ALESSANDRA BRIGANTI

ART GARDEN

Host Experience

UAlg
UNIVERSIDADE DO ALGARVE

2019

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ART GARDEN

Host Experience

Scientific Report

Mestrado em design de comunicação para o turismo e cultura

Work made under the supervision of:

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2019

ART GARDEN – HOST EXPERIENCE

Work Authorship Declaration

I declare to be the author of this work, which is unique and unprecedented. Authors and works consulted are properly cited in the text and are in the listing of references included.

Alessandra Briganti

……………………………………………

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Acknowledgements

As all the things of life, even this path has come to an end. Effort, dedication and sacrifice were my partners during the journey. There were also smile, light heartedness and, sometimes, a bit of safe carelessness.

As often happens, I'm not anymore the person who started the path, two years ago. I feel enriched. Enriched in memories, emotions and friendships. I feel grown, less child and more adult, but not enough to don't cry a bit writing these lines.

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Abstract

The Algarve is a Region of south Portugal and Faro is its capital. Every year, thousands of tourists come to Algarve to enjoy its Natural Heritage, visit the amazing beaches and birdwatching spots. Faro also has a rich Historic and Cultural Heritage. To promote them, the city started to host events and festivals of Art, Food, Culture, Music, etc. This led to an increase of the Region Tourism and to the growth of hotels, hostels, guesthouses and other kind of buildings to host guests.

The *Art Garden* is more than a guesthouse. It is a space of Art, where people can stay and enjoy artworks and temporary art expositions.

The research question of this study is "Can a guesthouse promote the local Culture and Heritage, contribute to making Faro a creative city, and at the same time satisfy the guests needs?"

To answer this question, we designed a space suitable to host guests, that could offer them more than just a common room. Each room of the *Art Garden* was enriched by a unique mural. The artworks inside the rooms where realized by different artists from different countries and all of them represent attractions from the Natural and Cultural Heritage of the Algarve Region (animals, plants, colors, traditional elements, etc.).

Artists from all over the World came to Faro to paint, visited the Region, created dynamism and enriched the Art offer of the town with their artworks.

The space is officially opened since the end of June, 2019. All the guests already hosted, expressed their enthusiasm to stay in such an artistic and original space.

We consider this project and its realization as a contribute to making Faro a creative city, destination for Culture and Art Tourism, besides the Seasonal Tourism.

Keywords: *Creative cities, Tourism, Algarve, Art, Accommodation, Interior Design*

Resumo

O Algarve é uma região a sul de Portugal e Faro, a sua capital. Anualmente, milhares de turistas vêm ao Algarve para poder visitar a região e o seu património natural. Visitam praias e exercem a actividade de *birdwatching*. Faro também tem um interessante património histórico e cultural e com o objetivo de promovê-los a cidade começou a organizar eventos e festivais de Arte, Gastronomia, Cultura, Música, etc. Esta situação deu origem a um crescimento do turismo na região e a construção de hotéis, *hostels*, *guesthouse* e outros tipos de infraestruturas para hospedar os turistas.

O *Art Garden* é mais que uma simples *guesthouse*, é um espaço de arte, onde as pessoas podem apreciar os murais pintados no seu interior e também as exposições temporárias de arte.

A questão de investigação é "Pode uma *guesthouse* promover a cultura e o património local, e ajudar Faro no seu objetivo de tornar-se uma cidade criativa e ao mesmo tempo satisfazer as necessidades dos hóspedes?".

Para responder a esta pergunta, desenhámos um espaço adequado para acolher hóspedes e onde se pode oferecer algo mais que um simples quarto.

Cada quarto no *Art Garden* foi enriquecido com um mural exclusivo e os temas dos murais são diferentes uns dos outros. As obras pintadas nos quartos foram realizadas por artistas provenientes de países diferentes, mas todas elas representam atracções do Património Cultural e Natural da Região do Algarve (animais, plantas, cores, elementos tradicionais, etc.).

Os artistas provenientes de várias partes do mundo que chegaram a Faro para pintar o *Art Garden* e foram eles também turistas da Região; visitaram o Algarve, criaram dinamismo e enriqueceram a oferta artística do país com as suas obras.

O espaço foi aberto ao público no fim do mês de Junho de 2019. Todos os hóspedes do *Art Garden*, manifestaram o seu entusiasmo em permanecer neste espaço tão artístico e original.

Nós consideramos este projeto e a sua realização como um contributo para tornar Faro uma cidade criativa como destino de um Turismo Cultural e Artístico, contribuindo desta forma para esbater a sazonalidade.

Palavras-chave: *Cidades criativas, Dinamismo, Turismo, Arte, Alojamento, Design de interiores*

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CHAPTER 1: Introduction

1.1 Scope and object of study

The "*Art Garden*" project was born because of needs and desires. On one hand, we wanted to design an attractive, original and functional space able to host people. On the other hand, we aimed to create a space of art, where people could enjoy a new host experience, in a place with no "boundaries". We sought a space that could promote the local culture and heritages at the same time.

The relationship between Hospitality, Art, Culture and Dynamism is the main purpose of this study and this project, to design a space where people could feel home and learn more about the local attractions. Therefore, to get a space like this, firstly, we analyzed the hospitality concept, learning about the guests' needs and requests. At the same time we explored contemporary art trends and how they could contribute to promote culture and to make Faro a dynamic city.

The concept of hospitality is greeting and entertainment of guest/ visitors with liberality and good will. The most important aspect of hospitality is warm welcome and cordiality. The warm welcome consist of proving a pleasant atmosphere through available facilities and activities. Hospitality service is about creating a sense of well-being to the guests.

Art and Culture represent an extended concept, not easy to summarize into a unique definition. A unifying theme is that both Art and Culture have to move people. In our specific study case, they are a mean and a scope in our pursuit of a project that could be different from other guesthouses. We sought to build a guesthouse that, through Art, could instill Culture into its guest, while hosting them.

Dynamism is the characteristic of being energetic and it represents a fundamental base for the definition of a creative city. The creative city concept was developed by Charles Landry in the late 1980s.

Culture and creativity are placed at the core of its sustainable development strategies, policies and initiatives. It's not difficult to understand the reason why a creative city turns easily into a dynamic city and vice versa. Dynamism, similarly to creativity, supposes a continuous change and activity.

All of the concepts previously listed above and the way they interact with each other in the "*Art Garden*" project represent the object of the study that we are going to show below.

1.2 Research Question

Faro is the capital of the Algarve, a Region in the south of Portugal that during the past few years has start to become even more coveted as tourist destination for people from every part of Europe and World. Therefore the city experienced a fast growth of its economy and of the volume of tourists.

To make Faro more attractive, the city administration started to host a large number of festival, cultural events, concerts etc. The Algarve Capital is successfully trying to become a creative city according to the Unesco definition. Guesthouses, hotels and hostels were born all around the town to host the growing number of tourists that everyday visit the city.

The important question that we tried to answer through our study is:

Can a guesthouse promote the local Culture and Heritage, contribute to make Faro a creative city, and at the same time satisfy the guests needs?

1.3 Aims and objectives

The aim of this project is to connect three main areas of study: Creative city, Hospitality and Culture promotion.

These three concepts are deeply connected with each other and all of them play a necessary role in the "*Art Garden*" project. During the design process of the "*Art Garden*" we never stopped thinking about Creative city, Hospitality and culture, and the way they could interact to help the creation of an art guesthouse. Considering Art as a mean to promote Culture in addition to an element of it, we supposed to make turn around it the whole design process of the space.

Inside the guesthouse there are murals, paintings and temporary expositions of art, this explains and justifies the word "Art" in the name of the project.

The artwork inside our space are all inspired by the Natural and Cultural Heritage of the Algarve Region, even the design elements and the colors choose are related to its History and Culture.

Artists from all over the World were invited to paint in our guesthouse. This contributed to create dynamism in the city and to further promote tourism.

The general objectives of this project are to design a guesthouse able to host people from all over the World, to make them feel home in a space with no cultural boundaries, to inspire them with art, to promote the Algarve Region attractions, to create dynamism around the city, and to make Faro a creative city.

The specific objectives in order to catch the previously listed general ones are bellowed explained.

The *Art Garden* guests can enjoy a new host experience in a space that is not just a place to stay but most importantly a source of inspiration, where Art is the main theme. Although all of the artworks in the guesthouse picture the Algarve and its beauty, that were painted by artists from all around who left traces of themselves inside this space. This is the foundation of the multiethnic soul of the "*Art Garden*", where everyone could feel welcome,

independently of their country of origin. The Artists traveled from many Countries across the World to Portugal to make art. This gave them a reason to visit this Country, the whole Algarve Region, and Faro. Therefore, this project contributed substantially to make Faro a creative city by promoting Tourism and creating Dynamism, while producing new Art and celebrating native Culture.

1.4 Adopted methodology

The adopted non-intervention research methodology includes quantitative and qualitative dimensions.

The empirical research task will determine whether our hypothesis to design an art guesthouse, to promote the Algarve attractions and culture making Faro a creative city, is correct or not. This type of research usually involves the creation of experimental conditions associated with a clear methodological design as well as a systematic evaluation and interpretation of all information, especially at the results level.

The methodology consisted in the following research techniques: literature review of Hospitality, Art and Culture, Creative city concept, and case studies (analysis of the main competitors, already existing art host spaces and identification their strength and weaknesses).

The Artists invited to paint and hosted in our space, had to realize artworks inspired by the Algarve and the "Art Garden" space. We observed their behaviors and feelings about the space and the project concept. This helped us better understand the guests needs and how to satisfy them.

The results gathered with the non-intervention methodology, confirmed our hypothesis that an art host space can help the promotion of this Region culture and creativity, create dynamism and make guests feel welcome.

CHAPTER 2: Literature review

2.1 Art and Culture

In according with Lisa Marder, artist and educator at Harvard University, the definition of "Art" is not one universal and unique, though there is a general consensus that art is the conscious creation of something beautiful and/or meaningful using skill and imagination. The term "art" is related to the Latin word "ars" meaning, art, skill, or craft. The definition of Art has usually fallen into three categories: representation, expression, and form.

- **Art as Representation: Mimesis**

Plato, an Athenian philosopher of the Classical period in Ancient Greece, at first developed the idea of "Art" as "mimesis" that in Greek means copyright or imitation. Because of this, for centuries Art was defined as the representation (or imitation) of something beautiful or meaningful.

Following this definition until the end of the eighteenth century, a work of art was valued on the basis of how faithfully it replicated its subjects. More recently Artists like Picasso (cubism), Jan Miro (surrealist), Kandinsky (abstracts art) etc. started to propose a new concept of Art, not a representation of Reality as it appears anymore, but also a representation of an interior and introspective World. (L. Marder, 2019)

- **Art as Expression of Emotional Content.**

During the Romantic Movement the Expression became important and started to play a fundamental role in the definition of Art. An artwork had to express a certain feeling, as in the sublime or dramatic. The Audience response became even more important: the artwork had to evoke an emotional response. This definition persists today, as Artists seek to connect with and evoke viewers responses. (L. Marder, 2019)

- **Art as Form**

Immanuel Kant, one of the most influential of the early theorists toward the end of the 18th century, believed that the content of a piece of art is not of aesthetic interest and Art should not have a concept but should be judged only on its formal qualities.

Formal qualities became particularly important when art became more abstract in the 20th century, and the principles of art and design (balance, rhythm, harmony, unity) were used to define and assess art. (L. Marder, 2019)

Today, all of the three definitions previously listed come into play in determining what art is, and its value, depending on the artwork being assessed.

Culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts.

The Center for Advance Research on Language Acquisition goes a step further, defining culture as shared patterns of behaviors and interactions, cognitive constructs and understanding learnt by socialization. Thus, Culture can be seen as the growth of a group identity fostered by social patterns unique to the group.

"Culture encompasses religion, food, what we wear, how we wear it, our language, marriage, music, what we believe is right or wrong, how we sit at the table, how we greet visitors, how we behave with loved ones, and a million other things" Cristina De Rossi, anthropologist at Barnet and Southgate College in London, told Live Science. (Zimmermann K. A., 2017)

We can go as far as saying that it doesn't really matter what culture a person is a part of, for certain it will change. The interconnections between all the ethnically diverse societies create a continuous exchange that involve a daily change in the different cultures.

2.2 Creative and Dynamic city

The concept of creative city was introduced by Charles Landry in the late 1980s. A creative city is a city that reflects a personality, encourages a culture of creativity in urban planning and solutions of urban problems. To thrive in the 21st century cities need a culture of

creativity - the capacity to think afresh when the world seems to undergo a paradigm shift, high ambition, entrepreneurship and opportunity, beauty, and acute sensitivity to high quality urban design; all these properties shape a city's physical and social environment.

The creative city acts through social, political, and cultural as well as economic and technological creativity. It means power holders need to devolve power and to trade it for creative influence within a framework of guiding strategic principles within which it is possible to be tactically flexible. It thus affects a city's organizational culture. This cultural capital represents the raw materials and scope within which the creativity of people can operate.

As Charles Landry said, "*Creativity cannot be really regulated, but it can be encouraged. The redevelopment or revitalization of a city is an art. It depends on the individual strengths of a place and the will of the leadership to bring about change. The goal is to establish a cultural infrastructure.*"

The creative city has diversified, sophisticated, and internationally oriented cultural industrial structures that nurtures and supports a wealth of local and international artistic activity that are commercial, subsidized and voluntary.

People work in creative industries and the city reservoir of talent continually replenished through domestic and foreign immigration in order to feed this machine.

A creative city can be pictured as a series of concentric circles. These circles are largely defined by property prices. In the hub at the center are finance and business services, retail, activities such as advertising or estate agencies, and cultural institutions or the headquarters of cultural industry organizations. Surrounding this core is an inner urban ring which provides supply services to the hub – such as printers, couriers, catering. This is also usually the home of the less well-established creative industries that provide the innovative and lively atmosphere on which cities thrive such as design companies, young multimedia entrepreneurs, and artists. They are the ones who tend to experiment with new products and services.

The danger is that over time some of these inner areas themselves become gentrified. As incubating companies grow and become more profitable they either move into the hub or

gentrify their inner area, and in turn pushes out low value uses such as artists or local shops that cannot afford the new higher cost of life. The artists then in turn look for another low value area and the cycle keeps moving.

As the UNESCO definition suggests, a creative city is a city that have identified creativity as a strategic factor for sustainable urban development. A creative city has to be artistic, cultural and dynamic.

Considering the dynamism concept as the characteristic of being energetic, a dynamic city is a city that continuously produce energy trough the work of creativity factories. Furthermore, the dynamism indicates a movement that in the creative cities could be identified with the movement and exchange between people and cultures.

2.2.1 European Capital of Culture and Faro creative city

The European Capital of Culture is a city designated by the European Union for a period of one year during which it is given a chance to showcase its cultural life and cultural development.
A number of European cities have used the City of Culture year to transform completely their cultural base and, in doing so, the way in which they are perceived internationally.

The European City of Culture was launched on June 13, 1985 by the Council of Ministers on the initiative of the Greek Minister of Culture Melina Mercouri. Since then, the initiative has been more and more successful amongst European citizens and has had a growing cultural and socio-economic impact on the numerous visitors it has attracted.
The European Cities of Culture were designated on an intergovernmental basis until 2004; the Member States unanimously selected the cities considered as most likely to welcome the event and the European Commission granted a subsidy to the selected city each year. As of 2005, the EU's institutions will take part in the selection procedure of the cities that will host the event.

In 1990, the Ministers of Culture launched the "European Cultural Month". This event is similar to the European City of Culture but goes on for a shorter period and it has a focus on Central and Eastern European countries.

The European Commission grants a subsidy for the European Cultural Month each year. As early as 1991, the organizers of the different European Cities of Culture created the Network of European Cultural Capitals and Months (ECCM), enabling the exchange and dissemination of information, also to the organizers of future events. In 1994 this network also carried out a study on the impact of the European City of Culture since its creation.

ECCM is a non-profit organization based in Luxembourg and acting in close collaboration to the European Institutions.

In 1999, the European City of Culture was renamed the European Capital of Culture, and it is now financed through the Culture 2000 program.

Cork City, in Ireland, was the first city in Europe to hold the prestigious Capital of Culture title. The European Parliament and Council Decision of May 25, 1999 integrates this event into the Community framework and introduces a new selection procedure for the Capitals for the 2005–2019 period. This was done to avoid overly fierce competition to win the accolade; each EU member nation will be given the opportunity to "host" the capital in turn. Starting in 2005, two cities will now share this status each year.

In 2004, the European Commission asked Robert Palmer, director of Palmer-Rae Associates, to evaluate the program of European Capitals of Culture 1994-2004, following an earlier evaluation study examining European Capitals of Culture 1985-1993. The latest study comprehensively deals with cultural, economic, visitor, social, and European perspectives of the European Capital of Culture action. It comprises two volumes: one of summary findings, analyses and conclusions; a second of individual case studies. Both volumes can be freely downloaded.

Based on Palmer's findings, the European Commission has made recommendations for changing the procedures for selecting and monitoring European Capitals of Culture and for placing increased emphasis on the cultural and European components of the action. Below attached the link to consult the Palmer Report on the Capitals of Culture from 1995-2004. (https://ec.europa.eu/programmes/creative-europe/document-library/capitals-culture-palmer-report_en)

It is likely that the Parliament will agree to such changes, and continue the action of European capitals of Culture until at least 2019, with the designation of two European Capitals of Culture each year.

On March 11 2006, the Turkish city of Istanbul, the Hungarian city of Pécs, and the German city of Essen (representing the Ruhrgebiet region) were selected as European Capitals of Culture for 2010 by the EU council.
Only European cities within member states of the EU are eligible — other European cities are not. However, the EU council can designate one city from a non-EU country for a given year, if that city's designation is approved unanimously in the council.

The city of Faro, capital of the Algarve Region of south Portugal, is a city with an interesting Natural and Historical Heritage. In the past few years Faro became a hotspot of cultural and entertainment events that helped the city turn into a creative city.

Faro is demonstrating to be a city able to accommodate cultural events, to offer not only sun and great beaches, but also history, art, culture, and obviously the facilities to host a significant volume of tourists.

The "*Art Garden*" project, can contribute to make Faro a creative city, by representing at the same time a guesthouse and an attraction. People from abroad and from all around Portugal could come to Faro and visit the space enjoying the artworks hosted inside, even if they are not going to spend a night sleeping in the guesthouse. Therefore starting from the creation phase of the project, the artists who came to paint in our space gave a contribute to make dynamism and creativity for the city.

2.3 Tourism experience and Hospitality relation

In 1921, Martin Buber, with his masterpiece "I and Thou", proposed the analysis between the different comparisons of "I-it" and "I-Thou". The first is the interaction between a human

being and an object, the second represents the relation between an "I" (human being) and a "Thou". The *Thou* could be everything around us, a person, a community, a space, etc.

Martin Buber believed that a human became a *person* only when he creates relations with a Thou. The bigger difference between the "I-it" and "I-Thou" combinations it's represented by the time in which they happen.

A "I" relates to an "it" in the past and their connection is influenced by preconceptions and ideas that the *I* already established in his mind. Due to this, we can say that the *it* is an object and its experience with the *I* happens in the past.

On the other hand, *I* relates with a *Thou* in the present. Their connection is not influenced by prejudices and the effect obtained by the encounter of those two elements is a relation and not an experience. A relation and its feelings can't be previously predicted or designed and, because of it, we could not experience it in the past time but just live it in the present.

The scheme below presents the differences between the two comparisons. It shows in a clearest way the time in which they happen (present or past) and what they mean (relation or experience).
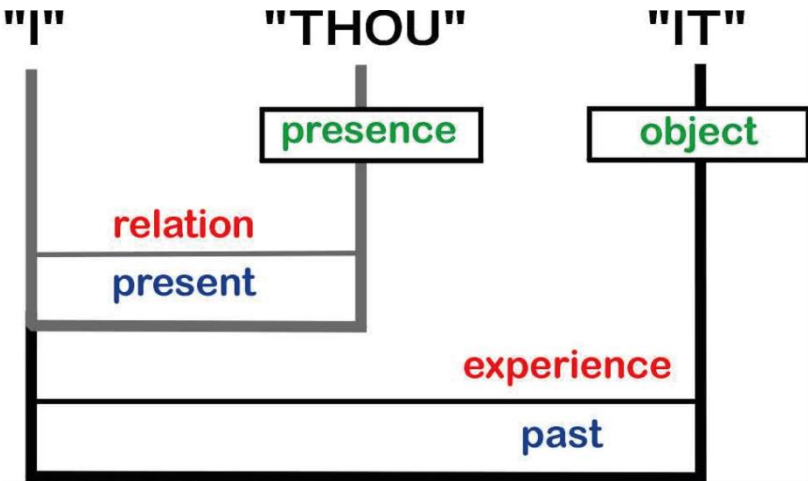

Figure 1. "Comparative scheme presenting the differences between the I-Thou relation and the I-It experience". Carla Cipolla, June 2004, Tourist or Guest: Designing tourism experiences or Hospitality Relations?.

The Tourism is an industry that creates services and offers "experiences" to its customers. According to Buber thought, those experiences happen in the past because the tourist expects to live something (the travel) that was already planned in past, before the departure. He already has in his mind concepts about the locals and the place. These last ones represent the *objects* of the experience (the *it* of the "I-it" comparison).

Because of these *a priori* concepts it's almost impossible to obtain a "relation" (I-Thou). It is a *grace*, as Buber said, and happens without conceptual anticipations.

In every tourism experience the tourist is the client and everything has to work for his satisfaction, according to what he had previously established and paid. In this way the place and the locals community become an object and nothing more than this.

Vice versa, in an opposite point of view, where the community of locals represents the "I" of the comparison, the tourist becomes an object, a profit and work opportunity for the tourism industry.

But at this point, according to Buber's though, we should remember that the man can also know the principle-word "I-Thou", the foundation for the world of the relation. And it means that the human can live "*hospitality relations*".

According to the Cambridge dictionary, Hospitality is "the act of being friendly and welcoming to guests and visitors". The concept of hospitality is tightly connected with the reception and welcoming of the guests showing them liberality and good will. Guests should feel that their needs are being meet and their business are valued.

Using the Buber principle, the Hospitality can be defined as a relation between a "guest" (I) and the "host" (Thou). Their meeting happens totally in the present. When the traveler meet a *Thou,* that could be represented by a local or by the entire community of the place for example, without concepts *a priori*, he cannot be influenced by them. The relation I-Thou is working just in the present. This means that the "guest" has in front of him a "host" that is not an object but a *presence*.

This concept of the guest and host role results to be much more authentic and real. With pre-established concepts and images a traveler can only live an already lived and planned experience. Instead, when he creates relations with the touristic "attractions", those last ones

stop to be objects and become presences able to give something more to the spectator. This relation happens in the time in which *I* and *Thou* are living it, the present.

Remembering the Buber idea according to which a human being become a person only when he creates relations, we can easily understand the relevance of the hospitality relations.

It's important to remember that in the hospitality relation, both the I (guest) and the Thou (host) are a presence and they share an equal condition, "relation is reciprocity", *Buber (1921).*
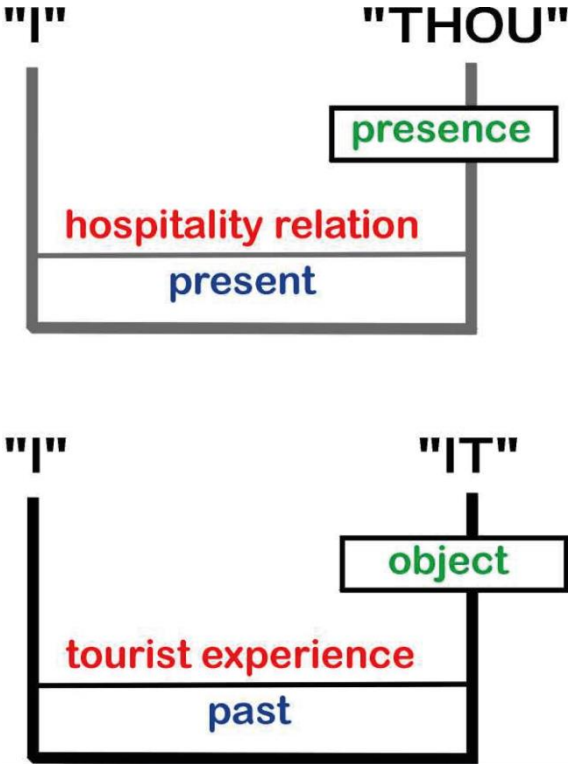
Figure 2. "Comparative figures showing the principle-words "I-Thou" and "I-It" and their characteristics applied to the comprehension of the differences between a hospitality relation and a tourism experience". Carla Cipolla, June 2004, Tourist or Guest: Designing tourism experiences or Hospitality Relations?.

The "hospitality" foundation is represented by the relations. As we had already seen, the relations happen in a present time, and can't be previously planned. A designer can organize a

tourism experience, through the control of the services offered anticipating, as much as possible, the variables involved.

Instead, a designer cannot plan a relation that has to happen in a spontaneously way. But what he definitely can do is *go in the direction of the hospitality*. Carla Cipolla (2014).

The tourism is a pre-established experience that can be planned and designed a priori. The hospitality is a relation that happens between a I and a Thou presence in the present and it cannot be expected or forced. In according with Carla Cipolla though, what a designer can do is "*don't hider the human capacity to develop a (hospitality) "relation*".

2.3.1. Consumer experience

If in one hand, we described the difference between Hospitality relation and Tourism experience, and we expressed how the first comparison should be preferred because of its authenticity, on the other hand it's important to linger the concept of consumer experience.

Nowadays, according to António Azevedo though, consumers want authenticity and they are continuously looking for new experiences, different from the ideas diffused in the recent past.

As we previously said, one of the main problem connected with the tourism industry is related to the will of the clients to buy an experience that has to be exactly as they supposed in their concepts and ideas a priori.

The modern generation of travelers is changing this idea of tourism and travel. There are always more persons that expect to live a different experience. When they travel, they hope to enter in contact with the reality of a place, its community and culture. A designer of tourism experiences has to remember this tendency and make it play a fundamental role. In this way could be possible to encourage the creation of relations and change the concept of tourism experience.

2.3.2 Hospitality services

An hospitality service results to be:

Intangible: is not something that the customer could touch, smell or see. He can simply feel and picture what he is going to see at the meeting point.

Inseparable: a person who provides a service is a person with a particular skill who produces a tangible product by using equipment. It's not possible to separate the service from the person or firm providing it.

Heterogenic: in hospitality, products and services are offered to humans at the same time. The human element is very much involved in providing and rendering services. That's way the same service obtained from the same person turns to be always new and different. It's because many factors continuously change even if the person and the service remain the same.

Perishable: services of hospitality can't be stored, therefore they are all perishable. For example a room in a hotel or an unsold seat in the dining room represents a total loss demand.

Not- owned: when you buy a product it automatically became yours (for example foods, books, clothes, etc). With services this is not possible. A person can never become the owner of a service because it's intangible and even if you pay for it, you can just enjoy it for a limited time.

2.3.3 Hospitality industry

The hospitality industry is represented by the variety of businesses and services linked to leisure and consumer satisfaction. Another important aspect of the hospitality industry is that it is connected with the ideas of luxury, pleasure, and experiences, not just necessity.

The hospitality industry and the tourism industry are directly connected but it's important to remember that they are not the same and there are some important differences between them. The tourism industry offers services to people who have travelled away from their usual place of residence, for a relatively short period of time.

By contrast, the hospitality industry provides services related to customer satisfaction. Those services are not necessarily destined to travelers and people from abroad, but also to locals enjoying their free time, or people coming to an area for reasons other than tourism.

The hospitality industry includes three sectors and their subcategories:

1- **Accommodation**

    1.1 Bed and Breakfast

    1.2 Hotels

    1.3 Motels

    1.4 Hostels

    1.5 Resorts

    1.6 Serviced apartments

    1.7 Time sharing

2- **Food and drinks**

    2.1 Restaurants

    2.2 Catering

    2.3 Bar and cafés

    2.4 Nightclubs

    2.5 Tea and coffee shops

3- **Travel and tourism**

    3.1 Travel agents

3.2 Tour operators

3.3 Online travel agencies

3.4 Casinos

3.5 Car rental

3.6 Cruisers

CHAPTER 3: Accommodation and Art

3.1 Accommodation of Art

It is a new trend to stay in accommodations of Art. Hotels, guesthouses, hostels, etc. are now evolving into museums, galleries or temporary exposition places showcasing artworks in their rooms, lobby and hallways. More and more costumers look for this kind of accommodation sites and it's quite easy to guess the reason why: there is no better way to appreciate art then by immerging yourself into it.

Art can be a mean to create connections between the guest and the local culture but even between the guest and the other guests. All around Europe and the World it is possible to find and visit places where art represents a main character and people can be inspired by them.

The "*Art Garden*" has been designed to host murals in each one of its five rooms. Moreover, it has artworks and temporary expositions of art in the common areas.

3.2 Case studies

Starting from the analysis of some of the most interesting Accommodations of Art we defined a list of the main competitors. A thorough review of their strength and weaknesses informed critical choices during the process leading to the creating of the *Art Garden* project. The most

interesting case studies to analyze were selected through a consultation of "*The Upsider*" Magazine and the "*Booking*" website and are reported below.

The Milestone Hotel and Residences, London

The Milestone Hotel and Residences, is located in London. It has an English country manor-style, enriched by antique furnishing and artworks on its walls. The features pieces range from Venetian classicism to a painting of a Wimbledon scene created by an official war artist in 1923. Works hang in common areas and in each of the hotel's 52 rooms and suites.

The Slow, Bali

The Slow Hotel located in Bali has 12 minimalistic suites. Original photographs from its owners' personal art collection are exposed in all the rooms and in the lobby. On one wall of the lobby there is a black and white photo of a naked woman swimming underwater on the other there is a photo of an island boy carrying a shark. In the suite number 13 it's possible to admire and buy artworks from temporary expositions.

The Cullen, Melbourne

The Cullen is a 119-room hotel located in Melbourne. The two life-size cow sculptures and a portrait of Australia's greatest racehorse Phar Lap, at the entrance, give the guests a hint of what they are going to find inside this space.

The Hotel design is inspired by edgy Australian artist Adam Cullen and the featured works from his infamous Ned Kelly Series throughout. They are complemented by the hotel's bold colors and modern interior furnishings.

Holistika Hotel, Tulum

Holistika is a 24 rooms Hotel located in the jungle town of Tulum in Mexico. Before it was turned into a hotel it served as a space for creativity and a wellness retreat. Its owner invited artists he had met around the World to the property to live there, be inspired by their nature surroundings and work on their craft. Today, some of their works – large installations and sculptures – can be seen on Art Walk – a trail winding through the trees.

Petit Ermitage, Los Angeles

The Petit Ermitage is located on a leafy Los Angeles side street. It is crammed with original artworks from its owner's personal collections. Spanning from the $17°$ century until the Contemporary American period, they include pieces by the likes of Miro, De Kooning, Rauschenberg, Dali and Erte.

Each displayed piece was picked deliberately to either be familiar or exotic, and to fit with the overall tone of the hotel. The entire Suite 406, on the fourth floor, has been transformed by New York-based artist in residence Greg Haberny.

Freehand, New York City

Freehand hotel is known for its free-spirited approach to hospitality. It is located in New York City, in Flatiron in the former George Washington Hotel, and it is decorated with works of emerging artists. In partnership with a nearby university Bard College's art programme, the 395-room hotel launched the Freehand Fellowship which allows selected artists to live, work, and exhibit in this space.

Hotel Ella, Texas

Housed in the historic Goodall Wooten mansion, a landmark estate in Austin, Texas, Hotel Ella showcases local art from the past. Texas modernists Michael Frary, Charles Umlauf,

Ralph White and Kelly Fearing, all of whom played instrumental roles in bringing Texas into the international mainstream art conversation, are featured at the hotel. Each room is decorated with black and white photography by local photographer Matt Lankes.

Gallery Hostel, Porto

The Gallery Hostel is a guesthouse located in Porto, Portugal. Is one of the most interesting competitors of our project because is located in the same country of the "*Art Garden*". It is a 41-rooms hostel and an art gallery at the same time. Each room has a painting that represents a view of the city of Porto. The common areas of the hostel are enriched by paintings, artworks and elements of the local tradition.

CHAPTER 4: Proposal "Art Garden"

4.1 What is Art Garden?

The "*Art Garden*" is a guesthouse located in downtown Faro. This 2 stories building features four double room and one triple suite, each room has a private bathroom.

There is a shared kitchen, a garden courtyard and two common terraces at the first and top floor. The triple suite has its own private kitchen and terrace. The guesthouse is really well located, close to the main bus and train stations, necessary services (as supermarket, pharmacies, etc.), city attractions, and shops.

The *Art Garden*, as the name suggests, is not just a place to stay but a space where people can enjoy temporary and permanent expositions of art, get inspired, create connections, meet new people, and feel welcomed. Everything inside our guesthouse is about Art, local Culture, and Tradition. The *Art Garden* is not just an inanimate building with rooms to book. Our project is to create something alive, as Art is. The murals, the furnishing, the plants, everything inside this space tells a story and has something to give and transmit. It is impossible to visit the *Art Garden* and don't feel his immense, strong soul.

In every room there is a mural made by different artists with different techniques. Each room has a color and animal theme. The artworks are all inspired by Algarve Natural and Cultural Heritages. Also the common areas are decorated with murals and graffiti, and the corridors are dedicated to temporary expositions of Art. The reception is not just the point where people make the check-in and check-out, when needed it turns into a "living room" where guests can rest, read books, have a conversation, share time and thoughts.

4.2 Public target and characterization of audience

The usual target of a guesthouse is represented by travelers, who move from their countries for a short period. They are usually open minded, friendly and easygoing.

In the past there was the idea that the guesthouses were spaces exclusively for young people. That's because of the limited services and comforts that they offered to their guests compared with hotels or residences. This idea is changing and people from of every age decide to book a room in a guesthouse, because of various advantages.

The idea of tourism is going to change, and even more travelers seek to enjoy an authentic experience. Therefore, it is imperative to know the local culture and traditions. Hotels give guests a good service and comfortable experience, while a guesthouse can offer them authenticity. In a space with shared areas and kitchen it is easier to meet people, exchange opinions and ideas, get inspired and learn about different cultures and points of view.

The *Art Garden* target is represented by open minded and art lovers people, looking for authentic travel experiences, without age boundaries.

4.3 Objectives

The general objective of this project is to design a guesthouse of Art able to host people and promote the local attractions and culture, a place that would inspire the guests, make them live an authentic experience, and improve themselves. We also wanted to create a place that would serve as an art gallery for visitors who are not going to sleep in one of its rooms, who are welcome to enjoy the artworks and their good vibes. Sleeping in a room enriched by a mural that shows animals, plants and colors typical of the Region, has the ambition to be an alternative way of discovering more about the Algarve.

The specific objectives are

- Host people from all around the World in a space with no discriminations
- Promote Art and local Heritages with murals and temporary art exhibitions
- Create dynamism around the city of Faro
- Contribute to make Faro a creative city
- Increase the tourism and economy of the Region
- Help develop a new host concept
- Create an Art hotspot, to make Faro even more interesting
- Create connections between people, cultures, arts, and artists
- Design a welcoming space for people of every age and from all over the World
- Get people from all over the World to feel home and welcomed

4.4 Brand identity

This project aims to create an art space with strong personality and an alive soul. In the beginning we were not sure about the specific themes of each room's murals, but we already knew what we wanted the murals to communicate : valorize the Algarve Region Heritages. At first, we choose the theme of the courtyard mural, a three floors high artworks. It shows a big stork in the middle, above her a flying stork and a pelican, and leafs of regional plants. This first piece of art inspired the name of the project, featuring the words "Art" and "Garden. The first because our space is a space of Art.

The second, because of the subject of the main mural. Accordingly we decided that all the rooms' murals had to represents colors, animals and plants of the Algarve. The logo of the project was inspired by the stork of the courtyard mural. The entire building develops around the same theme and the bird, the stork in the center of the murals, rises to be the big soul of the "*Art Garden*".

The guests of the *Art Garden* guesthouse can feel that they are staying in an alive space, get inspired by art and enjoy the Algarve even when they are not walking around the Region, but just resting inside a "closed" space.

We agreed not to use any word referring to accommodation for the brand project name, because we think that the "*Art Garden*" is not just a space where guests book a room and stay. This building is something more, it is a place where people can discover, create, meet people, and enjoy their time traveling.

4.5 The murals

The *Art Garden* has five rooms, four double rooms and one triple room. Each room has a theme and a dedicated mural. At first, we linked to each room a color and starting from that, together with the artists, established the murals' themes.

The five chosen colors are in order: yellow, orange, purple, blue and green.

4.5.1 Yellow room

The yellow room is located on the ground floor, it features a private entrance, which made this the room of choice to be the pet-friendly room. The guests with a pet can easily enter and exit from the space, without disturbing other guests.

Yellow is the color of the sun and sand and it refers to the amazing beaches of the Algarve that are one of the main attractions of this Region.

The theme animal of this room mural is a sea horse. The ria Formosa, Unesco Heritage since 1980, is one of the last World nesting sites for sea horses. These small and extraordinaire marine animals are protected species because, during the past few

years, their number intensely decreased. Marine biologists, in addition to amateurs, from all around the World, come here to study or just admire them. The yellow room mural depicts also local algae and rocks.

Figure 3. Yellow room mural representing Sea horses and local marine plants

4.5.2 Orange Room

The Orange Room is located on the first floor and its theme animal is a gecko. This small reptile is commonly observed in Faro, especially at night. They thrive on the walls of the Algarve and it's quite impressive to see how much the Nature still rule in these towns.

The mural background is made of Calzada Portuguesa, a typical Portuguese flooring. The city of Faro is full of this kind of flooring, realized by the use of small tiles organized in peculiar order to form a specific drawing.

The theme color refers to the oranges, delicious fruits typical of this Region and that are famous and consumed all around Portugal and Europe.
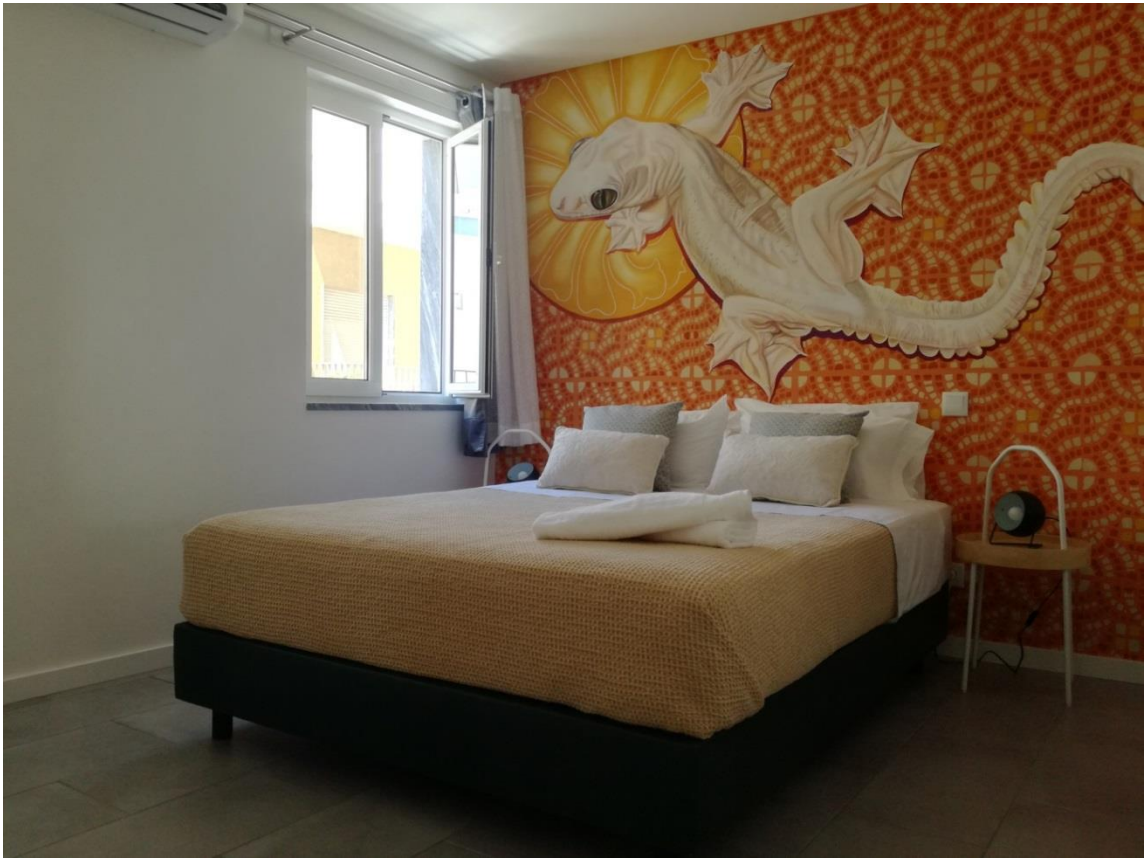
Figure 4. Orange Room mural representing Gecko and calçada portuguesa flooring

4.5.3 Purple Room

The Purple is the second room of the first floor. The theme animals of its mural are two storks and a royal seagull, they both are local birds. It's quite amazing for a non-local to learn how easy is to see them "casually" taking a walk in downtown Faro. In fact, they make nests all around the city. It is not by chance that the Algarve is one of the most coveted destination for birdwatchers in the World.

The motivation for the purple is that this is the color of the Bougainville flowers. These plants literally cover the main walls of the majority of the city houses. In

florescence period the city is colored of purple and therefore purple is one of the color that best represents the city and the whole Region.

Figure 5. Purple Room mural representing storks and royal seagull

4.5.4 Blue Room

The third and last room of the first floor is the Blue Room. This suite has a private balcony. The theme animal of its mural is a turtle followed by a group of sardines. The turtle back is covered by local marine plants and corals. These animals both, turtle and sardine, are typical of this Region. Even if turtles don't nest on the beaches of this coast, they use to swim all around the Algarve during the year. Sardines are a typical fish of Portugal in general, and even more of Algarve. They are quite common here, and seeing them is really easy, while scuba diving.

The blue is, par excellence, the color of sea and sky. Here in Algarve they are both fundamental elements, because of the Ocean and the always, or almost, clear and sunny Algarve sky, that gift this Region with its "365 days of Summer" reputation.

Figure 6. Blue Room mural representing marine turtle, corals and sardines

4.5.5 Green Room

The green is the last of the five rooms. It's a triple suite, the only one located on the second floor. This room is the bigger and it's the only one with a private terrace and kitchen. The theme animals of its mural are a peacock and a chameleon. They are accompanied by a butterfly and a small bird that were not expected at the beginning but just came as the result of the artist flow inspirations while working on this 5

meters long and 2,40 high mural. A group of peacocks lives in the "Jardim de Alameda" municipal library garden and they represent a kind of emblem of the city. The chameleon is a protected species. Here in Algarve, especially in the Ria Formosa Natural Park of Olhão, it is possible to admire them. Amateurs, tourists, biologists come to Algarve to see chameleons. The other animals and elements of the mural were the results of inspirations trips and walking around the Region. The final result is a big mural that tells a story: the trip of a chameleon and a monarch butterfly, who together meet a majestic peacock. The scene closes with an amazing sunset on the ria Formosa, with a starry sky and a small bird enjoying the view. The green is the color of Nature. The Algarve has a rich Natural Heritage, full of forests and wild coasts, natural parks and scenic hikes. Therefore, we agree that this color, together with the other selected four, can successfully represent this Region.

Figure 7. Green Room mural representing peacock and chameleon

Figure 8. Green Room mural representing Sunset view from the Ria Formosa

The "Art Garden" has murals also in the common areas, main entrance corridor, and courtyard, plus one outside the private terrace of the green room.

4.5.6. Main Entrance

The mural of the main entrance corridor shows a majestic bird, 2 floor high, surrounded by big, colorful leafs and feathers. When the guests walk the quite narrow and long corridor, with the mural on the left wall, and alive plants suspended on the right, feel they are making their way into a garden of art, and that's exactly what our space is.

Figure 9. Main Entrance mural representing local bird and plants

4.5.7. Courtyard murals

The courtyard has two murals. One of them is the main of the project, the first to be made and the source of inspiration for all the other that came later.

This mural is the biggest of the project, three floors high, and its main character is a haughty stork, that wonderfully rules the scene. She is accompanied by two other birds, a pelican and a flying stork, and some big leaves of typical Algarve plants.

Figure 10. Courtyard main mural, three floors high, representing two storks and a pelican

The second mural of the courtyard is a smaller one just as impressive. It shows a Bougainville and a Jacaranda that, starting from the floor, climb the wall to the ceiling.

There are also a lemon tree and a grass plant. A blue butterfly and a paradise bird complete the scene.

Figure 11. Courtyard second mural representing local Algarve plants and animals

4.5.8. Private Terrace

The Green Room has a private terrace and an extra mural. Outside the balcony on the second floor there is another mural made by the same English artist who curated the artworks inside the room. It shows a local bird that, with noble look, seems to defend the entrance to the room.

Figure 12. Private terrace mural representing local bird

4.6 Artists and techniques

Three Artists from different Countries worked to the realization of the murals inside the "*Art Garden*" space.

Nina, Diego and Curtis are painters of different origin, opinion, point of view, idea of paint and techniques. But they all share the same strong love for Nature and Art, two passions recognizable in each of their artworks.

We found them in different ways, they all impressed us for their previous works. We wanted to obtain a collaboration between artists, space (the *Art Garden*) and place (Algarve Region). Despite not being locals, these Artists had the not easy mission to realize an artwork that could tell a story about this Region, a story that could easily be recognized by the locals and understood by the tourists. That was one of our mission, and to achieve it we asked our artists to explore the region with us to find their inspiration. We let them free to define their work, with the only request to follow some fundamental themes. We wanted to see what they feel saying about Algarve. The result was impressive, they all overtook our expectations.

4.6.1. Nina Valkhoff

Nina is a muralist from Netherlands and she paints murals all over the World. We found her on Instagram and, impressed by her great talent, use of colors, and clear techniques, we contacted her asking for a mural in our space. She was the first artist to come to Faro and she made the big mural of the courtyard in October 2018. In less than one week she painted a three floors high mural that later became the one by which all the others were inspired. She is a brushes and acrylics painters. This technique permits to obtain an extremely realistic result. Her birds, and subjects in general, seems alive and the eye of the big stork in the middle of the mural, is so expressive that the spectator has the impression that the animal is actually looking at him.

We appreciated her work, personality and professionality so much that we later agreed to call her again to paint some of the rooms' murals and the second mural of the courtyard, in front of the first one.

Figure 13. Detail view of the main courtyard mural

4.6.2. Diego Gato

Diego is a muralist from Mexico and these for the "*Art Garden*" were some of his first works in Europe. We found him because of Nina, his painting and life partner. He painted some rooms' murals working side by side with Nina, helping her and curating some details that improved and valorized more the original drawing. That's what happened for the turtle mural of the blue room. But starting from the purple room his influence in the artwork realization became always stronger and his touch more vivid. All the way up to the orange room mural, whose fulfillment has to be attributed him. He curated the gecko, all its details and even part of the background. This last one, composed by a Calzada Portuguesa, typical Portuguese flooring, was made by stencils.

The artists, Diego and Nina together, realized stencil with pre-formed shape and then, with spray colors, they painted the wall around the gecko, to obtain the background. Diego is also an acrylics painter and all the other elements of his mural are made with brushes. We were impressed by his attention for details and his careful research of

perfection. As every great artist, he doesn't restrict himself to draw something, he pursues perfection.

Figure 14 . Detail view of the Orange Room mural, made by Diego Gato, Mexican artist

4.6.3. Curtis Hylton

Curtis is an artist from England. We found him, like Nina, by his Instagram account and we asked him to come and paint in our space.

In the beginning he only had to paint the mural of the main entrance. Then, because of his extraordinary talent, we decided to give him more space. He was the first of our Artists to use the spray technique. In less than two days, the two-floor-high mural was almost finished and it already looked impressive. The attention to details and the strong expressivity of his artwork, convinced us to ask him to stay longer in Portugal and paint for us another mural, the one of the private terrace on the top floor.

This second mural subject is another local Algarve bird. Curtis decided the theme and we gave him full freedom in the choice. He never disappointed our expectations. That's because of the authenticity of his production, he doesn't just paint something,

he really puts soul and passion into his artworks, and the spectator can feel emotions looking at them.

Curtis' work is never pre-established, he just follows the flow and let himself be inspired by the course of events and the feelings of the moment. Maybe this is the reason why his works always result in a success.

This attitude is better expressed in the green room mural. After having seen the first two murals he did, we decided to give him the opportunity to paint the last mural, the one of the biggest room. At first, we just asked him for a mural with peacock and chameleon as main characters. Then, work in progress, he enriched the starting drawing by inserting unexpected elements. All of them just came from inspirations that he received walking around the Algarve, travelling the Region. And it is exactly what we wanted to obtain from our artists: an expression of authenticity, a real representation of the Algarve vibes.

Figure 15. Curtis Hylton working on the realization of the main entrance mural

4.7 Interior Design elements

Interior Design is a science and is bound by its own elements and principles. It's not to be confused with interior decoration. While the first refers to designing an entire living space from scratch, the second consists in decorating an existing space with added furniture and upholstery. (Launchpad Academy, 2015)

Interior Design depends on seven elements and they are listed below. In order to explain the design process of the *Art Garden*, we will see how each one of them works in our space.

4.7.1 Space

This is one of the most important elements of Interior Design. The entire plan is built on it. Space is divided into two types, namely the Two Dimensional Space, which covers the floor (includes length and width) and Three Dimensional Space which forms the living space (includes length, width and height). The space could be divided into positive and negative space. The first is, essentially, a space filled with furniture; the second is an empty space. It is imperative to maintain an equilibrium between positive and negative spaces. (Launchpad Academy, 2015).

When at first we went to visit the "*Art Garden*" space it was merely a construction site, with an almost defined structure but essentially spare.

We started from the flooring tiles, walls' paints, arriving to windows and doors choice. Even if the space was basically spare and incomplete, we could already see its potential. The whole structure, built around a central courtyard, lets the sun inside the space and sheading light everywhere. Most of our next design decisions (for example floor and walls colors choice) were made considering this essential factor.

Our space consists of two floors, with a central courtyard, a small terrace at the first floor and a quite big rooftop. The rooms, five in total, have different space dimensions. Some of them bigger than others, but all the rooms have enough space to guarantee a private bathroom for each room. The ceiling is quite low. Therefore, we decided for white walls and big windows, to make interior spaces look wider.

Figure 16a.,b.,c. Showing the Art Garden space during the work in progress

4.7.2 Line

Lines give birth to forms and shapes and establish a sense of harmony, contrast and unity in a living space. Lines are categorized into three types: Horizontal, Vertical and

Dynamic. Horizontal lines adorn structures likes tables, chairs and beds. Vertical lines can be found on windows and doorways. While horizontal lines add a safe and secure feeling to the space, vertical lines emote free and expansive nature. Dynamic, or angular lines, add drama and can be seen on structures like stairs. (Launchpad Academy, 2015)

In the *Art Garden* space, where murals contribute in giving drama, we preferred the application of vertical and clear lines, instead of dynamics. The lines in our space work to make essential and plain shapes.
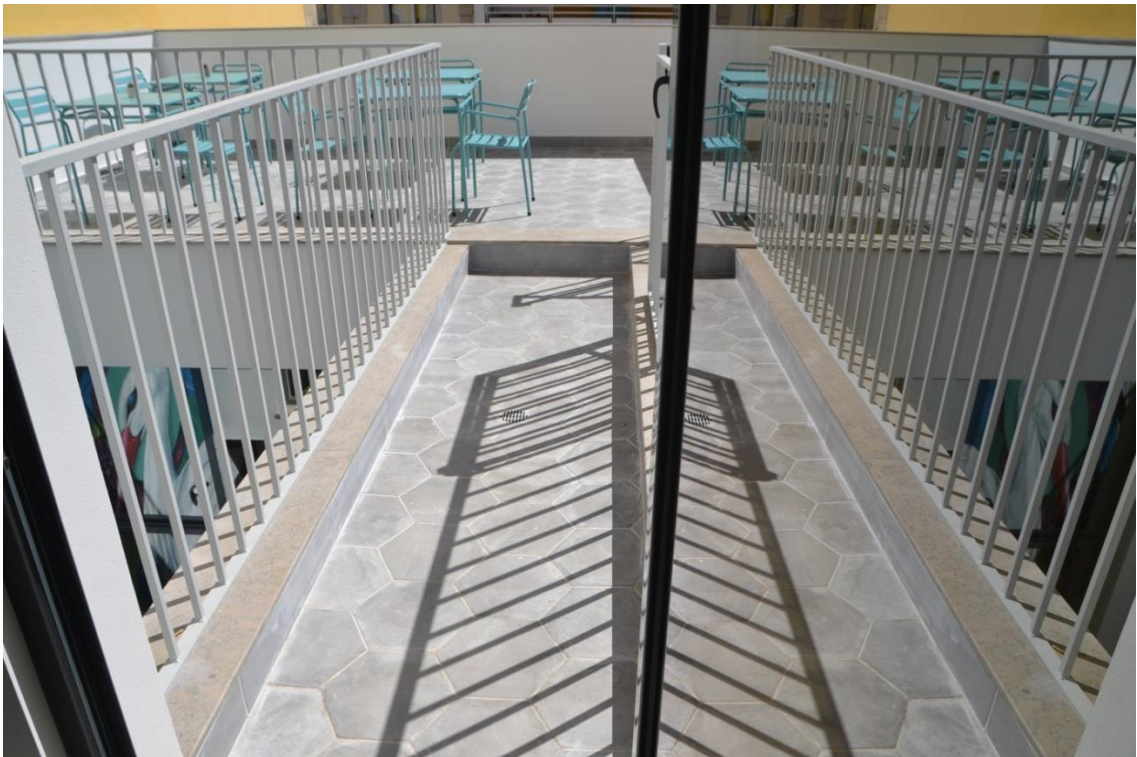

Figure 17. A view from the terrace of the Art Garden

4.7.3. Forms

With this word we refer to shapes in general. All the three-dimensional objects in the space have a form. Elements like texture, patterns and colors accentuate the forms, which can also be created by combining two or more shapes. Forms are categorized as open and closed. Open forms are those that can be looked into, while closed forms are

those that are enclosed by a closed surface. There are two kind of forms, geometric (man-made) or organic (natural).

The geometric form is the one that we used more during the design process of our space, in order to maintain a balance between the dramatic contribute given by murals and the other interior design elements.

The *Art Garden*'s shapes are squared and with less, similar to an industrial design style.

4.7.4. Light

Light, natural or man-made, is one of the most obvious elements of Interior Design. Without light, other elements (color, texture and pattern) have no significance at all. Light shapes the mood and ambience of a living space and highlights every other element including space, line and forms. Placement of doors and windows takes care of natural light, while man-made or artificial lighting is divided into three major types: Task Lighting, Accent Lighting and Mood Lighting.

Task light, as the name implies, includes light sources like table and bed lamps which have a defined purpose, dedicated for a specific task. Accent lights are meant for highlighting a particular piece or show item like artworks, structures, sculptures and so on. Mood or ambient lighting, basically, set the mood of the living space and illuminate the overall space. (Launchpad Academy, 2015)

Natural light represents one of the strongest elements of our project. We gave it a major role. Consequently, our space looks bigger and acquires more value. The big glass windows allow the natural light of the sun to enter the rooms and the central courtyard works as skylight. Without these elements the entire interior space would have been dark and relying on artificial illumination.

Task lights are represented by table lamps that, on one hand, work as light source, on the other represent decorative elements of the furniture. The research of them was accurate and all the lamps of the *Art Garden* were chosen depending on the specific furniture and characteristics of the room to which they were destined.

The accent lights were chosen to highlight the big main mural of the courtyard and all the other exterior artworks.

Finally, the mood lightings have the objective to light the space in a sober way. Except the lamps of the stairs. They work as atmosphere creator and have the function to valorize the space where they are placed with lights and shadows games.

Figure 18a.,b. Green Room lamp and bed table

Figure 19. Detail of the corridor mood lighting, represented by an atmosphere lamp

4.7.5. Color

Colors establish an aesthetic connection between objects and set the mood. Colors must be chosen based on the psychology and the mindset of the dweller. Each color has three distinct characteristics: Hue, Value and Intensity. It's important to be well aware of these characteristics to perform various permutations and combinations. Colors are broadly classified into Primary and Secondary colors and also sub-categorized into Tertiary, Complementary, Analogous and Monochromatic colors. (Launchpad Academy, 2015)

In the *Art Garden*, the colors are some of the main characters. This is clear when we think of the murals and the rooms' themes, that directly depend on colors.

Besides for the murals, the colors choice was fundamental also in furniture and decorative elements all. An example comes from the light blue paint which is present on one wall of all the common spaces rooms. The light blue wall, like a ribbon, starting from the reception, walks up the kitchen through to the first until the second floor via the stairs. It, symbolically, shows to the guest the way to their room. Another example of the color application is represented by the white choice for the rooms' walls that has the function to make them feel bigger.

Figure 20. Detail of the light blue wall of the reception room

Figure 21. Art Garden kitchen and detail of the light blue wall

4.7.6 Texture

Texture mainly deals with surfaces and determines how a typical surface looks and feels. Texture adds depth and interest into a living space and defines the feel and consistency of a surface. Texture is classified into two different type, Visual Texture, which is only visible, and Actual Texture, where the texture is, both, seen and felt.

Anything that has to do with textiles such as pillow cover, bed spreads or anything to do with covers like drapes, wall paint or wallpapers has a texture. A dominant texture defines a mood, while a contrasting texture must also be included to avoid monotony. (Launchpad Academy, 2015)

Texture is used in the *Art Garden* project to create movement (curtains), add depth (flooring) and avoid monotony (pillow and bed covers).

Focusing on the flooring, for the *Art Garden* we opted for light gray big tiles in the rooms and another hexagonal smaller for the common area of the ground floor. The big tiles resemble cement and their texture appear quite uneven and rough. We agreed

that this kind of simple texture and less embellished could create an interesting contrast between the colorful and elaborate mural's themes of the rooms and their floors.

For the ground floor instead we chose a smaller hexagonal tile. This one, of a lighter grey, starts from the outside corridor of the entrance, comes into the reception and continues into the courtyard until the kitchen. It gives the idea that all the ground floor is just composed of a unique, big, open space. These tiles are adorned with six different patterns that are regularly alternated. In this way, even having the same tiles for an extended surface, the space doesn't look monotonous and shows a sense of dynamism.

For the bathroom walls, the exterior corridors and terraces floorings, we used another tile, hexagonal and small as the one of the ground floor, but without patterns and darker in color. This last one, has a cement texture as the one of the rooms floorings. All the textures used are an expression of the industrial design, that is the style that we reserved to all the elements of the interior design and furniture.

Every room has two curtains with different textures. One of them has a velvety and soft texture. The other, like a veil, makes contrast and attributes lightness to the totality. At the same time the two textures conduct different functions and both indispensable. Stop and let in the sun light to the room.

4.7.7 Pattern

Patterns design work along with colors and they need to add interest and life to interior.

Patterns could be of any shape and mostly comprise of attractive and repetitive designs.

The patterns choice for the *Art Garden* had to be well designed. We already had decorations represented by the colorful artworks present all over the space. The choice of patterns able to make more interesting the space but not making it look messy, was not easy. At the end, we agreed for geometrical patterns, colorful as well, but their combination with the artworks themes and colors looks harmonious and balanced.

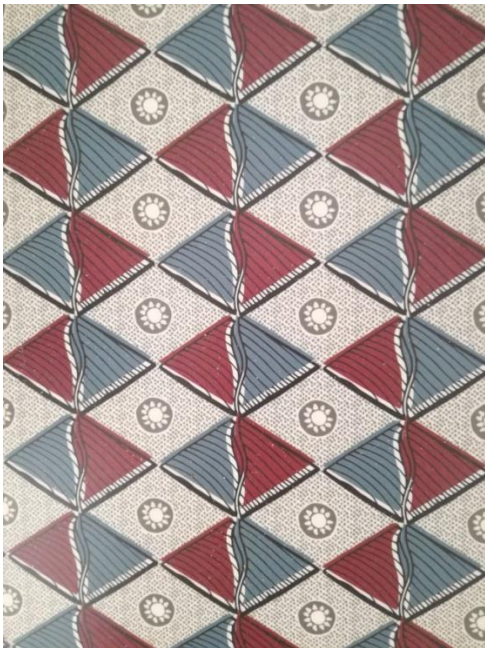*Figure 22a.,b. Reception Couch and Kitchen watch Pattern detail*

Figure 23a.,b., Bedside table Pattern Detail

Figure 24a.,b., Courtyard tiles and Azulejos Pattern detail

4.8 Furnishings and Materials

The *Art Garden* furnishings represent the combination between functionality and esthetic. Their style is linear and clear, and all the used materials guarantee quality and resistance.

Wood and iron are two of the most adopted. The way in which these two materials contrast and connect with each other, consents to obtain a balanced effect between warm and cold, rustic and industrial, old and new. The final result looks pleasant and harmonious.

This combination is clearly represented by the kitchen. Here the furniture are alternated, the down in iron and the top in wood. The same wood is reused for the stairs to the first and second floor. The iron covers a lot of the furnishings surfaces and works as frame for windows and doors. Even the outside stair to the terrace and all the exterior railings are made with iron.

In order to maintain a similar design idea all over the space, the wood and iron combination persists even in the bathroom and rooms furnishing.

4.9 Logo Creation

The Logo creation was a long process. It required time and accurate researches, in order to find the appropriate colors and fonts to use. Even the choice of the subject was not clear from the beginning and we had to make various proofs before we reached a satisfactory result.

4.9.1 Name and subject

About the name, we were always sure about the use of the word "*Art*". It's not possible to say the same about "*Garden*". We needed to find a definition word able to represent the project soul. This space does not want to be just a guesthouse and this was sure from the beginning. Therefore, we thought at first to use the word "*Home*". It could have attributed a sense of warmth and familiarity to the space. Home is a place where people feel safe and welcomed. Moreover, at home, people can be themselves without the fear to be judged. That's exactly what we wanted to transmit to our guests. But if on one hand, we desired to make guests feel at home in our space, on the other we wanted to give them the feeling of staying in an extraordinary place, different from all the others already visited. Furthermore, the word home is rather conventional and overused. We were looking for something new, in order to offer to our guests a different experience. At this point we agreed that our space with its alive plants and artworks with animal and nature themes looked like a fairytale, an artistic garden. From here the inspiration for the project name, *Art Garden*.

About the subject of the logo, chosen the name, initially we supposed to use a flower. We tried different shapes and colors. Although not bad, we didn't feel that it was working. We tried to use just a leaf or some petals. But still they were not really what we were looking for. At the end, we were observing the main mural, trying to our

inspiration in it. Then we understood that the best graphic representation of our space soul was the stork. She, with her big expressive eye, really looks like the spirit of the space. We redrew it in vectors, thanks to the use of Illustrator Adobe program. At this point we had a name and a subject.

4.8.2 Fonts and Colors

For the fonts, since the beginning we were sure about wanting to use two different fonts for the two words that compose the name, to make it more interesting. We made varied proofs as the pictures below show. At the end we opted for one font being more artistic and the other being more simple. Both fonts are clear and easy to read.

The "Lauren - Regular" font was used for the word "*Art*", whereas "*Garden*" is written with "Lane - Narrow". We agreed that these two fonts work well together and their combination appears harmonious as that of the chosen colors. We opted for violet and light blue, both extracted from the colors of the main mural.

Figure 25. Logo creation process

4.10 Online means

The *Art Garden* space is promoted online by two main means, Instagram account and website. It's also possible to find the *Art Garden* guesthouse on *Booking* website and make a reservation from it. Nowadays Instagram represents one of the most popular and downloaded mobile apps with millions of active users.

In June 2018, Instagram had reached one billion monthly active users, showing a growing trend from September 2017 (800 million). (Statista, 2018)

All over the World people daily use Instagram, posting contents, looking for advises, getting inspired, etc. Thanks to this application, we found all of the Artists who painted in our space. This to demonstrate how important can be the Instagram impact on the real and business life.

The tourism and travel business companies use this online mean to promote destinations and accommodations. Our Instagram posting strategy is founded on three main concepts:

- Art
- Design
- Hospitality

The *Art Garden* profile page shows pictures about these themes. It was created at the beginning of April 2019, before the opening, to show, by posts and stories, the works in progress. In less than one month we assisted to a fast growth of the account and followers number.
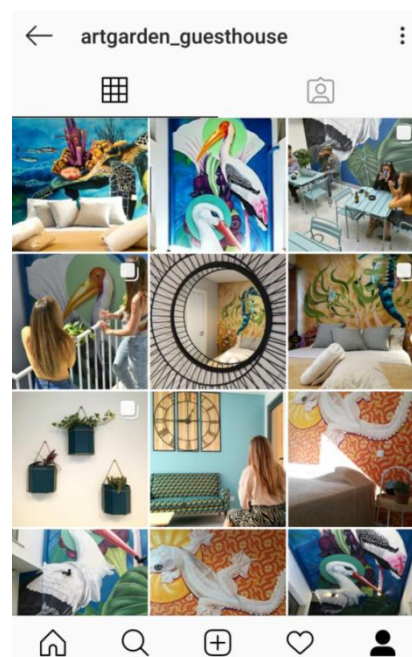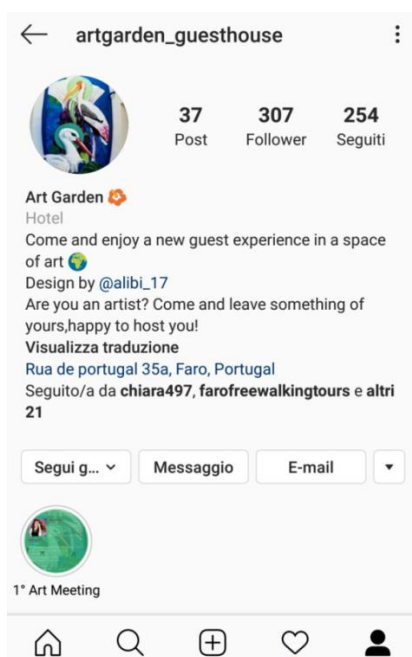

Figure 26a.,b,. Instagram account profile page

Booking, as the name suggests, is a website where people can make reservations for accommodations all over the World.

The *Art Garden* appears on it as "boutique". The five rooms can be booked by the website reservation form and their prices change depending on season (high or low season) and dimensions (bigger or smaller rooms).

The information insertion inside the site represents a crucial moment for the future success in reservations. It's important to formulate a smart description of the space, using less words to say as much as possible. Just the important info to convince the guests to book it.

The *Art Garden* is very well located in the center of the city, close to the main services, but also close to shops, restaurants, and pubs.

Moreover, it is easily reachable walking from the train and bus stations. These characteristics together with the nice pictures chosen, guarantee high volume of guest.
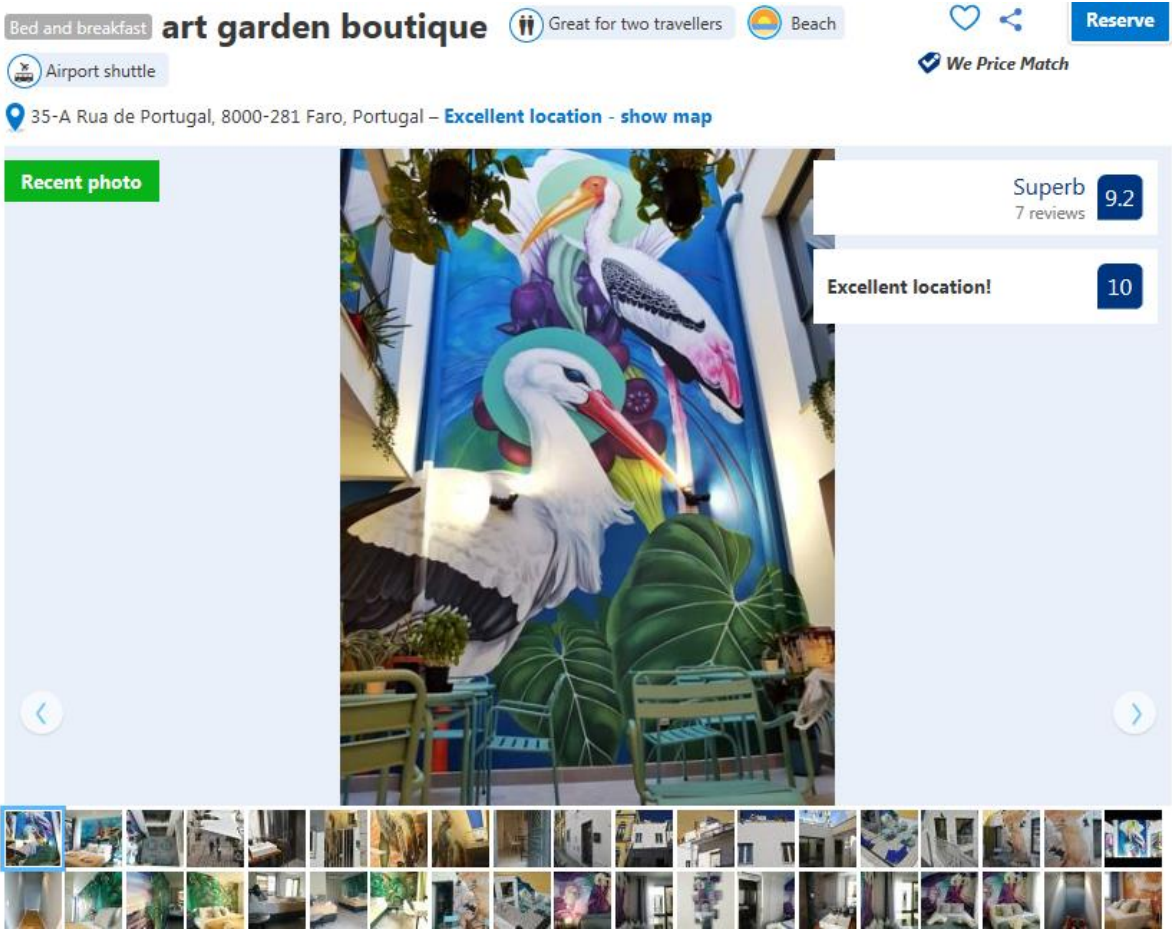

Figure 27. Booking interface of the Art Garden boutique

Stay in the heart of Faro – Excellent location - show map

Set 300 m from Lethes Theatre, art garden boutique offers a garden, a shared lounge and air-conditioned accommodation with a patio and free WiFi.

The bed and breakfast offers a terrace.

Both a bicycle rental service and a car rental service are available at art garden boutique.

Popular points of interest near the accommodation include Carmo Church & Bones Chapel, Old Town Faro and Cathedral of Faro. The nearest airport is Faro, 6 km from art garden boutique, and the property offers a paid airport shuttle service.

This is our guests' favourite part of Faro, according to independent reviews.

We speak your language!

art garden boutique has been welcoming Booking.com guests since 16 Jun 2019.

Distance in property description is calculated using © OpenStreetMap

Missing some information? **Yes / No**

Most popular facilities

🛜 Free WiFi 🚐 Airport shuttle 🚻 Family rooms 🐾 Pets allowed

🚭 Non-smoking rooms ⛱ Terrace

Guests love...

❤ Situated in the real heart of Faro, this property has an excellent location score of 10.0

🛜 Free WiFi

Reserve

Figure 28. Booking description of the space

4.11 Evaluation

The *Art Garden* guesthouse was completed at the end of the month of May 2019 and opened to the public in the middle of June, when it obtained all the licenses required to host guests.

Two of our main goals were:

1. Create dynamism, in order to give a contribute in making Faro a creative city.
2. Guarantee to our guests a new host experience, in a welcoming space of Art.

During the design process, all the Artists who came to Faro to paint in our space created dynamism. We gave to people from abroad who never visited to Algarve before a reason to come and visit the Region. During their stay in Portugal, they didn't just paint. We tried to travel them around, showing attractions, to make them learn more about this European Region full of richness. One of our desires was to obtain artworks able to describe the Algarve vibes.

About the second goal, we needed to wait for the opening to receive a confirmation. During all the design process we, never forgot about our goals. Everything inside the *Art Garden* came as the result of a well thought through plan, to satisfy the project expectations and give an answer to the research question of this study.

Nevertheless, without the direct guests response, we could have not confirmed the success of the project.

4.11.1 Results

The first positive response arrived from the booking data. Since the moment we started the online promotion of the space, the reservations were abundant to the point that, in less than one week, we were fully booked for a whole month.
Faro is a touristic destination, and because of it, a lot of people come and visit the city during the summer. But if on one hand it means that there is a big request, on the other it involves an high competition.
That's why, since the beginning, we wanted to attribute added values to our space. From here the idea to design a space of Art, more than just a guesthouse. Actually, it is one of the most attractive aspect of the *Art Garden*, and people book its rooms because of the artworks.
These are the first things that guests can see and be impressed by, before they arrive to the space, just looking at the online pictures. The strong visual impact of the murals plays an important role into the booking decision.
Later, when guests reach the space, we can observe their reactions and check if their expectations were satisfied or not.
All of our guests said that they enjoyed a different stay experience, into a space that more than an hostel seems to be an Art gallery. At the same time, all the interviewed

clients said that the *Art Garden* feels as welcoming as a house. We created an online space where people can write reviews, telling us what they appreciated and what they didn't. This way we can have the opportunity to improve the service and the space offer.

CHAPTER 5: Conclusions

5.1 General Conclusions

Algarve is the south-most Region of Portugal, famous for its Natural Heritage and attractions. Faro is the capital of this Region and, with the aim to become a creative city, it started to host events of culture and art. Tourists from all over Europe and whole World, come here to enjoy its beaches, sun, sea and its yearlong mild weather. But the city and its locals have the objective to attract people also for Culture, Art, and History Heritages. When we decided to design the *Art Garden*, we wanted to make a space that, more than a guesthouse, could valorize all of the city and Region richness, a space able to create a connection between tourists, locals and artists, both from Portugal and abroad, to help in making Faro a creative and dynamic city.

Can a guesthouse promote the local Culture and Heritage, contribute to make Faro a creative city and, at the same time, satisfy the guests needs?

This is the research question of the project and it accompanied us during all the design process. Answering it was our objective and, at the end, we can conclude that we did it.

The *Art Garden*, with its artworks, promotes the Algarve magnificence. The guests have the opportunity to enjoy Art and live a new host experience in a space that is different from the others usually visited. The international artists who came to Faro, became themselves tourists of the Region. They enriched the city's art offer and made dynamism around the Region, creating cultural exchanges.

One of the most satisfying aspect of this project was represented by the amazement of the Artists, whom called to came to Portugal, were positively surprised to discover in Faro a city full of beauty and Culture. No one of our artists left this Region unsatisfied. They expressed the will to come back in the future, and in our opinion, that was the best thing they could ever said.

One of our goal was the promotion of the Algarve, and we achieved it from the beginning.

Another satisfaction came from the guests reactions seeing the space. They were always amazed looking the artworks and the furniture in general. Moreover their gratitude for the positive experience made us even more proud.

The *Art Garden* has been, for all of us, not just a working space, but a home. We spent entire days inside, working, laughing, discussing, making art, getting inspired. The *Art Garden* gave us exactly what we were expecting to give to our guest: a new, inspiring host experience.

5.2 Identification of limitations

The main limitation of the project is connected with the available space. We wanted to dedicate more space to the murals and have the opportunity to hire more artists to paint inside the *Art Garden*. It was not possible, considering there are just five rooms and a handful of walls in the common areas (all already painted). In order to don't make confusion, we agreed to leave some white walls.

Another limitation was represented by the time available. When we designed this space, we were imagining to make it able to host workshops and art classes. The imminent summer season and the necessity to open as fast as possible, didn't give us the time to organize this aspect of the project. But this idea persists and could be the starting point for a future improvement of the project.

5.3 Recommendations for future works

For the implementation of the project, in order to make it more welcoming, it is important to always continue to read the guests advises, be careful about their opinions, improving the aspects that don't work as they want and make even better those who they liked.

It could be even interesting to formulate a questionnaire with pre − established questions focused to understand how was the guests experience.

The questionnaire could be deliver directly to the guest at the arriving, or uploaded online and made by site.

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