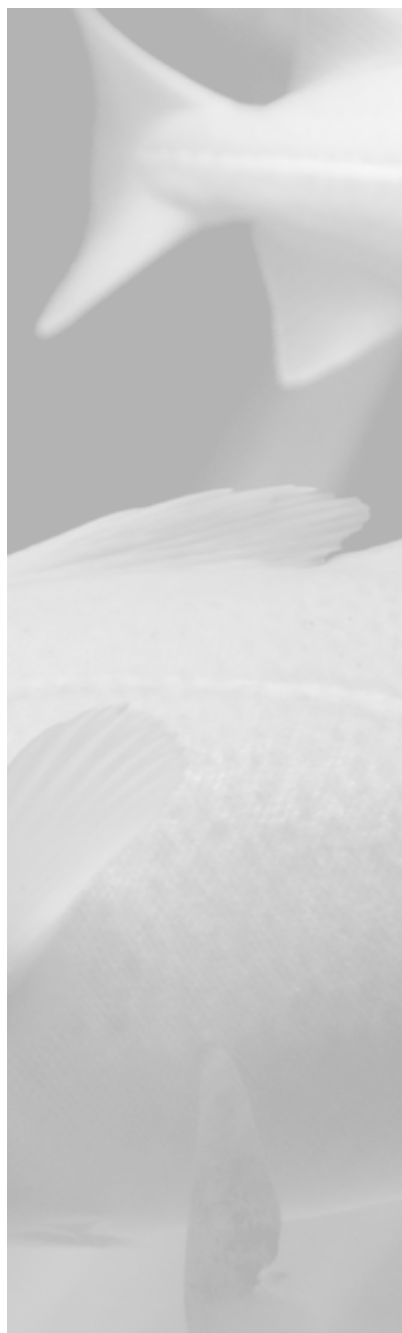




MMIAH PROJECT

Recovery and valorization of the maritime, military and industrial atlantic heritage of the coastal edge.

THREE GOOD PRACTICE



INTRODUCTION

The motto of the Municipality of Ílhavo, “The Sea by tradition”, reflects well the main guiding line of its history and the strong bet in the promotion of its cultural and touristic heritage. Since immemorial times, living in the lagoon and in the sea has been a constant, guiding traditions and building experiences over the centuries. Fishing, harvesting seaweeds and salt production emerged and grew alongside the agricultural side of the coastal settlements, supplanting their importance in a process gradually carried over for generations, transforming and rooting practices and rituals of the community, also creating a peculiar heritage.

The growth of the sandbank from Ovar to the south, from the 10th century onwards, eventually converted the mouth of the river Vouga into an extensive lagoon that we now call the Aveiro lagoon. These morphological changes of the territory took place without control, modifying the design of the coast and changing several spaces in its neighbourhood. The year 1808, the date of the opening of the bar at the present location, marks the beginning of a long compromise between the human occupation and the environment that surrounds it, characterized by an attempt to control the evolution of the dune cord. From then on, the evolution of sediments and the coastline would never be allowed to deteriorate the basic conditions of human subsistence, as had happened previously. Hereafter, with a relatively stable geographic morphology, to which was later added the concern for a sustainable human intervention, Ílhavo was able to grow and consolidate its characteristic today form.

The proximity of Ílhavo to the capital of a larger administrative district, formerly the district of Aveiro, now the Intermunicipal Community of the Region of Aveiro, has always functioned as a potential growth factor for the municipality, which endeavoured to take advantage of the important infrastructure links, presenting cultural elements that gave it comparative advantages. The nature of its settlement, diversified in its social experience and historically adapted to its original context, means that, on the other hand, there was a high population density in relation to the neighbouring municipalities, which only made it more urgent to assume the problem of the sustainability of the human occupation.

Set in the context of the historical evolution of cod fishing, Ílhavo played a decisive role both in the tradition of its people connected to the sea and in its strategic location on several levels. It was a large national centre for recruitment of fishermen and captains, and a shelter for innumerable companies directly or indirectly involved in cod fishing, such as ship owners, cod drying firms and wooden shipbuilding yards. The Port of Aveiro, located in the Municipality of Ílhavo, was, during the peak of the Portuguese cod fishing, the one that more ships armed and the one that presented more fishing capacity at national level.

Over time, as a result of several factors, cod fishing was losing its weight, along with the decline of other traditional economic activities related to the sea and the lagoon. However, there are still vivid memories of a historical identity, potential resources and rich heritage that public institutions have sought to preserve and promote. In the privileged touristic and cultural route of Ílhavo, the sea and the lagoon are the central and differentiating elements of its offer.

Thus, following the application of the Municipality of Ílhavo to the MMIAH Project, which focuses mainly on its maritime heritage aspect, it is proposed to present as good practice the following examples:

- Maritime Museum of Ílhavo.
- Ship Museum Santo André and Jardim Oudinot.
- Coastal Zone of Costa Nova.



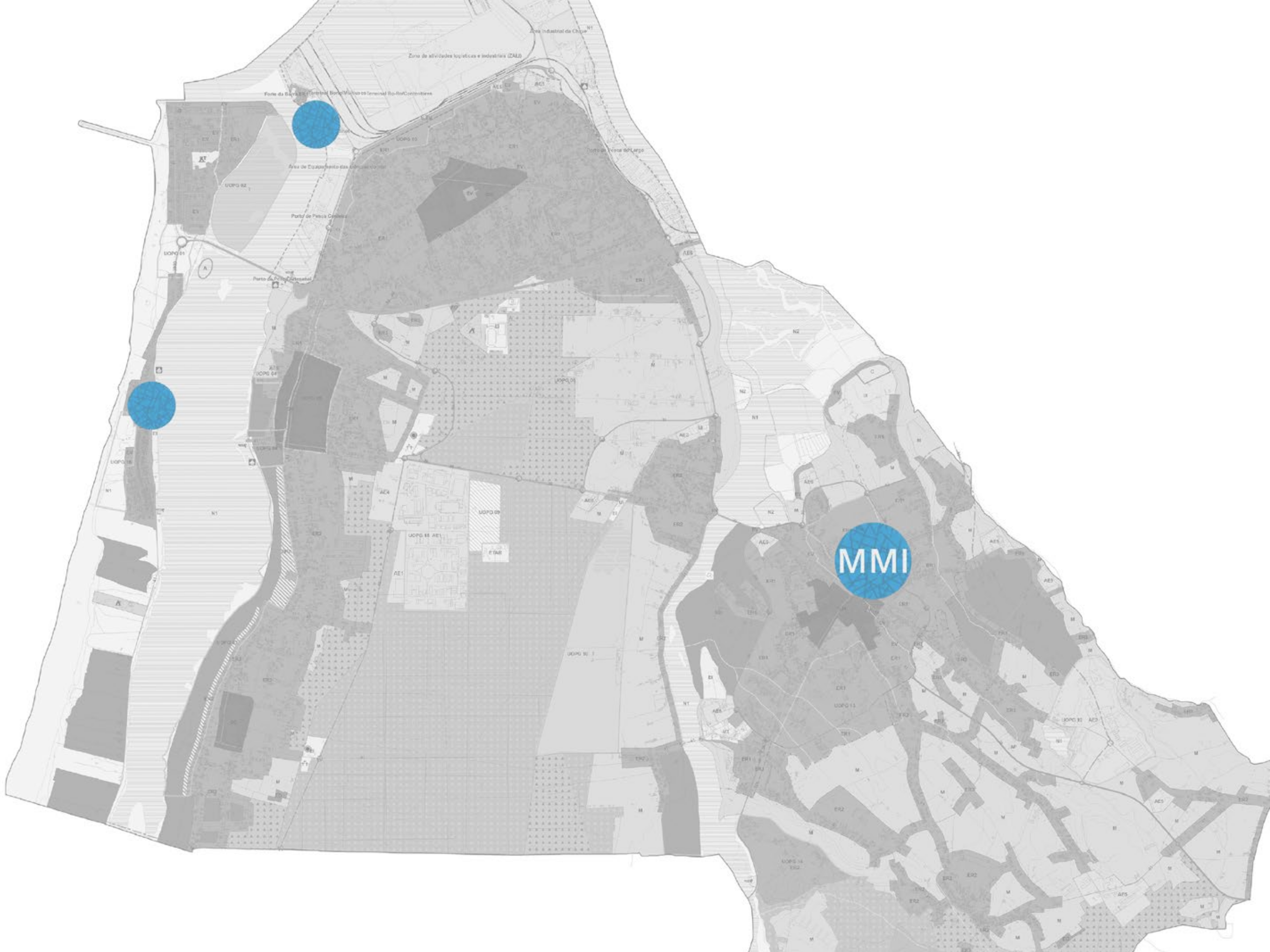


MARITIME MUSEUM OF ÍLHAVO

Location | Ílhavo

Coordinates | N 40° 36' 16.11" | O 08° 39' 57.65'

Opening dates | August 8, 1937 (first museum); September 20, 1980 (own building); October 21, 2001 (museum enlarged and remodelled)



MARITIME MUSEUM OF ÍLHAVO

historical context

The so-called Ílhavo Municipal Museum, founded in 1937, came with the support of the Friends of the Museum, a group of local people who worked with the Municipality of Ílhavo to respond to the cultural affirmation of a community with a strong sense of belonging.

Organized according to a structural document written by its first director, António Gomes da Rocha Madail, the exhibited collections, located in a building in the center of the village of Ílhavo, were characterized by an essentially ethnographic nature. The museum was being filled with objects that were being donated by collectors and local individuals.

The entire collection was exhibited at the museum, so early on the need arose for the institution to have its own facilities, given the amount of objects that were filling its exhibition. The objects donated and the initial plan itself already showed a clear predominance of a strong maritime identity.

In the 60s, what was to be a new phase of the life of the museum was outlined, with the project for the construction of a building of its own and the change of its name to the Maritime and Regional Museum of Ílhavo. The change of name also denounced a wandering between its maritime identity and a regionalist side.



Given the divergence of points of view, the difficulty in finding consensus and other misfortunes, the idea of the new building would still have to wait another two decades. The own facilities, inaugurated on September 20, 1980, were the first step towards the affirmation of a new museological discourse.

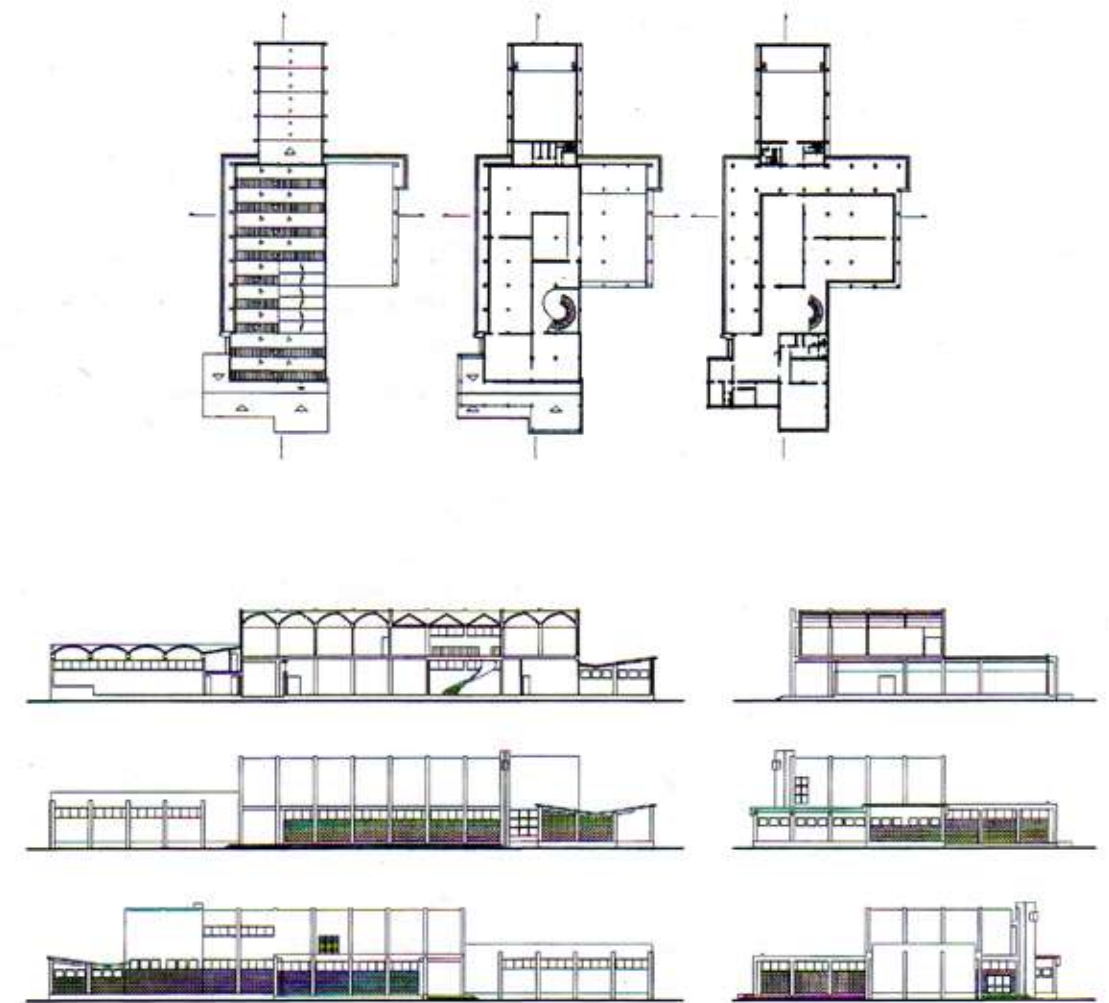
The full assumption of a new strategic vision for the museum was decisively started from the 90's, under the direction of Dr. Ana Maria Lopes, when there was a clear bet on the memory and patrimony of cod fishing. The inauguration of the exhibition Faina Maior on November 28, 1992, aroused public interest in this option, which had the direct contribution of the agents involved in cod fishing, namely Captain Francisco Correia Marques, who would take over the direction of the museum in the last years of the century.

On October 21, 2001, the maritime option of the museum was definitively consolidated, becoming the Maritime Museum of Ílhavo at the inauguration of its renovated and expanded building. The new outlook of the museum included the renovation of the Faina Maior exhibition, which now features a full-size replica of a codfish yacht of the same name.

The reinterpretation of this exhibition, which was given a key preponderance for the museological discourse, underwent an effort to convert its ethnographic aspect to a sensorial reading and assumption as depositary of the various and diversified memories of cod fishing.

The orientation, given from 2003 by Dr. Álvaro Garrido, the new director, started from the presupposition of socialization and pluralization of maritime memories, aiming, on the one hand, to widen potential audiences and, on the other hand, transforming the museum into a pole driver of the own municipal social structure.

The process of determining the choice of the maritime identity of the museum, taxed by numerous participations, was not indifferent to the national and local history itself. This has led to the creation of patrimonies, target audiences and a social framework that converges with the perpetuation of memory related to cod fishing.

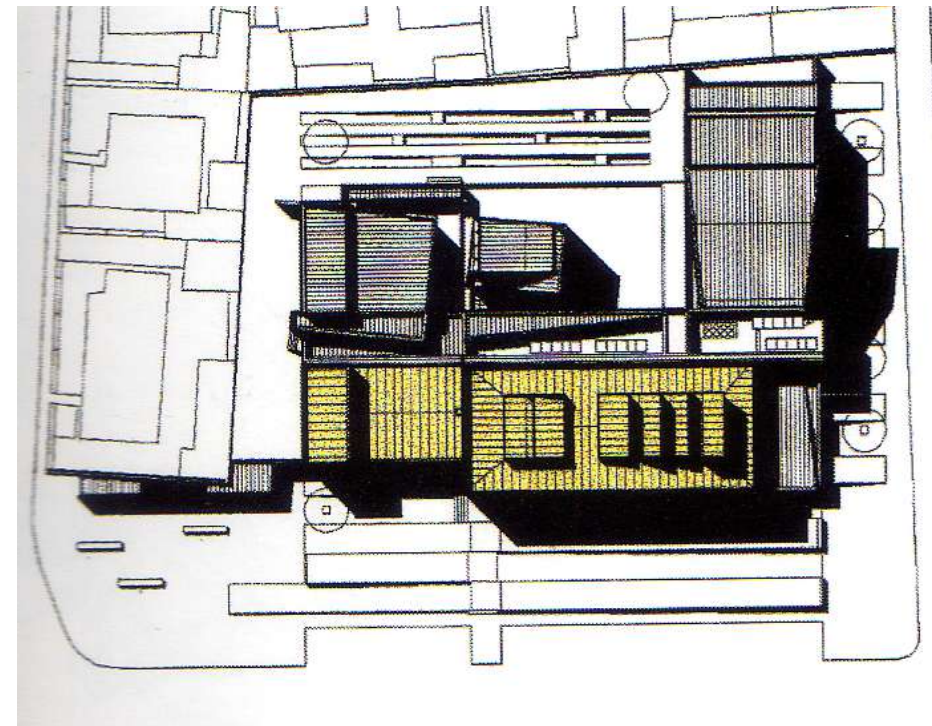


MARITIME MUSEUM OF ÍLHAVO

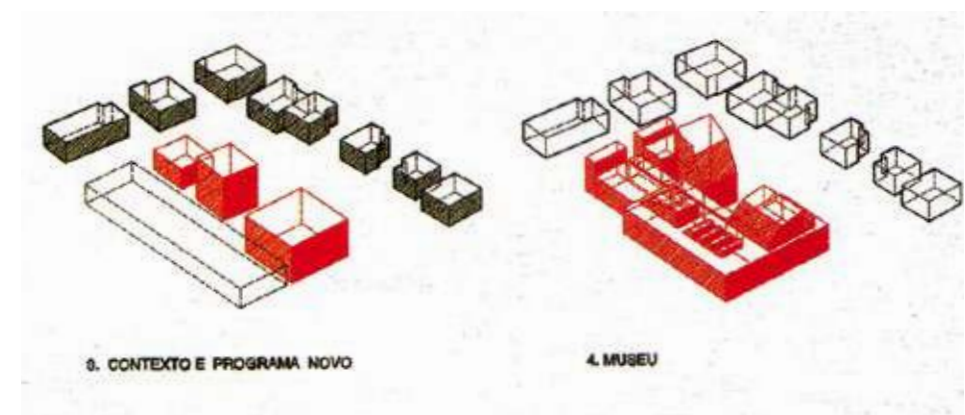
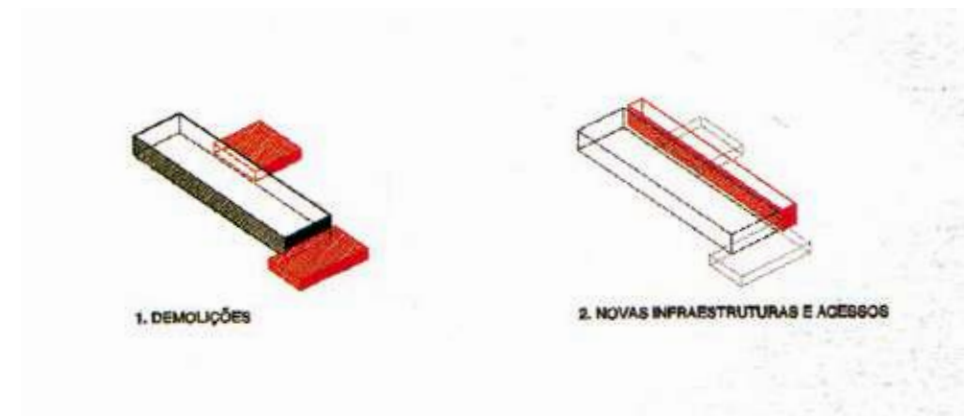
architectural value

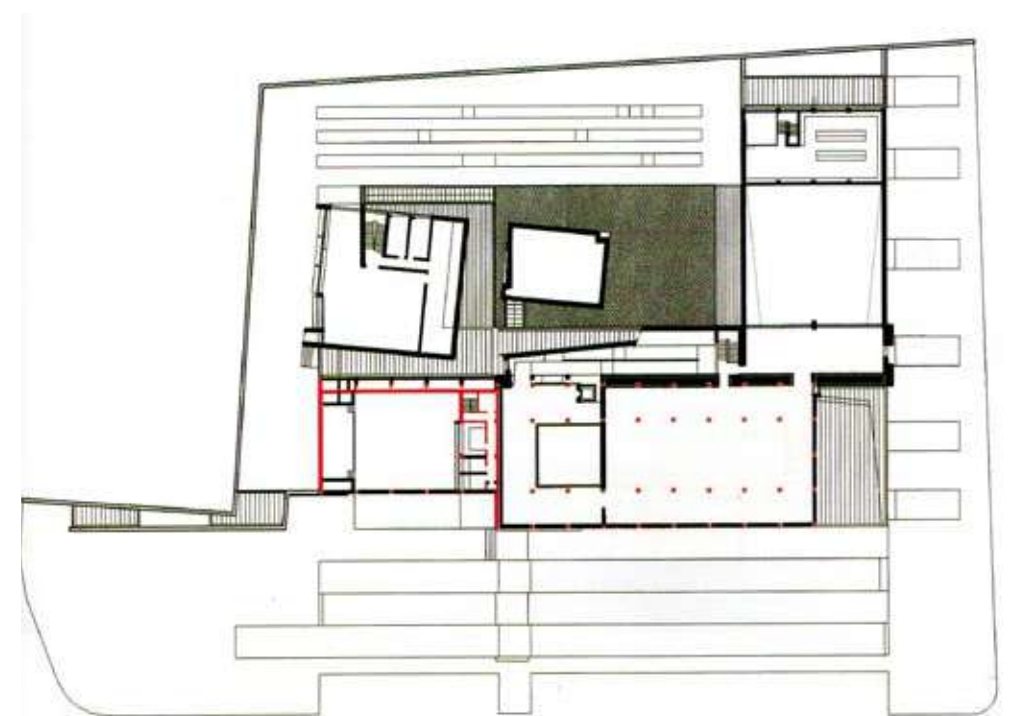
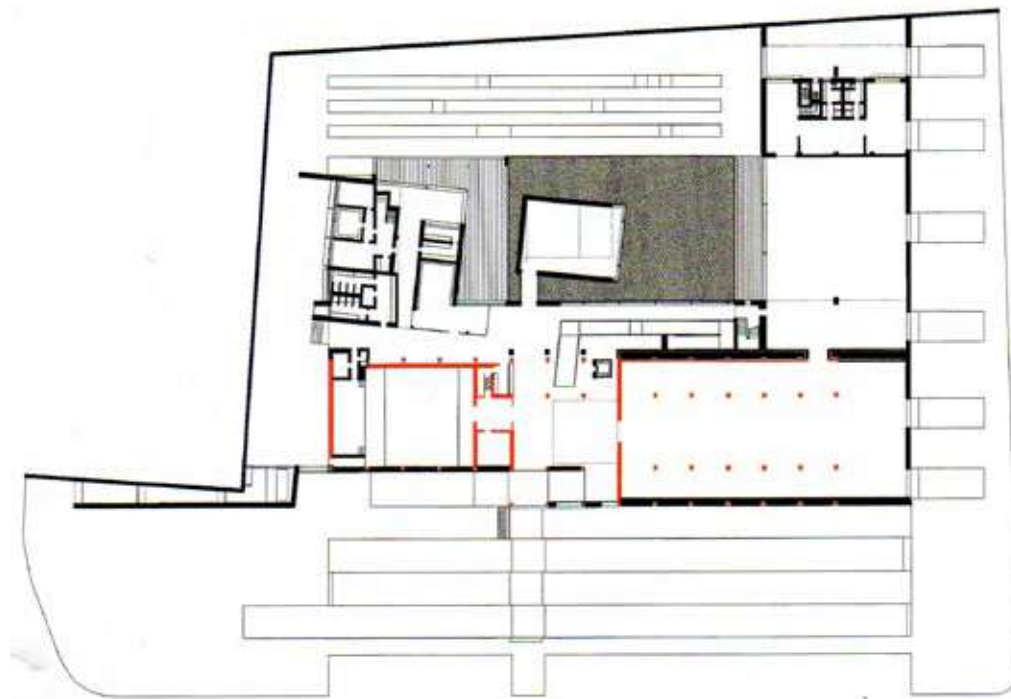
The building, built in 1980, fulfilled the old desire to give its own house to the growing collection of the museum. The building was framed in Portuguese modernism, with a pavilion consisting of 2 floors. On the ground floor were the library, a conference room and the offices of management and administration. On the first floor were the exhibition halls. The architectural solution found did not immediately mean a renewal in museological discourse, so it was necessary to endow the museum with a renovated and expanded building.

This new project, completed in 2001 and authored by the architecture office ARX Portugal, sought to open new perspectives in the face of the general tendency of exhaustion of the traditional museological paradigm. The idea of displacement is behind the concept printed in the new volumetry of the Maritime Museum of Ílhavo, which, by keeping part of the structures of the previous building and the notion of functionality, intends to abstract from rigid logic, pursuing a freer expression, betting, for example, on the authenticity of materials and the expressiveness of their relationship.

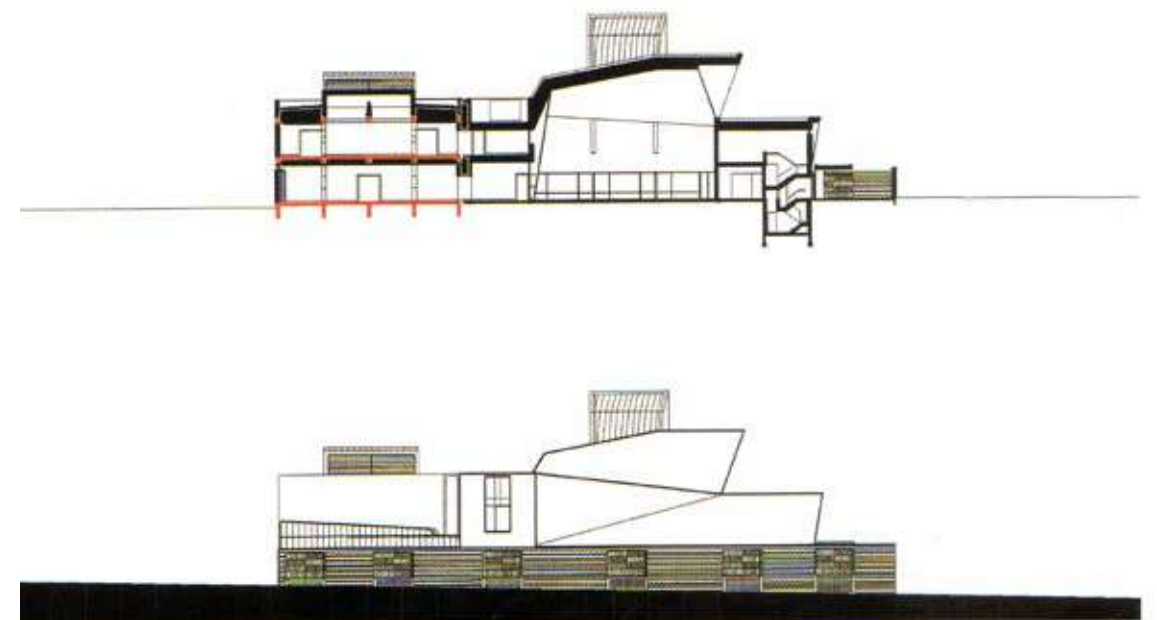
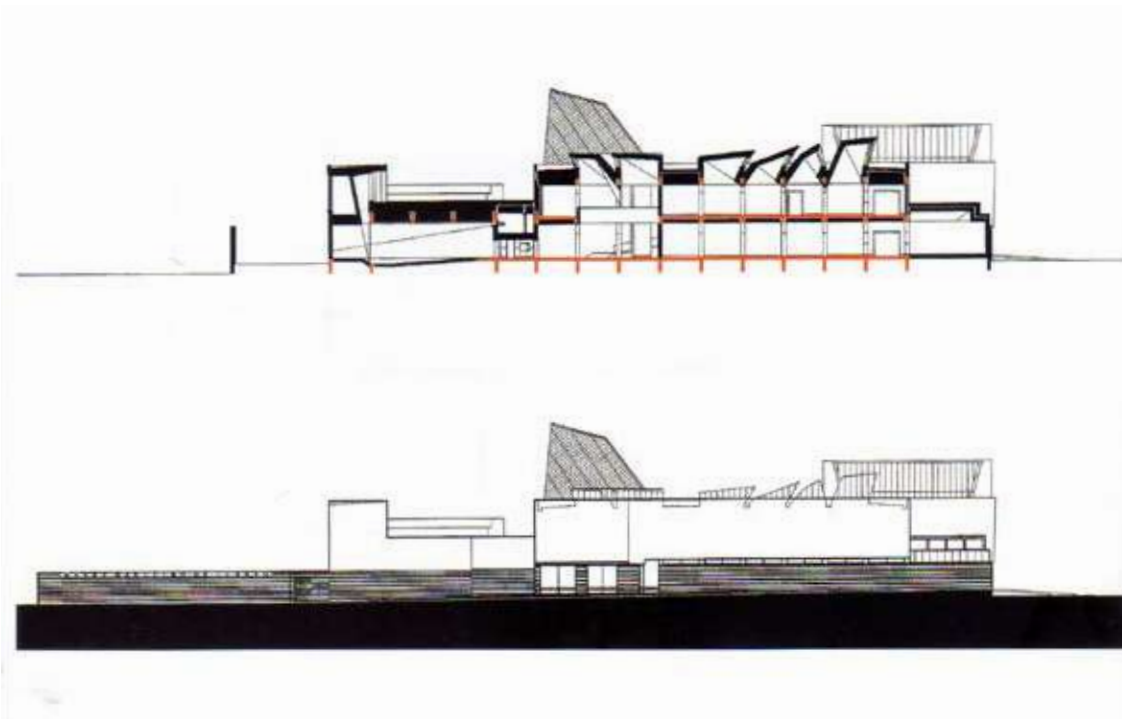


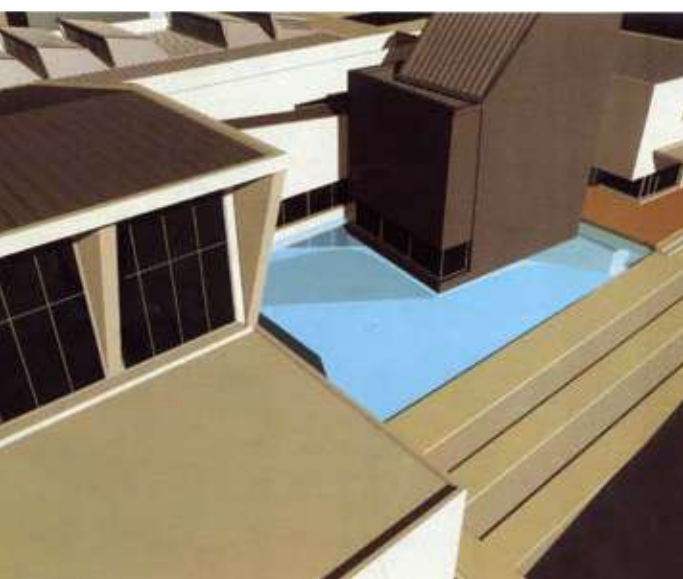
Edifício pré-existente The former building





Edificio pré-existente The former building



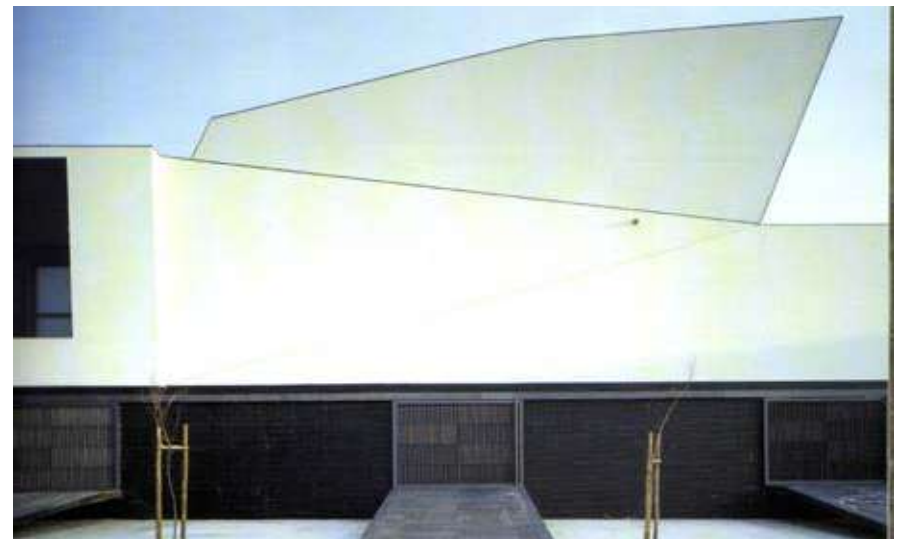


From the pre-existing alignment, the spaces are flanked by an inner courtyard, which creates a zone of interiority, and a mirror of water, which alludes to the central theme of museological discourse. In addition to the horizontal elements, the structures expand vertically, redesigning the skyline in the flat set of the lagoon.

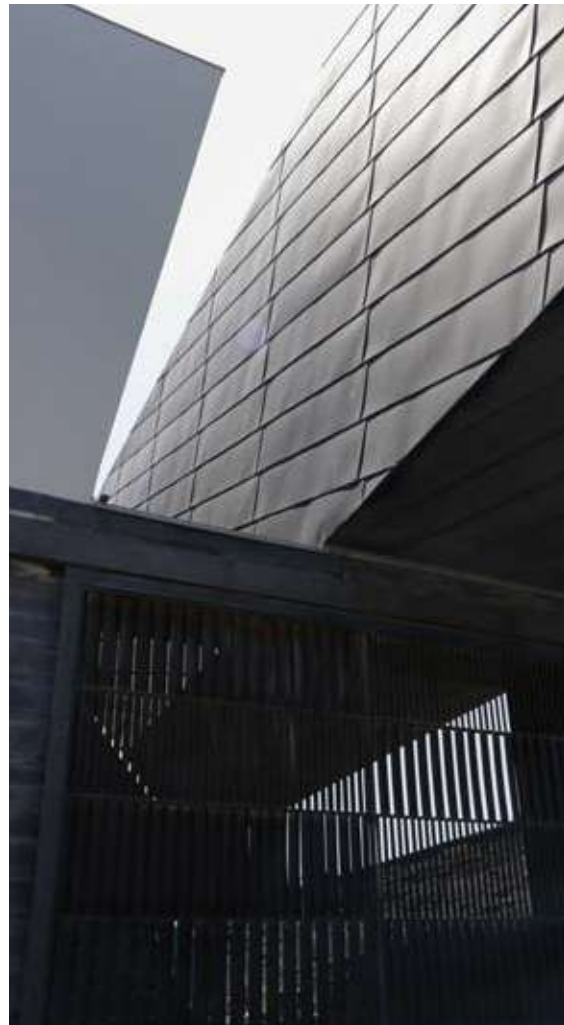
The visual cut of the verticality of the building appears simultaneously as disconcerting and familiar, given the nautical allusion of the silhouette of the towers and lantern-lights, which suggest the sails of a boat. The solution of light and shape of the temporary exhibition room and the Aveiro lagoon room, which make up the two new vertical elements, provide the visitor with an intimate relationship with the maritime environment achieved by the exposed objects and the exterior, consubstantiated by the artificial lake.

The solution found for the new enlargement of the Maritime Museum of Ílhavo, designed by the same office and inaugurated in 2013, solved the problem of the installation of the collection in stocks and added another element to the museological discourse tending to the sensorial experiences of its visitors. Through an air corridor, trimmed with lighting opening and contemplation of the space, the user is offered a trip that brings him to the biological, environmental and visual knowledge of the cod itself, especially in an aquarium with live specimens.









MARITIME MUSEUM OF ÍLHAVO

museological and cultural program

Starting from its identity path materialized in the diffuse show of regional customs, the Maritime Museum of Ílhavo undoubtedly affirms in its maritime aspect, its strongest differentiation link, strengthened in the last years of its existence.

In instances of a new museology, which calls for the extension of the public and the deviation of ethnographic, elitist and traditional way, the Ílhavo Maritime Museum becomes a depository of maritime memories for excellence, providing a unique sensory experience for its visitors. The clear acknowledgment of its added value as the largest aggregator of various maritime heritages at the national level fully justifies its new nomenclature.





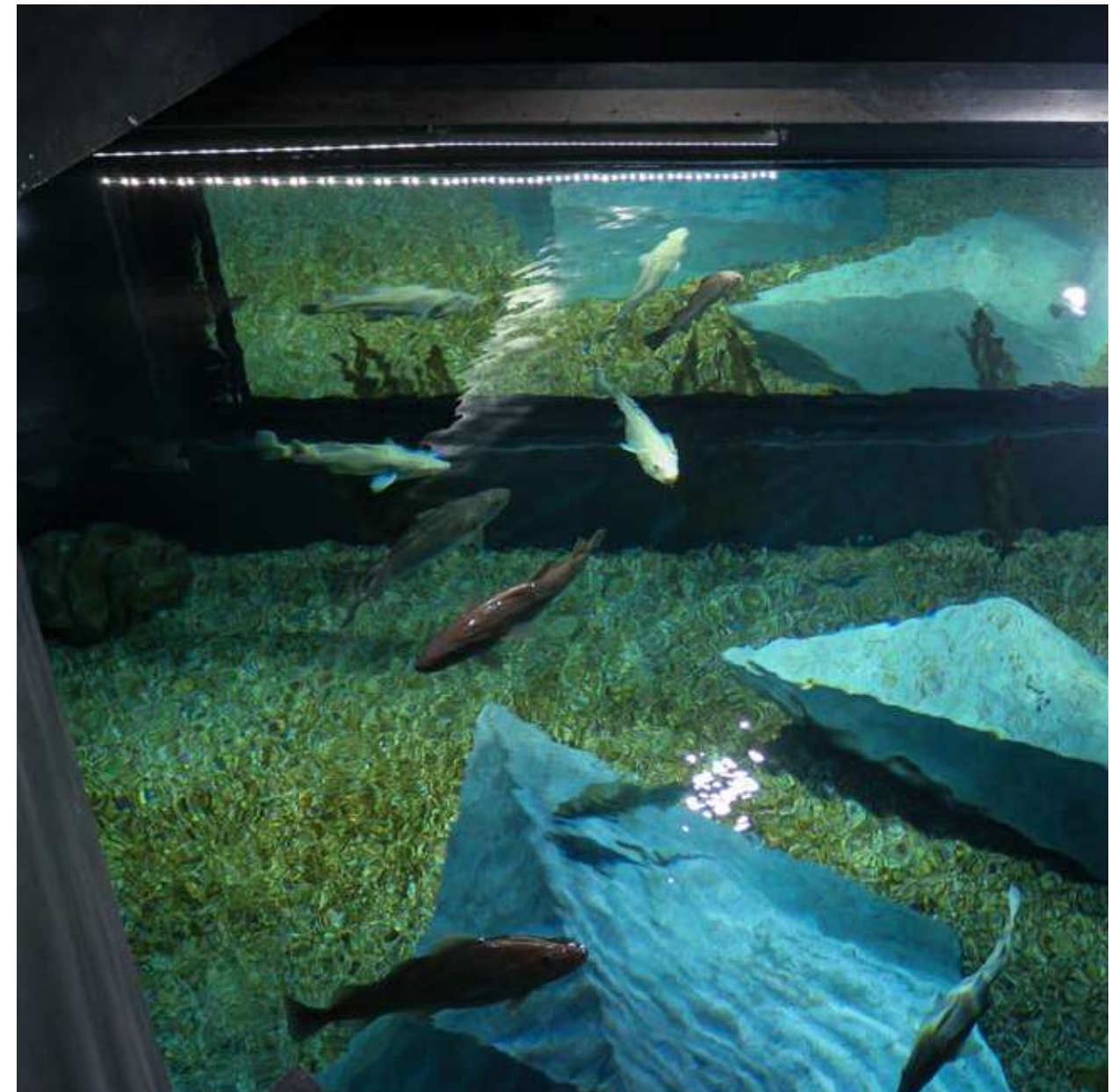


The Faina Maior Hall, which has been improved since its founding in 1993, has given rise to the senses in an environment created to provide a daily experience of line cod fishing using dories, small boats where fishermen defied the seas in search of cod . There, one can enter inside a replica of a codfish yacht, capture life on board, feel the sights, sounds and images of a distant but still present experience.

Passing through the Aveiro Lagoon Hall, the Shells Hall, the Seas Hall and the Painting Hall, other records where life in the estuary and sea are presented. The final set of the codfish aquarium, which tends to include other close species, such as saithe and dogfish, concludes the viewer's sensory route, with the opportunity to know the physical characteristics of the so-called faithful friend at first hand.

Complementing and extending the proposed program, the temporary exhibitions, located in the respective room, contribute to the objective of continuous content renewal, reinforcement of niches of exhibition and museological interest, and diversification and pluralisation of maritime memories.









In line with the new museological trends, the Maritime Museum of Ílhavo also bets on its content beyond its physical existence as a building. It is based on its research sub-unit, coupled with the main building, assuming the research, production and dissemination of scientific studies as a motor and dynamizer of its civic activity towards the community. This bet became inseparable from the museum's constantly renewed museological proposal.

In this line, it presents activities such as the seminar Challenges of Portuguese Sea, the publication of the scientific magazine Argos, the Cod Fishermen Feast, the portal Men and Ships of the Cod fishing and other initiatives that intend to connect social and scientific communities related to the maritime theme, divulging and reinforcing material and immaterial heritage.

In addition to its museum program, the Ílhavo Maritime Museum is an important cultural production centre, promoting periodic and occasional events of great importance to the municipal program. The challenge of reconciling its primary function of museum with that of cultural producer has been given favourable responses, present in the design and execution of the new building.









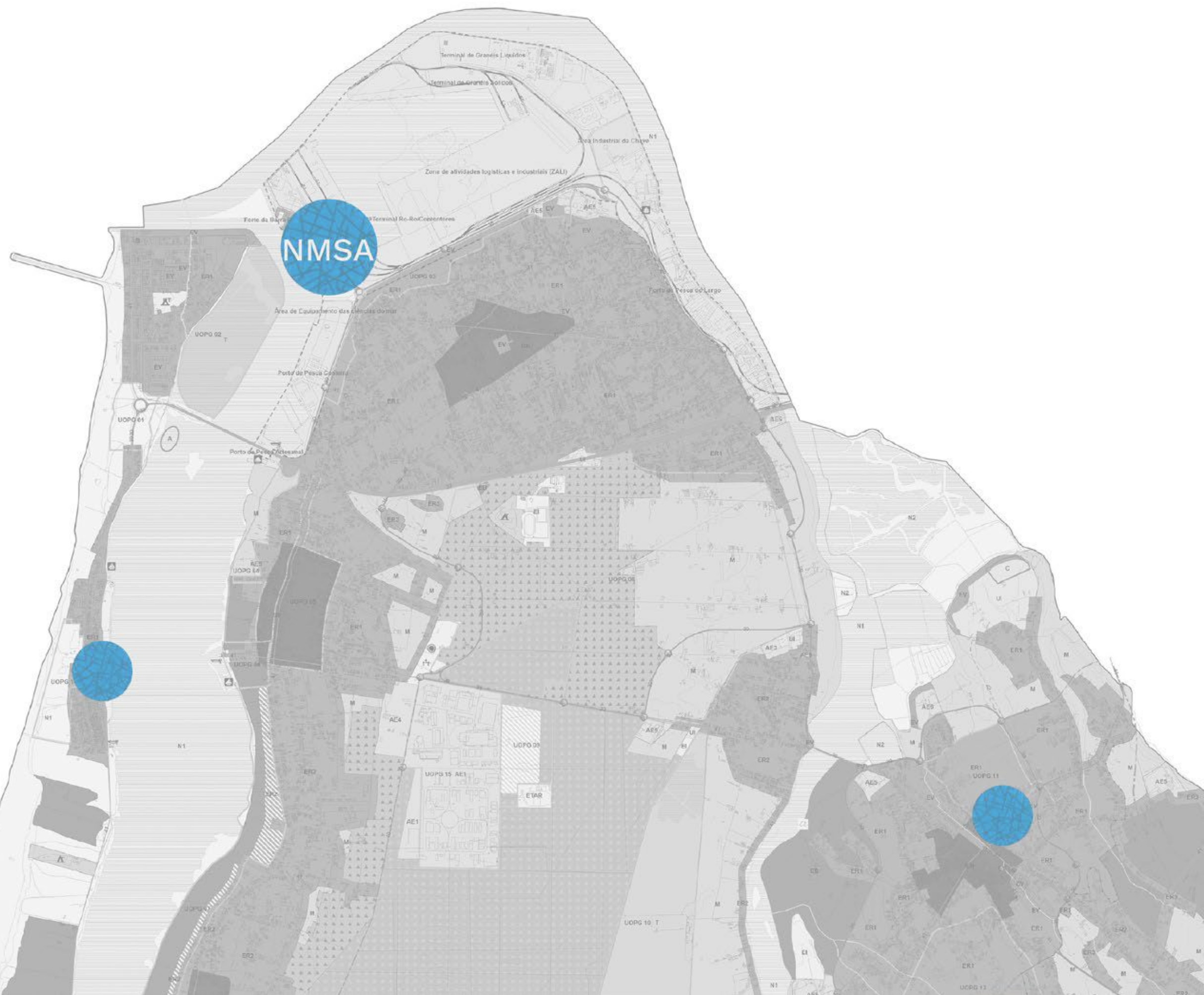


SHIP MUSEUM SANTO ANDRÉ AND OUDINOT GARDEN

Location | Gafanha da Nazaré, Ílhavo

Coordinates | N 40° 38' 29.03" | O 08° 43' 43.21"

Opening dates | August 23, 2001 (Ship-Museum Santo André); August 10, 2008 (Oudinot Garden)



SHIP MUSEUM SANTO ANDRÉ AND OUDINOT GARDEN

historical context

The Santo André was a side trawler, built for the Empresa de Pesca de Aveiro in the Netherlands in 1948. At the time the cod fishing fleet was undergoing a remodelling conducted by the public powers, characterized by the replacement of wooden luggers by steel ships and for the general modernization of equipment.

Santo André was then considered one of the best ships in the fleet in terms of conditions and quality of construction. It had, like other trawlers at the time, cod liver oil production capacity on board, an electrical system feeding diverse machinery, and the dragging capacity on both sides of the ship, its structure being symmetrical with respect to the middleweight.

Several renovations were operated on the ship throughout its useful lifetime as cod fishing boat, reflecting on the one hand, the particular vicissitudes of its owner and its individual context and, on the other hand, the evolution of the national and international situation of fishing codfish.

Soon, the ship abandoned the capacity of trawling by portside as well as its symmetrical structure, taking advantage of the space left free to improve the working conditions of the crew. The main driving forces of the ship were also being updated.

Presenting, in some historical periods, values of cod catch well above the Portuguese average, the Santo André was elevated in some fishing communities to the condition of champion of the fisheries, along with its captain, at that time João Laruncho de São Marcos.

Inevitably, as with the entire Portuguese fleet of cod fishing, Santo André's activity slowly declined as internal and external constraints were amputating its fishing capacity. In 1974, in a context of abrupt changes in fisheries in Portugal, it was bought by Tavares, Mascarenhas, Neves & Vaz. By this time, in an effort to maximize the usefulness of the ship, that integrated the capacity of fishing with gillnets and, later, the conservation of frozen fish in their holds.





When Portugal entered the European Economic Community in 1986, the fisheries policy made a decisive advance towards the demise of the Portuguese fleet. In 1990 began the last period of fishing activity of Santo André, when, by virtue of public policies, it was ceded to the company Star Strek I and began to fish under the flag of Panama with the name of Amazonas.

This attempt to circumvent the international impositions did not avenge for a long time, since the reaction of the institutions eliminated any chance of fishing use of the ship. Thus, after almost 50 years of life as cod fishing ship, the Amazonas made its last trip to cod fishing in 1997.

Recognizing the added value of taking advantage of this ship in cultural and museological context, the Municipality of Ílhavo and the association of the Friends of the Maritime Museum of Ílhavo began a process of acquisition of Santo André with the objective of becoming a museum open to the public.

The donation was made by public act of July 4, 2000. After the repair of the ship, the organization of a museological itinerary and an expositive discourse, the Ship-Museum Santo André was inaugurated on August 23, 2001, being until 1 December of that year on cod fishing port, the starting point of cod fishing vessels in the region of Aveiro. It was then transferred to Oudinot Garden, where today is located, has been the target of interventions to improve the conditions of access and the museum project.





SHIP MUSEUM SANTO ANDRÉ AND OUDINOT GARDEN

urban value

The transfer of Santo André from the cod fishing port to the Oudinot Garden may seem strange, the former being an undeniable space of more adequate memory. The idea was rather the qualification and transformation of an abandoned area into a highly qualified cultural and leisure equipment.

The space where today is the Oudinot Garden flanked northwest since the seventeenth century by the Barra Fort, was mostly a passage place. In this area were built bridges of connection to Gafanha da Nazaré in 1864 and to Barra in 1874. After the construction of the Barra Bridge, completed in 1973, connecting these two locations further south, the Oudinot Garden space lost its function, simply being a barrier between the fishing harbour to the south and the commercial port to the northeast.

The passage of Santo André to Oudinot Garden at the end of 2001 was associated with the municipal intervention in space, which had a partnership of the Administration of the Port of Aveiro. The project was implemented in the first half of 2008. This included interventions such as the



redefinition of the southern shore of Oudinot Steers, the construction of a shelter dock, landscaping, public lighting, pedestrian and cycle circuits, sports equipment, playground, qualification of a fluvial beach and bars of support. To these equipment also joined up support picnic area, toilets and easy connection to Barra Fort.

This reconversion was inserted not only in the effort to embellish the surrounding space of Santo André, although it was motivated to a great extent by its arrival. In addition, it became an inter-municipal reference as a place of leisure and culture, urbanizing the city of Gafanha da Nazaré and the locations of Barra and Costa Nova with appropriate equipment of quality.







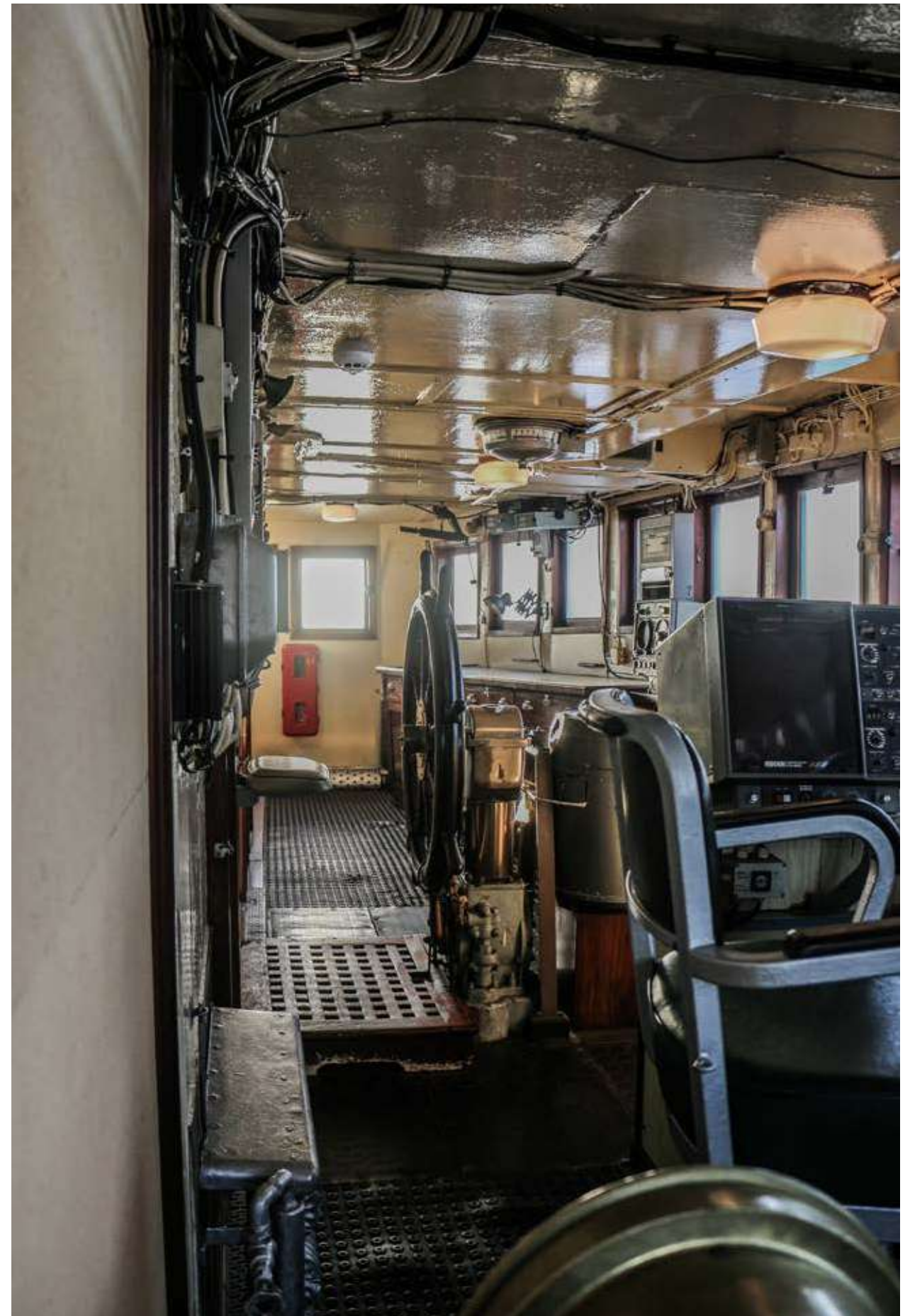
SHIP MUSEUM SANTO ANDRÉ AND OUDINOT GARDEN

museological and cultural program

The strategy of musealization of the Santo André passes, first of all, for its preservation, since the own structure of the museum is in itself a unique piece of collection. The fact that it is the only lateral trawler not yet dismantled gives it a unique originality in the museological panorama, one of the strong reasons for the central interest of public and associative organizations for its musealization.

The Santo André Ship-Museum presents its visitors with a route through its interior, depicting the usage of various zones, from the cabins to the bridge, through the holds, deck pond, galley, dining rooms, steering gear house, among others. In each division there is additional information for a more demanding public, as well as testimonies of former crew members in audiovisual format. Initially, there was an exhibition enrichment effort, especially in salting holds. However, given the poor conditions for the preservation of objects, this option has been replaced by temporary exhibitions using graphic reproductions.

In addition, a role was played in the ongoing process of education for blue citizenship, by reinforcing the content on this subject and by allocating equipment in the net storeroom for educational service, including an explanatory video about the lateral trawling method and the political-environmental problems of overfishing.











Combined with the promotion strategy of the Santo André Ship-Museum there is also a cultural aspect. In fact, taking advantage of the mystique of some of its spaces, especially the salting holds, concerts and other events are held in coordination with the cultural policy of the municipality. Many of these initiatives are integrated into cultural events promoted by the Municipality and the Maritime Museum of Ílhavo, such as the Cod Fishermen Feast or the Codfish Festival, which have a stage in the Oudinot Garden.

Since 2007, this last event has attracted thousands of people to the Municipality of Ílhavo, the Oudinot Garden and the Santo André Ship-Museum, as the most important gastronomic-cultural festival of the municipality. It was originally formed from the consolidation and fusion of several cultural, gastronomic and pedagogical initiatives created over time. The program includes concerts, workshops and spaces for catering, leisure and promotion of craft production and business.









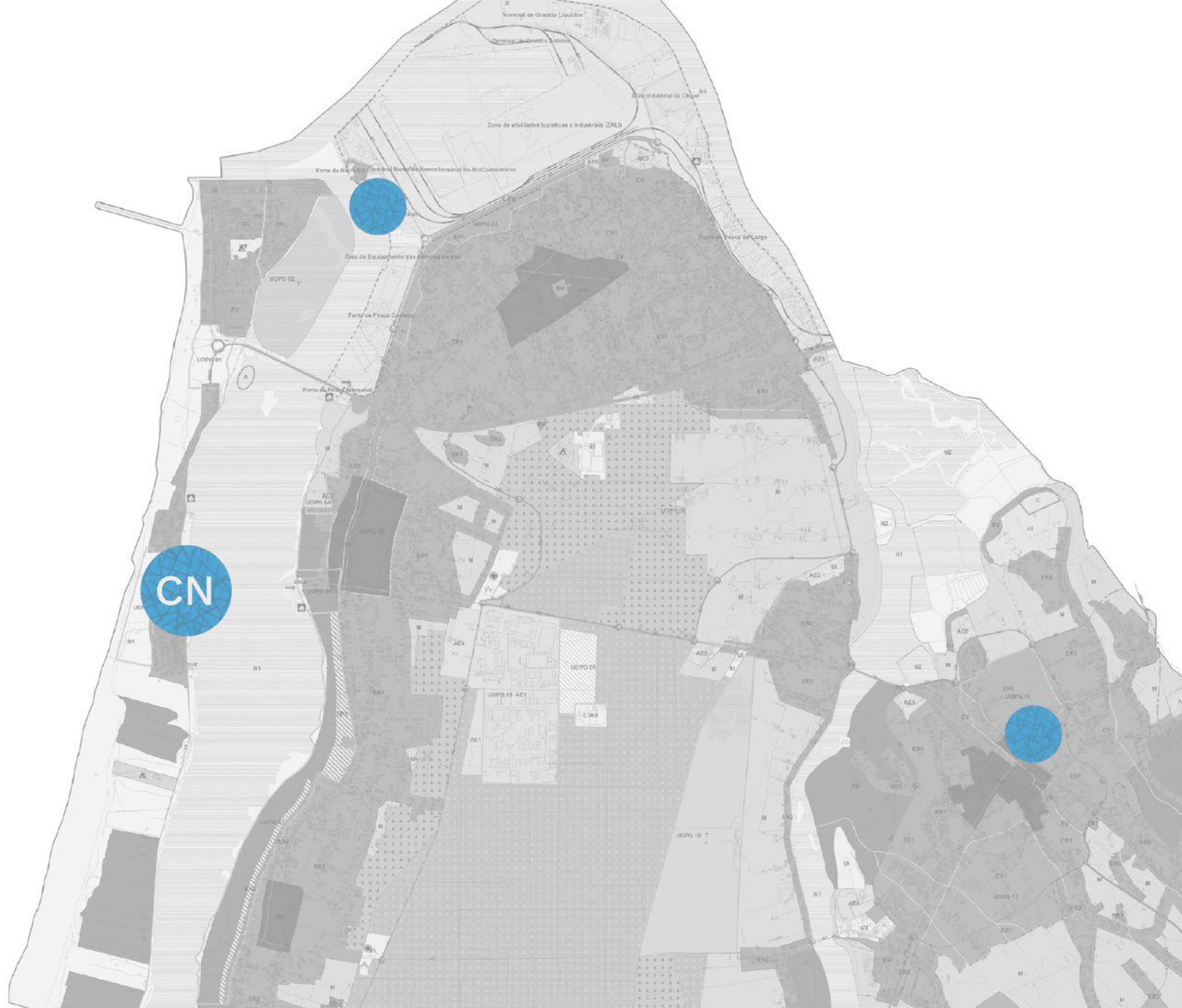


COSTA NOVA LAGOON ÁREA

Location | Costa Nova, Ílhavo

Coordinates | N 40°36'52.632" | O -8°44'59.222"

Opening date | August 6, 2005 (Arrais Ançã sidewalk)



COSTA NOVA LAGOON ÁREA

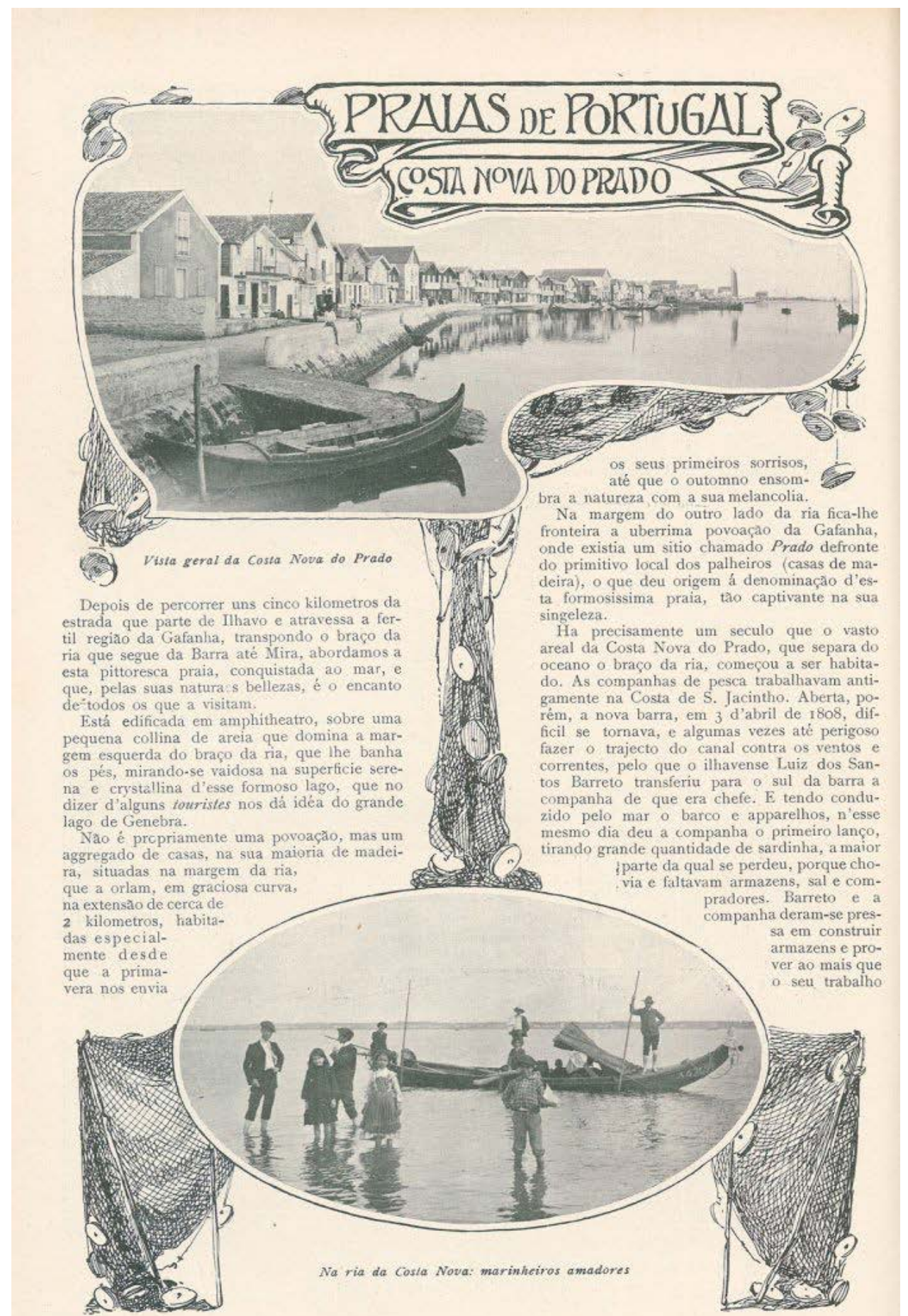
historical context

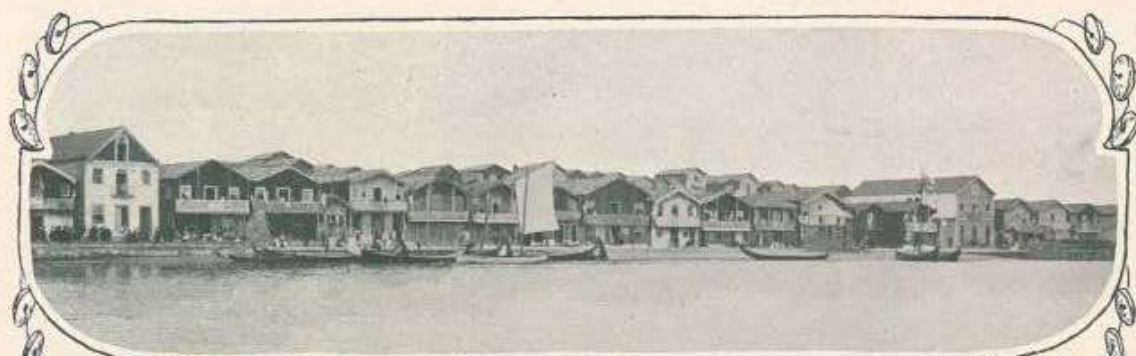
The opening of the Aveiro Lagoon bar in 1808, in the location that has remained until now, was a decisive step towards strengthening the maritime identities of the municipalities of the lagoon area. The fishermen from Ílhavo, who once fished on the coast of S. Jacinto, were no longer able to cross to that point, given the greater risk of the voyage. Thus, in search of a more suitable anchorage between Ílhavo and the ocean, on the other side of the Lagoon, Costa Nova was born.

The essential economic function of this warehouse between the land and the sea was joined by leisure activities related to the use of the beach and sea areas, by people from a different social level. This practice has been reinforced with the recognition of its beneficial component for health. Apparently distinct, the work and the maritime tourism were elements with own evolutions that ended up complementing and mixing their practices forming a patrimony of unique interest. Such a mixture is representative in several examples, from the reinterpretation of the famous haystacks, which originally served to keep the fishing gears, to the religious rituals that were emerging with the social experience.

These two visions of the Costa Nova helped to feed a space that has grown in importance, and which until now has become a reference of the Municipality of Ílhavo, nationally and internationally, a reality that was supported and crystallized in the dynamization of the regional orientation structures, mainly in the Tourism of the Centre. Given the historical evolution of fishing activity, tourism component of Costa Nova gained a decisive importance, which nevertheless did not abandon the relationship with the original roots, linked to the fishing activity.

The coastal area of Costa Nova, with the front facing the lagoon was first occupied with the simple haystacks of the fishermen, then with tourist housing structures and commercial and



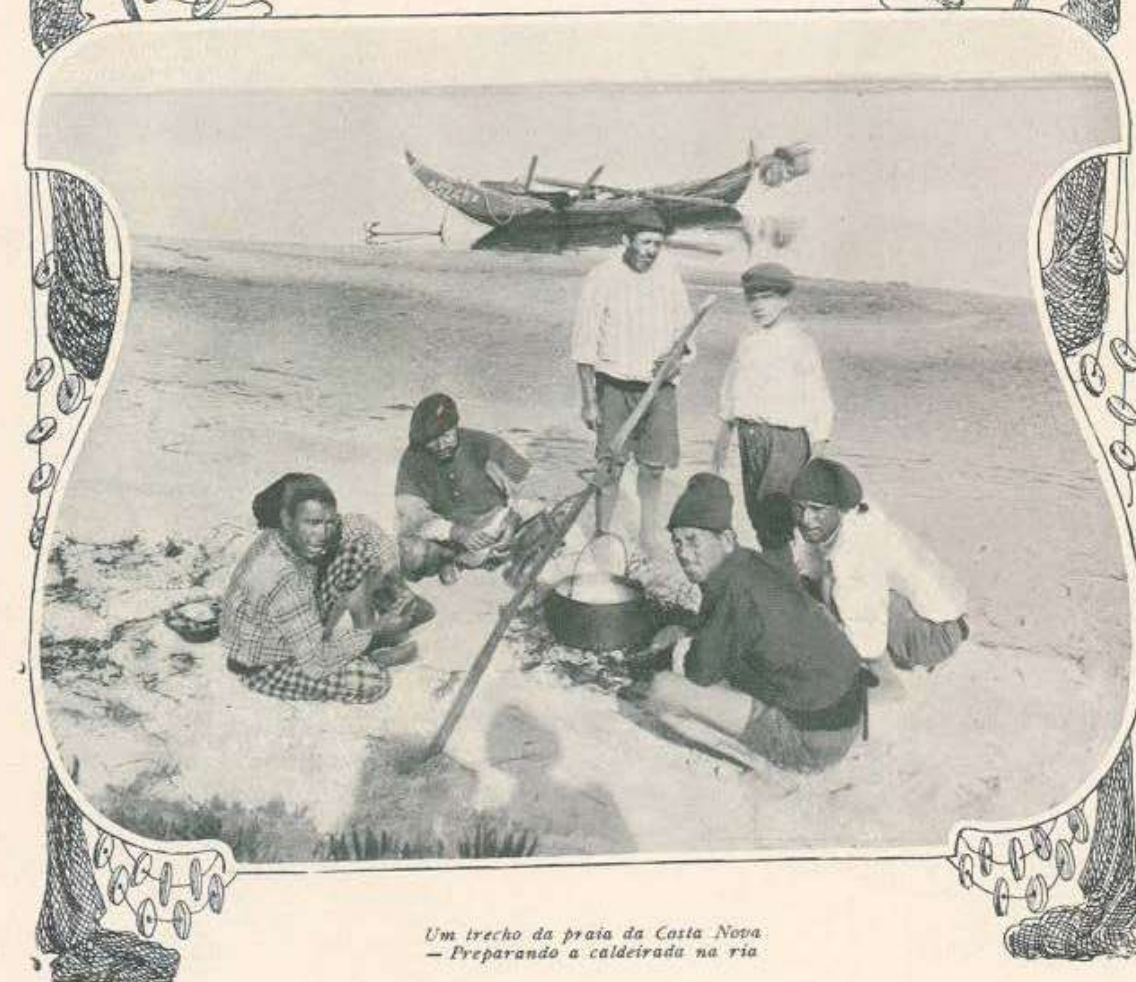


e gentis, uma aprazível estância de recreio.

Ao assomarem os primeiros fulgores d'alva logo começa o movimento na ria (abundante em peixe e variadas algas). Singram em varias direcções bateiras e barcos de pesca d'um formato especial, que nos dá uma idéa das embarcações de Veneza. E nas aguas da encantadora ria espelham-se as habitações da galante filha do Vouga.

Defronte (a pouco mais d'um

kilometro como já dissémos) está a fertil e florescente Gafanha, península formada por um vasto areal, com o seu extenso pinhal, cortado d'onde a onde pelas casinhas brancas dos moradores, graciosamente reclinadas sobre o massiço da verdura. E para remate d'este esplendido panorama, o sol nascente dourando a cumiada das serranias, que se avista ao fundo, envolta em manto de gaze anilado. E' o Caramulo e o Bussaco. Espectaculo



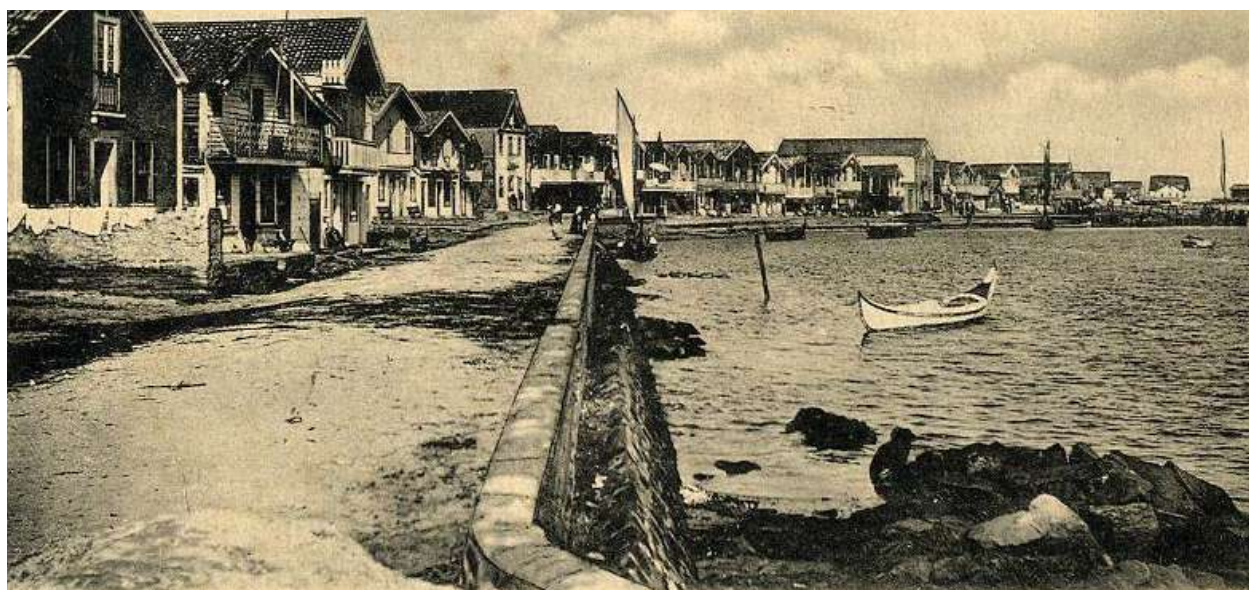
Um trecho da praia da Costa Nova.
— Preparando a caldeirada na ria

service support facilities, where it was included from the beginning, as it could not be, a fish market. There lived famous local fisherman and nationally renowned intellectuals, both leaving their personal experience, perpetuated in the collective memory in written and oral sources. It was, of course, the practice of the baths and the walks that increased interest in Costa Nova, first among the inhabitants, contributing, the most wealthy, to the growth of the urban settlement and to the emergence of infrastructures of tourist services, then among users from other areas, which accelerated the occupation process.

In 1929 the municipal Tourism Commission was set up, a first step in the following decade to design a series of major urban improvements, of which the most notable was the extension of the marginal avenue, next to the lagoon, endowing it with a protective wall. This new space, which at the time was called Esplanade, following the examples of other beaches of the Portuguese coast, had the unique feature of offering a corridor with a pleasant view of the Aveiro lagoon, not the sea, as was the case in all the other. The urban arrangement given at the time earned Costa Nova a prestigious beach resort unique in the country.

It was, however, from the end of the 1940s that, with the appropriate bureaucratic and technical instruments, public authorities were able to study, propose and respond to the growing socio-economic and environmental challenges faced. Urbanization plans were followed in an institutional dialogue between local, national and sector authorities, which included a constant conjunctural and structural analysis of the assumptions of maintenance of the urban agglomerate. This rise, naturally, closely relates to human intervention in the Aveiro lagoon, with particular emphasis on the control of the water level and sedimentation process.

Therefore, due to the improvement of the accessibility conditions to the Aveiro Port, both at the level of the piers and the dredging of the lagoon, it was necessary to apply qualified knowledge in order to preserve the coastal territory so that the human presence in Costa Nova would remain sustainable.



It is these concerns that fill the essential commitment between man and his environment. At first glance, the present solution, dating from 1974, eventually distorted the trait marked by the Esplanade of the 1930s, by expanding the lagoon area of Costa Nova by landfill of part of the marginal area of the adjacent canal with dredged material from the lagoon. In logic of compatibility of human presence, this new configuration contributes to a lower vulnerability to the threat of eventual floods, when presenting as an area of territory with the highest elevation and whose constituent materials delay the advance of the waters to the edification.

The consolidation of sustainable bases of Costa Nova village has strengthened the focus on it as tourism resort. In fact, its projection has increased, even reaching international outlines, result of the work and the coordination of efforts carried out at municipal and regional levels, which permanently stamped Costa Nova as a brand image of the Centre Region. An example of this was the series of panels produced within the framework of the European football championship held in Portugal in 2004. In this advertising campaign, it was decided to include landmarks throughout the country that mirrored the quality and tourism diversity of Portugal for the exterior. It was not by chance that one of the panels included precisely the urban view of the lagoon area of Costa Nova, evidence of the success of the bet promoted by public agencies.



COSTA NOVA LAGOON ÁREA

urban value

From the architectural point of view, the lagoon area of Costa Nova presents a cultural richness associated mainly with the haystack, but also to a whole diversity of other marked objects of certain epochs, that is seen in its built front loaded with symbolism. This identification mark captured the attention of the public authorities, in the sense of preserving and valuing a qualifying element of tourism supply. The last municipal intervention of enhancement intended to requalify the area taking into account equally, the native and the tourists, based on the work developed by the Municipal Technical Office, led by the architect Paulo Anes.

Taking in consideration some initial assumptions, including the assumption of full historical and cultural weight that the area offers, the project sought to intervene in order to preserve the traditional architectural values and to value some collective memories. In that sense competed, for example, the emphasis given to the bust of the skipper Gabriel Ançã. Another important detail in this context was the introduction of a long bench, located precisely where the boundary between the land and the lagoon existed, defined by the wall of the 1930s, implicitly suggesting and recognizing a remote nostalgia for the inhabitants.

Another underlying theme of the new arrangement was the clear delineation between the spaces dedicated to motor vehicles and those entirely to pedestrians, with an appreciated result to the pedestrian. Thus, paving the built front, resulting in the sidewalk Arrais Ançã, in the replacement of air electrical infrastructures by other underground, creation of a cycle path along the lagoon, placing of pedestrian crossings with speed bumps, and automobile speed limit, contributed to protect and qualify the enjoyment of areas for pedestrians.





The remaining project guidelines were the democratization and diversification of uses of public space and enhancing the safety aspect of populations recommended by the space configuration given to the 1974 intervention. It was sought to allow the use of the pedestrian zones to more particular fringes, such as handicapped, elderly and children, with the introduction of directed leisure spaces such as fountains and other equipment, while the permeable zones were extended, mainly with lawns next to the parking, opting for semi-permeable materials for the sidewalk next to the built.

The Costa Nova market, inserted in this urban context, was another area that was given attention in the municipal initiatives of the territory planning. The original reason that raised the current building, executed in the 90s, was to provide quality and coverage of fish selling space infrastructure, while also providing stalls for other goods. The following interventions took into account the insertion in the remaining requalification plan and the concerns and experiences of the agents directly involved.

The interest in renewing and preserving this infrastructure is evidence of its economic and social importance, and even tourism, where it is reiterated the recognition of the importance in the past and the present of this important commercial centre. Thus, the most recent work to expand and remodel the Costa Nova market has given it an industrial kitchen, cold storage rooms and freezing stores for fish and shellfish, a private area for the sale of cooked seafood taking into account food safety criteria, a concession space for a top-floor restaurant and new stores. This qualification, which shows special attention given to the local inhabitants still linked to fishing, is essential for the reinforcement of social inclusion, refocusing the role that the original settlers had and continue to have in the experience and use of the space in question.







COSTA NOVA LAGOON ÁREA

cultural program

The Costa Nova is an undeniable tourist resource, including its sea-facing zone, which is also in the process of recovery given the increase in the demand for its beaches. In addition it hosts cultural events of great diversity. The religious festivals closely related to the fishing community survive. The annual festival of Nossa Senhora da Saúde, which became a major attraction and reason for considerable population flows in past decades, continues to be promoted by local agents. Today is the municipal interest to preserve such cultural events for the celebration of collective memory that those rituals mean.

After the new configuration of the Lagoon area of Costa Nova in the 70's, the municipal authorities dynamized the new green belt that emerged in this process, having attracted to the region the festival Mar Agosto. This includes a series of cultural and sports initiatives, namely a seafood gastronomic event in that area. In addition, other events were filling the grass in front of the build, such as book fair, occasional concerts, the sardine festival, among others.

In the area of nautical sports, there are sailing clubs that have benefited from the interventions in Costa Nova lagoon. On the other hand, the private initiative found in the new conditions of accessibility, provided by a small harbour, an important means for the emergence of enterprises linked to tourist travel in the lagoon.

The whole cultural program, in its most varied aspects, accompanies and reinforces the tourism bet on Costa Nova, which, with its peculiar evolution closely linked to the structuring issues of the Aveiro lagoon, has been proving to be a correct option. Given the strategy followed by municipal and regional entities, it has been possible in recent years to take advantage of the great flow of tourism that Portugal has witnessed, guaranteeing this condition for future years.

