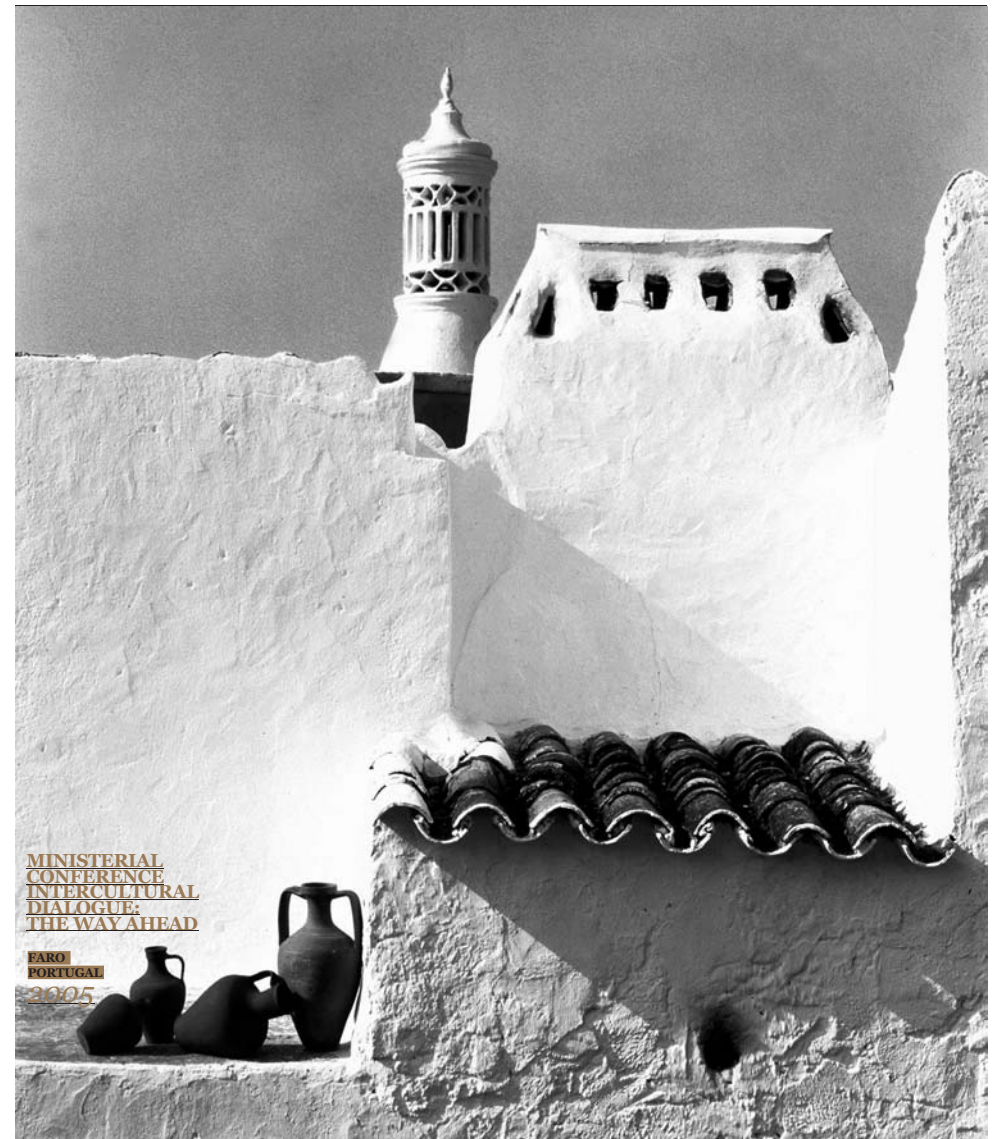


# 1. algarve



---

—

## WELCOME TO THE ALGARVE

—

---

Algarve. Wherever you look, the colours of the mountains and sea are always with you, creating the impression of a water-colour dotted with highlights of gold, green and blue. The region is an extensive and pleasant one, with a Mediterranean climate, marked by the smell of the sea at low tide and the scent of wild flowers.

A stroll through the tangled web of narrow streets, alleys and steps to be found away from the coast is the best way of getting to know this part of the region. But you can also easily lose yourself in the vastness of the coastal strip. Here the backdrop is composed of some of Europe's most beautiful beaches, from where you can admire the rocky coastline and the playful shadows they cast on the sand.

After the enchantment of the landscape, you can discover the aromas and flavours of the traditional Algarve cuisine. The menu may consist of fish and shellfish, with such dishes as caldeirada de peixe (fish-stew) or cataplana de amêijoas (clams steamed in a copper pan), or you can enjoy the traditional mountain food of stewed chickpeas and cabbage. The range of choices will also include the famous regional delicacies, such as figs, almonds, carobs and the brandy made from the locally grown medronho (arbutus-berry), distilled up in the hills in old copper stills.

As you travel across the Algarve, amidst its hills and plains filled with places of great ecological interest, rich in biodiversity and ecosystems, you will feel as though you are passing through an area full of different traditions, unchanged for many centuries. The handicraft is skilfully manufactured by the local craftsmen, who make use of longstanding, ancestral techniques and produce an excellent range of pottery, woven baskets, copper and brass articles, or other pieces made of linen and jute.

Only a step away from the tranquil peace of the inland region is the excitement of the Algarve nightlife. Bars, discos, marinas and casinos guarantee visitors the very best kind of merrymaking. The region's built heritage is something you cannot afford to miss. The architecture of the whitewashed houses, with their brightly-coloured mouldings and remarkably beautiful chimneys, the church belfries and the museums, all reveal particular memories of the ancestors of the Algarve people and help to make this such a special destination.

---

Also to be recommended is the range of outdoor sports that are available, whether you're playing golf on lush green courses or enjoying some physical exercise at some of the region's excellent facilities, whether you're on the coast or perhaps up in the hills, where, after the rigours of winter and even before the first signs of spring, the land is covered in a pinkish white blanket, produced by the blossom of the almond-trees scattered across the horizon. This is the true portrait of an Algarve that you'll find waiting for you, all year round.





Presidência Portuguesa  
do Comité de Ministros  
do Conselho da Europa



MINISTÉRIO DA CULTURA



MINISTÉRIO DOS NEGÓCIOS  
ESTRANGEIROS



MINISTÉRIO DA ECONOMIA  
E DA INOVAÇÃO



G-R-C-I  
PORTUGAL



GIC  
GOVERNO CIVIL DE FARO



CIAM  
MUNICÍPIO DE FARO



loulé  
concelho



Silves  
concelho



algarve



ITP  
INSTITUTO DE TURISMO  
DE PORTUGAL



Aeroporto de Faro



Canon  
Copicamola



CNB  
COMPANHIA  
NACIONAL DE  
BALADO



CRISOPA  
VINHO VERDE DA REGIÃO DEMARCADA  
ENCOSTAS DO CONDADO



edp



HERDADE DO ESPORÃO



QUINTA DO LAGO



hp  
invent



algarve  
inftur  
Escóla de História e Turismo



Instituto do Vinho do Porto



MUSEU DO  
PINTOR



RIA PARK  
GARDEN HOTEL



RIA PARK  
GARDEN HOTEL



SOCRAFE VINHOS



Teatro Municipal de Faro



VISTA ALEGRE  
PORCELANA

## 2. loulé



MINISTERIAL  
CONFERENCE  
ON CULTURAL  
DIALOGUE:  
THE WAY AHEAD

FARO  
PORTUGAL  
2005

---

---

## LOULÉ

---

The city of Loulé is the seat of the municipality, whose borders extend from the coast to the Alentejo region, and encompasses a mountainous serra zone, a rugged Barrocal area and a coastal stretch. The area has primarily Mediterranean tree species, in particular almond trees, carob-shrubs, fig trees and some olive groves.

The municipality's fine coastal location, good road access, pleasant climate and modern infrastructures have played a key role in improving the local population's quality of life. The municipality has a varied tourism offer ranging from cultural to sports activities (golf, water sports, promenades, all-terrain driving, horseriding) and including excellent sun and sea conditions, magnificent local beaches and wonderful regional gastronomy with classic Mediterranean characteristics.

Human occupation of the municipality dates back to Antiquity. The archaeological collection of the Municipal Museum has been enriched with finds from the Copper and Bronze Ages, including inscribed funerary stelae from the Bronze Age.

The "Cerro da Vila" Roman villa, is a fine example of Roman domestic rural architecture. Evidence of the production of *garum* and *amphorae* can be found in the Roman industrial complex in the Quinta do Lago estate.

During the medieval era, the municipality passed to Christian rule, after five centuries of Islamic domination. Loulé's urban centre is clearly Arab-influenced. Recent archaeological excavations have unearthed military constructions, in addition to those that have cast a definitive mark on the city's urban appearance, such as the watch tower, and the bell-tower of the mother church of S. Clemente, which was formerly the Almenara tower of the local mosque.

---

Loulé, or Al-Ulyá as it was known to the Muslims, was conquered by the Christians on St Clement's day (November 23) in 1249. Al-Ulyá was then renamed Loulé and the city's first charter was granted in 1266. In 1269, the King of Portugal also granted charter to the free Moors living in Loulé, in line with the practise in other cities of the Algarve such as Faro, Silves and Tavira.

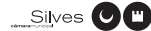
Loulé's Historical Archive contains a set of Council Minutes (from the XIV and XV centuries) that are the oldest medieval Council Minutes in existence in Portugal.

The Espírito Santo convent, which currently houses the Municipal Art Gallery and several university departments, dates back to the late seventeenth century (1693), when the Council authorised the establishment of a Franciscan convent in the site of the former Espírito Santo hermitage in the city.

On November 1, 1755, the earthquake destroyed the castle and many local dwellings, churches and convent buildings in particular the Espírito Santo convent, that was subsequently rebuilt.

Major buildings works and changes have been introduced into Loulé's urban layout since the end of the nineteenth century and early twentieth century. During this period, sections of the city wall were progressively demolished in order to make way for wider streets and the construction of the neo-Arab style municipal market (1904-1907).

Major economic and urban investment targeted at the tourism trade began in the 1960s.



### 3. cutileiro



MINISTERIAL  
CONFERENCE  
INTERCULTURAL  
DIALOGUE:  
THE WAY AHEAD

FARO  
PORTUGAL  
2005

---

---

## JOÃO CUTILEIRO

---

In an interview João Cutileiro confessed his love for making models, although he might add that he really did not like showing them, at least before the main work had been completed, because it robbed him of his freedom of construction and modification, up to the completion of the work. In fact, a good part of João Cutileiro's course of research, namely regarding the introduction of industrial machinery into the construction of the works, allowed him to escape from a method of working common almost throughout the 19th and 20th centuries by which the sculptor created on a small scale, in order later to see his work given monumental form by stone-cutters skilled in this transformation process.

As the sculptor himself affirmed, the use of mechanical support processes in working the stone allows him to fashion pieces up to the last detail and up to the moment of the unveiling of the work to the public, adding, taking away, modifying the original idea and allowing himself to be guided by the transformations (and accidents) that occur during the construction phase. Because of this, it is necessary to read the models here presented not as exact "projects" but rather as "studies" - approximate ideas for the combining of materials and relative scales, that are then worked and modified right up to moment of finishing the work, often with substantial alterations, even to the basic concept.

This exhibition attempts to show the process of the creation and production of a work of art by bringing João Cutileiro's work in public spaces "inside four walls". We begin with the models, move on to the stone cutting machines and arrive at the digital camera.

With this exhibition, Silves Municipal Council pays homage to the artist as a sculptor and at the same time would like to celebrate and promote the creativity of one of the greatest Portuguese sculptors of the 20th century, master João Cutileiro.

---

### ***Production***

Câmara Municipal de Silves  
Museu Municipal de Arqueologia de Silves

### ***Colaboration/Support***

Faro Capital Nacional da Cultura 2005

### ***Direction and General Coordination***

Maria da Conceição Amaral

### ***Curators***

Maria da Conceição Amaral  
Joaquim Oliveira Caetano

### ***Photographer***

Nuno Fevereiro

### ***Gallery***

Loulé Municipal Art Gallery



---

## FARO MUNICIPAL THEATRE

---

Faro Municipal Theatre's inauguration on July 1, 2005 was a milestone in the consolidation of cultural life in the Algarve, in light of the theatre's size (unique in the region) and great versatility. The theatre is able to present a wide array of complex productions with first class technical and acoustic conditions.

Faro Municipal Theatre is located in the "Horta das Figuras" garden, which runs parallel to the EN 125 National Road, next to the main entrance to Faro. This area of the city is currently undergoing a major period of expansion and urban renewal.

Designed by the architects Gonçalo Byrne and Sophie Matias, Faro Municipal Theatre includes a central auditorium with 794 maximum seating capacity, a large stage (25 metres wide, 18 metres deep, 17-metre wide apron and 18 metres high to the screen), that is able to respond to the vast majority of contemporary artistic requirements. In the extension of the stage area there is also a space that can serve as a rehearsals room, thus offering great scenic versatility to creative artists. The proscenium arch has a maximum height of 4.4 metres and may be converted to the benefit of the orchestra pit that can host up to 77 musicians. The Theatre also has an acoustic shell, 5 collective dressing rooms with capacity for 12 persons and 4 individual dressing rooms each with a capacity of up to 4 persons, a conference system and a film, video and subtitling projection system.

Spectators enter Faro Municipal Theatre via a large-scale ramp that also serves as the theatre's Public Square, able to host certain productions specifically designed for outdoor performances.

In terms of programming objectives, Faro Municipal Theatre is a multi-disciplinary facility, where in-house productions and co-productions are complemented by receptions. Although the theatre has a clear contemporary emphasis, it also stages classical works and embraces a wide variety of international, national, regional and local productions. The theatre's activity is likely to have a major impact on all current areas of cultural programming: music, opera, dance, theatre, new circus, cinema and video. In all these areas, renewed attention is also paid to pedagogical and training perspectives, that are structured and supported by the Educational Service.

These principles highlight the programming objectives targeted at forging a creative and longstanding relationship with the various potential audiences, thus establishing an increasingly close bond with the national and regional cultural and social community, in order to fulfil the key elements of its mission: to introduce, excite, entertain, provoke, weave complicities, stimulate the imagination and help people to mould, observe, think, share and grow.

---

## 4. *pedro e inês*

---



MINISTERIAL  
CONFERENCE  
INTERCULTURAL  
DIALOGUE:  
THE WAY AHEAD

FARO  
PORTUGAL  
2005

THE COMPANHIA NACIONAL DE BAILADO  
PEDRO E INÊS  
FARO MUNICIPAL THEATRE

---

## THE COMPANHIA NACIONAL DE BAILADO

---

The Companhia Nacional de Bailado (the National Ballet Company) was founded in 1977 by a ministerial order issued by the Secretary of State of Culture, David Mourão Ferreira. The Company remained in a regime of provisional installation from June 22, 1977 onwards and this regime was institutionalised by Decree no. 460/82, of November 26. In 1985, the Companhia Nacional de Bailado was integrated within the São Carlos National Theatre, and then returned to its former regime in 1992. In 1994, the Company was integrated within the Portuguese Ballet and Dance Institute and finally recovered its autonomy in 1998.

The CNB has presented national premiers of full ballet productions such as *La Sylphide*, *Raymonda*, *Swan Lake*, *Coppélia*, *Don Quixote* and *Romeo and Juliet*; and has recovered other classics such as *Pas-de-Quatre*, *Giselle*, *Les Sylphides*, *Petruchka*, *La Bayadère*, the *Fire-Bird*, the *Nutcracker*, *The Rite of Spring*, *Les Noces* and *La Fille Mal Gardée*, amongst others. It has also presented international works by Balanchine, Lifar, Lichine, Joos, Limón, van Dantzig, Nebrada and Lubovitch and Portuguese works by Armando Jorge, Fernando Lima, Carlos Trincheiras and Olga Roriz.

In addition to domestic tours, the CNB has performed in Europe (Spain, France, Switzerland and Germany), Brazil, the Bermudas and the People's Republic of China. The Company has also recorded various ballets for the public broadcaster RTP, such as *La Sylphide*, *Romeo and Juliet*, *The Fire-Bird* and *Pas-de-Quatre*.

Between 1978 and 1993, the CNB's artistic director was Armando Jorge, followed by Isabel Santa Rosa between 1994 and 1996. In June 1996, Jorge Salavisa was invited to restructure the CNB and in September 1996 he was appointed Chairman of the Portuguese Ballet and Dance Institute, the cultural association to which the CNB reported.

Jorge Salavisa was the CNB's Director-General between February 1998 and April 2001. From January 1999 to May 2000, Luísa Taveira acted as the company's Artistic Director, followed by Marc Jonkers between January 2001 and August 2002.

Over recent years, the CNB has presented works by choreographers such as Michael Corder, William Forsythe, Anne Teresa De Keersmaeker (in a world premiere), and also by choreographers selected from the series of Choreographical Studios organised by David Fielding and Rui Lopes Graça.

The CNB has worked regularly with the Portuguese Symphony Orchestra, the Lisbon Metropolitan Orchestra, the Oporto National Orchestra, the Amsterdam Piano Quartet and many Portuguese musicians and conductors.

Ana Pereira Caldas was appointed the CNB's Director in May 2001.

Mehmet Balkan has served as the Company's Artistic Director since September 2002.

---

## PEDRO E INÊS

---

On October 27 in Faro Municipal Theatre, the Companhia Nacional de Bailado (the Portuguese National Ballet Company) will present one of its most successful recent works - *Pedro e Inês* – to this meeting's participants.

Choreographed by Olga Roriz and performed by the Companhia Nacional de Bailado, *Pedro e Inês* is based on the historic love story between King Pedro I of Portugal (1320-1367) and D. Inês de Castro (who died in 1355).

Pedro and Inês' passion is a famous episode in Portuguese history and has served as an eternal source of inspiration for literature and the arts in general.

Inês de Castro was the daughter of a Galician nobleman and accompanied D. Constança as her lady-in-waiting, when the latter came to Portugal to marry Dom Pedro, King Afonso IV's son. Pedro fell in love with Inês, with whom he had children, and some sources claim that they secretly married after D. Constança's death.

The love between Pedro and Inês aroused strong opposition, for political reasons. It was feared that Pedro and Constança's legitimate son would be kept away from the throne, and in his place Inês' sons would become the rightful heirs to the crown. Under pressure from his advisors, King Afonso IV, ordered Inês' execution. Pedro never recovered from her death and tradition recounts that he subsequently exhumed his lover's dead body, crowned her Queen and ordered the nobility to either observe a hand-kissing ceremony with the corpse, or be executed themselves.

This tragic love story, a "Romeo and Juliet" of Portuguese history and literature, has spawned countless stage plays and narrative and lyrical works over the ages. The story was recorded by two chroniclers of the epoch, Fernão Lopes and Rui de Pina, and later inspired many writers and poets. Garcia de Resende, António Ferreira, Francisco Manuel de Melo, Bocage, António Patrício, Ruy Belo, Miguel Torga and Natália Correia are just some of the famous Portuguese literary figures who have written about Pedro and Inês. But it was Luís de Camões, the prince of Portuguese poets, who immortalized the "beautiful Inês", as she is described in Canto III of "The Lusíads".

Inspired by this tragic episode, the Spaniard Jeronimo Bermudez wrote "Nise Lacrimosa" (The Tearful Inês). In the eighteenth century, the Frenchman Houdar de la Motte ensured that Inês' story became famous throughout Europe; and in the twentieth century, the French existentialist writer, Henry de Montherlant, returned to this subject in "La Reine Morte".



Presidência Portuguesa  
do Comité de Ministros  
do Conselho da Europa



MINISTÉRIO DA CULTURA



MINISTÉRIO DOS NEGÓCIOS  
ESTRANGEIROS



MINISTÉRIO DA ECONOMIA  
E DA INOVAÇÃO



G-R-C-1  
PORTUGAL



GIC  
Governo Civil de Faro



Chamber of Commerce  
of FARO



loulé  
concelho



Silves



algarve



INSTITUTO DE TURISMO  
DE PORTUGAL



Aeroporto de Faro



Canon  
Copicanola



CNB  
COMPANHIA  
NACIONAL DE  
BALADDO



CRISOPA  
VINHO VERDE DA REGIÃO DEMARCADA  
ENCOSTAS DO CONDADO



edp



HERDADE DO ESPORÃO



QUINTA DO LAGO



hp  
invent



algarve  
inftur  
Escola de Hotelaria e Turismo



Instituto do Vinho do Porto



MUSEU DO  
PINTOR



RIA PARK



RIA PARK  
GARDEN HOTEL



SOGRAFE VINHOS



Teatro Municipal de Faro



VISTA ALEGRE  
PORCELANA

# 5. faro



MINISTERIAL  
CONFERENCE  
INTERCULTURAL  
DIALOGUE:  
THE WAY AHEAD

FARO  
CONVENT OF S. FRANCISCO

FARO  
PORTUGAL  
2005

---

## FARO

---

Faro's beaches and the Ria Formosa, where flamingos can be seen taking to the air, mark the border with the sea. On the flat terrain behind are the houses and buildings of Faro, green vegetable plots that thrive on the fertile land and water wheels that were once used to draw water from the ground another reminder of the city's Moorish heritage. In the distance a semi-circle of gentle hills, their slopes clad with fruit trees, frames the landscape. Villages where life goes on at the same easy pace as in centuries past, where unassuming churches conceal art works of astonishing beauty, where vestiges of the magnificence of the Romans still litter the fields. These are among the charms of Faro and its municipality, an ideal starting point for exciting voyages of discovery.

### Visiting Faro

The walls that surrounded the town in Moorish and medieval times. The vestiges of the past still to be seen in churches and museums. The refreshing verdure of a garden beside the lagoon and the sea. The outline of noble residences that bear witness to Faro's splendour in centuries past. Narrow streets of whitewashed houses that recall the town's Moorish heritage. These are among the sights to be savoured on a walk around Faro, a city where there is lots to see, to enjoy and to remember.

### Not to be missed

Arco da Vila, Nossa Senhora do Ó Hermitage, Civil Government Building, Municipal Council Building, Cathedral, Episcopal Palace, Episcopal Seminary, Trem and Arco Municipal Galleries, Ramparts and Castle, Infante Dom Henrique (Prince Henry the Navigator) Archaeological Museum/Monastery of Nossa Senhora da Assunção, Nossa Senhora do Repouso Hermitage, Misericórdia Church, Algarve Regional Museum, Nossa Senhora do Pé da Cruz Hermitage, the 17th century city walls, St. Francis Granary, Manuel Bivar Gardens, Belmarço Palace, Café Aliança, St. Peter Church, Carmo Church, Church and Monastery of the Capuchos, Compromisso Marítimo House, Customs House, Madalena Chapel, Bivar's Palace, Solar do Capitão-Mor, Casa dos Lamprieros, Casa dos Azulejos, Fialho Palace, Palacete Guerreirinho, St. Sebastian Hermitage, Nossa Senhora da Esperança Hermitage, Santo António do Alto Hermitage/Antonine Museum, St. Louis Hermitage, St. Michael Hermitage, Jewish Cemetery, Lethes Theatre, Horta do Ourives, Casa das Figuras, Church of the Third Order of St. Francis, Maritime Museum.

In Estói, the Parish Church, the Nossa Senhora do Pé da Cruz Hermitage, the Palace and the roman ruins of Milreu; in Santa Bárbara de Nexe, the Parish Church and the St. Catherine Hermitage (Gorjões); in Conceição, the Parish Church and the 16th century Cross.

---

## CONVENT OF S. FRANCISCO

---

The Convent of S. António was founded in Faro in 1523, and quickly became known as the Convent of S. Francisco, by virtue of the religious order of its founders - Franciscan friars from the Province of Piedade. The convent was subsequently occupied by the Observant Friars of the Province of the Algarve. When the religious orders were extinguished in 1834, the convent was occupied by the Army who remained until 1992.

The building has large dimensions and a simple architectural style, including a plain façade with few ornamental devices. The overall architecture has a strong typological and formal coherence, with prominent stonework that accentuates the building's details and framings. The 1755 earthquake caused significant damage to the building and razed the church and part of the convent to the ground. Restoration works were still underway in 1829.

Construction of the neighbouring Church of the Third Order of S. Francisco began in 1679. The church interior features azulejo tile panels and carved wooden altars. The transept is reminiscent of a sea of blue and gold. From the end of the seventeenth century, the Ash Wednesday procession, one of Faro's most impressive ceremonies, departed from the church, with nine wooden frameworks carrying the saints' statues.

When the convent was transformed into a Hotelry School, the architect, Carrilho da Graça remodelled the building, respecting its initial architectural design while skilfully adapting it to its new functions, with a marked contemporary feel. Nonetheless the building retains its simplicity and elegance, worthy of the Order that originally built and occupied it.

Jorge Pereira de Sampaio