not all trends have been reversed. One of the most important dynamics in pre-pandemic European societies was international migration, in particular the flows of refugees. Many structural and certain circumstantial causes came together to create considerable migratory pressure on Europe, which culminated in 2015 in the entry of almost a million refugees. This movement caused problems in the arrival, transit and destination countries that have still not been resolved.

Migratory flows decreased to some extent after 2015, and almost ceased in 2020. The closure of borders that followed the outbreak of the pandemic, along with the sharp reduction in employment opportunities and in people's expectation of being able to improve their living conditions once in Europe, drastically reduced the number of arrivals. However, migration pressure has not disappeared. Despite the difficulties, the Mediterranean is still an unsafe sea for thousands of migrants and refugees. The coasts of Greece, Italy, Spain and even Portugal have witnessed the fact that the flows of migrants have not halted. Despite the pandemic, Europe is still regarded as a land of hope.

After the pandemic, it is probable that migratory pressure will increase, reaching previously unseen levels. All the demographic projections indicate that the population of the African continent will double within a few decades. The economic fabric of the African continent does not have the capacity to respond effectively to this pressure, nor does the educational and health infrastructure. It is therefore probable that living conditions will worsen. In other words, for many people in Africa, the aim of improving their lives will continue to involve moving to other countries and continents – as has so often been the case for so many people in the history of humanity.

Along with population growth and the inability of economies to overcome the obstacles to development, a number of other threats will spread across the world. These include wars and other political-military conflicts, which are likely to intensify given the shortage of resources, and climate change, which will lead to instability in many regions and production processes. Therefore, migratory potential will not decline.

European countries will have few options given this pressure. There will certainly be a call for stronger security mechanisms. Borders will become increasingly difficult to cross. It is probable that more countries will want to prevent people entering, and protect their national borders even more. In the case of the European Union, it was a political choice of this kind that boosted the British desire to leave – Brexit. Upholding the principles through which the Union has existed, such as freedom of movement, and even the continuity of the Union itself, are open questions. But it is clear that physical barriers will never overcome migratory pressure. Human beings' desire to improve their lives transcends many obstacles. The flows will continue to happen, but in a more dramatic way and with even more difficult conditions upon arrival.

Given a scenario of this kind, what can Portugal do? What role can be played by its cities that are more open to flows of migrants – both from the North and from the South? History teaches us that political options are never consensual. There are always conflicts of interest and different viewpoints. We can argue that it would be desirable for there to be proactive regulation of migration. The Global Compact for Safe, Orderly and Regular Migration, signed in 2018 by most member countries of the United Nations, could be a source of inspiration. There it is advocated that migration could be a situation from which everyone gains, if there are clear opportunities and transparent management of the flows.

Apart from effective management of arrivals, it would be important for the cooperation mechanisms with countries in the South to be strengthened. Without better distribution of wealth worldwide, the regions where poverty is endemic will always be a potential source of migrants – as Portugal has so often been throughout its history. Only by creating the conditions for development can this pressure be eased in the long term. This implies the strengthening of world cooperation, greater equality in the production and distribution of wealth, and also the improvement of institutions.

In recent decades, Portugal and many of its cities have experienced both the North and the South of the world. Portugal's membership of the European Union, including access to cohesion mechanisms, has facilitated its development. But we are still far from converging with the incomes of the richer countries. We receive migratory flows from European citizens, many of whom are retired, in search of improved quality of life, at the same time as many Portuguese people continue to seek higher incomes in other parts of Europe. Simultaneously, we take in

migrants and refugees from the impoverished populations of other continents.

The specific positioning of the country has helped to ensure that many of its institutions still aim to have a constructive policy towards migration. Several indicators, such as that of the policy of integration of immigrants, show that Portugal is in a very prominent position with some of the best practices in the world. But the internal differences of opinion regarding this problem will continue, and could even worsen: there are Portuguese citizens who are both more and less committed to the reception of immigrants and refugees. And there is a wide variety and a polarisation of options in other European countries, including those further to the North.

The role of Portugal and its citizens on the complex European and global chessboard must be to continue addressing problems and proposing solutions. We must be a global platform for reflection and dialogue between the countries of the North and the South. There is no guarantee that the best choices will be made. But it is important that, at the crossroads where we are living, we know how to seek information and weigh up the best path forward.

Faro, place of encounters...

João Pedro Bernardes

João Pedro Bernardes has a PhD in Archaeology from the University of Coimbra and is an associate professor with aggregation at the University of Algarve. He has participated in and led research projects at national and international level, addressing topics in Roman archaeology and the enhancement of cultural heritage. He has had around 150 titles published, including books, collaborations on group works and Portuguese and international scientific journals.

While avoiding excessive geographical determinisms, it seems obvious that the Algarve's position, between the Atlantic and the Mediterranean, between north and south, and between east and west, is an essential factor if we are to understand the region in any way. It is here, in this pre-Mediterranean, that Pequito Rebelo's affirmation (taken up again by Orlando Ribeiro) that Portugal is Atlantic in position but Mediterranean in spirit, becomes most expressive and meaningful. It is here, as Camões would say, in a central European vision based on the Mediterranean as its starting point, that "the land ends and the sea begins", but also where north becomes south.

But this region is much more than a geographical cornerstone; it is also, and above all, an enduring meeting point of cultures, as witnessed today by its heritage and day-to-day life. A waypoint for seafarers, this has always been a place where peoples and traditions - from north, south, east and west - mingle with each other and with the natives. And so the region was gradually built upon this foundation: its day-to-day life, landscapes and ambiances, the three constituent parts of its stronger and genuine identity.

Anyone who looks at the Algarve more or less attentively from the windows of the world will eventually see this place of encounters, from wherever they happen to be looking. This is reflected in the texts of Mike Van Graan who, from the southern Atlantic region, sees it as the "north of the south, north in the south, south with north"; or the perspective of a west stretching into the east, when this is the direction of the gaze, as in the case of Junaid Sareddeen; or even the notion of a crossroads, in light of current challenges, as envisaged by fellow countryman João Peixoto.

These encounters of nature and culture are responsible for the Algarve being a space for dialogue, both in the past and in the present day; inter-generational and intercultural dialogues, certainly, but inter-civilizational and inter-temporal too, dictating the configuration of the place and its heritage or, to put it another way, the texture of the place. It is natural, therefore, that in Faro, in a space originally reminiscent of the eastern Phoenician occupation, a western Roman city, initially pagan and later Roman Catholic, should have been built 2,000 years ago. Today, we can still see those stones alongside those of an Islamic entrance dating back 1,000 years and topped by a Christian chapel... and all of it in the same tiny space: the “Porta da Vila” or “Town Entrance”.

These temporary and permanent expressions of culture, these places with time, enveloped in a natural environment, it too a miscellany, are what mark the texture, the environment and the ambiances of this land and make it unique and authentic. Anyone who wanders through Faro’s old town will feel the authenticity of the place, the depth of time in every corner of the city, coloured with streaks of sidereal maritime and terrestrial light, the thick scent of upland brush wafting in the air and cut across by the fresher scents of the breeze coming in from the ria. Everyone who comes to Faro feels good here, since the entire area exudes an authenticity that has been built from the mutual interaction of identities.

Today, Faro continues to be that land of Encounters, with different people arriving every day, despite the pandemic. To reach us, most of them head south from the north, but an ever-increasing number are travellers from the Far East. It is still a waypoint; an arrival and departure point for people, goods and new agricultural species. All of this puts pressure on the region’s resources and brings to the

forefront the problems that have always marked this and other Mediterranean regions: the scarcity of water.

In this land of encounters between seas, between land and sea, and between identities where south meets north and east meets west, Faro is today in a prime position to understand and contribute with valid responses to the major challenges of the present time: the climate crisis and the south/north migrations/differences that the pandemic has so successfully highlighted and accentuated. Its inter-temporal and intercultural dialoguing vocation, transmitted and affirmed in the hugely diverse aspects of its heritage, serve today, in a global world, to guarantee its affirmation as a future benchmark; as such, these aspects of genuineness and authenticity must be preserved.

Is Faro the North of the South or the South of the North?

Raquel Carvalheira

Raquel Carvalheira is a researcher at the interuniversity Centre for Research in Anthropology (CRIA) and guest assistant professor at the Nova University of Lisbon's Anthropology Department. She has a PhD in Anthropology from the University of Lisbon's Institute of Social Sciences and her research is focused on the study of family relations in Morocco, particularly on the status and position of women in family dynamics. Since 2017, she has been a Science and Technology Foundation post-doctoral researcher and is currently conducting research into Islam, in particular gender-related questions and charitable practices between Muslims in Portugal.

Joana Lucas

Joana Lucas holds a PhD in Anthropology (2014) from the Nova University of Lisbon's College of Social and Human Sciences (NOVA FCSH), where she is a guest assistant professor at the Anthropology Department. She is currently a researcher at the interuniversity Centre for Research in Anthropology (CRIA). Her post-doctoral research work is focused on the relationship between food and heritage, with the case study of the classification of the "Mediterranean Diet" as UNESCO intangible world heritage (2010, 2013). She is carrying out field work in Morocco (Chefchaouen) and Portugal (Tavira).

North for some, south for others. Ultimately, it is always a question of looking at the position, at the maps of the centre and periphery and at the place we are in at the time and from which we are observing the world. The cardinal points, apparently innocuous references in terms of orientation in the physical space, have long since been instruments of differentiation, dividing the world into histories of domination and subordination. It is this ambivalence, created between the innocent use of spatial referencing and the fragmentation of the world through borders, both land and sea, that we intend to emphasise in this text.

The reflection, started by the texts which preceded this one, shows that when we think about north and south we can be led along winding paths. How do you situate a city - in this case Faro - on the global map of world hierarchies? How can you speak of the north and the south without calling colonial relationships to mind, like Mike Van Graan does? Without discussing the Algarb (the Arabic expression that gave rise to the word Algarve) like Junaid Sareddeen does and, consequently, the history of the Moorish presence in Portugal, so often portrayed as being antagonistic rather than complementary. Without acknowledging, as João Peixoto does, Portugal's current very peripheral position as a Member State of the European Union? Or, additionally, without identifying, as João Pedro Bernardes does, water scarcity as one of the major problems facing the region?

All of these questions are essential for the present and the future. You cannot run a project to revitalise heritage without acknowledging the paths connecting north and south. For example, why do we not have more effective relations with Morocco (apart from commercial relations and occasional cultural events), a country that we have largely been ignoring? How do you explain that one of Morocco's greatest writers, Muhammad Chukri, remained

untranslated in Portuguese until 2021 even though his acclaimed book *For Bread Alone* had been translated into English and French in the 1970s and '80s? Or that there is not a single bachelor's degree course in Arabic language and culture anywhere in Portugal? These and other anachronisms perpetuate the continuing lack of knowledge about north-African culture and societies, despite centuries of mutual influences, migrations and exchanges.

The Moorish legacies that exist in our tangible and intangible culture, often looked back on in the course of school, museum and identity projects, could be the starting point for new perspectives. For example, streamlining an investment that acknowledges and gives visibility to culinary practices such as the preparation of cataplanas and regional confectionery, but which also simultaneously focuses on the Moroccans who currently live in Faro and its outskirts and who work in agriculture. Or, as another example, highlighting the heritage bequeathed to us by an enslaved population, materialised in such items as the sacred black figurines dating from the 16th century that can be found in Faro's churches, and simultaneously promote knowledge about today's black lives and culture, questioning simplistic views as to what constitutes "Portugueseness".

But if migratory movements almost always seek a north for their south - which can be embodied here by Faro - and see in it a glimpse of a Europe that will bring them a better standard of living, they are mirrored by tourists comfortably travelling southwards from the north. They too are looking for something: the picture postcard "Algarve", a place of sun, sea and tranquillity. Where some come looking for work, others seek leisure.

The construction of places and their meanings is effectively an exercise in positioning in the world: our perspective of a particular place depends upon and is shaped by the place from which we observe it, and by the privileges - or lack of them - given to us by the latter.

We must think of Faro - insofar as what it represents and the many ways it can be interpreted - based on the plasticity of its condition as a place and the polyphonies that build a narrative around it. Many narratives.

Faro is not a univocal place. It contains many places within. And it is this positioning that Faro can claim for itself, seeking, through its legacy of history and heritage to reopen the discussion around the asymmetries between north and south, between centres and peripheries.

Floating Spaces: an opportunity for inclusive urbanism in faro

Jone Belausteguigoitia

DEA (Diploma of Advanced Studies) in Architecture from the University of Navarra, Master of Advanced Studies in Landscape Architecture (MASLA, University of British Columbia, Canada, 2007). She is currently a doctoral student in the Doctoral Programme in Scientific Cross-Disciplinary Approaches to Heritage and Landscape (ECIPP) at the University of the Basque Country, studying inclusive urbanism, citizen participation and sustainable design. She is a co-founder of Lur Studio.

Does Faro's current urban model satisfy its citizens' daily needs? In other words, are you able to live, work, enjoy, socialize and move safely and pleasantly within the city as it is today? Or could it do better, providing a higher quality of life? Beyond the notion of a "standard" citizen, does the city meet everyone's needs? Meaning men and women, children and elders, wealthier and disadvantaged, locals and foreigners, and so on. There is surely room for improvement.

The challenge of cities' impact in our quality of life

The share of urban population living in slums rose to 24% in 2018, currently over half of the world population does not have an open public space within walking distance to their homes (400 meters / 5-minute walk), only half has convenient access to public transport (500 to 1000 meters) and many are affected by air pollution, which, only in 2016, caused 4.2 million deaths. Introducing COVID-19 into the equation, over 90% of cases are taking place in urban areas. These are only a few global data to argue for the need to work harder towards UN Sustainable Development Goal (SDG) #11: Make cities and human settlements inclusive, safe, resilient and sustainable.

In this context, the 2020 World Cities Report affirms that well-planned, managed, and financed cities and towns create value that can be harnessed to build resilient cities that can bounce back from the devastating impacts of pandemics, improve the quality of life of all residents, and can be leveraged in the fight against poverty, inequality, unemployment, climate change and other pressing global challenges. In Europe, EC Ministers responsible for urban matters have recently adopted in November 2020 new Leipzig

Charter, which reformulates the sustainability vision with its three dimensions - social, ecological and economic - adapting it to urban transformations, advocating for the just city, the green city and the productive city. This complex dialogue is, thus, transnational, applicable to Faro's reality as to many other cities, with common challenges within different contexts.

Floating spaces: Faro's opportunity for a more inclusive and sustainable urban model

So how do we bring this back down to earth in Faro? Floating spaces, one of the four pillars in its long-term commitment with culture entails a significant opportunity to improve the city. Within a tourist reality, Faro's urban fabric contains abandoned, vacant, expectant, non places. This is a very common issue in post-industrial cities, referred to as brownfields, terrain vagues or zwischenstadt (in-between), among the most common terms.

Floating spaces also alludes to Faro's relationship with water, and the necessary critical reflection on it, on its waterfront and water versus land. Again, this is not exclusive to Faro's reality. Like many other European and North American cities who gave their backs to their coastlines or rivers, Faro has grown giving its back to its most important natural asset - Ria Formosa, the lagoon. All in the name of productivity and land-efficiency, leaving the best available land to infrastructure: the train that behaves as a Berlin wall between the city and the lagoon.

In this setting, transforming the existing floating spaces has the potential to heal, to enhance quality of life

in Faro. If designed within the sustainability vision, the reintegration of these derelict sites into the social, economic, and environmental context of Faro could significantly contribute to: improving the legibility of the city and its urban integration and mobility, greening the city, building complete communities, mitigating the impact of urbanization, and rescuing its identity¹. At the same time, such urban regenerations must consider, beyond the "standard" citizen, the needs of the full citizen spectrum. A gender, age and income-inclusive urbanism to provide a safe, high quality, accessible, connected network of facilities and services, public space, housing and employment for all.

A few key issues to reflect on: towards action through culture

Key impact areas for a smart, inclusive and sustainable transformation of Faro's floating spaces to enhance the city as a whole are not just what will be built in those spaces but how they will be connected. In terms of what could be built, mixed use developments are the basis for complete communities, providing places to live, work, socialise and meet daily needs within short walkable distances. This has acquired particular relevance worldwide with the pandemic's restrictions, inspiring Paris's 15-minute city model (which could be adapted to Faro as a 5-10-minute model). We must acknowledge the concept of building a city of proximity is not new; it's in our own roots, in the traditional European compact city model.

So, let's rethink about what Faro needs that may be lacking, where it needs to happen, how it needs to be interconnected within the city's neighbourhoods and region

¹ Adapted from the Six goals for Brownfield Interventions, in: Belausteguigoitia, J., (2007). Urban Recycling I Reviving: The Contribution of Brownfield Interventions to a more Sustainable Urban Design, MASLA thesis, The University of British Columbia. Link.

and how it can be achieved. Barcelona offers an interesting example of action through culture to enhance sustainable and healthy mobility in the midst of the pandemic. An ephemeral solution was implemented in just a few days to improve covid and post-covid mobility. The City created a new walking and biking network occupying street lanes, painting them with creative designs in either blue or yellow. The color code clearly indicated drivers could not circulate in those lanes, which were reserved for pedestrians and cyclists. This creative, low-cost initiative is a means to redistribute urban space, which has allocated excessive space to the contaminating private vehicle, often occupied by just one person, in the name of modernization; creating a global car addiction and driving us away from our pedestrian heritage.

Action through culture can also be achieved in Faro's waterfront, with its proposed cultural kilometre integrating cultural facilities and public open spaces comprised in the different projects for the Passeio ribeirinho, Passeio marítimo and requalification of the central axis. In this sense, cultural facilities such as Fabrica da Cerveja can play a key role in Faro's urban transformation. Which would be the desired new use? And how can similar buildings and the floating spaces contribute to the productive city, tourism and the new economy? The concept of the in between is not necessarily only spatial, it can also be temporal. Urban transformations take a lot of time, between the planning and the building phases. Zorrotzaurre, in Bilbao, offers an example of the cultural potential for in between use. A new master plan was scoped back in the early 2000s for 58 Ha site, which is being currently urbanized with still many buildings yet to be built. The Zorrotzaurre Art Work in Progress (ZAWP), born in 2008 to face the "meantime" of the urban plan, is nowadays a consolidated movement working on the social, economic and cultural revitalization of the neighborhood through the

creation, intervention and enhancement of memory.

When considering urban regeneration and inclusive urbanism, one cannot forget about housing, specifically affordability, diversity of housing types for different household types (families, singles, youth, elders, etc.) and even diversity of housing models, such as co-housing. Reflecting on the elements that make up a dwelling, and how and if they satisfy the dwellers' needs is always enriching. In this sense, Faro's rooftops project represents an interesting example of rescuing a key element in Southern Europe's architectural identity with many social, environmental and even economic benefits embedded in the recuperation of these rooftops as public space, creativity and culture. An opportunity for other European cities not limited to those in the South.

All these issues need to be tackled within a regional vision. As highlighted in the European new Leipzig Charter three spatial levels are relevant to achieve the just, green and productive city: the neighbourhood, the municipality and the wider functional, regional and metropolitan scale.

Re-designing Faro for its people, WITH its people

Last, but not least, a recommendation for Faro's urban transformation is to design and plan it not just for its people but also with them. Understanding the "what" as Faro's urban transformation, the "who" as the inclusive urbanism approach, the "how" would be citizen engagement. The three concepts are interrelated, by which the success of the "what" is conditioned to the success of the "who", in turn conditioned by the success of the "how". This holistic "what-who-how" approach will provide benefits to the

community, the public administration and even the private sector. Despite the time, effort and challenges, an inclusive urbanism approach considering diverse points of view and enabling informed engagement are essential to achieve truly sustainable design and planning, able to meet the needs of the diverse current and future generations.

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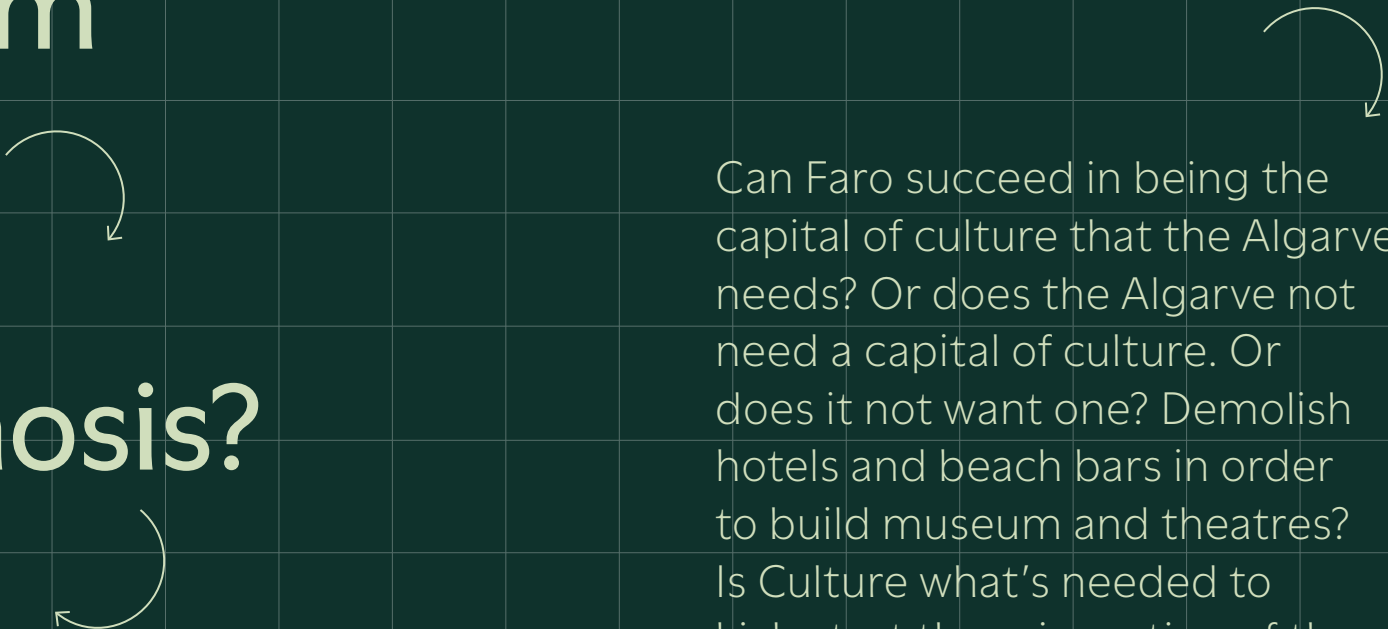
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From Tourism to Culture: a desirable metamorphosis?



- 01. Greg Richards
- 02. Saúl Neves de Jesus
- 03. Alexandra Gonçalves
- 04. João Filipe Marques
- 05. Mirian Nogueira Tavares

Can Faro succeed in being the capital of culture that the Algarve needs? Or does the Algarve not need a capital of culture. Or does it not want one? Demolish hotels and beach bars in order to build museum and theatres? Is Culture what's needed to kick-start the reinvention of the Algarve's economy, focusing on the needs and expectations of the local communities? Could this be the moment when the hosts gain preponderance over their guests? Or is it simply a case of transforming "sun, sand and sea" tourism into cultural tourism? "Change" is the watchword; but is change needed for everything to remain exactly as it is?

Faro: From tourist capital to cultural capital?

Greg Richards

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Faro, European Capital of Culture 2027? A big challenge for a small city better known for tourism than culture. But as our recent book *Small Cities with Big Dreams* explains, if small cities dream big enough, they can do important and surprising things. Other Portuguese cities obviously think so too, because there are currently ten Portuguese cities vying for the European Capital of Culture (ECOC) title in 2027. Why is the ECOC so popular? Because it can help cities to achieve their dreams by giving them a cultural and creative boost, stimulating the economy, polishing their image, or increasing social cohesion.

What is different about Faro is its role as the capital of the Algarve, one of Europe's most important tourist regions. Tourism accounts for 80% of Faro's economy - so what room is left for culture? In fact, Faro shares a common culture of tourism with much of Mediterranean Europe. Fields were transformed from growing crops to farming tourists, creating an important new industry. But the economic view of tourism is too narrow. If we view tourists merely as a cash crop, then the Algarve, and much of southern Europe, is engaged in a risky monoculture. The pandemic has shown us the dangers of over-reliance on mass tourism and raised the spectre of a future industrial wasteland on the shores of the Mediterranean. What prospects are there for the rejuvenation of tourism, or the development of new, creative alternatives?

Taking a cultural view of tourism is a good starting point. Tourists bring not only money, but also their culture, their creativity, and ideas. We should move from the old idea of farming tourists to growing knowledge for the creative economy. The Algarve has always been a meeting place for cultures, a creative melting pot. What better location to come and experience something creative (like the cooking, painting and weaving workshops

offered by Loulé Criativo), or to build a creative life, as expat artists or creative entrepreneurs? The natural attractiveness of the Algarve means creative mass can be added by enticing new ‘temporary citizens’, such as tourists, students and digital nomads. These new arrivals stimulate innovation and drive change through their consumption, but increasingly also through their role as cultural and creative producers.

An important strategy for developing creative critical mass is collaboration, as previous successful ECOCs have shown. The 2007 ECOC in Luxemburg involved not just the small city itself, but also partners in France, Germany, and Belgium, drawing together a total population of 11 million to stage an impressively varied cultural programme. In 2017 the Cypriot city of Paphos, which has a similar population to Faro, managed to overcome financial challenges to stage a successful ECOC event through collaboration with regional partners. Building partnerships allows cities to do more than their own resources would allow, developing added ‘network value’. Tourists themselves can also become partners: the 2019 ECOC in Matera in southern Italy awarded passports to tourists, making them ‘temporary citizens’ and encouraging them to participate in the creative life of the city.

Faro has already shown it understands creative collaboration: the Açoteia Rooftop Festival in 2019 gave residents and visitors a new view of the city and generated considerable publicity. Most importantly, the European Rooftop Network that it founded put Faro at the centre of a network with much bigger cities, such as Barcelona and Amsterdam. Faro has also shown its potential for creativity in concepts such as the New Bauhaus - an unexpected and creative conceptualisation of one effect of tourism: the production of new architecture.

This links to the EU initiative New European Bauhaus, which combines cultural heritage with new thinking about space, architecture, and sustainability. Another important illustration of Faro’s creativity is the linkage of the ECOC concept to longer term planning for the Strategic Plan for Culture in 2030.

But the Algarve should also be bolder than culture alone. It should be able to harness its heritage as the ‘Cape Canaveral of the 1600s’ to provide a launchpad for new creative discoveries. Addressing the lack of innovation common to most tourism destinations with a vision of the Portuguese Sunbelt: a desired destination not just for retirees, but also for digital nomads, hi-tech companies, and other mobile Europeans. The contact these people have with local culture is important. Recent research by the University of the Algarve on the gastronomic habits of tourists shows that they can be encouraged to consume more local fish and shellfish and eat more healthy foods in their search for authenticity and new experiences.

These possibilities can generate more positive forms of tourism, particularly if the sense of urgency of the pandemic is used creatively. Moving from short breaks to longer stays enables people to get under the skin of the places they visit. Attention should also shift from tourists who just consume culture to those who co-produce it, for example in cooking schools, arts residencies and creative bootcamps. The aim should be to create and capitalise on the diverse forms of value generated by those living in and moving through the Algarve. Innovation and creativity should increase because of, and not despite tourism. Then Faro might become a small city that realises its dreams.

Faro European Capital of Culture 2027: An integrative and temporally consistent project, involving people and regional entities

Saúl Neves de Jesus

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There are 11 Portuguese cities that are preparing the candidacy for European Capital of Culture 2027, showing the dynamism and vitality of the various municipalities and regions involved in this process, which we can consider significant given the size of Portugal in the European territory.

Not wanting to make a SWAT analysis of the strengths and weaknesses of the various Portuguese cities that are preparing the candidacy for European Capital of Culture 2027, surely all of them will benefit from the preparation for this purpose, pointing to future development paths in which culture appears as a fundamental axis.

Thus, Faro’s candidacy for European Capital of Culture 2027 is certainly a challenge and an opportunity for development, not only for Faro, but for the entire Algarve region, regardless of the result that may be achieved.

However, it will be advantageous to be the selected city, as it will allow the fulfilment of projects or “dreams” (using Greg Richards’ expression) that, if not, will have more difficulty in being realized.

And there are many arguments that justify this choice.

From the outset, more than a project for a city, this is a project for the best defined region in Portugal, the Algarve, with Faro being its capital.

Since this is a European application, Faro’s international dimension is another aspect to highlight, with an international airport just a few kilometers from the city centre.

The cultural diversity, which has always been present in the history of the Algarve since the 13th century, with

Portuguese and Moors living in harmony, has been accentuated in recent decades, with the increase in tourism, with the Algarve being one of the most tourist regions of Europe, with the quality of the offer recognized by the international awards that it manages to obtain every year.

The University of Algarve (UAlg), the only public Higher Education Institution (HEI) in the region, based in Faro, expresses this environment of diversity and multicultural tolerance, as it is one of the HEIs with the highest percentage of international students and with the highest number of countries represented, as it integrates students from more than 80 countries.

It is also at this university that the most FCT highly rated Center for Research in the area of tourism is based. It is the Center for Research in Tourism, Sustainability and Well-Being (CinTurs), and the dimensions of sustainability and well-being of tourists and residents are essential aspects studied in the researches carried out.

Another Research Center based at UAlg is the Center for Research in Arts and Communication (CIAC), which also received a very good evaluation, allowing for studies in the field of arts and culture, in close proximity to the region's municipalities, the Regional Directorate of Culture and other regional entities.

And it is in this articulation with the various municipalities and entities in the Algarve, in particular with the University of Algarve, that this candidacy can become stronger, in a perspective that the whole is more than the sum of its parts.

But the active involvement of residents is also essential, making this project more consistent and temporally relevant, allowing the development of the city and the

region in a long-term perspective, with benefits for the regional economy and the well-being of the inhabitants.

The Faro European Capital of Culture 2027 project should not only be focused on the year 2027, with events that multiply and targeting only an increase in tourists and income in this period.

Faro has to embrace this project as an opportunity for social and territorial cohesion, as “(life’s work”, as mentioned by Pascal Gielen, who stresses that “the city will have to look for artists who really want to immerse themselves in a local culture, ecology and the urban fabric”.

Likewise, tourism, responsible for a large part of the local and regional economy, will have to incorporate the cultural component and bet on the quality of the offer, providing longer stays, so that tourists and residents can interact, with benefits for both. As Greg Richards points out, “attention should also shift from tourists who just consume culture to those who co-produce it”.

The pandemic increased the dependence on technology and made it possible to discover that it is possible to travel virtually, allowing people to know places and territories by this way. Therefore, tourism has to be increasingly focused on significant experiences, with sensory and affective impact, highlighting the advantage of real contact, in particular with residents and local culture. As Michal Hladky points out, “we need more connections on the empathic human level to understand and welcome what is different and what could enrich our lives”.

People are increasingly looking for meaningful and transformative experiences, with a long-term effect, and not just experiences of immediate satisfaction, with a temporal and emotional emptiness.

Culture has a fundamental role here, allowing to reconcile the past with the present and the future of the places visited, giving consistency and identity to the lived experiences, even contributing to the balance, emotional stability and resilience of tourists and the resident population.

Thus, this candidacy based on culture as an integrating axis, should be a project as involving as possible, focused on social and territorial cohesion, in a long-term perspective, with benefits for the economy and for the well-being of residents.

A New Sea, a new Algarve, a new path

Alexandra Gonçalves

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Faro is very keen to be European Capital of Culture. Since its inception some 35 years ago, this distinction has been held by around 60 cities. What makes us stand out from other cities vying for the title? A great many of the bids include plans for various processes of urban renewal, new cultural facilities and differentiating events. For Faro and for the Algarve, being European Capital of Culture (ECC) would bring a huge opportunity to transform the region.

A cry of revolt and transformation are what we want as the “work” resulting from Faro ECC 2027. In this reflective piece, I highlight the sea as an element that personifies movement, the space of births, metamorphoses and rebirths; the path to another Algarve.

This is where utopia begins. The belief that this transformation can occur and be born of a regional and local impetus, which is associated with the dynamo of Faro, European Capital of Culture 2027.

The sea has a special place in the writings of renowned Portuguese author Sophia de Mello Breyner, and particularly so in the one called “Mar Novo” (“New Sea”). João Andresen (Sophia's brother), together with Júlio Resende and Salvador Barata Foyo, won the 1956 competition to design the Monument to the Infante D. Henrique in Sagres, with their entry “Mar Novo”, which was never realised. The “work” would forever remain in the official archives of the Estado Novo (New State), like many others.

The concentration of the region's population along the coast brought with it a type of sea-view land-planning with a perverse urbanistic effect, yet common to the entire Mediterranean Sea: ever-taller buildings; a boom in property speculation along the coastal strip; deterioration and abandonment of endogenous construction features;

acculturation through the introduction of aesthetic standards from elsewhere; densification of urban settlements in the coastal area and depopulation of the interior; abandonment of primary activities and an increasingly service-focused economy, among other less positive impacts.

Many - Portuguese and overseas visitors alike - see the Algarve as a beach holiday destination. We ourselves do not have a clear notion of our history and its importance at national level, so we constantly witness reflections about a loss of identity and self-pride.

Our transition to modernity was not based on significant technological changes but on the transformation of production and the emergence of new activities associated with tourism, hospitality and leisure. The biggest transformation in the region in recent decades came from the construction of Faro International Airport in 1965, which led to the affirmation and development of tourism.

Another interesting fact that is considered important has to do with our original name - Al-Gharb, the western Al Andaluz - given to us by the Moors because to them, coming as they did from the east, we were as far west as it was possible to go. Today, we are the south. However, the southern identity is characterised in a slightly different way from that of the oriental peoples, where resilience is a primary trait (Algarveans are often described as feisty).

In fact, in the 16th century, a global dialogue was initiated from the Algarve, with the first sea routes to Africa being charted from the “Barlavento” as the western Algarve is known (specifically Lagos and Sagres). That context saw the occurrence of miscegenation, slavery, colonisation and a host of other facts that history date-marked and

described for the record. The evocation of these “feats” is not what we intend to speak about here but, rather, about Pangea and the resumption of an intercontinental dialogue - about the start of a new Global Journey - that will reveal our memories, traditions and modernity, and bring a new course for the region, through a cultural programme that will generate metamorphosis and change, in the best kind of transformation.

It is widely recognised that Lagos and Sagres “gave the World new worlds”, with all of the good and the bad that colonialism and slavery brought. In turn, technological innovation also occurred (navigational instruments and skills, boat-building, geographical knowledge), as well as trade and cultural exchanges (something for which the Mediterranean Sea also served as a springboard during the Roman period). The sea that separated us also brought us together, sometimes bringing storms and sometimes calm.

We may similarly reflect on the uplands and the land. There is a saying “Passar as passas do Algarve” which alludes to the great difficulties facing regional farmers in bygone times. The crops that, in the past, were produced in abundance in the region (such as figs, almonds, carob and grapes), associated with the temperate climate, sunshine and little rain, gave rise to the production of dried fruit and nuts, which the region produced in large quantities. We do not know when or why this production began but it has been ongoing in the region for centuries.

The artisanal production processes required for these dried fruits and nuts were extremely demanding, since quality was crucial; sultanias, for example, had to dry out uniformly. Production was described as being time-consuming and difficult but it gave rise to the region’s main exports, which were transported on boats. This explains

the origin of the phrase mentioned above. The Portuguese word for “sultanas” is “passas” and the hard work and suffering needed to produce them is what is referred to in the saying.

The massification of tourism and its apogee in the second half of the 20th century, associated with the beach tourism that became typical in the Mediterranean countries due to its single focus, degradation of the environment, seasonality of demand and the associated banalisation of the “sun and sea” product, led to the need to protect, safeguard and enhance the value of the natural and cultural heritage (Audrerie, 1997; Cuvelier et al., 1994)¹. The international document designated as the “Cultural Tourism Charter” dates precisely from this period (1976) and sets out a definition of cultural tourism (IPPAR, 1996).

Heritage, as a notion of culture, is more recent than one might think, insofar as built cultural heritage was traditionally seen merely as a utilitarian tool and its conservation largely looked upon from an economic or social perspective. In fact, in the second half of the 20th century, the notion of culture corresponded to concern over the conservation of monuments. The modern concept of heritage encompasses all kinds of human feats and not just monuments (Audrerie, 1997; Babelon and Chastel, 1994; Choay, 2000), increasingly including the notion of cultural scenery.

The broadening of the notion of cultural heritage to include what has been called “new heritage” – rural architecture, scenery, historical gardens, industrial heritage and intangible heritage, for example – poses problems for communities. Due to constraints in human, financial and

¹ Some excerpts and passages from this text are to be published in the chapter of a book that is currently being produced.

even other material resources, they may be obliged to select, or prioritise, the assets to be preserved. The most recent documents highlight the warning about the need to simultaneously plan and act when it comes to preserving heritage, requiring direct participation by the populations and based on other forms of management (Gonçalves, 2013) (the Faro Convention is one such example).

The very word “culture” is expanding at the same time as it diversifies (popular culture, minority cultures, etc.). Museums are pioneers in the perception of culture as an industry, assigning new functions in the place of the previous purpose of being purely for personal gratification.

Tourist destinations increasingly resort to the use of images of their heritage as a means of affirming their identity, at the same time as we are seeing a rise in domestic demand for this type of offering. While this type of tourism developed in a balanced manner over the first half of the 20th century, its most spectacular period of growth has occurred during the last 60 years, alongside the growth in international tourism and leisure activities. But the times today are different; leisure means action and transformation, and tourists want to be an integral part of the cultural experience. This raises the question: is this happening in the Algarve, with the Algarve’s heritage, and what type of tourists are they?

The effort put into creating content for cultural routes and itineraries tends to be lost once the associated projects come to an end, essentially due to an absence of liaison and definition of the management and governance models, as well as a lack of ongoing scheduling. Programmes of events such as “Allgarve” and “365 Algarve” should also be mentioned; they appear to have run into difficulties in persuading national and regional

stakeholders and were consequently discontinued after running for three or four editions.

The heightening of interest in experiencing places and activities that represent the history and peoples of the past in an authentic manner has transformed heritage into a tourism resource. Aware that these offerings can be crucial to their strategies to diversify demand as well as helping to mitigate seasonality, some Mediterranean destinations have put a great deal of effort into their investments in cultural and heritage upgrade projects. However, proposals associated with the territory and its identities are needed, not only because the resources are not the same but, above all, because cultural visits nowadays entail much more interaction and participation in production on the part of the visitors.

Cultural tourism has been timidly taken on board as a strategic factor for the upgrading of the tourism offering or to attract new tourists to Portugal and the Algarve region. According to the Smart Specialisation Strategy for the region, the approaches adopted should include natural and built resources, with a focus on sustainability. The cultural activities, natural resources, specialised and traditional trade and handicrafts are suggested local elements that contribute to the model of innovation based on local resources and proximity tourism, essential to enhancing the worth of the territory and diversifying the region's economic base.

The need to safeguard heritage, ensure environmental sustainability and diversify the region's tourism offering are crucial points. Today's tourists increasingly prioritise proximity consumption (home, family, stability and environment) and they want tourism that is more cultural and which reinforces the values associated with destination

sustainability. The demand for new experiences, the valuing of nature and environmental awareness are opportunities for the region. The destination community must be part of the tourism experience.

Other data revealed demonstrate that the Algarve is a destination that commands loyalty but it is also one for exploration due to the diversity of resources and landscapes contained in a fairly concentrated territory. The promotion of diversified experiences based on communities, gastronomy, the weather, health and well-being, nature and festive events has significant development potential (vide Serra et al., 2014).

It can be expected that travellers will increasingly seek to become more involved with the communities and destinations they visit, taking part in the life and experiences of the communities that welcome them, discovering new cultures and exploring the heritage, nature and local culture (Gonçalves et al., 2005; Remoaldo et al., 2020). The “new travellers” will want to try something new, driven by the opportunity to immerse themselves in a different culture and contact the communities at first-hand. Creative tourism experiences are an excellent example of this. In the case of creative tourism, the local communities are involved in the experiences and create alongside the tourists: they organise workshops, guide the participants and work together.

In the Algarve, the CREATOUR² project is an example of a small, informal network of agents who are working together to draw tourists away from the coastal areas and traditional

2 CREATOUR: Develop Creative Tourism Destinations in Small Cities and Rural Areas – project no. 16437 – funded by the Portugal 2020 Joint Activities Programme (PAC) through COMPETE 2020, POR Lisbon, POR Algarve and the Foundation for Science and Technology, in partnership with CES, LAB2PT, DIN MIA/CET-IUL, CIDEHUS, CIEO (06/2016-06/2020) (<https://creatour.pt>).

tourist circuits by offering them the opportunity to interact very closely with the local communities, meeting the people and learning their skills.

In the Algarve region, tourism and cultural offerings such as those of the creative tourism programmes, which address the expectations of tourists keen to be informed and learn about and understand the cultures of their destinations, should be employed as strategies to enhance the worth of the territory, through the use of endogenous resources.

The path to the development and sustainability of small inland and rural areas away from the major tourist centres involves a type of tourism with a strong connection to the places, to the people and to their heritage. Experiences are offered in the Algarve that make the participants – visitors and residents alike – feel special in a special place. The “Algarve” described by poet Miguel Torga was different from the whole of the rest of the country (27 July 1982):

The mystery of the sea,
The miracle of the sun
And the grace of the landscape
In the frame of the eyes.
And the happy peacefulness that I have what is mine.
Oh, dearly-loved land!
A blessing from nature
Whitewashed purity
And haloed
With longing.
Algarve. Freedom
Of the senses.
Holidays in the south
Of the imagination.
Still the same nation.
But with different signs.

And the memory too
That everything beyond
Begins on this quay.

In the Algarve, there are activities that involve visitors and resident communities in shared experiences, which result in unique moments and contribute to the affirmation of the local identities. There are offerings that build partnerships, as well as enabling the communities and other tourism agents, which meet the determined requirements for diversification and could be part of a sustainable development strategy.

Almost by way of conclusion, it is evident that we really do need a Vision for the Future, centred on the idea of “New Seas, New Paths”, that would rewrite the new Algarve through culture, including tourism. In similar fashion to a palimpsest, we need to rewrite using recycling, water, naval and maritime as the starting point; we must not delete the bad things but, rather, use them as platforms and lessons for Humanity. We know that we are going through a new crisis caused by the pandemic and we know how the social crisis has mainly affected tourism and cultural employment. The well-being that we want our tourists to enjoy is directly related to our resident communities’ day-to-day comfort. We are not looking for a show but for a genuine metamorphosis.

Some of the base questions we should be asking include: How do you achieve a year-round activities-based economy? How can you be another more sustainable region? How can you become more inclusive? How do you resolve accessibility problems? How can we be a cultural destination?

In an interview with Le Monde in December 2010, Edgar Morin affirmed, “The idea of metamorphosis, richer than the idea of revolution, retains the transforming radicalness of the latter, but connects it to conservation (of life, of cultural

heritage). How do we change course to move in the direction of metamorphosis? But while remedying some ills may be possible, it is nevertheless impossible to hold back the technical/scientific/economic/civilizational onslaught that is driving the planet towards disasters. However, human history has changed course many times. Everything always begins with innovation, a new deviating, marginal, small message, often invisible to the people of the time. Thus began the great religions: Buddhism, Christianity and Islam. Today, everything must be rethought. Everything must begin again”. Later in the interview, he suggests that the answer lies in various types of proximity, and that we are already witnessing “a creative frenzy, a multitude of local initiatives in keeping with economic or social or political or cognitive or educational or ethical revitalisation or life reform. (...)” (https://www.lemonde.fr/idees/article/2010/01/09/elogie-de-la-metamorphose-par-edgar-morin_1289625_3232.html).

Faro 2027 is a renewal, a new beginning for the Algarve – a metamorphosis, a human and social transformation that one hopes will be a silent and inspiring revolution for future generations. Returning to the dream expressed in Miguel Torga’s words about the Algarve: “The idea that I have of an earthly paradise, where people can live happily and naturally, comes to me from there. Houses whose roofs, made neither of thatch nor slate, are terraces, perfect for lovers to meet freely and spontaneously by the light of the moon” (Torga, 1986: 135).

The “new world” is not on the other side of the Atlantic, but right here, in the recognition of our roots, in the return to proximity and neighbourly relations, in the promotion of self-awareness, in education and in the building of ever more urban centres that characterise this “macro city” that is the Algarve; a place where all ethnicities, religions and cultures live side by side in harmony and in an unrivalled climate of tolerance and mutual respect that should serve as a global

model in a Europe and a World where everyday well-being and comfortable living are becoming increasingly difficult.

There is a firm belief that the awarding of the title of European Capital of Culture to Faro will serve as more than just a departure and arrival point; rather, it will be a crucial foundation for the reconstruction of social dialogue and for the sustainable development of the region.

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European Capital of Culture: an opportunity for a Sun and Sea tourist destination

João Filipe Marques

João Filipe Marques has a PhD in Sociology from the École des Hautes Études en Sciences Sociales in Paris. He is a professor at the University of Algarve's Faculty of Economics and a researcher at the Centre for Research in Tourism, Sustainability and Well-being (CinTurs). Currently, he is the course director for the Master's in Sociology at the University of Algarve and coordinator of the "Sociology of Tourism" themed section at the Portuguese Sociology Association.

1. The European Capital of Culture and tourism seasonality.

Anyone who has read Marguerite Duras' short but brilliant novel *Blue Eyes, Black Hair* will undoubtedly have felt the atmosphere of deep melancholy that permeates summer holiday resorts out of season. But the romantic and melancholy atmosphere is not the only consequence of the curse that is seasonality for tourist destinations. In Sun and Sea destinations, particularly those which have long since abandoned their traditional activities, the economy, employment and life in general go through a period of limbo that lasts for almost half the year and from which they only emerge when the hustle and bustle of the tourist season come around again. Various solutions have been tried in an effort to combat the effects of this huge imbalance that the rhythms of modern societies bring to tourist destinations. One of them is sport, but it would seem that culture is the most effective. In a tourist destination with the characteristics of the Algarve, culture can play an absolutely fundamental role in mitigating and even reversing some of the structural problems caused by tourism seasonality.

Indeed, the staging of cultural events - which could be exhibitions, art competitions, festivals, encounters with writers, etc. - can, and ideally should, take place outside the main tourist season, creating a counter-cycle with that of the summer holiday hustle and bustle. But also because the audiences that culture attracts, mainly the most cosmopolitan and faithful consumers of global cultural events - academics, intellectuals, creators, empty nesters, etc. - are those who, sociologically, are the least vulnerable to the inexorable rhythms of modernity. Venice, for example, discovered this formula many years ago with

the staging of its La Biennale in all of its various forms: art, architecture, music, cinema, etc.

First and foremost, we must bear in mind that established tourist destinations usually have a formidable line-up of infrastructures, including accessibility, accommodation, gastronomy and more, which are under-utilised and under-occupied for the best part of the year. The Algarve has an international airport as well as an international land border and a motorway running the full length of the region. The range of accommodation is vast and includes everything from five-star hotels and luxury resorts to caravan parks and fun-and-friendly hostels that are popular with avant-garde young travellers. As for the food, no introduction is necessary.

For a tourist region, therefore, being European Capital of Culture implies putting tourism infrastructures at the service of culture and, evidently, culture at the service of citizenship.

2. Four conditions: competitiveness, scale, identity and continuity.

A Faro's bid to be European Capital of Culture, and its potentially successful outcome, as well the obvious involvement of the Algarve region as a whole, can only make sense if a set of conditions are met. Specifically: competitiveness, scale, identity and continuity.

The first condition involves establishing the cultural capital status as a means of advantageously positioning the city and the territory in terms of global intercity competition. In the current context of economic and cultural globalisation, we are going through an intense process of intercity competition; and this is true not only

with regard to large, already-globalised cities, but also at small city level, with the latter striving to become a part of this globalisation and to attract global flows of culture, communications, creativity and finance. Carlos Fortuna, one of the Portuguese sociologists whose approach to this question has been among the most interesting, speaks about this in the process of the "globalising revitalisation of the contemporary city". A process that Faro European Capital of Culture must absolutely not turn its back on.

The second condition is the scale of the events to be organised and the facilities to be built. In my opinion, there is no point whatsoever in spending money, which is always in short supply, on micro-events whose impact and visibility are limited to local and regional level. A European Capital of Culture is either an occasion on a global scale that puts the city and region on the map of major international cultural events, or it is not.

The third condition means contributing to the consolidation or even redefinition of the city's identity. A city is not merely what it does and what it produces; it is also what it appears, represents and offers to the senses. So the concept of identity seems broader in scope and more interesting than the one most often used by geographers: the concept of "a city's function". A city's identity is, therefore, the result of an ambivalent process between what its inhabitants think it is, what they want it to be, and the image of itself that it manages to project beyond its boundaries. What confers identity on a city is, among other factors, the set of its specificities, the aspects that make it unique and distinctive in the eyes both of its inhabitants and its visitors. Faro cannot resign itself to being the "Capital of Motorcycling" three days a year. Cultural capital status must leave an indelible identifying mark that will enable immediate recognition on the global panorama of

intercity competition.

The fourth condition necessary for a European Capital of Culture to be able to help mitigate the effects of the curse of tourism seasonality is the establishment of continuity: the cultural capital status must last longer, much longer, than just the year when the city holds the title. It is essential that it should sow seeds that will germinate in the future. In other words: things must not be allowed to revert to the way they were before; otherwise, the ECC will be nothing more than an inconsequential event providing instant gratification.

The primary reasons for bidding to become European Capital of Culture should, therefore, be the “globalising revitalisation of the city and the territory”, the global scale of the events to be organised and the facilities to be built, the redefinition of the territory’s identity and, crucially, the continuity and sustainability of everything that was put in place during the year in question.

Two pivotal axes: Contemporary Art and Maritime Heritage Faro’s bid to be European Capital of Culture in 2027 meets the conditions necessary to be able to stage events and provide facilities that, in my view, should revolve around two major axes of cultural dynamisation: avant-garde artistic interventions and heritage; and, more specifically, in the case of the latter, maritime heritage.

As far as the first axis is concerned, the city of the Faro and the Algarve region cannot pass up the opportunity to acquire an architecturally iconic facility (such as the Guggenheim in Bilbao, for example) that could subsequently host major exhibitions on the global contemporary art circuit, as well as housing permanent collections. Ideally, at least one unrivalled collection (if not more) in the area

of the visual arts should be set up. (My personal choice in this respect would be contemporary photography and digital art.) Further enriching such a collection in the years following the ECC would put the city and the region on the global map of this type of artistic expression and give rise to an influx of visitors capable of countering the imbalance caused by tourism seasonality. The building of a facility of this type should be accompanied, on the one hand, by the inception of a regularly-staged artistic event on a global scale (such as the biennials in Venice and São Paulo, and the Kassel documenta), thus taking advantage of the region’s impressive logistic capacity to welcome visitors; and, on the other, by the creation of conditions that would encourage artistic and cultural creators to settle in the city and region.

Given Faro’s geographical location, in the heart of the Ria Formosa and on the shores of the Atlantic Ocean, the second axis could only revolve around the Sea. In other words, around something which the Portuguese apparently hold very dear but which, objectively, is largely forgotten: their country’s maritime heritage.

The Algarve has long been lacking a museum facility that safeguards, revives and exhibits its maritime heritage. It is blatantly obvious that there is an urgent need to create a Museum of Humankind’s Relationship with the Sea (although, of course, it does not actually have to be called that!). Free from celebratory historical/nationalist motivations, such a museum could investigate, celebrate, preserve and keep alive elements of material and immaterial culture, techniques and technologies, ways of life and oral traditions with a connection to the ancient symbiosis that is the relationship between humankind and the ocean. Practically all of the traditional material and immaterial heritage connected to the sea is being

lost. Vessels, navigation and boat-building techniques, fishing gear and methods (many now forbidden due to environmental constraints), oral traditions related to the sea, maritime travel and coastal life all need authentic ethnography and museumisation as a matter of such urgency that yesterday would not be soon enough.

Obviously this would not be a classic “maritime museum” with dusty model boats and oil paintings of armadas hanging on the walls. Any contemporary museum facility must absolutely make use of the more dynamic and interactive techniques of modern museology. Museumising large elements of maritime heritage – boats, for example – does not necessitate shutting them up in vast halls echoing with visitors’ footsteps. On the contrary, such pieces can and should be exhibited floating on the water and, ideally, be capable of actually sailing. Just look at the amazing example of the Port-Musée of Duarnenez.

A museum facility focusing on the relationship between humankind and the sea must be a living organisation that can be experienced at first-hand and, preferably, with lots of different locations offering visitors a range of experiences. For example, they could shadow the last naval carpenters by participating in the construction of a caique, try their hand rowing a dory used for cod-fishing, learn to mend nets, sail one of the narrow, flat-bottomed river boats called saveiros or dive to a sunken ship. Obviously there would be more to such a facility than displaying exhibits and enabling visitors to participate in immersive tourist experiences. Alongside the visitor experience, there would have to be a genuine historical/anthropological research programme addressing the Algarve’s maritime heritage, the promotion of environmental sustainability and the organisation of nautical and cultural events that would not be limited to the time frame of the ECC.

Using events and buildings connected to the European

Capital of Culture to mitigate the structural effects of seasonality by taking advantage of tourism resources would seem to be an entirely obvious strategy. An ambitious vision? Of course! A consumer of resources? Certainly. But it is about time that we freed ourselves from another curse; the one that O’Neil described so well:

Oh Portugal, if you were just three syllables,
beautiful view out to sea,
Green Minho, whitewashed Algarve,
(...)
Oh Portugal, if you were just three syllables
of plastic, which was cheaper!

Culture and Art

Mirian Nogueira Tavares

Mirian Nogueira Tavares is an associate professor at the University of Algarve. With an academic background in Communication Science, Semiotics and Cultural Studies, she has been conducting work in research and theoretical production in the areas of film and artistic aesthetics. She was involved in the preparation of the bachelor's project in Visual Arts, the master's and PhD programmes in Communication, Culture and Arts, and the PhD in Media-Digital Art. Currently, she is the coordinator of the Arts and Communication Research Centre (CIAC).

The Algarve is one of the few regions that see themselves as such; some theories claim that the Algarve is like an extended city, split along its length by the N125 national road. But others say that the N125 and the railway line only connect the coastline and that they actually function as a more or less winding route that never strays very far from the Ria Formosa or the sea. Part of the territory is left without visibility or, worse still, a significant part of the territory in the transitional inland area (known as the “Barrocal”) and in the uplands (referred to as the “Serra”) is condemned to invisibility. And we must not forget that, even with a railway line and a national road running through the region, mobility in the Algarve is poor and limited. The ability to travel at will at any time of day or on any day of the week is a privilege enjoyed only by those who have their own vehicle.

How can we envisage an idea of “Culture” in and for the region resulting from the various interconnections between geographic, scientific and artistic areas and that would represent the Algarve in similar fashion to an identity card? Culture is, first and foremost, a very broad concept. There is, however, a set of ideas that encompasses, to a greater or lesser degree, the discourses of those who build and those who reflect upon culture in the Algarve. I will list here, even if briefly, some pivotal ideas for the prospect of a future with culture or, rather a future for culture: network, education, investment, combating seasonality, decentralisation and audience awareness.

If there is no consensus around the concept of culture, there will also be none in relation to the concept of art, which is sometimes confused with that of culture and sometimes seen as elitist while simultaneously being recognised as popular. Much is said about the cultural and creative industries but there is a need for a real

understanding of what is said and what achievements are hoped for when culture's intrinsic value ceases to exist and is replaced by one that is more monetary than symbolic.

The concept of “capital of culture” first arose in the 1980s, suggested by the then Greek minister for culture, Melina Mercouri. The 2004 Palmer Report provided an extensive assessment of the capitals of culture from 1995 to 2004, containing not only case studies but also a series of recommendations. The idea of the report was to study the economic and cultural impact, as well as the potential social impact, arising from the selection of a particular city to take on the role of centre of European culture for a year. Even if the report's purpose is to provide guidance for the organisers of future capitals of culture, it is a rather interesting document in terms of analysing the economic, cultural and social pertinence of an event such as this. One of the conclusions drawn by the report is that if there is no common ground between the social, cultural and economic goals, and if no change is forthcoming in public and private investment policies where culture is concerned, the only thing remaining, apart from good memories, will be debts.

It is interesting to re-read the Palmer Report in light of the investments that are being made in the region and the ideas that normally spearhead major cultural projects. In the minds of many, the notion of culture as something that is attractive to the population is inextricably linked to the notion of entertainment. Financially-speaking, and getting back once again to the population, it is easier to invest in a popular performance that will attract large crowds than in one intended for a supposed intellectual elite, which, according to reports and data available from the Regional Directorate for Culture and the Algarve Tourism Board, largely consists of resident and non-resident foreigners whose cultural habits are more urbane and contemporary.

This undoubtedly complicates matters for those intending to invest in the area, particularly in the case of the official institutions; after all, the local people want their opinions to be heard and to have the right to choose their “culture”, a right that could, in fact, be said to be sacrosanct. However, if there is no link between cultural promotion and education for culture, it will be difficult to broaden the public's tastes and encourage them to give the benefit of the doubt to works and artists that stray from generally accepted norms or are not particularly well-known.

The question of the arts – and of culture in general – is also a financial one, whether in terms of production costs or of the value of the artistic works or the investment intended for the sector. The relationship between the arts and the economy has always been controversial. In the 1940s, theorists from the Frankfurt School coined a term to designate the new way of producing cultural goods: the Culture Industry. Horkheimer and Adorno sought to define the new role of art during a time of mass production driven by the prevailing capitalism. Artistic production moved from the sphere of consumer goods for mind and soul to that of primary consumer goods, since their production and distribution in no way differed from the production and distribution of conventional consumer goods. Mass culture began replacing other possible forms of culture and, as these philosophers saw it, the only way to withstand the complete massification of artistic thinking was to live on the sidelines, as the avant-garde artists did. The artistic vanguards became a form of necessary resistance, without which art would succumb to barbarism.

In the eyes of the Frankfurt School philosophers, the problem with mass culture lay in the fact that it was built on a fraudulent ideology. In a number of works, Adorno, Horkheimer and Marcuse devised the concept of culture based on the

distinction made in Germany between culture and civilisation. Culture was the place for lofty sentiments where concepts such as freedom and happiness could be postulated. Civilisation would be responsible for reproducing material goods. The bourgeois ideology of the late 19th century propagated culture like a promise for the future so that the general population would not question the system of production and distribution of material goods. New technologies meant more people were able to enjoy cultural goods through their process of reproduction and propagation, bringing everyone closer to the idyllic world of culture. Which, at first glance, would be a good thing for everyone. The problem is that the dissolution of culture in civilisation or, to put it another way, the conversion of symbolic goods into material goods, did not bring the promised shared paradise; rather, it converted culture into merchandise, fully integrating it in the system of capitalist values.

Culture transformed into currency loses its intrinsic qualities and accentuates the gap between the elite and general population even further. It might be said that some of the Frankfurt School's concepts are outdated or are highly influenced by the circumstances in which they first saw the light of day; but we must not forget that the promised fusion of civilisation and culture did not, in fact, materialise. Cultural goods continue to be consumer goods with an exchange value; the ones that evade this destiny lie in the realm of an intellectual and/or moneyed elite and are increasingly far-removed from truly democratic circulation and consumption. And when we think of democratic values, we must not forget to listen to the public, understand their sensitivities and respond to their demands, even if they are not those that the intellectuals and artists deem ideal. And the question we should (or must) be asking is: how do we bridge the gap between different views of culture and art, encouraging the public to let go of preconceived ideas and open themselves up to new experiences?

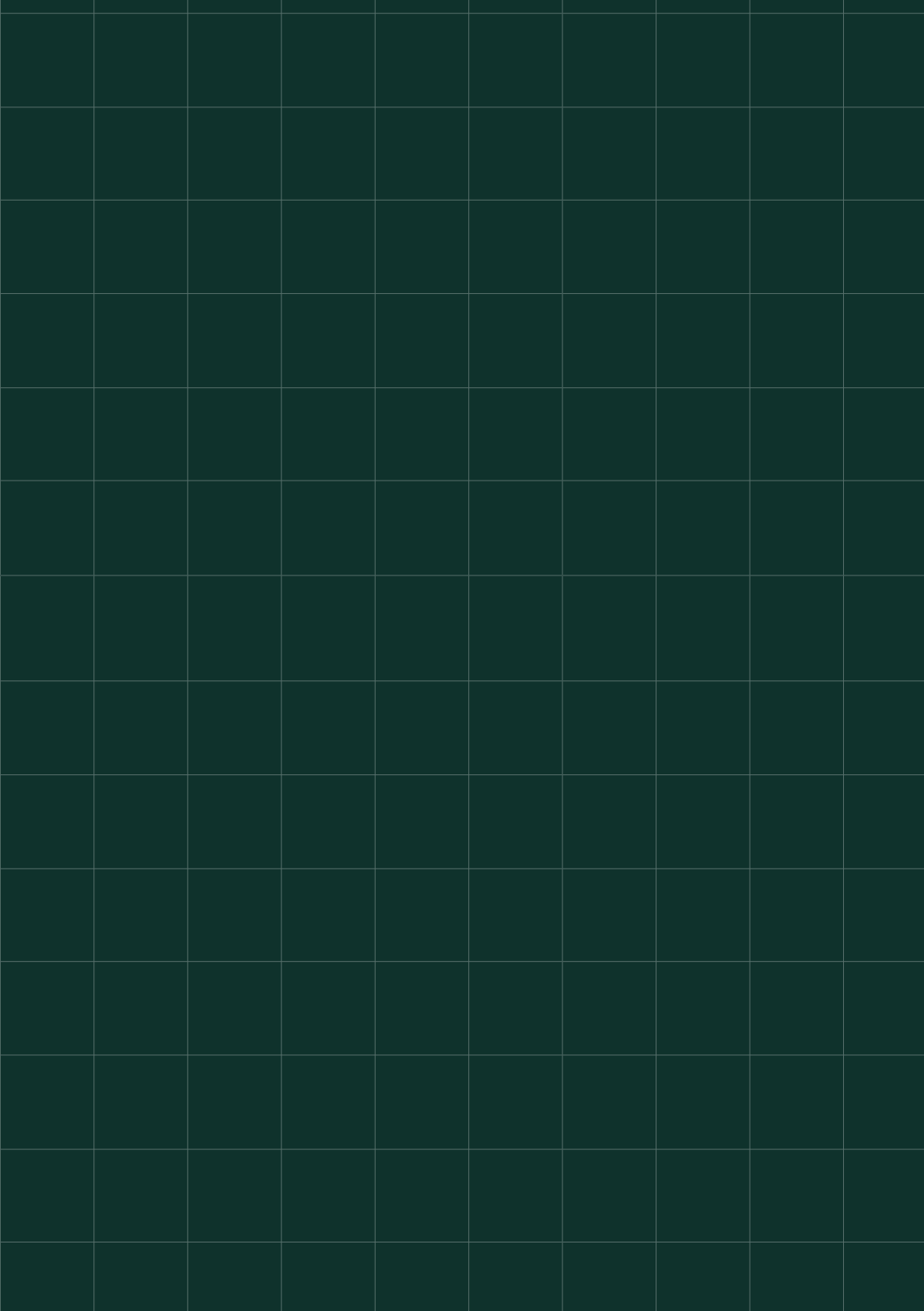
Various cultural agents refer to the Programa 365 initiative as a desirable model providing support for creation and creators, while simultaneously promoting the decentralisation of decentralisation; in other words, the Algarve began to be viewed as a continuum rather than as a patchwork of fragments, with activities being organised in less central municipalities. It is a model worth replicating since, in some cases, it successfully attracted, and mainly created, audiences for events staged in less central cities and featuring rather unusual “actors” and works.

As we battle with the ongoing pandemic, it has become essential to reflect in greater depth on the use of technologies as an instrument of creation and mediation in the arts and in culture in general. Nowadays, we speak of post-industrial societies and, to an even greater extent, post-materialist societies. We must not disregard a thought that was fundamental for some of the Frankfurt philosophers: the notion of dilution of culture in civilisation, which should have been beneficial, but which was diverted from its purpose, reifying the universe around it. The oft-quoted Knowledge Society that would reflect the change in economic and social paradigm is a reality. However, it is not a mutual reality or one that everyone experiences in the same way. Its existence is bound to a series of principles of production and circulation of goods that is far from uniform in our global society. The name may perhaps have been changed, but the ideology remains: cultural goods are a promise of potential paradise that may not necessarily be the same for all.

For the Arts to be considered as one of the driving forces of a region's economy, considerable groundwork is needed and it must come in response to the wishes of society itself rather than an imposition from above. We need Civil Society to be able to organise itself and demand, from the

country’s governors and financial bodies, investments and ongoing incentives for artistic creation and dissemination of the Arts. Associated, above all, with education, which could be a strong ally in raising awareness among the public and a critical mass that is becoming increasingly demanding and more open to less “spectacular” offerings. Without an audience, it is impossible to create sustainability for art, which should become increasingly independent of the State but which always needs the incentive of a society that is able and willing to receive or consume it.

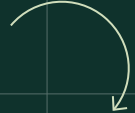
The Algarve is home to a host of artistic associations, some with tradition and visibility both in Portugal and internationally. It is also a region that recognises itself as such, which should, at first glance, facilitate the circulation of audiences and the densification of a critical mass that will be supportive of a whole range of artistic productions. However, until we resolve such issues as seasonality, territorial fragmentation caused by a sadly-lacking transport network, and raising awareness of the fundamental importance of Education and the Arts and the contributions they can make, we will continue to do surveys and continue to get the same answers. But we will not see the much-desired and badly-needed change in the role of Culture and Art in and for the enhancement of the region.



We are the future



- 01. Michal Hladký
- 02. Luís Miguel Nunes
- 03. Alexandra Teodósio
- 04. Manuela Rosa



So what now? With the die cast and Faro on the route to becoming European Capital of Culture, how should we build the future, what course should we chart, where and how should we go, from the point where we are now? What new relations could be designed in the new spaces that will open in the context of a new capital status? Could this new capital status, founded on Culture, contribute to a fairer environmental, social, economic and intellectual reality, mitigating the current screaming inequalities? The possibilities for ideas and proposals are almost infinite. But who will realise them?

Give & Take

On the search for balance

Michal Hladký

is director of Creative Industry Košice, legacy organization of Košice ECoC 2013. He is part of international networks and has experience with EU-funded projects. He is one of the authors Košice Cultural Strategy as well as the culture and creative industries policy advisor on city and regional level. He also represents City of Košice in Unesco Creative Cities Network.

In 2027 Faro will hopefully look back at the pandemic as the recent past, which had triggered new ways to approach global versus local leadership phenomena, mixing work from home with office work, rethinking tourism and mass travelling. Culture and creativity with its audiences would need to embrace digital presence and balance it with the physical one, and cities would really start focusing on the quality of the public space, which has been proven in times of Covid-19 as one of their greatest assets.

In the 21st century, the pace of change will be so rapid that ignoring it or hoping for the good old times could be a lethal illusion. We live in a VUCA world where uncertainty and complexity are increasing every second. In the world we heading to, the material needs for a living wouldn't be a problem any longer. Sooner or later, universal basic income or other social innovations prove their worth, so most people in Europe won't be hungry or without shelter. But...

But the problem I see and where new poverty might show on the horizon is how people will handle the change and the dimension of unlimited digital connection and technological development. Your job or role in society will be obsolete or no longer existing extremely fast and often. To stay relevant, people would have to get used to constant learning and acquiring new skills. They would have to really work hard on their mental health and resilience to not end up in the abyss of what Harari calls useless class. This is an extreme invisible threat.

The future will require fast reskilling and reinventing of labour to keep up the pace of changes in the new economy. The digital world will be more and more merging with the real one, and also, the landscape of work will most probably blend with living and social environment, so the connection and ability to navigate in such a hybrid environment is crucial.

We need a real connection, not life alienating online bubbles, where algorithms basically create a unique illusion of the world for every user. This fragmentation could only decrease collaboration levels and increase hate, extremism, and other negative social phenomena we need to address as soon as possible. We need more connections on the empathic human level to understand and welcome what is different and what could enrich our lives instead of fearing and rejecting it.

This is where the new markets for CCIs could emerge. Using the power of narratives, visualization, and artistic expressions is precisely what is needed to help experience the closeness, empathy and authentic human connection in a hybrid future. The culture could bring the new vision for the fluidly combined realities where your digital self would enrich your real one and vice-versa to achieve the fullness of life and well-being.

Cities are the platforms where all the social change is happening. Understanding this position would make the generations of urban planners more receptive to what is happening in the fields of non-physical relational spaces. Spaces of which culture and creativity should be embedded part. Spaces where technology and science should meet the arts and democratic values of the public domain. Only then will we embrace artificial intelligence, VR, blockchain, and the future technological paradigm shifts with the human dimension.

The technology could change the way we will experience things. In the future, we could travel virtually instead of physically, we could learn everything about the place before even getting there, but I firmly believe these are very solely experiences missing contextual dimension and other people's touch. The post-pandemic tourism will

change for sure. The new trends already emerging before the pandemic will get stronger. Mass tourism will still exist, but transformative, learning, and productive tourism trends will be rising. People would travel with much more awareness and willingness to enrich local contexts and get the experiences and wisdom that could transform their lives in return. This is where culture, specific local knowledge and exceptional spaces, products and services play the central role.

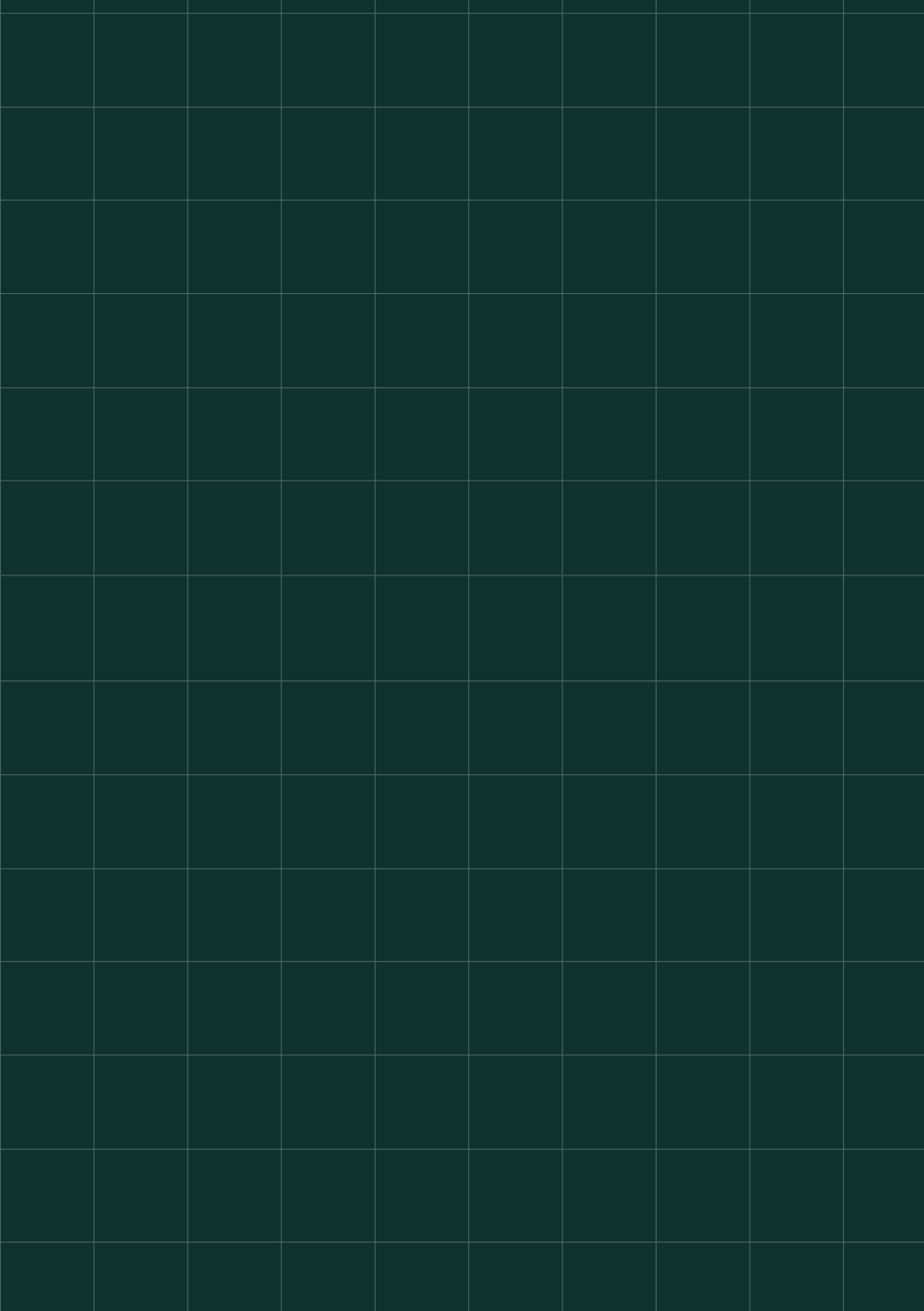
According to recent research, there will be fewer travels but would take longer, people will connect the business trips with leisure time to be both productive and balanced with the new environment they visited. Crucial for the cities would be the quality of public space. Outdoor as new indoor will be the trend. The detail of traveller interest would increase. Particular city districts, places, and micro localities are the future destinations.

This trend might be very well balanced with the other social phenomena of reclaiming the cities by its locals, avoiding-gentrification policies where touristic places would shrink and merge with local community places. The urban green, parks, rivers, seaside, hills and access to the sites for relaxation and leisure will be the significant assets of the cities. That's why the cities need to build the capacities in local knowledge, support their original communities, maintain the specific places and mix old and new to balance visitor experience with the local life over the whole year.

The urban economy of the future would be very much dependent on the physical quality of the space, social cohesion of the local community and its global connections, as well as how cities would embrace digital domain, what its digital footprint will look like and how much buzz they

could produce in their networks. Cities will embrace gamification, digital gentrification - by inhabiting popular networks, enable its inhabitants to contribute to the virtual and physical urban development by using democratic tools and policies. This balance between a physical and digital image creates the competitive advantage of the city.

So, we need to adopt the balance between local and global to tackle world challenges, the balance between digital and physical to keep the whole narrative complete, the balance in work and living landscape to keep our wellbeing. We need to get ready for the new economies emerging on the edges of the upcoming change. This will happen very fast indeed.



Reflection

Luís Miguel Nunes

Tenured Professor at the University of Algarve in Environmental Engineering with research in environmental monitoring optimisation; subsurface modelling; soil remediation; risk assessment; environmental impact assessment; water resources management; optimisation in engineering processes.

I am grateful for the invitation to share my thoughts on the proposed bid by the city of Faro to be European Capital of Culture (ECC) in 2027. If the bid is successful, it will be an important milestone in the development of the city and of the region. First and foremost, it is an opportunity to discuss what the city should be in the future, based on a cornerstone of sustainable development. My analysis is less generic than those of the specialists who have already shared their opinions, since it is based both on what they have said and on my personal and professional experience.

Given that the fundamental theme of the bid is water and its connection to biodiversity, it seems to me that the strategic lines should point in this direction. As such, my comments are intended to contribute to this alignment. I will also provide some concrete examples to demonstrate the concept.

A. Museological/didactic/creative component

Many cities base their bids to become ECC on known recipes, largely investing in the same types of events. Even though innovative approaches are needed, there are certain minimum conditions that must be met. The city of Faro and the region need museums that are relevant both nationally and internationally (with ethnographic and art - modern and contemporary - collections, because they are more feasible). This could be an excellent opportunity to expand existing facilities and set up a new museum of modern and contemporary art - for example setting up one of the first museums to focus on topics connected to environmental (social, economic and ecological) sustainability, and which would itself be sustainable. It would have considerable potential to integrate the

concepts of intercontinental dialogue, migrations and multiculturalism, identity and memory, and intangible heritage. And it could also provide a stage for artists who are not so well represented in the mainstream commercial art circuits to showcase their work.

If a concept of a more geographically embracing city were to be adopted, it would be possible to include a number of actions outside the “city”, taking advantage of the various museums, historical sites and natural areas, as well as the range of activities that already take place there. In particular, those connected to the water cycle or to its management over time and to the associated cultural aspects.

Recreational and sporting activities that take place in contact with water or in which “aquatic movements” are simulated (I would include skateboarding as an example here) are also living demonstrations of a culture and, as such, should be included in the project. With this in mind, it would also be interesting to promote the introduction of sports that may be common in other cultures but less well-known here. And then there is the incentive to innovate in the design of sports facilities or activities by staging competitions and offering prizes for new ideas. In particular those that help make sport accessible to all.

B. Actions in the territory and socio-economic dynamisation

The aim of making the city the house of artists and other new dynamic and innovative citizens is an ambitious one, but very possibly the only way to diversify the socio-economic fabric.

The goals set out in the point “Fourth Thematic Group – 4. City and public space” take precisely this approach. Urban

rehabilitation would allow the quality of life in the city to be improved, increase the offering of spaces without the need to increase the density of construction (which is already too high), and enable more museum facilities to be built.

Furthermore, urban renewal should create conditions that would be attractive to nomadic technology-based workers who settle down when they find the right conditions (see, for example: <https://techmonitor.ai/leadership/workforce/digital-nomads-capitalising-rise-remote-work> or <https://economictimes.indiatimes.com/tech/technology/the-nomad-generation-and-the-future-of-work/articleshow/79719262.cms?from=mdr>).

This activity offers huge growth potential for the region, given that internet access is both easy and widespread, English is spoken practically everywhere, and the region has various science and technology hubs, a cosmopolitan atmosphere and an array of the other scenic, cultural and bioclimatic factors. There is already a small community of these nomads in the region, from a variety of countries. What needs to be done now is improve the conditions that would encourage these nomads to stay, including making it easier for them to find accommodation, at least when they first come to the region.

The city should also be competitive in its offering of quality of life, particularly in comparison to its competitors both in Portugal and elsewhere. With this in mind, apart from the urgent need to address the deterioration of the city’s buildings, other priority issues include:

- Improving pedestrian-only areas;
- Increasing the number of green spaces;
- Increasing pedestrian connectivity between public spaces (squares and gardens);
- Expanding the network

of cycle routes and the use of soft mobility; Expanding connectivity options for soft mobility travel between the city centre and the outlying civil parishes;

- Increasing the offer of city-centre housing (supply will regulate cost).

The city of Faro is one of the most compact and densely artificial in the country. It has one of the lowest proportions of green space per inhabitant, which means there is very little of interest outside the main centre.

This situation could be remedied in two ways:

1. If many of the current areas where motor vehicles are allowed to circulate and park were converted into green spaces, with the necessary changes to the movement of vehicle traffic and parking. Some examples would be:

- a. The Praça da Liberdade (currently a huge slab of stone);
- b. Largo de S. Francisco (a car park in the best spot in the city...), which should be converted into an underground car park;
- c. The entire area from Largo do Carmo to the Church of S. Pedro (a paved area criss-crossed by unnecessary traffic lanes);
- d. Praça Silva Porto (a combination of paved area and car park);
- e. The area between Rua Cidade de Bolana (hospital), Praça de Tânger, Praça José Afonso, Praceta Azedo Gneco, Jardim António Sérgio and Praça da Paz (a set of squares with no continuity and no vegetation);
- e. Largo da Estação and the surrounding area;
- f. The entire waterfront area.

These squares could serve as the “Places” referred to in the proposal, as well as being the needles mentioned

in the “urban acupuncture”. And, as a whole, a network of interconnected pedestrian areas and green spaces.

2. A consistent policy on the part of the municipal council to acquire plots with no buildings on them for repurposing as green spaces. Or, if the plots cannot be purchased, a contractual arrangement for their temporary use.

3. Promotion of greener and more traditional architecture. For example, by fostering:

- The replanting of the interior patios of the city’s houses and buildings, which would help keep the buildings cool naturally. Many of these patios are currently paved over or are in a very dilapidated state;
- The storage of rainwater for use in watering public and private gardens;
- The planting of gardens on roof terraces;
- The planting of living walls.

In addition to this, a botanic garden of scientific interest could be created through the careful selection and subsequent labelling of the species to be planted in the green areas. One could conceivably establish a relationship between sustainable water management, the design of green cities and temporary art.

As far as Faro EEC is concerned, each square and garden could be associated with a geographical area and/or one of the UN’s sustainable development goals. Their interconnection is an allegory to the need to overcome regional and cultural barriers, and sustainable development can only be achieved when all parties involved work jointly to that end.

Future challenges for the city of Faro and surrounding ecosystems in the context of ECC 2027: Nature – Sustainable Activities – Art – For All

Alexandra Teodósio

Born in a small town in the Algarve, surrounded by salt pans and tidal channels, Alexandra Teodósio became familiar with the smell of low tide as a youngster and discovered that it conceals incredible treasures. Over the last 30 years, she has been a lecturer and researcher at the University of Algarve/CCMAR, studying how global changes affect marine biodiversity. In her leisure time, she enjoys painting - everything from furniture and walls to what she calls "real paintings".

In southern Europe we find the city of Faro. It is surrounded by a still well-preserved natural environment such as parts of the Algarve uplands where the biodiversity is significant, as well as by a coastal lagoon system whose ecological quality is excellent. However, the global threats to these valuable ecosystems, which embrace the capital and give it life, are many. One of the challenges that Faro must face over the next few years will be to successfully develop, recover economically from the pandemic and continue to provide its residents with a good standard of living. To achieve this, these natural land and marine ecosystems will have a crucial role to play, including: supporting sustainable farming based on various species that are adapted to water stress; smart fishing and fish-farming with optimised production and no impact on the marine environment; and even a new type of tourism that serves both permanent and temporary residents and that simultaneously educates people with a view to lowering threat levels and raising environmental literacy about the importance of these same ecosystems for the ecological pact, bringing the "green movement" and people closer together - the famous "Green Deal". We must make it clear, as scientific evidence has so well demonstrated, that the Anthropocene Epoch is already here, with plastic waste clinging to rocks or drifting in the oceans; increasingly frequent extreme weather events, such as the severe drought that is causing so much harm in the Algarve; the tropicalisation of our coast; global warming; ocean acidification; and the changing distribution of species, many of them invasive. We must find creative ways to alert society as a whole to all of this, raising their awareness to this new environmental and social reality. Greg Richards, co-inventor of the concept of creative tourism, believes that, as a small coastal city eager to be known for its cultural aspects too, Faro is facing a huge challenge. If it is ambitious enough (and if new ideas are forthcoming?), surprising and

impactful proposals may attract temporary residents, such as long-stay tourists, students and digital nomads.

With this in mind, Faro European Capital of Culture (ECC) has an opportunity to distinguish itself through its cultural offering not only in the city centre proper, but also in the surrounding areas, as proposed by Goran Tomka, UNESCO Chair in Cultural Policy and Management, Belgrade, Serbia. Thus, rising to the challenge may mean prioritising the “nature parks and visitors”, the “tidal channels and shellfish-gatherers”, the “rural areas and farmers”, the “islands and their residents who are eager to see clean energy for all”, and the “knowledge centres, academics and technologists”. All of these people live outside the urban area of Faro and all have valuable stories to tell about their sustainable activities that can be recounted and shown in many different ways: routes, itineraries, walks, boat trips, exhibitions, concerts, festivals, open-air talks, yoga underneath holm and cork oak trees, stand-up paddle in the channels of the ria, sports open to visitors and residents alike; and, most importantly, it should be possible to continue enjoying these activities after 2027.

Faro should also provide the New European Bauhaus initiative - which combines cultural heritage with a new approach to outdoor spaces, architecture, inclusion and sustainability - with a central example of the motto: “Beautiful | Sustainable | Together”. Indeed, the city aims, through the 2027 ECC programme, to contribute to the construction of a new type of society, with bridges connecting thinkers and doers, scientists and artists, all with a view to finding innovative solutions to this terribly complex sustainability problem and help us save our planet. Following on from this analysis, we have the proposal of floating spaces to explore the Ria Formosa, made by architect Jone Belauste Guigoitia Garaizar of the Universities of Navarra, Madrid and British Columbia.

The current pandemic and lockdowns have made us all value natural environments - and especially those in proximity to water - much more. Studies carried out over the last 10 years have shown that spending leisure time in “blue” spaces and participating in activities where you can experience the coastal environment can be directly beneficial to our health and well-being, combating obesity and mental health problems, particularly in disadvantaged populations.

Cataclysmic stories harping on about a point of no return, with destroyed cities, dried-out and barren lands, flattened forests, mammals dying on the beaches and submerged islands will not change mentalities. We must identify, create and recount more and more encouraging stories that will lead to a change in individual behaviour. The Anthropocene can have fairer, more prosperous societies with new cultures and distinct social orders, but there must always be respect for the natural surroundings we call home. The examples of climate change and Covid-19 denial demonstrate a dramatic alignment of humankind. In the words of Michal Haldsky, Director of European City of Culture Kosice 2013, Minister of Panic (Vychodne Pobrezie), Poland, cities must offer something in the search for equilibrium and a reconnection with real world, as opposed to a life in digital bubbles that creates a fragmented reality for each of us. We must work on achieving empathy for each other and for nature and artistic expression in a hybrid future, associated with the natural environment and the defence of that environment, which offers us so much enrichment. Here in Faro, we have the recent example of the “Save the seahorses” Hippocampus project, which began in 2021. The project was developed in connection with the two large works of art - 12 metres tall - that were built using marine waste retrieved from the Ria Formosa by volunteers. The aim is to reinvent places where people

can get together, share knowledge and encourage good practices, demonstrating that it is possible to promote a circular economy, admire the aesthetic of this emblematic marine animal and raise awareness about the urgent need to save threatened species that are included in the Bordalo II “Big Trash Animals Collection”. The route connecting the two works of art goes through the Ria Formosa Nature Park; here, students, residents and tourists will find QR codes that provide a digital explanation of the seahorse’s life cycle, as well as of the current threats to the species and the ecosystems that it inhabits, such as the seagrass meadows.

Just three years separate 2027 from 2030, which is why individual and collective focus are essential, if we are to meet the UN’s 2030 Agenda and Sustainable Development Goals (SDGs), as we are reminded by Mike van Graan, General Secretary of the National Arts Coalition, Cape Town, South Africa. To this end, we must work very hard on environmental literacy and on our knowledge of sustainable examples of economic growth; Faro and the surrounding natural ecosystems, as well as the activities that take place there, have a great deal to offer in this respect.

In this way, the European Capital of Culture 2027 will also contribute to a future reduction in job insecurity around mass-market tourism, which is not only seasonal but has a huge ecological footprint, as can be seen in the concern expressed by Pascal Gielen from the Antwerp Research Institute for the Arts, Belgium. Routes featuring healthy nature activities would be offered in contrast to the traditional “sun, sea and sand” product, bringing all the benefits typical of outdoor activities near the sea and the uplands; and, for the sake of environmental literacy, identified with the respective SDGs and for the safeguarding of economic activities and life on Earth as a whole, based on local examples from Faro ECC.

I will close by expressing my hope that Faro will succeed in its effort to be European Capital of Culture in 2027, and that it will be sustainable and inclusive for all, not forgetting the bridges to the south, with Africa and Latin America, which characterise the Algarve - the region from which many Portuguese explorers set off on their travels. Those departures were some 500 years ago and our explorers showed the world that there was indeed a single ocean connecting us all. At the present time, we must urgently demonstrate that sustainability is the only way forward, that it begins in each and every one of us and that it must be shown and enjoyed by residents and visitors alike.

Faro: a desirable city

Manuela Rosa

Coordinating Professor at the Engineering Institute, University of Algarve. Civil Engineer graduated from the University of Lisbon, Masters in Rehabilitation of Architectural and Landscape Heritage (University of Évora) and PhD in Spatial Planning and Environmental Strategies (University of Seville). She has worked on Sustainable and Inclusive Design, Co-design and Accessible Tourism.

Faro has all the attributes to be the European Capital of Culture 2027! The city is located in the Algarve, Southern Portugal, in a territory where the land ends and the sea begins. So, it has always been an historically desirable territory resulting in a transition of space and communities and, therefore, cultures. The diversity is a factor that promotes the empathy and acceptance of what is different, contributing to co-existence and generating cultural diversity. There are many examples of this tolerance in Faro.

Since the 13th century, Portuguese and Moorish people lived together in harmony. In the 14th century the first Jewish presence in Portugal was established here. In 1487, this community made our first printed book. After the Inquisition (1536-1821) there were sixty families and two synagogues. Their importance continued until the first decades of the 20th century, as we can see in the Faro Jewish cemetery.

In the 16th century, people from Africa or their descendants (slaves and free men), held great demographic importance. They joined the brotherhood of Nossa Senhora do Rosário known for their open and non-elitist character. Churches in the city have “black” angels, sculptural figures financed by them.

Associated to this multiplicity of communities, there is a tangible and intangible heritage, guaranteeing a cultural identity. We feel this in Faro through the legends and oral traditions (beautiful Moorish histories), the architecture of the buildings and the historic walls of the city. The colours of the façades are an inheritance from the Berber (from Africa) and Asian world (after the Discoveries).

In the early 17th century, the Colégio da Companhia de Jesus was founded. In the 1840s an Italian-style theatre was

installed there. The Lethes Theatre is currently part of the European Route of Historic Theaters.

Despite the destruction that occurred in the 1755 earthquake, many of the religious buildings were rehabilitated. In the 19th century, buildings of civil architecture were renovated and built and so there are interesting revivalist examples of Romantic and Gothic styles. In the noble buildings, the balcony railings are decorative elements made of cast iron. In the last decade of the 19th century and the first decades of the 20th century the Art Nouveau movement emerged in Faro. In this period the bourgeoisie and the nobility classes invested in their buildings through small decorative objects as a way of affirming their social position. Flowery and organic elements emerged through the use of wrought iron and tiles. This trend is very present in Faro, as we can see in Café Aliança (1908) and in many residential buildings, with the traditional, colored and decorated platbands. We can see its influence, in the “calçada à portuguesa” (Portuguese pavement) which is a traditional-style pavement made with small flat pieces of stones arranged like a mosaic. Decades later the Art Deco and the modernist movement influenced the architecture of buildings, with charismatic examples between the Liceu and the market of Faro.

This is the current image of the city of Faro. And beyond this, there is a beautiful blue environment, clearly perceived when flying over the city. The Ria Formosa is a singular ecosystem that contributes to the well-being of the residents and tourists. From the traditional rooftops we can enjoy this blue landscape and the unique luminosity that characterises the Algarve coast.

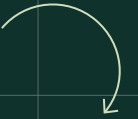
All this natural environment and culture in public space, invites me to walk in my daily life. This urban landscape

encourages me to be environmentally friendly. Our research proves that the city of Faro is one of the medium cities of Portugal with a greater percentage of streets dedicated to pedestrians. Walking is a way to access local culture. In the present digital era, all of that unique heritage should have information through QR or NFC codes and the associated sites must be accessible for all, considering web accessibility.

In this Mediterranean city, there is a proximity urbanism which enables sustainable and inclusive mobility. Our research shows there are short distances between green spaces, schools, health centres and bus stops and our homes. This walkable city needs people to give up using their cars and instead use walking or wheeling (the term used for wheelchair users), enjoying the culture present in every street of the urban fabric. A universal access to this city, and its thematic architecture, requires inclusive touristic routes and pedestrian footpaths.

The urban regeneration of Faro demands collaborative approaches that will influence the construction of the city that residents desire. A walkable city needs citizen cooperation in their lifestyles. Rehabilitating public space is needed for people and for the European Capital of Culture 2027, too.

I was born in Alcobaça and grew up in Caldas da Rainha, however, nowadays, I am from Faro. Sou Farense.



Now that this set of reflections and perspectives is complete, we are called upon to glimpse, with an eye worthy of Italo Calvino, a city of Faro that is both visible and invisible. So let us question Faro 2027 in the same way Kublai Khan questioned Marco Polo:

"You who explore everything around you and see the signs, can you tell me towards which of these futures the favourable winds are driving us?"

