



# Jornal O Cola

FROM HUMANITIES TO HUMANITIES



## INTERVIEW WITH THE DEAN HERMENEGILDO FERNANDES

### THE CITY LIGHTS

“It’s weird but it’s like I have adapted to this sorrow and felt a piece of peace every time I think about it. As if I made my pain my safe haven.”

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### HOME ALONE

“I don’t know how the world will be in a few months: if the crisis increases, if another country ceases to exist, which new war will initiate, or which celebrity will die leaving behind their fans to grieve.”

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### BETWEEN MUSEUMS AND PISTACHIOS

“Your observations were well thought out as if you were the most dedicate curator and I was a little museum.”

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# Top 5 Second Hand Stores

## 1. Indigo

Discover the charm of sustainable fashion in the online store Indigo, where each piece tells a unique story. With carefully curated weekly collections, this store offers a variety of outfits, while also caring about having a positive impact on the environment. Each item is chosen with dedication, aiming to find pieces with history and quality.

**Instagram:** @indigo.vintage

## 2. 2ª Opção

The vintage store Segunda Opção started in 2014, in a garage, and now has two physical stores. Committed to sustainability, it seeks to maintain ecological practices while sharing the charm of vintage with customers. With an emphasis on cleaning and hygiene, all items are carefully selected, washed, and disinfected, allowing customers to use them immediately after purchase. It's a good option to discover the unique charm of vintage while supporting a conscious lifestyle.

Rua Santo Adrião, N°45, Braga, 4715-015

**Online:** [www.segundaopcaovintage.com/](http://www.segundaopcaovintage.com/)

## 3. O Alfarrabicho

O Alfarrabicho is the bookshop of choice in Lisbon, specialising in used, semi-new and old books. Each used book has many stories to tell, and in this store, you can find a variety of literary treasures waiting to be discovered. Each page is full of memories ready to be passed on to the next reader.

Loja 7, Mercado de Sta Clara, Lisboa

**Online:** [www.oalfarrabicho.com](http://www.oalfarrabicho.com)

**Instagram:** @oalfarrabicho

## 4. Yellow in a Box

Yellow in a Box is a second-hand store offering an admirable selection of vintage and sustainable apparel. Located in Porto, it is one of the ideal destinations for those who value historical garments while having environmental concerns. Since its creation, it has been dedicated to providing a unique shopping experience, where each item contributes to a more conscious lifestyle, giving its customers the opportunity to express their individuality in a sustainable way.

**Instagram:** @yellow\_in\_a\_box

## 5. Alfarrabista Liliana Queiroz

The Livraria Alfarrabista Liliana Queiroz is a benchmark in the book and book-seller market, with more than two decades of experience dedicated to the purchase and sale of rare, sold-out, and used books nationwide. With the utmost discretion and seriousness, they are ready to acquire large or small libraries, estates, manuscripts, photographs, and ancient postcards, among other literary treasures. Its prices follow criteria such as rarity, state of conservation, quantity, and its origin, aiming always to achieve a fair value for each work.

Rua Tenente Sangreman Henriques, N°34, Caldas da Rainha 2500-253

**Online:**  
<https://www.livrariaalfarrabista.com/>

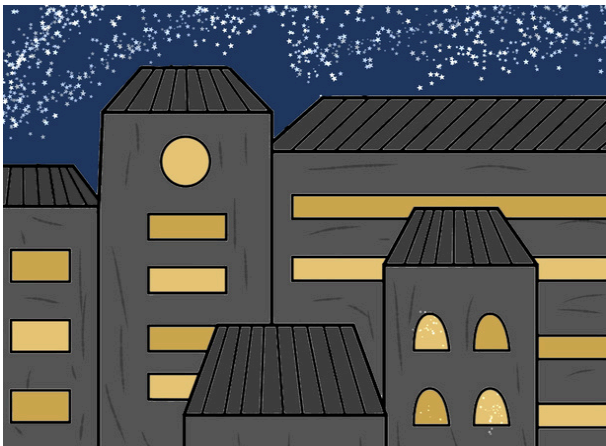
**Instagram:** @livraria\_alfarrabista

## The City Lights

Author: André Lomba Miguel.  
Translator: Mariana Faísca  
Illustrator: Nobre Bastos

Do I like my bedroom window when it's almost midnight. Every once in a while, I stand there to watch a film that I'm familiar with – dawn. By now, many must be in their beds while I stay next to the window, hiding in a certain way, just watching. Certainly, I'm the only one roaming around through this cold night, sheltered in the shadows of my room to scrutinize every sound or movement.

'Why do you stare outside so much? What are you looking for in the middle of the night?', those who pass by and see me standing there would ask. 'What is so interesting to see here?' Well, nothing exactly. I am here, quietly contemplating this immense emptiness while the minutes pass, for the simple reason of it being a soothing environment for me.



You know... it's beautiful outside. So beautiful. Only at this time, though. Nothing is going on. A night like this, where almost no one can be seen on the streets, where I can listen to the flow of the river, the croaking of the frogs, the engines of the few trains that still circulate in the back... it's all so soothing. But what I like the most are the streetlights lighting what's around. I like the streetlights that are outside. It's the city lights when they're engulfed in the darkness. It's on them that my sight lays on. I look especially to the streetlight that's near my window, to the light that shines from it and clashes with the pavement just beneath my home. This is my sun. The other streetlights are the stars that are spread throughout my universe. All of them are, in synchrony, shining in a world where I really belong – solitude.

Well, I didn't choose to be here willingly. If I don't belong to a happy world like the one where people go out and walk through the runaway that is called life, why wouldn't I let go of this? Being here is instinctive. Even if I wanted to get out, even if I wanted to run away, even if I could break and climb this abyss, I could never live like everyone else. I simply can't. I'm stuck in this realm that is the night. I feel alive in this corner. It's my resting place, even though I didn't want it as a refuge.

Sometimes I come across my own reflection in the window glass and face my own gaze. 'I know. I know you feel lost. I know this disturbs you. You don't really like being here. You didn't choose to look at this emptiness. You didn't choose to be left behind by those who surround you. You didn't choose to be inflicted by that pain. You have lived wrapped in your own arms accepting pain after pain, another reason for you to be there, so... why would you blame yourself? It's not your fault.', I say to myself too often. There comes a time where I just like to say it. It's weird but it's like I have adapted to this sorrow and felt a piece of peace every time I think about it. As if I made my pain my safe haven.

It's beautiful outside. Very beautiful. Not for long, but it is...

I'll leave once my sun goes down, when the lights go out. Sunrise is coming now. The world will rise again. The first beams of light will begin to tear the sky and, soon, the streetlights will go out. Just like them, I'll also shelter myself in my own world that can't be seen during the day. In a world where only I exist. In a world where everything is silent. I'll merge myself with that silence again and wait for everything to pass, so that later I'll embrace myself again next to this window. Looking out to these streetlights, contemplating the lights.

## The Kisses I Didn't Give You

Author: Filipa Ribeiro  
Translator: Isis Perestrelo  
Illustrator: Nobre Bastos

Many, so many!  
The kisses I didn't give you,  
Oh, many, how many!  
The verses I dedicated to you.  
Countless times  
I shouted and pleaded!  
To the sky, for you to come,  
To see me, for who I am.  
You claimed that you want me so much,  
Yet to settle you chose  
The debt you think I owe you.  
Well, my dear,  
Silent, you'd stay  
Indebted to me  
If I hadn't forgiven you,  
If I didn't love you  
Hysterically!  
For you I've lost so much  
That if you kissed me, I would return to you.  
In the face of the downfall,  
My whole being flickering.  
A fiction born of pure passion  
And I would kiss in desperation!  
The sacred labyrinth that is your lips,  
If only to kill the Minotaur,  
Feeding on me without harm,  
What a waste!  
For without my kiss,  
There's no one to slay it,  
And he would return to me,  
Because it is no crime  
To steal from another thief.



## Coffin

Author: Iúri Antunes  
Translator: Catarina Pereira  
Illustrator: Nobre Bastos

Black, rough night,  
urban lighting of small villages  
overflowing the aluminium from the metal  
coffin,  
covering the youths of a thin ice layer  
monotonous,  
questionable.

Turbulence Whirlwind of confusing ideas  
alienable conceptions,  
preconceived thoughts,  
abstractions of a doubtful nature,  
loosely grounded.  
Emotion-pumped matters  
unrest the imagination,  
the discernment of travels.

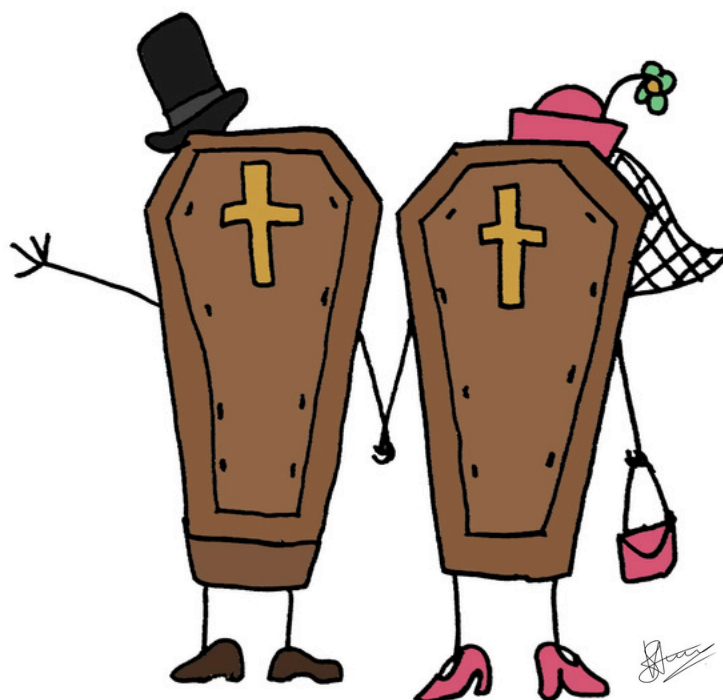
The rapid collision,  
ripe fruit  
of the inevitable causality,  
creates an emotional impact,  
a trip adjacent to the present,  
brief memories of a long future already lived,  
for sleeping wishes and regrets  
over the muffle that once depended on smoke.

Accident rewarded for bona fide acts in blonde  
crowns,  
intentions from observation  
remnant of a drop of hope  
disoriented in nature constantly invaded  
forgotten,  
absorbed by the splendour of good purpose  
but only desires.

The loneliness not felt for a long time,  
not even cross-body pierced,  
beats the gate hard again  
in good sound.  
Not even the slight melody lost in time  
resurrects long-awaited sleep.

The anxiety in mild heat  
runs through the translucent dark mirror,  
increases the campfire rooted in the chest.  
Blood tries to erase the despair,  
yet not even the inspiring addiction can  
extinguish the fire.

The silence of sufferers already planted in the  
past,  
germinate reflections that only time will tell.



## Home Alone

Author: Gabriel Goto  
Translator: Mariana Faísca  
Illustrator: Nobre Bastos

Just like in the classic Christmas comedy, I spent Christmas and New Years home alone, not because I'd been forgotten, but because I was the one who forgot everyone. It wasn't bad. I chose good films to watch, and I even got inspired to write again. I faced the Abyss and made him look away.

It's been a few years since Christmas had a great meaning for me. Nowadays it's indifferent to me, but it is the first Christmas away from home so it's complicated. I miss the never-ending Brazilian Summer and the gerunds, but I like it here. Being homesick makes me want to write, but the best it offers me is the wish of prolonging that feeling. Perhaps it's a masochistic feeling on my part. It doesn't matter.

I don't know how the world will be in a few months: if the crisis increases, if another country ceases to exist, which new war will initiate, or which celebrity will die leaving behind their fans to grieve. I can't predict the future and that's amazing. I have low expectations, so I'll be surprised in case something good happens. I want to write my poems in peace, be a more frequent reader, go to the cinema whenever I can, and explore new historical cities. I want to take full advantage of what life has to offer before it stops offering me good things.

When I thought about what to write I didn't imagine how it would end. Today, when I get

close to the end of this text, I still don't know how to finish it. Maybe the best was to have finished it in the previous paragraph but here I am, still writing in search of an end that is adequate. Maybe that's the best ending. Like this, as none of us knows what lays on the next page of the newspaper or the day after this in which I write or in which you read. The next paragraph is unknown.

## Cosmos & Creation

LISBON 2024 COLLOQUIUM ON NEOPLATONISM

4-5 April 2024  
School of Arts and Humanities  
University of Lisbon  
Room B112.C

**Keynote speaker**  
Riccardo Chiaradonna

**Speakers**  
Tomás N. Castro  
Laura Marongiu  
Bettina Reese  
Guilherme Riscali  
Dinis Tomás  
Enrico Volpe

## Cosmos and Creation | Colloquium on Neoplatonism

Estudos de Neoplatonismo) announces the 2024 edition of the Lisbon Colloquium on Neoplatonism, devoted to the topic of "Cosmos & Creation", jointly organised by the Centre of Philosophy (CFUL) and the Centre for Classical Studies (CEC) of the University of Lisbon, which will take place at the Faculty of Arts and Humanities (Rooms B112.C and C201.J) on the 4th and 5th April 2024.

\*More information is available on the FLUL website in the Agenda section.

# The Kantian sublime and the issue of the artistic sublime

## Introduction

This study aims to investigate the topic of the artistic sublime through the theory of the sublime by philosopher Immanuel Kant. The problem in question is whether there is a possibility for the existence of an artistic sublime through the theory of the sublime and Kant's aesthetic theory, although the latter is less questioned. If beauty can be experienced in art, what is said about the sublime? These will be questions that may or may not be answered. Lastly, the aesthetic theories of obscene and dislike (or disgust) will also be analysed, which relate to the investigation of the sublime, as they, in a certain way, approach each other.

The text will be organised into five parts, including completion. The text will mainly be based on the work Critique of Judgement by Immanuel Kant, in particular the second book, Analytic of the Sublime. Donald W. Crawford's (Kant) studies will also be relevant, but also Uygur Abali's, namely the article entitled 'Kant's Justified Dismissal of Artistic Sublimity' which can be found in The Journal of Aesthetics and Art Criticism. Lynda Nead's work entitled The Female Nude: Art, Obscenity and Sexuality, in particular the fifth chapter 'Obscenity and the Sublime', and lastly, the article by Michelle Meagher entitled 'Jenny Saville and a Feminist Aesthetics of Disgust'. From this article, I will rescue the aesthetic theory of disgust and relate it to the displeasure of the experience of the sublime.

## The Kantian sublime

For the theory of the Kantian sublime, it is necessary to take into account that it focuses its attention mainly on the experience of the sublime in nature, completely ignoring the sublime in art.

In the second book of his Critique of Judgement, Analytic of the Sublime, Kant develops his vision of the sublime by dividing it into two categories: the mathematical sublime and the dynamic sublime which, respectively, apply to nature to the extent of

their vastness (or grandeur) and their power. Both are characterised by the lack of shape, that is, the human inability to seize nature in terms of time and space. This characteristic will be important to be able to look at art, relating it to the experience of the sublime. The experience of mathematical sublime is when we reflect on objects of great magnitude. By selecting a measurement, we are able to estimate the size of a nature's object. The sublime, however, happens when in this process of logical estimation 'the mood listens in itself to the voice of reason' (Kant, 2017: p.163). This reason requires the totality for the given grandeur, even for one that is not entirely seized through the sensations retained by the faculty of imagination. However, these will be judged as entirely given because it leads us to understand this magnitude intuitively. Kant defends this argument, pointing to the existence of 'a faculty that is hypersensitive in itself' (Kant, 2017: p.164), because it is understood that it is a contradiction to be able to think infinitely. Thus, the human spirit requires another faculty to be able to do so. That is, the magnitude of a natural object exceeds the faculty of imagination (capability to retain images). Thus, we notice the inadequacy of this faculty, that is, its inability to assess this magnitude. This magnitude must, then, be transported to a hypersensitive domain capable of filing it as sublime. This experience does not apply to the object, but to the 'willingness of morale in evaluating it' (Kant, 2017: p.165). There is a feeling of displeasure in this understanding of the barriers of the faculty of imagination, but that leads us to a feeling of pleasure that 'makes us intuited to the superiority of the rational determination of our faculties of knowledge about the maximum faculty of sensitivity' (Kant, 2017: p. 167). That is, we feel displeasure due to the inability to sense apprehension, but we feel pleasure in the extent to which the conflict between our faculties of imagination and comprehension demonstrate us the power of our reason to direct our sensitivity and judgments. Finally, Kant states that 'the object is admitted as sublime with a pleasure that is only possible through displeasure' (Kant, 2017: p.170).

Regarding dynamic sublime, we experience it when we reflect on extremely powerful objects and natural phenomena capable of causing fear to arise in the subject. Kant offers us examples of this sublime, such as: thunderclouds that accumulate in the skies and advance with lightning, volcanoes and their destroying forces, hurricanes, the unlimited ocean, and more. These phenomena are like terrible shows that only become attractive, or pleasurable, to the exact extent they offer us this feeling of terror. However, this show, as Kant says, will be pleasurable only in the moment when 'we find ourselves safe' (Kant, 2017: p. 172). In this way, we think of objects as dreadful without really fearing them; which only occurs when the subject is safe from these phenomena. Nature allows us to recognize our own physical impotence, but at the same time, it reveals a kind of resistance to the power of Nature. Knowledge of this power of reason over sensitivity produces pleasure. Thus, 'sublimity is not contained in any of Nature's things, but only in our spirits, to the extent that we can be conscious of being superior to the Nature in us and, through this, also to the Nature that is external to us' (Kant, 2017: p.175).

### **The distinction between beauty and sublime**

Beauty and sublime are two types of aesthetic judgments that have the same criteria, regarding the division of four moments of the judgement previously made by Kant (quality, quantity, relation and modality). The sublime is 'found in an unshaped object, to the extent that unlimitedness is represented in it' (Kant, 2017: p.151). In beauty, the faculty of imagination interacts with the faculty of understanding, but in the sublime, the imagination interacts with reason. The sublime is connected with the representation of quantity and beauty with that of quality. The experience of the sublime leads to movement in the spirit, beauty offers contemplation. Lastly, the sublime contains a complex feeling of repulsion and attraction, and beauty only of positive pleasure.

### **Sublime and art relationship**

The most important characteristic of reflection is the form of the sublime because this factor complicates the relationship between the sublime and art. As Abali' states in her study, it

does not seem to us that Kant wanted to state an unlimited type of space-time; any object, as vast as possible, has boundaries of space and time. The sublime only reveals an ability to think about this limitlessness. Thus, the sublime can be found in an object whose shape is difficult to capture by our imagination and, therefore, offers us the idea of unlimited. Thus, the printing of something shapeless is an indirect effect of the object on the subject's mind.

Kant says the most important difference between the sublime and beauty is as follows: 'here we consider, first and foremost, only the sublime in objects of nature (because the sublime of art is always limited to the conditions of agreement with nature)' (Kant, 2017: p.152). This quote can be read as a recognition of the existence of the experience of the sublime in art. However, these conditions of agreement with nature are not explained to us.



The shape of beauty is based on limitation (the contemplation of the 'framed' image). What the sublime suggests is exactly the opposite, that is, the possibility of the shape beyond the limit. Beauty is contained in form, in the unit, by its borders. On the contrary, the sublime is characterised by excess, by infinity, and thus cannot be contained in form. It seems to be beyond representation. If we think of a definition for art as the limitation of matter in form, then the sublime does not fit, and will be, necessarily, beyond the parameters of art.

It is also important the kind of pleasure that the sublime evokes.

<sup>1</sup> In "Kant's Justified Dismissal of Artistic Sublimity".

As already mentioned, it is negative, but also positive: 'the extensive ocean, revolutionised by storms, cannot be denominated sublime. Its contemplation is horrible; (...)' (Kant, 2017: p.153). It is only after the exercise of reason on the object that causes fear that we experience the sublime. Thus, it is characterised as violent, alternating between attraction and repulsion. The experience of the sublime is kinetic, in contrast to that of beauty that is contemplative. If we take art as something that exists in the contemplative sphere, then the sublime does not apply. From the moment art results in action or movement, it is no longer art.

### The sublime as a disruptive category

Thinking of the sublime as a disturbing category, and the displeasure that the subject feels with objects in nature that evokes the sublime, we move away from a definition of normative art which suggests that the artistic object must be beautiful, and beauty evokes pleasure and not displeasure.

Let's think about the obscene category<sup>2</sup>. From Latin '*scena*', which means what is beyond representation, off stage. So far, there have been introduced reasons for the impossibility of representing the sublime in art; if the obscene can be characterised as something other than the presentation, then this is the extent to which it approaches the sublime. However, we would be saying that any negative experience would not be able to be represented, which is not the case. As an example, we have the aesthetic of dislike, or of disgust. According to Meagher, disgust is like a mechanism to prevent damage or pain to the body. This physicality of disgust helps us bring attention to the body itself, which is equally important to the experience of the sublime when we refer to the body in safety mentioned by Kant ('if the body is safe, then it is possible to experience the sublime as our reason rises over the power of nature').

There is yet another point where the sublime approaches the aesthetic theory of disgust: disgust is not an inherent characteristic of the objects, but it is, actually, an effect of the relationship between the subject and the object. It is clear to us that disgust cannot be analysed without paying attention to the cultural paradigms that influence their experience.

<sup>2</sup> Nead, LYNDIA, "Obscenity and the Sublime" in *The Female Nude: Art, Obscenity and Sexuality*. Routledge: London and New York, 1992, pp.17-33.

However, it is equally important to have a relationship between one and the other, whether object or not. Disgust is, thus, a reaction of the subject attempting to separate from the repulsing object, which causes dislike. At this point, the sublime and the disgust approach as they cause movement in the spirit of the subject, namely in relation to the separation of the subject from the object, as they are an experience of the subject itself, and not as an inherent characteristic of the object. The following question remains: if there is the possibility of representing, in art, something disgusting, whose experience is entirely displeasure, then what are the necessary measures for representing the sublime? And why does Kant hesitate to explain the artistic sublime? One way to answer the first question is to state that, if the sublime is kinetic, and art, on the contrary, is in the contemplative plane, then it is not possible to represent the sublime in art.

### Conclusion

It was intended to seek and see if there is a possibility of representing the sublime in art, through the aesthetic theory of the sublime, and not through the theory of the art of Immanuel Kant. It is concluded that the sublime cannot be represented in art, because it is characterised as an experience beyond representation, such as, for example, the obscene. It is without shape, and art, on the other hand, is the containment of matter in form. Thus, it would not be possible to contain the sublime if we resort to the idea of the magnitude inherent in this aesthetic experience. Another reason would be that movement may appear in the subject's spirit. And if art is contemplative and loses its character if it is encouraged to move, then sublime is also not possible as an artistic category. Lastly, if, as Kant states, the sublime is an aesthetic theory of the objects of nature, it is not possible to transfer it to the arts, or 'framing it'.

### Bibliography

1. Abali, UYGAR, "Kant's Justified Dismissal of Artistic Sublimity" in *The Journal of Aesthetics and Art Criticism*, Vol. 66, No. 3 (Summer, 2008), pp. 237-251.
2. Kant, IMMANUEL, *Critique of Judgement*. Imprensa Nacional – Casa da Moeda, 2017.
3. Nead, LYNDIA, "Obscenity and the Sublime" in *The Female Nude: Art, Obscenity and Sexuality*. Routledge: London and New York, 1992, pp.17-33.
4. Meagher, MICHELLE, "Jenny Saville and a Feminist Aesthetics of Disgust" in *Hypathy*, Vol.18(4), 2003, pp. 23-41.
5. W. Crawford, DONALD, "Kant" in *The Routledge Companion of Aesthetics*. Routledge: London and New York, 2001, pp.51-64.

# Academic Agenda

Want to get involved in the academic spirit?  
In this *Academic Agenda* we introduce you to some events that will take place at the University of Lisbon or in the city of Lisbon.



## Paixão segundo São João - J.S. Bach

The concert "Paixão segundo São João ["Passion according to St John"] by J.S. Bach, by Músicos do Tejo, takes place at Aula Magna, located in the Rector's Office of the University of Lisbon on April 14 at 7pm, as part of the Music at the University of Lisbon programme.

Admission is free, limited to space crowding.

\*For more information, see the University of Lisbon's cultural programme.

## 10 Years 10 Visits - Visit 7: Tapada da Ajuda

NAs part of its 10th Anniversary Celebrations in 2023, 10 iconic spaces from the University of Lisbon will open to the academic community, the public and the city. Visit 7 will be conducted in Tapada da Ajuda and it will include the Exhibition Pavilion, the Botanical Park, the Astronomical Observatory of Lisbon and the Main Building of ISA (School of Agriculture), on April 20th, 2024, at 3:00 p.m.

The visit will be guided and free of charge, with registration required up to 24 hours in advance.

\* For more information, see the University of Lisbon's cultural program.



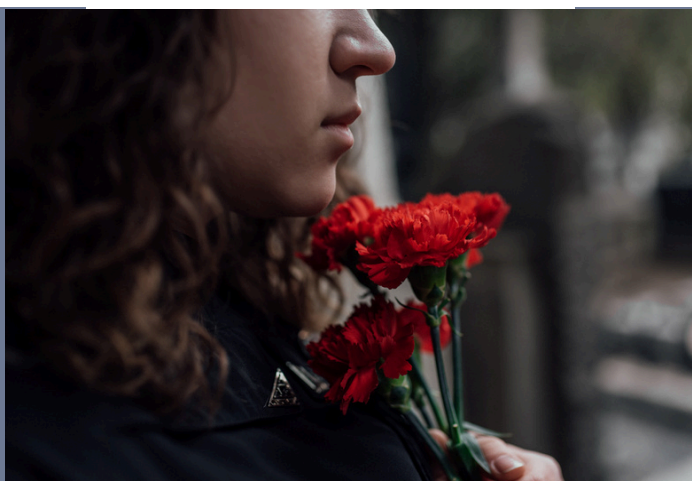
## "On the Road With the Beats": A Conversation with Barry Miles, the Counterculture Biographer

The University of Lisbon Centre for English Studies invites the entire academic community to a talk with Barry Miles, best-selling author of several biographies and books on the Beat Generation, the counterculture movement of the 1960s and its constellation of musicians. The session will take place on April 4th, at 5pm, in room C009.A.

Admission is free, limited to space crowding.

\*More information is available on the FLUL website in the Agenda section.

Here you can find events such as concerts, conferences and exhibitions which we consider to be of interest for our Academic Community.



## Maria, de Seu Nome

To mark International Women's Day and the 50th anniversary of the 25th of April, 1974, "Maria, de Seu Nome" ["Maria, by Her Name"] is a bibliographical exhibition that expands on the idea of the "Three Marias", the name given to the authors of the *New Portuguese Letters*, Maria Isabel Barreno, Maria Teresa Horta and Maria Velho da Costa. These women gathered a group of writers named Maria and were active during Estado Novo and in the course of, or immediately after, the transition to democracy in Portugal.

The exhibition will be on display in the atrium of the FLUL Library until April 25th, 2024.

## Conference Cycle on the Futures of Education - Gert Biesta

Within the scope of the work of UNESCO Chair on Futures of Education, there will be a Conference Cycle on the Futures of Education, which takes place at the ULisboa Institute of Education. Some of the biggest names of the educational debate in the world will participate in this cycle. The Conference on April 19th, 2024, features Gert Biesta, one of the leading scientists and contemporary thinkers.

\*For more information, see the University of Lisbon's cultural program.



## Towards a Pragmatic (Peircean) Definition of Art

The next conference of Páginas Transcendentes, a collaboration with the Philosophy Center of the University of Lisbon, will take place on April 1st. It will feature Professor Thomas Adajian, who will talk about the Peircean definition, i.e. the pragmatic definition of Art.

The conference will take place on April 1st at 16:00 in FLUL's Amphitheatre III.



## Between museums and pistachios

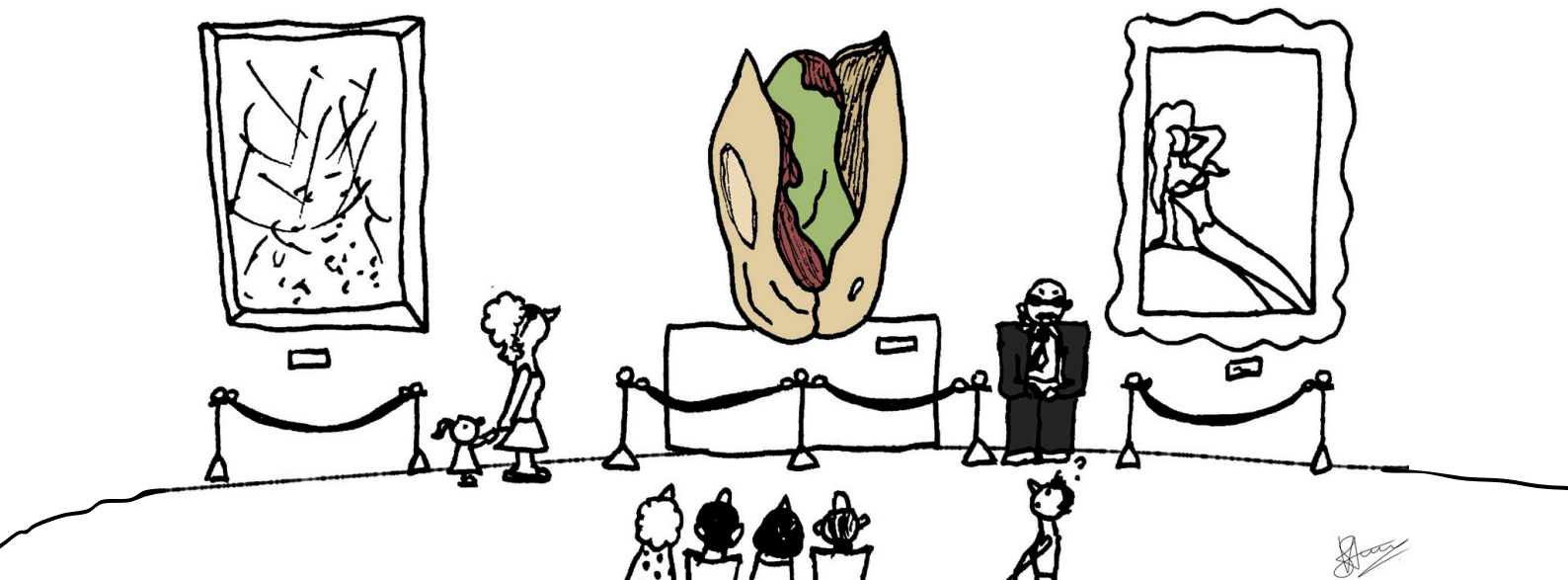
Author: Mariana Raminhos  
Translator: Mariana Faisca  
Illustrator: Nobre Bastos

Outside my house, I slip my hand through the pockets of the jacket, in a small search for the pack of cigarettes. In a delicate act, you hand me your lighter and, for the first time, we lock eyes while talking. A conversation that caught you off guard when I told you that I didn't like you, but that you were infinitely chasing my thoughts and in a movement against the tide, I found myself laughing at the contradiction that I had presented. We both knew of my difficulty in expressing vulnerability, however, that moment was more than that. It was also your silence that echoed with the sound of the rain, where the unspoken words remained a constant doubt, in which I would eventually write our ending.

When I light my cigarette, I hold my breath so I can feel my own heart beating to make sure that this still belongs to me. There was something in your eyes that gave me the confirmation that you knew what I was doing, you always tried to understand me completely. Your observations were well thought out as if you were the most dedicate curator and I was a little museum. I would like to think about us as these analogies, I felt that they simplified the complexity of the emotion that you made appear within me, this control that only belonged to you.

The rain seems to slow down, and, in an inconsistent decision, you ask me how my Christmas went. And I, who had the answer prepared, acted even less rationally: I told you about the conversation I had with my father, where we, both sitting alone at the table, had one of the most beautiful moments I ever witnessed. My dad, who in a simple act saw himself devouring the pistachios before supper, found me trying to peel them and immediately tore the bowl from my hands. Intrigued by the situation, I asked what he was doing, to which I got the answer, 'I hope one day someone will love you so much that they will do it for you too.' When I saw the nuts, I thought of you and, for a moment, I knew you would do it for me, that all the arguments that we had would end with you laughing and saying it didn't matter because, at the end of the day, we would have a bowl to share.

I'm looking for a reaction from you, but it seems to me that your tears speak louder, those that have fallen so many times from your face to mine and that have heard the promises of two people who would never be strangers again. We both knew we couldn't go back. When I pass you my cigarette, I put the keys in the door and, without looking back, I enter the house.



# HERMENEGILDO FERNANDES

**Professor Hermenegildo Fernandes is the newly elected Dean of the School of Arts and Humanities of the University of Lisbon. Since 2022, he has taken on the role of professor, but, during his life, he has held several leadership positions including being the Director of the History Centre for seven years and the Director of the History Department for four years. This interview aims to get to know his ambitions, opinions, and visions for the future of FLUL.**

**Let's start with a more general question so the students can get to know you better as a dean. What is your history with FLUL and what reasons led you to apply for this position? What previous experiences do you think have prepared you for this leadership role?**

I believe that what best sums up my history with FLUL is the fact that it's been my only job. I entered this university as an intern assistant at the age of 22. I am now 59, and, if I am still alive, it is foreseeable that I will leave at 70. So FLUL has been, from a professional point of view, my whole life. I have gone through all the steps of my academic career here, from intern assistant to a professor. All my research was done at FLUL. Here, I mentored many PhD and MSc students. I have held many positions, especially in the twenty-first century, and I would highlight the position of Deputy Dean of the Faculty during the leadership of Professor António Feijó, from 2009 to 2013, the position of Director of the History Centre between 2012 and 2017, and the one as Director of the History

Department from 2019 until the beginning of 2024, when I assumed the position of Dean of the Faculty. Therefore, I have had a sequence of positions at FLUL and it is certainly also this sequence that ended up bringing me to this chair.

As you know I was the lead candidate of the only party to apply. So, it wasn't a planned thing nor a personal decision, it was the result of a continuous exercise of activities that brought me here. When you spend a lot of time teaching, researching, and directing in the same place at the same time, you end up with ideas about things that you think should be done and can be improved. That's why I applied for it, I had a very precise notion. Many parts of my program were already written and thought out a long time ago. Long before I knew or was sure that I was going to apply. So, I applied to run that program.

However, one thing – I have to say – must be acknowledged of an insensitive nature. The path also decides for us, in a way. You could say that

**« [O]ne of the obligations of the Humanities and Social Sciences is also to restore critical thinking and function as a kind of critical consciousness, active in society. And one of the bases of this critical awareness is precisely the acceptance of difference and diversity, and I believe that the School of Arts and Humanities is a good example of this.»**



FLUL has been my life, although I didn't do my bachelor's or master's degree here. I did them both at NOVA FCSH, with people who, when I graduated, had recently come from FLUL. Therefore, even without me knowing it, and even though I graduated from another institution, FLUL was always around me. I am a medievalist and my mental universe was populated by characters, some of which had already died and had been professors at FLUL and I am, deep down, a disciple of the disciples of these people. In a sense, it was also a homecoming. Then, I taught at another university for three years, but it was through an agreement that FLUL had with that institution, at the University of Rabat, in Morocco. I taught very occasionally at the Católica University in the 1990s, also through an agreement that FLUL had. Subsequently, at Técnico Lisboa, also very occasionally during the 90s. In fact, everything always comes back to FLUL.

**What are the values of the faculty that you consider most important to preserve or protect during your tenure?**

This is a difficult question because defining values that individualise an institution is a complex problem. I would say that the expectations that I have, and the values that I identify at FLUL – some fulfilled, others still in the process of being achieved – can be shared by the academic institutions that are worthy of the name. Perhaps, the first of these values is the notion of continuity. And that's probably less apparent to students, but it certainly is to professors. The idea that it's there [continuity]. Then, it becomes more and more apparent to students as they move on to postgraduate studies, and they realise that, deep down, academia is about chains of transmission. And that's partly in the books, but it's largely in the direct contact between professors and students. And so, this idea that we're part of an invisible transmission chain, which makes us a bit like pianists. Sequeira Costa, a student of Viana da Mota; Viana da Mota, a student of Liszt... Eventually, when you were listening to Sequeira Costa, maybe you were still listening to Liszt. That's the idea. The idea is that there is always something that remains, and that our masters leave things in us that we rework and transmit in different ways to our disciples.

So, continuity is actually a very important value. And it's even more important when you're

in a very old institution. In fact, this office is surrounded by History. Behind you is a tapestry that celebrates the founding of the University in Lisbon. In fact, this is one of my areas of work, of specialty. The first Portuguese University was the University made in Lisbon and stayed in Lisbon almost always until 1537. Here we also have the portrait of the founder, D. Pedro V, of the Arts and Humanities degree. Therefore, being in an institution that is more than 160 years old gives us a very precise sense of continuity. Perhaps I, being a historian, am quite attentive to time. I believe that this is a specific responsibility of FLUL, which, for all intents and purposes, is the oldest university of Arts and Humanities in the country, which never suspended its activity, which always remained in office, which, in fact, only had two seats, one in the first century of its History and the other since 1958, and which inhabits particularly qualified spaces. The building's recent listing as a national monument gives us a lot of responsibilities as well. So, there is some notion, of this continuity, which is associated with another idea, which is this idea of responsibility for the legacy, for the History, and for the importance of the University. I think that responsibility should be on everyone's mind in all bodies: the professors, the students, and the staff. And I think it's good that the dean of the faculty is very aware of that.

So, these would be two very closely linked things: continuity and responsibility. And the third thing, I would say, is diversity. That is also a very important point. I'm very adverse to single models. I think that one of the obligations of the Humanities and Social Sciences is also to restore critical thinking and function as a kind of critical consciousness, active in society. And one of the bases of this critical awareness is precisely the acceptance of difference and diversity, and I believe that the School of Arts and Humanities is a good example of this.

And I wanted to pass this on to the public sphere as well as to the government of the University itself. We live in a highly regulated and rigid society, and people your age are not aware of that. We, who are much older, lived in another world that was much less regulated. There were far fewer forms, everything was not as gridded. It was also much less guarded. That had, of course, bad things, but it also had good things. And so, it doesn't intend to recover that world at all. And, by the way, you can't travel back in time, one way or the other, as Einstein proved. What it certainly wants is to keep some kind of possibilities open, despite the regulation. And that has to do with different models of doing the degrees. For example, some courses, such as

Languages, Literatures and Cultures, and Arts and Humanities, are organised into Majors and Minors, as you know. There are others that are not and will continue not to be. There was a time when it was attempted to have all courses organised into Majors and Minors, but some of us resisted that. On the other hand, if the Guardianship were to say to me now, 'No, this is not at all appropriate because it disturbs the computer systems a lot', I will resist that and I will say, 'No, no! The courses are organised into Majors and Minors and, until there is a better opinion, they will continue to be'. This is because they are working well and allow, in certain areas of knowledge, a freedom of choice that is certainly desirable, which, perhaps, would affect either in other areas of knowledge or the core of training, its hard core. This is an example of the diversity that I wanted to keep here. Diversity, ideological openness, and openness to contemporary currents of society in all its dimensions.

**In your inaugural speech, you referred to a mandate focused on four key pillars: 'Buildings, Education, Research, and Services'. On the topic of Services: one of the biggest complaints from students is the low availability of the Academic Services (SA), which operate on reduced hours and whose processes are, generally, quite time-consuming and difficult. How do you intend to address these shortcomings? How can we ensure their greater efficiency, as well as their suitability to the needs of students?**

This is an issue that we have been reflecting on. As I told you, I was the Head of the History Department, I was the one who was in charge of supervising the distribution of teaching services and I was also responsible for appointing the degree directors. So, I had a relatively close relationship with these issues and I have solid opinions on it as well and there are changes being rehearsed. I don't like sudden changes because it seems to me that you have to understand precisely what you have to do and only then implement it. So, the issue of timetables is certainly an issue to be fine-tuned and extended not only for students. The SA are the services that concern the students, but this also has repercussions on other services and, then on the professors centrally. Therefore, the extension of the timetable is certain.

Then there is an issue that is, in my opinion, upstream of many other things, although this may not be completely perceptible to you, which is the corset of Fénix; because many of the decisions are made according to Fénix, and the philosophy we transmit is the opposite. Fénix is an application, or as it was said in my time, a program, and the program has to do what we tell it to do and not us do what it tells us to do. The programs are programmed, it's their nature and it's the philosophy that we've started trying to implement and I think it's going to bear fruit soon. As usual, we have a Deputy Director for Academic Services, and perhaps the novelty is that this Deputy Director is practically only working with the SA. It's Professor Jorge Revez and he is a person in the field of Information Sciences and, therefore, he is used to dealing with large masses of data; in fact, it is for this reason and for his competence that he has been appointed to that department and I think he is working fast.

In the meantime, the previous Vision Chief has moved to the Rector's Office, and so we have a new chief. Above all, we are committed to strengthening the SA starting with the staff, since they also have done it, within them, although this is not so visible to students, except for postgraduate students, something very important called the Centre of Secretariat of the Departments. All the theses run through this centre and this is where the dispatch of the scientific is concentrated. As I was responsible for the amputation of the centre by appointing the coordinator of the centre as my Chief of Staff and by appointing one of the centre's employees, Professor Ricardo Reis, as Executive Director, I have already tried to replace them and I am also trying to fill the gaps left by these corrections. It's kind of a domino effect. I hope that this different philosophy can also have repercussions.

One thing that is also important to me is the collection of tuition fees. This does not affect undergraduate students, as the students are SASUL scholarship holders - there are many SASUL scholarship holders at the University of Lisbon and at the School of Arts and Humanities, which is one of the faculties, if not the faculty, with the most scholarship holders of this kind. However, in degrees there are scholarship holders of a different nature, and, in particular, there are PhD students with scholarships from the Foundation for Science and Technology

(FCT). Distortions occurred with a coercive collection of tuition fees from PhD scholarship students. Since FCT sometimes takes a long time to transfer the funds, the student was and is missing on Fénix. We have already put measures in place to eliminate these unjustified charges. The situation was already being rectified and it was very important.

Concerning the SA, they are a fundamental division in the University – as well as the other divisions – but let's say that the SA and the Research Support division are contact divisions par excellence. This is because on one side are the relationships with the students and on the other are the relationships with the research done at the university. The other divisions, which are also important, make the system work and are not visible from the point of view of the students.



**Many Portuguese universities have programs and projects to encourage entrepreneurship. For example, at the University of Aveiro there is an interesting project to promote knowledge among young people, in which they launch workshops to teach topics in which they are experts to other young people. Even though it is more common in economics and science universities, do you consider it beneficial or possible to create these types of programs at FLUL?**

What there has been here at FLUL are things in the area of Volunteering, this also in connection with the Academic Services. The departments have also had some initiatives. That is, young people who are already integrated in departments, usually not at the

graduate level, although there is volunteering within the departments. The department I guided, for example, had volunteering, and others also have it.

This volunteering situation is an important situation, but what you are telling me, in the end, is something completely different, that has to do with encouraging the production and transmission of knowledge. There are also initiatives that have been mainly dominated by the departments, and I think it is good to always have judgement and encouragement on the part of the management, to have something from the bottom up, to have some organic effect. In fact, there have been no similar things in our area of knowledge with idea incubators, such as in IST Técnico Lisboa. It's an idea we might try to initiate. I wasn't in the program because it had some fixations – let's say – and that also corresponds to my profile: to have some central fixations. There is one thing that is already done at some departments, but it has more to do with the exposure of the research being done. For example, in the History Department, we have "balloon trials". It is, ultimately, for young people to promote their theses, and be organised from them to them.

But it seems to me that there is no reason why there is no stimulation for the production of ideas even for the creation of products with corporate application, which can come within the Humanities. In fact, I hadn't thought of that, but these conversations are also for this purpose.

**Student groups are an important part of our students' academic life. Do you have any measures in your program to increase support for them?**

In the program I don't have it, but the measures are not restricted to what I wrote there. I hope to be able to accomplish everything I have proposed, but that is not the Bible, I am not bound to do only what is there. I am very attentive to the activity of the groups. I have had contact over the last few years with several. I can mention the Asian Studies Group, with whom I had some contact. I also saw the formation of other groups in my own area of origin – which was not, in fact, a pioneer in making the group – and I believe that the groups have an absolutely determining role, especially in courses that are not as linear as that. In very linear courses, the group exists by itself, in a way, because there is great stability. The

people are the same from start to finish. In courses that are very transversal and that have almost infinite possibilities of composition, such as the case of Arts and Humanities and LLC, the groups effectively play a determining role. I also had a very narrow knowledge of other groups that were revealed to me by the meeting with the Student Council, which I already had. And I noticed that the groups, or at least many of them, are integrated in the Student Council or are connected to it in some way. So, let's say that the programmable support for these groups, in addition to the support for their initiatives inside the faculty's space, clearly has to do with the granting of spaces, and also with the support through the financing of security when the events occur on the weekend. And I'm talking about things I've already authorised. This support would preferably be channelled through a close assistance to the Student Council.

I have already had a meeting with the Student Council to improve the spaces, and I have visited some of them, namely one that is granted to one of the tunas, which was the space of the old Letrinhas. It was originally planned to be FLUL's daycare, and so it was even transferred to the new building, where it then came to an end. The daycare was, in fact, a brutal charge for the Student Council, which greatly limited its action and indebted it a lot. Therefore, the original daycare needs intervention and work, which we will do. In fact, I have visited it personally and it is in a truly miserable state. I didn't know there were places in such a miserable condition, and I know the building very well, because when I was a deputy director, I did a survey of the entire building! However, I left that position a long time ago. 11 years ago. And, in the meantime, there are things that have degraded, and I had no idea of the point it had reached. Over the past several years, a very consistent work has been made, which I have to praise, by my predecessors, but in particular by Professor Miguel Tamen, the last dean, for the recovery of part of the building. There are important works that have already been done, but we have to continue and there are important sites for intervention. I would say that one of the most important sites for intervention, at the moment, is the basements, the entire floor 0, which is in a state of total degradation, and this also happens, obviously, with these spaces of the Student Council.

Therefore, one of the elementary things to do to support the activities of the groups, and all others, would be to improve the living conditions. More than financing activities, which are sometimes done with few resources and therefore do not need large financing, my plan is to provide living conditions worthy of students and the building, which is classified. This is a very important aspect and extends, by the way, to other domains, such as classroom furniture, classroom computers – which teachers also regret – the computer start-up time, which takes away four or five minutes of class, the terrible furniture. We all know this and therefore will do what we can. At the same time, we have huge financial commitments to the construction of the new building, and that is a big part of restoring living conditions. The new building will give the faculty a new image, but it will serve us nothing if we do not integrate the three buildings. The amphitheatre building is an insoluble cancer, and we will try to have a mitigation program, which is very expensive, because it has very serious infiltrations. There are infiltrations in the garage as well, which students do not attend, but also in other places they go, such as the walkway between the central building and the library building. Even that one has serious execution problems, unlike this one. This is a model of good construction, so it is in much better condition, although it is 40 years older, and it is much easier to rehabilitate, and cheaper!

**In your candidacy, you talked about the building that will replace the new pavilion, which “all execution will take place in the next term.” Do you have any estimate of when the new building will be ready?**

Yes, I do. The tender for the award of the work has already occurred, and there have been multiple candidates. Now the customer is the Rector's Office, not us. The decisions that were made here were made about the project. The rest is the Rector's Office that deals with it. The Rector's Office deals with the rest. According to information received, I don't think I'm escaping the truth excessively if I say I have the expectation that construction work will start either in the summer or early fall because then there are intermediate things, deadlines, the court of accounts, etc. The engineer of the Rector's Office, who will oversee the work, gave me an 18-month execution deadline. I am always sceptical of execution times, and I think it may

be a little more than that. So, with a realistic perspective, I would say two years and the building will be built. Then we will have to equip it, and it is a great effort from the point of view of the faculty, but we will have a beautiful new building that replaces the so-called New Pavilion with great advantage. It will have about the same number of classrooms, but it is another world in terms of equipment and quality.

There will also be something else that the New Pavilion did not have, as there will have an upper floor. In fact, it will have two floors above it, one integral and other partial. It will have a large number of offices. Offices for about 150 teachers, which is very good as this is a very serious faculty disability. Then, there will still be another upper floor where some faculty bodies and institutes will be housed. At the same time, this allows us to decompress and rearrange the central building, deliver the entire building of the library to the library, and restore the space from the central building to its origin. For example, creating an Act Room for PhDs and Masters, but essentially for PhDs, and I already have a space and contract for that, in an old room that had been subdivided. It's a very large room, with capacity for about 100 students, and it gives access to the Greek courtyard. It was split a long time ago. I, by the way, never saw it without being divided, and it has enormous potential! This can be done because the Institute of Portuguese Language and Culture will move to the new building. In addition, we also want to return the old faculty library to its original condition, as it is in Faculty of Law. All those split rooms in the old library, above the atrium, was a single room and was spectacular. In fact, a room that I knew well and where I still worked a lot. The idea is to return it to a kind of Great Hall, a kind of Aula Magna inside the building, which can be used for events, meetings, activities with students and which can eventually be used more permanently as a study room as long as the furniture can be removed. So, there is a very integrated program, there is a great opportunity here, we will have to have some patience with the construction work for about two years because there will be some dust and also some noise. But it's worth it!

**Is there any intention during your term of office to re-open master's in teaching at FLUL?**

Exactly, at FLUL we have a single master's degree in teaching, in this case in History, because the History Area/Department? resisted and did not close, due to the work and effort of Professor Miguel Monteiro. But FLUL will once again have master's in teaching. This is a point in my program, by the way. We will recreate master's in teaching in all relevant areas, essentially Masters in Portuguese, in Languages and Philosophy and we already have contact with the Rector's Office and the Ministry itself for the reopening of masters, with which, I must tell you, we have already committed ourselves. We committed to doubling the positions for the Master's in History Teaching from 15 to 30 because the Master has 80-something candidates and with only 15 positions is infernal. It would leave out people of great quality. It is certain that it can be said that all the students who entered were extraordinary – and were – because there were 80-something licensees competing, and only 15 stayed. This does not in fact match the country's needs.

I think this is good news. It will be very fast because it is a national emergency and at this time the faculty had left NOVA FCSH to work alone in this domain, leaving the classic area of training of the School of Arts and Humanities. NOVA FCSH also does not have the capacity to stand alone at all. In the Lisbon area, at least two universities will be needed, and we know that. So, let's do our part, which is very important. In high school education, my generation is coming to retirement. No one in high school teaches at age 70, and the staff must be replaced very quickly. This is, of course, an activity that has always been carried out by the licensees in Humanities and that must continue as such. Especially because we are aware that in the current labor market in Portugal, wages are very low in almost everything, with salaries in high school education that are not exciting, but they are not that bad in comparison to other activities also performed by graduates. Therefore, it is the will to have some inclination towards this career possibility. I must say that I am particularly attentive to this because I was born at school. My mother was a high school teacher, and therefore I have a great deal of sensitivity to the profession.

**The Student Union has been listening to the student's problems. Some of the most mentioned issues include the lack of spaces**

**to eat at, engage and develop in student activities; the lack of time to do so, particularly due to the lack of breaks throughout the day and the excessive food prices in the bars. Do you have any measures in mind that address these concerns?**

I have already discussed these issues with the Student Union. Regarding the lack of spaces to eat, the Students Union requested one, and indeed, after inventorying and reviewing all the spaces, we realised that we are very limited in terms of space at the moment. This is because we have squeezed ourselves into the central building, due to the deactivation of the New Pavilion. We have less than 23 classrooms, and as such, it is not possible to create space. What I also suggested was that the Student Union's social space was better equipped and that, as a matter of fact, needs conservation work that ideally should respect some of the murals that have been made there, although some are already in an advanced state of deterioration that I don't know if it will be possible to recover. The idea, for now, would be to better equip that space because the Student Union also complained about the poor quality of the microwaves, for example, and equipping the room with more uniform furniture that can give another dignity to the space. On the other hand, the space had a bar area that might later be used to install those food heating areas, managed by the students themselves, because there is no concessionaire installed there at the moment.

The Student Union suggested using the old bar, but in fact, it will not be possible because that bar is up for tender. There is, at least, one bidder, but there still has not been the opportunity to read the proposal, so we cannot provide that space, also because it will undergo major construction work to become operational, and to have the minimum conditions of dignity that we can observe in the neighbouring faculty [Faculty of Law]. I went to that faculty on an exploratory mission, like National Geographic, and, indeed, there is a great contrast, and there is no reason for that. A very annoying issue is the public procurement, that forces us to put out tenders to open these bars. But that cannot serve as an excuse because if other faculties have it, we can have it too. It will be necessary some time because this has allowed us to reach a very

difficult situation.

On the other hand, at this moment it is evident that all three existing bars are part of the same concessionaire, and this may be related to the pricing policy. When you have a concession, it is always possible to do some pricing negotiation, although I must say that some of the tenders we made for the old bar were deserted. We have to study the success cases better, but I believe that one of the things that I would insist on the most is a competitive policy: there must be competition within the faculty so that it is reflected in the pricing policy. Then when the contracts end, the School Board has some capacity, I would say, to negotiate prices. One of the things that your colleagues talked to me about is the existence of a social meal. Evidently, we can require a concessionaire to have a social meal. The question is then whether the concessionaire comes to the faculty. I have some difficulty in accepting that they deny it because they have done it at the Faculty of Law. That being the case, why not here? Of course, the School of Arts and Humanities should also make the most of its geographical proximity to the extraordinary canteen, from the architectural point of view, and from the university's perspective. There are only two schools that are so close to the Canteen, FLUL and FDUL. I think that the students should be encouraged to use it, because if they don't use it, who will? In conclusion, regarding pricing policy, I recognize that the prices charged are much higher than an average student could afford, especially considering the percentage of SASUL students.

Regarding breaks, as a matter of fact, there have never been breaks. There used to be informal breaks, when the classes were two hours long, they actually lasted about 1 hour and 45 minutes or 1 hour and 50 minutes. That was not very regulated. There were teachers that started on time and ended their classes early and others that started later and ended on time. I recently started the 38th academic year and there was never that regulation during this period. I would say that it will be very difficult for us to change schedules before we have the new building. When we have the new building, the Scientific Council will have to decide if it will return to two-hour classes or if we stick with the 1 hour and 30-minute ones, but we will have more freedom. However, with the 1 hour and 30-minute classes, it is not possible to create breaks. Even though we sometimes find empty

classrooms, from the map's point of view, the classrooms are almost all filled, so it is not possible to extend the schedule to two hours, unless we decided to have classes all day on Saturdays, which, I recognize, is not reasonable, as there are many students who live outside of Lisbon and work on weekends.

**Ever since the Red Reprography closed, AEFLUL has provided a minimal printing and photocopying service to students. However, this was supposed to be a temporary solution. Is there any prediction of when we will have a reprography again?**

The Red Reprography closed, not because the previous dean wanted it to close, but because, in fact, no one wanted to be there. The concessionaire did not want to continue. You probably don't realise, but reprographies used to be a kind of gigantic factory. 30 years ago, 25 years ago, they had an effusive activity, there were always copies being made. Theses were all submitted in copies, made in the reprography; all the projects in the subjects were handed in paper; all the support materials of the subjects were photocopied; each professor had their coursebook. There were three reprographies. What happens is that the world has changed, very radically. Everything is dematerialized. For example, even the selection procedures for teachers, for career progression - to assistant, associate, full professor - people had to submit materials, there were boxes of materials, with the bibliography reproduced. 15 copies of each had to be submitted and everything was made there. Now, the procedures are all done in a dematerialized way; the theses submittals as well; the teachers put the things on the Moodle platform, and now also on Fénix. And, as such, the movement has suffered a brutal decline.

What we propose to do is to try, on one hand, to reach out and see if anyone takes the bait, but I am unsure, however, because it is a business. Nonetheless, even if no one does so, the idea is to install photocopiers and scanners there. I think that the scanners are better than the photocopiers because the photocopiers will always require payment, with card; the scanners will be free, they are sent to your email, and that solves the problem, or, at least, mitigates it. For the majority of you, if it exists in digital format, it's better, isn't it? In reality,

you don't need paper. I am a strong advocate for environmental causes and I am very anti-paper consumption at the university. My idea is, also, to drastically reduce the paper consumption in the faculty and to dematerialize as much as possible.

**An issue also felt by the students is the lack of accessibility of the main building, since the elevator is frequently out of order and no other solutions are offered. In these circumstances, how can the accessibility of students with reduced mobility be ensured?**

For me, having the elevator out of order is completely unacceptable, and that cannot happen again. At my house, if the elevator breaks down, you call the company, right? There was a problem with a contract, but there cannot be any more problems like that. The elevators are now functional and must be kept functional. In the services, I think everyone understood that message very clearly.

Then, regarding the other accessibilities, it is a more complex matter. It has to do with the preparation of buildings that weren't initially prepared for accessibility. Significant work has been done in the main building, for example. By direct indication from a student, we already partially solved the problem in the library building, we are going to have a new entrance gate installed, which has already been ordered. Apparently, there is a problem with wheelchairs because in the library there is an elevator that is not vertical but follows the stairs and cannot support electric wheelchairs, according to what I was told, because they are too heavy. Therefore, I have already determined the purchase of two manual wheelchairs, which are a sort of service wheelchairs, that the faculty will provide for students to switch from electric to manual, so that they can move around the library. It's just a mitigation measure because what has already been studied and will be done this time is the construction of an elevator, a glass box, in the library stairs, which allows access to all floors, including the milder ones.

For now, there will be replacement wheelchairs; then, the construction of the elevator, it's a more time-consuming thing because it involves an engineering project that involves drilling the slabs. But the idea is to build a glass elevator that does not affect the architecture of the building and allows communication. There was a project made at the

base, but in the 1990s there were no such accessibility specifications because it was generically considered, until the end of the 20th century, that people with any kind of disability were “disabled people” and there was no social concern.

**What are your proposals to better the students’ experience when it comes to psychological support?**

The psychological support services are related to the Student Support Unit [currently NOCAE]. I know that mental health is a global issue that has always existed, it’s not new, but perhaps our society, which is very narrow minded, has exacerbated it. It is very solipsistic, very solitary, in front of computers and mobile phones, which surely added to it. On the other hand, mobile phones themselves are also a source of disturbance that social media obviously feeds. I don’t use social media, I am not interested in what is said about me, but my daughters do. Higher education institutions and, in fact, society as a whole, are not equipped to deal with mental health problems, which are, evidently, more common in volatile ages.

We don’t have a program yet; I wanted to meet with other deans, namely, with schools where that area of work exists, in Psychology and Psychiatry. They are the two interlocutors with whom I wanted to meet to have more answers and solutions. But, effectively, I don’t have any yet, beyond what already exists. There is already some support, as there has been a very important effort in that direction in recent decades. In fact, the situation is completely different today; teachers receive prior indications when there are physical or psychological problems. On the other hand, a typology of students has also started to arrive at the faculty who have specific issues from that point of view, which are not localised pathologies but are original things that come with them, and this is always properly signalled. In fact, these students are part of a framework of students with special educational needs. The point being, however, that universities are not at all equipped to provide personalised education for each of these students. But that is a different student from the one you have asked me. The one you asked me about is not these students; it is

students that do not have these origin pathologies but, even so, need psychological support – like, I would say, most people throughout life will eventually need. I am very aware of this and I have, as a matter of fact, a lot of sensibility toward this matter, but I do not have precise answers yet.

**On behalf of the team at the newspaper O Cola, we once again thank you for your availability to give this interview and for your attention in your answers, as well as the time you have dedicated to us.**

Interview: Carolina Franco and  
Alexandra Piedade  
Translator: Bruna Bastos, Maria  
Pires and Mariana Faisca

## Roses

Author: Anonymous  
Translator: Catarina Almeida  
Illustrator: Nobre Bastos

“The roses on my bedside table have wilted...”  
“Of course, life is fleeting.”  
“But I wanted them to last.”  
“Don’t you die?”  
“I do.”  
“Then how could they last if we were the ones who took their life away?”  
“I wanted them to...”  
“You should have considered the weight of your actions! They were already dead when you brought them home!”  
“Just like I am, even though I’m here talking with you?”  
“Exactly!”  
“So, the roses and I are the same?”  
“Yes, corpses both, wandering the Earth as though alive.”  
“And it was the humans who killed me as well?”  
“Precisely! We are as the roses that were picked and fastened together in a beautiful bouquet on your bedside table, doomed to be short-lived.”



## Fear of...

Author: Rita Coelho  
Translator: Sara Fernandes

Fear of my possible shred,  
Fear of my wounding conviction,  
Fear of my susceptibility to failure,  
Fear of my fallible commotion.

Fear of the terribly lived past,  
Fear of the punishable present apathy,  
Fear of the dreadful failed future,  
Fear of the current painful agony...

## An Education in Collapse: Perspectives from and to a Young Student

Author: Jorge Araújo  
Translator: Ricardo Cerdeira  
Illustrator: Nobre Bastos

**Strike after strike, low wages, teachers hired without even a degree, miserable national exams, the weight of bureaucracy and an unattractive teaching career. Here is the Portuguese educational panorama.**

The results of the national exams of 2023 just came out and the data is not encouraging. In fact, they are a bit shocking: in History and Geography of Portugal, only 0,7% of the students between 10-11 years 'were able' to show some knowledge in the topic 'A Península Ibérica- Localização e Quadro Nacional' ['The Iberian Peninsula- Localization and National Framework']. The rest either showed difficulties (27,6%) or couldn't/didn't answer (66,7%). In Portuguese, the results are not better: 'Leitura e Educação Literária' ['Literary Reading and Education'] showed difficulties in 47,8% of students, and a total failure of 27,4%. It is not necessary to dissect the eighth-grade mathematics tests, whose data is catastrophic to geometry, numbers, and operations.

The results are, at the very least, concerning and revealing that exams, that do not count towards the final grade and neither students nor parents care about, are not only ineffective at measuring anything, but are also a reflection of the state of education in Portugal.

I am 20 years old; I am finishing a degree in Languages that disambiguates in a possible faculty career, but this option never seemed so far away to many of us.

I'm from a generation that, in 12 years of public education, never had teachers under the age of 35 or 40. The ones that remain in public schools show the tiredness and frustration of being, at the same time, a teacher and Portuguese. News like the ones from 2018, that there were only 16 out of the 25 000 teachers under the age of 30 in public schools in elementary school is one that I didn't forget. Today, the landscape remains unchanged. We have the most aging faculty

We have the most aging faculty class in Europe and few new teachers leaving universities, despite repeated warnings for years that the advanced age of the faculty will dictate the biggest crisis in education of our democracy. I am from a generation that, while growing up, saw teachers at 35 years old, in what should be the pinnacle of an already stable life, that allows them to form a family, working on contracts, jumping from school to school, sometimes in the opposite corner of the country. And I am from one generation, apparently the last one, who can identify the Iberian Peninsula on the world map.




Today, the State has no other possibility if not to hire teachers, many of whom have no educational training and that have never taught. Some still have not finished their bachelor's degree, like me. In Lisbon, Setúbal and Algarve, hundreds of schedules left to fill are being given to pharmacists, former engineers, internal doctors, people who have never taught a class in their life.

And can we blame it? Who wants to be a teacher in Portugal? The teaching profession has become a bureaucratic, asphyxiating job, where there is increasingly less space to teach and more roles to fill.

The Portuguese school craves new blood, but not only. The low wages, career devaluation, and the ghost of labor precariousness and early career travel haunt education in Portugal and are rotting it by the interior itself.

Data such as the one that were revealed yesterday about the national exams, read in context with the reports of PISA (Program for International Student Assessment) and with the statistics of the Ministry of Education, leave many questions and uncertainties in the air. And it is interesting to see these negative results while realizing that, in 2001, 87% of elementary school students transitioned to the next grade. Today, 97% pass. In high school, the 2001 approval rate was only 60%, up from the current 91%. Paradoxical? Maybe.

Education is imploding. The ones who pay in the short term are us, the students, whether they are doing mandatory education or graduating and who have always had the dream of teaching. But the one who will pay the most expensive price will certainly be the country in a decade or two.



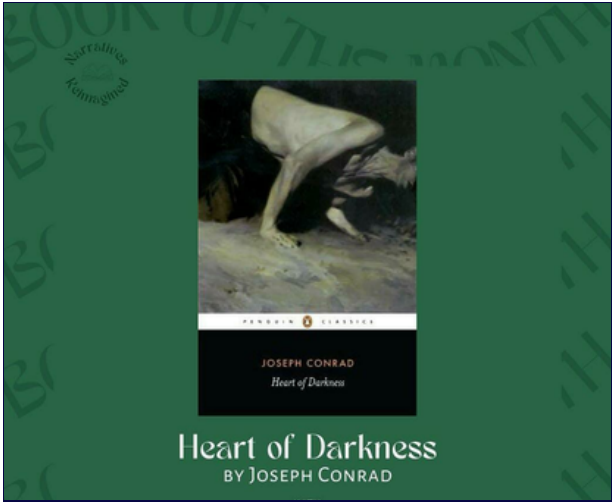
Páginas Transcendentes apresentam

## CINEMA E SONHOS IMPLICADOS

UMA LEITURA DELEUZIANA DE  
*SHERLOCK JR.* E *MULHOLLAND DR.*

On April 3, at 5:10 p.m., another Páginas Transcendentes conference will take place in Anf. IV at FLUL.

This conference will feature the participation of Prof. Dr. Susana Viegas, who will present "A Deleuzian reading of Sherlock Jr. and Mulholland Dr.".



Heart of Darkness  
BY JOSEPH CONRAD

*Heart of Darkness*, by Joseph Conrad, is the March book for the Narratives Reimagined book club.

The group's next face-to-face session will be on April 3, in room B112.H, from 17:00 to 18:30. The discussion will feature Prof. Dr. Mário Avelar.

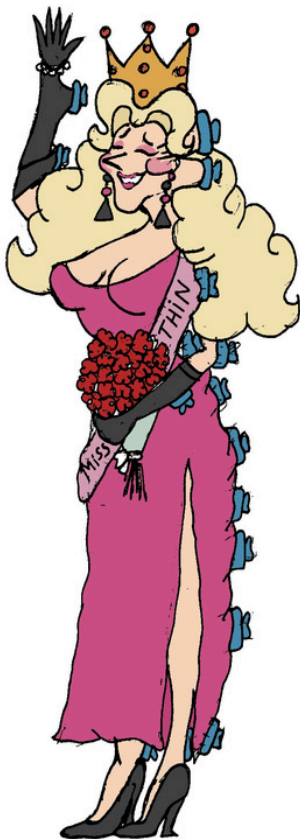
## 10 infallible tips to get rid of cellulite

Dear reader, have you ever looked at yourself in the mirror and spotted an orange peel texture on the back of your thighs? Have you noticed some tiny bumps on the buttocks area while putting on pants? Dear reader, have you woken up, recalled you were yourself and internally yelled, in a culmination of pain, frustration and anger?

If so, don't feel embarrassed! I'll even tell you a secret, it has happened to me! In reality, it has happened to all of us: the NEI (National Institute of Statistics) states that 11 in 10 women hate themselves.\*

*\*This statistic also applies to fetuses of the female sex. Even though they haven't been born yet, they are predestined to feel the patriarchally fabricated discomforts of being a woman and as such already hate themselves, participating, in this way, in the random sample utilized in the execution of this study.*

Today I present to you 10 miraculous tricks against cellulite:



### 1- Don't eat.

Make the most of the female trend established by marketing and advertising of being on a constant diet and take a more radical approach: don't eat! Leave that to your boyfriend! While he enjoys an artisanal burger with melted cheese on top, settle for an Instagram story and (some lemon-flavored sparkling water. You'll be surprised by how similar the tastes are!

### 2- Drink liquids.

Water, water and more water! And, in the absence of water, or when you feel more daring, absinthe! Zero calories and it allows you to become so intoxicated that you almost forget the existential pressure with which you live. Who knows, you might even feel momentaneous happiness.

### 3- No candy.

Be careful with the celebrations! Avoid them at all costs and always say no to any cake. Be it your birthday or your wedding, much less some celebration that one of your friends might throw, like the birth of their first child or the signing of their divorce papers. Remind yourself of what really matters: better to be alone than to have cellulitis!

### 4- Initiate a gymnic sport.

The screams of your coach while you run for one hour on the stairs of the municipal sports hall, under a scalding August sun, at three in the afternoon, are the motivation you need to attain your improved Self. Believe me, the adjective 'fat' becomes an encouraging reminder!

### 5- Date a gallant narcissist.

Do you want a better incentive than a man who criticises you constantly and spends his time texting other women? Foolproof! And if you are adventurous and intend to maximize this tip's potential, fall in love with someone who texts influencers or your long-term friends.

**6- If you don't have a good relationship with your mother, take advantage of it!**

This is an infallible tip. You only have to spend a weekend with your parent or other maternal figures that have internalised misogynistic behaviors. Besides the good detox, you come back with your iron and magnesium levels restored from all the almonds and walnuts you'll eat each time you mention you're hungry.

**7- Compare yourself.**

Do you recall your coveted friend from high school? How long has it been since you have visited her Instagram profile? What are you waiting for? Give it a good, long, zoom-filled scroll and cry (on an empty stomach) for a day.

**8- Start smoking.**

Follow the Portuguese tradition and settle for a cigarette and a coffee as a meal. When the hunger monster shows up, smoke until you scare it away! And you'll even adopt a bohemian look of someone who 'doesn't give a fuck' even if you mentally repeat every comment ever made about you.

**9- Keep your teenage clothes.**

Keep in mind that we were made to fit our clothes, not the contrary! As such, if you no longer fit in the pants you bought in 2016, the problem lies in you! Be an environmentalist, lose five kilograms, and go back to using your old wardrobe.

**10- Don't have children.**

This secret was passed on to me by various mothers, in private confession (meaning, with one of their eldest daughters by my side) at the fitting rooms of the stores where I have worked. The body becomes a disaster, it's not worth it! If you can, avoid it and if you've been pregnant already, make it a mission to torment your daughters with the phrase «I was gorgeous before I had you, and then... well... I became like this».

Don't put it off any longer, dear reader, start today! Remember, we are born to be attractive. Be pretty, after all, what does it cost?

## Meeting of Academic Orchestras

The Meeting of Academic Orchestras, with the participation of the Academic Orchestra of the University of Lisbon, the Medical Orchestra of Lisbon and the Academic Orchestra of the University of Coimbra, takes place in the Aula Magna of the University of Lisbon on May 5 at 6pm and is part of the Music at the University of Lisbon program.

Admission is free, subject to capacity.



23/24  
TEMPORADA  
MÚSICA

For more information, see the University of Lisbon's cultural agenda.

## There was no space left in the kitchen walls

Author: Guilherme Morujo  
(Translator: Mariana Faísca  
Illustrator: Nobre Bastos

There was no space left in the kitchen walls. The smell of fresh paint didn't mask the smoking habits that took place here in the Eighties. The recently white-washed walls didn't hide the weird smell of the crayon-scribbled memories. The recent renovation made in exchange for a 'more saleable' premise erased any traces of the previous residents, leaving only the skeleton where, one day, a family had lived. If we put our ear ears on the wall, we could still hear unintelligible noises from a child playing nearby.

There was no space left in the kitchen walls. The old white refrigerator-chest combo – white like the houses' walls – served as a solution for the lack of space issue. With some chipped magnets, some of the European capitals they had never visited, others from promotional offers of yogurts they had never tried, they stuck photographs faded by the afternoon sun that entered through the window, old reminders and permits for field trips whose date had already passed. The sink, whose hot and cold water taps were switched, had been replaced. There was no hot water on the blue side and cold water on the red side. Reluctantly, in the last farewell to the house, the child that had once lived there still measured the temperature by putting their hand under the running water in a sadistic and suspicious gesture. They were looking for something that was no longer there. For a friend that had already left.

The only thing left was the massive mahogany table that the real estate saleswoman apparently liked. The clarity of the walls contrasted with the rough and stubborn look of the table that not even time could demote from its place of eternal rest. It remained there, motionless and lifeless, seeming to weigh a ton. 'They don't make tables like this, like they used to.' For a moment I thought about whether she really liked the table or if she had just resigned herself to the stubborn object that, as if in mourning, had darkened over the years.

Who is she to know the stories that the table keeps in its vow of silence. Who is she to know

how many hits the child's knee had inadvertently given on the table due to its growing foreign body. Who is she to know how many arguments the child watched from their privileged place as a private spectator. Who is she to know how many punches on the table did the parents of the child gave before they divorced and decided to sell the house.



I nurtured a confused and ambiguous feeling by the saleswoman, I couldn't decide what to feel. I wanted to hate her for disfiguring the house their childhood eyes knew, but for some reason, her sad, tired adult gaze was kind and harmless. From time to time, I'd throw a shy smile that was almost immediately hidden between failed attempts to retain some kind of anger.

They whispered very quietly 'goodbye' to a corner of the kitchen, pressing their hot and insecure lips against the wall. They want to believe that they got a 'goodbye' back. After all, if the walls have ears, they can also have memory.



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