

# The Book of Heritage Vs Tourism

International Point of View – Volume 2

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## ***1. Introdução/ Introduction:***

No âmbito da relação entre estes dois temas, PATRIMÓNIO (não só o histórico) e TURISMO, podemos dizer que o alojamento assume grande relevância na área do turismo.

Em 2013, 75% dos turistas de Lisboa alojaram-se em Hotéis ou similares, 10% em Hostes, 8% em casas particulares e de amigos e 3% em alojamentos. A procura dos alojamentos tem incidência na reabilitação de apartamentos e de edifícios e pode, por isso, ter uma influência positiva no aumento da empregabilidade, quer na indústria da Construção, quer na indústria do turismo, sendo que esta, a nível da empregabilidade se situa, actualmente, nos 8 e 9 %, e o seu peso no PIB ronda os 10% com tendência para crescer.

No entanto, deve ser levantada uma questão – a da pressão do turismo para o futuro - pois o crescimento da procura pode levantar o problema da sua sustentabilidade face ao excesso de turistas, fundamentalmente no turismo urbano, pois, até 2050 prevê-se que a população nas cidades atinja 66% da média a nível global, com as cidades a sofrerem a pressão das suas populações e a pressão turística resultantes da competição entre cidades. E esta pressão tem dois aspectos a considerar – um positivo a nível das receitas e da internacionalização, que o país tanto precisa, e outro negativo pelas pressões que podem causar a Indústria do Turismo e a Indústria da Construção e estas pressões perspectivadas no futuro exigem um planeamento urbano e uma gestão adequados (e diria também a gestão conjunta dos Municípios e da Indústria Privada) das CIDADES e da sua sustentabilidade, no sentido de dar resposta aos problemas que se levantam perante um crescimento tantas vezes disperso, desorganizado e insustentável.

E é preciso ter presente que as cidades ocupam cerca de 2% da superfície total do Território, com uma concentração de mais de 50% da população mundial, consomem cerca de 75 % de energia global, fundamentalmente derivada de combustíveis fósseis e produzem cerca de 80% de dióxido de carbono. Só os edifícios produzem grosso modo cerca de 30% desse gás de efeito de estufa, para além do consumo excessivo de recursos e da grande produção de resíduos, representando uma enorme carga para o ambiente.

Os modelos das actuais cidades estão esgotados e é necessário e urgente encontrar outros modelos sustentáveis, com soluções para a resolução dos problemas da energia e da mobilidade, da poluição, da gestão de resíduos e da sustentabilidade ambiental.

A Cidade deve diversificar a sua oferta no sentido de aumentar a qualidade de vida das pessoas, para que se sintam bem, para que possam ter melhores oportunidades quanto à

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obtenção de habitação, de empregos, de bens e de serviços, de cultura e de diversão, de mobilidades (com incentivo à mobilidade eléctrica) e de redução da poluição.

Na dinâmica da Cidade, a melhor gestão do solo e a manutenção e reabilitação do ambiente construído são fundamentais para atrair o investimento em geral e particularmente o investimento turístico e o interesse das pessoas.

*Professor Cathedritic, Alberto Cruz Reaes Pinto*

## **Introduction:**

*This international conference that we consider of great interest, deals with the two themes Heritage and Tourism that have a close relationship and that are transversals to economy. Culture and to the quality of a city, region or country.*

*In the context of the relationship between these two issues, HERITAGE (not only historical) and TOURISM, we can say that accommodation is of great importance in tourism.*

*In 2013, 75% of tourists in Lisbon were housed in hotels or similar, 10 % in Hostels, 8% in private homes or with friends and 3% in rented accommodation. The demand for apartments has an impact on the rehabilitation of apartments and buildings and can therefore have a positive influence on increasing employment, either in the construction industry, or in the tourism industry, and this at the level of employment is currently at 8 % or 9% , and its share in the GDP is around 10% with a tendency to increase.*

*However, it raises concern - the tourist pressure for the future - for the growth in demand can raise the issue of sustainability in relation to the excess of tourists, mainly in urban tourism, as by 2050 it is expected that the population of cities will reach 66 % of the global average, with cities to suffering the pressure of their populations and the tourist pressure resulting in competition between cities.*

*And this pressure has two aspects to consider - a positive one in terms of revenue and foreign investment, which the country so desperately needs, and a negative one caused by the pressures on the Tourism Industry and Construction Industry envisaged in the future to require an urban planning and appropriate management (and say the joint management of Municipalities and Private Industry) of Cities and their sustainability, in order to address the problems that arise with a growth often dispersed, disorganized and unsustainable.*

*And it must be remembered that cities occupy about 2% of the total area of the territory, with a concentration of more than 50% of the world population, consume about 75 % of global energy, mainly derived from fossil fuels and produce about 80 % of the carbon dioxide. Only the building produce about 30 % of the greenhouse gases, in addition to*

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*excessive resource consumption and large waste production representing an enormous effect on the environment.*

*Models of existing cities are outdated and it is urgently necessary to find other sustainable models, with solutions for solving energy problems and mobility, pollution, waste management and environmental sustainability.*

*The city must diversify their possibilities to increase the quality of life, well-being, so they can offer better opportunities in obtaining housing, jobs, goods and services, culture and entertainment, mobilities (with incentives for electric mobility) and reducing pollution.*

*In the dynamics of the city, better management of land and the maintenance and rehabilitation of the built environment are crucial to attract investment in general and particularly investment in tourism and the interests of people.*

*Professor Cathedratric, Alberto cruz Reaes Pinto*

## **Nota de Editor:**

Este livro é dedicado a todos os que se preocupam com a cultura individual de uma região e de um povo.

Ao longo do livro, organizado em capítulos, com temas de vários autores, podemos encontrar espelhadas, várias preocupações, resultados e propostas, no campo da cultura, da arquitetura e da arte. A memória do local e a preservação de um passado cultural e histórico, ficaram espelhadas ao longo dos vários textos.

Os artigos foram apresentados na **International Conference of Heritage Vs Tourism, realizada durante o mês de maio de 2016, na Universidade Lusíada de Lisboa.**

Os textos, que se seguem, são de autores diversos, onde se podem reconhecer preocupações e ou soluções, para esta problemática.

## **Editor's Note:**

*This book is dedicated to all who care about the individual culture of a region and a people. Throughout the book, organized into chapters, with themes from various authors, we can find several concerns, results and proposals, in the field of culture, architecture and art.*

The texts below are of various authors where they can recognize concerns and or solutions about this problem.

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## 13. *Chapter:* CULTURAL AND CREATIVE INDUSTRIES IN PORTO'S TOURISM: HOW TO DEVELOP AUTHENTIC EXPERIENCES IN DOWNTOWN?

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### **Abstract:**

Cultural and Creative Industries have become recently more important. The European Commission, the Department for Culture, Media and Sport (UK) and UNESCO have essential roles in the background of the Cultural and Creative Industries and are fundamental to understanding the global phenomenon of Creative Cities (Landry, 2000; Caves, 2000; Howkins 2001; Florida, 2002; Sacco, 2011). At the same time, Creative Tourism is becoming an force that boosts the development of cities. In this sense, it is

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particularly important that Creative Tourism, by promoting authentic experiences, establishes itself as an alternative to traditional Tourism (Richards & Wilson, 2007).

Our aim is to present some current initiatives based on local culture, which offer creative experiences in Porto's historic centre. Furthermore, the possibility of applying Service Design Thinking methods, according to Brown (2008), Stickdorn (2012, 2014) and Tschimmel (2012), might be useful to the process in order to get an opinion about users' experiences. As a consequence, local businesses could identify new opportunities to improve or create different experiences for future users (Miettinen, S., Valtonen, A., & Markuksela, V., 2015). Through a qualitative analysis, the purpose of this paper is to examine the feasibility of this approach in downtown Porto.

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**Key Words:** Cultural and Creative Industries, Creative Tourism, Service Design Thinking, Porto downtown.

## 1. Introduction

This study focuses on an overview of Porto's tourism in the context of available geographical resources, and Cultural and Creative Industries (CCIs). In line with this, we describe selected creative tourism practices, which are urban creative experiences based on the local culture. Firstly, this paper demonstrates the phenomenon of CCIs and their contribution to the development of creative cities. As well as CCIs, we also note the dynamics of creative tourism and the issue of authenticity. A Creative City is one that can be distinguished from other places (Hospers, 2003): showing the potential of its territory; improving the quality of life for residents; increasing its attractiveness through unique features; above all, without copying services and products from elsewhere, in order to preserve its authenticity. In a progressively globalised world, the CCIs are established as a tool that boosts cities, reflecting innovative practices that integrate, communicate (marketing and interpretation techniques) and experience the individual culture of the place.

On the other hand, the tourism sector has expanded exponentially, in Portugal and worldwide (UNWTO, 2016). In this, the city of Porto is no exception. Throughout the last decade, tourism in Porto intensified gradually, stimulating both economic growth and the territorial dynamics of the city. In 2015, Porto was the 3rd fastest growing European city in RevPAR<sup>13</sup> (ATP, 2015; PWC Portugal 2016).

With this in view, this paper also analyses the principle of Creative Tourism as a way of generating more genuine experiences, in contrast to mass tourism. Through a qualitative approach (conceptual analysis) this study aims to examine the feasibility of the Service

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<sup>13</sup> Revenue per Available Room.

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Design Thinking approach in downtown Porto, as an interactive and creative process, which is based on the users' experiences to optimise or create services.

## **2. Cultural and Creative Industries in the Tourism sector: for sustainability of cities and for authentic experiences.**

Creativity has been recognised as the basis of the Cultural field (from the 'Cultural Industries' to 'Creative Industries') and the tourism sector, specifically Creative Tourism (CT). In the creativity domain, several methods and techniques have been developed, not only in the design area, but also in organisational and business development. Thus, creativity has been taken as an instrument to improve services and goods. Design<sup>14</sup> has shown a growing involvement with a sustainable economy to drive social innovation, technological innovation and cultural services innovation (Meroni, 2007). At the confluence between Design Thinking and Service Design, Service Design Thinking is a method able to improve the cultural and touristic services, and able to generate new business models through users' experiences (user-centred).

Studies of creativity, in several fields, indicated that creativity can be developed and improved<sup>15</sup> through "mental training" and "external-stimulating factors" (Tschimmel, 2009). This idea was analysed by Eysenck in Boden (1996), classifying creativity as achievement and suggesting three variables: cognitive, environmental and personality (Figure 1). In the conceptual framework, the approach of CCIs in relation to 'development' has been shifting since the 'Cultural Industry' of Adorno and Horkheimer (1947) until the sustainable development goals linked with United Nation's Post - 2015 Development Agenda (in De Beukelaer, 2015). After 'Cultural Industries', other terms

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<sup>14</sup> Among the guidelines set for the 'Innovation Union', 'Design-Driven Innovation' has been promoted as a category for the improvement of European policy (European Commission, 2013a).

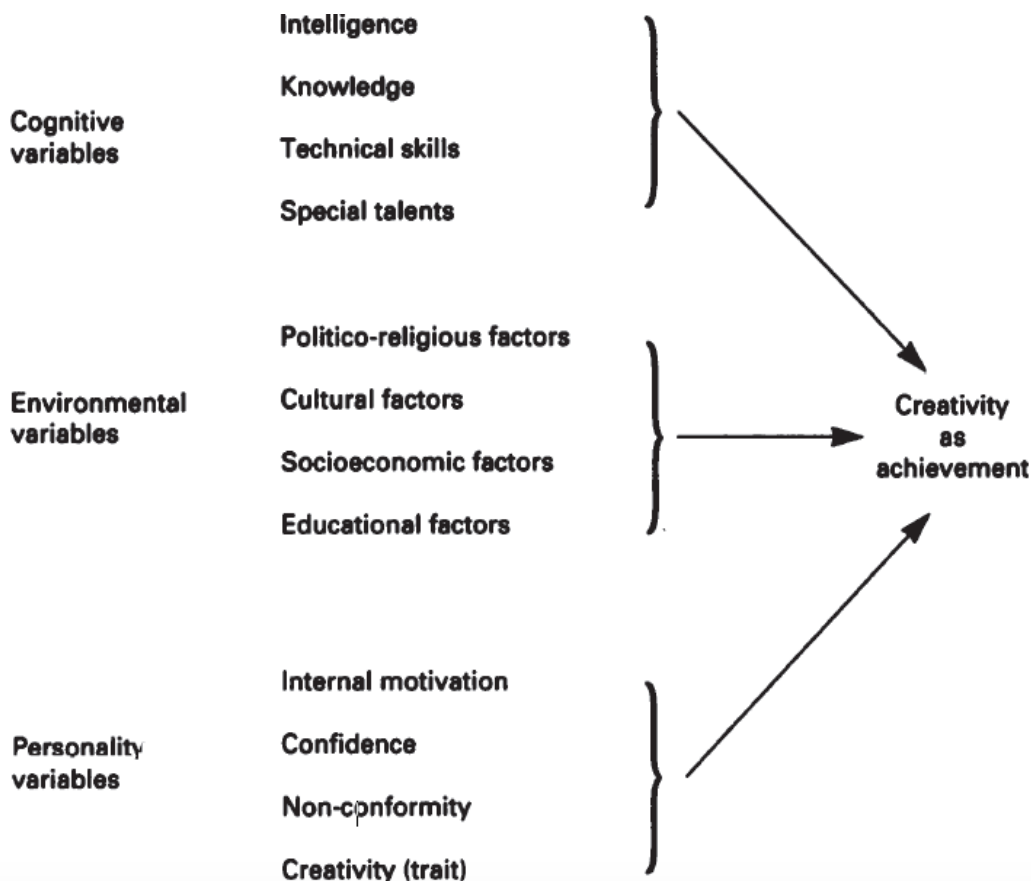
<sup>15</sup> For a long time (middle of the XX century), the linkage between creativity and genius was separated: Guilford (1950) discusses 'divergent thinking', considered multidirectional, flexible and essential for creativity, which in certain conditions may be improved or developed; De Bono (1970/2000), creativity corresponds to 'lateral thinking' that stimulate the generation of original ideas in groups; and Binnig (1989) compares human creativity to the creativity of nature, characterised by dualisms. For Binnig it is a characteristic of the human species that everyone needs to adapt to the environment to survive. Currently, creativity is accepted not as an exclusive natural skill, nor as a quality of a cultural and scientifically clever class (Tschimmel, 2009).

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started to emerge: ‘Creative Industries’, a concept introduced by DCMS<sup>16</sup> that helped several academic and governmental frameworks in CCIs; ‘Creative Activities’ understanding as creative industries (Caves, 2000); the focuses on the 'Creative Class', whose workers are directly involved in the 'Creative Process' (Florida, 2002); Howkin

(2001) provided the ‘Creative Economy’ concept; and Landry (2000) understands the



competitiveness of territories by 'Creative City'.

<sup>16</sup> The greater awareness on CCI was the pioneer creative industries definition in the political discourse, defined by the Department for Culture, Media and Sport (DCMS) as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 1998).

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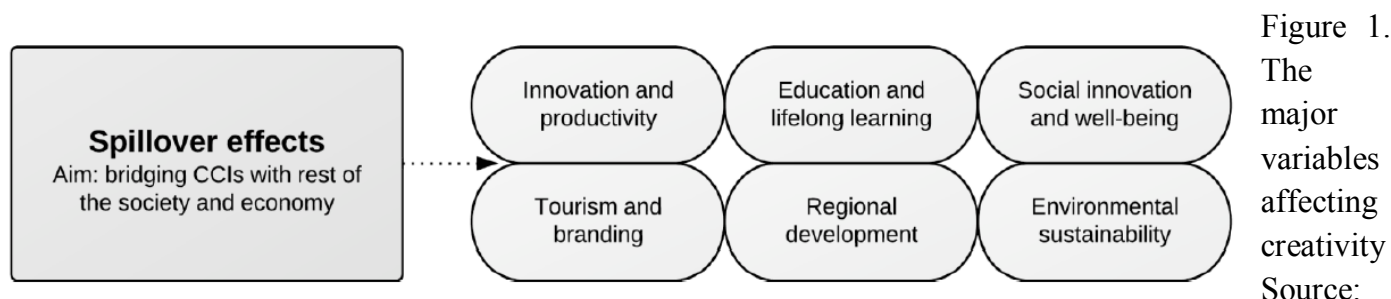


Figure 1.  
The major variables affecting creativity  
Source:

Hans J. Eysenck, 1996

Regarding the location and the creativity, the growth of creative cities recognises the potential of CCIs and the CT. The concentration of creativity (human capital – residents, visitors/tourists – and creative industries) in a territorial space is crucial for economic development (Florida, 2002). And the criteria for Creative Cities are throughout: creativity, innovation and economy (Landry, 2000).

The European strategic policy guidelines for Horizon 2020 foresee innovation and CCI as facilitators for innovative ideas, which can be turned into products and services, increasing competitiveness and creating more and better jobs (European Commission, 2010, 2012, 2013b, 2014). And according to the European Commission (2012) (Figure 2), CCIs produce many different types of positive spillovers for the economy and society as a whole. Culture and creativity also have a direct impact on sectors such as tourism.

Figure 2. EU OMC working group on Cultural and creative Industries – spillover effects  
Source: in EC (2012: p. 33)

The relationship between communities and place may be strengthened in the creative process: the ‘senses of place’ and the way that place ‘affects our lives’ (Lippard, 1997). In the creative cities configuration, endogenous resources can establish themselves as a competitive advantage in the era of globalisation – not only for residents but also for tourists (Hospers, 2003). Similarly, OCDE (2014) reports that “creative clusters, such as design (...) can also be used to anchor and embed creative content in specific places. Requiring creative start-ups in receipt of public funding or support, to operate in a location for a specific period of time or to link their branding strongly to the location, may further help create a link between the product and the place” (p. 23).

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In the relationship of economy and culture, Sacco (2011, pp.2-4) observed four models of culture:

- Culture 1.0, a model of a pre-industrial economy structured and supported by patronage;
- Culture 2.0 in which culture is considered as industry<sup>17</sup>;
- Culture 3.0 as a new cultural economy, in an era of new values and technologies. The culture converted to a relational and co-creative process where it is “difficult” to separate cultural producers and users<sup>18</sup>.

At the same time, CT is becoming an agent that boosts the development of cities. In this sense, CT establishes itself as an alternative to traditional Tourism, promoting authentic experiences (Richards & Wilson, 2007). Creativity is also a feature of the new tourism and “at a more general level, there is an argument that ‘Design Thinking’ should be introduced into tourism and other fields as a strategy for increasing creativity and innovation” (Cunningham, 2013 in OCDE, 2014, p. 26).

In 2006, the UNESCO Creative Cities Network adopted the concept of Creative Tourism, defining it as “travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture” (p.3).

Creative tourism concepts (practice and process) changed radically. Richards (2015) redefined the development of the concept, suggesting “Knowledge-based creative activities that link producers, consumers and places by utilising technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences.” And four models were identified: Creative Tourism 1.0<sup>19</sup> (Richards & Raymond, 2000); Creative Tourism 2.0<sup>20</sup> (Richards and Wilson, 2006; Binkhorst and den Dekker, 2009);

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<sup>17</sup> “A new form of the relationship between cultural production and the generation of economic value, that is dominated by the expansion of the cultural and creative industries” (Sacco, 2011, pp.3-4).

<sup>18</sup> “Cultural markets are increasingly challenged by the diffusion and expansion of communities of practice where members interact on the basis of non market-mediated exchanges” (idem).

<sup>19</sup> Richards & Raymond suggested the first definition of creative tourism, as a “tourism which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic” of their holiday destination. (2000, p.18).

<sup>20</sup> “The development of policies related to creative experiences in specific destinations and the creation of Internet portals for the marketing and distribution of creative tourism” (Richards, 2015, p.9).

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Creative Tourism 3.0<sup>21</sup> (OECD, 2014); and Creative Tourism 4.0<sup>22</sup> (Richards, 2013). Touching on the relationship concerning culture and tourism, Richards (2014) suggested Culture 1.0 as consumption of elite culture associated with the Grand Tour; Culture 2.0 culture as a mass tourism consumption object; and Culture 3.0 the culture as a sphere of co-creation between locals, residents and visitors.

### 3. Contextualisation: Cultural and Creative Industries in Porto's Tourism

Situated along the north bank of the Douro river estuary in Northern Portugal, with 41,4 km<sup>2</sup> of land area and with a total city population of 222.252<sup>23</sup>, Porto is the second largest city in Portugal, one of major urban areas in Southwestern Europe and one of the oldest European cities<sup>24</sup>.

The city of Porto has a high potential in the CC sector (Guerra, 2013). This synergy is relevant to the local community and at the same time is a driving force for tourism. In the report *Culture, Creativity & Internationalisation of the Portuguese economy*, the focus was 'innovation', 'differentiation' and 'Portuguese language'. Among the recommendations, the relations between culture, tourism and industry were identified, and it was found that the "internationalisation of the Portuguese economy is more than increased exports" (Augusto Mateus & Associados, 2013).

*Why the cultural and creative sector<sup>25</sup> as well as the tourism sector<sup>26</sup> matters?*

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<sup>21</sup> "Broader integration of tourism and the creative economy, leading to the development of a wider range of creative experiences as well as more passive forms of creative consumption for and by tourists" (idem).

<sup>22</sup> "The shift from creative tourism to 'relational tourism', based on the co-creation of experiences through peer- to-peer networks" (idem).

<sup>23</sup> According to the last data of Statistics Portugal (2014).

<sup>24</sup> Data from Global City indicators (2014).

<sup>25</sup> In 2013, Cultural and Creative Industries generated 29,5 million jobs worldwide, employing 1% of the world's active population. The cultural and creative sector was considered 2nd largest market in worldwide and the 3rd most dynamic in Europe level: the annual revenue was 709 billion dollars and employed 7,7 million people; in 2012 CCI generated 4,2% of Europe GPD (EY, 2014, 2015).

From the 116 UNESCO Creative Cities Network, 50 are European, and 2 of this 50 are Portuguese (Óbidos – Literature e Idanha-a-Nova – Music) (UNESCO, 2016).

<sup>26</sup> Tourism sector worldwide, in 2015, represents 10% of GDP; one in 11 jobs is associated to the

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Mentioned in Dessein, Soini, Fairclough & Horlings, “culture matters in sustainable development. Many if not all of the planet’s environmental problems and certainly all of its social and economic problems involve cultural activity and decisions – people and human actions – at their roots” (2015, p.14).

In Portugal, updated data released in 2015 by the *Statistics Portugal*, shows that in 2013 the number of enterprises in the CC sector was 49 691 and generated a turnover of €4,4 billion. In 2014, both sectors employed 78 400 people. However, in Portugal the level indicators of cultural activities, innovation, inclusion and sustainability are below expectations (Tavares, 2014).

In 2009, in Northern Portugal, Creative Industries earned 1,190 million Euros and generated about 40 000 jobs (ADDICT & Agência Primus, 2012). Under the Horizon 2020, Tourism of Portugal, I.P. (2015) aims to be the destination with the fastest tourist growth in Europe, supported on sustainability and competitiveness, offering a diversified, authentic and innovative destination.

Observing recent tourism data, the core elements of the city of Porto are City Short Breaks and Cultural and Landscape Touring<sup>27</sup> (TPNP/IPDT, 2015). In terms of cultural and creative resources, Porto has unique characteristics that are distinctive under the historical- cultural, sociological, anthropological, landscape and touristic point of view. These features contribute significantly to economic development: port wine, the monuments (architectural movements medieval, neo-classical, baroque, romantic, modern and contemporary); the leisure places and concert halls; museums, galleries and other exhibition spaces; cultural associations; bookstores and libraries; gardens, parks and other green spaces; bars and restaurants; the local businesses and the typical streets.

In 1996 the historic centre of Porto was classified by UNESCO as a World Heritage Site. And in 2001 Porto hosted the European Capital of Culture. We also highlight the role of organisations involved in the CC process: Palace of Arts, Ferreira Borges Market, Innova Agency, Primus Agency, the Serralves Foundation with the INSERRALVES project, ADDICT recognised by the Ministry of Economy as the coordinator of the creative industries cluster in Portugal, the Porto and the North Creative Region platform, among others.

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tourism field; tourism generated US\$ 1.5 trillion in export; and tourism represents 7% of total world exports and 30% of services exports (UNWTO, 2016).

<sup>27</sup> The target markets are from Spain, France, Brazil, Germany, United Kingdom, Italy, Netherlands, USA, Belgium, Switzerland and other localities of Portugal; the market segments follow empty nesters (individuals whose sons and daughters already have independent financial life), seniors (between 45 and 60 years or over 60 years), youths (between 20 and 29 years old) driven by City Breaks and low cost routes (TPNP/IPDT, 2015).

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The academic world has also cooperated crucially in the CC sector. We highlight the University of Porto: the R&D centres; the university consortium with other national and international universities (e.g. the University of Aveiro, the University of Minho, the University of Lisbon and the University of Coimbra. The University of Texas at Austin, University of California at Berkeley, Middlesex University London); and UPTEC - the Science and Technology Park of the University of Porto, a business entrepreneur and incubation centre, divided into thematic centres: Technologies, Creative Industries, Biotechnology and Sea. The concerted policies between *Associação de Turismo do Porto* (ATP<sup>28</sup>), the Porto City Hall, *Porto Lazer*<sup>29</sup> and some of the aforementioned stakeholders help to explain the growth of tourism in the city. As well as the above, it is important to note the transport network that serves the city: internal mobility facilities - Metro do Porto and STCP; external mobility – Porto Airport (elected between 2006 and 2015, one of the five best European Airports); the cruise lines on the Douro river and most recently, in 2015, the Porto Cruise Terminal. The Port of Leixões is the main gateway by sea to Porto (ATP, 2016). Moreover, the city of Porto was designated in 2012 European Traveller’s Choice<sup>30</sup> and in 2014 European Best Destination<sup>31</sup>.

Sustainability<sup>32</sup> is increasingly important. Indicators (ISO 37120 indicators, 2014) for city services and quality of life must be applied, in order to achieve ‘sustainable

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<sup>28</sup> The Associação de Turismo do Porto e Norte, A.R. - Porto Convention & Visitors Bureau is a non-profit organization, responsible for the external development and promotion of Porto and the North of Portugal as a tourist destination. The Porto City Hall heads the Associação de Turismo do Porto e Norte, A.R.

<sup>29</sup> *Porto Lazer* is a municipal enterprise of the City Hall of Porto, responsible for the management and policy of the city animation. *Porto Lazer* aims to regulate, coordinate and build a supply of quality; diverse, integrated, coherent, socially inclusive and, above all, generating value for the city and for the affirmation of Porto in the global context.

<sup>30</sup> European Consumers Choice (2012). <http://www.europeanconsumerschoice.org/travel/european-best-destination-2012/>

<sup>31</sup> European Best Destinations (2014). <http://www.europeanbestdestinations.com/travel-guide/porto/>

<sup>32</sup> The concept of sustainability is used to refer to the concern of user’s needs in a territory. It is a capacity of an intelligent use and improvement of the resources, the way as a generation to solve their problems and needs without compromising the ‘common Future’ (Lewis, et al., 2001; Dessein, J., Soini, K., Fairclough, G. & Horlings, L., 2015).

“The concept is also frequently used by local governments, practitioners, educational sector, and it has also been taken as a tool for marketing” (Dessein, J., Soini, K., Fairclough, G. & Horlings, L., 2015, p.14).

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development in communities'<sup>33</sup>. And recently, in 2016 it achieved the ISO 37120<sup>34</sup> Gold certified.

In relation to authenticity, *Authentic Porto*<sup>35</sup> by Luís Araújo<sup>36</sup>, is a new film presentation of the city and reflects a cosmopolitan Porto, 'but also authentic', able to attract tourists from all over the world. On the issue of authenticity<sup>37</sup>, image and brand of Porto, the president of Tourism of Portugal (2016) said that the city is currently a 'tourist destination' because it has a 'real character', generating in the tourists a 'sense of genuineness'.

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<sup>33</sup> ISO 37120 indicators (2014), enunciated that 70% of global GDP is now generated by cities; 53% of the total world's population lives in cities; and it is estimated that 70% of the world's population will be living in cities by 2050. Therefore, is more important than ever that cities should be sustainable.

<sup>34</sup> ISO–International Organization for Standardization. And ISO 37120 was created in 2014, that defines and establishes methodologies for a set of indicators to steer and measure the performance of city services and quality of life. It follows the indicators: Economy, Education, Energy, Environment, Recreation, Safety, Shelter, Solid waste, Telecommunications and innovation, Finance, Fire and emergency response, Governance, Health, Transportation, Urban planning, Wastewater, Water and sanitation; and can be used in conjunction with ISO 3710: Sustainable development in communities, Management systems, General principles and requirements, when published, and other strategic frameworks. [http://www.iso.org/iso/catalogue\\_detail?csnumber=62436](http://www.iso.org/iso/catalogue_detail?csnumber=62436)

<sup>35</sup> This work was presented in 21st May in the European Design Awards 2016 at Vienna and, for now, runs for two minutes. The filmmaker, Luís Araújo, will add, in next months, new scenarios and scenes with components of the Porto brand.

<sup>36</sup> Luís Araújo with the film *Opportunity City*, conducted in 2012 also for the Municipality of Porto, won the first

place at the ART&TUR - International Tourism Film Festival in Barcelos (Portugal) and was even awarded the FilmAT - Film, Art & Tourism Festival in Poland.

<sup>37</sup> About authenticity: MacCannel (1973, 1976) claims with 'social structure' differentiates into 'front and back regions': 'truth', 'reality' and 'intimacy' is the back region, whereas front region is 'false'. Umberto Eco (1986) on *Hyperreality* deconstructs the authenticity thought boundaries between 'copy' and 'original' and 'sign' and 'reality' Baudrillard (1983) presents the 'Simulacrum' concept as: 1. 'counterfeit' between Renaissance and the beginning of industrial revolution; 2. 'production' in the industrial era about reproduction and reproducibility of the object; and 'simulation' at the contemporary level. For him "there is no longer any referential." The "contradictory process of true and false, of real and the imaginary, is abolished." And the world is like a 'metaphysic of the code'. Reisinger & Steiner opines "although tourists might think they have encountered authentic things, the object of their experience may be false or staged, an imitation or simulation." And (...) objects that are false or staged cannot be objectively authentic, even if tourists judge them to be so (2006, p. 69).

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## 4. How to develop authentic experiences in Porto's historic centre?

Considering the tourist boom of recent years, will this constitute an opportunity, or a threat to authenticity? It is true that we should consider this factor as being helpful to the city economy. But authenticity, supported by culture and creativity from the city of Porto, should be a distinctive principle: by the products and services, the landscape, the cultural values and the social dynamics.

To this end, we present two current examples of good practice, based on Richard's Culture 3.0 model (culture and tourism): *The Worst Tours* and *Zarco*. Both projects contemplate the proposed relationship between tourism and place, and between tourists and communities. An alternative to mass tourism, particularly to the mass guided tours.

*The Worst Tours* is a tour agency founded by three architects (the guides). They want to show the other side of Porto: non-commercial tourism. And in spite of having four thematic tour – An 'Okupation' Tour<sup>38</sup>; The Tricks of the Trade<sup>39</sup>; The 'Islands' Tour<sup>40</sup>; Romantic Tour<sup>41</sup> – they propose unique tours, constructed based on the client interests, what the tourist knows, where they've already been and try to combine their own routes in ways to show what tourists haven't seen. They select small groups of visitors in order to create better interaction. The purpose is to promote debates during and after the visits with a political cultural, social sense. The themes are the social and cultural dynamics of the city, urbanity and its impact on the city. The guides use a kit (with building documents maps, photographs, magazine and newspapers articles) whose aim is to illustrate the city to visitors.

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<sup>38</sup> Tour 1: An 'Okupation' tour: what does a primary school up on the Fontinha hill have in common with the closed library at Marquês Square? How has Porto dealt with the crisis? Are occupations a way out in a city where there are so many empty buildings, and so many people without a home? Is property sacred? What is wrong with the city center? ... From Marquês to Ribeira (retrieved from <http://theworsttours.weebly.com/tours.html>).

<sup>39</sup> Tour 2: The tricks of the trade: A history of trades and crafts in Porto, and its impact on the urbanism of the city. From Marquês to Miragaia, through tiny hidden streets (idem).

<sup>40</sup> Tour 3: The 'Islands' Tour: 'Ilhas', in Porto-speak, are the constructions in the interior of the city-blocks, to house the workers (back in the days when porto wasn't loosing people everyday) Are they still in use? How have they evolved? In this tour, from Marquês to Fontainhas, we'll show you some of the hidden history behind the city streets (idem).

<sup>41</sup> Tour 4: Romantic Tour: take the romantic routes (it's a period, not an attitude) and while you're at it get to know some of the most interesting SAAL interventions (public participation housing projects made after the 1974 carnation revolution) - from Marquês to Miragaia (idem).

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*Zarco* start-up is a mobile application that was incubated at UPTEC – University of Porto Science and Technology Park and supported by Vodafone Power Lab's centre. *Zarco* enables anyone to be a guide in Porto and to provide a unique, personalised experience to travellers and “(...) wants to contribute positively to this market with a business model that aims to be a personalised alternative to traditional travel tours, with differentiated services.” Since the beginning of their activity (November 2015), they now number 30 local guides<sup>42</sup>.

## *From a Cultural and Creative City to a Creative Tourism city: a creative model in Service Design Thinking*

Our proposal is the feasibility of applying Service Design Thinking methods in activities of Creative Tourism in Porto, such as the aforementioned projects, in order to explore:

- Initiatives based on local culture that emphasise alternatives to mass tourism;
- Local culture as a vehicle to discover the territories;
- Authenticity based on tangible and intangible heritage;
- The immaterial heritage – stories of Porto and local people;
- Deep relationships between local people and tourists;
- The principle *Mi casa es tu casa*.

Service Design Thinking is a creative process based on users' experiences that provides the opportunity to improve an existing service or to create a new business. It is Design Thinking applied to services and is an approach where the users of services are directly involved in creative problem solving: a Co-Creation process.

The 'process view' of service experience (individual and/or social experience) happens as a series of events that influence customer satisfaction. This usually influences the experience of consumption during the stages: pre-service – service – post-service (Stickdorn, 2012).

There are several models, e.g. the Design Thinking process IDEO, 3 I model (popularized by Tim Brown, 2008), the Stanford d.school Design Thinking model (2010), the Service Design Thinking model of Stickdorn (2014) and the Evolution 62 model from the Portuguese consultancy Mindshake (2016).

According to Brown (2008) and Brown & Wyatt (2010), Design Thinking is a process divided into three phases (Figure 3): 1. “Inspiration”, searching for solutions to situations

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<sup>42</sup> Information based on *Zarco* website: <https://zarcoapp.com/page/files/> and also retrieved from Vodafone Portugal <http://press.vodafone.pt/en/2016/04/12/zarco-start-up-supported-by-vodafone-power-lab-to-recruit-over-100-professionals/>

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(a problem or opportunity); 2. “Ideation,” for the process of generating, developing, and testing ideas that may lead to solutions; 3. “Implementation,” for the charting of a path to market.

The Stanford d.school Design Thinking process<sup>43</sup> (Figure 4) focuses on needfinding, understanding, creating, thinking, and doing, and includes five stages: ‘Empathize’, ‘Define’, ‘Ideate’, ‘Prototype’ and ‘Test’.

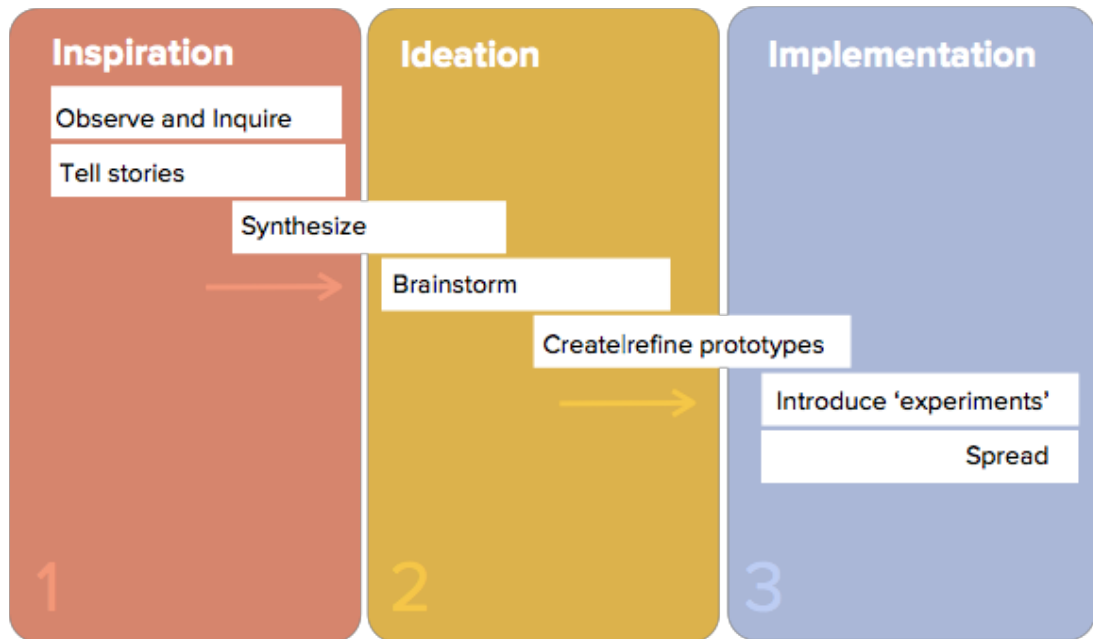
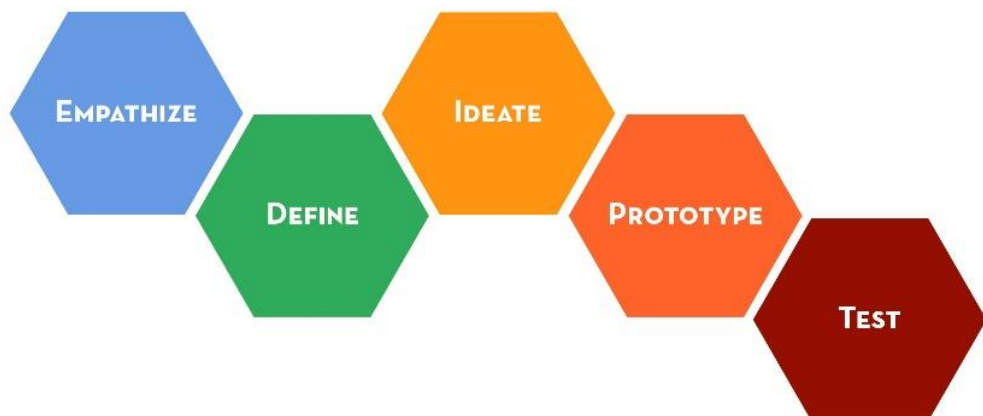


Figure 3. Design Thinking process IDEO, 3 I model.

Source: Tschimmel (2012)



<sup>43</sup> Information and model based on Stanford d.school website

<http://dschool.stanford.edu/redesigningtheater/the-design-thinking-process/>

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Figure 4. Stanford d.school DT process

Source: Stanford d.school (2010)

From a consumers' perspective, Stickdorn (2014) organised Service Design Thinking with five principles: user-centred, co-creative, sequencing, evidencing and holistic, and in 4 phases: Exploration, Creation, Reflection and Implementation. Thus, Service Design Thinking is a user-centred approach that systematically analyses, innovates and improves the services.

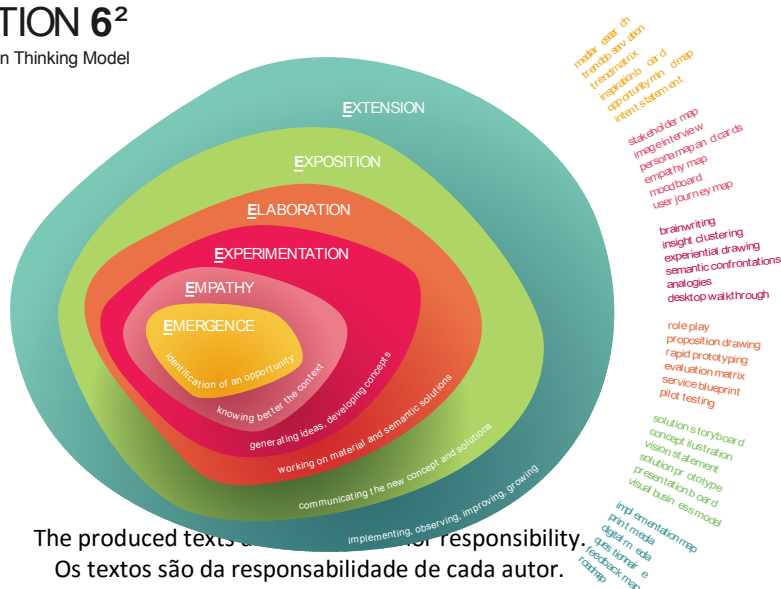
In the Evolution 62 Design Thinking model, the process is divided into 6 phases all of which begin with E: Emergence, Empathy, Experimentation, Elaboration, Exposition and Extension (Figure 5). E62 because in each phase of the process, moments of divergence (Exploration) and convergence (Evaluation) occur, making it six squared. Tschimmel (2012: 19) entitled the model 'Evolution' because "the creative process is an evolutionary process in which a lot of individuals and situations are interacting".

Some tools, applied by this last model such as the Opportunity Mind Map, the User Journey Map or Empathy Map, might be useful in order to get an opinion about the users' (local community and tourists) experiences.

For example Miettinen, S., Valtonen, A., & Markuksela, V. (2015), explore how to engage Service Design Thinking in the tourism sector. The experience in Design includes the users' needs, emotions and experiences. Their main goal was to improve the 'Event Design', using the method of Service Design "to generate outputs from the users point of view". For an authentic tourist experience they developed a new service "emphasising the role of service design as a strategic tool both in tourists engagement and in creative tourism development" (p. 29).

## EVOLUTION 6<sup>2</sup>

Mindshake Design Thinking Model



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Figure 5. Evolution 6<sup>2</sup> Design Thinking model.

Source: Mindshake, 2016.

Based on Service Design Thinking, in linkage with the CCIs and the CT, a creative Design Thinking process with ‘*The Worst Tours*’ is in development. The experience started with the application of the following 3 DT tools: 1. an Interview with one of the guides during a visit, 2. the Observation of the group and 3. the realisation of an User Journey Map. In the future, taking the results from the Empathy phase, we might apply a Service Blueprint technique (from the Elaboration phase) to improve the service of *The Worst Tours*, in order to contribute for authentic experiences and more interactive relation with a sense of place: the authentic heritage, for example communities, cultural dynamics, buildings and streets.

## 5. Discussion and Conclusion

Since the beginning of the XXI century, creativity has appeared in political, academic and business contexts as an economic counter balance during the financial crisis and as a driver for creative cities, stimulating new territorial challenges. Creativity becomes a non-exclusive agent which provides and distributes the services or products, including from those who consume. The creative process is centred on a relational and participatory activity that has introduced new models focused on co-creation. Furthermore, a creative person is one who uses and, simultaneously, is an agent of, creation.

By means of a qualitative approach, scientific publications and statistical data from official entities were analysed to understand the phenomenon of the CCI linked to the tourism sector and its results in the city of Porto. The city should inspire the creative process for those who live, those who work, those who welcome and for those who visit.

Indeed, we think the city management in relation to creativity, culture and tourism must be considered strategically and highlighting its authenticity. It is important to realise what is ‘genuine’, ‘original’, true’, and avoid ‘imitation’ ‘simulation’ or ‘stereotyping’. How local communities live in the place, and how the place inspires their way of life. What stories have they to share with residents and tourists?

It is possible to provide an international offering and more universalised references. However, it is important not to erase the human capital, the local communities. We observed many interventions, in what is now a very touristic Porto. It seems Porto is for

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the tourists and not for the people who live and work there. Will the city become a bogus city?

Involving users in this relationship may be an answer for sustainability of localities, to the preservation of authenticity and to a ‘common’ and ‘future’ generation. Service Design Thinking has a holistic approach that helps cultural and touristic organisations in developing services (not to consumers but together with consumers). Service Design Thinking, as a creative process, would be a challenge for the development of Creative Cities taking into account the users’ experiences and opinions. The possibility of applying the methods of Service Design Thinking in Porto, could improve the existing services or create new services in both sectors. For now we expect to analyse data from *The Worst Tours* visits and in the future manage the Design Thinking process (in development) with others tools for improving the service.

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## **14. Chapter: THE BIOMECHANIC: THE DELIVERY ROOM FROM DESIGN TO THE LAYOUT.**

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