Layr and the Market for Short-Term Artist Studio Access

Antonia Silke Bader

Master in Art Markets

Supervisor:
PhD. Loizos Petrides, Assistant Professor,
Iscte - University Institute of Lisbon

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History Department

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RESUMO

Esta dissertação avalia a viabilidade de uma plataforma *peer-to-peer* que intermedeia o acesso de curta duração, entre uma semana e seis meses, a estúdios de artista adequados à prática, tendo Lisboa como mercado inicial. Face à lacuna persistente de acesso para artistas e estudantes em mobilidade, o estudo enquadra o desafio como um problema de liquidez num mercado bidirecional e investiga se um modelo *asset-light*, com governação robusta, permite gerar correspondências seguras, fiáveis e repetíveis entre inquilinos e anfitriões. O trabalho apresenta quatro contributos principais: (i) conceptual, ao posicionar os estúdios adequados à prática como uma categoria específica da economia de acesso, em que a adequação à prática e os sinais de confiança constituem os principais vetores de valor, em detrimento da descoberta genérica; (ii) empírico, ao estimar o *TAM/SOM* para Lisboa sustentado por dados empíricos; (iii) de design, ao desenvolver um protótipo funcional e conduzir testes com utilizadores que identificam elementos de interface e de listagem que potenciam a ativação e a intenção de reserva, informando pressupostos de receita e fluxos de caixa; e (iv) operacional, ao definir uma infraestrutura de confiança e uma estratégia de liquidez baseada em parcerias, capaz de superar o cold start, mantendo a postura *asset-light*. Os resultados sugerem viabilidade desde que se implemente uma sequenciação disciplinada e um *go-to-market* orientado pela aprendizagem. São ainda identificadas limitações e prioridades de investigação futura, nomeadamente, a reutilização de estúdios, política de preços e expansão multicitadina.

Palavras-chave: plataforma *peer-to-peer*; estúdios adequados à prática; testes de protótipo; mobilidade de artistas; governação da plataforma; liquidez.

ABSTRACT

This thesis assesses the feasibility of a peer-to-peer platform that intermediates short-term (one week to six months) access to practice-grade artist studios, with Lisbon as the entry market. Addressing a persistent access gap for mobile artists and students, the study frames the challenge as a two-sided liquidity problem and evaluates whether an asset-light, governance-strong model can deliver safe, reliable, and repeatable matches between tenants and hosts. The work advances four contributions: (i) conceptually, it positions practice-grade studios as a distinct access-economy category where practice-fit and trust signals, not generic discovery, are the primary value drivers; (ii) empirically, it establishes a conservative, evidence-bounded TAM/SOM for Lisbon by focusing on segments with observable demand; (iii) it delivers a functional prototype and user tests that identify interface and listing elements (verification prominence, rules clarity, practice-fit cues) that lift activation and booking intent, informing income and cash-flow assumptions; and (iv) operationally, it specifies a trust stack (identity verification, rules/insurance, reputation, incident handling) and a partner-led liquidity strategy that overcomes cold-start frictions while preserving an asset-light posture. Findings indicate feasibility under disciplined sequencing and a learning-driven go-to-market. Limitations and future research priorities are outlined for repeat-use dynamics, pricing, and multi-city expansion.

Keywords: peer-to-peer platform; practice-grade studios; prototype testing; artist mobility; platform governance; liquidity seeding.

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GLOSSARY

Terms

Cross-side network effect (indirect; two-sided): In a multi-sided platform, participation on one side changes the value for users on another side (often positively). Example: more verified studios → higher value for tenants; more active tenants → higher value for hosts. See: Rochet & Tirole (2003)

Acronyms

AL	Alojamento Local
ARPU	Average Revenue per User
ATLAS.ti	Qualitative Data Analysis Software
B2B	Business-To-Business
CTA	Call to Action
DE	Germany
ES	Spain
FR	France
GDPR	General Data Protection Regulation
HMW	How Might We
IRR	Internal Rate of Return
MAAT	Museu de Arte, Arquitetura e Tecnologia
NL	Netherlands
NPV	Net Present Value
P2P	Peer-To-Peer
PESTLE	Political, Economic, Social, Technological, Legal, Environmental
RSVP	Répondez s'Il Vous Plaît
PT	Portugal
RQ	Research Question (RQ0…RQ5)
SEO	Search Engine Optimisation
SO/WO	Strengths-Opportunities/Weaknesses-Opportunities (SWOT-Strategies)
SOM	Serviceable Obtainable Market
SWOT	Strengths, Weaknesses, Opportunities, Threats (Framework)
TAM	Total Addressable Market
UX	User Experience
VAT	Value-Added Tax
QR	Quick Response (Code)

INTRODUCTION

An Erasmus term in photography at Manchester Metropolitan University; the Utrecht studio that had structured days and practice was left behind. University facilities were abundant; the living space was not. A house-share, a small desk, and no practice-grade studio. The search began. New to the city, university channels were the first bet. No result. During a class visit to Rogue Studios, resident artists confirmed the pattern: short-term access was rare; most spaces locked tenants into year-long terms. A tip to try Facebook Marketplace led nowhere. Months passed. The term ended without a place to work.

> That was my experience of looking for short-term studio space in Manchester in 2021. I began to wonder: do artists on the move face this same access gap? Would a peer-to-peer way to temporarily access practice-grade studios meet real demand? There is a common warning among entrepreneurs: do not assume your own needs represent the market; this project tests that assumption.

Aim and Scope

The project designs a peer-to-peer (P2P) platform that intermediates non-residential, practice-grade artist workspaces for short, bounded durations. It treats “studio” as a workspace, distinct from lodging, and constrains use to creation/production under appropriate use classes; access is via a licence to use, not a lease. Bookings are operationally framed to privilege weeks-to-months over hourly churn, aligning with project cycles and lowering incident risk. “Short-term” is defined as any booking of up to six months.

Structure

Chapter 1 reviews literature on the sharing economy, P2P platform mechanics, the value artist studios, and articulates the research gap and questions. Chapter 2 details research design, instruments, and analysis, including limitations. Chapter 3 presents the Design Thinking outputs and the consequent design decisions. Chapter 4 reports the Lisbon market analysis. Chapter 5 positions the brand within the identified market gap, specifies target users, and states the value delivered. Chapter 6 translates the research insights into the delivery system for end-to-end value delivery. Chapter 7 sizes the Lisbon opportunity following the proposed business model. Chapter 8 develops strategies calibrated to that market and addresses the weaknesses. Chapter 9 consolidates design-research outputs into a final prototype and a go-to-market strategy. Chapter 10 provides the financial projections. The Conclusion synthesises findings and next steps for implementation and scale. The Appendices compile research instruments, raw data excerpts and supporting figures.

CHAPTER 1 - LITERATURE REVIEW

This chapter reviews scholarship relevant to a P2P short-term rental platform for artist studios, clarifying definitions (1.1), synthesising P2P platform mechanics (1.2), examining the artist's studio as workspace and social node (1.3), isolating the research gap (1.4), and stating the research questions (1.5).

1.1 Sharing Economy

This section establishes definitional precision for the sharing economy by contrasting influential definitions and taxonomies, tracing the field's evolution and categories, and synthesising documented benefits and criticisms.

1.1.1 Terminology

The term "sharing economy" is inconsistently used and the evidence base is fragmented; critics challenge the umbrella label and call for clear distinctions among sharing economy, access economy, gig work, and platform intermediation (Rathnayake et al., 2023). Altrock and Suh (2017) define sharing as reciprocal, often non-monetary exchanges among peers, and the access economy as market-priced, platform-mediated temporary access to assets/services. Some scholars add that "sharing" is a misnomer when significant profit is involved, suggesting "platform economy" or "gig economy" for segments such as Uber and TaskRabbit, where gig workers perform labour without traditional employment protections (Rinne, 2018). Kessler (2015) similarly argues that the growth of platforms like Uber or Airbnb stems from transactional, price-mediated models rather than altruistic sharing, and that terminology should reflect this reality.

Across definitions, the sharing economy refers to a socio-economic system in which individuals make collective use of underutilised assets or services, typically via a platform operator, rather than through traditional ownership (Rathnayake et al., 2024). It emphasises access over ownership (Sironi, 2025). Online platforms are "digital service[s] that facilitate interactions between two or more distinct but interdependent sets of users (firms or individuals) who interact through the service via the internet," narrowing the scope to multi-sided services and excluding one-sided digital services (OECD, 2019).

1.1.2 Evolution and Scope

The emergence of the sharing economy represents a "paradigm shift in resource consumption" with "no transfer of ownership" (Rathnayake et al., 2023). Although practices of sharing, bartering, and lending are ancient, the modern digital sharing economy has surged over the last 15–20 years, enabled by widespread internet access, GPS-enabled smartphones, and digital payments. Early pioneers (e.g., CouchSurfing in 2004; Airbnb in 2008; Uber in 2009) facilitated trust and coordination among strangers at scale; mainstream recognition is often traced to 2010–2011 (e.g., *Time*'s "Ten Ideas That Will Change the World") (Rathnayake et al., 2023; Sironi, 2025).

Initially associated with tangible assets like cars and homes, the field now spans at least 14 categories, including space (lodging, storage, coworking), vehicles (cars, bikes, scooters), goods/tools (equipment libraries, clothing rentals), skills and labour (freelance services, time banking) etc. (Rathnayake et al., 2023). The asset-light, access-heavy model has attracted significant investment; estimates suggest the global market could reach $600 billion by 2027 (up from $113 billion in 2021) (Luo, 2023).

1.1.3 Benefits and Challenges

On sustainability, sharing can contribute to people-planet-profit by increasing utilisation of existing assets and reducing production, thereby lowering resource extraction and waste (Claudelin et al., 2022). However, cheaper and more convenient access can increase overall consumption and respending, offsetting gains through rebound effects (Meshulam et al., 2022; Claudelin et al., 2022).

Economically, Luo (2023) emphasises monetisation of underused resources, while on the demand side consumers gain affordable, on-demand access without ownership burdens, alongside decentralisation that enables micro-entrepreneurship and flexibility in time, price, and offerings. However, where services are provided by unlicensed actors who do not comply with sectoral regulations and fees, prices may fall at the expense of compliance (Luo, 2023). Accordingly, consumer protection remains central: insurance and background checks can mitigate some risks; yet shifting regulated services into informal markets may "create questionable situations" (Claudelin et al., 2022). The European Commission's exploratory study further stresses that unclear information, weak dispute-resolution mechanisms, and ambiguous liability rules can undermine trust (2018).

Socially, platforms can build community and social capital, "provid[ing] individual well-being, build[ing] social capital and improv[ing] a sense of community" (Claudelin et al., 2022), but risks of discrimination and reputation bias persist. Edelman et al. (2016) show that identity cues (e.g., names, photos) can facilitate discrimination; Airbnb requests from guests with distinctively African-American names were ≈16% less likely to be accepted. Ratings can become quasi-regulatory; while calibrated thresholds may raise average quality, they risk harsh exclusions and rating inflation/fragility (Basili & Rossi, 2020). Portability may reduce lock-in and foster competition but can also worsen inflation, fake review propagation, and incumbent advantages (Hesse et al., 2021). Design responses include anonymised pre-decision profiles, double-blind review windows, calibrated thresholds, verification-based portability, and audited appeals (Edelman et al., 2016). In safety-relevant categories such as studios, reputation should be complemented by ex-ante verification (skills/induction) and ex-post incident reporting rather than relying solely on star ratings.

1.2 Peer-to-Peer (P2P) Rental Platforms

Having examined the broader field of the sharing economy, this section focuses specifically on the business model of P2P rental platforms.

1.2.1 Two-Sided Market Dynamics

P2P platforms are multi-sided markets that create value by enabling interactions between distinct user groups and internalising cross-side network effects. Unlike asset-owning rental firms, they facilitate recurring short-term access without transferring ownership; owners therefore maintain quality for repeated use, while users protect reputation to preserve future access (Fraiberger & Sundararajan, 2017; Rathnayake et al., 2023). Three central actors structure P2P exchanges: providers, consumers, and the digital platform that facilitates connection. The platform creates the conditions for exchange and trust, while engagement decisions and transaction terms remain with users (Luo, 2023; Rathnayake et al., 2023). Surrounding actors commonly include payment services, technology providers, insurance firms, and regulatory bodies (Rathnayake et al., 2023).

Operationally, a common seven-step process characterises many models: (1) identifying idle resources, (2) listing them on a platform, (3) discovery (search/filter), (4) negotiating terms and deciding, (5) completing the transaction (including payment), (6) use of the resource, and (7) post-use feedback and review (Rathnayake et al., 2023).

1.2.2 Pricing and Monetisation

Pricing is asymmetric: one side is typically subsidised to catalyse liquidity, while the other monetises the network once cross-side elasticity strengthens participation. Common revenue models include a transaction commission (often primary), ancillary advertising, and working-capital timing benefits; freemium or access fees appear in some categories (Rathnayake et al., 2023; Learning Loop, n.d.).

1.2.3 Scalability

Traditional rental businesses scale through inventory/assets and physical expansion. P2P rental platforms scale primarily by growing user bases on both sides, expanding providers and consumers without proportional capital investment in assets (Jullien et al., 2021). Performance hinges on balancing the growth and needs of both sides, and some categories can exhibit winner-take-all dynamics once critical mass and data advantages are achieved (Learning Loop, n.d.).

1.2.4 Advantages and Challenges

The model enables a fast start and lower barriers to entry, with potential cost efficiencies and high gross margins (Learning Loop, n.d.). It supports asset-light expansion, faster market entry, and city-by-city rollout. Two-sided dynamics unlock elastic, long-tail supply and heterogeneous listings, breadth that a single firm could not replicate, and can yield working-capital benefits where cash is collected upfront and payouts follow (Learning Loop, n.d.).
Airbnb illustrates these dynamics: it scaled from airbeds to a global hospitality platform operating in 220+ countries and millions of listings while owning no property. Its value proposition ("travel like a local") was enabled by trust features (profiles, reviews, messaging) and host guarantees (Novikov, 2022). Governance levers like onboarding and verification, reputation design, insurance/deposits, dispute handling, and anti-disintermediation policies shape quality, safety, and retention, and become differentiators once basic liquidity is achieved.

Reaching liquidity, however, is difficult. Sidecar exited in 2015 after failing to achieve network density and offering a comparatively complex user experience (UX) (Delna Avari Consultants, 2023), while Snapgoods struggled with user acquisition and problem–solution fit (Kessler, 2015). Beyond competition for idle resources, high two-sided development costs, low customer lock-in, and low transaction frequency, recurring failure drivers include limited control over service quality and regulatory shocks (Taeuscher & Kietzmann, 2017). Reputational harm can also arise when "sharing" narratives obscure purely commercial transactions that exploit regulatory grey areas or labour loopholes; ride-hailing and home-sharing have been accused of bypassing regulations applying to traditional businesses, potentially eroding public oversight (Rinne, 2018). To mitigate these risks, hybridisation can stabilise revenues: "Hybrid business models provide the growth benefits of a peer-to-peer sharing platform while ensuring financial stability through recurring revenues from a contractual business-to-business (B2B) model" (Taeuscher & Kietzmann, 2017).

1.3 Artist Studio

With the sharing economy and P2P rental models established, this section considers a specific domain relevant to the thesis: artist studios. The business concept underpinning the research is a P2P short-term rental platform for artist workspaces; it is therefore necessary to clarify what values a studio offers, why access to studio space is a critical issue and the practice-specific needs that shape both supply and demand on the platform.

1.3.1 Value of Artist Studios

A studio is more than just a physical workspace; research highlights its multifaceted value to artists' professional and personal lives. A recent study by Ferm et al. (2022) found that "the studio's physical properties are critical for artistic practice, but having a studio also has psychological, emotional and symbolic value for artists, contributing to their well-being and identity". The studio provides a private sphere for creativity, a controlled environment where artists can experiment, make a mess, and take risks without the constraints of a living room or public space. It delineates a boundary between work and home, which is crucial for focus and for legitimising one's work as a professional endeavour. In interviews, artists often describe their studio as essential for "getting into the zone" of creativity. The spatial separation helps enforce discipline and routine, and the ambiance can be inspiring in itself. There is also a strong symbolic aspect: having a dedicated studio can affirm an artist's identity and commitment to their practice, which in turn reinforces their confidence and ambition (Ferm et al., 2022). The studio becomes a repository of their journey, functioning almost like an external memory bank that traces the evolution of ideas.

Studios also have a social dimension. Many artists share buildings with other creatives, and this proximity can lead to informal peer learning, collaboration opportunities, or simply a sense of not being alone in what is often a solitary profession. According to the University College London/Acme report, "there is value for the community of having artists working [in their midst], but also value to the artists of being embedded in a community" (Ferm et al., 2022). Studios can also have a direct impact on career opportunities. They often become the site of studio visits by curators, gallerists, or collectors. For instance, open studio events are common in many cities (where the public or art professionals can tour studios and discover artists) (Ferm et al., 2022). Not having a studio means missing out on these networking and exposure chances. Some prestigious funding programs or residencies also require that the artist has a studio practice. Thus, beyond making art, a studio can be instrumental in an artist's professional development and visibility.

1.3.2 Specialised Spaces: What Different Practices Require

Requirements vary meaningfully across artistic practices, mapping to a small set of infrastructural dimensions: lighting and light control, ventilation and extraction, electrical capacity, water access and drainage, floor load and ceiling height, acoustic isolation, and specialised enclosures (Rossol, 2001; Soundproof Studios, 2024). Practices involving solvents and particulates, such as oil and spray-based painting or many printmaking processes, benefit from steady, even light and require enhanced airflow or local extraction to manage fumes and dust, alongside sink access for washing and safe waste handling (Rossol, 2001).

Heat- and load-intensive practices impose different constraints. Ceramics requires sufficient circuit capacity, often three-phase, for kilns, dedicated kiln-room extraction and thermal separation, and clay-trap plumbing; heavy equipment and stacked ware justify higher floor-load tolerance and, where possible, greater ceiling height (Rossol, 2001). Wood and metal fabrication add high-amp power draws, dust and fume extraction (including local exhaust for welding), and vibration and noise management; stonework further increases load and favours wet processes for dust control (Rossol, 2001).

Imaging and performance practices prioritise controllability over intensity. Studio photography benefits from blackout capability, high circuit capacity for strobes, and clear spans. Darkroom work substitutes safelighting and active extraction for chemical fumes, with multiple sinks and print washing (Rossol, 2001). Sound and music work calls for quiet heating, ventilation, and air conditioning, acoustic treatment, and isolation measures to limit bleed (Soundproof Studios, 2024).

These distinctions motivate a standardised information set for listings (power/ventilation; water/drainage; height/load; enclosures; acoustics; safety) to reduce search and matching frictions.

1.4 Research Gap

The literature on P2P platforms establishes that viability depends on problem–solution fit, that local, low-frequency markets face fragile network effects and cold-start dynamics, that exchanges require a right-sized trust bundle (identity/practice verification, standardised terms, secure payments, deposits/insurance, dispute resolution), and that the heterogeneity of offline, experience-based assets increases matching frictions, making rich, standardised information and art-specific attributes essential. Research on studios further shows that they are both practice-specific environments and social nodes, conferring functional, psychological, and reputational value. Despite substantial work on P2P markets and on the role of studios in artistic practice, two gaps remain salient.

The first is empirical: existing studies establish the value of studios but do not examine whether, and under which conditions, artists and hosts would participate in short-term subletting, which obstacles constrain participation, which features materially reduce risk and search costs, or which trust mechanisms are necessary in this context. The second is contextual: the Lisbon market is under-documented for the purposes of platform design and go-to-market planning, particularly with respect to the local regulatory environment, the density and distribution of supply by practice, and the partnership landscape for creative workspaces.

1.5 Research Question

These gaps motivate the study's research questions regarding participation conditions, the configuration of trust mechanisms, the information standards required for effective matching, and the Lisbon-specific assumptions that underpin an initial go-to-market approach.

1.5.1 Primary Research Question

RQ0: What evidence indicates the feasibility of short-term, peer-to-peer artist-studio rentals in Lisbon, and what initial platform configuration would be necessary?

1.5.2 Secondary Research Questions

- **RQ1:** What motivates hosts to sublet studio space?
- **RQ2:** What challenges and shortcomings do users (tenants and hosts) face when searching for, renting, listing, and managing short-term studio space?
- **RQ3:** Which platform features do tenants and hosts regard as necessary to feel comfortable and confident using a P2P platform?
- **RQ4:** Is Lisbon an appropriate launch location given regulatory environment, supply density, and partnership opportunities?
- **RQ5:** What is the current competitive landscape in Europe, and where do defensible gaps remain for a P2P studio-access platform?

CHAPTER 2 - METHODOLOGY

This chapter details the methodological approach used to address the research questions. Section 2.1 outlines the research design. Section 2.2 describes the data sources and instruments. Section 2.3 explains the analytic procedures for each method. Section 2.4 discusses methodological limitations and threats to validity.

2.1 Research Design

This study adopts an exploratory mixed-methods design embedded in a Design Thinking process and complemented by a dedicated programme of desk research for the market analysis.

The Design Thinking process (Empathise, Define, Ideate, Prototype, Test) is used to elicit user needs and translate them into an initial platform concept. Within the Design Thinking strand, semi-structured interviews constituted the Empathise step, and Test employed an unmoderated, survey-based prototype evaluation to assess usability, trust, and perceived value. In parallel, desk research provided the market analysis necessary for scoping and go-to-market assumptions, including mapping Lisbon’s regulatory context and reviewing the competitor and partnership landscape.

These strands iterated: market insights informed Define and Ideate, while emerging user requirements from Empathise guided subsequent searches. Desk research is treated as a parallel market-analysis stream that complements the Design Thinking strand.

2.2 Data Collection Methods

Three methods were used: (i) desk research for the market analysis; (ii) semi-structured interviews within Empathise; and (iii) an unmoderated, survey-based prototype test within Test.

2.2.1 Desk Research

To contextualise the proposed platform, desk research served as the secondary-data component of the market-analysis strand. It addressed the secondary research questions on (1) Lisbon’s suitability as a launch location given the regulatory environment, supply density, and partnership opportunities (RQ4), and (2) the current competitive landscape in Europe and defensible gaps for a P2P studio-access platform (RQ5).

Searches were conducted between October 2024 and January 2025, with language coverage mostly in English; some in Portuguese. Inclusion required (i) Lisbon or

European Union scope with transferability to Lisbon, (ii) explicit relevance to short-term non-residential workspaces or adjacent platform categories, and (iii) publication since 2019 unless the source is a definitional or regulatory baseline. Grey literature was included where authoritative or uniquely informative. Sources consulted included: official statistics (INE, Erasmus+); municipal and national cultural policy documents; sector reports; relevant press; competitor websites and social channels; third-party reviews; urban/cultural planning papers.

2.2.2 Qualitative Interviews

To explore the lived experiences and needs of artists engaged in short-term studio use, six semi-structured interviews were conducted to inform three secondary research questions: motivations to host (RQ1), barriers faced by tenants and hosts across the rental journey (RQ2), and the platform features required to feel comfortable and confident using a P2P service (RQ3).

Semi-structured interviewing was selected for its ability to generate both practical and emotional insights, offering the flexibility to explore emergent themes while maintaining consistency across participants. This format balances comparability with latitude to probe emergent themes in a confidential setting (Tenny et al., 2022). Participants were recruited through the researcher's personal networks, both offline and online, providing access to eligible individuals. Interviews lasted 10–20 minutes and were conducted either in person (Lisbon) or remotely via WhatsApp audio call. All conversations were transcribed verbatim. Participants provided verbal consent; names were replaced by initials in transcripts; and only the researcher had access to the raw audio.

Participants were selected using purposive criterion sampling, based on three criteria: (1) active in the arts, (2) searching/offering temporary studios, (3) based in or moving through Lisbon. Care was taken to ensure diversity in terms of gender, nationality, and artistic discipline, in order to capture a range of perspectives and experiences. Participants were categorised into two user segments: potential tenants (4 participants) and potential hosts (2 participants); see Appendix B. Segment-specific interview guides were shared in advance; guides covered (i) discovery and booking experiences, (ii) requirements, (iii) trust and risk, and (iv) reactions to early concepts. Full transcripts are available in the appendix (see Appendix B).

2.2.3 Survey-based Prototype Test

A cross-sectional online survey on (Google Forms) presenting static images of each prototype was administered in a single session. The survey evaluated three low-fidelity prototypes and examined: (i) perceived usability, (ii) perceived value and intention to use, (iii) trust formation, (iv) perceived contribution of community features, and (v) preferences for the ordering and presentation of features (information architecture).

The instrument comprised four sections: (1) eligibility and profile; (2) evaluation of prototype 1; (3) evaluation of prototype 2; and (4) evaluation of prototype 3. Prototype stimuli were shown immediately before their corresponding item blocks to minimise recall burden and appeared in a fixed order. Participation was voluntary and uncompensated. The questionnaire contained 41 items and required approximately 15 minutes to complete. Closed-ended items (nominal/ordinal) were complemented by open prompts capturing reasons for preferences and missing elements. See Appendix C for the full instrument. Processing followed GDPR principles of data minimisation, study collected no direct identifiers.

To mitigate founder bias and extend reach beyond immediate contacts, a non-probability snowball sampling strategy was employed. Initial seeds were recruited via four channels: LinkedIn alumni groups; creative networks (outreach via Instagram to the researcher's professional network, with encouragement to reshare among artists); informal messaging groups; and via submission on website "SurveySwab".

The sample comprises n = 100 respondents. Practices are well represented, with higher counts in Fine Arts (n = 16) and Ceramics & Sculpture (n = 15), followed by Textile (n = 11), Design & Crafts (n = 11), Music Production (n = 11), Performing Arts (n = 10), and Digital & Media Arts (n = 10).

2.3 Data Analysis

2.3.1 Desk Research

Lisbon's macro-environment and its relevance to the proposed platform were assessed using the PESTLE framework, which encompasses political, economic, social, technological, legal, and environmental factors. Searches were conducted combining the terms "short-term rental," "artist studios/workspaces," "cultural entrepreneurship," and "real estate."

In parallel, a competitor analysis was conducted to benchmark direct and adjacent platforms active in Lisbon and the European Unionon five observable dimensions: discovery, booking and payments, verification/trust, pricing model, and audience fit. Assessments were restricted to user-facing, verifiable features. A market-sizing exercise estimated addressable demand and revenue potential. These desk findings informed launch feasibility assumptions, feature scope, and Lisbon go-to-market parameters developed in subsequent chapters.

2.3.2 Qualitative Interviews

Semi-structured interviews were conducted with two segments (tenants; hosts) using segment-specific guides. Analysis was aligned to this segmentation, yielding a tenant-side and a host-side account. Transcripts were imported into ATLAS.ti and were analysed using thematic analysis (Braun & Clarke, 2021). First-cycle open coding at the quotation level generated initial codes; the codebook was iteratively refined, with codes merged or split to improve clarity and distinctiveness. For reporting convenience (rather than as final themes), codes were clustered per segment: tenants (3 groups; 12 codes) and hosts (4 groups; 11 codes). An overview is provided in Appendix B.

These analyses were used to inform two empathy maps, one per customer category, in which salient emotional cues (e.g., trust and risk sensitivities), behavioural tendencies (e.g., discovery and booking frictions; desire for control), and practical constraints (e.g., the need for a centralised resource and verifiable information) are visualised. The maps were used as synthesis artefacts linking user evidence to design requirements for subsequent prototyping. Themes and illustrative quotations are presented in Section 3.1.

2.3.3 Survey-based Prototype Test

The final sample comprised n = 100 respondents; no responses were excluded. A substantial majority (71%) reported prior experience (host (21%), tenant (23%), or both (27%)) while 29% reported no prior experience. The latter group was retained because they fall within the target audience and provide first-time user perspectives valuable for usability assessment and onboarding design.

Analysis proceeded in two stages: First, descriptive statistics summarised central tendencies and distributions. Second, exploratory cross-tabulations examined potential associations between respondent attributes and preferences; these were generated programmatically and reviewed for interpretability. Cross-tabs assessed willingness (equipment, City Radar, Giveaway Network) by role/barriers; verification-badge interpretation by practice; listing-flow order by perceived ease/time; and practice by trust elements and descriptor choices.

No cross-tabulation reached statistical significance; several were underpowered due to small cell sizes, or yielded novel, decision-relevant patterns. Accordingly, cross-tab outputs are omitted from the results and are reported here for transparency.

2.4 Limitations

2.4.1 Desk Research

Competitor analysis relies solely on public, desk-based sources (websites, social content, third-party reviews), so assessments are limited to observable, user-facing features and may misstate operational effectiveness or market perception; direct engagement could have surfaced internal practices and satisfaction patterns.

The PESTLE read is time-bound within an evolving, ambiguous policy environment: Lisbon's housing/tourism rules touch short-term rentals while temporary creative workspaces remain under-specified, and shifts in urban development or cultural funding could alter feasibility.

Market sizing uses proxies and conservative assumptions due to data gaps. Several inputs remain only partially observable, e.g., counts of practising artists by discipline, annual inflows via residencies/exhibitions/fairs, segment overlap that complicates de-duplication, Lisbon-specific price distributions over time, a validated inventory of suitable studios/workspaces and behavioural parameters (booking frequency, duration mix). The estimated rental price is an analytic anchor rather than a market median; peer-to-peer prices vary with location, amenities, reputation, seasonality, and host preferences. The penetration rate is a scenario assumption in a two-sided market where adoption is path-dependent on trust, liquidity, and network effects and may be supply-constrained. The model also equates "captured bookings" with one booking per user per year; if bookings per user are higher, TAM and SOM rise proportionally.

2.4.2 Qualitative Interviews

Although the interviews offered rich and relevant perspectives on the use of studio spaces, certain methodological limitations should be considered. The decision to use purposive criterion sampling ensured that participants aligned closely with the research focus, yet it also introduced a degree of researcher bias. Despite efforts to include a range of genders, nationalities, and artistic practices, the resulting sample may reflect specific subcultures or working patterns more than others.

As such, the insights gathered should be viewed as indicative rather than representative of the broader artist population. Additionally, as several interviews were in a second language, some nuance may have been attenuated.

2.4.3 Survey-based Prototype Test

Reliance on non-probability snowball sampling constrains statistical generalisability. Network-based recruitment can introduce homophily and coverage bias, and because the denominator of those exposed to the link is unknown, non-response and volunteer bias cannot be estimated. Findings should therefore be interpreted as analytical generalisations to similar contexts, not as population estimates.

The survey captures self-reported evaluations and intentions, which are susceptible to social desirability, acquiescence, and hypothetical bias. Anonymity and neutral wording reduce, but do not eliminate, these risks. Fixed presentation order can induce order, priming, fatigue, and contrast effects, and all constructs were measured in a single instrument at one time point, raising the possibility of common-method variance. Positioning stimuli immediately before the relevant items minimises recall burden but does not counterbalance order effects. The completion environment (e.g., mobile vs. desktop, screen size, ambient distractions) may influence comprehension of visual details and response patterns. Because the survey platform partially standardises presentation, mode effects cannot be ruled out. Finally, the use of static prototype images removes interaction dynamics that shape real usability and trust formation.

As a result, ease-of-use and trust judgements may be attenuated or inflated relative to an interactive environment, and behavioural performance metrics (task success, time-on-task, error rates) are unavailable. At this stage, the approach is appropriate for comparative assessment of feature scope and information architecture, but not for fine-grained UX evaluation.

CHAPTER 3 - DESIGN THINKING PROCESS

This chapter presents the outputs of the Design Thinking process, drawing on the methods in Chapter 2 and addresses research questions RQ1–RQ3. Section 3.1 (Empathise) synthesises interview evidence. Section 3.2 (Define) distils these insights into a problem statement and design imperatives. Section 3.3 (Ideate I) develops solution directions. Section 3.4 (Prototype) translates the prioritised concepts into Figma prototypes. Section 3.5 (Test) reports the survey-based evaluation. Section 3.6 (Ideate II) outlines implications for subsequent chapters, and evolves selected ideas.

3.1 Empathise: Interview Findings

The interview findings were synthesised using the empathy map canvas (see Appendix B) to visualise emotional, behavioural, and logistical themes across both user segments: artists seeking temporary studio space (tenants) and artists offering space temporarily (hosts).

3.1.1 Tenant Perspective

A recurrent concern is information quality and verifiability. G.H. highlighted "*the lack of detail*," including unclear descriptions and too few photos: "*It's tough to commit to a space when you don't know what you're walking into.*" Participants reported arriving to spaces that were "*damp*" or "*badly lit*." C.F. recalled, "I*t turned out to be this tiny room in horrible condition... the lighting didn't really work*."

The inability to filter by creative-specific needs (e.g. ceiling height, natural light) further compounds the problem. As C.Z. observed: "*Search filters are limited—you can't narrow things down by art-specific needs like lighting or ventilation.*" Existing platforms rarely cater to the specific and often technical needs of artists. Pricing was also perceived as inconsistent or exploitative in short-term contexts. According to C.Z., "*some landlords exploit the short-term demand and charge ridiculous rates*," often for spaces that are poorly maintained or inadequately equipped.

When asked what would make tenants feel comfortable and secure renting short-term studios, several needs emerged consistently. Foremost was flexibility: as R.N. put it, "*If I could rent by the day, week, or month depending on the situation, it would be a huge game-changer.*" Requirements varied by practice and circumstance; C.Z., for instance, needed a temporary space for "*3–6 months*" during an Erasmus programme, whereas G.H. sought access "*once or twice a month.*"

Equally important was a trustworthy, efficient user experience. Participants called for a map view of listings, upfront pricing with transparent fees, verified hosts, reviews, standardised agreements, and a reliable messaging system. G.H. emphasised "*a solid communication system between renters and owners,*" while R.N. prioritised "*detailed information upfront—photos, dimensions, natural light, and ventilation are top priorities.*" These features also operate as trust signals that shape recommendation intent: as C.Z. noted, "*If it were easy to use, had trustworthy listings, and offered fair pricing, I'd definitely recommend it.*" Finally, respondents described value-adding extras as desirable rather than essential; equipment rental was "*a bonus*" (C.Z.), and a wider variety of space types was seen as encouraging collaboration and increasing the platform's overall appeal.

3.1.2 Host Perspective

Hosts cited three primary motives for subletting: periods of non-use due to travel, a social impulse to support fellow artists, and offsetting fixed studio costs. Willingness to participate, however, depends on retaining control over pricing and booking cadence, plus credible assurances around risk. Specifically, respondents asked for secure payments, clear and enforceable cancellation terms, and optional insurance, features several described as essential and worth paying for. They also wanted an intuitive interface and hands-on support when creating listings.

Studios are highly personalised environments containing tools, materials, fragile setups, and works in progress (Ferm et al., 2022). Negative prior experiences, mess left behind, unauthorised use of materials, casual treatment of the space, reinforce caution. As V.R. puts it, "I*t's hard to know if the person you're renting to is reliable, and there aren't many tools to make the process smoother or more secure.*" Related worries include misuse of the space (e.g., social gatherings) and damage to equipment or artworks, alongside financial risks such as late payment or early departure.

In short, hosts balance altruistic and financial motives with a desire for control and protection; addressing this tension through verification, standardised agreements, secure communication, damage protection, and streamlined listing tools is central to sustaining supply on the platform.

3.1.3 Shared Frustration

Across both user groups, there was one shared frustration: the lack of a centralised, sector-specific platform. C.Z. noted, "*It's incredibly time-consuming, and you never know if a space will actually work until you visit it.*" Many artists rely on fragmented channels (Facebook groups, word of mouth, university boards) and spend hours searching, with one participant describing the process as "*navigating in the dark*." Tenants struggle to locate suitable, verified studios; hosts struggle to find trustworthy renters and manage logistics. The process is time-consuming, emotionally taxing, and often leads to mismatched expectations or unnecessary risk. Whether searching or subletting, users are negotiating a system not designed with their needs in mind.

3.2 Define: Framing the Problem

The Define phase synthesises evidence from Empathise and the literature review into a clear problem framing and bounded design brief for a Lisbon-first P2P studio-rental platform.

3.2.1 Problem Statement

Across six semi-structured interviews, participants described that arranging short-term, practice-grade studio use is unreliable and coordination-heavy. Tenants rely on personal networks and scattered social posts; available information rarely covers practice-critical details (e.g., power, ventilation, water/drainage, ceiling height/load, access rules, safety), leading to wasted enquiries and visits. Trust and logistics (e.g. verification, payments, access and handover) are negotiated ad hoc and perceived as risky. Hosts report disproportionate effort and exposure: vetting users and uses, preparing the space, managing turnover, and handling damage or rule breaches without clear policies or cover. These frictions deter short-term transactions despite stated willingness on both sides, limiting access for tenants and monetisation for hosts.

3.2.2 Design Challenge

How might we design a P2P short-term studio-rental platform that encodes artist-specific needs in discovery and booking, reliably matches local supply and demand, builds low-cost trust, and reaches sustainable liquidity?

3.2.3 Design Imperatives

A synthesis of evidence from semi-structured interviews (Empathise) and literature review yields the following imperatives for a P2P short-term studio-rental platform: (1) end-to-end trust and safety mechanisms; (2) practice-grade discovery and fit; (3) standardised information richness; (4) transparent pricing and flexible durations; (5) host agency and risk safeguards; (6) efficient, accountable communication that sets clear pre-booking expectations; and (7) social dimension with platform scale.

3.3 Ideate I: Translating User Needs into Feature Ideas

This phase used the How Might We (HMW) framework (visual overview in Appendix D) to diverge on solutions without committing to final features. Ten HMW-questions, derived from the design imperatives in Section 3.2.3, guided three brainstorming rounds that generated 56 ideas.

Ideas were scored using a simple Value × Effort matrix (1–5 each), assessed for (i) alignment with the Section 3.2.3 imperatives, (ii) feasibility under current technical and organisational constraints, and (iii) expected impact on core user needs.

This process yielded a prioritised set of 32 ideas, organised into three categories; see Table 3.1.

Table 3.1 Ideate roadmap

NOW (16 Ideas): High-priority features with strong imperative alignment, clear feasibility, and immediate relevance to reducing user frictions or safety risks.	Timelapse video, Photo prompts, Voice memo listing introductions, 60-second “walk & talk” video, Writing prompts e.g. “If the studio could talk…”, Studio Rules & “Don’t do anything I wouldn’t do” section, Contract templates, “Build Your Session” feature, Verification badge, Peek into shared building, Cancellation policy indicators, “Made Here” gallery, “What’s On” section, Creative Supply Giveaway Network, Creative city radar, Pre-booking messaging
NEXT (5 ideas): Features considered valuable and realistic, but not included in the current prototype due to scope, technical complexity, or sequencing.	Insurance badge, Auto-freeze for no-shows, Before/after clip logs, Collaboration Seeking Board, Art-specific search filters
LATER (11 ideas): Longer-horizon concepts with potential for innovation, community-building, or differentiation.	“Followed by…” network tags, “Need listing help?”: photographer matching service, Tenant showcase (curated annual exhibition), Artist-led walking tours, 30-minute test session booking, Artworks Left Behind Auction, Listing view counters, Spotify studio playlist, Studio Wrapped (annual statistics summary), AI-generated listing descriptions, “If I Were You…” tips by hosts

3.4 Prototype: From Ideation to Implementation

Following the HMW ideation, the prototype phase focused on the Now set of 16 prioritised ideas (see Table 3.1). Three non-interactive Figma prototypes, “Post Your Listing", “Listing Page”, and “Artist Hub”, instantiate the selected features and map directly to needs identified in the Empathise and Define phases. Screenshots appear in Appendix E; Table 3.2 summarises core element, implemented features and design-imperative coverage.

Table 3.2 Prototype suite overview

	“Post Your Listing”	**“Listing Page”**	**“Artist Hub”**
Core Element	8-step listing wizard	Listing detail with visuals, structured attribute tables, map, pricing, availability, host profile	Community tools
Implemented Features	• Timelapse Video • Voice-Memo Listing Introductions • 60-Second “Walk & Talk” Video Upload • Photo Prompts • Writing Prompts • Studio Rules & “Don’t Do Anything I Wouldn’t Do” • Contract Templates • “Build Your Session”	• Verification Badge • “Build Your Session” • Peek Into Shared Building • “Made Here” Gallery • Vibe Tags • Cancellation Policy Indicators • Writing Prompts • Studio Rules & “Don’t Do Anything I Wouldn’t Do” • Pre-Booking Messaging (Text/ Voice)	• “What’s On” Section • Creative Supply Giveaway Network • Creative City Radar
Imperatives * *Section 3.2.3	(1)(2)(3)(4)(5)(6)	(1)(2)(3)(4)(6)(7)	(1) (7)

Several evaluated features were subsequently discontinued (see 3.5.4)

Together, these non-interactive Figma prototypes enable evaluative feedback on information sufficiency, perceived trust, and willingness to participate, while operationalising the design imperatives across host onboarding, listing quality, tenant evaluation, and community-based trust building.

3.5 Test: Survey Results

This section synthesises survey evidence from the three non-interactive Figma prototypes to inform the next ideation cycle. The survey (N = 100; web; fixed order) reports item-level bases (n) with each result. The full instrument and dataset are provided in Appendix C.

3.5.1 Prototype 1 - “Post Your Listing”

In the media artifact choice (Step 1), the 60-second “Walk & Talk” video dominated selections (92/107; 86%), far outpacing Timelapse (14/107; 13%) and Voice Memo (1/107; 1%). Respondents attributed this to greater sensory richness and scope for host self-expression; Timelapse was perceived as visually catchy but information-thin.
For photo and description support (Steps 2–3), Upload + Photo Prompts was preferred (87%, n = 100) over Upload only (13%), suggesting prompts mitigate blank-page friction. Description prompts were rated moderately helpful (Mean = 3,66/5; median = 4; standard deviation ≈0,85; n = 100); qualitative comments flagged cryptic wording and prompt overload.

Across 300 total picks, Features (87) and Facility (76) were the core descriptors in step 5, followed by Add-ons (56) and Services (55); Vibe Tags (17) and Neighbours (9) were marginal.
Adoption intent for the equipment rental service (Add-ons) is high (Yes 88%; No 12%; n=100), see Figure 3.1.
Decliners cite liability concerns, a bring-your-own norm, trust issues, and deterioration/theft risk. Commonly indicated items included lights/lighting, cameras, tools, backdrops/green screen, microphones, speakers, workstations/computers,

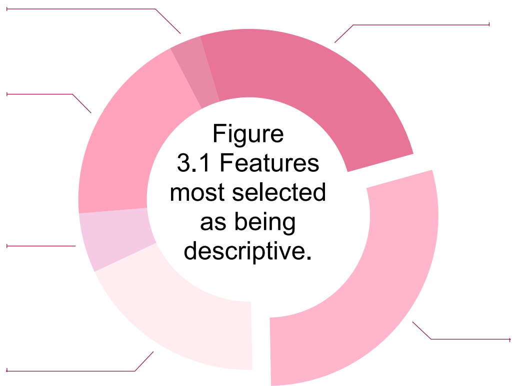

Figure 3.1 Features most selected as being descriptive.

screens, tripods/trolleys, frames, reflectors, props, craft tables, and art supplies; several respondents expressed openness to “anything in the studio.”

In the rules section (Step 6), most respondents chose “Write your studio rules” (86/121), with far fewer selecting “Don’t do anything I wouldn’t do…” (18/121) or contracts (17/121), indicating heavy-handed prompts in policy areas are not advisable and that contract templates may feel controlling or undermine host autonomy. Respondents also noted the absence of an explicit check-in/check-out policy.

Overall, participants evaluate the listing process as highly convenient, see Figure 3.2 (Mean = 4,42/5; median = 5; standard deviation ≈0,69; n = 100). 88% gave 4–5; roughly half selected the maximum. Nevertheless, a non-trivial minority (≈15%) reported effort-related friction, indicating scope for incremental streamlining rather than structural redesign.

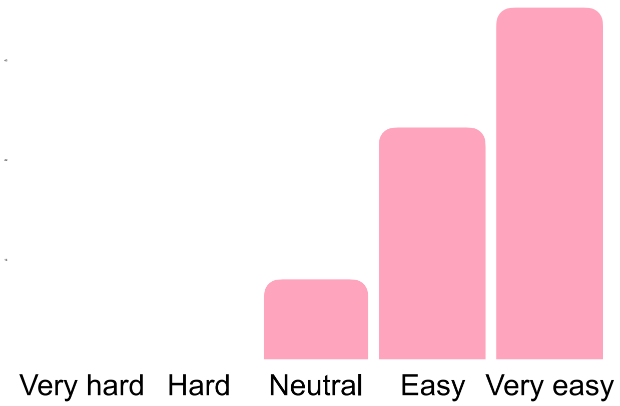

Figure 3.2 Self-assessed difficulty of the “Post your Listing” page

3.5.2 Prototype 2 - “Listing Page”

For the hero section, respondents preferred ‘Basic description + visuals’ (78%, n = 100), followed by ‘Location’ (35%). For the third slot, ‘Full description’ led (41%), ‘Booking’ also cited (25%). Open-text feedback recommends integrating hero description/visuals with location, placing Rules within the Description, and surfacing user reviews adjacent to the “Made Here” block. Community signalling is strong: the “Made Here” gallery enhances belonging (96% “Yes”, n = 100).

When asked what resolves uncertainty overall, Full description was the keystone (49%, n = 100). Within the description section, trust trust drivers were Features (80/258 selections), followed by Description (54/258) and Practices supported (44/258). Creative

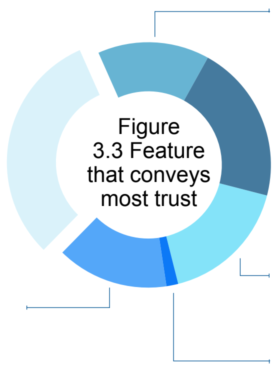

Figure 3.3 Feature that conveys most trust

neighbours was negligible (4/258); see Figure 3.3.

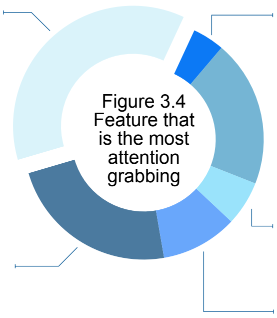

Figure 3.4 Feature that is the most attention grabbing

Features that encourage continued browsing include Visuals (85/233 times selected) and the Verification badge (54/233 times selected), see Figure 3.4.

The badge is interpreted primarily as ID/listing-integrity verification, with some respondents also inferring review quality/customer service, indicating semantic ambiguity.

Vibe Tag (10/233 times selected) is low-salience; 68% deem vibe tags unnecessary and 27% view them as nice-to-have (n = 100).

The Location indicator (46/233 times selected) is critical as booking influencer: when location is absent, 32% would exit and only 52% would message, signalling meaningful attrition from missing geo cues (n = 100). The Build-your-session feature (Add-ons selected by host) increases likelihood to book (94% “Yes”; n = 100).

Overall, respondents prioritise concrete capability information first, with a strong description close behind. Elements with low informational yield (Vibe tags, Neighbours, Timelapse, Voice memo) neither drive trust nor exploration.

3.5.3 Prototype 3 - “Artist Hub”

Perceived value is very high (97% “Yes”; n = 100), attributed to community/networking, value add, inspiration, exposure, tips, and ties to renting/listings. Illustrative comments include: “Sense of belonging… easy to connect.”; “Curates important happenings… one-stop reference.”; “Goes beyond renting a space.”; “Good to build connections with other artists.” The label “Artist Hub” resonates (96% “Yes”; n = 100). Within the hub, users prioritise What’s on near you (82%; n = 100), followed by Supply & tools near you (73%; n=100). Motivation to post content in the “What’s on” section concentrates on exposure (76/148) and easy upload (45/148); incentives were rarely selected (8/148). Intended usage is high-frequency (daily 36%; weekly 40%). As a community builder, What’s on near you dominates; see Figure 3.5.,

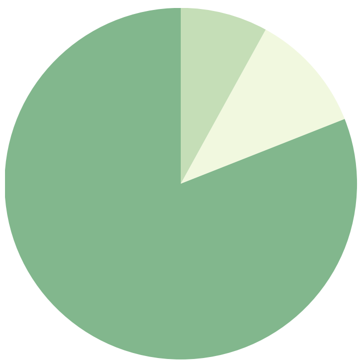

Figure 3.5 Feature that enables community building the most

with proximity and networking cited as reasons.

Adoption intent is strong for the Creative Supply Giveaway Network (167/170 any Yes; Only give 85/170; Only search 82/170; No 3/170). Reported barriers are primarily time (39%; n = 100), perceived low pay-off (32%), logistics (18%), and trust (11%); motivations are cost saving, networking, and convenience. Expected cadence is regular (weekly 39%, monthly 38%; n = 100). While 72% express willingness to contribute to the Creative City Radar, actual intended frequency is low (daily 1%, weekly 11%, monthly 26%, occasionally/rarely 62%; n = 100). Contribution intent is driven by friends posting (52/115) and visibility/attribution (50/115); incentives matter less (8/115). It is also the least missed sub-feature (73%; n = 100) and is considered a community builder by only 8.2% (n = 100).

3.5.4 Design Decisions

Based on the evaluation results, the following features were discontinued: Vibe Tags; Peek into the Building (neighbourhood label); the informal cautionary prompt ("Don't do anything I wouldn't do."); contract templates; Timelapse; and the 1-minute Voice Memo. Prominent placement of the Creative City Radar is deferred until sufficient network effects justify its complexity and ongoing maintenance costs. The writing prompts, studio rules, the verification badge, and the creative supply network are retained for deeper exploration and refinement. These decisions informed the next iteration by removing low-signal features, clarifying trust signals, and elevating modules with demonstrated impact on booking likelihood.

3.6 Ideate II: Improving the Prototypes

Building on the survey insights reported in 3.5, the following HMW-questions translate descriptive findings into design directions for the next prototyping cycle, see Table 3.3. Each question is grounded in a specific empirical signal.

Table 3.3 HMW-Questions for each existing prototype-1

Prototype	HMW…			
"Post Your Listing"	reduce perceived effort among the ~15% who reported friction?	provide a structured, templated "Studio Rules" module?	introduce an equipment and liability language to convert high intent?	consolidate description prompts to improve completion quality?

These HMW directions informed the final prototype and the Feature Index detailed in Chapter 9. In addition, two concepts originating in Ideate I that were not fully exercised earlier were carried forward: an insurance badge and art-specific search filters.

Table 3.3 HMW-Questions for each existing prototype

Prototype	HMW…			
“Listin Page”	integrate the top three decision cases within the Hero section?	remove semantic ambiguity of the verification badges?	strengthen community signal that 96% valued (“Made Here” module)?	elevate “Build your session” within the page hierarchy to leverage its positive impact on booking likelihood?
“Artist Hub”	maximise exposure while minimising posting effort? (What’s On)	How might we lower barriers (time, low payoff, logistics, trust) while preserving benefits (cost saving, networking, convenience) that underpin 97% intent? (Supply & Tools Giveaway Network)		

CHAPTER 4 - MARKET ANALYSIS

This chapter synthesises desk-research findings to address RQ4 and RQ5, evaluating Lisbon's suitability as a launch city. Section 4.1 summarises PESTLE signals; 4.2 reviews direct and indirect competitors; 4.3 consolidates the market gap.

4.1 PESTLE Analysis

This PESTLE summarises desk-research signals shaping the macro environment for a short-term studio-sharing platform in Lisbon/Portugal. For the full analysis refer to Appendix A.

4.1.1 Political

The municipality's Unicorn Factory Lisboa is presented as a flagship, city-backed initiative "to position the City as a leading innovation center in Europe" (Unicorn Factory Lisboa, n.d.). Broader policy signals also frame the sharing economy as part of Lisbon's smart-city trajectory; commentary citing Luís Silva notes a strategy committing more than €300 million to becoming more sustainable, competitive, participatory, creative, innovative, and citizen-centric. (Pinnington, n.d.). Nationally, visa instruments such as the Golden Visa and the Digital Nomad visa have been used to attract international talent (Portugal Golden Visa, n.d.), while tax incentives further support entrepreneurial and cultural activity (Goldblatt, 2022). The Plano Nacional das Artes aims to widen cultural access and explicitly encourages collaborative networks and partnerships across public and private entities, including scholarship programmes (República Portuguesa, 2023; República Portuguesa, n.d.). The city also maintains a long-standing municipal studio programme (Ateliês Municipais dos Coruchéus, 50 units) (Ateliês Municipais dos Coruchéus, n.d.). City-backed innovation and cultural policy create a permissive context for governed short-term studio access pilots.

4.1.2 Environmental

Emphasis on energy efficiency and lower-carbon operations in the built environment is rising (Taylor, n.d.). These trends favour space-sharing models that surface transparent information on building performance and operating costs. These trends provide a supportive context for space-sharing models that value transparent information about building performance and operating costs.

4.1.3 Social

Lisbon's reputation as a contemporary art hub is reinforced by commentary describing its appeal to expatriates, combining safety, climate, and access to goods and services, and its established place in the global art market (Garcia, 2024). Stakeholder reflections also point to international inflows of skilled residents contributing to local capabilities (Pinnington, n.d.). At a national level, the foreign-resident population reached 1.044 million in 2023, a year-on-year increase of +33,6% (Luz, 2024), underscoring the scale of international mobility that intersects with Lisbon's metropolitan labour and cultural markets. The city's international profile is also shaped by recurring events such as Web Summit and ARCOlisboa, which draw global tech and arts communities (Goldblatt, 2022; Artist Run Alliance, n.d.). Lisbon's contemporary-art profile and expatriate appeal coexist with steady flows of Erasmus+ participants (European Commission, n.d.) and a domestic pipeline of ~46,000 arts students nationwide (PORDATA, n.d.). Given Lisbon's vibrant contemporary art scene and the presence of the Faculdade de Belas-Artes da Universidade de Lisboa, the oldest higher-education institution for the arts in Portugal, the city concentrates both training pathways and professional networks relevant to creative work. Sustained inflows of internationally mobile residents, students, and visiting professionals raise the likelihood of short-term, project-tied workspace demand.

4.1.4 Technological

Industry sources describe a maturing proptech stack that can support scalable operations: artificial and virtual reality tours that reduce geographic constraints and enrich verifiable space information; data-driven tools for trend and risk analysis; Internet of Things (e.g., smart locks; automated heating/cooling); Artificial Intelligenceacross support chat, listing generation, space management, energy intelligence, and ethical tenant screening; and blockchain for document security, transparency and market access (Taylor, n.d.; PropTech Buzz, 2024; Snisarenko, 2024). Taken together, these technologies are presented as enablers of trust, transparency, and operational efficiency.

4.1.5 Legal

Portugal's regulatory framework permits subletting with written landlord authorisation, providing legal clarity for mediated sharing arrangements. Changes introduced by Decree-Law No. 76/2024 affected the Alojamento Local regime (namely licence availability and transferability, removal of expiration) redefining the backdrop for short-term accommodation. AL rules govern tourist lodging and are cited only as a policy analogue for platform regulation; they do not apply directly to non-residential workspace use.

4.1.6 Economic

Commentaries describe a thriving start-up community and growing international visibility in tech (Goldblatt, 2022). Portugal is cited as the second-best country in Europe for business innovation, with the creation of seven unicorns. National statistics indicate substantial cultural activity. In 2023, in visual arts, 975 facilities hosted 6.417 exhibitions presenting 256.475 works by 52.928 authors (Instituto Nacional de Estatística, 2024). A growing art market and community is reported: a high presence of young collectors and artists (Lazareva, 2024). In parallel, sources highlight a rising sharing-economy orientation, aligning with tenant preferences for mobility and adaptability in living and working arrangements (Taylor, n.d.; Pinnington, n.d.). Finally, strategic partnerships, among property developers, tech firms, service providers, and local governments, are described as enhancing rental experiences, while cross-border trends point to tenants exploring options across countries for work, study, or leisure (Taylor, n.d.). These conditions support the adoption of a governed, access-based model for creative workspaces.

4.2 Competitor Analysis

Competitors are classified by offer similarity rather than business model. Benchmarks focus on discovery, booking and payments, trust/verification, pricing, and audience fit, restricted to observable, user-facing features; see Appendix A.

4.2.1 Direct (offer-adjacent)

Direct offer-adjacent options are uncurated bulletin boards for studio sublets; they provide no booking, payments, or verification, so risk and coordination remain with users.

- **TransArtists (Offer):** A residency-oriented bulletin board with an “offered & wanted” area. Discovery is basic and often sparse (few photos and limited practice-specific detail). There is no on-platform messaging, calendar, booking, or payments; arrangements move off-site. No identity or listing verification. Free to use, with content relevant to studios but marginal to the platform’s core residency mission. Audience fit is intermittent for short-term sublets.
- **Facebook Marketplace (and groups):** Generalist classifieds occasionally used for studio sublets. Local reach can be high, but discovery is fragmented and lacks practice-grade filters. No on-platform booking, escrow, or dispute tooling; coordination occurs via private messages. No verification; high variance and scam risk. Free to list/browse; audience is generalist, so artist fit is inconsistent.

4.2.2 Indirect

Overall, indirect comparators solve discovery for adjacent categories (lodging, long-term listings, coworking, events) but lack practice-grade filters, governed booking, and workspace-specific risk tools.

- **Airbnb:** Mature discovery and fully integrated booking/payments, but workspace listings are rare and inconsistently labelled; audience and safeguards are optimised for lodging rather than production. Trust relies on profiles/reviews/customer support, not practice verification. Fit for artists seeking purpose-built studios is weak.
- **Idealista (long-term residential/commercial portal):** Strong inventory and search for commercial units; no in-platform booking or payments. Filters are not tuned to studio practice (ventilation, load, sinks, ceiling height). Pricing is pay-to-list/upgrade for listers; seekers browse free. Useful to scan supply but misaligned with short-term, practice-ready sublets.
- **Coworking spaces (e.g., MU Workspace, Second Home):** Online booking and venue oversight provide clear rules, yet layouts, policies, and infrastructure are optimised for desk-based work. Messy/noisy/large-format practices face restrictions on materials, ventilation, and noise.
- **Event platforms (e.g., Go-PopUp):** Integrated booking and payments for public-facing venues (pop-ups, gallery/showroom rentals). Spaces may be verified, but the offer targets brands/agencies and short retail activations.
- **Artist residency programmes (e.g., Hangar, PADA, Prisma):** Curated, application-based access bundling facilities with programming, accommodation, and mentoring. Quality is assured by curation rather than transactional tooling; availability is limited; not designed for ad hoc subletting of private studios.
- **Host an Artist:** A barter-driven exchange matching artists with hosts for accommodation in return for creative contribution. Provides legal templates but little workspace verification; not focused on private, practice-grade studios.

4.3 Market Gap

Desk research shows Lisbon is structurally supportive of short-term studio sharing: ongoing municipal and national arts initiatives, a steady inflow of arts students and visiting creatives tied to recurring international events, and a lively cultural economy. Legally, consensual subletting remains a viable route; developments in Alojamento Local are adjacent and should be monitored. The competitive scan identifies no platform dedicated to short-term, peer-to-peer studio subletting. Taken together, this evidences an underserved segment with room for a focused entrant to operate without immediate incumbent pressure.

CHAPTER 5 - BRAND POSITIONING & IDENTITY

Building on the market analysis, this chapter positions Layr for the opportunity identified in Chapter 4. It specifies the segments served (Section 5.1), the customer relationship (Section 5.2) and the value proposition (Section 5.3), then sets out the sources of competitive advantage (Section 5.4) and codifies the brand purpose (Section 5.5).

5.1 Segmentation

The platform addresses two market sides: hosts (supply) and tenants (demand). To support message–market–channel fit, each side is disaggregated into subsegments and ideal customer personas. On the demand side: art students, visiting artists, and local artists with project-based or time-constrained needs. On the supply side: property owners and cultural business managers. Figure 5.1 summarises all segments.

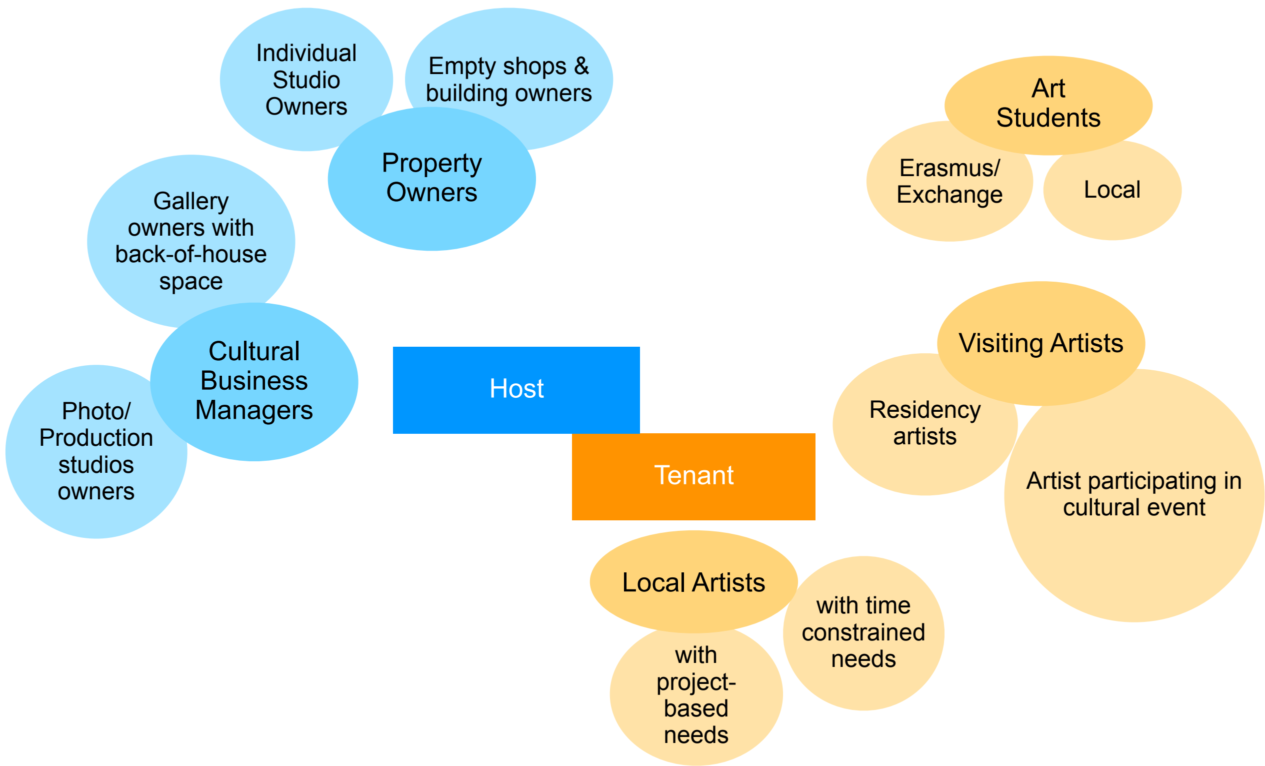

Figure 5.1 From segments to subsegments to ideal customer personas

5.1.1 Host Subsegments

Host subsegments are as follows:

- **Property Owners:** Two personas: (i) Individual studio owners whose spaces become intermittently idle (travel, residencies, production cycles); (ii) owners of vacant shops or buildings considering temporary studio activation to preserve occupancy, deter deterioration, and support neighbourhood vibrancy between tenants.

- **Cultural Business Managers:** Operators of cultural/creative enterprises (artist-run collectives, galleries with back-of-house work areas, photo/production studios) with under-utilised capacity outside peak times.

5.1.2 Tenant Subsegments

Tenant subsegments are as follows:

- **Art Students:** Exchange and locally enrolled students in Lisbon seek short-term, function-specific workspace linked to coursework (e.g. portfolio production, diploma project) or collaborative projects. Access constraints in university facilities prompt short external rentals. Locally enrolled students show intermittent demand, exchange students typically plan several weeks in advance of the semester.
- **Visiting Artist:** Two personas: residency-driven stays (short production/research periods) and event-linked visits (exhibitions, performances, fairs, festivals) requiring fabrication, rehearsal, or installation space aligned to schedules.
- **Local Artists:** Two demand logics: project-based (experimentation across media, collaboration, equipment access, teaching) and time-constrained (between studios due to relocation/renovation/lease loss; newly arrived practitioners testing local fit).

5.2 Customer Relationships

The platform's dominant relationship mode is co-creation: value is co-produced by hosts and tenants and realised in use. Hosts provide the core asset portfolio (listings, media, availability, studio rules) and uphold service quality. Tenants contribute demand signals, booking intent, and reviews that discipline quality and lower search costs for subsequent users. The platform's role is orchestration, namely standardising identity and verification, safeguarding transactions (escrow and dispute playbooks), curating reputation signals, and maintaining community norms, so that individual contributions compound into a reliable whole. Elements of this orchestration run through automated services, including post-check-out review prompts, saved-search alerts, and recommendation services.

Delivery relies primarily on self-service: role-aware onboarding, an indexed help centre, and guided flows allow users to find answers, troubleshoot, and complete transactions without human intervention. Community expression is supported through a dedicated community surface where users can share relevant, practice-oriented information. Targeted personal assistance is reserved for high-stakes touchpoints, such as incident handling and dispute mediation. Specifics on how these relationship modes translate into product features are provided in Chapter 9.

5.3 Value Proposition

The platform connects artists who need temporary, practice-fit workspaces with hosts who wish to monetise underused studios safely. For tenants, it offers flexible access to verified spaces with enough information to judge suitability in advance. For hosts, it provides a low-effort, trustworthy route to income that preserves creative standards and studio integrity.
This platform intermediates short-term workspaces, not lodging. Use is for creation and production under commercial, light-industrial, or atelier zoning; no change of use to housing arises. Access is granted via a short-term licence to use for work, not a residential lease. Listings include utilities and practice-specific fixtures (e.g., sinks, ventilation) and exclude hospitality services (housekeeping, linen, reception).

5.4 Brand Positioning & Competitive Advantage

Positioning Statement: *For mobile artists and creative professionals who need short-term, practice-grade studios in Europe's cultural hubs, Layr is the peer-to-peer platform for verified studio sublets that minimises effort and uncertainty.*

By curating verified studios and standardising discipline attributes, safety, and policy information, the platform reduces search cost and risk, increases utilisation of existing space, enables hosts to monetise idle time without compromising practice, and supports the financial and social resilience of creative communities. Unlike generalist lodging, coworking, or long-term lease options, Layr is purpose-built for creative practice, with discipline-specific listing schemas, mandatory policies and verification, and relevance-first discovery.

The core differentiator is the combination of discipline-specific fit with end-to-end convenience (see Figure 5.2).

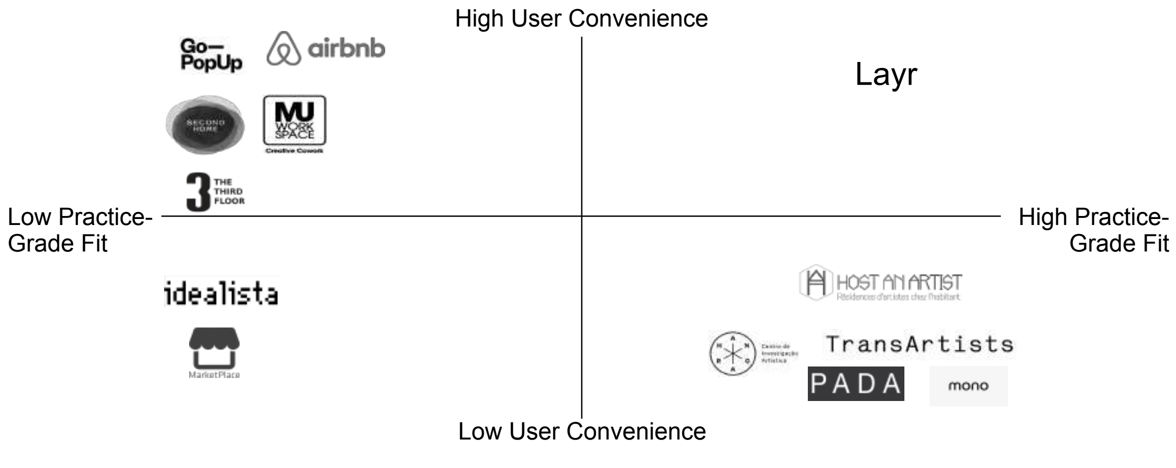

Figure 5.2 Brand positioning map: practice-grade fit vs. user convenience

5.5 Brand Purpose

- **Mission Statement:** Enable borderless creative work by making verified, practice-grade studios easy to sublet and book across Europe.
- **Vision Statement:** A European creative economy where practitioners can offer and book an art studio. Anywhere, on short notice, in just one click.
- **Brand Values:**
  - Make-use, not new. Layr makes creative resources easy to share, studios, tools, and supplies, so more work can happen with what already exists.
  - Community, not just transactions. Layr builds a place where artists find each other, events, collaboration, and visibility; not just a checkout button. A booking is the start, not the end. The platform is a meeting ground for artists to discover what's on, find collaboration opportunities, and stay visible to peers.
  - Safe by design. Confidence to book or host comes from clarity and protection; Layr makes both visible from the start. Trust should not be guesswork. Safety and transparency let artists say yes; to offering their space and to booking someone else's.

CHAPTER 6 - BUSINESS MODEL

Building on the brand positioning (Chapter 5) and the evidence from Chapters 3 and 4, this chapter specifies how *Layr* delivers and captures value for the targeted segments. It sets out the operating model and embedded trust and safety mechanisms (Section 6.1), details the revenue model (Section 6.2), and concludes with the critical success factors that condition viability and scale (Section 6.3). The full business model canvas appears in Appendix F.

6.1 Operating Model

The operating model addresses the trust and search frictions identified in Chapters 3 and 4 and follows a six-stage flow: profile creation to verification to listing to booking to handover to review.

6.1.1 Profile Creation

To access the full offering, users register via email-based sign-in. Profiles consolidate identity, practice, and trust signals by collecting name, primary practice, role (host and/or tenant), and a profile image, with optional links to portfolios or social media. Additional elements include verification and insurance badges, review summaries with ratings, response rate, "Joined" date, active listings (for hosts), a follow button, and a lightweight work feed.

Profiles surface in search snippets and listing pages as well as on dedicated profile pages, supporting discovery and messaging. This design responds to an interview-identified need for connection building prior to transaction by giving both sides a richer basis for mutual assessment (e.g., portfolio context, activity feed, follow/messaging), thereby reducing uncertainty before committing to a booking.

6.1.2 Verification

Verification operates at two tiers, Basic and Advanced, and is required for all participants prior to listing or booking. Basic Verification confirms user identity through a regulated third-party provider and marks the profile ""ID verified (YYYY-MM)".

Listing-level verification requires the recording of a continuous 60-second walk-and-talk video with voice-over at listing creation The video is captured in-flow (not uploaded from files) and later appears in the listing's media carousel/hero as well as in the host's verification area, providing unedited visual proof at the point of evaluation. Successful review marks the listing "Video verified (YYYY-MM)".

Advanced Verification adds an address-coherence check (e.g., a recent utility bill) linking the listing to its stated location, marking the listing as “Address verified (YYYY-MM)”. Badges appear on listing pages and profile headers. Re-verification is required annually or upon a material change (e.g., a new address).

Once identity is verified, prospective tenants and hosts can exchange text, voice notes, and image/video attachments before booking; this channel remains available post-booking for handover coordination. The message button appears on listing pages, user profiles, marketplace items, and collaboration posts, with a unified inbox aggregating conversations. This channel supports clarification and trust formation prior to payment.

6.1.3 Listing

Only non-residential workspaces legally permitted for the advertised activity are admitted. Hosts warrant permitted use under the relevant zoning/use class and, where they are not the freeholder, confirm landlord consent for short-term workspace sub-licensing.

Hosts may enable optional insurance coverage through insurance partners. When active, an insurance badge appears in the listing hero and on the host profile, signalling protection at decision-critical surfaces. For hosts, coverage simplifies risk management and can increase willingness to accept bookings; for the platform, it strengthens conversion and reduces off-platform leakage for higher-risk work; for insurers, the integration provides targeted access to a niche creative market informed by quantifiable risk signals.

What a complete listing contains. Publication requires three elements working together:

- **Media:** A short walk-and-talk video plus photos including photo prompts such as “Show the work table from standing height,” “Capture the light at your favourite time of day,” and “Photograph from the doorway looking in.” A minimum of three images is required; prompts are recommended but optional.
- **Prompted description**: Hosts complete two targeted prompts designed to elicit plain-language, high-signal descriptions: (1) “What does it feel/smell/sound like when in use?” and (2) “The space works best for [WHO] because [WHY]”. Responses are rendered as structured description blocks on the listing page.
- **Practice-based attributes:** Supported practices, size, location, features (e.g. ventilation/extraction, water/drainage, ceiling height), facility (e.g., kiln, spray booth), and availability
- **Standardised policies:** Templates for studio rules, cancellation, and check-in/out. Studio Rules cover opening hours; noise limits/quiet hours; included areas; restricted areas; prohibited materials/processes; food/drink; smoking/vaping; pets; and commercial filming/recording. Cancellation options include full/partial/no refund.

Check-in/Check-out details define windows, access steps, departure tasks, and waste/recycling instructions.

- **Price:** Hosts set listing prices to reach a target net payout, supported by a net-payout calculator with itemised gross price, add-ons, platform fees, and applicable taxes. The projection does not include any discounts or promotion codes applied.

This mechanism preserves host voice while standardising listing quality and comparability, improving evaluability and reducing cognitive load for prospective tenants.

In the “Build your Session” Add-ons section hosts can list optional equipment or materials, priced or free, to help tenants assemble a complete session. Categories include Lighting; Photo gear; Audio gear; Tools & Equipment; Props & Furniture; and Art supplies & consumables, with an “Other” category for edge cases. During listing creation, hosts specify category, title, price, wear-and-tear notes, whether training is required, and deposit or renter-liability amounts. Pricing may be flat or hourly; training-gated items require self-attestation at checkout. Tenants add items from the booking module or via contextual “Add ons” controls within Features on the listing page. The platform displays deposit and renter-liability amounts but is not a party to the equipment agreement. Liability rests with the parties as defined in deposit/liability terms. This design responds to high stated intent for equipment access while clarifying responsibilities.

6.1.4 Booking

Discovery and listing creation use a shared schema aligned with researched practice needs. These show as art-specific search filters on the discovery page. Core facets include Practice supported, Features (e.g., ventilation, light, window orientation), Facility (e.g., access/hours, heating, air conditioning), Size (XS–L), Location (map), Price, and Date range. This taxonomy reduces decision time in discovery and enforces consistent tagging during listing creation.

Bookings are constrained to a minimum of one week and a maximum of six months. This window reduces coordination and handover overhead, aligns with practice-grade project cycles (e.g., kiln firings; build/finish phases), and lowers incident risk relative to high-churn day/hour use. Hourly or day-rate access is intentionally excluded: it invites mission drift (events, showcases, pop-ups), elevates trust and safety risks (greater anonymity; compressed screening and orientation; higher externalities for neighbours), and may incentivise hosts to prioritise non-studio events

The booking flow integrates secure payments with authorisation, conditional fund release, refunds, and dispute handling. Receipts and a dispute centre provide post-transaction transparency.

6.1.5 Handover, Support, and Incident Resolution

Before the start date, access instructions, studio rules, and any safety notices are surfaced in the booking record to reduce day-one friction. Customer support provides accessible, fair, and timely recourse for pre-handover queries, access issues, policy questions, and post-stay incidents (e.g., alleged damage, rule breaches, cancellations, and refunds). Incidents are submitted via a unified support channel. Parties provide evidence and relevant images or short video clips. Cases are assessed against the published policies, and outcomes are communicated with a brief rationale. Resolutions range from information-only guidance to no action where evidence is insufficient, to monetary adjustments consistent with the applicable policy or carrier cover where insurance applies. Accounts with repeated violations are automatically suspended pending review. All correspondence and decisions are recorded in the booking record for audit purposes.

6.1.6 Review

After check-out, both parties are invited to review. Reviews are published when both sides have submitted or after seven days, whichever comes first. Tenants assess practice-fit, listing accuracy, access and handover, cleanliness and setup, amenities and facilities, host communication, and value for money, with an optional brief note (‘What future tenants should know’).

> Tenants may also upload an image or audio file of a work created during the booking, together with a brief contextual review. Media may show the work in situ or the work alone. Contributors grant a non-exclusive, revocable licence to display the media on the listing page; removal is possible via profile controls. A collection of submitted media is shown under the “Made Here” Gallery section of the listing page. The gallery is placed adjacent to reviews to position creative outcomes alongside social testimony, reinforcing credibility where users decide.
>
> Hosts assess tenant communication, adherence to rules, care of the space and equipment, and check-out condition, with an optional brief note (“Note to future hosts”). Summaries surface on listing pages and profiles to promote accountable participation.

6.2 Pricing and Revenue Model

Current market practice converges on host-side commissions and total-price display. Airbnb has narrowed the guest/host split and expanded a single, host-only fee (15%) for most hosts (Airbnb, 2025); Booking.com has long operated a host-only commission model (15%, varying by country and programme) (Booking.com, 2025). Regulators are also tightening guidance on “drip pricing,” pushing marketplaces to display all mandatory fees upfront (Dinmore et al., 2025). These shifts favour pricing designs that minimise checkout friction and make net payouts predictable for suppliers.

Aligned with these market trends, the baseline model adopts a single host-side commission of 15% on the total rental price. For stays shorter than one month, the full rental amount plus the service fee is collected at booking. For stays of one month or longer, payments are charged monthly, with the first month due at booking. However, Chapter 10 - Financial Projections runs a sensitivity alternatives; rate may be tiered or blended.

Additional revenue streams are deferred until the platform reaches a operating thresholds for liquidity, quality, and trust (≈≥12 months, activation by gates rather than time alone). First, a lightweight community highlight in the What’s On feed provides temporary visibility for workshops and events; this mirrors a boosts rather than full advertising and preserves the rental platform’s integrity. Second, optional host premium features, offered only to eligible hosts with strong histories, provide featured placement within relevance bands, AI-generated listing descriptions, and basic analytics (e.g., listing view counters). Third, ancillary services offered through the website (e.g., artist-led walking tours) carry a 10% platform fee, deliberately lower than Airbnb’s typical 15% services take on ancillary services offered through their website (Airbnb, 2025), reflecting lower operational overhead and a community emphasis. See Appendix I for a detailed description of these features.

6.3 Critical Success Factors

This section identifies the conditions that must hold for the business model to work in practice.

1) Practice-fit liquidity in the pilot market: The platform must offer enough verified, practice-appropriate supply for common searches to succeed. In Lisbon, this means achieving search sufficiency (a majority of searches returning several practice-fit options) and a verified, active listing base large enough to avoid cold-start churn.
2) Trust, safety, and policy compliance: Transactions must feel predictable and low-risk for both sides. This requires high verification coverage, universal adoption of standard policies (rules, cancellation, check-in/out), low platform-attributable cancellations, low incident rates, and timely, evidence-based resolution.
3) Listing integrity and information richness: Search costs drop only if listings reliably communicate practice-critical details. Discipline schemas, safety and capability attributes, and accurate media must be complete at publication; misrepresentation should be rare and corrected quickly. Review coverage and helpfulness need to be high enough to function as proof-of-fit signals.

CHAPTER 7 - LISBON MARKET SIZING

Having established that *Layr* addresses a market gap, this chapter quantifies the size of the Lisbon opportunity for the proposed platform. Section 7.1 estimates potential customers; Section 7.2 sets rental-price benchmarks; Section 7.3 derives ARPU; and Section 7.4 computes TAM and SOM.

7.1 Amount of Potential Customers

Because Lisbon-specific statistics on practising artists, studios, and workspaces are limited, estimates rely on conservative proxies triangulated from official and sector sources. The sizing therefore concentrates on demand (tenants), with assumptions stated explicitly.

7.1.1 Tenants Staying 1 - 6 months

Based on data from the European Commission (n.d.), Portugal hosts 65.503 Erasmus+ participants. As Portugal's capital, Lisbon is assumed to attract 35–45% of Erasmus+ students; the model uses 40% (26.201 Erasmus+ participants). Recent Erasmus+ mobility data indicates that students in the arts and humanities account for approximately 11–13% of all exchanges (European Commission, 2023); the model uses 10%. This results in an estimated 2.620 Erasmus art students visiting Lisbon per year.

Lisbon hosts a growing set of artist-residency programmes. This study assumes ~250 artist-residency participants per year in the metro, based on reported capacities at PADA Studios, Zaratan, and Prisma Estúdio. PADA Studios has hosted ~400 artists over six years (~67/year). Zaratan typically accommodates 2 artists at a time for 4–12 weeks; with 2–3 cycles/year this implies ~4–6 artists/year. Prisma Estúdio offers up to 7 concurrent places for 1–3 months; depending on cycle frequency this implies ~25–80 artists/year.

7.1.2 Tenants staying <1 month

According to PORDATA (n.d.), Portugal is home to approximately 46.000 arts students enrolled in higher education. Given Lisbon's prominent vibrant contemporary art scene, and it being home to the Faculdade de Belas-Artes da Universidade de Lisboa, the oldest higher education institution for the arts in Portugal, it is reasonable to assume the city attracts around 40% of this population. This equates to an estimated 18,400 arts students currently based in Lisbon.

Direct, Lisbon-specific counts of exhibiting artists are not published. A bottom-up proxy therefore triangulates from major events and gallery programming. ARCOlisboa typically convenes ~85 galleries from ~18 countries; assuming 4 artists per stand yields ~340 exhibiting artists around the fair period alone. Beyond fairs, research concludes that Lisbon is home to approximately 49 commercial galleries and independent exhibition spaces (see full list Appendix G), many of which participate in recurring events such as Lisbon Art Weekend. Assuming each gallery (49 galleries) organises ~4 exhibitions per year, featuring ~10 artists per exhibition, this equates to an estimated 1.960 artists exhibiting annually in gallery spaces. Collectively, these figures support a conservative estimate of 2.300 exhibition-related visiting artists in Lisbon each year.

Based on these estimates the total potential user based per year is summarised in table 7.1. Some individuals may appear in more than one proxy category (e.g., an arts student who also exhibits).

Table 7.1 Estimated annual potential users by segment

User Segment		Estimated annual customer base
Tenants Staying 1 - 6 months	Erasmus+ Participants enrolled in Arts and Humanities	2.620
	Artists in Residency	250
Tenants staying <1 months	Visiting artists for exhibitions, fairs, short-term projects	2.300
	Art Students based in Lisbon	18.400
TOTAL		**23.570**

Penetration rate is guided by benchmarks from similar P2P rental platforms, where mature-market adoption rarely exceeds 15% (e.g. Airbnb). Given its resemblance to established platforms, a moderate uptake is anticipated. For Lisbon, the model applies an expected penetration rate of 10%; amounting to 2.357 users captured.

7.2 Rental Price Assumption

Reliable, Lisbon-specific data on art-studio rents are scarce due to decentralised listing practices. Fifteen currently available Idealista listings (small shops/offices; hospitality excluded) were sampled; all were bills-exclusive and unequipped (sample in Appendix G).

7.2.1 Unit Size and Price per Square Meter

Although the sample mean is 34,53 m², local studio benchmarks (MONO and AZAN studios at 25–27m²) and typical single-artist use justify a 30m² modelling unit.

For each listing, €/m² was derived and an area-weighted average calculated. Two high-€/m² outliers (>€77/m²) were excluded to avoid undue influence. The resulting weighted average is €27,23/m². Because the sample skews towards central parishes, a modest adjustment was applied to reflect slightly more peripheral locations. A −2% location adjustment to the base rate yields €26,69/m².

7.2.2 Rental Price Calculation

Monthly rent is operationalised:

$$\textit{Average monthly rent} = 30\ \text{m}^2 \times €26{,}69/\text{m}^2 = €800{,}70 \approx €800\ \text{(rounded)} \tag{7.1}$$

For conversions, a month is treated as 30 days: €800 ÷ 30 = €26.67/day; a 7-day booking prices at €186.67, rounded to €200 to reflect higher short-stay cost/risk (≈+7%)

7.3 Estimated Average Revenue per User (ARPU)

Consistent with Chapter 6, a 15% host-side commission applies to gross booking value. Table 7.2 reports the benchmark gross booking value and the corresponding platform revenue.

Table 7.2 Per-booking platform revenue by rental duration

Rental Duration	Gross booking value (€)	Platform revenue per booking (€)
1 week	200	30
2 weeks	400	60
3 weeks	600	90
1 month	800	120
2 months	1.600	240
3 months	2.400	360
4 months	3.200	480
5 months	4.000	600
6 months	4.800	720

As noted above, the Lisbon model applies a 10% penetration rate, yielding an estimated 2.357 captured users from the base market. These captured users are apportioned across duration buckets according to observed lengths of stay in the core demand segments. Artist residencies commonly span 1–3 months, warranting elevated weights in the corresponding buckets. Erasmus placements are permitted for 2-12 months but typically align with a single academic semester (4-5 months), justifying higher shares in the 4–6-month buckets. Exhibition- and fair-related travel clusters around approximately 1 week, making the 1-week interval the modal single category. The model assumes one booking per tenant. Table 7.3 summarises the resulting distribution by duration and the associated gross booking value contributed by each bucket.

Table 7.3 Captured users by stay duration and associated gross booking value

Rental Duration	Users captured per year (10% penetration)	Gross booking value (€)
1 week	580	116.000
2 weeks	250	100.000
3 weeks	90	54.000
1 month	360	288.000
2 months	400	640.000
3 months	330	792.000
4 months	290	928.000
5 months	40	160.000
6 months	17	81.600
TOTAL	**2.357**	**3.159.600**

Annual gross value per user is defined as the total booking value, ARPU as the actual revenue generated through each user.

Annual gross value per user = €3.159.600 ÷ 2.357 = €1.340,53 (7.2)

ARPU = €1.340,53 × 0,15 = €201,08 (7.3)

7.4 Total Addressable Market (TAM) and Serviceable Obtainable Market (SOM)

TAM is defined here as the annual platform revenue at full adoption in Lisbon, SOM as the annual platform revenue at 10% penetration.

$$TAM = Npotential \times ARPU = 23.570 \times €201{,}08 = €4.739.400 \tag{7.4}$$

$$SOM = 0{,}10 \times 23.570 \times €201{,}08 = €473.940 \tag{7.5}$$

These results indicate a moderate but credible market size for Lisbon within the targeted creative-practice niche. Although the single-city scale is modest, it suits a staged market-entry strategy. Desk research did not identify a direct, intermediated peer-to-peer competitor, suggesting scope for early category leadership and above-average share capture in the initial growth phase, laying the groundwork for scalable expansion. A ±10% change in the rent benchmark shifts ARPU proportionally; alternative commission rates are analysed in Section 10.3. Important limitations remain (see Section 2.4.1): this chapter sizes demand only. Chapter 10 shows feasibility depends on growing supply (active, verified listings) in parallel and tests scenario and take-rate sensitivities.

CHAPTER 8 - BUSINESS STRATEGIES

Lisbon presents a credible single-city entry point, provided execution remains disciplined. Guided by the critical success factors and the SWOT analysis (Appendix H; WO/SO refer to SWOT quadrants), this chapter sets out three mutually reinforcing strategies: Liquidity (Section 8.1), Collaborative Infrastructure (Section 8.2), and Expansion (Section 8.3). Together, they translate the research into a phased programme aimed at building liquidity, accelerating trust, and preparing for scale.

8.1 Liquidity Strategy (WO)

A central vulnerability is the dependence on active host participation; without sufficient studio listings, the platform cannot deliver value to tenants or sustain engagement (Taeuscher & Kietzmann, 2017). However, an identified opportunity is the use of a hybrid supply mix to secure early liquidity and mitigate the cold-start problem. The strategy, therefore, is to build partnerships with residencies, creative hubs, galleries, and the Lisbon City Council to seed initial supply. Over time, the mix shifts toward P2P, with institutional partners remaining signal providers for quality and reputation.

8.1.1 Residencies, Creative Hubs, and Galleries

Residencies, creative hubs, and galleries often have underutilised studios between cycles or smaller units outside their main offer. Partnering with *Layr* generates revenue from idle space, reaches a curated audience pre-filtered for practice needs, and provides co-branded visibility without building booking infrastructure. The platform manages onboarding, verification, and secure payments, thereby reducing administrative load while allowing partners to retain control over rules and availability. High-potential partners (preliminary, desk research) are MONO Gallery (studios/residency; wood and metal workshops; six studios, 25 m² each; flexible, artist-run initiative supporting experimental practices and international residencies), Azan Studio (Sintra) (studios/residency; eight studios, 27 m² each; furniture provided; shared bathroom and washing area; parking; 24/7 access; off-centre, multidisciplinary residency and studio collective), and Ateliers da Penha (creative hub; seven spaces prepared as production areas).

8.1.2 Lisbon City Council

The collaboration with Lisbon City Council will be non-exclusive and time-bounded pilot to test governed short-term access to suitable municipal or affiliated spaces without altering the long-term atelier programme at Coruchéus. The platform supplies a sector-specific discovery layer with discipline-relevant attributes and filters, a baseline trust framework (including verification, standardised agreements, clear cancellation terms), and an optional insurance add-on for practices that warrant additional cover. Eligibility, pricing rules, safety standards, and access protocols remain under municipal control and are enforced through the product workflows. The value is threefold: broader, equitable access to practice-grade infrastructure for short-term needs; replacement of ad hoc subletting with transparent, insured, and rule-bound use; and anonymised utilisation and affordability data to inform cultural infrastructure planning. In return, the platform gains an institutional anchor to seed early, city-level liquidity.

8.2 Collaborative Infrastructure Strategy (WO)

A recognised weakness of peer-to-peer platforms is the need to form trust among largely unfamiliar users, while a corresponding opportunity lies in community effects that strengthen local ties, support well-being, and deepen a shared sense of community (Claudelin et al., 2022). *Layr*, therefore, treats community not as a peripheral add-on but as an operating capability intended to accelerate trust formation, lower acquisition and onboarding frictions, and improve retention. By combining the inherently social dimension of artist studios with platform scale, the strategy aims to make quality and context more legible, reduce perceived risk, and create clear reasons to remain on-platform rather than coordinate off-platform exchanges.

The following launch features best exemplify the collaborative strategy; other components, such as User Profiles, User Reviews, and Pre-booking Messaging described in Chapter 6, also contribute materially to community formation.

- **Collaboration Seeking Board:** A lightweight “offer/wanted” board enables project-based matching (e.g., a painter seeking a photographer). Posts contain a concise need/offer and project context. Posts are visible in the Artist Hub and on author profiles; contact occurs via direct message with report/flag controls. This converts weak ties into work relationships, increases profile views, and creates additional review opportunities following successful collaborations.
- **Creative Supply Marketplace:** A peer-to-peer exchange for practice-relevant items offered for sale or at no cost. Listings require an item photograph, pick-up neighbourhood, and pick-up-by date; they auto-expire and are deleted after that date. Listings must comply with a prohibited-items policy; the platform does not intermediate payment or provide buyer protection. Items appear in the Marketplace section of the Artist Hub and on seller profiles; interested users contact sellers via direct message and may opt into saved searches with alerts. Low-stakes exchanges act as trust primers that often precede studio bookings; the platform does not intermediate payment and does not provide buyer protection.

- **“What’s On” Tab:** A user-curated calendar highlighting exhibitions, openings, workshops, talks, and concerts. Submissions include title, image/poster, dates/times, location, a short synopsis, and, where applicable, a link to the official event page. Aggregate RSVP counts signal interest. Submissions are moderated; events auto-archive after the end date. Anchored in the Artist Hub and surfaced via event cards on profiles and selected discovery highlights, the module recirculates audience traffic to listings and supports repeat interactions and shared visibility.

8.3 Expansion Strategy (SO)

Lisbon is an appropriate pilot market. Nevertheless, its medium size implies that multi-city coverage is required for sustainable revenue; reliance on a single geography risks saturation, seasonality, and over-dependence on a small supply base. A core strength of the model is its asset-light scalability, enabling rapid, city-by-city rollout (Jullien et al., 2021). The strategy is to expand across European cultural hubs (see Figure 8.1).

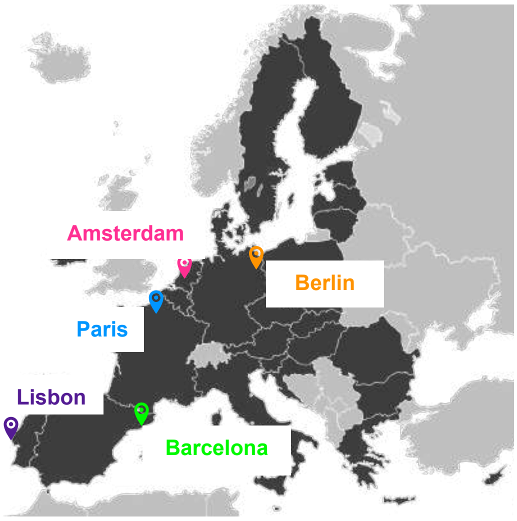

Figure 8.1 Planned Expansion

Expansion is staged: Year 2: replicate Lisbon’s research protocol in Berlin and Amsterdam; conditional Year 3 entry if thresholds are met; Year 5: prepare Paris and Barcelona. The sequencing reflects feasibility and founder–market fit, including language, network, and credibility. Target cities have been selected for the strength and diversity of their creative ecosystems, the presence of a significant transient artist population, and their recognised status as cultural destinations.

CHAPTER 9 - MARKETING MIX

The marketing mix specifies how the platform creates, communicates, and captures value at launch and in the first operating year. The following subsections detail the product (9.1), price (9.2), place (9.3), and promotion (9.4) choices that underpin early liquidity and repeat use and Section 9.5 discusses the go-to-market strategy.

9.1 Product

The product is a peer-to-peer web platform that connects artists seeking temporary, practice-grade studios with hosts looking to monetise underused space safely. It is delivered as an owned, SEO-optimised website comprising seven pages: About, Discovery, Landing, and Listing; plus three authenticated areas (Artist Hub, Post Your Listing, and User Profile). The final prototype webpage can be accessed through the link. The Discovery page enables prospective tenants to search for studio listings; selecting a listing thumbnail opens the Listing page. Booking and other interactive features are available only to authenticated users. Once registered, users can e.g. view other user's profiles, access the Artist Hub or create listings. The Landing page previews the Discovery experience and summarises the listing flow. The About page articulates the platform's values, mission, and vision. Table 9.1 maps the features to the pages on which they surface. Additional features postponed to after approximately 12 months are listed in Appendix I and are contingent on achieving sufficient user scale.

Table 9.1 Features and the pages on which they surface

Feature	Discovery	Listing	User Profile	Artist Hub	Post Your Listing
60-second Walk & Talk Video	—	✓*	—	—	✓
Art-specific Search Filters	✓	—	—	—	—
Build Your Session add-ons	—	✓	—	—	✓
Collaboration Seeking Board	—	—	✓	✓	—
Creative Supply Marketplace	—	—	✓	✓	—
Insurance Badge	✓	✓	✓	—	—
Made Here Gallery	—	✓	—	—	—
Net-payout Calculator	—	—	—	—	✓
Photo Prompts	—	—	—	—	✓
Policy Templates	—	✓*	—	—	✓
Pre-booking Messaging	—	✓	✓	✓	—
User Reviews	—	✓	✓	—	—
Verification Badges	—	✓	✓	—	—
"What's On" Tab	—	—	✓*	✓	—
Description Prompts	—	✓*	—	—	✓

Legend: ✓ = appears; — = does not appear; ✓* = input appears

9.2 Price

The platform applies a uniform host-side commission of 15% on the total rental price (see Section 6.2). To accelerate early liquidity, a time-bound incentive is introduced at the beginning of Year 2: the host commission is reduced to 10% for the first completed booking per host, after which the standard 15% rate applies. Worked example: A host prices a booking at €200. Under the standard commission, the fee is €30 (15%), yielding €170 net to the host. If this is the host's first completed booking, the reduced commission applies: the fee is €20 (10%), yielding €180 net. In addition, a student discount of 10% for tenants is offered in year 2. Promotions do not stack unless explicitly stated; if multiple apply, the highest single benefit prevails. Student discounts apply to verified student profiles only.

9.3 Place

The service is delivered exclusively through the owned web platform. All transactions, verifications, rules, payments, and support occur on the owned platform. Partnerships with residencies, creative hubs, galleries, and Lisbon City Council act as referral and legitimacy channels only. Partner channels deep-link to owned surfaces; the platform does not transact via third-party direct messages.

9.4 Promotion

Promotion supports platform liquidity by addressing both sides, hosts and tenants, with equal intent. Interviews indicate that studio discovery in Lisbon is primarily driven by word-of-mouth, often reinforced by social media groups. Accordingly, the promotion strategy concentrates on activating peer and professional art networks, while selectively leveraging the reach of key accounts referenced in the liquidity strategy. Promotion generates awareness and aids evaluation; purchase, delivery, and after-sales support occur exclusively on the owned platform. The table below (9.2) summarises the strategy used for each subsegment and persona.

Table 9.2 Segment-specific marketing strategy

Subsegment	Ideal customer personas	Core Narrative	Marketing Strategy
Art students	Erasmus / Exchange Art Students	“Unlock term-only access to specialised studios.”	Digital, Personal Selling
	Local Art Student	“Project-ready space when campus is full.”	
Visiting artists	Residency Artists	“Land, produce, install. Without the studio scramble.”	Digital, Partnership
	Artist participating in temporary cultural event		Digital, Personal Selling, Partnership
Local artists	With project-based needs	“Bridge gaps with the right studio, right now.”	Digital, Referral, Event
	With time constrained needs		
Property owners	Individual Studio Owners	“Activate idle space, de-risk short lets, earn between tenants.”	Digital, Referral, Event
	Empty shops & building owners		Digital, Personal Selling
Cultural business Managers	Gallery owners with back-of-house space		Digital, Personal Selling, Partnership
	Photo/Production Studios owners		Digital, Personal Selling

9.4.1 Digital Marketing

As outlined in the Collaborative Infrastructure Strategy (Section 8.2), community is a strategic asset rather than a “nice to have.” Social channels play a supporting role: they reinforce credibility, preview activity, and drive qualified traffic to the website, rather than hosting a community off-site. The digital marketing objective is sustained, attributable traffic that converts to profiles, verified listings, and bookings.

To achieve this objective, the strategy combines organic content on Instagram and LinkedIn with a measured introduction of paid advertising. Organic content is organised into three pillars aligned to the two-sided market and funnel: host onboarding (education, listing walkthroughs, verification and rules), tenant onboarding (discovery, booking, equipment add-ons, studio fit), brand and legitimacy (values, mission and vision, testimonials). As the user base grows, user-generated content will be incorporated with explicit consent, light editorial standards, and attribution; on LinkedIn this will include concise case paragraphs relevant to B2B audiences. A three-month content calendar will be prepared ahead of launch with a cadence of two posts per week per platform, using platform-specific treatments and consistent CTAs to owned pages. Assets will be repurposed rather than duplicated across channels.

Performance will be managed via a content-to-conversion ladder: reach and view-through per post, saves/shares and engagement rate, click-through to the site, and on-site outcomes (profile creation, verified listing starts, and first bookings). Channel roles and pillar mix will be reviewed every three months and adjusted to reinforce what demonstrably drives on-site outcomes. Approximately 12 months after launch, once market research has been conducted and audience fit are understood, a paid campaign will be piloted.

9.4.2 Referral Marketing

Because interviews show word-of-mouth is the dominant discovery path for studio space, the platform will introduce a double-sided referral programme that makes these recommendations attributable and measurable. Upon successful sign-up and verification, each user receives a unique referral code displayed in their profile and delivered via email. Codes can be shared through common channels (e.g., WhatsApp, Instagram, email). To reinforce activation, a reminder email is sent one week after the user's first completed booking.

A referral is deemed successful when the referred party completes their first verified, non-cancelled transaction on the platform: either (a) a tenant completes a check-in/check-out including transaction or (b) a host publishes a verified listing and completes its first check-in/check-out. Incentives are symmetrical in structure (referrer and referee are both rewarded) but tailored by role: hosts receive a 50% rebate of platform service fees on their first or next booking, capped at €40; tenants receive a €15 booking credit applied to their first or next booking, subject to a minimum booking of ≥€200. Credits unlock after a seven-day cooling period following checkout and expire six months from issuance; the cooling period allows for payment settlement, fraud screening, and incident reporting, while the six-month validity balances user convenience with liability control across two likely conversion cycles. Annual caps per account at launch are set at €100/year.

To launch and administer the programme, a specialist tool may be adopted after a short trial period (e.g., ReferralRock, ReferralCandy, InviteReferrals), balancing administrative simplicity against cost and data-privacy requirements. Whether to build in-house or adopt third-party software will be decided after evaluating integration complexity, reporting needs, and total cost of ownership. Programme performance will be monitored using standard referral funnel metrics. Core measures include share rate, click-through rate, and conversion rate, alongside programme impressions, email open rate, and return on investment.

9.4.3 Partnership Co-Branding

Aligned with the liquidity strategy (Section 8.1), co-branded marketing assets will facilitate low-friction referrals from partners to the owned platform. The objective is to make linking immediate for the partner's audiences while preserving attribution to each partner. Partners typically control both digital and physical channels (e.g., social media feeds, websites, venue signage; in the case of Lisbon City Council, multiple culture and arts pages). Accordingly, the asset suite spans physical and digital formats.

Physical assets comprise a pocket-sized poster and a durable sticker, each carrying a QR code that deep-links to the landing page of the website. The poster is optimised for noticeboards and front-of-house areas in exhibition spaces, galleries, and the five municipal galleries; the sticker is intended for doors, desks, and plinths where short-distance scans are common. Digital assets comprise a static Instagram post, an Instagram Story frame set, and a LinkedIn post asset, each supplied with short and long captions and pre-tagged deep links. All assets follow the brand's visual identity and incorporate co-branding elements (e.g. partner logo), while maintaining legibility, accessibility (alt text and high-contrast variants), and language consistency. Operationally, each partner receives files ready for immediate use, together with a one-page usage note covering placement guidance, recommended copy, and link targets.

9.4.4 Personal Selling

Personal selling is defined here as direct, relationship-led outreach to priority accounts. The approach serves two objectives depending on the account type: first, to onboard hosts on the supply side; second, to drive qualified tenant traffic on the demand side. No partnership status is implied; these are marketing efforts aimed at discrete accounts and seasonal opportunities.

For host onboarding, the focus is on cultural business managers and owners of empty shops or buildings with short-term activation potential. The immediate objective is to secure a listing call and convert the contact into a verified listing. Owners are identified through real-estate websites and street canvassing of vacant shopfronts displaying "for rent/for sale" notices, while cultural managers are identified via targeted Google and social media searches, complemented by credits and contacts published on event or venue pages. Contacts are approached by telephone where numbers are available and otherwise by email, following a short, time-bound sequence that escalates from an introductory call to a written summary of value and, if needed, a follow-up nudge.

The second objective is to drive qualified traffic among artists participating in temporary cultural events and among art students. For event-driven outreach, the strategy is to contact organisers of recurring art and culture events in Lisbon and request a limited set of referral placements in exchange for a feature in the platform's "What's On" tab and a social media acknowledgment by the company. Illustrative events include Lisbon Art Weekend, ARCOlisboa, Design Week, Drawing Room Lisboa, MAAT anniversary programming, LEFEST (Lisboa Film Festival), IndieLisboa, Tribeca Festival Lisboa, Doclisboa, the Italian Film Festival, Festival Iminente/Liminente, FIA Lisboa, NOS Alive, and Sónar Lisboa.

To reach art students, the platform will approach Lisbon-based art universities and schools via departmental heads, Erasmus/exchange coordinators, and student associations with a concise newsletter blurb and a print-ready QR poster for noticeboards, and, where permitted, a brief in-class or online introduction aligned to term milestones. Institutions and departments to be contacted are the Faculdade de Belas-Artes da Universidade de Lisboa, NOVA Faculdade de Ciências Sociais e Humanas, Escola Superior de Teatro e Cinema, Escola Superior de Música de Lisboa, Escola Superior de Dança, IADE Faculty of Design, Technology & Communication and Escola de Tecnologias, Inovação e Criação.

9.4.5 Pop-Up Event

To initiate awareness and activate word-of-mouth, the company will host a pop-up event in Lisbon. The primary audience is local artists, including art students, and individual studio owners; the secondary audience comprises cultural managers and adjacent creative professionals likely to influence early listings and bookings. Consistent with the overall strategy, the event functions as a community catalyst rather than a commercial showcase: music, visuals, and ambient touchpoints create a low-friction setting where artists invite artists, while the company quietly captures intent and drives traffic to owned surfaces. On-site QR codes deep-link to the landing page; cards and subtle stickers near the bar and exits echo the links for later scanning.

Promotion will begin several weeks in advance, using three concentric circles. First, personal network outreach will seed early RSVPs and co-hosts. Second, venue and friendly accounts will share co-branded posts to their audiences. Third, the event will be listed on relevant local event calendars, complemented by targeted posts on social media. The event itself will be treated as a content opportunity: a same-day teaser and a next-day highlight reel will reinforce recall and direct traffic to the owned platform rather than to third-party communities.

The event will be produced collaboratively, with in-kind contributions for food/drinks, décor, and music, and a venue provided by a partner.

Risks include low turnout, audience mismatch, and limited conversion; mitigations include over-inviting by a prudent factor relative to capacity and aligning the timing with an existing cultural moment. Operationally, the objective is to convert attendance into tangible outcomes: profiles created, verified listing starts, and first bookings initiated within the subsequent four weeks. Success will be measured through attendance versus RSVP, source-attributed check-ins, on-site QR scans and clicks, and post-event conversions to listings and bookings.

9.5 Go-to-Market Strategy

Robust city-level statistics for several target segments are not publicly available (e.g., the number of short-term sublettable studios in Lisbon, the share of artists willing to sublet, or the proportion of photography/production managers open to rentals). As a result, it is not yet possible to estimate with precision the total number of prospective users, tenants, and hosts. Year 1 prioritises (i) securing partner listings (see §8.1) to attract evidenced segments (Erasmus art students, locally enrolled art students, visiting artists) and (ii) market research to size currently unmeasured segments (local artists, property owners, cultural-business managers). The marketing programme emphasises digital channels, complemented by personal selling for partnership development and on-campus/event outreach. Co-branded partner assets convert proximity into attributable traffic.

Conditional on sufficient practice-appropriate listings, Year 2 broadens targeting to all segments in Chapter 5 and adds a referral programme, measured paid advertising, and a pop-up event. Personal selling expands to priority supply accounts (cultural-business managers; shop/commercial-space owners). Year 2 also replicates Lisbon's market-research protocol in Berlin and Amsterdam; if thresholds are met, entry proceeds in Year 3. Year 4 prepares for entry in Year 5, targeting Paris and Barcelona.

CHAPTER 10 - FINANCIAL PROJECTIONS

This chapter quantifies the business under alternative adoption paths and ties operating assumptions to the go-to-market strategy. Section 10.1 details the Lisbon-only cost structure and the incremental spend required by the marketing and business strategies. Section 10.2 presents booking volumes under three growth scenarios and factors that affect the user base. Section 10.3 summarises the Income Statement and Cash Flow. Section 10.4 outlines financing needs and sources. Projections are constrained to empirically observed inputs (partner listings in Lisbon; captured demand from the market-sizing exercise). Retention/ repeat bookings, cancellations, and incident rates are not yet modelled. Supporting spreadsheets are available via Google Drive through the link.

10.1 Cost Structure

The cost model is designed to answer a sequencing question: how much spend is required when marketing only to segments already evidenced in the data, and how much additional spend is needed to learn and scale into unmeasured segments and new countries.
Variable costs are volume-linked and therefore scale with activity rather than creating step changes in the fixed base. Both scenarios apply the same unit-cost mechanics: payment processing at 3,40% of Gross Booking Value plus €0,35 per booking (PayPal, 2025), and identity verification at €0.69 per check (Veriff, n.d.) with annual re-verification. Both include the same foundational set-up in Year 0 (website, registration, legal). They differ only where strategy differs, geographic scope, channel mix, and the organisational capacity required to reach unmeasured demand.

In the PT-only scenario, spend is limited to channels already supported by observed data: partner listings, university outreach, and co-branded assets that convert proximity audiences. Personnel totals €42.048,00 in Years 1-2 (customer support and PT business development) and normalises to €15.600 per annum from Year 3 as temporary roles conclude. Service and hosting remain lean and stable at €4.428 per year (accounting plus platform, including VAT). Customer acquisition costs are embedded within personnel outlays for business development and university/partner outreach rather than incurred as discrete media spend. The investment cadence is front-loaded and simple: Year 0 covers company set-up and website/legal (€1.586,50 incl. VAT), and Year 1 includes a single production run of co-branded partner assets (€1.783,50 incl. VAT). The PT-only path thus keeps fixed costs predictable and concentrates one-off outlays around initial launch and partner enablement.

In the expansion scenario, the model adds the organisational and channel infrastructure required to acquire unmeasured segments and to enter new geographies (DE/NL first;

later ES/FR). Personnel increases from €71.635,80 in Year 1 to €101.223,60 in Year 2 and peaks at €140.112 in Year 3 as cross-border business development and additional support capacity are staged, before easing to €115.243,80 in Year 4 and €127.704 in Year 5. Service and marketing costs step up from the PT baseline of €4.428 to €11.608,59 in Year 2 and €17.143,59 from Year 3 onward as referral-programme software and always-on paid acquisition are activated (figures inclusive of VAT). While the foundational Year-0 set-up is identical, multi-country activation introduces additional one-off tasks (e.g., printing partner assets) clustered around the first year of international entry.

Presenting both paths makes the strategic trade-off legible. The PT-only scenario is evidence-aligned and low fixed cost; the expansion scenario isolates the incremental, recurring spend needed to "buy learning" about new demand and to support multi-market operations. Read together, the two profiles show where the cost base actually steps up (headcount and referral/ads infrastructure), why that step-up is strategically necessary (to reach unmeasured segments at arm's length), and how a consistent variable-cost model keeps unit economics comparable even as the timing and placement of investment diverge.

10.2 Volume of Bookings and User Base

Three scenarios are analysed, pessimistic (2% growth), base (5% growth), and optimistic (8% growth), that differ only in annual booking growth. In the base case, starting from a captured base of 2,357 users, Year-1 demand implies 118 bookings (≈10/month). Table 10.1 shows the number of bookings under the three growth paths.

Table 10.1 Amount of bookings in three scenarios

	Year 1	Year 2	Year 3	Year 4	Year 5
Base	118	124	130	137	143
Optimistic	118	127	138	149	161
Pessimistic	118	120	123	125	128

Note: Bookings grow by compound annual rates from the Year-1 baseline (118) and are rounded to whole bookings each year.

This model conservatively assumes one tenant equals one booking per year. Under a higher booking frequency, i.e., when some tenants book more than once, the number of tenants that must be onboarded to achieve a given booking target falls in direct proportion. Consequently, modest increases in frequency meaningfully reduce tenant-acquisition needs and cost. For illustration, to meet the Year-1 target of 118 bookings, an average of 1.2 bookings per tenant would lower required tenants from 118 to 98 (–17%); at 1.5 bookings per tenant, to 79 (–33%); and at 2.0, to 59 (–50%). Market-sizing also reveals pronounced seasonality, term-bound student demand (Sep–Jan; Feb–Jun) and summer/event peaks (Jun–Oct). Over-reliance on these cohorts risks liquidity dips in shoulder months. To sustain year-round matching efficiency, the platform should diversify into additional segments, especially local, non-student artists with ongoing practice, to smooth demand and reduce acquisition pressure off-peak.

On the supply side, the host base comprises 49 galleries (Appendix G; one studio each assumed), 50 City-run studios, and nine residency programmes with 55 potential studio listings (Appendix J). Assume 100% willingness of targeted partners; listing penetration ramps to 91% by Year 5 (growth rates: +60% in Year 1, +30% in Year 2, +20% in Year 3). With 60 partner listings active and stays concentrated in 1–3 months (with outliers at 1 week and 4–5 months), a conservative capacity benchmark of 2 bookings per listing in Year 1 is required to match demand. Penetration growth to 96 listings in Year 2 eases this constraint; capacity tightens again by Year 5 if demand continues to rise.

The implication is direct: to accommodate demand, the platform must expand supply (higher listing penetration and earlier partner activation) alongside broader audience reach and, ultimately, geographic expansion.

10.3 Income Statement and Cash Flow

Under all three scenarios, the model projects positive net income and positive operating cash flow in Year 3 (Figure 10.1).

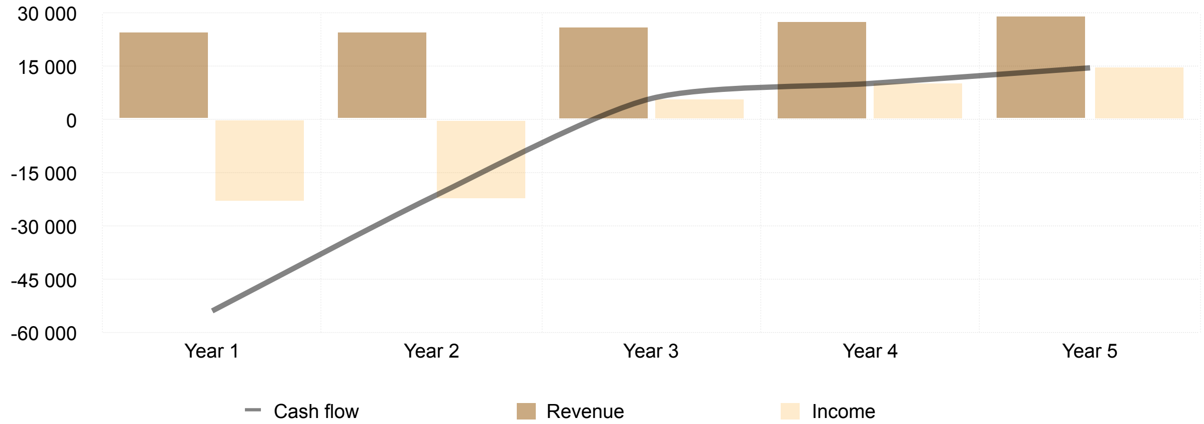

Figure 10.1 Cash flow, revenue and income projections (Base scenario)

Over a five-year horizon, the Net Present Value (NPV) is negative (Base: –€20.982 at a 10% discount rate), and the Internal Rate of Return (IRR) is –14%. This indicates that, as currently configured, the business cannot rely solely on partner listings and the narrow student/visiting-artist segments. Lifting Gross Booking Value requires (i) broader demand reach, (ii) earlier, deeper supply, and (iii) a better bookings-to-listings ratio. As an additional lever, the platform could temporarily increase the host-side commission (e.g., for business partners) while offering a reduced rate for direct consumers; Table 10.2 reports NPV/IRR under alternative take-rate assumptions.

Table 10.2 Alternative take-rates and effect on NPV and IRR

Commission fee	15%	20%	25%	30%
NPV	-€20.982,39	-€8.131,15	€4.720,09	€17.571,33
IRR	-14%	-1%	26%	129%

Assumptions: Base scenario; PT-only cost base unless noted; discount rate 10%; values rounded to the nearest euro

10.4 Financing Needs and Sources

As detailed in the Expenses & Investment schedule, the business requires an initial set-up investment of €1.586,50 in Year 0. To maintain a non-negative annual cash balance thereafter, the model indicates additional financing of at least €24.278,48. Because the current projections do not include the costs of market research for the open market, a prudent buffer should be added (e.g., +20-30% over the computed minimum). The current plan assumes €2.000 raised in Year 0 and €50.000 in Year 1, which together are sufficient to cover the projected cash troughs under the base case and to fund the initial expansion in listing acquisition.

CONCLUSION

This thesis examined the feasibility of a peer-to-peer platform that intermediates short-term access (one week to six months) to practice-grade artist studios, using Lisbon as the entry market. Motivated by the persistent access gap faced by mobile artists and students, the study framed the problem as a two-sided liquidity challenge and evaluated whether an asset-light, governance-strong model could deliver safe, reliable, and repeatable matches between tenants and hosts.

The research offers four contributions. Conceptually, it positions practice-grade studios as a distinct category within access-economy platforms where “fit for practice” and trust signals, not generic space discovery, are the primary sources of value. Differentiation rests on curating practice-fit and on visible, credible governance; together, these address quality and safety concerns that indirect comparators do not solve.

Empirically, it establishes an evidence-bounded market opportunity in Lisbon, focusing on segments with observable demand and translating those into a conservative TAM/SOM that is credible for a single-city launch.

It also delivers a functional prototype that operationalises key design hypotheses; user testing identifies which interface and listing elements most affect activation and booking intent, such as the prominence of verification, clarity of rules, and visibility of practice-fit cues, thereby informing income and cash-flow assumptions.

Operationally, it specifies a trust stack (identity verification, rules and insurance, reputation and incident handling) and a partner-led liquidity strategy to overcome cold-start frictions while preserving an asset-light posture. The work recommends treating trust as shared infrastructure rather than a peripheral feature, and sequencing spend to the pace of verified liquidity.

Findings indicate that the model is feasible under disciplined sequencing. Early liquidity can be unlocked by onboarding verified supply through institutional partners (residencies, creative hubs, galleries, municipal culture entities), with a planned shift toward fully peer-to-peer listings as reputation compounds. The go-to-market plan prioritises evidenced segments, co-branded assets for attributable demand, and measured digital outreach, while the financial model constrains projections to observed inputs and known unit costs. Crucially, learning is the engine of scale: sustainable growth in income and stronger, more predictable cash flows depend on a structured research programme that expands beyond initially evidenced segments, refines pricing and commission structures, and increases repeat usage through continuous prototype-to-field testing and cohort tracking. Expansion is deliberately staged, Lisbon first, then Berlin and Amsterdam once viability thresholds are met, followed by Paris and Barcelona, so that investment follows validated learning rather than assumptions. Where the base-case yields a negative IRR and NPV, sensitivity analysis indicates that alternative take-rate architectures, such as modestly increasing the host-side commission, adopting a blended host/tenant fee with a per-booking minimum, or tiering rates by booking duration, can restore positive unit economics while remaining price-competitive.

The study's limitations are acknowledged: it assumes one booking per user per year, does not yet model repeat-booking cohorts, churn, or cancellations, and relies on assumption-based availability pending partner engagement. Future work should validate partner capacity and calendar constraints; incorporate retention, repeat usage, and cancellation dynamics into the financial model; test price sensitivity and commission structures; and extend demand and supply sizing beyond the initial segments and cities. Regulatory mapping and impact evaluation (e.g., effects on local studio ecosystems) are also recommended prior to multi-city scale-up.

In sum, a trust-forward, practice-fit platform launched through partner-seeded supply in Lisbon appears both conceptually sound and operationally viable. By coupling careful governance with a rigorous learning agenda, and by using the prototype as a continuous research instrument, the model can close a documented access gap for artists on the move while converting research into growth in income and resilient cash flows.

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APPENDICES

Appendix A - Market Analysis

A1: PESTLE Analysis

Table A1.1 PESTLE Analysis

P **OLITICAL**	• Government-funded Startup Incubator**:** Unicorn Factory Lisboa → "A flagship initiative from Lisbon to position the City as a leading innovation center in Europe."(Unicorn Factory Lisboa, n.d.), IPN in Coimbra • Tax incentives (Goldblatt, 2022) • Accommodating Visa programmes: Golden & Digital Nomad visa (Portugal Golden Visa, n.d.) • "The sharing economy is a fundamental part of Lisbon's broader 'smart city' strategy to become more sustainable, competitive, participatory, creative, innovative and' citizen-centric'" - Luis Silva, founding partner at Pedra Silva Arquitectos Lda → committing more than €300million (Pinnington, n.d.) • National Arts Plan: "aims to make the arts and culture more accessible to citizens" and encourages to "develop collaborative networks and partnerships with public and private entities" (Republica Portuguesa, 2023). Initiatives include scholarship programs to higher education and vocational training institutions, foundations and Businesses (Republica Portuguesa, n.d.)
E **NVIRONMENTAL**	Eco-friendly buildings that reduce carbon footprint (Taylor, n.d.): Smart homes system to reduce energy usage; Energy-efficient appliances; Eco-friendly construction & sustainable materials; Renewable energy sources
S **OCIAL**	• Transient Population: "Lisbon earned its place in the global art market, which would now be difficult to lose. We offer a very nice package to expats: safety, good weather, easy access to products" (Garcia, 2024); Lisbon's greatest assets: "its growing international expat population bringing high-level skills and services." - Liam O'Donnell from DNN (Pinnington, n.d.) • Erasmus+ in Portugal 2023: 5th most traveled Erasmus+ country, after Spain, Italy, France and Germany. 65.503 Erasmus+ participants travelling. 39.893 Erasmus+ participants leaving (European Commission, n.d.) • International Events: Arco Lisbon Fair attracting international artists; Lisbon Web Summit, largest web summit in the world, ensures annual inflow of top software developers, entrepreneurs and business (Goldblatt, 2022); Variety of artist-run initiatives and art residency programmes (Artist Run Alliance, n.d.) • Rise of Foreign Residents: Foreign residents from 191 countries; 1.044 million foreign residents in 2023, increase of +33.6% compared to 2022 (Luz, 2024)
T **ECHNOLOGICAL**	• Augmented and Virtual Reality Tours: Overcoming geographical boundaries, trust building by providing an immersive and unique experience while sharing accurate information about the property • Big Data: trend analysis, insights on pricing, potential risks • Blockchain: Security of documents, decentralises the real estate market, lowers entry barriers, and ensures transparency • IoT: Smart homes e.g. smart locks, automated heating and cooling systems • Artificial Intelligence: Brokerage tech, listing generation tools; space and property management tools; ethical tenant screening tools (Snisarenko, 2024; Taylor, n.d.; PropTech Buzz, 2024)
L **EGAL**	Subletting is allowed but must be authorised by the landlord in writing (Supercasa, 2022); Decree-Law No. 76/2024 changes: AL (alojamento local) licences availability, licence transferability, no more expiration and less condominium control (Guest Ready, 2024)
E **CONOMIC**	• Thriving Start-up community (Goldblatt, 2022); 2nd best country to in Europe for business innovation; Creation of seven unicorns (start-ups) valued at over \$1bn, higher then Spain and Italy; Amongst the 5 best unicorn creating countries in the world as measured by unicorns per capita or per GDP • Growing Art Market & Community: High degree of young collectors and artists (Lazareva, 2024); "Many creative and tech hubs have opened, startups mushroomed, the technology crowds and the young came, attracted by the idea of an affordable and bohemian capital." (Garcia, 2024); 42,792 live shows with a total of 17.1 million spectators and a revenue of 189.2 million Euros in 2023 (Instituto Nacional de Estatística, 2024); 975 visual art facilities hosted 6,417 exhibitions, with 256,475 pieces exhibited from 52,928 authors in 2023 (Instituto Nacional de Estatística, 2024) • Rising Sharing Economy: "Sharing maximises the use of an asset which is better for our planet, but also allows access to assets that otherwise would less accessible if the sharing concepts did not exist." (Taylor, n.d.); "Tenants value the ability to move freely, change locations, and adapt their living situations to their changing needs." (Taylor, n.d.); "The transient nature of the modern working world means people may travel and work for many years before settling down." (Pinnington, n.d.) • Strategic Partnerships & Cross-border Trend: "Collaborations between property developers, tech companies, service providers, and even local governments are creating synergies that enhance the rental experience." (Taylor, n.d.); Cross-border trends affecting the rental industry, "tenants are exploring living options in different countries, either for work, study, or leisure" (Taylor, n.d.)

A2: Direct Competitors

A3: Indirect Competitors

Table A3.2 Benchmark summary: Indirect competitor

	Event platforms	Artist residency programmes	Host an Artist
Description Example	Offer short-term rentals of commercial spaces e.g. Go-Popup	Provide structured opportunities for artistic development e.g., Hangar, PADA, MONO	Facilitates cultural exchange by connecting artists with hosts who offer accommodation in return for creative contributions
Discovery	Moderate for public-facing venues	Visible within arts networks	Niche platform with relevant community listings
Booking/ Payments	Integrated	Application-based; low automation	No instant booking; limited availability tooling
Trust/ Verification	Verified spaces, visited by an agent	Curated selection	Legal templates; workspace verification is limited
Pricing	15% from host & 5% from tenants	Programme fees (often ~€1.500/ month; sometimes partial subsidies)	No service fee; barter model
Audience	Brands, agencies, event organisers	Artists, bur very competitive	Artists open to co-habitation; not focused on workspaces

Table A2.1 Benchmark summary: Direct competitor

	TransArtists (Offered & Wanted)	Facebook Marketplace
Description	Bulletin-board for long-term studio listings; no intermediary	Bulletin-board; no intermediary
Discovery	Limited filters, often sparse (few photos/details)	Local and immediate, but fragmented; no dedicated studio category
Booking Payments	No booking or payments system, no in-platform messaging.	None in-platform; arrangements via private messages
Trust/ Verification	No verification or profiles	No verification; high variance and scam risk
Pricing	Free	Free
Audience	Relevant content but marginal to core residency mission	General local users; occasionally useful, but inconsistent for artists

Table A3.1 Benchmark summary: Indirect competitor

	Airbnb	Idealista	Coworking spaces
Description Example	Short-term accommodation platform	Long-term residential/commercial listing portal	MU Workspace, The Third Floor, Second Home
Discovery	High; mature search and large inventory, studio listings are rare and inconsistently labelled	High; broad inventory including commercial units; filters not optimised for studio needs	Online & offline touchpoints
Booking Payments	Integrated	None in-platform; transactions move off-platform	Integrated
Trust/ Verification	Established platform norms (profiles, reviews, support)	Limited; relies on lister information	Venue rules and staff oversight
Pricing	Host-only 15% commission fee	Pay-to-list/upgrade for listers; browsing is free for seekers	Monthly membership basis; price varies by venue
Audience	General travellers/hosts	Residential & commercial listings	Spaces geared to desk-based work; policies unsuitable for messy/noisy/ large-format practices

Appendix B - Interview Material

B1: Summary of Participant Profiles

Table B1.1 Summary of participant profiles

Interviewee		Practice	Gender	Age	Nationality	Place of Residency
C.F.	Seeking photography focused studios	Photography	Male	28	Irish	Lisbon
C.Z.	Visiting for an Erasmus term	Painting	Female	23	Dutch	Amsterdam
R.N.	Temporarily exhibiting in PT	Painting	Female	30	Norwegian	Norway
G.H.	Freelance graphic designer	Digital	Female	26	American	Lisbon
A.K.	Frequently travels for work	Painting	Male	35	Belarus	Lisbon
V.R.	Visiting for a residency	Sculpture	Male	25	German	Lisbon

B2: Interview Transcripts

Tenants

1. Can you tell me about your current artistic practice, please describe the type of work you do.

C.F.: My passion is photography, any sort. I love film photography and the meditative aspects of developing your film in a darkroom. But it's an expensive passion to have. So I mostly use my digital camera, organising shoots and planning with other creatives to create photo productions.

C.Z.: I'm a painter, and my work is deeply rooted in exploring identity and emotion through colour and texture. I use acrylic paints to layer vibrant, expressive strokes, creating pieces that feel alive. My practice is intuitive; I often work with large canvases because I love the freedom of movement they allow. In Amsterdam, I've been inspired by urban life, but being here in Lisbon, I'm soaking in the colours and light of the city. It's been influencing my palette and mood—everything feels warmer.

R.N.: My work focuses on the female form, but I approach it with an abstract, almost deconstructed style. Through layers of texture and colour, I aim to challenge the traditional beauty standards often imposed on women. I exaggerate or distort certain features, using imperfections as focal points to celebrate uniqueness. My art is about encouraging viewers to see beauty in places they might not expect.

G.H.: I specialise in graphic design and branding for businesses, creating everything from logos to full visual identities. I also do a bit of videography when clients need promotional content. My focus is on helping brands tell their story visually in a way that feels authentic and cohesive. Since I'm freelance, my work varies—some weeks it's all about sketching out concepts, and other times I'm shooting video or editing for hours.

2. Do you own or rent your studio space? If rental: what is your rental period? How did you find the space?

C.F.: I rent studio space, so photography studios and darkroom sessions. Back in university I was able to use the university facilities, unfortunately I can't anymore. The rental is usually not longer than a day, mostly just for a few hours. Those places I find via online search, or by fellow artists who tell me about studios.

C.Z.: In Amsterdam, I rent a small studio space in a shared building with other artists. The lease is year-to-year, which gives me some stability. I found it through a combination of university connections and an online platform specifically for artists. It *wasn't easy—there's so much competition for space in Amsterdam, and it's expensive.*

R.N.: In Norway, I rent a studio on a monthly rolling contract. It's in a repurposed industrial building that houses several artists. I found it through a friend who works there as well. It's a fantastic community, but it also makes me nervous to leave it behind even for a short time.

G.H.: I don't have a permanent studio space. I work mostly from home, but I'll rent a studio for a few days or weeks when a project demands it—like if I need to collaborate with others or I can't focus at home. I've found spaces through word-of-mouth or Facebook groups, but it's usually a hassle to track something down that fits my needs.

3. Have you ever sublet your studio space to another artist? If so, can you describe that experience?

C.F.: No.

C.Z.: Yes, I've sublet my studio twice when I went on short residencies. The experience was mixed. One artist left the space spotless, and we even became friends. The other left it messy, and some of my materials were used without permission. It's nerve-wracking because your studio is such a personal space.

R.N.: No, but I've helped organise short-term rentals for visiting artists in my community back home. I've seen the challenges that come with subletting—mainly balancing trust and practicality.

G.H.: No, since I don't have a permanent space. But I've shared temporary rentals with other creatives to split costs. That can be great—or frustrating, depending on how well we align in terms of work habits and space needs.

4. What are the biggest challenges or frustrations you face when looking for a studio space?

C.F.: The hardest part is finding available and affordable spaces. It can get quite expensive if you want to do it more often. As I said I use online search to find places but you never really know until you go how well the studio is equipped. There's little room for personalisation as I only rent it for a couple of hours. I can't just leave my stuff there and come back the next day to continue. When having a photoshoot in the studio I can't try out lighting before hand which takes away time of the actual shoot.

C.Z.: Availability is the biggest issue. Short-term spaces seem to be rare, especially for painters. Pricing is another frustration; some landlords exploit the short-term demand and charge ridiculous rates. Then there's the quality of the spaces—some look great online but turn out to be damp or poorly lit.

R.N.: It's the lack of short-term options that suit my needs. I don't need something luxurious, but I do need a clean, well-lit, and quiet space. Many listings seem geared toward permanent tenants, and the ones available for shorter periods are often overpriced or inconveniently located.

G.H.: Wi-Fi is non-negotiable for me, and it's surprising how many places either don't offer it or have bad connections. Pricing can also be a pain—some spaces charge way more than I'm willing to spend for a day or two of use. On top of that, I've run into issues with unclear descriptions or a lack of photos. It's tough to commit to a space when you don't know what you're walking into.

5. Can you describe your typical process for finding a short-term studio space? What's the hardest part of this process?

C.F.: Finding available listings.

C.Z.: It's chaotic. I start with Google searches and artist Facebook groups, then move to word-of-mouth and asking local contacts. The hardest part is that there's no central resource, so I'm piecing together scattered leads. It's incredibly time-consuming, and you never know if a space will actually work until you visit it.

R.N.: Finding a short-term studio in Lisbon feels overwhelming. I start by searching online platforms, Facebook groups, and reaching out to local contacts. The hardest part is that most listings are either for long-term rentals or are vague about key details like the size of the space, pricing, or *amenities. I often feel like I'm navigating in the dark.*

G.H.: It's a lot of juggling. I'll ask friends, scroll through Facebook groups, and check out a few local coworking spaces that offer day rates. The hardest part is finding something quickly when a project comes up last minute. A lot of the time, spaces are either fully booked or not set up for what I need.

6. How often do you need a temporary studio space, and how far in advance do you typically plan for it?

C.F.: Last minute availability is nice for photoshoots but not necessary, normally I plan way ahead so the shoot day is determined before anyway. If I had the freedom I would rent out studio space more often, not necessarily because I need it for earning money as photography is not my main source of income but because I like having a space to be creative in. Helps me focus and keep creativity running.

C.Z.: For projects like this Erasmus program, I need a temporary space for 3–6 months. Ideally, I'd plan a couple of months in advance, but that's rarely how it works. Sometimes, I've needed something last minute, and that adds a whole other layer of stress.

R.N.: I don't need temporary spaces often, but when I do—like for this exhibition—I plan at least a month or two in advance. However, I've learned to expect last-minute hurdles, like spaces falling through or unexpected delays.

G.H.: I'd say I need one once or twice a month, but it's project-dependent. Sometimes I know a few weeks in advance, but there have been moments when I needed something within a day or two. Those last-minute searches are the most stressful.

7. Have you ever had trouble with the condition of the studio (e.g., cleanliness, equipment, size)? What was that like?

C.F.: Yes one time I booked a studio and it turned out to be this tiny room in horrible condition, the lighting didn't really work and the whole studio was in a bad condition.

C.Z.: Yes, once I rented a studio that was advertised as "bright and spacious." It turned out to have poor ventilation and barely enough room to move around with a large canvas. The walls were filthy, and I spent my first two days cleaning instead of painting. It felt like such a waste of time and money.

R.N.: Yes, I once rented a space that was advertised as a studio but turned out to be more like a storage unit. It was cramped and poorly maintained. I had to adapt quickly, which made the preparation for that exhibition unnecessarily stressful.

G.H.: Yes, I've rented a couple of spaces that didn't match the descriptions. One was cluttered with someone else's stuff, and another had barely any natural light, even though the listing made it seem bright and open. It's frustrating because it throws off my workflow and wastes my time.

8. What types of studios or spaces have you found hard to find (e.g., photography darkrooms, performance spaces)?

C.F.: Darkrooms are really hard to find, especially ones that are more private. Here in Lisbon I haven't managed to find it actually. It would be really nice to find a place to develop my photos at.

C.Z.: For me, the hardest to find are spaces that can handle the mess of painting. I need proper ventilation, natural light, and enough room to step back and see my work. Specialised spaces are crucial—working in a generic office space just doesn't work for my practice.

R.N.: Finding a space with good lighting and ventilation has been the hardest for me. While I don't need highly specialised facilities, basic things like enough room for large canvases or a clean environment are critical.

G.H.: Finding spaces designed for digital creatives is harder than it should be. I don't need fancy equipment, but I do need a desk, a reliable Wi-Fi connection, and a comfortable environment for long editing sessions.

9. What frustrates you most about online platforms or services when searching for a studio space?

C.F.: Definitely the fact that you either have to rent a long period or a very short period of only few hours. There's no in between, like a month or so just to create a shoot and plan it properly. The platforms available like Facebook groups and such are not very secure or transparent.

C.Z.: Lack of transparency is the worst. Platforms often don't show detailed photos, or the pricing is unclear until you inquire. Search filters are also limited—you can't narrow things down by art-specific needs like lighting or ventilation.

R.N.: The lack of transparency. Listings often don't provide enough detail or photos, and some seem outdated or poorly managed. It's also frustrating when I can't filter by short-term availability or specific features.

G.H.: The biggest frustration is the lack of detail. Listings rarely include things like whether Wi-Fi is included, how many outlets are available, or even the desk setup. Search filters are usually too basic, and some platforms feel outdated, making the whole process feel clunky.

10. What features would an ideal studio rental platform offer that would make your search easier?

C.F.: Nice photos would be amazing, so you can really see what the space looks like and what you can expect from it. Also clear descriptions and equipment available would be a huge plus. And some sort of security, for example one time my booking was cancelled last minute and I had to find a solution to still be able to conduct the shoot, these kind of last minute changes are annoying for everybody involved.

C.Z.: Clear pricing upfront, detailed photos, and reviews from other artists would be a game-changer. A map view showing locations would also help, along with the ability to filter by amenities like natural light, size, or ventilation.
R.N.: An ideal platform would have clear pricing, detailed photos, and filters for rental periods, location, and studio features like lighting or ventilation. I'd also love to see reviews from other artists who've used the space—those would make me feel more confident.

G.H.: I'd want a platform with detailed listings—photos of the space, clear pricing, and specifics like Wi-Fi quality and desk setups. It would also be great to see reviews from other users so I know what I'm getting into.

11. How important is flexibility in rental duration for you? Would you want options for renting by the day, week, or month? Would this be a game-changer for you?

C.F.: Yes, that would be a game-changer. That would add so much more freedom to my work and schedule. Also that would give me the opportunity to prepare the studio for the shooting or the darkroom for the development as well as the option to leave stuff there and come back to continue exactly where I left off.

C.Z.: Flexibility is huge. Sometimes I need a space for a few weeks to finish a project; other times, it's several months. If a platform could accommodate different durations, it would make life so much easier.

R.N.: It's critical. For this exhibition, I need a studio for about three weeks, and it's rare to find spaces that offer that flexibility. If I could rent by the day, week, or month depending on the situation, it would be a huge game-changer.

G.H.: Very important. Some days I only need a space for a few hours, but other projects might require a week or more. Having the ability to rent by the hour, day, or week would be a game-changer for me.

12. Do you have any specific location preferences when renting a studio?

C.F.: Not really, of course the closer to my house the easier but it's not a must.

C.Z.: Proximity to my accommodation is important—I don't want to spend an hour commuting. I also look for neighbourhoods with a creative vibe, where I can connect with other artists or find inspiration.

R.N.: Proximity to the exhibition venue is ideal—it saves time and makes transporting works easier. Otherwise, I look for safe and accessible neighbourhoods that feel inspiring to work in.

G.H.: I'd like something central or close to public transport. Since I'm based in Lisbon, being near creative hubs or neighbourhoods like Cais do Sodré or Marvila would be ideal.

13. How important is it for you to have additional services available, such as equipment rental, insurance, or assistance with booking?

C.F.: Equipment rental could add a nice bonus, like special lights and backdrops. I would definitely make use of these. Or for example darkroom liquids, you can buy them in bigger portions a it might end up being cheaper if I could just use whatever is there.

C.Z.: Very important. Equipment rental would be a bonus, especially for bulky items like easels. Insurance would give me peace of mind, and an easy booking process would save so much time and stress.

R.N.: It would be helpful, though not essential. For example, having insurance options would ease my mind, especially since I'll have valuable works in the space. Assistance with booking and communication would also save me time and stress.

G.H.: Equipment rental isn't a big deal for me since I bring my own tools. However, assistance with booking or flexible cancellation options would be helpful, especially when my schedule changes unexpectedly.

14. When browsing for a studio space, how do you determine if it's right for you?

C.F.: I very much base it on how the space looks like and if it has what I need. Before booking I try to check if a company is legit and has good reviews.
C.Z.: I need to know the dimensions, lighting, and ventilation upfront. Photos of the actual space—not generic ones—are essential. Reviews from previous users would also help me decide if it's worth the price.

R.N.: I need detailed information upfront—photos, dimensions, natural light, and ventilation are top priorities. Knowing the previous use of the space or reading reviews from other artists also helps me decide.

G.H.: I need detailed photos and descriptions. Is the space comfortable and professional? Does it have good lighting? And most importantly, is there fast, reliable Wi-Fi? These are all make-or-break factors for me.

15. Would you prefer a platform that offers a range of studio types (e.g., photography studios, performance spaces)? How important is that variety to you?

C.F.: Bering a photographer, variety is important as I need specific equipment and such. And to be honest I think it could spark a creative process, if there is more available I would be happy to try other techniques and spaces to see what I can implement for my own work. For example if a performance room is available I might conduct a photoshoot with a dancer there. It all depends on the space available.

C.Z.: It would be great to have a variety of studio types, even if I mostly stick to painting studios. Having options for photography or multi-use spaces could come in handy for collaborations or new projects.

R.N.: I wouldn't need a wide variety personally, but having options makes a platform more appealing. Even if I'm focused on painting studios now, I like knowing I could find other types of spaces if my projects evolve.

G.H.: Variety is nice to have but not essential for me personally. I'm more interested in platforms that cater to digital creators like me, but having other types of spaces could make the platform more useful overall.

16. What would make you recommend this platform to a fellow student or artist?

C.F.: If I have good experiences with the platform, like if it's reliable and nice people on there I would definitely recommend it to my artist friends. I know a lot of artists that travel around for residencies and I'm sure they would benefit from something like that.

C.Z.: If it were easy to use, had trustworthy listings, and offered fair pricing, I'd definitely recommend it. A platform that feels built for artists, not just general rentals, would really stand out.

R.N.: If it's intuitive to use, offers transparent pricing, and connects me with reliable studio owners, I'd recommend it wholeheartedly. A supportive community element—like reviews or communication tools—would also make it stand out.

G.H.: If it's easy to use, has transparent pricing, and offers reliable spaces, I'd definitely recommend it. Features like reviews and responsive customer support would also make a big difference.

17. What factors would make you feel confident that a platform is trustworthy and secure for renting a studio?

C.F.: Clear guidelines and positive reviews would make me feel secure.

C.Z.: Positive reviews and clear contracts would help. A secure payment system and some form of guarantee—like a refund policy if the space isn't as described—would also build trust.

R.N.: Positive reviews, clear terms, and a robust vetting process for both renters and owners would give me confidence. Features like secure payments and optional insurance would also make me feel safer using the platform.

G.H.: Verified user profiles, secure payment systems, and clear agreements would make me feel confident. I'd also look for platforms that respond quickly if issues arise, like double bookings or disputes.

18. What would make you feel comfortable and safe when renting a studio from someone you don't know personally?

C.F.: I would need some sort of personal contact, similar to Airbnb I guess, so you can get in contact with the person and can discuss specifics.

C.Z.: Verification of both the renter and the space is important. It would also help if the platform facilitated communication, so I could ask questions and get a sense of the person renting out the space.

R.N.: Open communication with the owner and a well-documented agreement would be key. Knowing there's a system in place to handle disputes or issues—like a damage policy or customer support—would also be reassuring.

G.H.: A solid communication system between renters and owners, as well as clear contracts outlining responsibilities, would make me feel safe. Having an option for insurance or damage protection would also add peace of mind.

Hosts

1. Can you tell me about your current artistic practice, please describe the type of work you do.

A.K.: It is difficult to explain but I mostly do paintings, using a very specific technique to distribute the paint on the canvas.

V.R.: I primarily work in sculpture, focusing on abstract and large-scale installations. I use materials like wood, metal, and recycled objects to create pieces that explore themes of structure and impermanence. My practice is very hands-on—I'm always cutting, welding, or assembling, which makes a proper studio space essential.

2. Do you own or rent your studio space? If rental: what is your rental period? How did you find the space (platforms, word-of-mouth, university networks, etc.)

A.K.: I own my studio space. It is basically two floors, ground and cellar. Downstairs is my studio and upstairs is a little exhibition space. I also have a little corner where I take high resolution photos of my paintings.

V.R.: I rent my studio space on a yearly basis. It's part of a larger artist community in Lisbon, which I found through a university network. The space is perfect for sculpture because it has high ceilings, great ventilation, and enough room to work on large projects.

3. What are the main reasons you'd consider renting out your studio space to another artist?

A.K.: I travel a lot and my space is always empty then, so I guess it would be a mix between helping some other artist to do what they love and at the same time making some extra income.

V.R.: The main reason is financial. I don't want to lose my studio while I'm on residency, but paying rent for a space I'm not using feels wasteful. At the same time, I'd like to help another artist who might need a space like this—studios can be so hard to come by.

4. What concerns or risks do you have about renting your space out to other artists?

A.K.: My biggest concern is that my equipment could be damaged. As I said for example the lights to take photos are really expensive, the paint itself too and of course my work. Another concern would be that someone might use the studio for something else then art, it's not a party venue but people might misuse it for such. My worst nightmare would be coming home to a demolished studio.

V.R.: Trust is a big concern. I don't know if someone I rent to will respect the space the way I do. Also, I worry about the logistics—what happens if they don't pay on time or leave before the agreed period?

5. Have you ever had bad experiences with renters in the past? What went wrong?

A.K.: I only rented out the studio to friends of mine, and then not for long. Always without pay of course. No bad experience there but it was to people I know very well who know how particular I am about my stuff.

V.R.: I haven't sublet my studio yet, but my biggest fear is someone damaging my tools or the space. A lot of the equipment I use is expensive and specific to sculpture work, so I'd be really upset if anything got broken or went missing. I've heard horror stories from friends—things like renters leaving a mess, damaging equipment, or not paying on time. It makes me cautious about who I'd allow into my space.

6. What is your biggest frustration when trying to rent your space to others?

A.K.: That people don't value your space as much as you do. And that my work could end up being damaged or stolen.

V.R.: The uncertainty. It's hard to know if the person you're renting to is reliable, and there aren't many tools to make the process smoother or more secure.

7. What do you need from a platform that connects studio owners with renters (e.g., secure payments, contracts)?

A.K.: I would need security for my stuff, so insurance. And secure payment, and no last minute cancellation. Preparing the studio to being rented out always takes time so doing that just for someone to cancel last minute would make me mad.

V.R.: A platform like that would need to offer secure payments and clear contracts. It should also include a system for vetting renters—like reviews or profiles that show their past rental history.

9. What kind of security or guarantees would you expect when renting your space to someone else?

A.K.: Yes I would definitely want insurance options, or some kind of damage protection. Would be happy to pay extra for that. No last minute cancellation and payment in advance. Maybe even a little deposit depending on how long they are staying.

V.R.: Insurance or some kind of damage protection would be essential. If something happened to the studio or my tools, I'd need to know I wouldn't be left covering the cost.

10. Would you prefer to have full control over pricing, booking dates, and rental terms? Or would you rather a platform manage those aspects for you?

A.K.: I would prefer full control over pricing and booking dates. Rental terms and contracts I would rather have the company do that for me. And I would prefer clear and easy interface to advert your listing, so it doesn't take too much time to upload it.

V.R.: I'd want full control. My studio has specific requirements, and I'd want to decide who rents it and for how much. That said, I'd appreciate tools to make the process easier, like automated payment reminders or templates for contracts.

11. What additional features would make it easier for you to list and rent out your studio space?

A.K.: Maybe seeing how many people are interested in my space, so I can adopt my price accordingly.

V.R.: Help with marketing the space would be great—like having a profile with professional photos and a description that attracts the right kind of renters. A screening process for renters would also take a lot of stress out of the process.

12. What makes you feel comfortable renting your space to someone you don't know personally?

A.K.: I would want to have a direct contact with the tenant, similar to Airbnb. Just makes communication easier and gives the opportunity to connect with that person. Could even be a great way to network with other artist.

V.R.: A clear contract and a way to communicate with the renter beforehand. It would also help if the platform provided a guarantee that both sides would honour the agreement, so I wouldn't have to worry about chasing payments or dealing with disputes.

B3: Group and Code Summary

Table B3.1 Tenant Segment Analysis

Group	Frustrations	Needs	Ideal features
Codes	Information quality	Flexibility	Value-adding
	Verifiability	Trust	Trust-building
	Discovery	Transparency	Decision-driving
	Booking	Centralised resource	
		User experience	

Table B3.2 Host Segment Analysis

Group	Motivation	Frustrations	Needs	Ideal features
Codes	Idle capacity	Misuse	Control	Value-adding
	Social impact	Damage	Protection	Trust-building
	Monetary	Financial risk	Centralised Resource	

B4: Empathy Maps

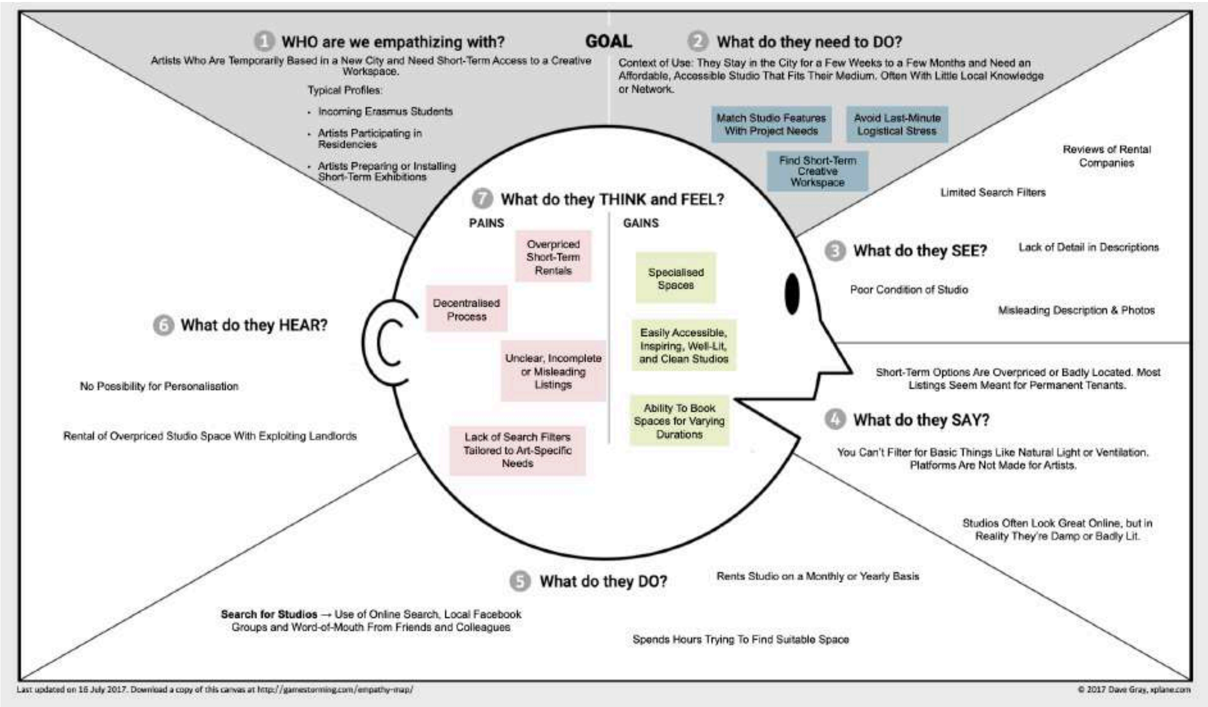


Figure B4.1 Empathy map: Tenant

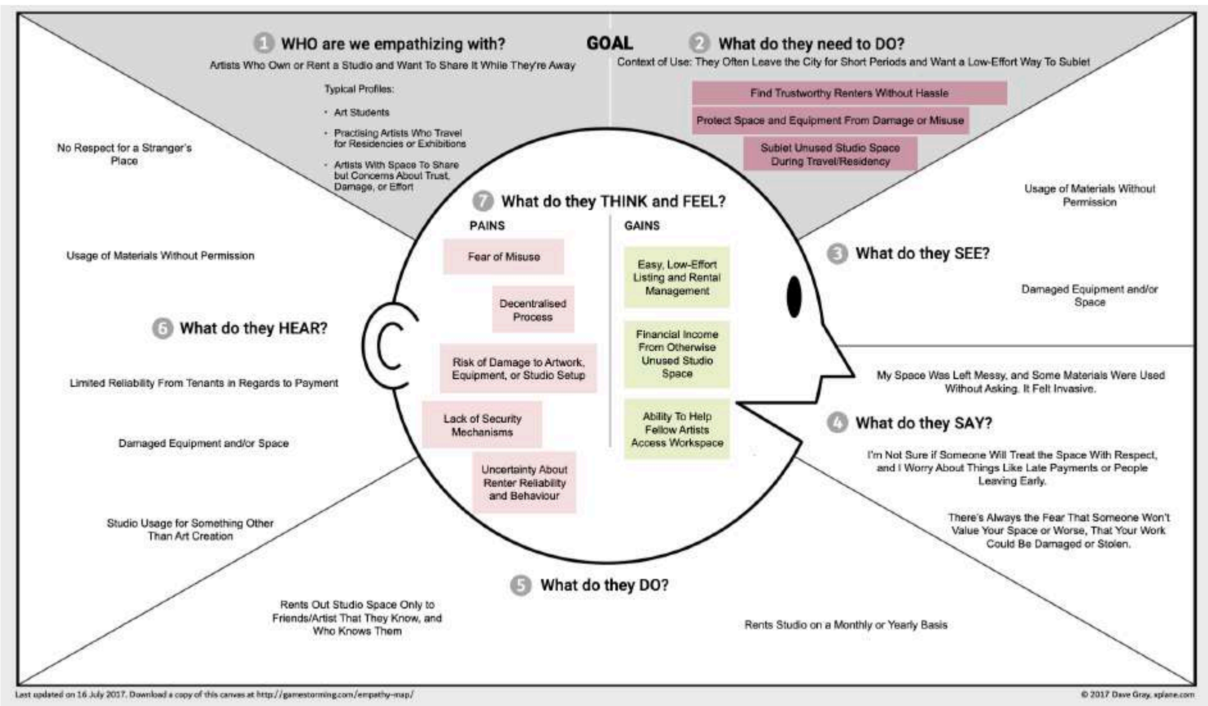


Figure B4.2 Empathy map: Host

Appendix C - Survey Material

C1: Survey Design

Table C1.1 Survey design

Section	Question	Answer Type	Answer Options
Intro	Q1 What is your main practice?	Nominal (single-choice)	Architecture; Ceramics & Sculpture; Design & Crafts; Digital & Media Arts; Fine Arts; Literary; Music Production; Performing Arts; Photography; Textile
	Q2 Have you ever rented a studio before?	Nominal (single-choice)	Host; Tenant; Both; Neither
Prototype 1: Post Your Listing	Q3 Step 1: Which option(s) would you choose?	Nominal (multi-select)	1 min Voice Memo; 60-sec Walk & Talk Video; Timelapse
	Q4 Why this option?	Open-ended	open text
	Q5 Step 2: Which option would you choose?	Nominal (single-choice)	Upload; Upload + Photo Prompts
	Q6 Step 3: How helpful did you find the prompts? 1 = not helpful, 5 = very helpful	Ordinal (Likert)	1; 2; 3; 4; 5
	Q7 If not helpful, what needs to be change?	Open-ended	open text
	Q8 Step 5: Pick your Top 3 for describing your studio space.	Nominal (multi-select)	Add-ons; Neighbours; Facility; Features; Services; Vibe Tags
	Q9 Would you use the Add-on option (option to rent out your own equipment (e.g. easels, lights, tools))?	Binary nominal	Yes; No
	Q10 If no, what holds you back from listing equipment?	Open-ended	open text
	Q11 If yes, which item(s) would you consider listing?	Open-ended	open text
	Q12 Step 6: Which option(s) would you choose?	Nominal (multi-select)	"Don't do anything I wouldn't do…" Prompt; Use a contract; Write your studio rules
	Q13 Did creating the listing feel too long or take more effort than you expected?	Ordinal (3-point)	No; A bit; Yes
	Q14 If yes or a bit, where did time feel wasted?	Open-ended	open text
	Q15 Thinking about the whole process, was there anything confusing or that would have been clearer with an example?	Open-ended	open text
	Q16 Overall, how easy or difficult did posting a listing feel to you? 1 = Very hard; 5 = Very easy	Ordinal (Likert)	1; 2; 3; 4; 5
	Q17 If below 3, what needs to be improved?	Open-ended	open text
Prototype 2: Listing Page	Q18 Part 1: Which part of this page makes you want to keep looking at the listing?	Nominal (multi-select)	Location Indicator; Name; Size; Verification Badge; Visuals (Image/Video); Vibe Tag
	Q19 If the location information were missing, what would you do next?	Nominal (single-choice)	Continue browsing; Leave the listing; Message the host
	Q20 Does the vibe tag (like "Raw corners") affect your decision to book, or is it just a nice extra?	Nominal (single-choice)	Influences decision; Nice-to-have; Not needed
	Q21 What would the verification badge need to mean for you to really trust the listing?	Open-ended	open text

	Q22 Part 2: Which part of the page makes you trust the listing the most?	Nominal (multi-select)	Creative Neighbours; Description; Features; Facility; Practices supported; Services
	Q23 Part 4: Does seeing the “Made Here Gallery” with past artists’ work make you feel part of a bigger community?	Binary nominal	Yes; No
	Q24 Part 6: Does the build your session make you more likely to complete the booking?	Binary nominal	Yes; No
	Q25 If you could rearrange the page to book faster, what would you move to the top?	Ordinal	Part 1 — Basic Description + Visuals; Part 2 — Full Description; Part 3 — Location; Part 4 — Made Here Gallery; Part 5 — Studio Rules; Part 6 — Booking
	Q26 Which part of the page clears up the most doubts for you, the one that, if missing, would make you hesitate to book?	Nominal (single-choice)	Part 1 — Basic Description + Visuals; Part 2 — Full Description; Part 3 — Location; Part 4 — Made Here Gallery; Part 5 — Studio Rules; Part 6 — Booking
	Q27 Was there anything on the page that felt unnecessary or repeated?	Open-ended	open text
Prototype 3: Artist Hub	Q28 Part 1 — What’s on near you: If you’re taking part in an exhibition, what would motivate you to upload it to “What’s on near you”?	Nominal (multi-select)	Easy Upload; Exposure; Incentives; Recognition; Others
	Q29 Part 2 — Supply & Tools near you: Would you use this feature?	Nominal (multi-select)	Yes, to give away free items; Yes, to search for free items; No
	Q30 What would stop you from using this feature? [Supply & tools near you]	Nominal (multi-select)	Logistics; No incentive; Time commitment; Trust; Others
	Q31 Would you share your own recommendations in the “Creative City Radar”?	Binary nominal	Yes; No
	Q32 Why or why not? [Creative city radar]	Open-ended	open text
	Q33 What would encourage you to upload something here? [Creative city radar]	Nominal (multi-select)	Incentives; Seeing friends post; Wanting visibility; Others
	Q34 How often do you think you would use each section?	Ordinal (frequency)	Daily; Weekly; Monthly; Occasionally; Rarely; Never
	Q35 Which of these three sections feels most useful for building a sense of community?	Nominal (single-choice)	Creative city radar; Supply & tools near you; What’s on near you
	Q36 Why?	Open-ended	open text
	Q37 If one of these sections disappeared, which would you miss least?	Nominal (single-choice)	Creative city radar; Supply & tools near you; What’s on near you
	Q38 If you could reorder the sections, what would you put first, and what could be last?	Ordinal	Creative city radar; Supply & tools near you; What’s on near you
	Q39 Does the name “Artist Hub” make sense for what this page offers?	Binary nominal	Yes; No
	Q40 Overall, does this page feel useful to you as an artist?	Binary nominal	Yes; No
	Q41 Why or why not?	Open-ended	open text

C2: Data Set

Table C2.1 Survey design and answer count

Section	Question	Answer Count
Intro	Q1 What is your main practice?	Architecture (5); Ceramics & Sculpture (15); Design & Crafts (11); Digital & Media Arts (10); Fine Arts (16); Literary (4); Music Production (11); Performing Arts (10); Photography (7); Textile (11)
	Q2 Have you ever rented a studio before?	Host (23); Tenant (21); Both (27); Neither (29)
	Q3 Step 1: Which option(s) would you choose?	1 min Voice Memo (1); 60-sec Walk & Talk Video (92); Timelapse (14)
	Q5 Step 2: Which option would you choose?	Upload (87); Upload + Photo Prompts (13)
	Q6 Step 3: How helpful did you find the prompts? 1 = not helpful, 5 = very helpful	1 (2); 2 (6); 3 (29); 4 (50); 5 (13)
	Q8 Step 5: Pick your Top 3 for describing your studio space.	Add-ons (56); Neighbours (9); Facility (76); Features (87); Services (55); Vibe Tags (17)
	Q9 Would you use the Add-on option (option to rent out your own equipment (e.g. easels, lights, tools))?	Yes (88); No (2)
	Q12 Step 6: Which option(s) would you choose?	"Don't do anything I wouldn't do…" Prompt (18); Use a contract (17); Write your studio rules (85)
	Q13 Did creating the listing feel too long or take more effort than you expected?	No (85); A bit (8); Yes (7)
	Q16 Overall, how easy or difficult did posting a listing feel to you? 1 = Very hard; 5 = Very easy	1 (0); 2 (0); 3 (12); 4 (35); 5 (53)
Prototype 2: Listing Page	Q18 Part 1: Which part of this page makes you want to keep looking at the listing?	Location Indicator (46); Name (14); Size (24); Verification Badge (54); Visuals (Image/Video) (85); Vibe Tag (10)
	Q19 If the location information were missing, what would you do next?	Continue browsing (16); Leave the listing (32); Message the host (53)
	Q20 Does the vibe tag (like "Raw corners") affect your decision to book, or is it just a nice extra?	Influences decision (5); Nice-to-have (27); Not needed (68)
	Q22 Part 2: Which part of the page makes you trust the listing the most?	Creative Neighbours (4); Description (54); Features (80); Facility (38); Practices supported (44); Services (38)
	Q23 Part 4: Does seeing the "Made Here Gallery" with past artists' work make you feel part of a bigger community?	Yes (96); No (4)
	Q24 Part 6: Does the build your session make you more likely to complete the booking?	Yes (94); No (6)
	Q25a If you could rearrange the page to book faster, what would you move to the top? 1st	Part 1 — Basic Description + Visuals (78); Part 2 — Full Description (2); Part 3 — Location (18); Part 4 — Made Here Gallery (0); Part 5 — Studio Rules (1); Part 6 — Booking (1)
	Q25b If you could rearrange the page to book faster, what would you move to the top? 2nd	Part 1 — Basic Description + Visuals (11); Part 2 — Full Description (37); Part 3 — Location (35); Part 4 — Made Here Gallery (6); Part 5 — Studio Rules (2); Part 6 — Booking (9)

	Q25c If you could rearrange the page to book faster, what would you move to the top? 3rd	Part 1 — Basic Description + Visuals (1); Part 2 — Full Description (41); Part 3 — Location (16); Part 4 — Made Here Gallery (12); Part 5 — Studio Rules (5); Part 6 — Booking (25)
	Q26 Which part of the page clears up the most doubts for you, the one that, if missing, would make you hesitate to book?	Part 1 — Basic Description + Visuals (28); Part 2 — Full Description (49); Part 3 — Location (15); Part 4 — Made Here Gallery (3); Part 5 — Studio Rules (2); Part 6 — Booking (2)
Prototype 3: Artist Hub	Q28 Part 1 — What's on near you: If you're taking part in an exhibition, what would motivate you to upload it to "What's on near you"?	Easy Upload (45); Exposure (76); Incentives (8); Recognition (19); Others (1)
	Q29 Part 2 — Supply & Tools near you: Would you use this feature?	Yes, to give away free items (87); Yes, to search for free items (84); No (3)
	Q30 What would stop you from using this feature? [Supply & tools near you]	Logistics (18); No incentive (32); Time commitment (29); Trust (11); Others (0)
	Q31 Would you share your own recommendations in the "Creative City Radar"?	Yes (72); No (28)
	Q33 What would encourage you to upload something here? [Creative city radar]	Incentives (8); Seeing friends post (52); Wanting visibility (50); Others (5)
	Q34a How often do you think you would use each section? Supply & tools near you]	Daily (12); Weekly (39); Monthly (38); Occasionally (7); Rarely (4); Never (0)
	Q34b How often do you think you would use each section? [Creative city radar]	Daily (1); Weekly (11); Monthly (26); Occasionally (44); Rarely (18); Never (0)
	Q34c How often do you think you would use each section? [What's on near you]	Daily (36); Weekly (40); Monthly (16); Occasionally (7); Rarely (14); Never (0)
	Q35 Which of these three sections feels most useful for building a sense of community?	Creative city radar (8); Supply & tools near you (11); What's on near you (81)
	Q37 If one of these sections disappeared, which would you miss least?	Creative city radar (73); Supply & tools near you (18); What's on near you (9)
	Q38 If you could reorder the sections, what would you put first, and what could be last? 1st	Creative city radar (7); Supply & tools near you (11); What's on near you (82)
	Q38 If you could reorder the sections, what would you put first, and what could be last? 2nd	Creative city radar (18); Supply & tools near you (73); What's on near you (9)
	Q38 If you could reorder the sections, what would you put first, and what could be last? 3rd	Creative city radar (73); Supply & tools near you (19); What's on near you (8)
	Q39 Does the name "Artist Hub" make sense for what this page offers?	Yes (96); No (4)
	Q40 Overall, does this page feel useful to you as an artist?	Yes (97); No (3)

Appendix D - HMW-Question Exercise

Figure D.1 HMW-Questions and ideas

Appendix E - Prototypes

Appendix F - Business Model Canvas

Appendix G - Market Sizing Material

G1: List of Galleries based in Lisbon

- 3+1 Arte Contemporânea
- 28ART Gallery
- Artemis Gallery
- Baginski, Galeria/ Projectos
- Balcony
- Brisa Galeria
- Brotéria
- Carlos Carvalho Arte Contemporânea
- Cristina Guerra

Figure E.1 Prototype: Post Your Listing

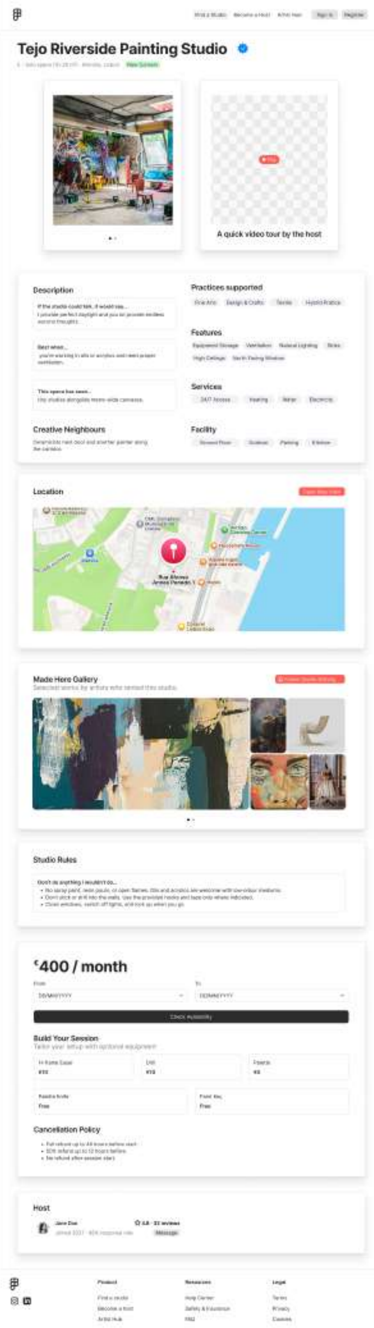


Figure E.2 Prototype: Listing Page

- Dialogue Gallery
- DOCUMENT Lisbon
- Eritage Art Projects
- FOCO
- Galeria 111
- Galeria Belard
- Galeria Belo-Galsterer

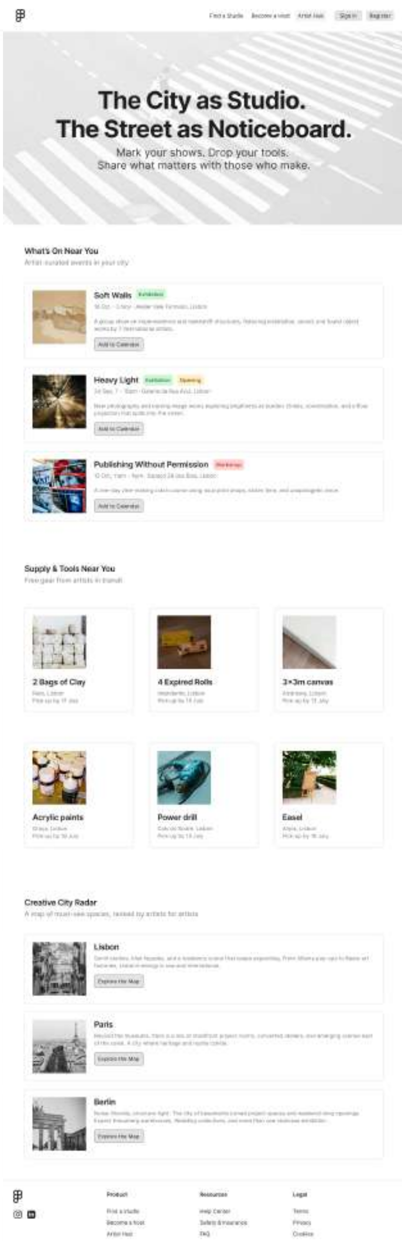


Figure E.3 Prototype: Artist Hub

- Galeria Bessa Pereira
- Galeria BRUNO MÚRIAS
- Galeria Diferença
- Galeria Filomena Soares
- Galeria Francisco Fino
- Galeria João Esteves de Oliveira
- Galeria Miguel Nabinho
- Galeria Monumental

- Galeria São Mamede
- Galeria Tapeçarias
- Marvilla Art District
- MONITOR Lisbon
- Rialto6
- Rui Freire

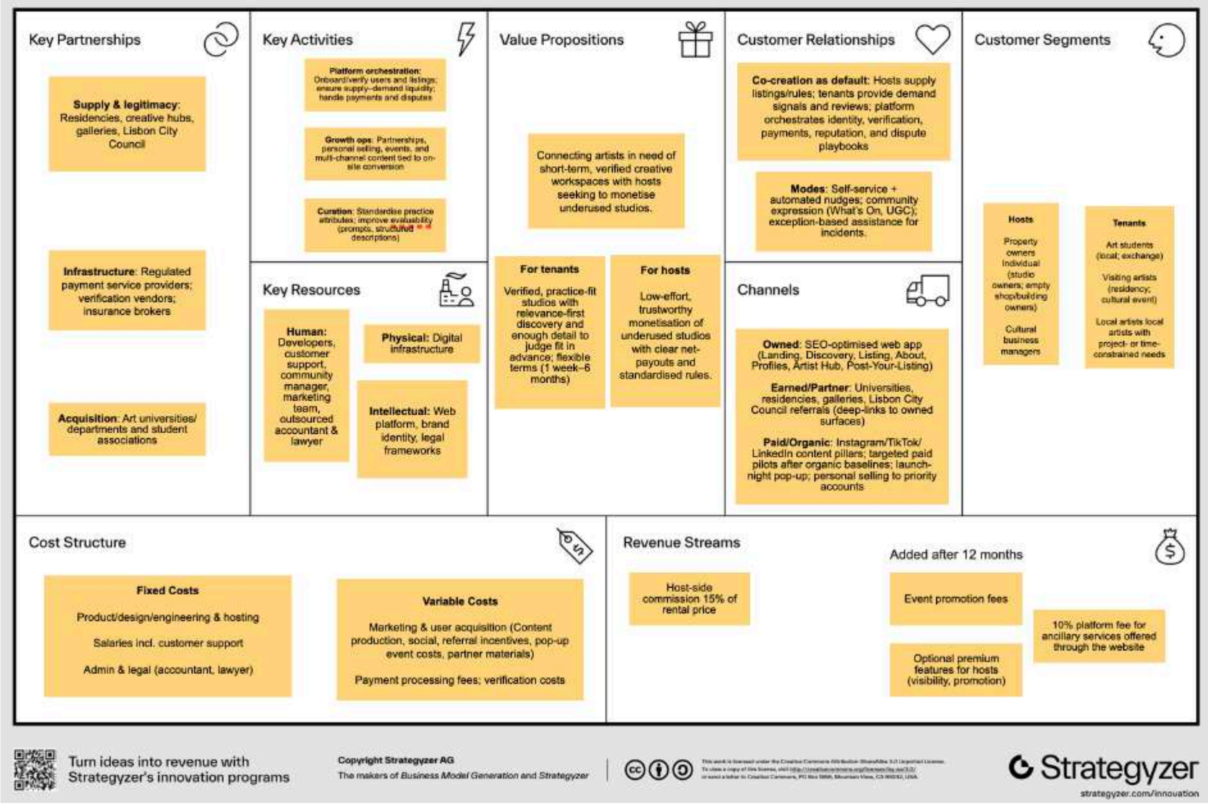
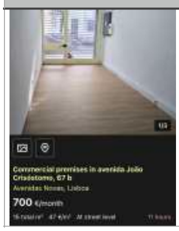


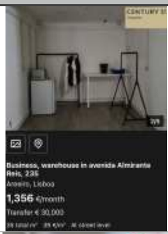
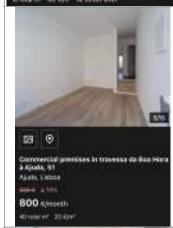
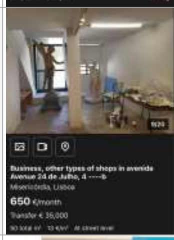
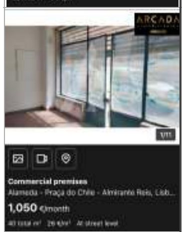
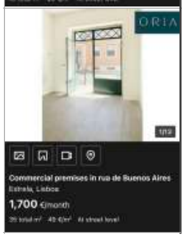
Figure F.1 Business model canvas

- Galeria Valbom
- Galeria Vera Cortês
- Galerias Salgadeiras
- HANGAR
- .insofar
- Jahn & Jahn
- Madragoa
- MONO
- MOVART
- NAVE
- NO·NO
- Oficina Marques
- Pedro Cera
- Quadrado Azul
- Sokyo Lisbon
- THIS IS NOT A WHITE CUBE
- Underdogs
- Zaratan Arte Contemporânea
- Zé dos Bois

G2: Commercial Listing on Idealista

Table G.1 Summary of commercial listings

	€/month	m²	€/m²	Location		€/month	m²	€/m²	Location
	700	15	47	Avenidas Novas		600	20	30	Benfica

	€/month	m²	€/m²	Location		€/month	m²	€/m²	Location
	950	54	18	Arroios		1356	35	39	Areeiro
	800	10	80	Lumiar		1750	42	42	Santa Maria
	800	40	20	Ajuda		2500	13	192	Santa Maria
	925	54	17	Campo de Ourique		1000	40	25	Areeiro
	1100	45	24	Benfica		650	50	13	Misericórdia
	1050	40	26	Alameda		900	25	36	Misericórdia
	1700	35	49	Estrela					

Appendix H - SWOT-Analysis

Appendix I - List of Additional Features

“**Artworks Left Behind” Online Auction:** Provides outgoing tenants with a timed-auction mechanism to sell works they prefer not to ship. Features may include reserve prices, secure payment, and guidance on handover/shipping

Creative City Radar: A map-based directory of artist-recommended places (e.g., museums, galleries, suppliers, print labs, fabricators, libraries). Unlike an events feed, this is a persistent location index. User submissions are quality-controlled via verification and upvotes.

Curated Exhibition: An annual exhibition of works produced in studios booked via the platform, designed to increase tenant visibility and promote host spaces. Curatorial criteria and selection processes will be specified at a later stage.

Host Premium Features: An optional premium bundle to enhance listing quality and performance. Components include featured placement in search results, AI-assisted listing descriptions, and a basic analytics dashboard (e.g., views, saves, click-throughs).

Post Your Service: Enables both hosts and tenants to offer ancillary services on-platform. Initial candidates include a “Need listing photos?” match between hosts and photographers, and artist-led walking tours. Scope, pricing, and review mechanics will be defined during piloting.

Studio Playlist: Allows hosts to attach a collaborative playlist to their listing; tenants can contribute during their booking period. Moderation controls and opt-out settings maintain appropriateness and brand tone.

Table H.1 SWOT-Analysis

STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
Niche-market focus with fewer direct competitors Asset-light, city-by-city rollout enabling rapid market entry and scalability (Jullien et al., 2021) Elastic, long-tail supply of heterogeneous studios that a single firm is unlikely to replicate (Learning Loop, n.d.). Working-capital benefits (upfront cash collection) (Learning Loop, n.d.).	Operational success is contingent on peer-to-peer trust formation among largely unfamiliar users Supply-side cold start and host activation; host participation is critical to ensure supply (Taeuscher & Kietzmann, 2017) High two-sided development costs (Taeuscher & Kietzmann, 2017) Limited control over service quality and on-site safety (Taeuscher & Kietzmann, 2017) Platform leakage/ disintermediation risk after first transaction (repeat bookings off-platform)	Potential winner-take-most dynamics at local scale once cross-side effects and data advantages compound Event-driven demand spikes (ARCO, Web Summit) and residency flows Cross-border mobility trends in creative work (Taylor, n.d.) Tech enablers: artificial & virtual reality virtual tours; Artificial intelligence-assisted listing generation; ethics-aware risk screening; data-driven trend analysis (PropTech Buzz, 2024; Snisarenko, 2024) Hybrid supply mix to reach early liquidity and reliability targets Community effects: platforms can strengthen local ties, support individual well-being, and deepen a shared sense of community (Claudelin et al., 2022)	Regulatory shocks and shifting municipal STR policies (Taeuscher & Kietzmann, 2017) Data Security and privacy risks (Taylor, n.d.) Any decline in international mobility (e.g., due to geopolitical conflicts or visa restrictions) Reputational backlash (e.g., “share-washing”) (Rinne, 2018) Discrimination concerns (Edelman et al., 2016) Neighbourhood pushback / optics (noise, gentrification) and building-code constraints for certain practices

Caption

Appendix J - Residency Programmes in Lisbon

Table J.1 Residency programmes and their available studio space

Residency Programme	Amount of Potential Listings
Zaratan	4
Prisma Estúdio	7
MONO	2
PADA	13
Air351	6
HANGAR	7
DuplexAir	10
La Junqueira	2
RAMA Art Residency	4
9 programmes	**55 listings**