

OPEN CALL  
DESIGN  
RESPONSIBLE  
TOURISM FOR A  
MORE INCLUSIVE  
AND POSITIVE  
IMPACT  
INTERNATIONAL  
WORKSHOP



*Responsible Tourism for a more inclusive and positive impact* design workshop is an initiative promoted by Turismo Centro de Portugal, within the framework of *Centro de Portugal World Heritage Sites*, in partnership with the municipalities of Alcobaça, Batalha, Coimbra and Tomar, University of Coimbra and the support of the national Ministry of Culture, through the Directorate General for Cultural Heritage and the regional office for Culture.

This is an initiative that intends to enrich and qualify the touristic experience in the four heritage sites based in the Centro Region and integrated in UNESCO's World Heritage List: the Convent of Christ in Tomar, the Monastery of Santa Maria de Alcobaça, the Monastery of Santa Maria da Vitoria in Batalha and the University of Coimbra - Alta and Sofia.

The *Responsible Tourism for a more inclusive and positive impact* workshop takes place over nine days at ESAD.CR in Caldas da Rainha, Portugal.

We invite all currently enrolled students in undergraduate, graduate and doctoral design programmes at Portuguese Institutions of Higher Education to explore and create, with the guidance of design and tourism consultants invited by FUTURO, original projects related to the four Unesco Heritage Sites in the Center Region of Portugal.

The workshop will include an international group of 25 design students from the Zurich University of the Arts (ZHdK).

The resulting works will be included in a public presentation to stakeholders on September 14, 2019.

This project counts with the partnership of FUTURO, Zurich University of the Arts (ZHdK) and the School of Arts and Design of Caldas da Rainha (ESAD.CR).

# INTERNATIONAL DESIGN WORKSHOP

*Later that day I had lunch with author George Nelson, whose wisdom reached far beyond his expertness in architecture and industrial design. “George,” I asked, “what’s the worst thing – the most unproductive thing – a person can be?” “A tourist,” he replied immediately. Technically of course tourists are not unproductive from the standpoint of economically stressed places lamenting the costly disappearance of their tourist industry, but I found George’s response convincing at the time and still do. When I travel, I feel ill at ease – even guilty – unless some component of the trip is attached, however flimsily, to an assignment. (Caplan 2011: 146)*

Tourism is a practice of considerable cultural and economic importance, often described as one of the major phenomena of the modern age. Having witnessed exponential growth since the mid-nineteenth century, when Thomas Cook took advantage of newly-available mass transportation to design the first packaged tours, tourism became one of the main agents of development and an accelerator for economic and social progress in most tourist destinations, particularly with respect to its economic contribution.

The democratisation of tourism is seen by some experts as a sign of social success. However, in times of mass mountaineering in Mount Everest with inexperienced climbers pushing to take selfies, and lucrative short-term rentals offered by platforms such as Airbnb leading to the removal of locals from the city centre of Lisbon or Barcelona, (over)tourism becomes a field of conflict that shows how thin is the line between economic interests and responsible tourism. Analysis and debates range from accurate research to apocalyptic reporting.

*A spectre is haunting our planet: the spectre of tourism. It’s said that travel broadens the mind. Today, in its modern guise tourism, it can also ruin landscapes, destroy communities, pollute the air and water, trivialise cultures, bring about uniformity and generally contribute to the continuing degradation of life in our planet. (Croall 1995: 1)*

Tourism should be a *sustainable economic development option; its development should be compatible with the principles of sustainable development* (Cronin 1990). How can the conservation and responsible use of natural, social and cultural resources be guaranteed to promote sustainable attractiveness? How can local communities and manufacturers participate on the planning, development and control of tourism with the support of government and the industry, and benefit from the economic progress it brings?

No other group has such a consistently bad reputation like tourists. Animal imagery seems to be their favourite presentation form: herds, swarms or flocks. Mindless pleasure seekers, in contrast to real travellers looking for genuine experience, artefacts and partaking in the spirit of the places they go to. In their quest, tourists engage in a practice that leads to a great deal of contempt: they purchase mementos of distinctive sorts; sightseeing, souvenirs, or the representation of the real thing. Tourists are then blamed for their satisfaction with the inauthentic: *tourists seldom likes the authentic product of a foreign culture*. (Boorstin 1967) But aren’t tourists in their most particular behaviour, the agents of semiotics? All over the world, they are engaged in reading cities, landscapes and cultures as sign systems.

In addition, when we think of tourists we must increasingly think of Chinese tourists. The world's largest national cohort since 2012, in 2016 outbound Chinese tourists spent over 250 billion US dollars, double the amount of by their North-American counterparts. This figure will rise sharply by 2020, as the number of Chinese passport-holders is set to double from a 2018 estimate of 120 million, or 10% of the population. In their staggering numbers and voracious appetite for sights and sales, but also their oft-reported bewilderment, even disregard for local customs, the Chinese pose a tourism challenge no continent can afford to ignore.

The Chinese have also, in ever greater numbers, been taking a new *Grand Tour* of Europe where excitement and acquisition are prized over pleasant, relaxing experiences. (The Economist 2016) The Chinese travel in Europe mainly in groups, by coach, with Mandarin or Cantonese-speaking guides. Sleeping at suburban hotels and eating mostly Chinese food, they have been drawing a map of the Old Continent from seemingly unrelated dots such as Romeo and Juliet's balcony in Verona, the wineries of Bordeaux, the casinos of Monaco, a glacier in Switzerland and factory outlets in Metzingen, Germany. Peripheral countries such as Britain or Portugal are eschewed in favour of central, small European places such as Luxembourg: easier to reach, see, shop, move on and boast about visiting – live on social media or later upon returning home. From sites to cities, regions to countries, how is Europe preparing to be “discovered” on such an unprecedented scale?

How can design thinking and practice contribute to this contentious issue, and create a more inclusive and positive impact? The workshop focuses on the question of the impact of tourism today addressing its economic, environmental and cultural aspects, as well as its representatives and stereotypes.

In collaboration with local lecturers, the workshop's group of international students will critically and creatively approach the issue and:

- analyse the existing phenomenon
- recognise different realities and needs
- explore other behaviours and practices
- trigger critical views and propose thought-provoking ideas
- elaborate unconventional scenarios
- create new formats, interactions and/or services
- innovate and propose a new perspective

## MAIN OBJECTIVES

- Reflect on the impact of tourism on economy, culture and society of a particular site.
- Reflect strategically on the role merchandising plays in promoting a particular place, by reinterpreting it as an instrument to improve the attractiveness of the site, create cultural and social value, increase local production, promote responsible use of resources, qualify local offerings, generate economic worth, and create new, unexpected opportunities for meaning.
- Explore how the experience of visiting, remembering and evoking monuments and heritage sites have been designed, and the representation of new signs have been created.
- Raise awareness on a local, national and international level of the historical relevance and contemporary importance of cultural sites.
- Promote the adoption of local resources, materials, knowledge and expertise, as well as the im-

- improvement of existing industries, processes and products associated to the adjacent territories.
- Add value to the regional economy by redesigning or introducing circular production chains that enhance the resources and strengthen the relationships between existing players and suppliers within the region.
- Provoke both material and immaterial comprehension and appreciation.

## SPECIFIC OBJECTIVES

- Raise awareness on a local, national and international level of the historical relevance and contemporary importance of the Center of Portugal UNESCO World Heritage Sites;
- Improve the visual and material quality of iconic souvenirs associated with these sites;
- Develop the promotion/communication of regional touristic and commercial offerings associated with the 4 World Heritage sites, by promoting actions of integration, awareness and mediation with the various local agents related to these sectors;
- Promote the adoption of local resources, materials, knowledge and expertise, as well as the improvement of existing industries, processes and products associated to the territories adjacent to the 4 World Heritage sites;
- Add value to the regional economy by redesigning or introducing production chains that enhance the resources and strengthen the relationships between existing players and suppliers within the region;
- Contribute to the promotion of the World Heritage Sites brand among its stakeholders.
- Develop new, original proposals for products, communication interfaces and experiences that evoke the memory of or promote identitarian, historical and iconic elements associated with the 4 World Heritage sites of the Center of Portugal:
- Explore and discuss how souvenirs but also the experiences of visiting, remembering and evoking monuments and heritage sites have been designed;
- Reflect on the contemporary impact of tourism on the economy, culture and society of a particular site, town or region;
- Analyse and identify the creative, manufacturing and market potential of UNESCO World Heritage Sites territories;
- Reflect strategically on the role merchandising plays in promoting the Center of Portugal, by reinterpreting it as an instrument to improve the attractiveness of the region's World Heritage sites, increase visitor numbers, generate economic value, and qualify touristic offerings, but above all to create new, often unexpected opportunities for meaning;
- Foster an interdisciplinary design research and practice exchange among ZHdK students and students of Portuguese design schools.

## TERRITORIES

The workshop is centred on the four UNESCO World Heritage Sites in the Center of Portugal region, listed here according to their inscription dates: the Convent of Christ, Tomar (1983); the Batalha Monastery, Batalha (1983); the Alcobaça Monastery, Alcobaça (1989); the University of Coimbra – Alta and Sofia, Coimbra (2013).

The history of these four sites is intertwined with the history of Portugal, a state founded by Christian

crusaders from successive conquests of territories that had been under Muslim rule since the 8th century and first recognised as an independent kingdom in 1143. They also embody the power of the Catholic Church in Portugal and the conception of Europe as a Christian continent. The Convent of Christ of Tomar and the Monastery of Alcobaça celebrate the territorial conquests of Portugal's first king, Afonso Henriques, while representing the influence of two political and religious entities with an European-wide presence: the Knights Templar in the former and the monks of the Cistercian Order in the latter. The Santa Maria da Vitória Monastery, mostly known as the Batalha (Battle) Monastery, celebrates the victory of King João I over the Castilian army in the 1385 battle of Aljubarrota, which took place nearby. This showpiece of the International Gothic style is also a testament to the consolidation of Portugal as an independent kingdom. In Coimbra, the old Cathedral and Santa Cruz Monastery were both founded in the 12th century, with the latter housing the tombs of the first Portuguese royal dynasty; the several colleges in the Sofia nucleus reflect the presence of religious orders, especially the Jesuits, in the founding and life of Portugal's oldest University. The latest of the 4 sites to be inscribed in Unesco's list is also its most complex in terms of built structures, architectural styles and, crucially, in its historical and contemporary significance. Learn more about each site here: [www.patrimoniomundialdocentro.pt/pt/patrimonio/](http://www.patrimoniomundialdocentro.pt/pt/patrimonio/)

## WORKSHOP DIMENSIONS

Students will choose one of three workshops organised by the leaders/lecturers according to one of three dimensions: Building, Unbuilding, Preserving. These three dimensions suggest specific paths, methodologies and outcomes through which design can foster responsible tourism in the 4 World Heritage Sites, challenging students to approach, analyse and react to the same territory from a variety of perspectives.

### BUILDING *Pedrita*

This workshop is dedicated to the creation of culturally significant experiences and artefacts associated with each of the sites. Centred on the idea of the encounter, this dimension explores the ways visitors build and keep ties to each site. These can be more immediate and sensorial but also more conceptual, even intellectual, ranging from concrete associations to more abstract relations to a given place and time. In its process and outcomes this workshop takes a more straightforward approach to the production of meaning through tangible objects, as well as through the design of services related to visiting/living in and around each of the sites.

### UNBUILDING *Frederico Duarte + Joana & Mariana*

This workshop engages students to observe, analyse and critically react to the often contentious histories of each site. It also evokes other, larger themes and discussions, such as: past and present clashes of religions/civilisations, national identity and post-imperial/colonial narratives, inclusion and exclusion of minorities, or the lasting role of fascist state propaganda in local/national visual and material culture. Less preoccupied with the creation of tangible artefacts, this workshop will challenge students to propose new readings, experiences and perspectives to each site by employing speculative, performative and even fictional design models.

### PRESERVING *The Home Project*

This workshop focuses on exploring, fostering and maintaining the communities living in the territories of each site. As much as the built environments protected by Unesco, the knowledge and customs of the region's inhabitants also deserve to be known, recognised, interpreted and eventually practiced by their visitors. Crafts such as pottery, confectionery, stone carving or basket-weaving play a central role in many

of the lives and livelihoods of these communities. Through an application of adequate design strategies and initiatives that cater both to the needs of these communities and to the desires of tourists, students can learn how to make the most of the region's natural and human resources.

## INFORMATION

### WORKSHOP FORMAT

- 9 days continuous, from September 6 to 14, 2019
- field work based, with excursions and visits within the framework of the topic
- 3 parallel workshops exploring different perspectives, with approx. 10–15 students each
- ZHdK students enrol via click-enrol in August, according to call
- 6 Sept, topic and groups introduction (morning), visits (afternoon)
- 7/8 Sept, visits
- 9–13 Sept, workshop in groups
- 14 Sept, presentation and discussion
- 20 Sept, outcome presentation in Zurich, with discussion and reflection about the gained
- knowledge, where applicable in relation to the own Master project/ Master programme

### VENUE AND LOCATION

*ESAD.CR - School of Arts and Design in Caldas da Rainha*

ESAD.CR is a School of Fine Arts and Design located in a city that has a vast cultural and artistic patrimony. Having started its activity in 1990 it is today a school that is recognized both nationally and internationally, having been its students and teachers acknowledged with numerous awards and references in the means of communication within the speciality field.

[www.esad.ipleiria.pt](http://www.esad.ipleiria.pt)

### PARTNERS

Turismo do Centro de Portugal

IP Leiria - ESAD.CR

Futuro Sustentável - Associação Cultural

Zurich University of the Arts (ZHdK)

### WORKSHOP LEADERS/LECTURERS

*Estúdio Pedrita: Pedro Ferreira e Rita João*

Pedrita is a multidisciplinary design studio based in Lisbon since 2005. Founded by Rita João and Pedro Ferreira after their consultancy collaboration at Fabrica, the studio team and resources are brought together according to each project request relying on a network of established professionals. Every project casts an inquisitive look on process and material culture, gathering unexpected and conscious formal solutions.

[www.pedrita.net](http://www.pedrita.net)

*Frederico Duarte*

Frederico Duarte (Lisbon, 1979) studied communication design at FBAUL and design criticism at the School of Visual Arts. Between 2003 and 2006 he worked as a designer at Kuala Lumpur, Treviso and Lisbon, as part of the Experimentadesign team. As a critic and design curator he has edited and contributed to national and international publications, given lectures and workshops, organized exhibitions and events about design, architecture and creativity. He was sub-commissioner of the product design section in the exhibition "(P) Design de Portugal 1990-2004". He has developed since 2005 the project "Fabrico Próprio - o Design da Pastelaria Semi-industrial Portuguesa" in conjunction with the designers Rita João and Pedro Ferreira (Pedrita), with whom he collaborated in curating the Portuguese section of the exhibition Timeless at the Experimentadesign 2009. Currently he's taking his Master studies (with a FCT scholarship) at Birkbeck College, London University and at the Victoria & Albert Museum, where he's investigating contemporary Brazilian design. He will be the curator of the exhibition "Como se Pronuncia Design em Português: Brasil Hoje", organized by MUDE - Lisbon's Design Museum in 2017.

[www.05031979.net](http://www.05031979.net)

*Joana & Mariana*

Joana Baptista Costa (Lisbon, 1982) and Mariana Leão (Paredes, 1981) met in 2000 at ESADCR (Caldas da Rainha) where they started to study Graphic Design. Since 2008, they run an office in Porto seeking autonomous and equal ways to subsist as graphic designers working with various clients. They are also researchers and PhD students in the Doctoral Programme in Design from University of Porto and Lisbon. In 2014 they lead a workshop for "The Technical Unconscious" project at Faculdade de Arquitetura do Porto that ended in an exhibition and a self publishing publication.

[www.joanaemariana.pt](http://www.joanaemariana.pt)

*The Home Project Design Studio: Álbio Nascimento e Kathi Stertzig*

The Home Project is a Design Studio founded in 2005 by Álbio Nascimento (PT) and Kathi Stertzig (DE). Their studio is based in Lisbon and their core competence lays in socially motivated project development and in product design based on low-technology and craft techniques. Their works reflect on the connection of crafts, design and cultural identity. They consult strategically on crafts and design sector in context of regional development for governmental and private institutions. They guide residencies with artisans for craft-centres and lead workshops for international design universities. They translate cultural heritage in handmade products, such as tableware and home accessories. Since 2015 they also run the design department of A Vida Portuguesa, an unique retail concept with 5 stores in Lisbon and Porto.

[www.the-home-project.com](http://www.the-home-project.com)

**ELIGIBLE PARTICIPANTS MUST:**

- Be 18 years old at time of application;
- Be enrolled in an undergraduate, master or doctoral design programme at a Portuguese Institution of Higher Education;
- Speak fluent English;
- Be able to attend the full duration of workshop.

**IMPORTANT INFORMATION**

- Participation in the workshop is free of charge;
- Transportation between the workshop venue and the 4 Unesco sites (Coimbra, Tomar, Alcobça e Batalha) will be provided by the organisation;
- Participants must cover their own expenses regarding food, accommodation and transportation to the workshop venue;



- Participant selection will be made based on portfolio and motivation letter (not exceeding 500 words).
- All creations produced within the workshop will be owned by Turismo do Centro de Portugal, which may use them for promotional purposes.

#### APPLICATION DEADLINE

19 July 2019.

Successful candidates will be announced at the beginning of August..

#### SUBMISSION FORM

<https://form.jotformeu.com/91615321115345>

#### FOR FURTHER INFORMATION AND QUERIES

[info@futuro.org.pt](mailto:info@futuro.org.pt)

#### REFERENCES

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Boorstin, D. (1987). *The Image*, New York: Atheneum

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## COLOPHON

*An initiative*

Turismo Centro de Portugal

*Conception, Organisation and Production*

Futuro

*Coordination*

Carla M Cardoso

*Production*

Francisca Branco Venâncio

*Organisation*

Albio Nascimento

Carla M Cardoso

Francisca Branco Venâncio

Frederico Duarte

Kathi Stertzig

Pedro Ferreira

Rita João

*Tutors*

Frederico Duarte + Joana &amp; Mariana

Estúdio Pedrita

The Home Project

*Design*

Marco Reixa

*Zhdk - Initiative, Concept and Direction*

Karin Zindel

*Zhdk - Assistant Internacional Design Worskhop*

Aela Vogel

*Zhdk - Consultant*

Vera Sachetti

[www.responsibletourism.pt](http://www.responsibletourism.pt)

## Promotores



## Co-Financiamento

## Parceiro Estratégico

## Colaboração Institucional



Direção Geral do Património Cultural

Direção Regional de Cultura do Centro

## Conceção e Produção

