



Faculdade de Design,
Tecnologia e Comunicação
Universidade Europeia

Rosalind Uwantege Gahamire

**Pop-Up Spaces:
Designing A Pop-Up Space For
Online Media Platform Reform
The Funk**

2021

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UWANTEGE
GAHAMIRE**

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Projeto apresentado ao IADE - Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design do Produto e do Espaço realizado sob a orientação científica da Doutora Sara Roby Malheiro Cardoso Rodrigues, Professora Auxiliar do IADE- Universidade Europeia.

Acknowledgements

There is a African proverb that says: *if you want to go fast go alone, if you want to go far, go together.*

With that said, I want to thank all those that supported the journey of the development of this work. Firstly, my advisor Sara Roby Rodrigues whose guidance and attention to detail was invaluable. Derrick Kakembo, Founder of *Reform The Funk* for having the vision to explore out of the box. My friends and family for their continued support. Fábio Cruz for giving me continued motivation. My colleagues on the Master's with whom I have shared this journey. In particular Felipe Satte and Isabel do Nascimento. The IADE library staff, where I used to spend most of my time at IADE prior to the pandemic. And lastly, all the authors referenced in this text for providing the foundations to the development of this work.

Keywords

Pop-up spaces, pop-up experience, brand communication, experience design, experience economy, attention economy, pop-up space design

Abstract

This project explores the concept of pop-up spaces, examining its evolution throughout history and within various different manifestations. The purpose of this research being to provide an understanding of how brand communication is offered through designed experiences and spaces, aiding towards the development of a pop-up space for the client *Reform The Funk*- an online media platform.

For the purpose of this project, the term *pop-up* is understood as an event centred form of brand communication, relating to this, the surrounding concepts of the experience and attention economy. The definition of experience and what constitutes as an experience are explored through the lens of an architectural and marketing understanding, as the design of a pop-up space lies at the intersection of these disciplines.

By researching pop-up strategies and how they have been realised through spatial design, the project aims to develop a pop-up space that responds to the needs of the client. Creating an intervention through space in which to attract new audiences and strengthen ties to existing ones by fostering engagement with the brand in a physical setting.

Usually located in visible spaces, exciting and unexpected spatial design helps create a *buzz* around pop-up spaces. Images shared on social media draw more people to visit, as well as create a lasting collective memory of the pop-up that lives on in the digital realm. Key findings from the research found that digital brands used pop-up experiences to create a halo effect that redirects audiences back to their online presence. Experiences that engaged more of the senses, or encouraged different types of exploration from the user, were deemed to be more impactful experiences. The research also showed that the memory of a positive experience, even if no details were recalled, also created lasting positive associations to the brand.

Palavras-chave

Espaços *pop-up*, experiências *pop-up*, comunicação de marca, design de experiência, economia de experiência, economia de atenção, design de espaços *pop-up*

Resumo

Este projeto explora o conceito de espaços *pop-up*, examinando a sua evolução histórica e inserido em diferentes manifestações. Sendo o propósito desta pesquisa ser proporcionar um entendimento de como a comunicação das marcas é oferecido através do design de experiências e espaços, contribuindo para o desenvolvimento de um espaço *pop-up* para o cliente *Reform The Funk* - uma plataforma de mídia digital.

Para o propósito deste projeto, o termo *pop-up* é entendido como uma forma de comunicação de marca centrado em eventos, relacionando-se com conceitos da economia de atenção e experiência. A definição de experiência e o que constitui uma são explorados através das lentes da arquitetura e do marketing, sendo que o design de um espaço *pop-up* reside na interseção de ambas disciplinas.

Ao pesquisar estratégias de *pop-up* e como têm sido realizadas através do design de espaço, o projeto ambiciona desenvolver um espaço *pop-up* que responde às necessidades do cliente. Criar uma intervenção através do espaço que atraia novas audiências e reforçar laços aos já existentes através do fomento do compromisso com a marca, numa dimensão física.

Normalmente localizados em espaços visíveis, entusiasmantes e inesperados, os designs ajudam a criar um *buzz* ao redor de espaços *pop-up*. Imagens compartilhadas nas redes sociais atraem mais pessoas para os visitar, tal como para criar uma memória coletiva duradoura do *pop-up* que reside no meio digital. As principais descobertas da pesquisa mostram que marcas digitais que usaram experiências *pop-up* usufruíram de um efeito sinérgico que redireciona audiências de volta para a sua presença online. Experiências que atraem mais dos sentidos ou encorajam diferentes tipos de exploração por parte do usuário, eram consideradas experiências com maior impacto. A pesquisa também mostrou que a memória de uma experiência positiva, mesmo sem se lembrar de detalhes, também cria uma associação positiva duradoura em relação à marca.

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PART I : Introduction

1 Introduction

1.1 Research Overview

During the development of this project, the global community underwent a dramatic sea change, brought about by the Covid-19 pandemic. Though there were times when many of the experiential and in person physical experiences explored throughout the text seemed like a distant memory, the underlying observation gathered from the research was that there was a need for brands to foster deeper relationships with users, if they were to remain relevant in the competitive digital age. With a shift further towards digital experiences during the pandemic, this put further pressure on the already saturated attention economy. In this climate, through the use of *experience* brands have the opportunity to impact users on a more visceral level. Creating impressions that live on in the memory even after the experience has taken place and reinforcing positive associations towards the brand.

The study into pop-up spaces stemmed from *Reform The Funk's* desire to expand their current one-night in person events to foster a deeper connection with their online community as well as reach new potential audiences. As an online media platform *Reform The Funk* exists in a highly competitive attention economy where time and attention are a valuable resource. By moving into the physical sphere, the aim was to create a greater opportunity for a human-connection with the brand, as well as using the built environment as a billboard to reach new potential audiences and direct these viewers to the online platform.

In developing the project the author undertook a study into the history and evolution of pop-up in various manifestations, paying particular notice to how spatial design, experience and strategic decisions were used to achieve a specific agenda set out by the brand. This study aimed to answer the research question: *how can space and (spatial) experience enhance communication between brand and audience?*

With a background in set design for use in photographic and moving image advertising, the motivation for this project was stemmed by the author's interest in how design is used in

brand communication. Working in the past with built environments presented in 2D images either in print or on screen, the desire to explore environments that would be experienced in three dimensional space by the user was the catalyst for embarking on this project.

1.1.2 Goal and Objectives

The primary objective of this work was to develop a pop-up experience for online media platform *Reform the Funk*. This was achieved by:

1. Defining the term pop-up as a time-based brand centred form of communication
2. Analysing different manifestations of pop-up that were identified
3. Analysing the strategic decisions behind pop-up experiences
4. Dissecting the formal elements that make a successful pop-up

1.1.3 Research Strategy

The current project was developed undergoing three stages. These were:

1. Outlining the project with *Reform the Funk*
2. Research to enable design with assessment and analysis of the existing literature (literature review) and a research method of case studies
3. Development of the project

By outlining the project with *Reform the Funk*, the author was able to understand *Reform the Funk*'s objectives in wanting to develop a pop-up space. A literature review was carried out prior to all work to dissect the central themes of the project: pop-up, the media industry, different manifestations of pop-up, experience and how design is enforced to evoke different experiential responses. Following the literature review a comparative case study was carried out, analysing an example from retail, exhibition and marketing manifestations of pop-up, with aim to gain further understanding as to what were the *best practices* employed in each case. Through this comparative study the themes of brand communication and experience central to the notion of pop-up were analysed in terms of: how different design attributes were employed in each case to meet the specific objectives of the example. Why these decisions were made and to what affect. This helped to inform the design response to the research

question: *how is space and experience used as a communication tool between brand and user* for the final stage of the project.

1.2 The Project Outline

Designing a pop-up space for online media platform Reform The Funk

Founded in 2016, *Reform The Funk* is an independent cultural platform created in an effort to diverge from the often regurgitated insights of many other online content publications.

Through a thoughtfully curated lens, the platform offers a window into trends and creative movements from around the world, challenging the status quo by promoting a more global perspective, spotlighting the grassroots talent impacting contemporary pop culture.

Created by creatives for creatives and lovers of culture, *Reform The Funk* serves as a cultural reference point for ideas and inspiration. They pride themselves on celebrating artistic voices and visions outside of the mainstream. Steering away from fleeting trends or icons to generate a more in depth dialogue around meaningful subjects. Their content ranges from interviews, films, fashion editorial, think-pieces and reviews. Predominantly operating as an online media platform, they have also expanded into some live events such as film screening events and temporary one night exhibitions with Q&A sessions with artists and filmmakers.

1.2.1 The Design Problem

As an online media platform *Reform The Funk* exists in a highly competitive attention economy where time and attention are a valuable resource. The idea of creating a pop-up space stemmed from the desire to expand on the one-night in person events currently held, to create a deeper connection with their online community as well as to reach new potential audiences. By moving into the physical sphere for a longer, yet still temporary duration of time, the aim was to expand their audiences' ability to visit the event in person, creating a greater opportunity for a human-connection with the brand. A secondary objective was to attract the attention of passers-by, using the built environment as a billboard to reach a new potential audience and redirect these viewers back to the online platform.

PART II: Research To Enable Design

A Literature Review

2 Pop-Up

2.1 Defining Pop-Up

Pop-up is a term that has come to describe a number of practices. From markets, food events, restaurants, theatre, exhibitions, cinemas and retail outlets/stands to name a few (Harris, 2015; Rudkowski et al., 2018). The commonality between these various manifestations is that they exist for a predefined and intentionally temporary amount of time (Harris, 2015; Kim et al., 2010; Lowe et al., 2018; Lunardo & Mouangue, 2019; Picot-Coupey, 2014; Rudkowski et al., 2018; Surchi, 2011; Zogaj et al., 2019), lasting anywhere between a few hours, up to a year (De Lassus & Freire, 2014; Lowe et al., 2018).

The term evokes the image of a children's pop-up book, in which folded paper transforms into a 3D form as the page is turned and then dissipates back into the 2D plane as the following page is turned. Another analogy relates to online pop-up windows, that spring up on screen out of nowhere (De Lassus & Freire, 2014). Both analogies describe the ephemeral nature of pop-ups and an understanding of the term "simultaneously as noun and a verb (a pop-up/to pop up)" (Harris, 2015, p.594), seemingly appearing out of nowhere and then vanishing again as rapidly as they appeared. The term *pop-up* only entered the modern lexicon in the early 00's (Johnson, 2017) which is perhaps why it draws its name from internet language. The term is said to have originated on a trend forecasting website in 2004 in response to the growing trend of temporary retail shops (Trendwatching.com, 2004). However prior to this, there are many examples of ephemeral spaces that share some of the experiential and promotional characteristics of *pop-up*, which will be described in further detail throughout this text.

Temporality is not the only defining aspect of *pop-up*, although the term has become increasingly used over the past 15-20 years to describe a number of temporary spaces and events (Harris, 2015; Lowe et al., 2018). *Pop-up* throughout its various iterations has always been entwined with the concepts of promotion and creating new opportunities for public engagement (Johnson, 2017; Stockham, 2019; Wang, 2018). De Lassus & Freire define *pop-*

up as "an event-centred form of brand communication" (2014, p. 61). Using this definition we can understand *pop-up*, as both a type of space, as well as a strategy with clear objectives of communication. Event-like temporality being just one defining characteristic.

The literature identifies the use of *pop-up* as a tool to facilitate conversation and organic advertising, building/strengthening relationships between brand and customer (De Lassus & Freire, 2014; Lowe et al., 2018; Picot-Coupey, 2014; Rudkowski et al., 2018; Surchi, 2011; Zogaj et al., 2019). In this aspect the spatial design plays a crucial role. The origins of the *pop-up* model can be traced back to pavilion architecture, in which elaborate temporary structures were designed to be part of the spectacle, luring people to the event (Stockham, 2019). The different set of rules and regulations associated with temporary structures presents architects with an opportunity to investigate innovative uses of materials and approaches which has helped the profession to experiment and evolve new conceptual languages (Van Schaik & Bevan, 2015). In today's digital and social media age, these spectacles and experiences are in part designed to be documented and shared by the user (Stockham, 2019; Wang, 2018). Architect Matthias Hollwich of HWKN, describes this aesthetic as "tweetability" (Van Schaik & Bevan, 2015, p. 125) demonstrating *pop-ups'* potential to communicate not only with the visitors to the space, but with a wider audience stretching across online social networks.

In order to strengthen brand loyalty and/or visibility, *pop-up* is a strategic customer engagement channel used as part of an experiential marketing strategy (Kim et al., 2010; Lowe et al., 2018; Lunardo & Mouangue, 2019; Surchi, 2011; Zogaj et al., 2019) based on surprise and exclusivity (Picot-Coupey, 2014). "...[*pop-up's*] limited time nature creates a unique and often unrepeatable experience, motivating consumers to participate through anxiety of exclusion, or fear of missing out (*FOMO*)" (Lowe et al., 2018, p. 75). This sense of urgency, triggered by their limited time frame creates a *hype* which persuades others to visit before the time is up (Stockham, 2019; Van Schaik & Bevan, 2015; Zogaj et al., 2019). Spreading through word-of-mouth, social media networks as well as being reported in magazines and blogs (De Lassus & Freire, 2014; Rudkowski et al., 2018; Shi et al., 2019; Zogaj et al., 2019).

Pop-ups are also used as means to test new products and locations without having to commit to long-term leases (Brenner, 2020; Burgess, 2012; Rudkowski et al., 2018) although sometimes no products are even sold and the space design is more concerned with creating engagement and facilitating dialogue between brand and customer (Stockham, 2019; Zogaj et al., 2019). Direct dialogue between brand and customer is an effective way of gathering market research in parallel to communicating the brand to its audience, as there is a direct feedback loop based on customer experience rather than sales (Surchi, 2011). The pop-up model is largely about marketing. Understood this way the methodology used within *pop-up* is not based on a single encounter but rather across multiple touchpoints within a customer journey such as: online adverts and posters prior to the event, viral messaging revealing *secret locations*, articles and social media posts following the event (Rudkowski et al., 2018; Van Schaik & Bevan, 2015). Communication is required with the audience prior, during and following the *pop-up*, which provides an opportunity to capture customer details during the event, allowing for future direct communication between brand and customer (Lowe et al., 2018).

2.2 History

Before the advent of the term *pop-up* in 2004 (Trendwatching.com, 2004), which likely drew its name from the online pop-up windows of the newly formed internet generation; temporary architectural structures such as pavilions were created with similar marketing and communication objectives, which laid the foundations to what we have now come to know as *pop-up* (Van Schaik & Bevan, 2015).

The etymology of the name pavilion stems from the Latin *papilio* – meaning butterfly- though the word eventually came to mean tent as well, “signifying this apparently from the flapping of the canvas, like a butterfly” (Mitchell, 1908, p. 201). Van Schaik & Bevan (2015) also make the comparison of the ephemerality of the built structure to the fleeting life span of the butterfly which is two weeks on average. Although the term pavilion still exists in a modern context and differs in some instances from what we might now define as *a pop-up*, it is possible to trace *pop-up*'s lineage to this form of ephemeral structure by noting the similarities in the objectives and the visual spectacle. This can help to give a better understanding of how *pop-ups* serve as ‘event-centred forms of brand communication’ (De

Lassus & Freire, 2014). Writing in *Pavilions, pop-ups and parasols* (Van Schaik & Bevan, 2015) architecture critic Robert Bevan paints a vivid description of one such early pavilion:

In June 1520, an extraordinary structure appeared in the fields just outside the port of Calais. Complete with fountains spouting red wine and monkeys covered in gold leaf scampering over its arches and towers, Henry VIII's palace on the Field of the Cloth of Gold was miracle of pop-up architecture: The 10,000-square meter (107,640-square-foot) painted canvas, silk and gold cloth structure with 10-meter (33-foot) high walls was built to last a fortnight – enough time to impress Tudor glory upon Henry's French counterpart and would-be ally Francis I.

(Van Schaik & Bevan, 2015, p. 19)

From this example we can draw several similarities to what we have come to know as *pop-up* today. Firstly, the predefined temporality of the structure- built to last only two-weeks- was not reflected in the cost of construction. No expense was spared in creating a feast for the eyes and senses with lavish materials and details. Secondly, in this example we can understand the *brand* as the British monarchy, putting on such a spectacle as a display of wealth and power to impress the French monarch and encourage ally ship between the two nations. Thirdly, although there were no social media networks at this time, the scene was immortalised in oil paint (Figure 1), creating a lasting memory of the event that extended beyond the temporality of its duration.



Figure 1: The Field of the Cloth of Gold, oil painting circa 1545
Source: Wikipedia

Pavilions played a huge role in the communication of the national strength and identity of European countries during the 19th century through the display of industrial developments,

artefacts and materials brought back from the colonies (Kishlansky et al., 2008; Van Schaik & Bevan, 2015; Young, 2009). *The Great Exhibition of the Works of Industry of all Nations* held in London in 1851 was arguably a response to the similar French Industrial Exposition held in 1844. Used by Britain as an attempt to cement its position on the map as a leader in industrial development (Van Schaik & Bevan, 2015). Part of the allure of these grand exhibitions were the design of the pavilions that they were held in. The opulent temporary structures were purpose built, designed to act as a precursor to the grandeur of their contents. *The Crystal Palace* (Figure 2.), designed by Joseph Paxton, was erected in London's Hyde Park in 1851. Made from cast iron and glass the structure resembled a magnificent greenhouse, stretching 563 by 138 meters, housing full sized trees, demonstrating man's triumph over nature (Kishlansky et al., 2008; Young, 2009). Similar architecturally ambitious temporary structures were built for the series of Universal Exhibitions that followed across Europe in the nineteenth and early twentieth century such as the *Palais de l'Industrie* in Paris in 1855 and the *Palacio de Cristal del Retiro* in Madrid in 1887. Each country competing to be seen as a symbol of modernity and elite civilization (Young, 2009). Though these exhibitions had a fixed temporary duration (often approximately six months), in many cases their purpose built structures were relocated following the event. There is no specific distinction defined in the literature between pavilion and pop-up, although it can be argued that pavilion architecture played a fundamental role in the development of ephemeral architecture that laid the foundation to a new discipline of exhibition design and ultimately *pop-up*.



Figure 2: Illustration of inside the Crystal Palace, The Great Exhibition

Source: The British Library

In the contemporary context, the exact origins of *pop-up* are disputed in the literature, being credited to Levi's and Swatch in 1999 by De Lassus & Freire (2014) whilst Picot-Coupey (2014) credits avant-garde Japanese fashion brand Comme Des Garçons, although this pop-up was staged several years later in 2004. Rather than crediting a specific brand/or brands, Surchi (2011) traces the phenomenon back to the UK in 2003 and notes its subsequent use in New York and Italy. This timeline of events is reflected by Rudkowski et al. (2018) who also suggests the trend originated in the UK in the early 2000's and later spread to Europe, North America and Asia. Perhaps some of the dispute in the literature is because of lack of a fixed term at the time some of these pop-ups took place, being known as a *temporary*, *concept* or *guerrilla* stores prior to the term *pop-up* being coined.

That said, Comme Des Garçons's 2004 *guerrilla* store in Berlin (Figure 3.) is widely credited in the media as the originator of the pop-up trend (Fashion Industry Broadcast, 2016; Hignnoble society, 2016; Picot-Coupey, 2014; Rudkowski et al., 2018; Stockham, 2019). The first of a series of *Guerrilla stores*, the approach was intended "to challenge retailing conventions, in the search for radicalism and revolution" (Picot-Coupey, 2014, p. 649) and to reduce inventory by selling off old stock. The project came with its own manifesto of sorts, delineating their code of conduct. One rule read: "The location will be chosen according to its atmosphere, historical connection, geographical situation away from established commercial areas or some other interesting feature"(Fortini, 2004, para. 2). The manifesto also outlined that the *Guerrilla stores* would only be open for one year even if they were making money (Floor, 2006; Picot-Coupey, 2014). Following the first *Guerrilla* store in Berlin, subsequent stores appeared in Barcelona, Reykjavik, Warsaw, Singapore, Stockholm, Ljubljana and Athens (Fortini, 2004; Vanity Is My Favorite Sin., n.d.). The Berlin store was staged in a former bookshop located in the historic Mitte district, an area that formally lay divided between East and West Berlin (Floor, 2006). Measuring 700 sq. ft, Comme des Garçons only spent \$2,500 renovating the space, also opting to keep the name of the previous tenant on the windows. Advertising consisted of 600 posters posted around the city and spread through word of mouth. An article on the front page of *The New York Times* about the new venture also helped publicise the niche guerrilla store (Floor, 2006). Ironically, despite their anti-capitalist intentions the guerrilla stores were hugely successful, exceeding 300% of monthly projected sales in some locations (Fortini, 2004).

From its foundations in pavilion architecture, pop-up's use was popularised by the retail industry, taking advantage strategic advantages such as being able to test foreign markets, (Picot-Coupey, 2014) and generate interest in new brands and products without having to invest in long-term leases (Burgess, 2012). Throughout this text the author will describe in more detail how the pop-up model has since been adopted by a variety of industries outside of retail, retaining the central objective of brand centred communication that characterises pop-up.



Figure 3. Comme Des Garçons' first guerrilla store, Berlin 2004

Source: somethingvain.tumblr.com

2.3 Move Towards The Experience Economy

A theme consistently mentioned when talking about *pop-up* is the notion of *experience*.

Boustani (2019) argues that the contemporary consumer seeks meaning through their acts of consumption, “constructing their identity through *lived experiences*” (p. 2). Customer experience is about creating and reinforcing positive emotional connections to a customer’s experience with a brand. The importance of customer experience is far from novel, but rather dates back to the early 1900’s when the department store Selfridges first opened on London’s Oxford Street (Boustani, 2019; Rudkowski et al., 2018). The idea of being able to see and touch the products prior to purchasing was unheard of at the time. Customers were enticed into the shop through attractive window and product displays, well-lit interiors and the scent of fresh flowers. Such details were used to encourage customers to take their time browsing and contribute to an overall enjoyable shopping experience (Rudkowski et al., 2018).

The increased popularity of digital media has changed the way customers interact with brands. In order to cut through the noise of the digital landscape, many brands are moving beyond traditional marketing channels of communication such as billboards, online and TV ads (Surchi, 2011). Exploring new ways to create unique and sensory experiences for customers using the physical environment as ad space (Brenner, 2020; Lowe et al., 2018). Rather than just being a place to try the product or service, *pop-up* manifestations are an opportunity for the customer to try on the brand (Gestalten, 2011). The objective being to encourage consumer engagement (Lowe et al., 2018), generate awareness and reinforce positive customer perceptions of a brand (Gestalten, 2011).

Consumers are no longer simply the user of goods and services, but have come to play an integral role in the production and distribution processes. They have also become actors in the branding process, passing on advertising that they find particularly interesting or amusing

(Surchi, 2011, p.263)

The staging of a pop-up or retail activation is thus not merely about connecting with the customers that physically enter the space, but is part of a larger marketing strategy, creating

experiences that set a wave in motion whereby these customers pollinate the brand by sharing images/experiences on social media or through word-of mouth.

According to Pine & Gilmore (2011), we are now in a new economic era based on experience. They describe the evolution of economic offerings in society from commodities, to products; from products to services, and now from services to experiences. With each shift, a greater level of value is attained (Figure 4.)

goods and services are no longer enough to foster economic growth, create new jobs, and maintain economic prosperity. To realize revenue growth and increased employment, the staging of experiences must be pursued as a distinct form of economic output... in a world saturated with largely undifferentiated goods and services the greatest opportunity for value creation resides in staging experiences.

(Pine II & Gilmore, 2011, p.ix)

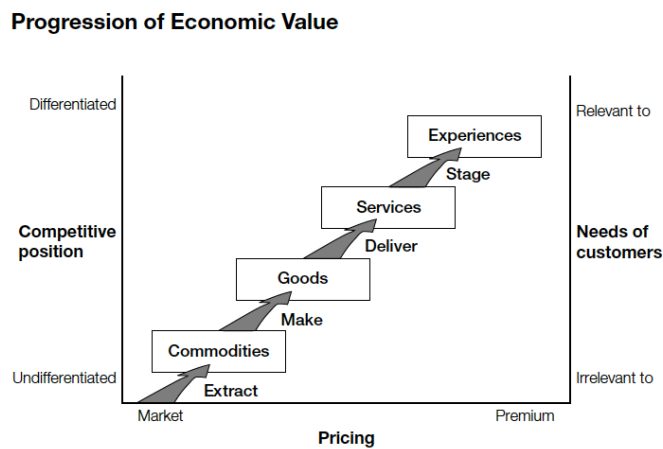


Figure 4: Pine & Gilbert, Progression of Economic Value
Source: The Experience Economy (2011),p.111

In order to differentiate themselves from competitors, companies need to engage with customers in a more personal way (Pine II & Gilmore, 2011). The commoditisation of goods and services has created a situation where companies are forced to compete on price. Where companies once wrapped services around their products to increase value – e.g a computer

manufacturer offering installation and set-up help - companies must now wrap experiences around their products and services in order to create an environment where customers are not basing their decision solely on price. By staging experiences, the company is able to connect to the customer on an individual and emotional level as each interaction is unique, formed through the co-creation between company and the experience the individual derives from it.

An experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event. Commodities are fungible, goods tangible, services intangible, and experiences memorable. (Pine II & Gilmore, 1998)

The phrase *surprise and delight* appears frequently in the literature when describing the experiential and aesthetic characteristics of *pop-up*, which intensify the overall *experience* of the space (Lowe et al., 2018; Russo Spena et al., 2012; Zogaj et al., 2019).

The presentation of pop-up stores is characterized through an exclusive use of sensory and aesthetic elements. The focus is on factors such as surprise and delight, which encourage consumers to enjoy the shopping experience for its own sake. With this in mind, the goal is to offer consumers a unique experience in pop-up stores (Zogaj et al., 2019)

The term *surprise and delight* gives the sense that pop-up stores are designed with a greater focus on experience. This is also true of other types of *pop-up* manifestation which will be described in more detail in chapter 4. In describing the creation of experiences for customers Lowe et al. (2018) give the analogy of the brand as the host and the service space as the *theatre stage*, a metaphor also used by Pine II & Gilmore (1998) when describing the *experience economy*.

Brands are learning that at the core of generating a positive customer experience is an emotional connection that will “turn a passerby into a customer, a customer into a repeat customer and a repeat customer into a Tweeting, Facebooking, checked-in advocate of the brand”(Pine II & Gilmore, 1998). A customer experience encompasses every stage of the

customer journey, before, during and after. Lemon and Verhoef describe it as “a multidimensional construct focusing on a customer's cognitive, emotional, behavioural, sensorial and social responses to a firm's offerings during the customer's entire purchase journey” (2016, p. 74). In today’s market this is especially important as customers interact with brands through a number of digital and physical channels and touchpoints. Creating a consistency through these complex customer journeys is integral to maintain a positive perception of experience (Lemon and Verhoef, 2016).

2.4 Future Of *Pop-Up*

The pop-up concept has evolved over the past several decades to become a mainstay of most metropolitan cities in one manifestation or another. Defined as a form of brand-communication, we must understand what a brand signifies. More than just the name and logo, a brand encompasses the set of values and ideals that it stands for and how these are understood by the customer (Gobé, 2001). In creating effective brand communication what role will *pop-up* play as we move further into *the experience economy*? One hypothesis is that by using unique experiences, brands will be able to ingrain lasting impressions on the customer that transcend beyond the ephemeral experience.

Gemma Ruse, Creative Director of spatial design studio, StudioXAG suggests that:

People value things for the stories attached to them. Pop-ups will transform to connect with customers on even deeper emotional levels by telling personalized narratives. Data and technology will allow for these temporary spaces to adapt and change depending on the user, harnessing the power of emotion and allowing for more engaging narratives to drive brand loyalty.

Gemma Ruse, Creative Director StudioXAG (Frame, 2020)

One way in which *pop-up* is already evolving is in response to the issues of sustainability concerning the materials used in events and ephemeral spaces. There is a growing awareness towards socially conscious and sustainable materials in consumer culture, such as the reduction of plastic in packaging and production. This consideration towards questions of sustainability is also being reflected in the design of some temporary spaces. For example

using modular designs that can be reconfigured over a period time to retain a sense of newness (Frame, 2020). Another more conceptual response comes from the example StudioXAG’s design for ‘Napapijri’s Infinity jacket’ launch event. One of the jacket’s unique selling points was that it was made from Econyl, a fibre spun from salvaged waste plastics (StudioXAG – Infinity Event, n.d.). To highlight this USP, their design used materials that eventually turned into the product that was being sold (Frame, 2020).

To reveal more behind the manufacturing process behind the Infinity jacket, StudioXAG created an interactive storytelling installation (Figure 6 & 7) using suspended strips of Econyl. On each strip of fabric stories of the material’s past use were written, such as previous lives as fishing nets or carpet tiles. Users were then invited to deposit these strips of recycled nylon into a box with a jacket shaped window cut from it. Post-event, these strips were reused to manufacture more Infinity jackets completing the circular loop central to the message of the campaign (Frame, 2020; StudioXAG – Infinity Event, n.d.). “Recycled. Reimagined. Reborn” (StudioXAG – Infinity Event, n.d.).



Figure 5. Napapijri’s Infinity jacket launch event, 2019

Wall with hanging Econyl strips

Source: StudioXAG



Figure 6. Napapijri’s Infinity jacket launch event, 2019

Detail of jacket shaped box where fabric strips were deposited

Source: StudioXAG

Throughout this chapter the author has analysed the meaning and the history of the term *pop-up* which has led to an understanding of its use as an event centred form of brand communication (De Lassus & Freire, 2014). With specific relation to the digital media industry, the following chapter will analyse how an online digital platform like *Reform the Funk* could benefit from the pop-up model, using physical space as a communication method. Dissecting how media consumption has changed since the advent of the internet, the author will present the threats this poses for brand such as *Reform The Funk*, going on to explore how pop-up could be used as a resolution.

3 The Media Economy

3.1 Current Challenges To The Media Business model

Over the past decade and even more so in the past 3-5 years, the power dynamics of the media industry have shifted considerably (Wolf, 2019). The increased use of internet technologies has effected media companies' ability to charge audiences for the content they consume.

Whereas in the past, companies could charge users for a magazine or newspaper, a ticket to see a film or a subscription to a cable tv channel; the internet has democratized information to the point that users are able to access so much information for *free*, that the motivation to pay for it is significantly reduced (Wolf, 2018). That is not to say that a purchase or subscription based business model is entirely impossible in today's economic climate, for example, established media companies such as *The New York Times* and *The Washington Post* are able to charge readers a subscription fee to access their online articles as their reputation for producing well researched and written news reports is deemed of greater value than the saving gained from reading *free* online news articles from less reputable sources (Bhatt, 2019). However this relies on an already established reputation, which can be hard to attain for newcomers in the market.

Another threat to the traditional media business model is its overreliance on advertising sources of revenue. In order to offer *free* content, companies then need to rely on other revenue streams such as advertising. With more sources competing for attention, advertising spending has to be divided with more competitors, essentially lowering the value of the advertising space and the amount of revenue a media company is able to generate from selling it. Increasingly more valuable advertising spaces become defined by the amount of attention they are able to attract, contributing toward the paradox of the *attention economy*.

3.2 The Attention Economy

In today's society, the seemingly limitless supply of information accessible through the click of a button or swipe of our fingertip is competing for a limited amount of human attention. "In a world of limitless media, attention is scarce and, therefore, valuable resource" (Webster, 2014 pg 49). With a finite amount of hours in a day, time and attention have become a valuable commodity in the modern market place. This imbalance is what media theorists have come to describe as *the attention economy* (Bhatt, 2019; Celis Bueno, 2017; Davenport &

Beck, 2001; Webster, 2014; Williams, 2018; Wolf, 2019). Webster (2014) describes the practice of “media meshing”- the increasing habit of “multitasking between different forms of media consumption e.g. watching television and checking social media/tweeting” (pg.6) as an example of society’s changing habits towards media consumption instigated by the growing pressure on our attention 24/7.

Today you can access almost any piece of information, or contact most anyone you wish, via a small device in your pocket not much bigger than a cigarette box. This capacity for instantaneous information and connection has come to form the background of our experience astonishingly quickly. That is to say, our informational tools have rapidly become our informational environment.

(Williams, 2018, p.14)

Though this phenomenon has been intensified by the rapid spread of internet use, Media theorists such as Neil Postman and Herbert Simon have been observing this trend since the 70’s. Discussing how the adoption of the television in mainstream society altered the collective attention span (Webster, 2014; Williams, 2018; Wolf, 2018).

Set against this contextual background, *Reform The Funk* faces the challenge of garnering attention in a competitive, saturated market, as well as creating sources of revenue in order to continue to offer their content for free online. Founded in 2016, *Reform The Funk* produces content ranging from interviews, films, fashion editorials and think-pieces featuring artists, designers, and musicians from across the globe. Operating predominantly as an online media platform, they have also expanded into some live events such as film screening events and temporary one night exhibitions with Q&A sessions with artists and filmmakers in an attempt to transcend some of the limitations of the *attention economy* which are particularly prevalent in the digital sphere.

3.3 New Brand Narratives

In an attempt to adapt to the digital age, digital marketing agency Wunderman Thompson (2019) identifies a trend in brands trying to diversify their content, products and services.

Forced to be creatively nimble in this shifting and mutable landscape, brands are sidestepping the constructs of conventional verticals and evolving into ecosystems, curators, advisors and friends.

(Wunderman Thompson, 2019)

Two notable examples from this trend report are media companies *The New York Times* and digital media platform *Refinery29*. In October 2019, *The New York Times* began broadcasting a TV adaptation of its well-loved column *Modern Love*, airing exclusively on Amazon Prime (a subscription based streaming service). By diversifying into new media formats, *The New York Times* was able to create a new revenue stream by offering a new product. By amplifying the brand to a new demographic of Amazon subscribers, this also helped to attract a new audience back to the primary product (newspapers). The other notable example is *Refinery29*, an online media platform started in 2005 focused on culture & lifestyle targeted towards young millennial women. In 2015, the platform launched 29Rooms an immersive exhibition featuring 29 curated rooms with “multi-sensory installations, performances, and workshops” designed to bring the “brand to life in the real world” (About 29Rooms, n.d.). 29 Rooms has since become an annual event popping-up in various different cities across the US (Figures 7, 9 & 9). Tickets were sold to the event for \$19, as well as having several



Figure 7: “The Inner Beauty Ball” – 29Rooms (2018)
Source: The LAist

installations made with corporate sponsors (Wunderman Thompson, 2017). The event has since become an annual reoccurrence with tickets selling out months in advance, standing testament to the amount of *attention* the event is able to draw.



Figure 8: “A newsstand of values” – 29Rooms (2018)
Source: The LAist



Figure 9: Guests interact with an installation - 29 Rooms (2018)
Source: The LAist

As the effects of the mass adoption of the internet continues to unfold, media companies need to be sensitive to the impact this creates on the traditional media business model. Rather than relying on stand-alone products (newspapers, magazines), companies should look to building eco systems by diversifying into other profitable product verticals such as events, tv, podcasts, books etc. to decrease their overreliance on advertising as a principle source of revenue (Thompson, 2017; Wolf, 2018; Wunderman Thompson, 2019) as well as develop media touch points outside of the digital realm to break out of the confinements of the *attention economy*.

3.4 Move Towards An Experience Economy

The example of online media platform Refinery 29 is a perfect example how digital media companies can use *experience* to increase the value of their product and differentiate themselves from competitors. By associating a memorable experience to the platform's brand, Refinery29 was able to engage their audience on a more emotional level, creating a connection with the customer that cultivates brand loyalty. Even if the memory of the experience fades, the memory of a positive feeling stimulated from an experience is enough to have lasting beneficial effects (Pine II & Gilmore, 2011). Pine and Gilbert also make the

argument that in order for *experience* to truly be recognised as a “a distinct economic offering”(2011, p. vx), companies must charge the customer for accessing that experience. Thus it is crucial to note that the event was ticketed at a cost of \$19 for admission.

When a person buys a service, he purchases a set of intangible activities carried out on his behalf. But when he buys an experience, he pays to spend time enjoying a series of memorable events that a company stages—as in a theatrical play—to engage him in an inherently personal way.

(Pine II & Gilmore, 2011, p.3)

Whilst we are still in the primary stages of *the experience economy*, in which companies are only beginning to use experience as a factor to create differentiation. Many are not yet charging for access to these experiences. Companies should be ready to pose the question “what would be done differently if they were to charge admission?” (Pine II & Gilmore, 2011). The answer to this question will lay the foundation to the future of this economy, as payable experiences will demand the design of more enriching experiences (Pine II & Gilmore, 2011).

The next chapter will discuss some of the various manifestations of *pop-up*, analysing the characteristics of the space design utilized to create *experience* and facilitate engagement between the brand and user.

4 The Culture Of Pop-Up

4.1 The Rise of and Pop-up Culture and the Experience Economy

The rapid proliferation of pop-up in various manifestations has led to a culture of *pop-up* (Stockham, 2019), which could be understood to be closely linked to what Pine and Gilmore predicted as a move towards an experience based economy (2011). However, this has left others questioning “why is there a pop-up for everything?” (Johnson, 2017). Speaking to Clark (2019), James Breaks Head of Design at rpa:group suggests that: “the main reason why consumers respond well to pop ups is because the experience is human led – and offers something authentic and real, which we as a sociable and empathetic species value very highly” (Clark, 2019, para. 2).

In early studies into the experience economy, Pine and Gilmore stressed the importance of *theatre* and entertainment (2012). However later studies highlight the role of co-creation in creating experiences (Overdiek, 2017). Russo Spena et al. argue that “Experience is not a material or immaterial tool to be sold and transferred from firm to customer; rather, it is co-created through the customer’s participation and involvement within a sensory and emotional sphere” (2012, p.21). Co-creation is the process that connects active consumers with the producers of an *experience* (Carù & Cova, 2007). Rather than being told what to think, users are stimulated into creating their own personal interpretations. Overdiek (2017) suggests that co-creation is closely linked to the immersive nature of *pop-up*, “the sensation of entering a space which is immediately perceived as a different world. Entering a pop-up feels to the user like an imaginative journey to a distant place, historical time, projected future or fictional world” (Overdiek, 2017, p.122).

4.2 Different Manifestations Of Pop-Up

The author has chosen to focus on three manifestations of pop-up, retail, exhibition and marketing, as these manifestations of pop-up provide the most valuable contribution to the project, which will be a pop-up for online media platform *Reform The Funk*. With regards to *retail* the majority of the literature concerning pop-up relates to this type of manifestation. Though, in many instances the sale of products is not a determining factor, but rather a generation of awareness and contact with their audience. *Exhibition* is analysed as *Reform The Funk* is a cultural platform that celebrates the work of artists, designers, musicians and

filmmakers. Thus exhibition is likely format to present the type of content that the platform promotes. Lastly, though it is not a distinctly separate manifestation, marketing is analysed as a manifestation of pop-up, to understand the strategies used to generate greater awareness. This is important in relation to the project, as pop-up is often used as a form of physical advertising, bridging brands with their target audience, garnering attention through physical experiences.

4.2.1 Retail

The literature describes different contexts in which retail brands used *pop-up* as a method of garnering attention. These include: e-commerce brands using *pop-up* as a method to migrate into the brick-and-mortar locations. Testing potential markets and creating brand awareness through temporary retail activations (Clark, 2019; Ruse, 2020). Well-known brands with existing physical stores using pop-up stores to test new locations or re-invigorate interest in the brand. Lastly, luxury fashion brands using pop-up stores as a method to appeal to a different customer demographic (Lunardo & Mouangue, 2019; Overdiek, 2017; Picot-Coupey, 2014; Russo Spena et al., 2012).

Jake Danehy, CEO of digitally native brand Fair Harbour describes their pop-up store as “a billboard, creating a halo effect that drove interested customers back to our website” (Brookfield Properties, 2020). In 2018 the sustainable swimwear brand opened the first of their three seasonal shops across New York for a period of 3 months (Garner, 2019). The pop-up space generated a 100% growth rate in online sales, reinforcing the notion stated in the literature, that the objective of a pop-up space is not necessarily to promote sales in that moment, but to strengthen customer relationships with the brand that could lead to sales in the future (Surchi, 2011). Drawing inspiration from the brand’s namesake Fair Harbor - a small beach community on Fire Island, just off the coast of New York – the space was designed in the mood of this beach-side neighbourhood (Garner, 2019) (Figure 10) . Shop fittings displaying the merchandise were made out of painted wooden planks, mimicking the cabin-style beach side architecture. Striped navy and white curtains gave further nautical feel to these shop fittings, imitating beach side changing rooms where people would usually get changed into their swim suits. Creating in this case a place for the swimwear products to be displayed. In the middle of the room there was a central island on which more products were

displayed. The glass rectangular cuboid had the appearance of a fish-tank, except for being filled with a mountain of clear plastic bottles illuminated with LED lights, nodding to the brand's mission to remove plastic waste from the ocean by using sustainable materials made from recycled plastics. The final detail in this beach scene was the checkout counter made from an yellow surfboard.

Despite the attention to detail to the shop fittings, one shortcoming of this pop-up is the overwhelming atmosphere of the location, which is at odds with the relaxed beach vibe of the brand. Staged at Brookfield Place, a shopping centre and office-building complex located in downtown Manhattan, the visibility and accessibility of the location can be understood to have been of greater priority.



Figure 10. Fair Habor Pop-Up Store, New York, (2018)
Source: Mr. Mag

Well-known brands such as Nike have also used pop-up stores, even though they already have a strong physical presence in terms of brick-and-mortar stores. To commemorate the 30th anniversary of the Air Max 1, Nike opened a series of pop-up shops – nicknamed *Skeakeasys* – across 4 North American cities. As well as acting as retail spaces selling a series of limited edition trainers exclusive to the event, the series of pop-ups featured art installations curated by notable local artists, bespoke customisation services, surprise music performances from chart-topping performers and a retrospective of the history of Air Max (FashionNetwork, 2017; Lunardo & Mouangue, 2019). Although Nike is already a world renowned brand, pop-up and clandestine events such as this, help the brand to remain *fresh* and *exciting*, reaffirming the brand's *cutting edge* image. Using *surprise and delight* to create

hype and reinvigorate their bond with their customer base. Visitors gained access to the *Sneakeasys* with golden tickets, creating a sense of exclusivity and hype much like in the story of Charlie and the Chocolate Factory, from which this idea originates. Tickets were distributed to the lucky recipients via *the Air Max Bus*- a branded bus that circulated the city featuring an onboard museum (FashionNetwork, 2017) (Figure. 11). Displayed in this curated style, Nike crated an aura around the product much like a valuable artefact in a museum, underpinned by the emphasis on the history and legacy of the brand. This style of presenting the product was also continued within the pop-ups (Figure. 12 &13). Although the design of the space was different for each location, across the board there was a continuous *futuristic* feel, demonstrated though the use of cool white lighting, neon signs, and large scale video projections which played into the brand’s narrative of being a pioneer in innovation and new trends (Figure. 12-15).

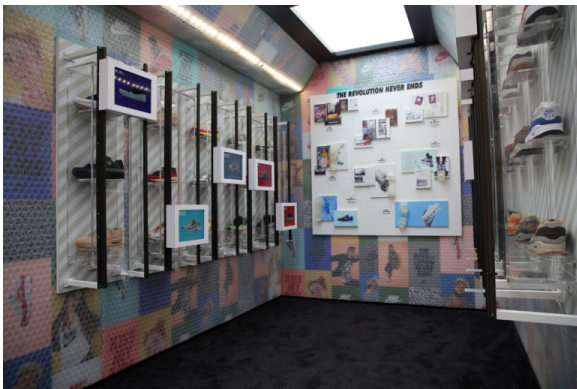


Figure 11: Nike Air Bus Interior (2017)
Source: The Brag Affair



Figure 12: Sneak Easy Detail 1
Source: Kicks On Fire



Figure 13: Sneak Easy Detail 2
Source: Hypebeast



Figure 14: Sneak Easy Detail 3
Source: Kicks On Fire



Figure 15: Sneak Easy Detail 4
Source: Kicks On Fire

Using *pop-up* as a communication tool to in a sense *re-brand*, was identified in the literature as a strategy used particularly by luxury fashion brands, in an effort to appeal to a different customer demographic (Lunardo & Mouangue, 2019). In this context, the *pop-up* stores as compared to their luxury parent companies were said to have a more informal, playful and friendly atmosphere, which opened the brand to new younger demographics of customers, whilst still maintaining the allure and credibility of the luxury brand and expectations of core customer base (De Lassus & Freire, 2014; Lunardo & Mouangue, 2019).

research suggests that pop-ups might be perceived as more approachable than traditional brand stores. Even though rather unconventional for luxury brands, such pop-up stores may reveal

particularly interesting for luxury brands, whose traditional stores may make consumers feel embarrassed because their environments convey undesirable information about them, such as not having the necessary economic power.

(Lunardo & Mouangue, 2019, pg. 78)

This strategy was used by Hermes, opening a *pop-up* store focusing exclusively on shoes opposite its flagship store on Rue de Sèvres in Paris (De Lassus & Freire, 2014) (Figures. 16-18). By restyling luxury in the shape of *pop-up*, they were able to revive consumer perceptions of traditional luxury from being antiquated and unapproachable, to give a wider audience the opportunity to *buy in* to the brand image. Designed by French interior designer Stéphane Parmentier the space had vivid orange walls, complete with a black trim down the corners of the walls, referencing to the iconic Hermes packaging (*Les Chaussures Hermès s'offrent Une Boutique Éphémère*, n.d.) Circular artworks by Manuel Merida in bubble gum pink and indigo purple provided *pops* of colour against the Hermès themed colour palette. Although only measuring 80 m², a mirrored back wall gave the illusion of a space stretching off into the distance. Shoes were displayed in the windows on stacks of black shoe boxes, illuminated by pairs of orange florescent tube lights running in parallel on either side of the display windows. On the facing wall, stacks of orange shoe boxes where inset into the wall to create a simple yet elegant installation. The bold colour scheme complimented by simple seating islands in the middle gave a modern feel to the space, designed to make the space feel more approachable to customers that might be intimidated by the aura of the heritage brand's flagship store.

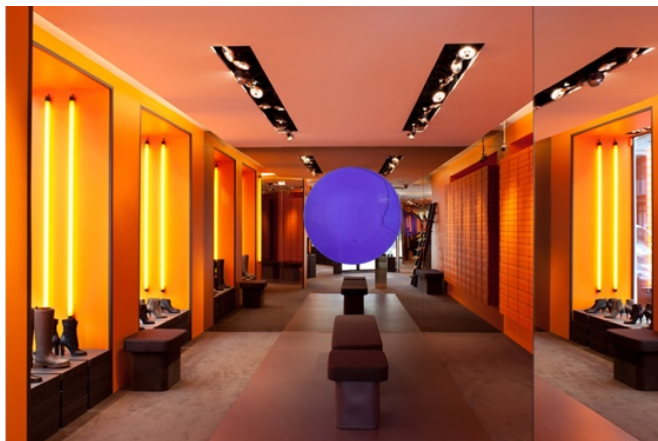


Figure 16: Hermes Pop-up Interior 1
Source: Stephane Parmentier



Figure 17: Hermes Pop-up Interior 2
Source: Stephane Parmentier



Figure 18: Hermes Pop-up Exterior
Source: Stephane Parmentier

4.2.2 Exhibitions & Museums

Another manifestation of pop-up is in the form of exhibits or museums. The concept of the pop-up museum has grown from a lo-fi medium to a highly visual and experiential phenomenon, leading to what has been termed a new breed of pop-up museum (Stockham, 2019). Inspired largely by installation art, these new pop-up museums have a strong focus on documentation such as the taking of selfies. A phenomenon also reflected in how visitors have begun to interact with art in the traditional museum field.

The pop-up museum/exhibit model has undergone a huge transformation from its initial interpretations as lo-fi community centred projects. Members of the public were invited to bring objects based on a specific theme, leaving them on display on sets of trestle tables set up for the duration event, usually lasting a few hours (Grant, 2015; Stockham, 2019).

Appearing in unusual spaces like laundrettes, libraries and open public spaces these *pop-up* museums/exhibits objectives centred on fostering public engagement stimulating conversation “through stories, art and objects” (Stockham, 2019, p. 15).

In contrast, the new generation of *pop-up* exhibitions/museums have evolved in only a few years into something entirely different. Combining many large-scale installations across multiple rooms, exploring a variety of singular themes, with names such as *The Museum of ice cream*, *The Colour Factory*, *The Museum of Pizza*, *The Rosé Mansion* and *The Museum of Candy* (Boyd, 2018; Haigney, 2018; Hess, 2018; Pardes, 2017; Sayej, 2018). These new exhibition spaces declare that they create unique and immersive experiences for their visitors, but have also been criticised as being little more than *selfie factories* (Pardes, 2017).

Describing themselves as pop-ups, the use of this term pop-up can be disputed. Whilst having no fixed location, *popping up* in many different cities, many of these museum exhibits have been running for several years. The event-like temporality characteristic of pop-up, applying only in the sense of one specific location.

The trend of this new-breed of *pop-up* is widely credited to *The Museum of Ice Cream*, which opened in New York in 2016, but has since appeared in LA, Miami and San Francisco (Sayej, 2018). At a time when many conventional museums were struggling to pay the bills, selling off artworks to cover the deficits (Sayej, 2018), *The Museum of Ice Cream* was able to sell out 6 months’ worth of tickets in hours, despite the \$30 ticket cost (Sayej, 2018; Stockham, 2019). Self-confessed ice cream fanatic, founder Maryellis Bunn, cites her inspiration for the space as originating from her experience in ice cream parlours across New York and the fleeting yet genuine interactions she experienced with other people whilst there (Gonzalez, 2019). Described as “the Millennial version of Willy Wonka's chocolate factory” (Gonzalez, 2019, para. 10), *The Museum of Ice Cream* is a series of rooms exploring the theme of ice cream. Walls are painted millennial pink. There are oversized melting popsicles jutting out of the floor and walls as if they are melting. Pendant lights made from ice cream cones. A space

filled with giant cherries and marshmallow clouds, another with bananas strewn from the ceiling (Figure 19). A swing made to look like a giant ice cream sandwich, and the star attraction, a swimming pool (Figure 20) in which guests are invited to dive into a pool of sprinkles (Gonzalez, 2019; Haigney, 2018; Pardes, 2017). The museum's founder, Bunn, refutes the criticism that the concept is little more than a series of Instagram backdrops (Gonzalez, 2019). However, in the 90 minutes that visitors are allotted to explore the museum, the question lies, *what would one do during that time if not taking photos?* (Pardes, 2017). For a space that describes itself as a *museum* there is very little information on the subject, or context given to these larger than life installations that could constitute towards a learning experience or raise questions in the users thought. Traditionally museums were regarded as guardians of knowledge or culture. The lack of these elements, as well as being profit centred, are the main criticisms of this new breed of pop-up museum.



Figure 19: The Museum of Ice Cream – Banana Room
Source: Eastbay Times



Figure 20: The Museum of Ice Cream – Sprinkle Swimming Pool
Source: Decode

Often combining multiple large scale installations across a series of immersive rooms, Stockholm (2019) argues that this new breed of pop-up museum were born out of the foundations of experiential installation art, dating back to the 1960's. In making this comparison, we must first understand the intention of purpose of installation art, as the artist's desire to induce a feeling or change in the viewer through their presence in the space.

The influence of installation art is no more so apparent in one installation in *The Rosé Mansion* (Figure 21). Guests were invited to stick circular stickers in varying tones of purple - said to represent the various types of wine grape- to the walls and fixtures of a stark white room (Hess, 2018), in an installation very reminiscent of Yayoi Kusama's renowned work, *The Obliteration Room* (2002 - present) (Figure 22). *The Obliteration Room* is a participatory installation designed to symbolise and simulate the artist's condition of seeing spotted hallucinations (Hess, 2018; Stockham, 2019). As visitors adorn a white room furnished with simple white furniture with colourful circular stickers, the space builds up into a sea of colourful dots over time. However, *The Rosé Mansion's* imitation lacked this depth of meaning. The intention of the installation was to show that there are different types of grape that are used in wine making. However, it can be argued that placing stickers on furniture does not communicate any depth to this information, instead speaking to a surface level idea that "we like to get tipsy and put stickers on things" (Hess, 2018, para. 11).

Referencing Kusama's installation in terms of its colourful aesthetic and participatory action, *The Rosé Mansion's* installation neglects to identify the *feeling* that the experience is intended to induce.



Figure 21: The Rosé Mansion
Source: The New York Times



Figure 22: Yayoi Kusama, The Obliteration Room,
(2002 - present)
Source: Artsy

In both cases the act of documentation has become a significant part of the experience itself. The taking of *selfies* is not exclusive to these so-called pop-up *Instagram museums*, but is also a phenomenon being witnessed across art institutions alike. Art theorist Susan Sontag (2011) forewarned of “a mentality which looks at the world as a set of potential photographs” (pp.10-11). Reflecting this prediction, Jai Jai Fei, former Associate Director of Digital Marketing at the Guggenheim Museum, NYC comments in her 2016 TEDx Talk *Art in the Age of Instagram*, that we are now living in an age with the mentality of “I came, I saw and I selfied” (Fei, 2016). She cites examples such as *The Rain Room*, by Random International (2012) (Figure 23) at the Barbican and the James Turrell exhibition at the Guggenheim, 2013 (Figure 24), as Installation art pieces that were heavily documented and shared across social media platforms. The Turrell exhibition was the Guggenheim's most instagrammed exhibition in their history, despite the artist's request for visitors not to take photographs (Fei, 2016). Over 5000+ photos were shared with the hashtag #turrell. In many cases, visitors' first interaction with the exhibition was through the images that other people had shared online, before their own physical experience of the work in person (Fei, 2016). However, unlike the critique of pop-up museums being merely *selfie factories*, these art installations were never designed with the intention of being photographed in mind. Photography is often not permitted by the artist, as a 2D representation or reproduction can never fully capture the

perception of space and full body sensorial experience of the artworks that the artist has created. Despite this, their visual impact still instils the urge in visitors to want to document and share their experiences.



Figure 23: The Rain Room, Barbican (2012)
Source: Dezeen



Figure 24: James Turrell, Guggenheim (2013)
Source: Arch Daily

The rise of these new pop-up museums raises questions on the role of the museum, who museums serve, and how these new experiential establishments fit into the museum field (Stockham, 2019). Although many of these new pop-up museum spaces go by the name of “The Musuem of...” many do not regard themselves as museums. “In fact, they wholeheartedly reject museum standards. Instead, seeing themselves as a contrary complement to the experiences one may have in a museum” (Stockham, 2019, p. 48). However, by calling these experiences ‘museums’ Grant (2015) argues that it forces visitors to reconsider what a museum is, and what a museum experience could and should be. Rather than being guardians of knowledge or culture, like most traditional museums. The majority of pop-up museums focus on creating experiences which will imprint in the visitors’ memory, as well as their camera roll (Stockham, 2019). With the emphasis on experience, these spaces are crafted to “maximize immersion, visual impact, and emotional effect” (Stockham, 2019, p. 49). This influence could be seen to be impacting traditional Museum establishments as well, commissioning more installation art works that create immersive environments, promote active exploration and foster engagement. Giving back the autonomy and freedom to create their own experience by designing freeform paths that allow the visitor to self-navigate through the space (Stockham, 2019) as in the examples of the Turrell and Random International exhibits.

4.2.3 Marketing Events

As discussed in Chapter 2, *pop-up* throughout its various iterations is often intertwined with the goal of marketing and promotion (Johnson, 2017; Stockham, 2019; Wang, 2018). Defined by De Lassus & Freire as "an event-centred form of brand communication" (2014, p. 61), public engagement is built around the foundations of a spectacle. For this reason, it is hard to categorize *marketing events* as a separate manifestation of *pop-up* as there is cross over with many of the previous examples. However, the reason for including this subcategory is to highlight examples that don't quite fit into our traditional understanding of retail or exhibition, such as products that are not actually on sale but being promoted, or a consumer product displayed in the form of public art.

In 2017, Google opened a series of Doughnut shops across several US cities to promote the launch of the Google Home Mini (Figure 25-27), a voice activated speaker the size of a

doughnut. Heavily promoted via social media, visitors were invited to *get a taste* of the product before it officially went on sale. Using the setting of a doughnut store as a visual metaphor for the products' shape and size. A conveyor belt running along the interior wall of the store further highlighted this comparison, as it carried brightly iced model doughnuts interspersed with the Google speaker, which at first glance appeared very similar (Figure 26). Inside the pop-up visitors could test the products' voice recognition feature by asking it questions, before heading to the counter to unbox their package. Inside of their package some visitors received a doughnut and other lucky winners unveiled the speaker. Taking place in the setting of a doughnut *store* the space was purpose fitted for the event, partnering with local donut bakers (Brandchannel, 2017) to provide the donuts. The series of pop-ups lasted around two days in each venue, each custom fitted, which must have come at great cost given the high production of the space, though details relating to the construction and install were not available in the literature. As in the case in of many other retail pop-ups, nothing was actually for sale. Acting as a platform to drive future sales. It is hard to make a clear distinction between marketing and retail pop-ups, however the author's intention is to highlight the infrastructure of objective and strategy, that underpin the use of the pop-up model.



Figure 25: Google Home Mini Pop-Up Exterior (2017)
Source: Go Pop Up



Figure 26: Google Home Mini Pop-Up Interior (2017) – Detail of conveyor belt
Source: Go Pop Up



Figure 27: Google Home Mini Pop-Up Interior 2 (2017)

Source: Go Pop Up

Another example of this interaction between retail and marketing was Range Rover's *Climbing Up* (2013) installation designed by Architecture studio HWKN (Figure. 28). Part public art, part marketing stunt, the two day installation displayed in New York's Meatpacking District was the centre piece of a larger social media campaign, that used the concept of the installation as a medium to highlight the design and fabrication of the new Range Rover model (Van Schaik & Bevan, 2015). The 2013 Range Rover model was crafted using an aluminium body, making it 700lbs lighter than previous models, thus faster and more fuel efficient. Inspired by the "assembly, form and performance" of the car (2LUXURY2, 2013, para. 5) HWKN used the same Aluminium material to create a stacked triangular structure that supported the car at a striking angle, making it appear both light weight and as if in motion. In an interview architect and founder of HWKN described the materiality and form of the vehicle as the inspiration for project: "The design of the vehicle itself is so rooted in architecture, and we wanted to translate that DNA into our installation... At the same time, we wanted to convey how strong – yet light – the all-aluminium vehicle structure is (2LUXURY2, 2013, para. 6).



Figure 28: Range Rover, Climbing Up (2013)

Source: Architizer

This second example is quite different from many of other examples of pop-up discussed previously, as it isn't so much a space, but an installation within a public space. Going back to the definition of pop-up outlined by the author in Chapter 2, we can understand how this installation was used as a visual form of communication. Translating into form and space ideas about the materiality and performance of the car, that would appeal to the brand's design-focused community.

4.3 Shared Characteristics

Though each of the manifestations of *pop-up* outlined in the previous section are quite different in nature, there are some characteristics that are shared throughout. Warnaby et al. (2015) highlight three main characteristics of *pop-up* as:

- An experiential environment that facilitates engagement between the brand and user
- Communication/promotion of a brand or product
- Appearance for a limited period to create a sense of urgency, or *buzz*

As well as these three characteristics, the author also identifies a fourth characteristic of location which gives context to the environment in which the pop-up is staged.

4.3.1 Location

The location of where a pop-up is staged also a key component in the overall brand strategy. We can analyse this as the specific location and characteristics of the space, as well as the wider geographical location and the significance behind this decision. Picot-Coupey (2014) identifies the use of pop-up as a method for testing in foreign markets where the brand might be relatively unknown. Using pop-up as a method to build customer recognition and brand visibility, without the risk of investing long-term in a market that might not be suitable. There is no one set *type* of location, as the literature identifies, this decision depends on the brand's objectives. Contrary to previous studies Surchi (2011) argues that pop-ups are not always located in high traffic shopping areas, using alternative and unconventional spaces such as shipping containers, car parks, roof tops or derelict warehouses (Harris, 2015) to trigger *surprise and delight* by the unexpected nature of the setting. The location should be in line with the brands' image and the audience that they want to engage. However, given that their

promotion is often spread through word-of-mouth, alternative and perhaps harder to find locations should be used with careful consideration. For this reason, Russo Spena et al. (2012) argue that shopping districts with more passing footfall are effective to ensure high visibility. Often, this is in fashionable and touristic cities or economic hubs that could provide a draw in terms of potential visitors. The size of pop-up locations varied in the literature, according to Picot-Coupey (2014) “Selling area ranged from 33 to 570m²; this appeared to be not so much chosen, but imposed by the available retail spaces” (p. 656). Whilst it might be true that there is an element of choice being dictated by the spaces that are available for short term lease in the desired location, the size of the space should also consider the ambience and experience that the brand wants to create in the space, as well as functional considerations such as selling space and stock space.

4.3.2 Communication

Understanding *pop-up* as a mode of communication, explains the importance of aesthetic and experiential qualities of the environment and ambience. The pop-up environment is designed to spark curiosity in customers and create a positive memorable experience that reinforces the customers emotional connection towards the brand, building a social currency (Shi et al., 2019). By creating this emotional association, the residual positive feelings create a bond between brand and customer which could lead to purchases further down the line (Surchi, 2011). It is about telling a story, *selling* the brand rather than products, to create future brand loyalty (Surchi, 2011).

4.3.3 Time

The temporality of *pop-up* is critical to their ability to generate excitement and *buzz*, which in turn facilitates their use as a promotional and communication strategy (Shi et al., 2019; Stockham, 2019; Van Schaik & Bevan, 2015; Zogaj et al., 2019). A *pop-up* is defined as a temporary space/event lasting a pre-defined duration anywhere between a few hours and a year (Harris, 2015; Kim et al., 2010; Lowe et al., 2018; Lunardo & Mouangue, 2019; Picot-Coupey, 2014; Rudkowski et al., 2018; Surchi, 2011; Zogaj et al., 2019). A critical detail is that this time length is pre-defined. However their ephemeral nature is often not reflected in the standard of production of the space. In most cases quite the opposite is true, with elaborate and decorative interiors aimed at creating a hedonic and memorable customer experience

(Gestalten, 2011; Picot-Coupey, 2014). Whilst the literature identifies the ephemeral nature of pop-up, one key gap in the literature pertains to the logistics of *popping up* such as time spent in planning and construction, install and uninstall time, or relocation to other sites. The reuse of materials is briefly touched upon by Frame (2020), identifying questions of sustainability surrounding material use in temporary spaces. All of these factors relate to budget which can be understood as a key limitation in the kind of experience a brand is able to create. Depending on the level of investment they are able to make and what they consider the return on investment of a pop-up to be for them in the long run.

4.3.4 Experience

Within the literature the term *surprise and delight* appears frequently when describing the experiential and aesthetic characteristics of *pop-up* (Frame, 2020).

The presentation of pop-up stores is characterized through an exclusive use of sensory and aesthetic elements. The focus is on factors such as surprise and delight, which encourage consumers to enjoy the shopping experience for its own sake. With this in mind, the goal is to offer consumers a unique experience in pop-up stores (Zogaj et al., 2019, p. 111)

Surprise and delight is used to create the sense of excitement that draws customers attention and motivates them to attend or participate in the pop-up event, for fear of missing out (Lowe et al., 2018). Surchi (2011) describes pop-up as a synergy between communication and selling. The design of the experience must relate to the message the brand is trying to communicate. Answering the question, what kind of experience is needed to induce this understanding.

In the next chapter the author will go into more detail on what exactly is meant by the term experience. What makes an experience and how it can understood from different professional perspectives. Observing different environments and the design elements used to achieve the desired experiential outcome.

5 Designing Experience

5.1 What is Experience

To better understand *how* experience can be used to create new economic offerings and different understanding of a space, first we must understand *what* an experience is. According to Reed (1996), ecological or primary experience can be defined as “the information (...) that all human beings acquire from their environment by looking, listening, feeling, sniffing, and tasting - the information, in other words, that allows us to experience things for ourselves” (pp.1-2). That said, in the past decade *experience* has become a term used across a multitude of activities such as architecture, design, marketing, tech, education, retail and tourism. Though each of these activities are distinctly different from one another, the cross-over of the term *experience* shows that there is a growing awareness of the role of the user (Snel, 2011).

Whether it be a personal experience, a paid for experience, an experience with a product or space, the common denominator in these examples is that an experience creates an emotional impact that leaves a residue even if the specific details are not recalled afterwards (Boswijk et al., 2006). An experience creates a lasting impression in the memory, that can serve as a conduit to create meaning, emotion and influence behaviour. As stated by Marshal McLuhan: "Everybody experiences far more than he understands. Yet it is experience, rather than understanding, that influences behaviour" (1964, p. 318). From McLuhan's statement we can understand *experience* to be an action the we are exposed to that leads to perception but not necessarily cognition. Experience, even without cognition has a greater impact on our behaviour than an understanding of something we have not experienced.

Understanding the process that emotions play in creating experiences is important to recognise, as our emotions are not always driven by logic and are subjective from person to person. The author uses this term emotion to describe an affective response experienced by the user. Pallasmaa (2014) argues that society has “traditionally underestimated the roles and cognitive capacities of emotions in comparison with our conceptual, intellectual and verbal understanding” (pp.237). We instinctively know when we love or fear something, yet we are sometimes unable to pin-point the exact cause of these visceral reactions. Despite the fact that

we are often oblivious to the emotional levels of our thinking, without emotion there is no cognition (Pallasmaa, 2014).

The experience economy is more complex than just creating stimulation, entertainment or excitement. An atmospheric perception is observed with all the senses at once, encompassing much more than the five Aristotelian senses.

The quality of a space or place is not merely a visual perceptual quality as it is usually assumed. The judgement of environmental character is a complex multi-sensory fusion of countless factors which are immediately and synthetically grasped as an overall atmosphere, ambience, feeling or mood.

(Pallasmaa, 2014, p. 230)

When we think of the senses we typically think of sight, sound, smell, taste and touch. Within architecture the dominating sense is most often sight, the remaining four senses being enacted secondary to the visual. Thinking in this way still excludes our much wider range of senses such as stability, orientation, scale, motion, balance and lightness. When we talk of the senses with this breadth we can start to understand how the judgement of space requires our embodied experience to fully perceive it. Like the example of the Turrell exhibition at Guggenheim given in chapter 4; installation artists often don't allow photography, as a 2D reproduction of their work will never be able to fully translate the complete embodied experience. This said, it is interesting to note how the use of photography and of sharing images through social media platforms was identified in the literature as characteristic of many pop-ups. If experience is not able to be fully documented through photography, perhaps it is the desire to document the memory of the experience that influences visitors to take photographs, like a souvenir of the experience.

5.2 What Makes An Experience

Staging an experience can be understood as every time a company connects to their customer in a unique and memorable way (Pine II & Gilmore, 2011). According to Russo Spina et al. (2012), experience should not be thought of as a one-way exchange from company to customer, but rather a conversation that acknowledges the customer's participation. Through

a process of co-creation, more meaningful experiences are generated as it demands the active participation of the customer. Experience should be thought of as something that is induced, rather than polished and presented. The role of the company is to provide stimuli that ignite a reaction in the customer leading to experiences (Klingmann, 2007). Snel (2011) uses the classifications of O’Sullivan and Spangler (1998), to group companies operating within the experience economy into three subsets of experience creation: “experience makers, experience enhancers and experience infusers” (pg. 69). Companies operating in the entertainment, leisure and amusement industries are given as examples of *experience makers*, as these industries produce experiences as distinct offerings. *Experience enhancers* use experiences to enrich and personalise their existing services, this example can be found in companies such as airlines, beauty salons and retail. The third categorisation, *experience infusers*, concerns infusing experience into products. In the tech industry this is generally what is referred to as UX design (user experience), planning, mapping and designing how a product is used and the feelings it should generate when used. As experiences are intangible, it is helpful to categorise them in this way to understand the scope of what is meant by *experience*.

Pine & Gilmore identify realms of experience as shown in Figure 29. The Experience Realms model shows four types of experience. Entertainment, educational, escapist and aesthetic. Each realm necessitates a different type of engagement, for example passive, active, absorptive and immersive. Whilst these Experience realms can overlap, for example *edutainment*, it is helpful to think about experience creation in these categories, as this lays the

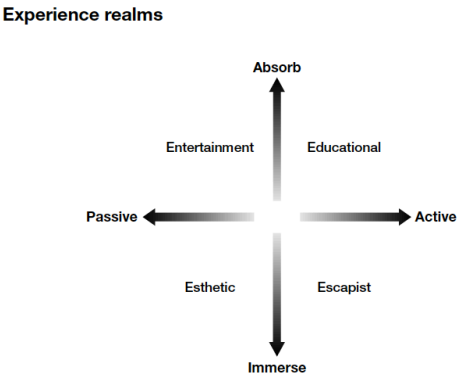


Figure 29: Experience Realm Model
 Source: Pine II & Gilmore, 2011, p.46

foundation to thinking about how the user should participate in the experience and the objectives of the experience.

Pine II & Gilmore (2011) argue that the most compelling experiences incorporate aspects from all four realms of the experience model (Figure 29), using the model as a series of prompts to aid in the exploration of ideas that will enhance the overall experience. They give the example of Keukenhof one of world's largest flower gardens situated in Holland, as one such *experience* that sits in the middle of this model featuring design aspects from all four realms. The seventy acres of meticulously kept gardens is home to over sixteen thousand varieties of flowers and eighty-seven species of trees, through which visitors are invited to wander at their leisure (Figure 30). As well as the aesthetic value drawn from natural beauty of the environment, this aspect is enriched by the addition of artistic statues and specially curated gardens that use hedges and fencing to create a sense of intimacy (Figure 31).

Traversing across the seventy acres of garden, visitors are naturally inclined to feel a sense of escapism. In contrast, aspects are also designed to incite interaction between visitors, such as a three-meter high hedge maze (Figure 32), which in the centre has a raised platform in a tree from which one can get an overview of the pattern and call out instructions to assist other (lost) visitors. In terms of education, all the varieties of flowers have signs displaying their horticultural names and information about the species which visitors can purchase bulbs and seeds of later on in the flower shop. Tours also provide further insight into the Dutch flower industry and the history of the area. Entertainment is introduced into the experience in the form of surprise musical performances, stumbled upon throughout the gardens, as well as a water show in one of the pavilions in which synchronised fountains dance to the rhythm of music. From this example we can see how elements from each of the *experience realms* can be used to create more captivating and memorable experiences.



Figure 30: Keukenhof Garden
Source: Cord Magazine



Figure 31: Keukenhof Gardens
Source: I Am Amsterdam



Figure 32: Keukenhof Maze
Source: Keukenhof

5.2.1 Experience From A Designer's Perspective

Pine II & Gilbert describe experience creation as *theatre* (2011; 2013). Using this analogy Klingmann (2007) describes the architect as the choreographer that sets the stage through the design of the space, determining the narrative in the way users are guided through the space. Physical presence and atmosphere are subjects intrinsically intertwined into the discipline of architecture and spatial design. Böhme also makes the comparison to theatre stating that “[stage design] has always known that the space it creates are spaces of atmosphere” (p.406). Using not only solid walls and objects, but sound, colour and light to create space through the consideration of atmosphere. However, whereas stage design often considers a viewer from a fixed position, architecture must take into account that the user must move through these spaces to evaluate them. And where stage design must engage a spectator, architecture must facilitate function in addition to engaging the user of the space (Böhme, 2006).

Similar to Russo Spina et al., (2012), Pallasmaa describes experience as an act of co-creation between the user and the space. This exchange of sensory inputs with human perception is what Pallasmaa calls atmosphere. The intangible fusion of the multi-sensory qualities of space and the users' perceptual interpretation of them.

As we enter a space, the space enters us, and the experience is essentially an exchange and fusion of the object and the subject. ... Atmosphere is similarly an exchange between material or existent properties of the place and the immaterial realm of human perception and imagination. Yet, they are not physical 'things' or facts, as they are human experiential 'creations'.

(Pallasmaa, 2014, p. 232)

The experience of architecture is a holistic act, measured equally by the eyes, nose, ears, skin, tongue and body. Absorbing information from the surroundings, articulating sensory thought to form judgement (Holl et al., 2007). Space is best experienced by being physically in it. One's physical presence allows for the body to move through the space creating different impressions of space through changes in perspective and focal point.

being- in-something; it is a sense that might be called 'mood'. A mood contributes to sensing where we are. By feeling our own presence we feel the space in which we are present.
(Böhme, 2006, p. 402)

In discussing mood and atmosphere, Böhme and Pallasmaa recognise that practise of architecture does not create buildings and spaces without taking into consideration how they will interpreted by its users. Though space might be defined by physical boundaries such as walls and passages, non-objective elements such as light and sound also play a fundamental role in the constitution of space (Böhme, 2006). Whilst light and sound also have tangible characteristics in relation to spatial design, their ability to generate distinctive intangible characteristics should not be underestimated.

Light that fills a room can make that room serene, exhilarating, gloomy, festive, or eerie. Music that fills a room can make it oppressive, exciting, or fragmented. The character of such spaces is experienced by the mood they convey, which takes us back to the beginning again, to atmosphere.
(Böhme, 2006, p. 405)

Though physical presence is an essential trait of the experience of architecture and space, Pallasmaa (2012) and Holl et al. (2007) argue that architecture in the last half century has forgone this holistic sensory approach, becoming more concerned with the visual dimension and how it will appear in photographic reproductions.

The ocular bias has never been more apparent in the art of architecture than in the past half century, as a type of architecture, aimed at a striking and memorable visual image, has predominated. Instead of an existentially grounded plastic and spatial experience, architecture has adopted the psychological strategy of advertising and instant persuasion; buildings have turned into image products detached from existential depth and sincerity.
(Pallasmaa, 2012, p. 33)

Instead of experiencing architecture through our being in the world, we are beginning to observe it as spectators through images. Whilst it is true that the presentation of architecture

through images such as drawings and renders is essential for the communication of ideas prior to construction, once finalised the representation of completed projects through photographs has gained increasing importance. Böhme (2006) argues that:

The skill with which architects are presented in trade journals, catalogues, newspapers, and brochures is vital to establishing a reputation and depends upon the successful photographic representation of their works. After all, how many people can travel all over the world to get and impression, *in natura*, of the works produced by the luminaries of architecture? It is little wonder, then, that thought of later photographic rendition already enter in the design stage of an architectural project.

(pp.399-401)

As a consequence today's architecture is turning into a retinal art (Böhme, 2006; Holl et al., 2007; Pallasmaa, 2012). This phenomenon is reflected in the visual documentation of pop-up spaces and their communication through images discussed in chapter 2 & 4, noting how the plasticity of *experience* is being flattened by the eye of the camera.

Architecture is not an entity external to the influence of marketing, branding and business. Klingmann (2017) questions how these forces are expressed through architectural design. In today's society there is a greater focus on subjects such as health, productivity, and quality of life to which architecture has a unique capacity to influence, affecting our moods and emotions in visceral ways (Klingmann, 2007). As we move further into the experience economy, architecture's potential to rouse aesthetic and escapist experiences is crucial to the understanding of the mechanisms of experience economy in culture routines and lifestyle, as well as in commerce (Klingmann, 2007). Where architecture in some cases falls short is the imbalance towards ocular bias discussed by Böhme, Holl and Pallasmaa.

The role of experience has always been fundamental to architecture however a shift towards experiences that involve the entire sensory system is required to create more meaningful lasting experiences. Reflecting back on the differences between pop-up exhibits and installation art used as example in chapter 4.2.1, we can understand the difference in impact between ocular experiences and a wider spanning sensory experiences.

5.2.2 From A Marketing Perspective

The experience economy as it relates to marketing through spatial design is demonstrated most clearly in the retail sphere. Within the past decade, most notably in the US and other western markets, shopping malls and stores have transformed from functional spaces to immersive environments where the focus is not only on the merchandise, but in the careful selection of materials and lighting so as to produce the right ambience. In order to differentiate themselves in the market, stores are creating identities designed to resonate with particular consumer lifestyles.

branded spaces target the creation of embodied experiences, where the customer is ‘absorbed into architecture’ passing from a process of “a retina experience to one of embodiment”.

Essentially, branded spaces achieve customers’ seduction by incorporating a multi-sensual and multi-sensory experience associated with a brand’s identity

(Psathiti et al., 2015, p. 33.2)

Rather than specialising in a specific type of product, brands are specialising in a specific type of customer (Klingmann, 2007). Selling a lifestyle or aspiration of a lifestyle through the experiential interaction with the brand, rather than focusing principally on the functional attributes of a product, as was more common in the past. Pine II & Gilmore (2011) give the examples of Apple and Nike as two brands leading the cultural shift. Transforming their retail format into spaces that sell lifestyles and experiences, more so than they do products.

The Apple store design was based on inspiration drawn from the hospitality experiences studied at hotels such as the Ritz-Carlton and other high end hotels. Creating a new type of customer destination in line with Apple’s *think different* brand value (Psathiti et al., 2015).

The space is designed to reinforce brand and consumer engagement through face-to-face interaction (Psathiti et al., 2015). This allowed for a more personalised experience, giving the brand the opportunity to exceed clients’ expectations with a level of service that one might encounter in a high end hotel (Gallo, 2012). *Genius Bars* (Figure 33) (a space where customers could receive one on one technical support) mimic the form and type of service one might expect to receive at a concierge desk. The open plan clean lit layout of the space similar to the foyer or atrium of a chic hotel (Pine II & Gilmore, 2011). “The store is organised to enable customers to become leaders of their own ‘Apple experience’” (Psathiti et al., 2015,

p.33.4). A key feature is the way the products are displayed on mid-height tables uniformly placed throughout the space (Figure 34). Not only does this allow users to access and interact with the products, but this creates the potential for social interaction with other users, supporting the notion of the *Apple community*. The open-plan layout allows for a quick overview of the retail space upon entering the store, allowing the user to plan their own path through the space, noting the presence of other users, product locations and staff waiting to be approached. Rather than having a pre-defined customer specific route, the product display supports visitors' autonomy, allowing users to create their own spatial narrative. In this sense "Apple provides the branded setting, but customers are the ones creating a personal story, a link with the brand" (Psathiti et al., 2015, p. 33.4).



Figure 33: Apple Genius Bar
Source: Slash Gear



Figure 34: Apple Store Interior
Source: Retail Design Blog

Nike Town, first opened in Chicago in 1992, was the second of the now 18 Nike Town stores that there are globally. The flagship store, as described in a press release was "built as a theatre where our consumers are the audience participating in the production" (1992). As soon as customers stepped through the store's revolving doors, every inch of the 68,000 square foot super store was designed to propagate the brand's corporate beliefs, stocking the entire range of the company's merchandise catering to 25 different sports (Sella, 1992).

A banner hanging from the ceiling with the words "Performance. Technology. Innovation" was just one of many inspirational quotes emblazoned throughout the store in keeping with

the brands' aspirational brand voice, best known for its' infamous tag line "*Just do it*". Larger than life Greek-style friezes depicted athletes in action, such as a 35ft picture of Michael Jordan hung above a maple basketball court where shoppers could test the sneakers (Sella, 1992). The basketball star was further canonised in an installation suspended from wires in the central three story atrium, depicting his silhouette (also the logo of the Jordan/Nike brand) in a sculpture made up of glass Nike shoes (Figure 35). The store's designer Gordon Thompson stated when interviewed: "Nike Town combines the fun of Disneyland, the museum quality of the Smithsonian and the merchandising of Ralph Lauren" (Hannon, 1991, para.1) Sports memorabilia such as Michael Jordan's first pair of Nikes, John McEnroe's broken tennis racket and autographed baseballs were some of the artefacts of display, as well as the famed waffle iron, that as the legend goes, founder Bill Bowerman poured latex into to create the first prototype of the brand's waffle-soled running shoe. Each artefact was accompanied by placards, feeding into a museum like aura around the brand (Hannon, 1991; Sella, 1992).



Figure 35: Nike Town Chicago, Installation
Source: Connecting The Windy City

When interviewed, designer Thompson referred to each section of the store dedicated to specific a sport as separate "pavilions" (Hannon, 1991). Describing his role as a designer, he said:

My job is to be a sort of film director, and this store tells a story...It's a mythology, but one for a range of consumers, people who are 7, 27 and 67. What we've done is taken one theme, athletics, and pulled it in every conceivable direction. I like to think it's part 1939 World's Fair and part theatre. But I guess the bottom line is, it's a store."

Nike Town Store Designer Gordon Thompson (Sella, 1992, para. 17)

In the aquatic apparel *pavilion* visitors were entranced by a nine-screen video floor screening an underwater scene of sharks and fish swimming as if underfoot, sand washing over shells and drifting seaweed. Though this novel effect left some users timid to actually step on it (Sella, 1992). With a background in set design for movies such as *Back to the Future II* (1989) (Sella, 1992), Thompson used cinematic approach to the store's design. Manipulating the senses by playing with the temperature, lighting and sound in different *pavilions* of the store. In the aquatic apparel pavilion the temperature was deliberately warmer, with sounds of surf crashing and seagulls calling overhead. In the biking and hiking pavilion, hidden speakers played out the sound of whistling wind accompanied by a brisk breeze from fans placed strategically to create the feeling of being in the great outdoors. In the running pavilion, the customer was taken through an audio journey of the runner's route- the sound of their tread pounding first on pavement, before transitioning to gravel and then dirt. In the basketball pavilion, the wooden floor and girders evoked the feeling of a US high school gym. Sounds of balls dribbling in the background as customers were invited to test the shoes on the court, mixing into the ambience the sound of trainers squeaking on the polished wood (Hannon, 1991). The design of the store was a *theatre* designed to engage all the senses. However, one criticism of the store was its layout. Failing to separate its self from stage design in this respect, by overlooking the importance of the transition the users should make moving from scene to scene.

5.3 Considerations & Limitations

In creating engaging experiences there are a variety of other dimensions to consider, that will have an impact on how an experience is perceived. Social and economic conventions of the local areas, as well as visitor's prior life experiences (if this taps into any level of personal significance), if the experience is shared with others, duration, complexity or simplicity. Pine II and Gilmore (2011) believe that "no matter how it's viewed, any dimension of enjoyment usually translates into the experience being more memorable—even if few or no details can be recollected" (p. xxi). It is therefore important to make the distinction between the enjoyment of an experience in the present, and the memory of an experience being enjoyable.

Although ultimately, it is the residual impression generated from an experience that will survive longest.

Another common assumption that is made when talking about experience is the notion that experiences are usually inclined towards virtual or inauthentic conceptions of reality. Whilst the advancement of new technologies such as Augmented (AR) and Virtual Reality (VR) are often described as *experiences*, the experience economy encompasses a vast range of experiential qualities, including but not exclusive to AR and VR. Experiences extend beyond *instagrammable moments* and VR installations, the emphasis should be to “surprise, inspire, excite and educate in order to build brand loyalty” (Ruse, 2020, para. 6). The role of co-creation is important to emphasise in experience creation. Rather than experience being prescribed or dictated, experiences should be understood to be induced, enhanced or infused, recognising that there is collaboration between the company and customer (Pine II & Gilmore, 2011; Russo Spina et al., 2012).

In 2020 the global economy experienced a dramatic sea change in the relationship with physical experiences due to lockdown measures implemented in many countries to contain the further spread of COVID-19. This unprecedented moment in history further fuelled society’s move towards e-commerce and digital alternatives, begging the question, how will physical experiences maintain their value in the post-COVID / digital age? The global pandemic forced society to take pause and re-evaluate its priorities, in some ways strengthening the sense of community. Gemma Ruse, Creative Director of Spatial Design Studio, Studio XAG, predicts that in the post-COVID world:

Brands need to create spaces and enriching experiences that bring people together. As society begins to recover from the COVID-19 outbreak, shopping as a leisure activity will evolve to reflect our new mindset and requirements. Consumers may also seek out spaces offering a sense of tranquillity, an escape from the busy high street. Retailers will need to adapt to incorporate chances to decompress and relax.

(Ruse, 2020, para 18.)

Understanding the power of community and experience will be essential for brands attempting to succeed in the new digital landscape. By creating experiences that cannot be imitated online and building networks with the local community and culture, retail brands can ignite a reason for customers to visit their space in person, looking beyond the products or services (Ruse, 2020) to create more meaningful relationships between brand and customer.

Companies that are able to contribute culturally enriching experiences, will be the ones that are able to future-proof themselves from the rise of the digital world, decreased attention spans and the decline of the high street. Although in experience-led environments, revenue generation may seem to take a back seat, a UK study showed that 54% of citizens felt a greater sense of loyalty to brands that showed a meaningful understanding of their priorities and preferences. Rather than short-term gains, experience-led strategies focus on building community engagement, which in turn leads to brand loyalty and ultimately increased revenues (Ruse, 2020). The benchmark of business is "no longer a path to purchase, it's a path to people" (WGSN, 2019)

5.4 Literature Review Summary

Throughout the previous chapters the author has discussed how the notion of *pop-up* has evolved from its early origins in pavilion architecture to a widely used model defined as an event based form of brand communication (De Lassus & Freire, 2014). Tied into this concept is the theory of the experience economy (Pine II & Gilmore, 2011) which predicted the move towards an economy in which the staging of experiences would be pursued as a distinct economic output in order to add value to existing products and services.

As we move into an increasingly digital world, the abundance of information and advancing digital technologies integrated into our daily lives is competing for the finite resource of our time and attention. This has created the paradigm of the attention economy, in which attention is an increasingly valuable and sought after resource. One method of attaining attention in this climate is through the use of *experience*, as this creates a lasting impression in the memory of the consumer that lives on even after the experience has taken place (Pine II & Gilmore, 2011). In many cases digital brands are using real life experiences to create a halo effect that mirrors back to their online presence (Brookfield Properties, 2020). It is far easier to click

past an online pop-up, than it is to ignore a pop-up spectacle happening in real life, which is paradoxical, given that the term is said to have originated from this online concept (Trendwatching.Com, 2004).

The objective of this work is to aid in the development of a pop-up experience for online media platform *Reform The Funk*. In order to overcome the shortcomings created due to the online nature of its activity and the competitive nature of the attention economy, *Reform The Funk* is expecting to increase and strengthen brand awareness through a pop-up event that can deliver a meaningful experience.

Research To Enable Design

B Case Studies

6 Case Studies

6.1 Introduction

In order to gain a more in depth understanding of the methods and techniques used to communicate the objectives of the brand through space and experience, the author employed a comparative case study methodology. Throughout the author's investigation of pop-up, different manifestations of pop-up were identified such as retail, exhibition and marketing, in which the central notion was that of a time-based, brand centred form of communication. Comparing examples from retail, exhibition and marketing manifestations of pop-up, this analysis helped to give some response to the research question: *how can space and (spatial) experience enhance communication between brand and audience?* By identifying the decisions made in each case regarding the objectives of the brand, the type of experience anticipated and how this was translated through space and spatial design.

Yin (2014) defines a case study as “an empirical inquiry that investigates a contemporary phenomenon (the “case”) in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident” (pp. 96–97).

When it comes to the field of Architecture and Spatial Design, Groat & Wang (2013) suggest a slight amendment to Yin's definition, defining it as “an empirical inquiry that investigates a phenomenon or setting” (p.418). By omitting the word *contemporary* and including the term *setting*, Groat & Wang (2013) create space for the addition of historical phenomena and an understanding of a setting/space to be considered a phenomenon to be analysed. Whilst case studies are a method used across a multitude of academic fields, which may prescribe to slightly differing frameworks, in essence, a case study aims to analyse the decisions taken why, how, and to what result (Yin, 2014, p. 94).

Battisto & Franqui (2013) summarise the value of case study research in the field of architecture into four points:

- 1 Aids in the understanding of *best practices* in the field by studying current trends relating to a specific department or type of building/facility.

- 1 Helps to identify performance-orientated data, by performing cross case comparisons when a standardized approach is applied.
- 2 Helps to inform design guidelines/planning decisions using the insights gained from the study of specific cases.
- 3 Aids in creating a standardised format in which to conduct follow up assessments or post occupant evaluations (POEs)

In using a comparative case study methodology, analysing one example from retail, exhibition and marketing manifestations of pop-up, the author aims to gain further understanding as to what were the *best practices* employed in each case. What different design attributes were employed in each case to meet the specific objectives of each case, how, and why these decisions were made. Through this comparative study the author analysed how the themes of brand communication and experience identified in the literature review as central to the notion of pop-up were employed in each case, and to what affect.

6.1.1 Framework and Techniques

When conducting a comparative case study methodology, it is important to use a standardised framework across all cases to allow the findings to be synthesised and conclusions to be drawn from them (Battisto & Franqui, 2013). The author has divided this framework into two parts: project information and performance indicators.

Project information was identified as:

- Pop-up information (Brand behind the creation of the pop-up)
- Location
- Pop-up date/duration
- Architect or designer
- Client
- Context
- Objective
- Target audience

Following Battisto & Franqui's (2013) classification, performance indicators are further subdivided into input and output indicators:

- Input indicators (design attributes)
- Output indicators (Outcomes)

Design attributes were viewed as objective physical elements of the space which feed into an overall design concept. The output indicators measured how successfully the design concept achieved the desired outcomes outlined in the client brief or project objectives.

Based on the literature review the performance indicators that the author identified were:

Input Indicators:

- Narrative
- Design and its characteristics

Output indicators:

- Experience
- Critical Analysis/Value addition to user/client and limitations

Using Pine II & Gilmore's Experience Realm Model (2011) outlined in Chapter 5, the author used this foundation to analyse how the experience creation was gauged toward the type of engagement desired, outlined in the objective stated in the project information. The author aimed to measure these output indicators based on secondary descriptions of the pop-up event/space such as media articles and images, as the events had already taken place. Due to the Covid-19 pandemic, the author was not able to conduct in person visits to recent events due in part to restrictions of movement, but also due to the fact that many of these in-person experiences had to be limited or cancelled by brands due to the fear of spreading contamination in physical environments. However, one key finding identified the literature review was that pop-up in part is designed to live on beyond the duration of the event itself, through the way it is documented in shared images and media reports. With this context, the

author was able to use these resources in place of first-hand research where that was not possible.

6.1.2 Case Study Selection

Throughout the literature review the author chose to focus on retail, exhibition and marketing manifestations of pop-up, for reasons outlined in chapter 4.2. An example from each was selected for deeper analysis through the case studies. The *Glossier* Pop-up in London was selected as an example of a retail pop-up as Glossier is also digitally native brand- similar to *Reform The Funk*- though existing in different industries. The relationship between the online and offline presentations of the brand was important to note in this example, as a similar awareness needed to be considered for the project. The author also conducted first hand research for this case study, visiting prior to the Covid-19 pandemic, supplemented with additional second hand sources to gain an insight into other perspectives of the pop-up experience and design. *Andy Warhol – Icons*, was selected as an example of an exhibition pop-up, because of its realisation within a public space. One of the objectives of a pop-up is to spread awareness using the built environment to attract attention from passers-by. The location of the exhibition within the Colombo Mall was unexpected to shoppers, thus it was important to examine whether this pop-up was able to successfully capture peoples' curiosity and intrigue them enough into becoming a visitor. Lastly, *BMW's* pop-up pavilion at the London 2012 Olympic games was selected as an example of a marketing pop-up based on how the design and location of the pop-up was used to present a different interpretation of the brand that the general public may not have considered, creating strong sense of brand communication.

6.1.3 Data Collection Techniques

The author used a variety of data sources in the formation of the case studies such as: archival research of media articles about the brand and pop-up, research into the designer/architect(s) inspiration and intentions for the design, drawings, online postings from visitors, online communication from the brand and in site observation where possible. Second hand images were used to dissect and describe visual elements of the design and space where it was not possible to perform a first-hand observational analysis of the space. Using the framework set out, findings collected across the three cases were synthesised to draw a productive discussion

on how successfully the brand's objectives were communicated through the pop-up space, analysing the type of experience(s) used, how the experience was induced through the design and what was the overall result.

6.2 Retail Pop-up Case Study

6.2.1 Project Information

- **Pop-up Information:** Glossier London Pop-Up Shop
- **Location:** Floral Street, Covent Garden, London.

A trendy shopping district famed for its grand piazza lined with fashionable boutique stores and street performers, which also makes it a popular tourist destination.

- **Project date/duration:** November 2019-March 2020.

Initially planned to last a period three months beginning in mid-November, catching the *buzz* of the Christmas shopping period. After recording a record 100,000 visitors between December and January (London, 2020) - making it the brand's most successful brick and mortar venture to date (Kilikita, n.d.) - the duration of the pop-up was extended to last a full year. However due to the Covid-19 pandemic and subsequent lockdown measures the store had to be closed in mid-March 2020.

- **Architect:** Kendall Latham – Senior Experience Designer at Glossier
- **Client:** Glossier
- **Context:** *Glossier* describes its' approach to beauty as "skin first, makeup second" (*Glossier | Skincare & Beauty Products Inspired by Real Life*, n.d.). Inspired by real life needs rather than the unattainable images often projected in the beauty industry, the brand aims to redefine the purpose of beauty industry to be "about fun and freedom and being OK with yourself today" (*Glossier | Skincare & Beauty Products Inspired by Real Life*, n.d.). They aim to reflect their audience of Gen Z - Millennial women by showcasing their products on a diverse range of faces, showing how each of the products look on different skins tones and celebrating different types of natural beauty. Other than their two flagship stores in New York and LA, all Glossier products are sold exclusively through their website or pop-up locations.
- **Objective:** To give the online brand a physical space to allow customers to test and try the products. Allowing for a real life experience and interaction with the brand, to

reach potential customers that might be hesitant to purchase beauty products online without testing them first.

At the time of writing, their Instagram account had a following of 2.8 million users. In an interview with the Financial Times CEO Emily Weiss describes Glossier as “a global company” (Ellison, 2019, para.10), despite the fact that their website currently only offers shipping to 6 countries outside the US.

Roughly fifty per cent of our followers are international and so we’re trying to get our products into our followers’ hands as quickly as we can.

CEO Emily Weiss (Ellison, 2019)

It is also important to consider that make-up is a highly subjective product that most customers want to *try* before they buy. Creating a physical space where followers of the brand or curious potential customers could come to test and experience the products in real life is important to the brand as this may be a barrier to many potential customers’ willingness to purchase online.

- **Target Audience:** Millennial and Gen-Z women, beauty/skincare lovers, London residents, followers of the brand’s social media accounts and tourists that might be aware of the brand, but live in a country outside of where the brand’s website currently offers shipping options. Although the UK is already one of the countries that Glossier offers shipping to from their website, the choice of the location of this pop-up was strategic as London’s Covent garden is centrally located and easily accessible to London residents. It is also a popular tourist destination meaning that tourists visiting the capital that might not yet have shipping options in their home country, would also be able to purchase Glossier products.

6.2.2 Input Indicators

6.2.2.1 Narrative

Each Glossier store design draws inspiration from the city and neighbourhood it is situated in, making the design of the space unique to that location (Gloss, n.d.). Situated in Floral Street, in Covent Garden, London; the pop-up channelled the history of London's private members clubs and parlour rooms¹ (Figure 36). Referencing 19th century textile and print designer William Morris (Figure 37) a custom designed floral print adorned the carpets, wallpaper and drapes in various different colour ways giving the space a distinctly *British* feel according to the brand's senior environmental designer Kendall Latham ('Floral Pop-Up Store in London', 2019; *WORK - Kendall Latham*, n.d.). Latham also sites long walks throughout the city as inspiration, noticing "the layering of chimneys and shingles on the roofs that made the London skyline so iconic" ('Floral Pop-Up Store in London', 2019).

Creating space to foster conversation and engagement is an important part of the Glossier community and brand narrative. Founded in 2014, *Glossier* was born from beauty blog *Into the Gloss*. A forum where people could share the information and tips about the products they loved (*Glossier | Skincare & Beauty Products Inspired by Real Life*, n.d.).

We believe in thoughtful design, and enabling conversation (which is where it all starts). But most of all, we believe that beauty is about having fun, wherever you are in your journey.

(*Glossier | Skincare & Beauty Products Inspired by Real Life*, n.d.)

Latham, described the design concept as "a playful discovery of Glossier as a brand" listing the use of "secret doors, hidden mirrors, and heavy, draped fabric" (*WORK - Kendall Latham*, n.d.) as methods of creating a playful and enticing journey through the space (Figure 38). The limited time frame of the store created a *buzz* that drew lots of attention to the store, being reported on in fashion magazines and websites creating anticipation and curiosity even prior to its opening. For most visitors this would have been their first interaction with the brand in real life, previously only being retailed online. After waiting in a queue that often stretched

¹ A parlour room is a reception room, which in 19th century England was a sign social status. Derived from the Latin *parlare*, meaning *to speak*, and Anglo-Norman French *parlur- a place for speaking* (Lexico, n.d.), a parlour room can be understood as a space to foster conversation.

down the street, visitors were greeted outside by staff in lilac floor length puffer jackets, before entering the first of the six connecting rooms.

6.2.2.2 Design And Its Characteristics

The store was organised across six connecting rooms each denoted by a distinct colour theme for the carpet, wallpaper and drapes (Figure 39) which provoked a curiosity that encouraged users to explore all of the six rooms even though the products displayed were the same throughout. The repetition of bright, opulent floral motif created an all-encompassing Glossier environment which served as a backdrop to countless *selfies* and images shared of the space, providing further organic promotion for the brand.

Customers entered the store through a double fronted mauve foyer which acted as a gateway into the rest of the store. White boiserie-style doors set at an angle, created two distinct paths for customers entering and leaving. The subsequent four rooms displayed the products, starting with a forest green colour theme, followed by a dark blue, vermilion red and buttery yellow (Figure 40). The understanding of a Parlour room as *a space to foster conversation* was translated into the space by situating the products on waist height central islands and cabinets where customers could gather to test the products. This created face to face interactions between the users where they could share product tips and advice. Cabinets at the edge of the room had large wall mirrors facing them, so even with ones' back to the room, users still felt immersed in the environment and energy of the space. In juxtaposition to the lavish background environment, the products were displayed in an accessible and ordered way, more in line with the brand's minimal packaging and clean online aesthetic (Figure 41). The brand's range of roughly thirty products were neatly organised in undulating grooves or atop low rectangular plinths (Figure 42). Repeated within the same space and split across various cabinets and islands to prevent overcrowding of customers or lines to test specific items. The brand's friendly and self-empowering image was communicated through the brand's signature positive affirmation 'YOU LOOK GOOD.' written on the large wall mirrors in bold capitals punctuated with a full stop. Staff dressed in *millennial pink* boiler suits with stickers indicating their preferred pronouns circulated the space offering assistance to customers. There were no tills or physical exchange of money in the store, rather orders

were placed through the staff with iPads in hand and later collected from a pick-up window after your name was called (Figure 43).

Dotted throughout the rooms were large bouquets of fresh flowers, which were both ornate as well as pleasantly scented. Strategically placed armchairs and benches upholstered in Glossier print fabric matching the room allowed busy shoppers an opportunity to sit down (Figure 44). Hidden away at the rear of the store, the final room transitioned back to the same mauve as in the entrance. A pastel pink installation of London's iconic chimney topped rooftops (Gloss, n.d.) created an unanticipated climax to the customer journey throughout the six rooms (Figure 45).

6.2.3 Output Indicators

6.2.3.1 Experience

The Glossier store design has elements of the experience that span each of the four experience realms of Pine and Gilmore's experience realm model, although to differing degrees. Using this framework, the author has used a coloured overlay to highlight which areas of the experience were evident (Figure 46). The most prominent realm is that of *escapism*, which is both active and immersive. The bright opulent colour scheme and bold print create an active experience in the user encouraging them to explore each room. Getting lost in an environment that *immerses* the user, transporting them away from the exterior surroundings of the street outside. The vivid interior design could also be seen as an *aesthetic* experience, however this is more on the active side which is why the author has not classified this as a fully aesthetic experience. The *aesthetics* are used to encourage the user to explore, test products, take photos, engage with other people which are more immersive activities than passive ones. These activities could also be classified as *entertainment*, as the experience is designed to be fun and to be shared, not necessarily to lead to direct sales in the moment. *Education* also

plays a role in the experience as the user learns about the product through active first hand testing and talking to staff and other users in the space.

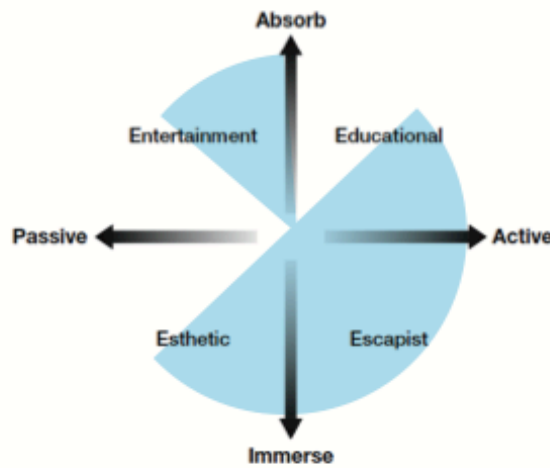


Figure 46: Analysis of Glossier Pop-up Experience
Using Pine and Gilmore’s Experience Realm Model, with Pie chart overlaid by the author

6.2.3.2 Critical Analysis

Between December and January the store had a record number of visitors making it the brand’s most successful pop-up to date in terms of footfall. As an e-commerce brand, one of *Glossier*’s main objectives for the space was to create accessibility and encourage customers to try the products, as this is a major barrier to purchase for the online beauty brand. Data on sales figures were not published publicly, however from the author’s observation the novelty of the experience influenced many visitors to purchase items, acting somewhat like a souvenir to the experience, packaged in a matching floral print paper bag. The process of placing an order played into the theatre of the experience. An increased awareness of the brand was achieved as the store was heavily publicised in magazines and beauty blogs. Queues down the block and an abundance of images shared online were a testament to the amount excitement and engagement the brand was able to generate through the design of the store and use of the pop-up model.

However, due to the subsequent closing of the store in mid-march due to Covid-19, it was not possible to measure if the initial success of the store which lead to the extension of the pop-up would have been sustained over the longer 12 month period. Would visitor numbers have

started to slow with the time-sensitive sense of exclusivity, excitement and fear of missing out removed? Another factor to consider is if customers would be motivated to visit more than once, after experiencing the buzz of the environment and gaining familiarity with the products. The author would argue that knowledge of the store experience would be the main motivation for the first visit, but long wait times would probably put off customers from visiting more than once.



Figure 36. Victorian Parlour Room
Source: Durham University



Figure 37. William Morris Print
Source: V&A Museum



Figure 38: Secret Door
Source: Deezen



Figure 39: Glossier Exterior
Source: Photographed By Author

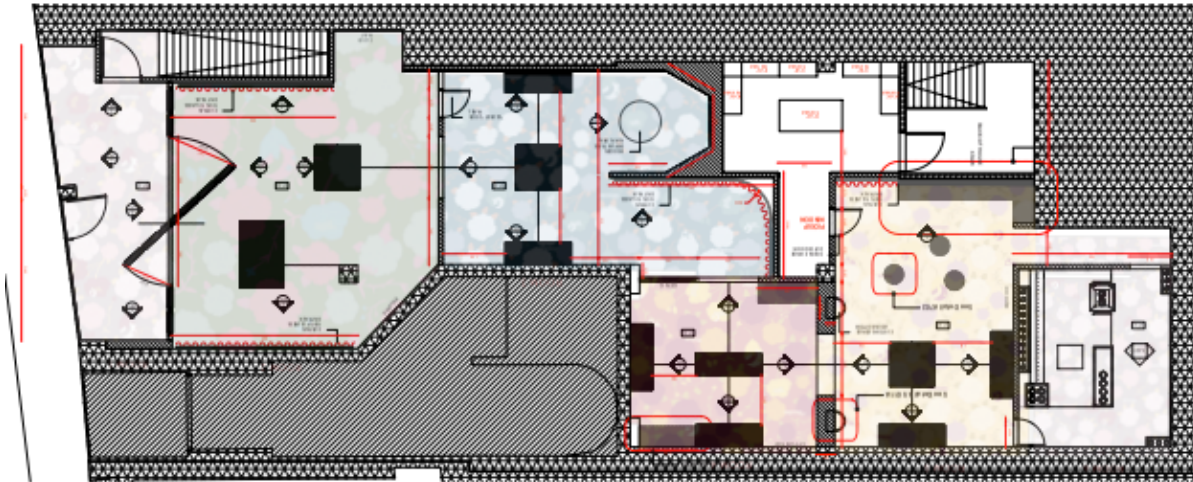


Figure 40: Floor Plan of London Pop-up
Source: Kendall Latham

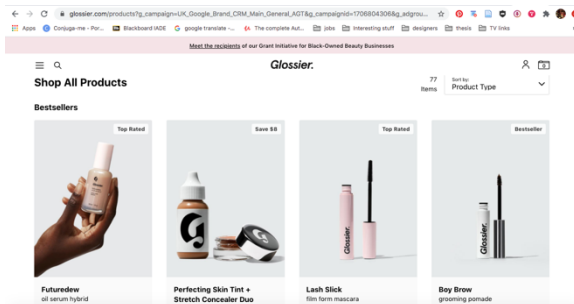


Figure 41: Glossier Website
Source: Glossier



Figure 42: Glossier Interior
Source: Deezen



Figure 43: Customers Waiting To Collect Products At Collection Window
Source: Photographed By Author



Figure 44: Interior Furniture
Source: Photographed By Author



Figure 45: Glossier Rooftop Installation
Source: Photographed By Author

6.3 Exhibition Pop-up Case Study

6.3.1 Project information

- **Pop-up Information:** Andy Warhol – Icons | Psaiar Artworks and the Factory
- **Location:** Centro Colombo Shopping Mall, Lisbon

Colombo is one of the most visited malls in Lisbon. The area is also a business centre with many offices in the surrounding vicinity. The pop-up exhibition was located in the Central Atrium of Centro Colombo, making it easy to locate with lots of passing foot fall as all the pathways lead to this central space. The atrium is also visible from the upper levels of the building. Visitors looking down from the upper balconies, could get an aerial view of the of the installation as the roof was made from clear plastic sheeting.

- **Pop-up date/duration:** 11th April- 11 July 2013
- **Architect:** LIKEarchitects
- **Client:** Sonae Sierra
- **Context:** The exhibition *Andy Warhol - Icons* was the third edition of the project *Arte Chegou Ao Colombo*, an annual pop-up exhibition held in the central atrium of Centro Colombo, facilitated by Sonae Sierra, the property management company that runs the shopping mall. The juxtaposition of a cultural space within a commercial space should also be noted, especially in the context of Warhol's work (Rozi, 2015). The artist often made reference to consumer culture through the depiction of everyday consumer products such as his iconic Campbell's soup and Coca-Cola prints. Staging an art exhibition in a shopping mall is ironic in a sense, especially when it comes to the capitalist and consumerist themes explored in Warhol's work.
- **Objective:** First launched in 2011, *Arte Chegou Ao Colombo*, is an initiative that aims to contribute to the dissemination and promotion of cultural activities by making art free and accessible to all, as well as attracting visitors to the mall (Lopes, 2020; Sonae Sierra, 2014).
- **Target Audience:** Visitors to the mall, which have a demographic spanning adolescents, students, young professionals, families, older people and tourists, from a wide variety of social classes due to the convenience and variety of so many shops in one place.

6.3.2 Input Indicators

6.3.2.1 Narrative

The exhibition ‘Andy Warhol – Icons | Psaiier Artworks and the Factory’ included a total of 32 original artworks within the 75m² temporary structure (Rozi, 2015). Accessible from two entrances at either end, the artworks were organised thematically rather than chronologically. Eschewing the tradition of the white exhibition space, the artworks were exhibited in an ephemeral structure built from 1500 aluminium paint cans (Best Design Events, n.d.) (Figure 46). The choice of this building element references the cylindrical form of the Campbell’s soup cans that Warhol is best known (Figure 47). In much the same way as Warhol’s work, the material choice subverts the everyday object into an art work. The resulting effect was an environment that was both *pop* and industrial (Rozi, 2015), playing to the industrial narrative of a factory, or *The Factory*, the name of Warhol’s New York City Studio. The repetition of the paint cans giving the impression of an assembly line, a process similar to the way Warhol’s silkscreen prints were produced. The metallic texture of the cans also referencing the aluminium foil covered walls of *The Factory* (Figure 48).

6.3.2.2 Design And Its Characteristics

Set in the mall’s central plaza, the abstract industrial exterior structure stood out from the rationality and symmetry of the shopping mall’s main square (Rozi, 2015) (Figure 49). The high continuous walls created a closed and introspective space from the interior. Accessed through two doorways at either end, the space was organised into a fluid succession of four rooms, organised thematically, but which could be navigated through in either direction from the two entrances at opposing ends (Figure 50). The doorways were made from a stack of 5(h) x 6(w) cans, with a pivoting opening system (Branco, 2017). The 32 artworks were spaced across the 4 enclosures, hung using a metal chain screwed to the cans, making use of all the walls other than where the two entrances were placed.

The principal design element of the pop-up was the use of the aluminium paint can, referencing the iconic Campbell’s soup cans blown up in scale for which Warhol is best known. More significantly the paint can is a unit that defines the entire scale of the space, the size of the openings and height of the walls (Branco, 2017). The exact dimensions of the can is not known, however it is possible to approximate the scale judging against the human scale.

Counting for example an approximately 180cm tall person reaches around 4 paint cans in height, making each around 45cm in height (Figure 52). Similar to Warhol, LIKEarchitects subverted the original function of the paint can, instead using it as a building material. Harnessing its form such as cylindrical shape, metallic texture, and grooved ridges through repetition to inform the dimension of the space, the curves of the corners of each enclosure and the flow from one enclosure to the next (Figure 53). The effect being a space that was organic in shape but underpinned by a uniform sense of structure and pattern.

The aluminium cans were stacked in a half offset brick formation. The repetition of this single unit was not only the foundation of the architectural space, but the idea of repetition references back to themes explored throughout Warhol's work. Known for his use of Silkscreen Printing often repeating an image in the same composition in multiples or in different colour ways (Figure 51). Using this process he industrialised the process of art by making multiple editions rather than a one off masterpieces.

Sound absorbing black rubber flooring covered 16mm MDF boards raised on 80mm wooden beams to create a matte non-slip base to the interior space. The structure was then built atop of this base. The first three rows of cans were filled with sand to give weight to structure acting as foundations. The cans were also spot welded together to ensure that they all stayed in place (Branco, 2017). The ceiling was made from a transparent PVC sheeting, sandwiched between the penultimate and the 8th row of cans, closing the structure to create a more intimate interior space whilst allowing voyeurs from the upper balconies of the mall to look into the space (Figure 54). This maintained an awareness of the contrasting consumer/cultural relationship of the exterior and interior spaces (Rozi, 2015), yet muffling the ambient noise of the busy exterior surroundings to create a calmer interior environment. The transparent ceiling material also allowed the exterior light to illuminate the space, which was complimented with additional lighting. Clipped onto the rim of the can above, LED spotlights on a flexible swing arm highlighted each artwork individually.

6.3.3 Output Indicators

6.3.3.1 Experience

The author identifies the realms of education, escapism and aesthetics as being encompassed within this project (Figure 56). Written information about the artist and the selected works of arts displayed on the first walls directly upon entrance to the space (Figure 55), provided an educational element to the experience as was the objective to educate through accessible cultural experiences. Situated in the central atrium of a busy shopping mall the experience was designed to create a sense of escapism. The enclosure created an environment that transported the user out of the wider surrounding into the environment of an art gallery, where they could be introspective whilst viewing the art. An aesthetic experience was created not only because of the nature of subject matter being art, but also through the way in which the subject was presented. Rather than choosing to display the artworks against a neutral backdrop as is often common in galleries, the aluminium paint can pavilion was as much part of the experience as the artwork. The shiny metallic structure appearing almost like a spaceship in terms of its juxtaposition against wider environment of the interior of the mall. Creating a sense of curiosity magnified by the fact that voyeurs could look into the space from the upper balconies of the mall.

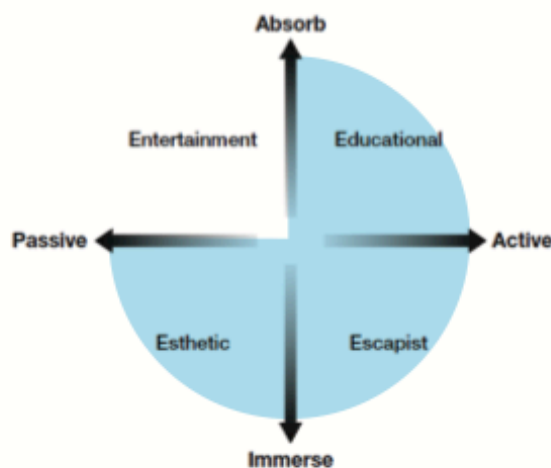


Figure 56: Analysis of Andy Warhol Pop-up Experience Using Pine and Gilmore's Experience Realm Model, Pie chart overlaid by the author

Snel, (2011) describes experiences which are used to enrich and personalise existing services as *experience enhancers*. This may be viewed as such, as visitors were granted a secondary

experience, aside from the shopping experience of the mall, fulfilling the initiative's objective.

6.3.3.2 Critical Analysis

It is not possible to determine if the Warhol Pop-up attracted more customers to the mall, however given that the initiative *Arte Chegou Ao Colombo* is still going - now in its 10th year - it is possible to assume that the project delivers sufficient value to the users and the client, for the project to be continued. One of the most interesting elements of the pop-up was its' innovative use of materials. This not only played into the narrative of Warhol's work, but it also subverted the expectations of the typical gallery space, creating intrigue to passers-by not accustomed to seeing a striking metallic foreign structure in the middle of the shopping mall's atrium. It's not known if there was a limit to the amount of people that could be within the space at any one time, however if the space had been busy this would have negated the introspective experience, as well as causing chaos with users permitted to navigate through the space in either direction. Whilst unusual and unexpected within the context of a shopping mall, the author would also argue that the experience was relatively simple. Once a user had had the experience of entering the space and viewing the artworks, they would most likely not need/want to repeat the experience. The high volume of passing footfall in the mall is thus integral to the success of this pop-up, being that the mall attracts a high volume of new visitors every day, that would be experiencing the pop-up for the first time.



Figure 46: Andy Warhol – Icons | Psaiert
 Artworks and the Factory Pop-Up
 Exhibition
 Source: Archdaily



Figure 47: Campbell's Soup Cans, 1962
 Source: Moma



Figure 48: Warhol's Studio, The Factory
 Source: Huffpost

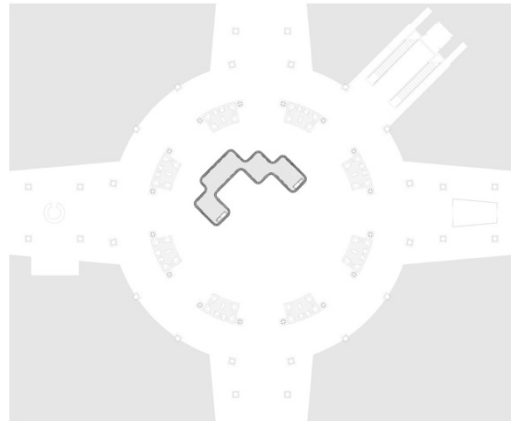


Figure 49: Colombo Central Plaza Floor Plan
 Source: Archdaily

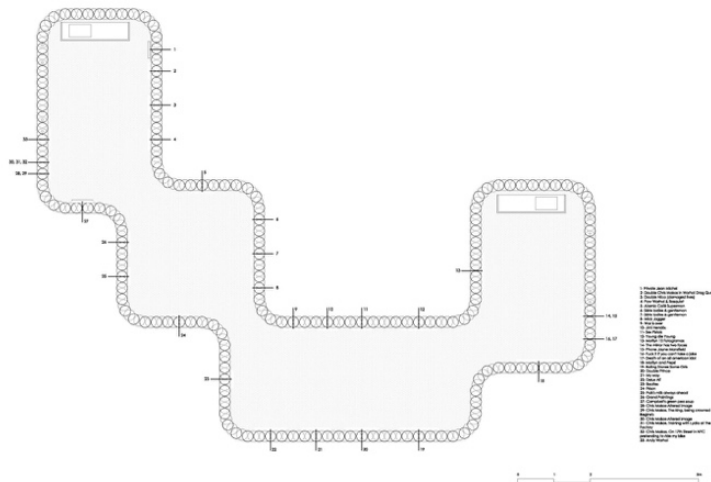


Figure 50: Artwork Layout Diagram
 Source: Archdaily



Figure 51: Detail of Repetition in Structure and Artwork
 Source: Archdaily

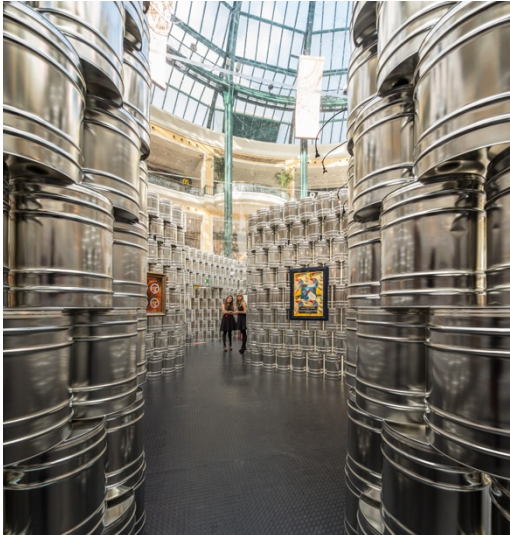


Figure 53: Interior Space
 Source: Archdaily

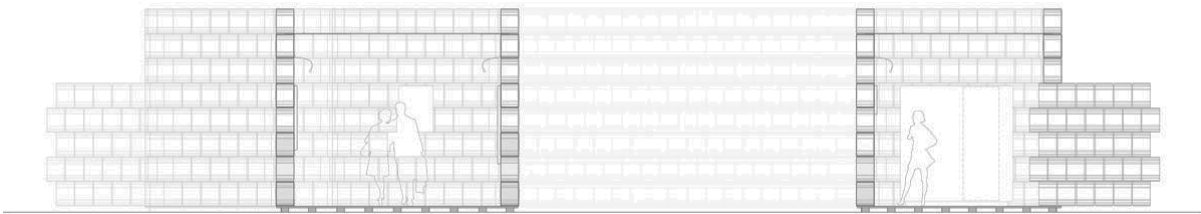


Figure 52: Structure diagram
 Source: Design Boom



Figure 54: Ceiling
 Source: Archdaily



Figure 55: Entrance Information
 Source: Archdaily

6.4 Marketing Pop-up Case Study

6.4.1 Project information

- **Pop-up Information:** BMW Group Pavilion

- **Location:** Olympic Park, Stratford, London

The BWM Pavilion was a floating structure set on the Waterworks River between the Olympic Stadium and the Aquatics centre within the Olympic Park.

- **Pop-up duration:** 27th July - Sep 9th 2012

Lasting the duration of the Olympic and Paralympic games

- **Architect:** Serie Architects

Selected by the client BMW, following a design competition involving a total of six architecture firms (BMW Group, 2012).

- **Client:** BMW Group

- **Context:** As one of the official partners and sponsors of the London 2012 Olympic and Paralympic games, BMW created a two story Pavilion within the Olympic park displaying some of the company's latest vehicle innovations. The project was described as a celebration of the German automaker's support of the UK manufacturing industry and commitment to sustainability - ranked several years in a row by the Dow Jones Sustainability Index as the world's most sustainable car manufacturer (BMW Group, 2011; Weiss, 2012b).

In an interview Managing Director of the BMW Group UK, Tim Abbott commented:

As a major investor, manufacturer and employer in the UK, BMW Group is deeply proud to be an official partner for Britain's first Olympic & Paralympic Games since 1948...This commitment to the UK is also reflected in our choice of a home-grown architecture practice to design our pavilion and we're delighted that Serie's final design reflects our commitment to sustainable thinking in such an innovative and eye-catching manner. We believe it provides a truly worthy addition to the Olympic Park. (Furuto, 2012)

- **Objective:** Publicising the BMW brand on the world stage of the Olympic games, highlighting the vehicle innovations of the automaker and their commitment to sustainability.
- **Target Audience:** The target audience were visitors to the Olympic park. Against the backdrop of the London 2012 Olympic and Paralympic games, the Olympic site drew a huge international audience of spectators, athletes and media. More than 8,000 visitors were expected to visit the BMW pavilion each day during the Olympic & Paralympic Games (Furuto, 2012). The target was not limited to car enthusiasts or people with a specific interest in this subject. Exhibits displayed information in an interactive form also relating the subject to the wider concepts of innovation, sports and the Olympic games.

6.4.2 Input Indicators

6.4.2.1 Narrative

As Official Automotive Partner and sponsor of the Olympic games, BMW provided over 4,000 hybrid and low-emissions diesel vehicles for use throughout the games to transport athletes and officials (Weiss, 2012a). That said, the company's most visible contribution to the event was a two tiered pavilion rising out of the Waterworks River (Figure 57). The location was fundamental to the design concept, termed liquid architecture by the designers Serie Architects.

As described in an interview by principal architect and co-founder of Serie, Christopher Lee, the pavilion's design drew reference from the idea of the Victorian bandstand (Figure 58).

The design takes the idea of the pavilion in the park – the Victorian bandstand – but instead of one pavilion we envision nine pavilions clustered together to form a family.

(Furuto, 2012)

Abellán (2014) describes the form of the bandstand as one that is designed to exist in harmony with its surroundings.

Comprised of a lightweight roof supported on exposed slender columns the idea of the bandstand is to get close to nature by stripping back the architecture to a minimum. There is no role for exotic form and shape-making: the architecture's beauty comes not from itself but rather from its open attitude to its natural surroundings.

(Abellán, 2014, p. 68)

Using this design principle, the pavilion sought to create a similar relationship to its environment, minimising the separation between man and nature. Whilst the juxtaposition of natural environment with hi-tech man made technologies might seem at odds, BMW wanted to highlight their commitment to sustainability by using a natural backdrop to highlight its greenest technologies such as electric and hybrid cars and scooters (Figure 59). Using the recycled river water to create walls of cascading water, Serie architects balanced this bold design feature by keeping the rest of the pavilion structure simple, using mathematically rooted curves and angles to mimic organic shapes, blending the structure with the environment (Weiss, 2012a).

Organised over two floors, the lower floor housed a variety of interactive exhibits (Figure 60), highlighting BMW's support of UK Olympic and Paralympic athletes, as well as their vision for sustainable mobility in the future by showcasing the relationship between sport, innovation and sustainability (Abellán, 2014; Bustler, 2012; Furuto, 2012). The top floor was an open rooftop, featuring nine individual standalone pavilions displaying different BMW products, ranging from hybrid and electric models to their latest concept cars (Weiss, 2012a) (Figure 61).

6.4.2.1 Design And Its Characteristics

The BMW pavilion had a floor space of 800m², split across two levels (Furuto, 2012). The entire structure was situated on the river, built on an elevated site which gave the structure the appearance that it was floating. The lower level was a closed glass-walled rectangular structure with vertical beams interspaced to make a series of tall rectangular windows, with a horizontal beam creating two rows of small square windows below. This part of the structure acted as a podium or plinth for the nine smaller pavilions clustered on the roof of the structure. However, unlike a traditional plinth which is usually modest and heavy set - to

emphasize and give weight the object being presented - the pavilion reimagined this idea to create an animated and ethereal plinth. Using a complex pumping system drawing water from the river, the lower level was enshrouded by an ephemeral façade of flowing water (Figure 62) (Weiss, 2012a), turning the base of the pavilion into a living structure through the circular flow of the river water. The interior space of the first floor was used as an exhibition space displaying interactive exhibits about BMW's history of design and innovation. Shrouded behind a façade of cascading water, the simple rectangular interior space had a feeling of intimacy created by the idea of "life behind the waterfall" (Abellán, 2014, p. 68), creating also a sense of excitement through the sound and animation of the falling water. As well as disguising the structure of the lower level, merging the pavilion with its natural environment and producing an impressive visual effect, the waterfall also served a secondary function in the form of low impact air conditioning, using evaporative cooling to cool the air (Abellán, 2014; Weiss, 2012b).

The waterfall flowed from a shallow GRP-lined pool that covered the entire roof of the base structure, fed by a series of pumps submersed on the river bed below. Water drawn from the river was pumped through a matrix of pipes circulating the water all corners of the pool to ensure that the water spilt over the edges of the building evenly. The pools perimeter was lined with a perforated weir to create a white water effect as the water passed through it, before cascading down the side of the building (Abellán, 2014; Bustler, 2012). The water drawn from the river was filtered through the pumps to remove any suspended solids in the water and sterilized using in-line three lamp UVC sterilizers in the main pipe lines to kill off 99.99% of bacteria without the introduction of chemicals (Abellán, 2014; Bustler, 2012). This water treatment technique is important to note as the water was recycled back into the river. Thus, in line with the sustainable guidelines of the project, chemical free techniques were used so as not to pollute the river water.

In contrast to the lower floor, the upper level of the pavilion was exposed to its surroundings, making the cars on display visible to the spectators in the surrounding Olympic park as well. Built atop of the roof of the base structure, the GRP-lined pool covering the entire area created a mirror effect, reflecting the cars, visitors and environment of the Olympic site (Abellán, 2014; Bustler, 2012). Sitting above the level of the water, the nine clustered

pavilions were linked together by a walkway between them, merging the separate islands to allow visitors to circulate within this defined space (Figure 63 & 64), giving an expansive view across the Olympic park. The function of the nine rooftop pavilions was to display BMW's new fleet of hybrid and electric models as well as more advanced concept cars. The geometry of the pavilions roofs emulated the soft fluid curves of the carbon fibre bodywork of the vehicles (Abellán, 2014; Grozdanic, 2012).

Curving both concavely and convexly, the pavilions roofs were supported by slender steel columns spaced at irregular intervals to enable visitor movement improve site lines (Abellán, 2014; Bustler, 2012). Their interior structures were built from a lattice of timber joists, clad with three layers of 9mm cold formed cross laminated ply sheets, using principles inspired by boat building (Abellán, 2014; Bustler, 2012) (Figure 65). Fabricated off site, the pavilion roofs were craned into position and bolted to the columns beneath. Designed to reflect BMW's focus on sustainability and innovation, the structure was built using steel with a high recycled content. Carbon intensive materials such as concrete were kept to minimum, in keeping with these sustainable guidelines (aasarchitecture, 2012; Abellán, 2014; Bustler, 2012).

6.4.3 Output Indicators

6.4.3.1 Experience

The experience of the BMW pavilion should also be viewed within the wider context of the Olympic games- a spectacle that only occurs every 4 years, bringing together elite athletes from various nations to challenge and celebrate the ability and perseverance of those competing. The event attracts visitors from across the globe, although ticketing is regulated, with set quotas going to visitors from the host nation. Entrance to the Olympic park was restricted to tickets holders of events held in the Olympic Park as well as separate tickets which just gained access to the park itself. Visitors to the pavilion would have been amongst those holding a ticket, exploring the expansive 560 acre venue. The excitement, anticipation and exclusivity thus sets the stage to the experience. Enhancing this experience in its self, the BMW pavilion provided a unique experience to compliment.

The experience touched upon all four realms of Pine and Gilmore’s experience realm model (Figure 66). The exhibition staged on the lower level, providing education and entertainment through the interactive touchscreen exhibits and films describing the innovative history of BMW and process of designing a vehicle from concept to testing and production. This part of the experience was both active, requiring engagement from the user, absorbing taking in the information presented in interactive forms and passive when information was presented through film. The other half of the experience relates to the design of the structure and where it was situated. The aesthetic experience of this floating structure enshrouded by a dynamic moving façade, captivated visitors sparking intrigue to know what may lie inside. From the upper deck, the sculptural pavilions, reflections from the pool, state of the art vehicles on display and views across the Olympic park added further experiences in this aesthetic realm. Floating on the river, the pavilion provided a unique separate experience from the rest of the Olympic park. The cascading façade, as described by Abellán (2014) creating a sense of escapism which revealed a hidden world behind the waterfall. This part of the design should also be considered in terms of the bodily experience. The atmosphere created by the waterfall façade incorporating the senses of sound and temperature, hearing the rush of moving water and cooling of the surrounding air.

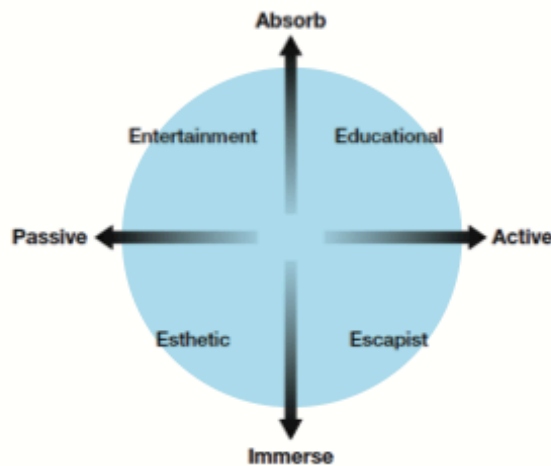


Figure 66: Analysis of BMW Pop-up Experience
Using Pine and Gilmore’s Experience Realm Model, Pie chart overlaid by the author

6.4.3.2 Critical Analysis

The Olympic pavilion was just one element of the marketing initiative employed by BMW as an official Olympic partner and sponsor, thus it is hard to measure which part of the marketing strategy added most value to BMW. The notable and striking design of the pavilion helped bring more awareness to BMW's sustainable initiatives, which are not objectives commonly associated with vehicle manufacturers.

With sustainability underlined as the key component to this project, there is a gap of information relating to what happened to the pavilions following the games. The nine standalone pavilions were originally conceived to be dispersed to new locations following the games, finding new homes within different natural settings - the concept being that they would act as a constant reminder of the event (Abellán, 2014; Bustler, 2012), reinforcing the idea of sustainability by giving the design a second life within a new environment. That said, no information about where the pavilions were rehoused to was available, even after reaching out to the architect firm. It is not clear to say if this original design concept was actually carried out.

Whilst the visual spectacle of the design and the façade is very captivating, the complex engineering is perhaps at odds with the sustainable message intended to be communicated. Set to last for duration of the Olympic and Paralympic games, the investment in terms of time, materials and construction seems high in relation to the one month duration of the games. Whilst the nature of pop-up is often lavish in comparison to the duration, with a focus on sustainability identified as a key objective, perhaps such an extravagant construction was not the best way to communicate this. That said, the waterfall façade was not just a visual experience, but one that tapped into the senses of sound, and sensation on skin as the air passing through the water provided a cooling effect. This use of senses other than the visual, could be constituted as a more impactful experience, as it incorporates a fuller body experience.

An interesting feature of the design, was the use of both interior and exterior space which gave two very distinct different experiences within the same pop-up experience. The visibility of the elevated exterior pavilions from across the surrounding areas was a good method of

attracting visitors to explore inside. First navigating through the interior exhibition where users were educated about the brand through interactive installations, before reaching the top level view that initially attracted them. In this method the design was able to influence the user to partake in the experience, through a pre-mapped user journey.



Figure 57: BMW Pavilion
Source: Bustler

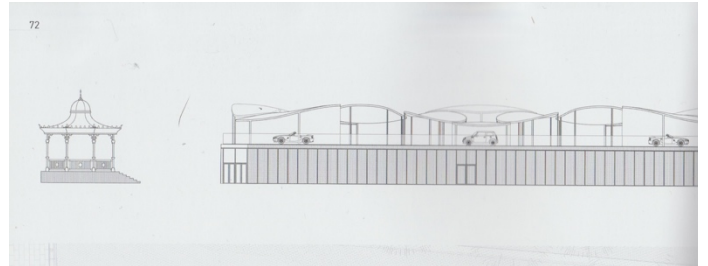


Figure 58: Victorian Bandstand
Source: Abellán, 2014, p.72



Figure 59: Hybrid Car
Source: idesignarch



Figure 60: Interactive Exhibit
Source: idesignarch

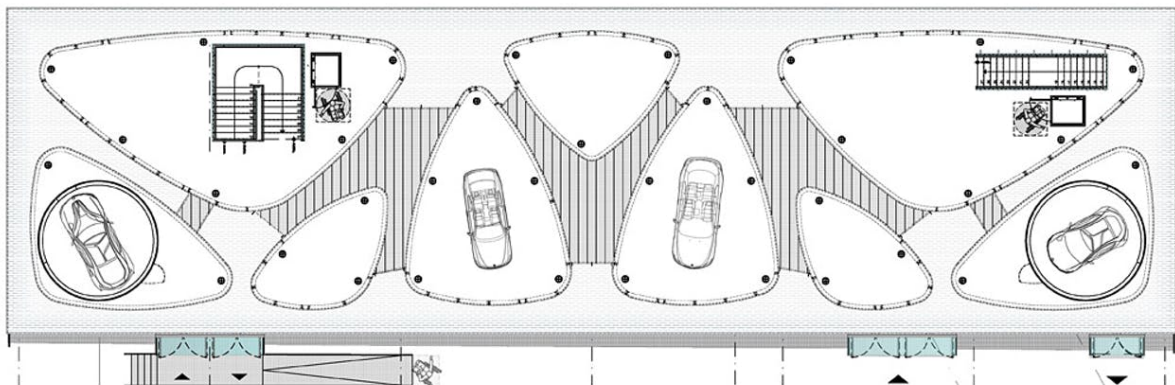


Figure 61: Plan View of Top Level Pavillions
Source: Bustler

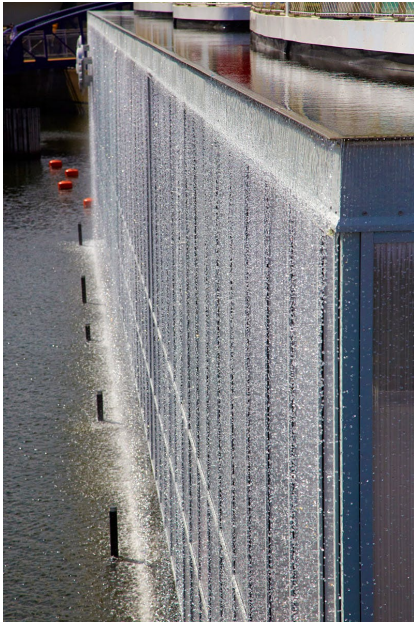


Figure 62: Water Façade
Source: Bustler

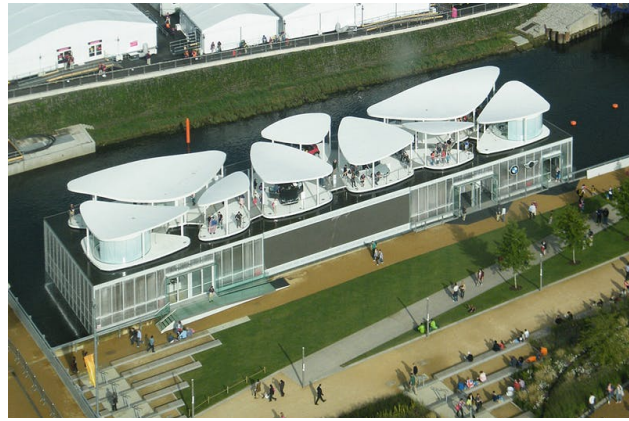


Figure 63: Pavilion Aerial view
Source: Bustler



Figure 64: View From Within Top Level Of Pavilion
Source: Divisare

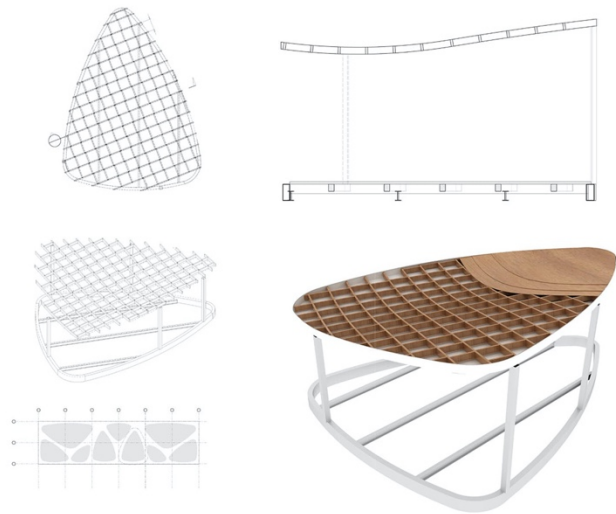


Figure 65: Pavilion Construction Detail
Source: Bustler

6.5 Case Studies Discussion

Through the comparative analysis of case studies from different types of pop-up manifestation, the author was able to identify some key similarities throughout that could constitute as *best practices* when designing a pop-up experience.

The first point identified was the use of exterior space, or visibility from the exterior that could be used to create intrigue, attracting users to explore inside. This was put into effect in both the Warhol and BMW pop-ups. It could be argued that this consideration was not required in the case of the Glossier pop-up. Users were attracted to the pop-up via the anticipation of a physical store to test and purchase the products of the usually exclusively online brand and the *buzz* of media coverage surrounding this. The Warhol and BMW pop-ups however made use of a visible public location as a means of attracting attention, focusing more on the built environment as means to attract attention rather than media coverage elsewhere. Both also made use of innovative materials as a means of creating curiosity. The novel use of materials and architecture contributing to the sense of intrigue.

Another best practise identified was the use of both exterior and interior spaces, as this created more than one level of experience. The interior spaces in the Warhol and BMW pop-ups created a separation from the outside environment. The high walls of the Warhol pop-up used to create a sense of introspection and separation from the context of the shopping mall. The exterior voyeuristic experience, encouraged visitors to look down into the pop-up from the upper levels of the mall atrium. In the example of the BMW pop-up, a sense of being in another world was created behind the liquid façade of the waterfall. The exterior space was harnessed to create a relationship with the surrounding environment, communicating the relationship with nature and sustainability that was an objective of the pop-up. Exterior space in this case could be understood as both the Olympic park grounds outside of the pop-up, as well as the open top exterior on the top level of the pavilion.

Most notably in the case of the BMW pop-up, the experience played upon several of the senses resulting in a heightened full body experience. The waterfall façade being not just a visual experience, but one felt through sound and sensation on the skin through the cooling effect of the air. To a lesser effect, in the example of the Warhol pop-up, sound, or the lack of

sound, was also used to heighten the introspective sense of the experience. The clear plastic roofing, muffling the sound of the busy exterior shopping centre, whilst still retaining a visual awareness to the exterior environment.

An ability to dictate some control over the user journey was also identified with all three case studies. Whilst the route was fairly linear in the Glossier pop-up, the use of different colour themed rooms created a path where-by visitors were curious to explore the subsequent rooms even though the same products were displayed throughout. A *surprise* hidden installation at the back in the final room provided a reward to visitors' inquisitiveness. Whilst the order in which the pop-up was experienced was not prescribed in the Warhol pop-up, there was a sense that users entered in one door and left out the other, creating a linear route which could be experienced in either direction. The BMW pop-up created a user journey based on drawing visitors from outside, through the interior exhibition then finally to the upper level of the pavilion. The entrance and the end clearly visible from the outside, but the interior a lacuna that could only be discovered through experience.

A limitation identified of pop-ups staged in public spaces, was that it assumed the disposable time of the people passing by. Whilst the experience could be intriguing, without prior knowledge or intention of visiting, users within the space might not have the free time in that moment to engage in the pop-up. For example, shoppers may only have a limited time frame and a pre-set agenda when visiting the mall, taking time to explore an exhibition not fitting into the time they had allocated. Another limitation identified in all three cases was the novelty of the experience. From the cases analysed the author would not identify these as experiences that would be repeated by the user. The Glossier pop-up had the potential to be visited more than once based on the functional aspect of being the only physical outlet to purchase Glossier products in the city. However, the long queues to get in might act as a deterrent to this, once the interior environment had already been experienced. Thus, the *buzz* identified as being an attractive quality of pop-up, also might be limited to a one time experience.

Part III The Project

7 The Project

Designing a pop-up space for online media platform Reform The Funk

7.1 The Audience

Reform The Funk's consumers are tastemakers. They are creative and visually stimulated. They want to be inspired and appreciate discovering new talent. This audience is eager for intriguing, thought provoking and well-informed content that differs from the quick, short-form news, typically propagated by mainstream media.

Based on data from the brand's social media accounts and Google Analytics data from the platform's website (Figure 67), their audience is fairly evenly split in terms of gender, being 49% Male and 51% Female. Being a UK founded platform, it is not surprising that 47% of their audience are UK based, the second largest demographic of 29% coming from the US. The remaining 24% split between smaller percentages coming from Germany, Canada, and South Africa and smaller percentages grouped together into rest of the world (ROW). In terms of age they have a fairly young audience, 49% of Reform's readership are aged between 25-34, 20% aged between 18-24 year olds and 18% aged between 35-44.

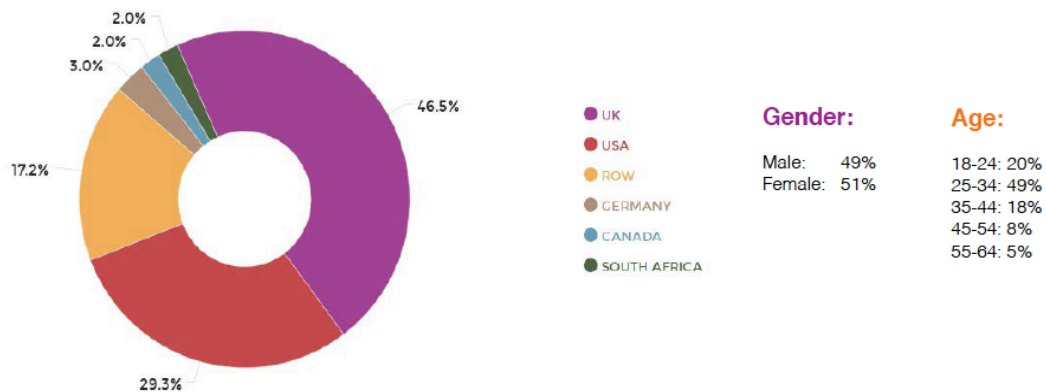


Figure 67: Reform The Funk Demographic Data

Source: Reform The Funk

It is important to note that although Reform The Funk features the work of artists from a range of countries such as Brazil, Palestine, Nigeria, Egypt, India, Trinidad, UK and many more, by being written in English it caters to an English speaking audience. This is a main factor as to why the UK and US represent the largest demographic of readers, with smaller percentages being made up from countries where English is also widely spoken. Another factor that should be considered are the large diaspora communities in countries such as the US and UK, which could be another factor towards the audience's interest in a more global perspective of the arts scene which celebrates artists from diverse cultural backgrounds.

The pop-up event developed in the present project was designed for the brand to connect to a larger audience, expanding the reach within their current demographics, using a physical environment to firstly attract passers-by and secondly stage an experience which will in turn redirect viewers to the online platform. The brand considers that there is still potential to capture a larger segment of this audience as well as to begin expanding into the slightly older demographics such as the 35-44 age range. This said, the pop-up also needed to cater to Reform The Funk's existing viewership, strengthening the bond with the current audience through the staging of their content in a new physical environment as opposed to online, creating excitement and anticipation.

7.2 The Objectives

The *Reform The Funk* platform exists to promote alternative narratives that differ from the traditional taste makers that are popularised through mainstream media. Spotighting photographers, filmmakers, dancers, poets, musicians and artists of various other disciplines from around the world to show how micro-cultures feed into the concept of pop-culture.

The objectives that were set for the pop-up were to:

- Attract new viewers to the online platform by staging a pop-up in a visible space that would intrigue passers-by.
- Create a deeper connection with the existing online community
- Generate excitement amongst the existing viewership, by showcasing Reform The Funk content in a new participatory physical medium.

The pop-up also needed to take into consideration the core values of the Reform The Funk, and disseminate these ideals through the Pop-up space. These were:

- To amplify the voices of non-mainstream artists from diverse backgrounds.
- To foster conversation and community engagement.
- To promote alternative narratives that generate a dialogue around meaningful issues.

Taking into consideration the objectives of Reform The Funk as a platform and the objectives set when deciding to stage a pop-up, there were several key requirements considered in order to fulfil both these sets of objectives.

Key requirements:

- A location in London that was highly visible, easy to locate, with a high volume passing footfall
- A strong visual impact to attract passers-by
- Event sensitive to Covid-19 restrictions
- Experience that encouraged conversation and community engagement
- Event highlighting the work of non-mainstream artists

7.3 Location

The choice of the location was informed by several factors. One being the geographical location and its' attributes such as transport links and passing footfall. The city of London was chosen as the location as this is where the platform is based. Strengthening the bond with the community nearby was identified as a priority rather than expanding to other geographies. Also taken in consideration were the impact of Covid-19 safety measures, that could limit the gathering of people within certain space dimensions.

7.3.1 Geographic Context

The chosen location for the pop-up was Peckham, a Borough in South East London (Figure 68). The location has good transport links connecting it to other areas of the city. However the

main reason it was elected for over more central locations in London, was its strong sense of community.

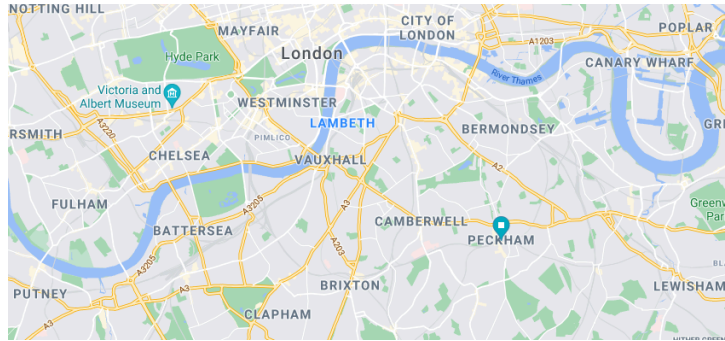


Figure 68: Map of London showing where the Borough of Peckham is situated in relation to Central London
Source: Google Maps

Another key factor to the location choice was its access to transport links (Figure 69), as well as passing footfall, through the site. Being located close to the town centre of Peckham, the site is well served by public transport, with busy bus routes running along Peckham High Street, Rye Lane and Peckham Hill Street. Approximately 500m to the south of the site is Peckham Rye over ground station, which offers direct rail services between Central London and South East London. Approximately 800m east of the site is Queens Road over ground station, which provides further direct connections to East London. The access to transport links was an important factor to consider as although the local community were one of the primary target audiences, since the existence of pop-up events is often spread through word of mouth, media, and social media networks, it was important for the pop-up site to be reachable

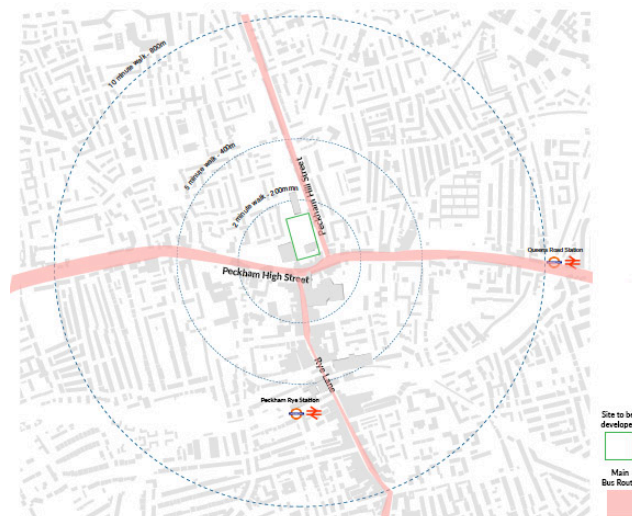


Figure 69: Map of Transport Connections
Source: Carl Turner Architects (adapted by author)

by the existing audience and other visitors from all over London via the city’s transport system.

7.3.2 Site

Peckham Square is a civic space in the heart of Peckham measuring roughly 1400m² in area, marked in green on the map (Figure 70). This location was decided upon for the development of the pop-up space. The plaza acts as a key pedestrian and cyclist route, bordered by the local library and Peckham Pulse sports centre, leading to the High Street and Rye Lane busy commercial routes of the area, characterised by a mixture of commercial shops and locally owned businesses at ground floor, with residential spaces above. On the South East corner of Peckham Square is Peckham Platform (Figure 71 & 72), an arts based educational charity and independent art gallery that focuses on engaging with local talent and bringing local communities together (Peckham Platform - About Us, n.d.). The interior gallery is long and narrow measuring 60m² in area (Figure 73), with a tilted ceiling slanting at an angle downwards from west to east. It is accessed from two entrances, on the north and west sides of the building. The west side providing step free access with the addition of a wheelchair ramp. Peckham Platform’s mission statement to: “create positive change through meaningful art” is very much in line with the that of *Reform The Funk*, which was why it was considered for the event.



Figure 70: Aerial View of Site Location

Source: Google Maps (with added annotation by author)



Figure 71: Peckham Platform Exterior
Source: Wikipedia



Figure 72: Peckham Platform Interior
Source: Change Creation

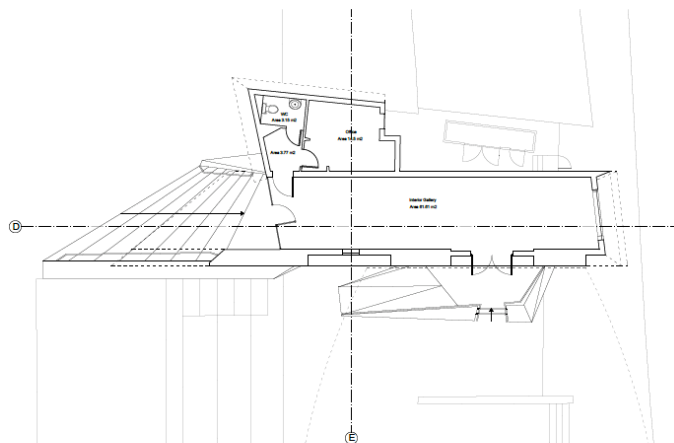


Figure 73: Interior Floor Plan
Source: By the Author

7.3.3 Social-Cultural Context

The choice of location was also informed by the cultural significance of the area which addressed the community engagement objectives of the project as well as a consideration of Reform The Funk's target audience demographic.

According to the 2011 Census the population of Peckham was made up of:

50.4% Black- African and Caribbean

29.2% White

9.1% Asian

7.1% Mixed/multiple ethnic groups

4.3% Other ethnic groups

(Local Area Report for Areas in England and Wales - Nomis, n.d.)

As well being a very ethnically diverse area of London, Peckham is also situated between three Arts Universities - London College of Communication, Camberwell College of Art and Goldsmith's University. This gives the area the unique characteristic of an engaged local arts scene, intertwined with diverse diaspora communities.

There are several events that have marked the social-historical legacy of the area. The first being the killing of 10 year old school boy Damilola Taylor in 2000. It was a case that was widely publicised in the National News, highlighting a need to address youth knife crime in inner city communities. The family of Taylor since set up a youth centre in Peckham in their son's memory to provide a space for afterschool activities for young people, to prevent and educate young people against gang violence. The second event was the London riots in 2011. Starting in Tottenham in North London the riots quickly spread to many Boroughs across London, sparked by anger in a failed system where minority groups felt oppressed by policing laws that unfairly targeted black and minority ethnic groups. In a bid to not erase the memory of this event, Southwark Council (the governing municipality of Peckham) funded the Peace Wall arts project (Figure 75 & 76) which invited members of the community to write their

feelings of the event and hopes for the future on post-it sized squares, creating a lasting record which is displayed under Peckham Arch, where it is passed by thousands of people every day.

Reinforcing the notion that *the next big-thing can come from anywhere*, on one of the busy side roads there is a photographic mural (Figure 77) of famous Peckham alumni that grew up in the local area. As a predominately working class area, celebrating these success stories acts as a reminder that talent can grow from anywhere. This mirrors *Reform The Funk's* rationale for adopting a broader view on the artists they spotlight. Choosing to highlight the lesser known artists of today, that may become the cultural taste makers of tomorrow. The staging of a pop-up in this context aims to add value to the local community in a socially engaged commitment, providing a source of inspiration and escapism from some of the sad realities of inner city life described.

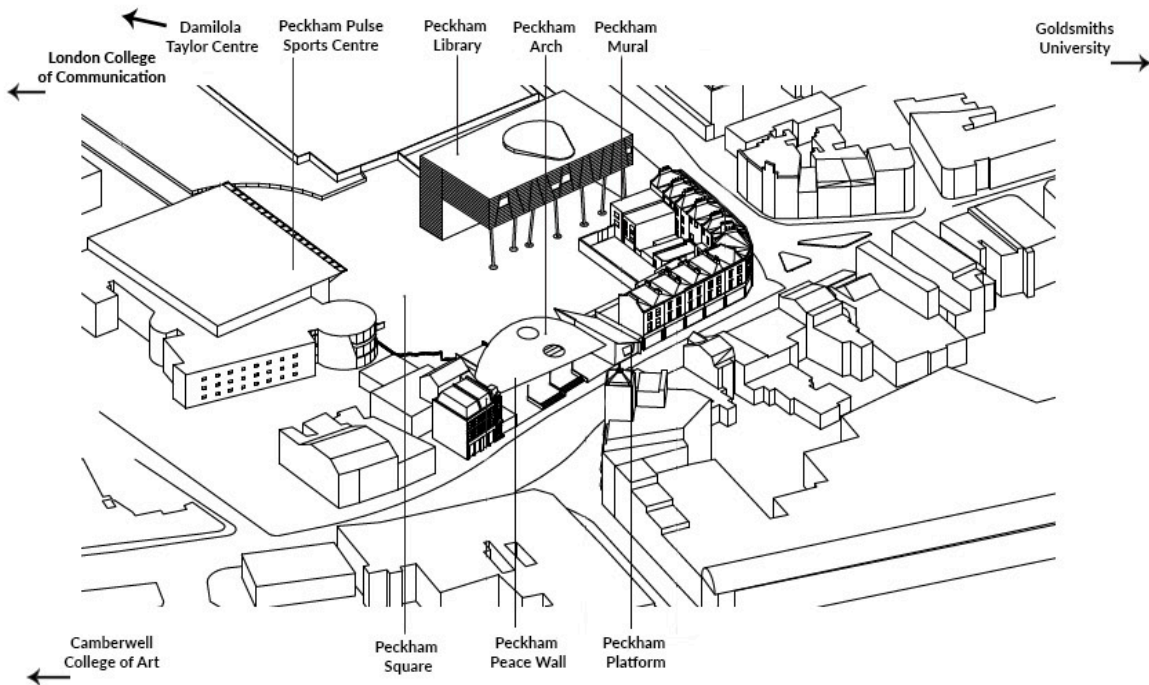


Figure 74: Location Contextual Analysis
Source: Carl Turner Architects (adapted by author)



Figure 75: Peckham Peace Wall
Source: Garudio Studiage



Figure 76: Peckham Peace Wall Detail
Source: Dazed Digital



Figure 77: Peckham Mural
Source: Photographed by Author

Considering this contextual background, Peckham was decided upon as a suitable location to stage the pop-up as there is a strong sense of community, whilst also being a melting pot of people from diverse cultural backgrounds, which is reflected in the type of content Reform The Funk produces. The proximity to several art schools means there is a high proportion of students living in the area, which may also be a factor as to why there is a distinctly

creative atmosphere to the area as a whole. This creative mindset and interest in other cultures are some of the key characteristics of *Reform The Funk's* target demographic. It was then assumed that the Peckham community could be highly interested in *Reform The Funk's* offerings should a pop-up be staged there.

7.4 Duration

The proposed duration for the pop-up was 2 months. This was based on the research gathered in the literature review indicating that a short time frame between 1-3 months scale generated increased excitement in audience, through 'fear of missing out'.

7.5 Concept

A *Reform The Funk* pop-up needed to be an extension of the core mission, whilst giving the digital community a physical space. This space was envisioned to help cut through the digital noise that exists online to help *Reform The Funk* to connect with their existing audience more

directly and attract new audiences. Using pop-up as an event centred form of brand communication, the pop-up was designed aiming to create a memorable experience that would live on in the collective consciousness.

The analysis conducted via the case studies identified the use of exterior space as aiding to attract passers-by to the event, engaging bystanders to participate in the experience. In the process of developing the project, the dramatic impact that the global pandemic has had on our daily lives could not be ignored, particularly when relating it to the notion of developing a pop-up space that would actively encourage people to congregate within a specific space dimension. Being sensitive to this new reality, the concept for the pop-up chose to address these limitations. The choice of a location with an exterior and interior space was made with sensitivity to the fact that Covid-19 restrictions could limit the number of people in an enclosed space, or even prevent interior events all together. Whilst the author was only able to speculate how life could look post Covid-19 pandemic, *Reform The Funk* believed the staging of a pop-up was important as arts and culture are a medium that bring people together to share ideas and experiences that even in times of crisis should not be overlooked.

The design of the pop-up space decided to use both exterior and interior space. Working closely with the *Reform The Funk's* Founder and Creative Director Derrick Kakembo, the decision was made to focus on the work of one artist so as to create cohesion within the space, rather than displaying the work of multiple artists. So as to not limit the experience solely to visual aspects or spatial dimensions of the work the decision was made to focus on the work of spoken word poet Russeni within the interior space. The exterior space was conceived as a space to foster conversation and community engagement through participatory sound installations, which would work in contrast with the interior space, more aligned towards introspection. Connecting these two spaces thematically through the idea of the voice in the sound installations outside and spoken word poetry inside.

7.6 Preliminary Programme

The location proposed for the development of the pop-up consisted of two spaces. The exterior space of Peckham Square, and the interior space of Peckham Platform. The exterior space was used to first hook passers-by and foster community engagement though the

participatory sound installations. Then, entice the audience to explore the more intimate introspective experience inside the interior gallery. Taking into consideration Covid-19 restrictions, the exterior space also offered more safety in social distancing from other people, taking into consideration visitor's level of comfort should they only want to take part in the exterior part of the pop-up experience.

Peckham Square

- Exterior space – Area: approx.1400m²
- Installation(s) suitable for outdoor, capturing awareness of the multi-directions of passers-by approaching the space
- Layout allowing normal flow of people through the plaza
- Encourage users to explore interior space
- Awareness of social distancing measures

Peckham Platform

- Interior Space – Area: approx. 60m²
- One way system of moving through the space
- Clearly marked entrance and exit routes
- Hand sanitation areas at the entrance/exit
- Design of space used to add impact to meaning of the poem
- Awareness of social distancing measures

8 Concept and Design Development

8.1 Concept Outline

The concept developed in collaboration with Derrick Kakembo, Creative Director and Founder of *Reform The Funk* was a pop-up experience that would be staged across exterior and interior spaces. In creating this division, the development of the project had to address a sense of continuity between the two spaces, though the experiences designed for each space were designed to work in contrast to each other. Another consideration was that the pop-up experience needed to still have an impact should users only participate in half of the experience (exterior or interior). As identified from the case studies, a visible public location can help attract the attention of passers-by, however it should be considered that not all passing users would have the free time to fully engage in the pop-up experience. Sound was used as a theme to link the experiences in the exterior and interior spaces, using participatory sound installations for the exterior, and designing an immersive reimagination of a poem by spoken word poet Russeni in the interior space.

8.1.1 Exterior Narrative

The exterior space was envisaged as a place where the public could congregate at a safe distance, share and form memories together, taking inspiration from playgrounds, abstract ground markings, and installations that promote communication and connectivity (Annex 3 p.1-2). The aim was to reclaim a space for interaction between strangers, rewriting the narrative of what had become our *new normal* in terms of required social distancing measures in public spaces.

The objective to foster conversation community engagement was interpreted through the use of parabolic sound dishes across the Peckham Square plaza. Due to the mathematical curve of their shape, sound waves are amplified allowing two people to communicate at distance. A whisper can be amplified across a distance of up to 20m, far beyond the social distancing recommendation of 2 meters. Though, in order to experience the effect, the participation of two people is required, encouraging collaboration between users. The idea was intended to act as means to bring back some of the joy and spontaneity of random encounters absent from day to day life during the Covid-19 pandemic. Emphasising the notion that physical proximity is not a requirement to foster connection and a sense of community.

The parabolic sound dishes' shape was also used to symbolise *Reform The Funk's* objective to amplify the voices of unseen talent. Its form both a visual and audible metaphor to the idea of amplification.

8.1.2 Interior Narrative

In the interior space, the words of the poet Russeni were amplified in a literal sense though sound as the users were guided through the experience using the space design to heighten the understanding and impact of his words. The poem *Sorry Fi Disturb Yuh* (Annex 1) takes the audience on a journey of what would have been *a typical night out* pre-pandemic, in the process subtly telling a story of homelessness. The narrative is interrupted throughout by the line “sorry fi disturb yuh” (sorry to disturb you) written and pronounced in Caribbean patois, referencing the poet's own Jamaican heritage. This was inspired by a real chance encounter as described in an interview about the piece:

A homeless man at London Liverpool Street station approached Russeni who was on his way home from a night out. The man had recognised Russeni as a Jamaican (he moved to London from Jamaica at the age of 8) and approached him, opening with the words “sorry fi disturb yuh”.

(Reform The Funk, 2019)

Russeni creates a narrative around homelessness from the perspective of someone who has never experienced it themselves. Instead asking the audience to question those instances when they had been approached by a homeless person asking for money whilst out enjoying themselves. What was the person's story- how did they get to this situation? The use of Patois, a Caribbean dialect based in English with roots drawn from African languages such as Wolof, Igbo/Ibo and Twi among others, draws on the ability of language and shared diasporic heritage to create a sense of kinship or shared understanding. The real protagonist of the poem is the homeless man with whom Russeni has these chance encounters.

To inform the reinterpretation of the poem through space, the author analysed the poem in terms of the scenes in the narrative, subtext in meaning, clues towards the state of mind of the

protagonist and the antagonist and references to the senses (Annex 2). Each verse can be broken down into different stages of Russeni's journey home: leaving the club drunk, getting something to eat at a fast food restaurant on the way home, walking past a crime scene on his way to the metro station, going down the escalators in the station, riding the metro train, leaving the station, getting a taxi home, arriving home and ending with a scene where Russeni imagines an alternative version of his life had he never left his home Island of Jamaica.

The stand out line in the poem comes when the repeated line "*Sorry fi disturb yuh*" is finally completed "*Sorry fi disturb yuh but I was wondering if anybody's got any spare change*" (Russeni, 2019). Taking place in the scene on the metro train², this line sparks the image of a homeless person moving from carriage to carriage, repeating a rehearsed line to all that will listen in the hope that someone will not ignore their polite request. Drawing on this image, the author used this scenario as a base in which to reinterpret the narrative of the poem into the designed environment. Using the design language of a metro carriage to set each scene of the poem, with the users moving through the space carriage to carriage.

² Commonly referred to as *the Tube* or *the underground* in the UK and London in particular. However for the purpose on this text the author will use the more widely used term *metro* to describe this type of underground train.

8.2 Design Of The Space and Experience

8.2.1 Experience Journey

In order to create a richer, full body experience, design elements encompassing as many of the senses as possible were employed. A detailed account of the experience journey is mapped out in the Experience Story Board in Annex 5. In this section the author has detailed the design decisions made in the development of the project, outlined in the order that the user would encounter the spaces.

8.3 Exterior Space

The first interaction that the user would have with the pop-up was via the exterior space. Capturing the attention of passers-by was one of the key objectives of using the exterior space. The direction in which users would approach the space was taken into consideration in order to capture attention of passers-by from all angles. Movement paths across the square were examined, positioning the sound dishes to avoid obstructing the cycle path and attract attention from various directions (Figure 78). The sound dishes were placed at the maximum distance of 20m apart to heighten the phenomenon of being able to have a conversation across such a large distance.

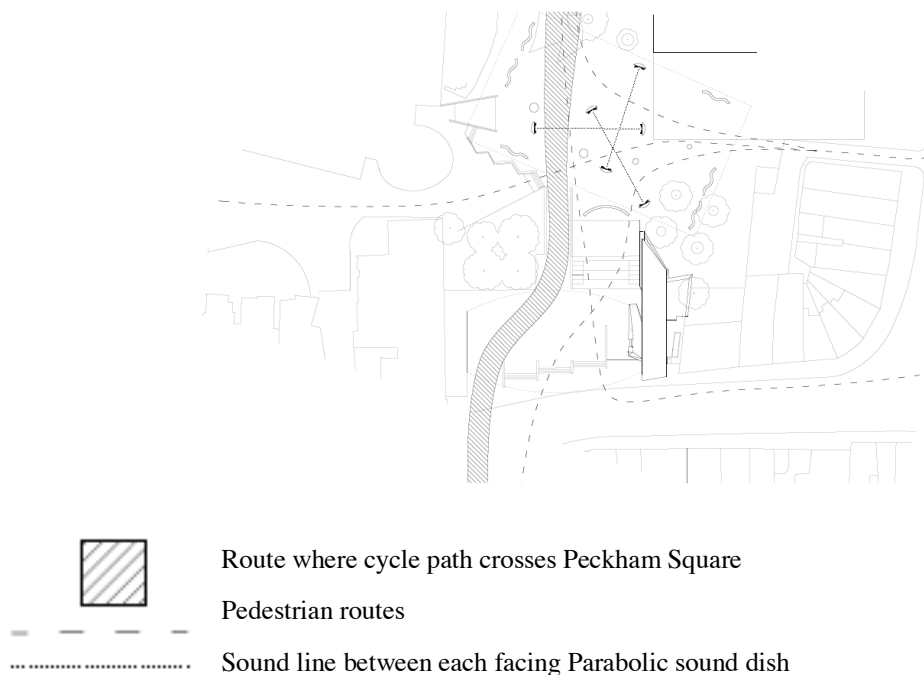


Figure 78: Site plan showing movement paths and positioning of Parabolic Sound Dishes
Source: Developed by Author

8.3.1 Floor Markings

As a means of drawing attention to the pop-up, abstract floor markings were designed to be painted across the central plaza of Peckham Square, adding further visibility to the pop-up as well as acting in part as wayfinding markings, to draw users towards the space being disrupted (Figure 79). The brightly coloured lines were based on the London Underground map (Figure 80), foreshadowing the narrative of train journey that takes place in the interior space. The lines on the map were separated where they intersected to create abstract shapes, rather than a literal representation of the map. The breaks in the lines were used to represent the physical distance and isolation felt by many during the Covid-19 pandemic. Inversing this idea to create a playful reimagination of the safety markings used in many public spaces to enforce social distancing. As the pop-up space was proposed to be staged for a period of 2 months, semi-permanent *Temporary Paint*³ was suggested to be used to create this impermanent feature. This paint has been used in similar exterior floor painted installations such as the example shown in Figure 81.



Figure 79: Site Map Showing Proposed Positioning Of Painted Floor Markings
Source: Developed by Author

³ Temporary Paint is the world's first permanent paint that can be removed any time using our special biological removal formula. When placed over the paint the removal formula biologically breaks the paint back down to its water form, allowing it to be washed away without any hazardous effects with enough water. Temporary Paint can be applied to any material or surface and removed without damaging or changing what it has been placed on in any way. (Green Street Media, n.d.)



Figure 80: London Tube Map
Source: BBC

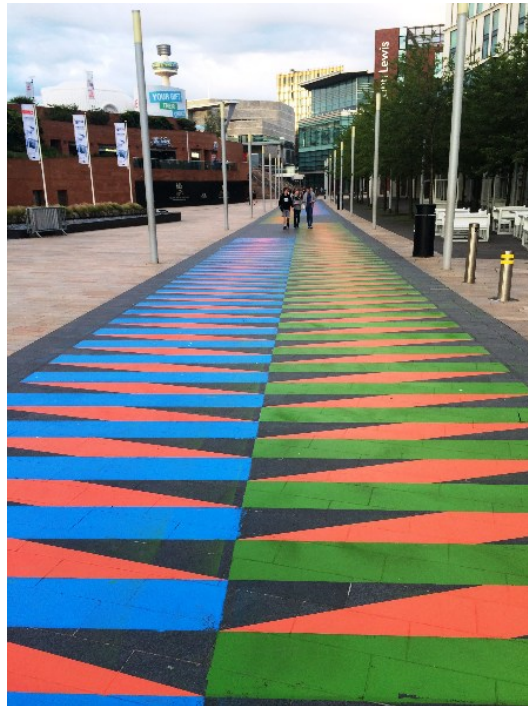


Figure 81: Liverpool Biennial Festival of Contemporary Art (2015)
Source: Green Street Media

8.3.2 Parabolic Sound Dish

The parabolic sound dish installations were designed as a way generate curiosity around the pop-up from people passing by, in turn drawing attention to the interior space by first hooking users attention through the experience. Encouraging users to engage in conversation with a stranger sitting in the facing parabolic sound dish, the installation promoted an active engagement in the pop-up experience. This concept was used as a means to achieve the pop-up's objective to foster conversation and community engagement. In order to encourage users immerse themselves within the experience, the parabolic sound dishes were designed for the user to be seated within. Substituting for a conversation that may have taken place between strangers on a park bench pre-pandemic, though reenacted at a much greater distance. The feature of distance in the installation was used to accommodate to people's levels of comfort in terms of returning to public events and spaces, even if Covid-19 safety measurements may not be enforced at the time at which the pop-up would be staged.

Given the reference point of conversations on a park bench, the decision was made to mimic style of the existing furniture within Peckham Square (Figure 82 & 83). The form of the curved benches was used to create a seat that placed the user into the curve of the parabolic sound dish. The height of the seat was measured to place the users head around the center of the parabolic dish in order to optimize the refraction and capture of the sound waves (Figure 84). Similar materials were used to complement the existing space, as well as to ensure their suitability for outdoor weather conditions. Dictated by the design of the existing site benches, stainless steel tubing was used for the seating. Due to the mathematical accuracy required in the shape of the parabolic sound dishes, the decision not to construct this element, opting instead for pre manufactured parabolic sound dishes made from spun aluminum. The dish would then be set into a poured concrete base to provide weight and stability to the free standing installation.



Figure 82: Existing Site Furniture
Source: Geograph

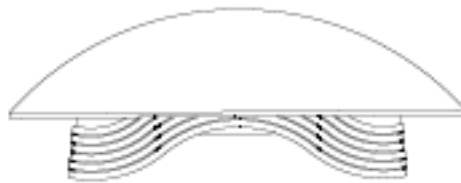


Figure 83: Top View of Parabolic Sound Dish Design
Source: Developed by Author

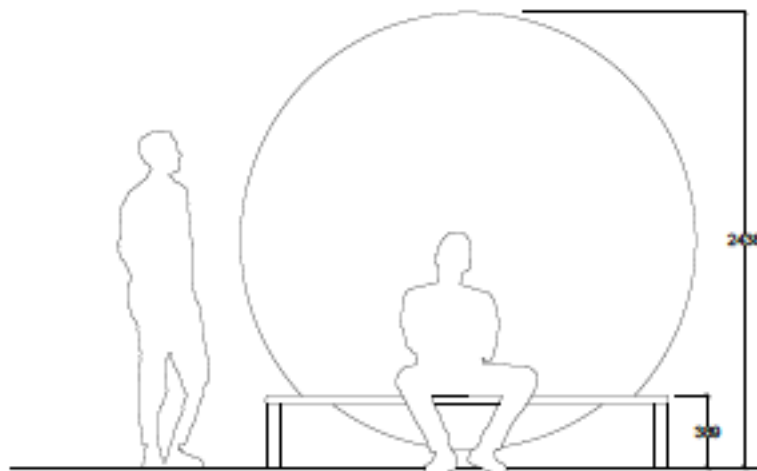


Figure 84: Front View of Parabolic Sound Dish Design
Source: Developed by Author

Highlighting Reform The Funk as the brand staging the pop-up was important to make highly visible in the exterior space (Figure 85). The brand's logo was painted into the concave curve of the sound dish, so that any images shared of the exterior space would act as a means to disseminate the brand name with the intention to attract more visitors to the online platform. The convex curve of the sound dish was left untouched, to create intrigue as to what these strange large metallic dishes were to people approaching from behind. A short vinyl text would be adhered to the concave side of the dish, placed just above the seat in order to explain how the sound dishes work. This text would give a brief description of the concept of the pop-up, where to find Reform The Funk online and invite users to also explore the interior space of the pop-up.

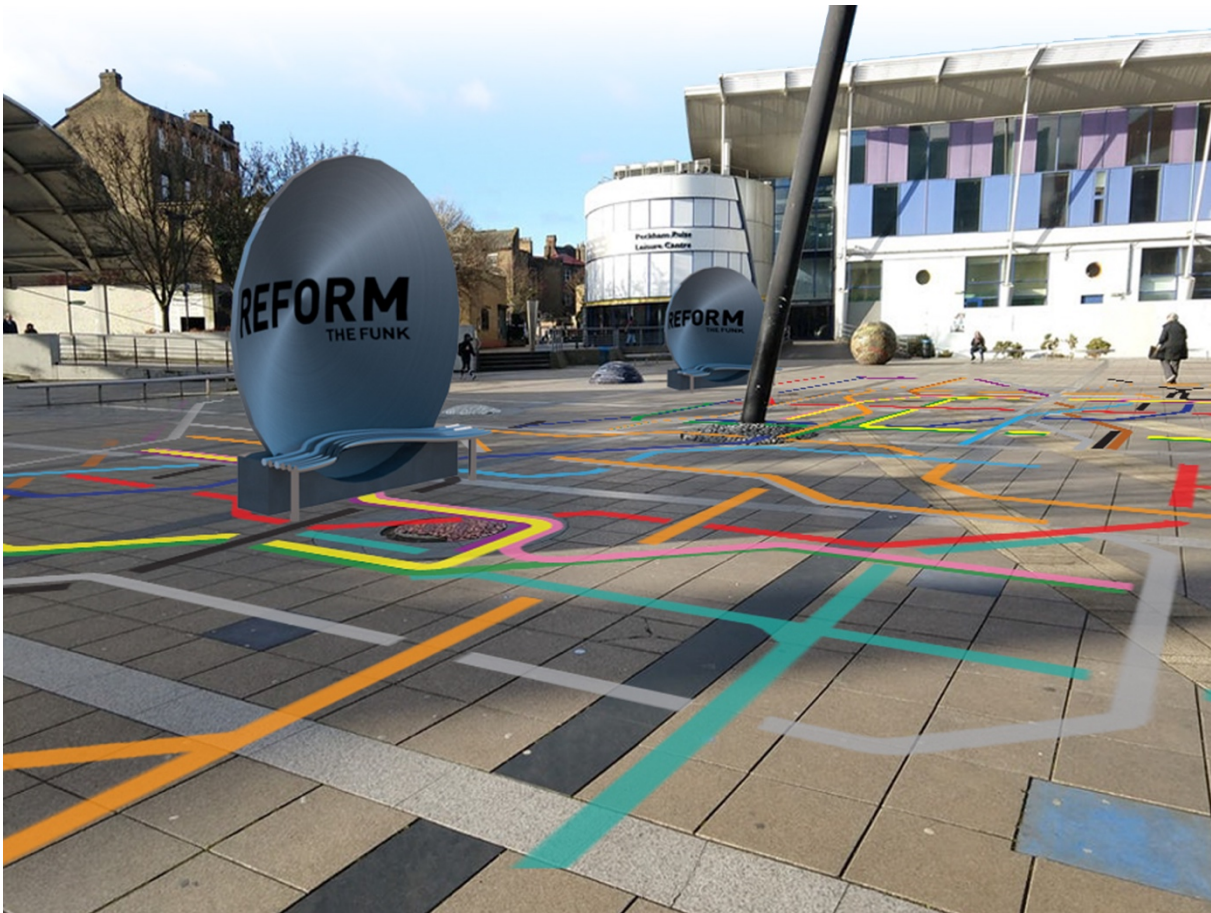


Figure 85: 3D Visualisation of the Exterior Space Design of the Pop-up
Source: Developed by Author

8.3.3 Experience

The exterior space of the *Reform The Funk* pop-up space was designed to create an experience that spanned all four realms of the Experience realm model (Figure 86). Firstly, the esthetic side of the experience was used to attract passers-by, using the brightly colored painted floor markings and the strange metallic forms of the sound dishes to allure the audience by sparking a sense of curiosity. In order to meet the objectives to promote conversation and community engagement, the experience was designed to be active, encouraging exploration and participation from the users. The intriguing effect created by the parabolic sound dish's shape required the interaction of users in order to function, centering the user in the experience, creating a sense of co-creation with the user. The phenomenon of being able to converse at distance with other users was also intended to entertain, as the experience was playful and engaging. The escapist side of the experience was induced by the placement of the seating inside the sound dish. The concave curve cocooning the user as they engaged in a conversation with another user up to 20m away, creating a separation from the bustle of the busy plaza and a moment to sit and pause.

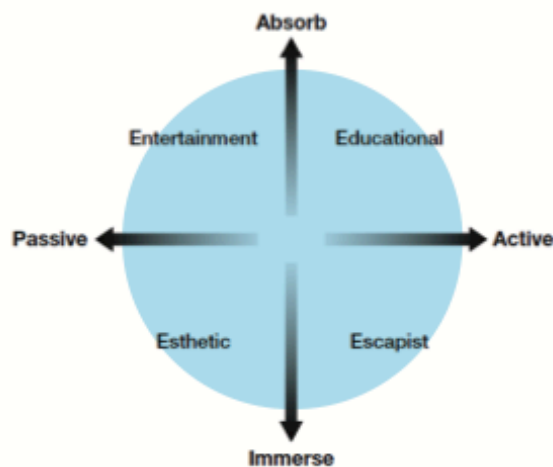


Figure 86: Analysis of the Experience of the Exterior Space Using Pine and Gilmore's Experience Realm Model, with Pie chart overlaid by the author

The sense of sight was used to initially attract user to the space, though sound was the sense that was engaged most prominently in the design of the exterior space to forge a deeper connection with the user. The scale on which the experience takes place was used to heighten

each of these aforementioned aspects, as well as create an intervention in the space that would likely cause *a buzz* given the unusual addition to the exterior space.

8.4 Interior Space

Complementing the experience of the exterior space, the interior space focused on the work of spoken word poet Russeni. Reimagining the words of the poem *Sorry Fi Disturb Yuh*, through an immersive installation, transmitting the essence of the poem to the user through their experience within the space. It was predicted that the interior side of the pop-up would appeal to existing followers of *Reform The Funk*, already being familiar with the work of *Reform The Funk* and the artists that they highlight, with additional interest being captured from users that pass through the exterior space.

8.4.1 Entrance

A one way system of moving through the space to was set out in the preliminary program to control the flow of visitors with social distancing regulations in mind. The North side entrance of Peckham Platform was selected as the entrance route to the space, as it faces more visibly into Peckham Square (Figure 87), the objective being to draw in audiences from the exterior space. Visitors would queue to enter using the steps leading up to the entrance. On the left hand side of the glass door, vinyl text applied to the signage front would give background information on *Reform The Funk* and the work being staged inside that visitors could read whilst waiting to enter.



Figure 87: Peckham Platform North Elevation
Source: Developed by the Author

8.4.2 Translating The Poem Through Space

To create an introspective experience, visitors would experience the interior installation one by one in staggered intervals, so that only one person would be in each space at any one time. Due to the narrow dimensions of the space, this decision was also implemented to comply with social distancing measures. The linear path of the space was used to create a suggested desire line in which the user should move through the space (Figure 88). The door handles were omitted on the reverse side of the doors to prevent users going back into previous spaces.

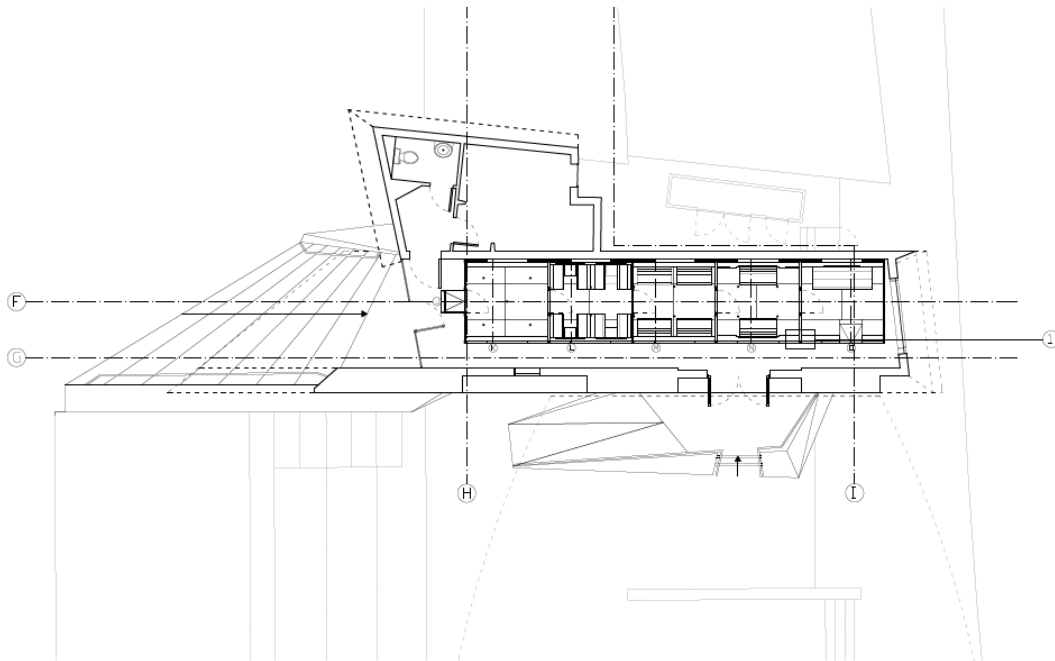


Figure 88: Interior Floor Plan. Showing entrance route, and path through the space moving left to right in the image

Source: Developed by the Author

The space was divided to represent different scenes in the poem, refined by the author down to five the main scenes outlined in Annex 5 . These scenes were: *the club*, *the fast food restaurant*, *the street*, *the train* and *home*. Each space was recreated using the design language of a metro train to simulate the idea of the user moving from carriage to carriage, like the homeless man begging for spare change that is described in the poem. The scenography was intentionally designed to imply each different environment using only subtle differences in

the profile of the space, lighting and textures, keeping similar design elements throughout to create a sense of continuity (Figure 89-93).

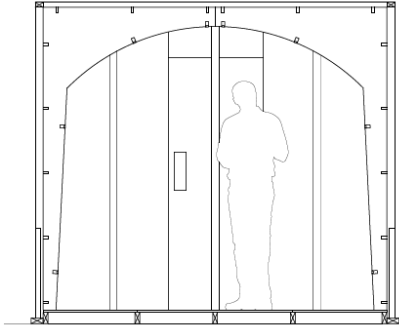


Figure 89: *The Club*. Section View
Source: Developed by the Author.

The space has an arched profile mimicking the shape of a metro train with five vertical poles interspaced in a similar formation to the support hand railings. The design adapts these design elements to give the feeling of an industrial underground club.

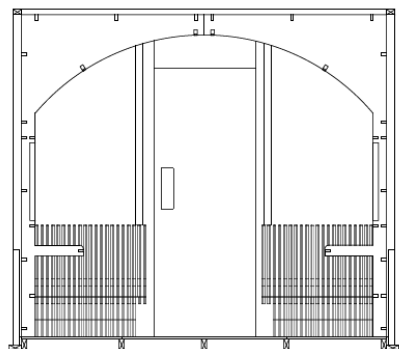


Figure 90: *The Fast Food Restaurant*.
Section view
Source: Developed by the Author

Keeping the same profile of the space, the environment of a fast food restaurant was implied through the use of banquette seating with tables in between extending from the profile of the wall. This style of seating is also used in some metro trains.

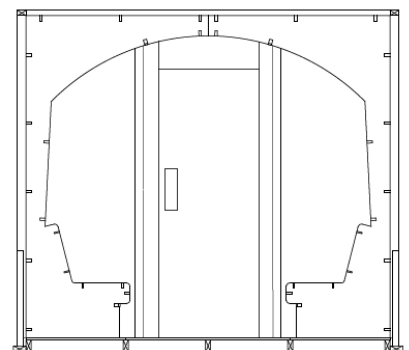


Figure 91: *The Street*. Section View
Source: Developed by the Author.

Seating mirrored on either side was used to create a passage implying the pathway of a street. The vertical hand railings poles were designed with the addition of lighting to simulate streetlights bordering the pavement.

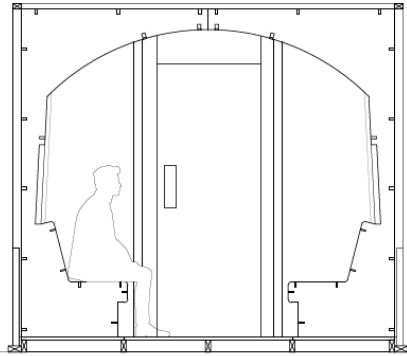


Figure 92: *The Train*. Section View
Source: Developed by the Author.

Following the layout of a metro carriage banked seating was centered on both sides of the space with doors on either side of the seating. Cut indents in the profile of the wall were used to give the sense of a window.

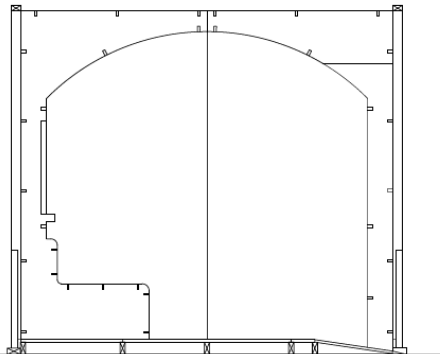


Figure 93: *Home*. Section View
Source: Developed by the Author.

The final scene adapts the style of seating used in metro train to create a domestic space that is intentionally ambiguous between a sofa and a day-bed. A cut aperture in the wall functions as the exit path, allowing the ambient light from the exterior to light the scene, drawing a conclusion to the experience.

8.4.3 Material Choices

To unify each the different spaces together through a shared visual language, the decision was made to use the same materials throughout all the spaces, diverging from a literal representation of the environments portrayed. Cardboard was chosen as the principle material for its commonly viewed *cheap* perception and associations with homelessness. Using the material as an understated backdrop in which the words of the poem would hold precedence. Constructed like a series of section cuts, 10mm sheets of double walled corrugated cardboard were stacked together in pairs, held together by plywood beams cut in a comb-like shape. Running along the interior and exterior edges, the plywood combs slotted into the edge of the cardboard sheets spacing each layer 20mm apart. The spacing was made between the layers to create a Zoetrope⁴ effect as users moved through the space similar to the flickering of light experienced in a metro train. The textures of the cut edges of the cardboard and plywood were used to expose the characteristics of the materials, implying their tactility, in an effort to appeal to the senses. The U-shaped profile of the corrugated cardboard was used in the vertical walls of the space as this edge was more visually interesting and resistant to impact.

LED strip lights were designed to be set into plywood beams, maintaining the design language used throughout the structure. To complement each scene, lighting was used to create a greater sense of ambience, transforming the understated aesthetic of the cardboard carriages. As well as bringing ambience to each scene, the lighting was used to give visual cues to prompt the user to move from scene to scene. Dimming the lights to urge the user to move to the next space. Texture was incorporated through the floor surfaces as a means to convey a sense of the changing environments through the sense of touch felt via the feet rather than hands. Mirror Dibond⁵ facing walls were used to create the illusion of the modest space having much greater depth. Each space was designed with symmetry in mind, using the reflected image to complete the other half of the scene. Confronted with their own self-image

⁴ A Zoetrope was as a cylindrical device with slits cut vertically in the sides, invented as an early form of animation.

⁵ An aluminium composite that comes in a number of surface finishes, including mirror. The advantage being that it is lighter weight than glass mirror and shatter proof.

within the isolated space, this effect was integrated to heighten the sense of introspection in the user.

8.4.4 Description Of Spaces

Scene 1: *The Club*

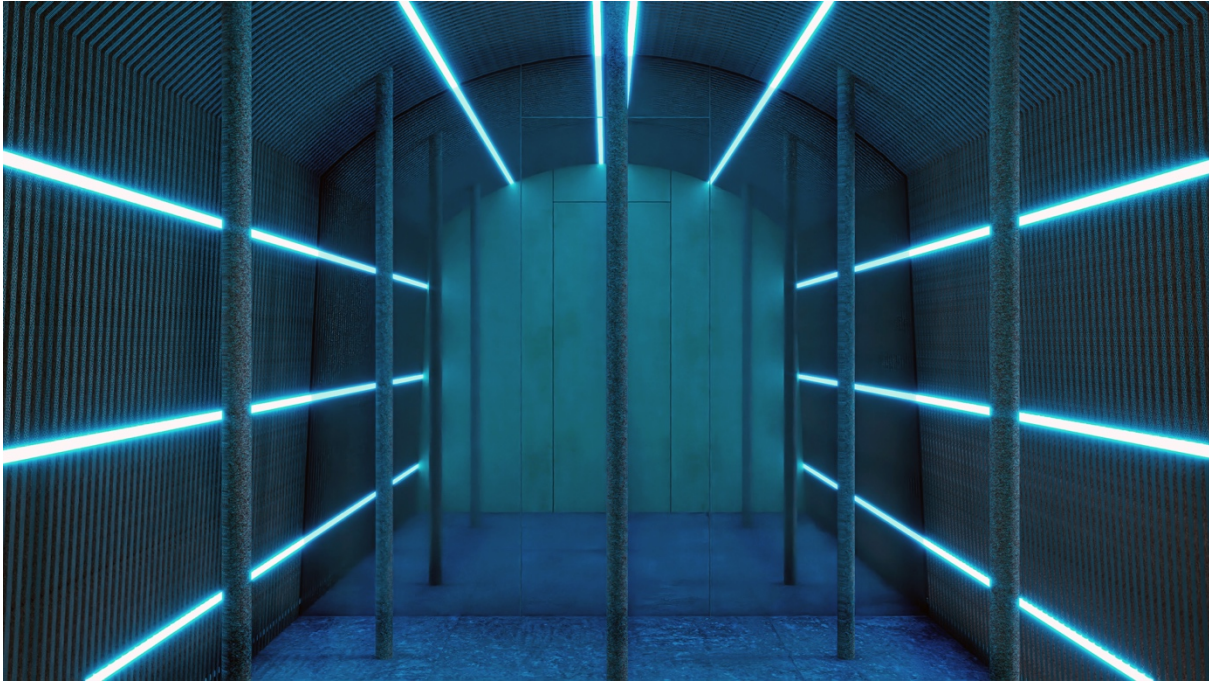


Figure 94: 3D Visualisation of *The Club* Scene

Source: Developed by the author

In the first scene, Russeni describes leaving the club, going outside. To simulate this transition, the floor in *the club* scene was proposed to be rendered from Jesmonite⁶ applied smoothly on one half of the floor, and roughly on the second half. On the smooth side of the floor a sticky compound would be applied in patches to mimic the feeling of a club floor, sticky underfoot from split drinks. The other side of the floor would be rendered in a rough texture to feel like Asphalt in an exterior environment. Cold bluish hue was proposed to make the space feel like an exterior space at night. The facing wall was mirrored, giving the illusion

⁶ A two-part system product, that is a lightweight substitute to cast concrete. The material can be used to replicate the appearance and texture of many surface finishes (Jesmonite, n.d.)

of the space being doubled, reflecting the lights in a way that that made them appear to extend off into the distance, like laser beams that might be used in a club setting.

Proposed Materials: Cardboard, Plywood, Mirror Dibond, Jesmonite Flooring (Figure 99)

Scene 2: *The Fast Food Restaurant*



Figure 95: 3D Visualisation of *The Fast Food Restaurant* Scene

Source: Developed by the author

In the second scene, the line in the poem “*Golden arches come like sun ray*” describes the bright alluring lights of the fast food restaurant interior. Bright harsh beams of light with a slight orange glow, were used give the feeling of a sterile interior environment, juxtaposing the exterior scene before. Pale grey Vinyl flooring similar to that that may be used in this type of environment is used to give a greater sense on this setting. The mirror image in the facing wall, doubles the seating, make the space feel bigger than it is.

Proposed Materials: Cardboard, Plywood Mirror Dibond, Pale grey Linoleum flooring (Figure 99)

Scene 3: *The Street*



Figure 96: 3D Visualisation of *The Street* Scene

Source: Developed by the author

In the street scenes both the front and rear facing walls are mirrored, reflecting back into themselves to create an effect where the scene appears to extend into infinity. The Led strip lights are cut in sections illuminated with diffused yellow light, designed to look like a series of street lights at night. Paving stones are used in the flooring to evoke the impression of an exterior space through the texture felt underfoot.

Proposed Materials:

Cardboard, Plywood Mirror Dibond, Paving stones (Figure 99)

Scene 4: *The Metro*



Figure 97: 3D Visualisation of *The Street Scene*

Source: Developed by the author

In the metro scene the front and rear facing walls are again both mirrored, to create the effect of a long train carriage that extends off into the distance. Bright white artificial lighting, similar to what is commonly found in many metro trains, is used running in parallel lines down the central part of the carriage. Speckled vinyl flooring also references the style of flooring commonly used in metro trains.

Proposed Materials:

Cardboard, Plywood Mirror Dibond, Speckled Linoleum Flooring (Figure 99)

Scene 5: *Home*



Figure 98: 3D Visualisation of *Home* Scene

Source: Developed by the author

The final scene is designed to feel markedly different from the other scenes as the poem (and the journey) concludes. The line “*my stop its daylight*” reveals that the sun has already come up. The lighting in this scene comes from the light outside the structure, casting the space ambient light like early morning sun coming through a window. Medium pile carpet used as the flooring to suggest a domestic environment. The soft texture felt underfoot, juxtaposing the floor textures felt in the other scenes. There are no mirrored walls in this scene, giving the space its real dimension. The full text of the poem is printed in vinyl lettering on the facing wall, for visitors to reflect on, drawing a conclusion to the experience.

Proposed Materials:

Cardboard, Plywood Mirror Dibond, Medium Pile Grey Carpet (Figure 99)

8.4.5 Proposed Materials

Materials that will be used in every scene:



Corrugated cardboard sheets. Textures of cut edges also form part of the design.

Plywood boards used showing the facing panel as well as the cut edges

Mirror Dibond

Scene 1: *The Club*



Jesmonite

Scene 2: *The Fast Food Restaurant*



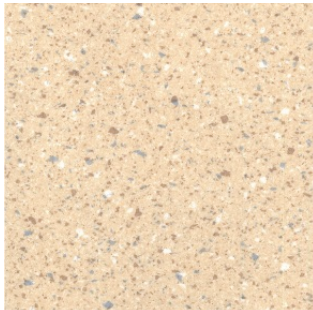
Gloss Linoleum in light grey

Scene 3: *The Street*



Pale grey paving stones 60 x 60 cm

Scene 4: *The Train*



Speckled pale cream/grey Linoleum

Scene 5: *Home*



Medium pile pale grey carpet

Figure 99: Proposed Material Selection

Source: Author's own

8.4.6 Experience

Given that the installation was a staging of a spoken word poem, the sense of sound was critical to the experience. Upon entering there space visitors would be given headsets in which they would hear the poem delivered by Russeni in surround sound with accompanying sound textures relevant to the scene such as the moving train or voices in the distance. Moving from one space to another would trigger the different verses of the poem (Annex 5), using the design of the space to support the narrative of the poem creating a more impactful understanding of Russeni's words. The sense of touch was elicited though the feet rather than the hands by using different flooring textures in response to characteristics the environment of each scene. The sense of sight is a broad term that incorporates various secondary senses such as sense of space, scale, illumination and texture within it. This sense was manipulated with many of the material choices, creating optical illusions using reflection to play with the scale and repetition in the space.

The interior space of the *Reform The Funk* pop-up space was designed to create an experience that was introspective and thought provoking, using an immersive environment to promote an esthetic and escapist experience (Figure 100). The word entertainment is often thought to have shallow connotations, however understanding *entertainment* as an experience that is passively consumed helps to define its' meaning more clearly. The experience was meant to entertain and educate, with the hope that the memory of the experience would stimulate positive associations with *Reform The Funk*, that would lead to increased more engaged audience.

As the visitors exit the installation from the final *home* scene, the view looking down the passage besides the installation was deliberately exposed to reveal the *back stage* behind the construction of the interior space. This was intended to create a juxtaposition from the illusion of the interior experience, appealing to the inquisitive nature that *Reform the funk's* audience are characterized, by giving a sense of how the space was constructed.

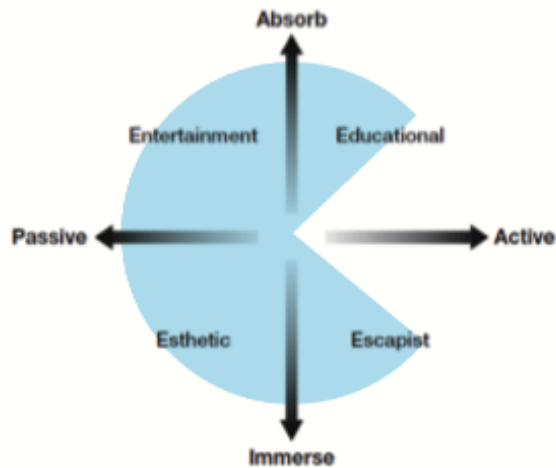


Figure 100: Analysis of the Experience of the Interior Space Using Pine and Gilmore’s Experience Realm Model, with Pie chart overlaid by the author

8.5 Technical Considerations

In describing how the experience would work, there are some technical and logistical elements to consider. The first being the ticketing system in which users could visit the space. In wanting to control the number of visitor in the space at any one time, allotted time slots would be available to book online prior to visiting, with some reserved time slots that users passing by would be able to make use of.

With the length of each verse predefined for each space, it is possible to get a sense of time that users would occupy each space. Though in order to prevent users crossing paths, entrances would be staggered so that there would always an empty room in-between users. Staff at the door controlling the flow of entry would be able to have a visibility of where users are in the installation, informed by sensors that would record the movement from one room to the next. These motion sensors would be used to trigger sound cues controlling the audio playback on the headset that users would listen to. Lighting cues synchronized to the recording on the audio. With consideration of Covid-19 safety precautions headsets would need to be sanitized by staff between each use, or if possible a system developed where users could connect the sound to their own headphones using a Bluetooth signal.

9 Final Considerations

On the outset of the project the author aimed to answer the research question: *how can space and (spatial) experience enhance communication between brand and audience* using the design research to provide a examples and *best practices* that would aid in the design development of a pop-up space for online media platform *Reform The Funk*.

A key finding from this research was that experiences that extended as many of the *experience realms* identified by Pine & Gillmore (2011) where thought to promote richer, more memorable experiences. It was established that even if the details of the experience were not recalled by the user, a lasting a positive association between the brand and the user could still be generated based on the memory of a positive response being experienced. As the outcome of this project was defined though spatial environments, *experience* as interpreted from an architectural point was characterised as most successful when as many on the senses were engaged as possible. The author incorporated these findings into the designed experience by using both the interior and exterior space to create different stages to the experience, also using the exterior space as a means to attract passing attention, helping to create a greater awareness to the pop-up. As many of the senses as possible were integrated into the design of the experience. Most notably sound, which was also used to link both spaces thematically. The visual senses were used to draw attention to the pop-up in the exterior space, with manipulation of secondary visual senses such as scale, illumination, reflection and tactility used to create a immersive and introspective experience in the interior space to compliment to understanding of the poem being staged. The sense of touch was evoked through textures felt through the feet as opposed to the hands in order to adhere to safety guidelines concerning the Covid-19 pandemic.

The measure of the success of the project was determined by the ability of the design proposal produced to meet the objectives set out at the start of the project, which the author took into consideration at every stage of the design process.

9.1.1 Limitations For Achieving Better Work

Designing a spaces for public interaction presented some limitations in light of the Covid-19 pandemic. The first being the changing nature of advised safety guidelines and lockdown measures. It was difficult to predict what safety measures could be in place at the time of staging the proposed pop-up, thus a theoretical scenario where public events were permitted following some social distancing guidelines was followed. Safety guidelines advising against the touching surfaces in public and the requirement of face coverings to be worn in most public places, inhibited the ability to create an experience that fully engaged all of the senses such as touch and smell were suppressed.

10 Addenda

Following the delivery of the provisional work, the author was able to receive feedback from the client regarding the project as a whole.

“Overall we would be very happy with the experience the space would bring to the public. Love how you have contextualized a body of work (a poem) that deals with some strong topics such as homelessness, working-class issues, the diaspora, etc., and put it into a conceptual space to further explore its themes. You have wonderfully showcased how a piece of artwork can live outside of its original format, given it a new physical presence and an extended platform for it to be experienced.”

Derrick Kakembo, Creative Director, Reform The Funk

As well as this positive response there was also some valid feedback for areas for further development such as:

- Branding

How could Reform The Funk's branding be more prominent?

- Language

How could we merge or introduce the language of the British diaspora culture?

Could there be signage in patois or British slag?

- Merchandise

Could there be something for the public buy / take away at the end?

Could we sell small models of the installation?

- A hangout space

Could we have a small performance stage for people to have a go at performing the poem themselves?

Or on a commercial level, a place to retain and keep the people around after they reach the end of the installation?

The idea of a hangout place was not identified when the initial program was discussed, perhaps as social distancing restrictions were much stricter at the outset of the project. However, as the world has opened up, particularly so in London, the idea of a space to retain visitors makes more sense in these current circumstances. In light of this, the author's proposal would be to create an additional space as visitors exit Peckham space from the West side door under the arch where there are sometimes food vendors and market stalls signifying that an additional structure would not be too disruptive to pedestrian traffic passing through this area.

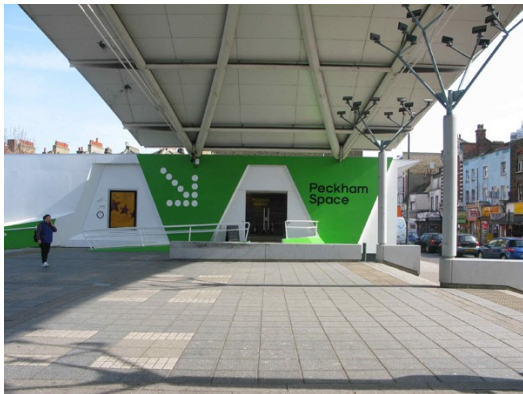


Figure 101: Peckham Platform West Exit
Source: E-Architect



Figure 102: Temporary Market Under Peckham Arch
Source: Twitter

Developed over several lockdowns this project was deeply inspired by the author's own shifting relationship to once habitual public spaces, for example the daily commute which after many months at home, the idea of felt alien. Designing a space for public interaction presented some limitations in light of the pandemic. However in the end these limitations actually contributed to the design and designed experience of the project, forcing me to seek new ways to explore interaction and connection at distance. Adopting alternative forms of senses, such as touch felt through the feet rather than the hands. The experience of the pandemic has been a collective isolation, and so the experience was designed to play on this contraction. Despite this, the pandemic has shown that there still remains a need and desire for physical experiences despite many digital alternatives. Whilst the digital sphere is ever expanding, brands connecting with their audience in the real world have the opportunity to create a more impactful and lasting memory using physical experiences.

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Source: Pine II & Gilmore, (2011) *The Experience Economy*, p. 111

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<https://studioxag.com/work/infinity-event/>

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Source: The LAist

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Source: Stephane Parmentier

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Annexes

Annex 1 : *Sorry Fi Disturb Yuh* by Russeni (2019)

Lights went up, music stopped
Grabbed my friends, grabbed my jacket, avoided those that forget to wash their hands
They're only good for sweet lies

Outside now, and I'm thinking. How am I here again?
Same after the club disgraceful guilt with glazed eyes
It's six in the morning
Nightfall just escaped after stealing a few dignities.
I'm holding tight to my tipsy shivers.
Make no eye contact.
Things look better in the dark- see
The lonely ones look desperate for a mother's hug.
We'll probably see them next week, but we'll act brand new, just like we did tonight.
It's best to ignore the desperation that drowns out.
Tom Ford, Gucci, and A million.
The sober and me hasn't begun, so I'm self judging.
Only thing at door step should be runaway children come home.
I am tanked up on payday liquor
Thus begins the treadmill thoughts, like how we're broken these days.
Living mundane mosaic realities.
So I plead
Don't axe me how I really am.
Me and you both know I will lie to you.

Sorry fi disturb yuh

I'm so faded. Do I regret the night? I'm not too sure.
Pockets are kissing thighs. So it's pack lunch for the rest of the week.
Looking at the danced out spirits. I know I'm not the only one living the overdraft life.
Regardless, it's time for a lickkle dirty meal, oh I'll complain about the weight gain another day

Sorry fi disturb yuh

Golden arches come like sun ray
The queues snake along like friend that left with random one night man.
I'm not mad, just starving.
Like everyone else, I'm going to ignore the girl using burger buns for pillow
All alone don't know her limits
Probably got groped by many hands
Will fall into the clutches of- I didn't know she didn't want it.
Just going to leave her to it
Where are her friends- Anyway
Check that all is in order cos it's home time.

Sorry fi disturb yuh

It's as if the bins are coming in for a hug
And all that consumes my mind is how to avoid tracksuits all year round.

The ghetto has two number with cracked screen
Wasn't inside the club, but linger like their ganja aftershave

Call themselves a family they do
I guess there are too many secrets at home
I've seen blood on the streets
Papers say someone clatted it off
Most times young, most times black,
Maybe white people bury bodies the best
It's selfish around here
Everybody's really a nobody
Never speak
But holdup snapchats drink. I'm thinking too deep
It must be the brown liquor in my bloodstream

Don't really know when it happened, but I've got responsibilities
So I need my sheet as empty as they will be
I'm ready to chase big dream, even if it's soul sacrifice on Holy outcomes

Sorry fi disturb yuh

Two wraps and hashbrown. I'm still hungry.

Sorry fi disturb yuh

But it's a hard swallow because of all the let's pretend it doesn't exist in this choked country

Sorry fi disturb yuh

Half asleep.
Walk like a zombie mind, like a goldfish. I'm just trying to tap in so I can tap out
just like the yuppies that borrow grands on grands still.
No experience, no energy. So I let the escalator do the work. Wait, not too long then.

Smell the lust between the carriages.
There is a couple irritating from the view of my left eye.
They are PDAing in capital letters.

I've begun to sort out the expenses from earlier tonight.
Then I notice something,
A familiar figure.
Clothes falling off shoulder because the world resides there
Lips blood shade from earlier that day vein sore from what I don't even know
But speech on lock.

Sorry fi disturb yuh but I was wondering if anybody's got any spare change

My stop it's daylight.
I'm over this
Head down straight beeline to the barriers
Swerving the rats and pigeons
Maybe I drank too much pre drink.

Spare change?

There's an eight count throb going off in my head, not even on beat
best friend is staring out the window
I'm not sure when we got in
Uber driver ram this car into my front yard

How did I end up in my room?
Talking to myself
I've got leftover vomit in my beard.
Knees on my trousers are ground stained

Epiphanies hugging at my feet.
So my carpet keeps going from sand to concrete with no footprint
It's all getting too much so I'm going back to primary setting Small Island cracking axeing

Would I be able to survive back home?
How me for help someone when I cannot help myself?
Take me back to mi school days before paydays straight to paying bills them, like, why is it I
dat pon this earth?
No, really? What is mi purpose?
What if I don ave one?
Will I ever be so dirty that people start to look pon mi wit disregard
Jesus yu can't hear me?
If all of mi friend dem leave me
Who gon check me?
How long before me truly bruk
Maybe I should find somebody less fortunate for give to...

Annex 2: Analysis by the Author of *Sorry Fi Disturb Yuh*

Sorry Fi Disturb Yuh Russeni

References to
scenes

In the
club

Lights went up, music stopped
Grabbed my friends, grabbed my jacket, avoided those that forget to wash their hands
They're only good for sweet lies

bright lights/silence

talking about
people in the club
but could also be homeless
people.

Listening
outside
the
club

Outside now, and I'm thinking. How am I here again?
Same after the club disgraceful guilt with glazed eyes
It's six in the morning
Nightfall just escaped after stealing a few dignities.
I'm holding tight to my tipsy shivers. - closed body
Make no eye contact. language
Things look better in the dark- see
The lonely ones look desperate for a mother's hug.
We'll probably see them next week, but we'll act brand new, just like we did tonight.
It's best to ignore the desperation that drowns out smell of desperation
Tom Ford, Gucci, and A million.
The sober and me hasn't begun, so I'm self-judging.
Only thing at door step should be runaway children come home.
I am tanked up on payday liquor
Thus begins the treadmill thoughts, like how we're broken these days. - quite/overthinking
Living mundane mosaic realities.
So I plead
Don't axe me how I really am.
Me and you both know I will lie to you.

making parallels to ignoring girls
outside the club in the same way
people overlook homeless people

Sorry fi disturb yuh

I'm so faded. Do I regret the night? I'm not too sure.
Pockets are kissing thighs. So it's pack lunch for the rest of the week.
Looking at the danced out spirits. I know I'm not the only one living the overdraft life.
Regardless, it's time for a lickkle dirty meal, oh I'll complain about the weight gain another
day

drunk

Sorry fi disturb yuh

In a
fast
food
restaurant

Golden arches come like sun ray
The queues snake along like friend that left with random one night man.
I'm not mad, just starving.
Like everyone else, I'm going to ignore the girl using burger buns for pillow
All alone don't know her limits
Probably got groped by many hands
Will fall into the clutches of- I didn't know she didn't want it.
Just going to leave her to it
Where are her friends - Anyway
Check that all is in order cos it's home time.

bright lights of fast food shops

One night stand
Another reference to
a vulnerable girl
- how society overlooks
people

Walking on the street (walks past crime scene)

It's as if the bins are coming in for a hug
And all that consumes my mind is how to avoid track suits all year round.
The ghetto has two numbers with cracked screens.
Wasn't inside the club, but linger like their ganja aftershave

smell when a homeless person approaches
smell lingers like a person with nowhere to go.

Call themselves a family they do.
I guess there are too many secrets at home.
I've seen blood on the streets *to shoot a gun (slang)*
Papers say someone clattered it off
Most times young, most times black,
Maybe white people bury bodies the best.
It's selfish around here.
Everybody's really a nobody
Never speak
but hold up, snap chats drink. I'm thinking too deep.
It must be the brown liquor in my bloodstream

internal monologue justifying feelings of guilt

Don't really know when it happened, but I've got responsibilities.
So I need my sheets as empty as they will be.
I'm ready to chase big dream, even if it's soul sacrifice on Holy outcomes

Sorry fi disturb yuh

Two wraps and hashbrowns. I'm still hungry. *preoccupied with own self interests*

Sorry fi disturb yuh

but it's a hard swallow because of all the let's pretend it doesn't exist in this choked country

Sorry fi disturb yuh

Entering Metro station

Half asleep.
Walk like a zombie mind, like a goldfish. I'm just trying to tap in so I can tap out
just like the yuppies that borrow grands on grands still.
No experience, no energy. So I let the escalator do the work. Wait, not too long then.

tapping metro card

Smell the lust *reference to smell* between the carriages.
There is a couple irritat from the view of my left eye. *angle*
They are PDAing in capital letters. *public displays of affection*

I've begun to sort out the expenses from earlier tonight.
Then I notice something,
A familiar figure. *resides*
Clothes falling off shoulder because the world there
Lips blood shade from earlier that day vein sore from what I don't even know
But speech on lock.

Sorry fi disturb yuh but I was wondering if anybody's got any spare change

Leaving the station

My stop it's daylight. *light*
I'm over this
Head down straight beeline to the barriers
Swerving the rats and pigeons
Maybe I drank too much pre drink.

Spare change?

I'm a
taxi
home

There's an eight count throb going off in my head, not even on beat
Best friend is staring out the window
I'm not sure when we got in
Uber driver ram this car into my front yard

head throbbins from head
ache.

Back
home

How did I end up in my room?
Talking to myself
I've got leftover vomit in my beard
Knees on my trousers are ground stained

description as it be is the homeless
man

Epiphanies hugging at my feet.
So my carpet keeps going from sand to concrete with no footprint
It's all getting too much so I'm going back to primary setting Small Island cracking axeing

asking (slang)

Internal
dream
(back
home in
Jamaica)

Would I be able to survive back home? Diaspora
How me for help someone when I cannot help myself?
Take me back to mi school days before paydays straight to paying bills them, like, why is it I - nostalgia
dat pon this earth?
No, really? What is mi purpose?
What if I don ave one?
Will I ever be so dirty that people start to look pon mi wit disregard - Feeling invisible
Jesus yu can't hear me?
If all of mi friend dem leave me - Isolation/loneliness
Who gon check me?
How long before me truly bruk
Maybe I should find somebody less fortunate for give to...

forgive

Annex 3: Moodboard

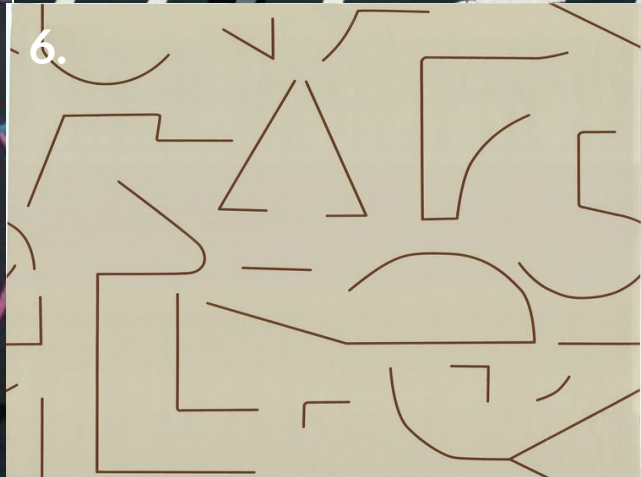
Annex 4: Technical Drawings

Annex 5: Experience Storyboard

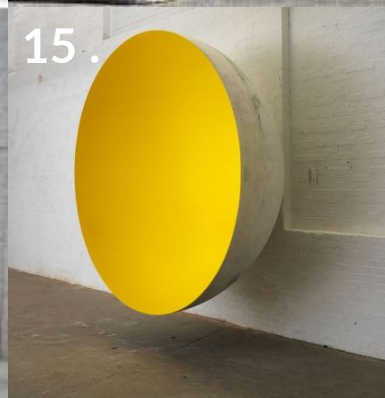
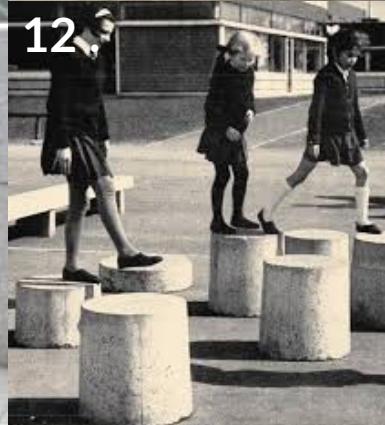
Annex 6: 3D Visualisations

Annex 7: *Reform The Funk* Pitch Deck

Addenda 2 : Presentation Slides



1. <http://www.rollingplinth.com/2015/06/bold-tendencies-in-peckham/>
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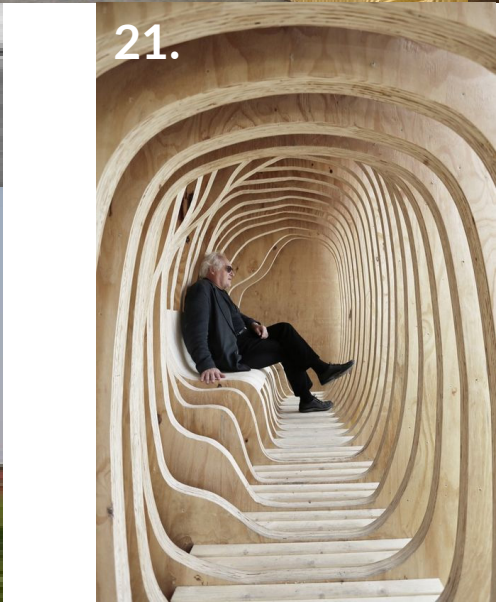
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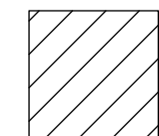



PROJETO MISTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	SITE PLAN	
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM SQUARE AND SURROUNDING AREA	DATE JUNE 2021	SCALE 1:200
			DRAWING 1

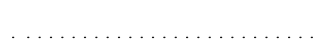


PROJETO MISTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	MOVEMENT PATH ACROSS SITE	
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM SQUARE AND SURROUNDING AREA	DATE JUNE 2021	SCALE 1:200
			DRAWING 2

In order to place the Parabolic Sound dishes in areas that would not obstruct movement paths across the site, an analysis of existing movement paths was carried out.

 Route where cycle path crosses Peckham Square

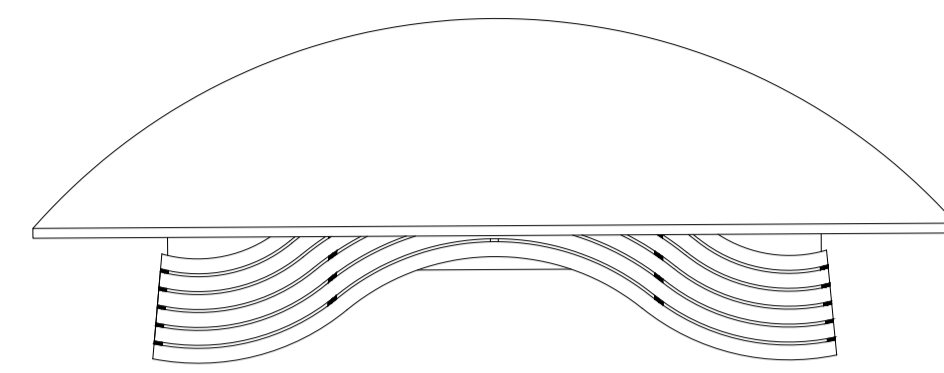
 Pedestrian routes

 Sound line between each facing Parabolic sound dish. Positioned at a distance of 20m apart

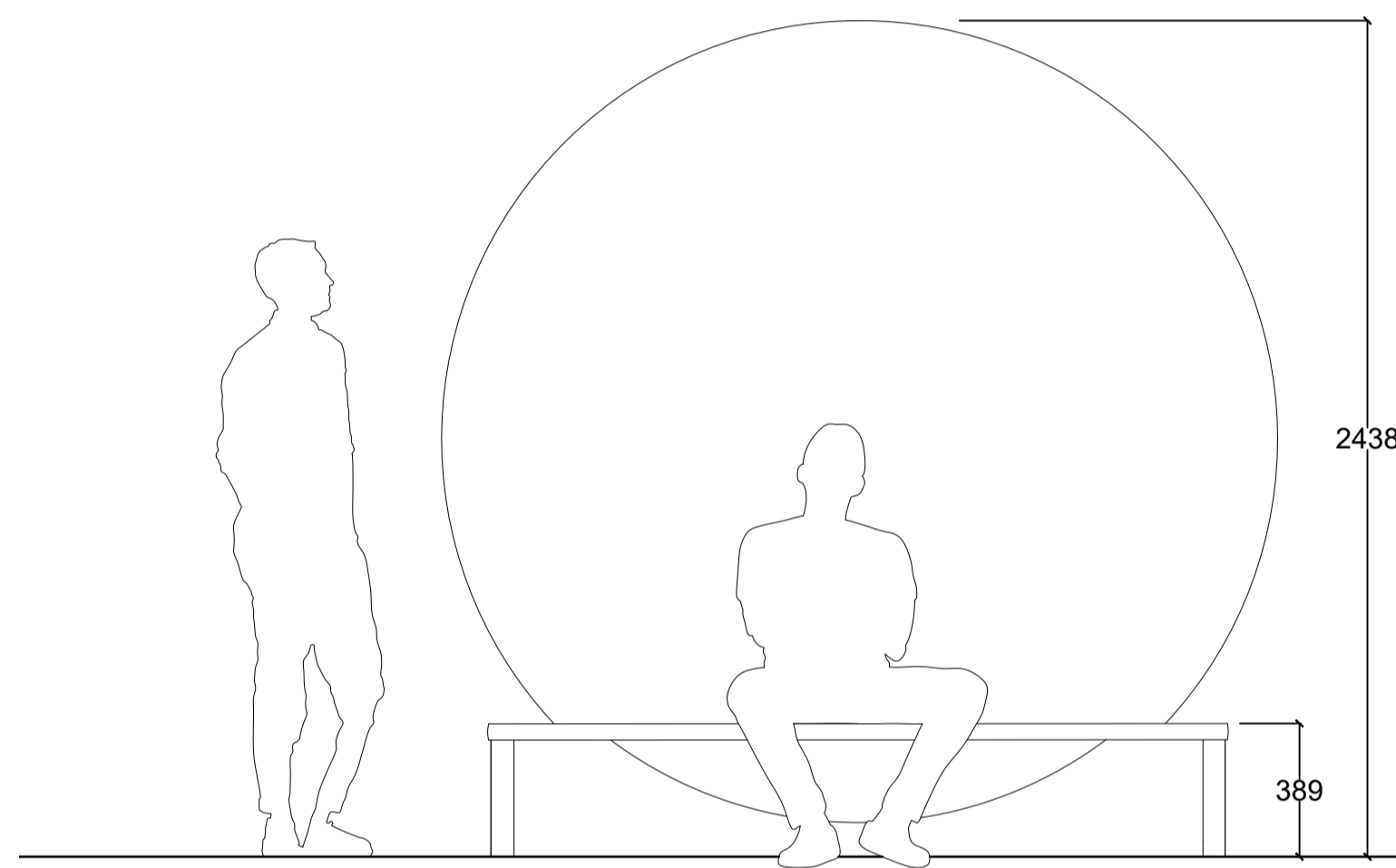


PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	POSITIONING OF FLOOR MARKINGS	
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM SQUARE AND SURROUNDING AREA	DATE JUNE 2021	SCALE 1:200
			DRAWING 3

Overlay showing the positioning of the painted floor markings. Based on the design of the London Underground map, abstracted by scale and creating breaks where lines would normally intersect

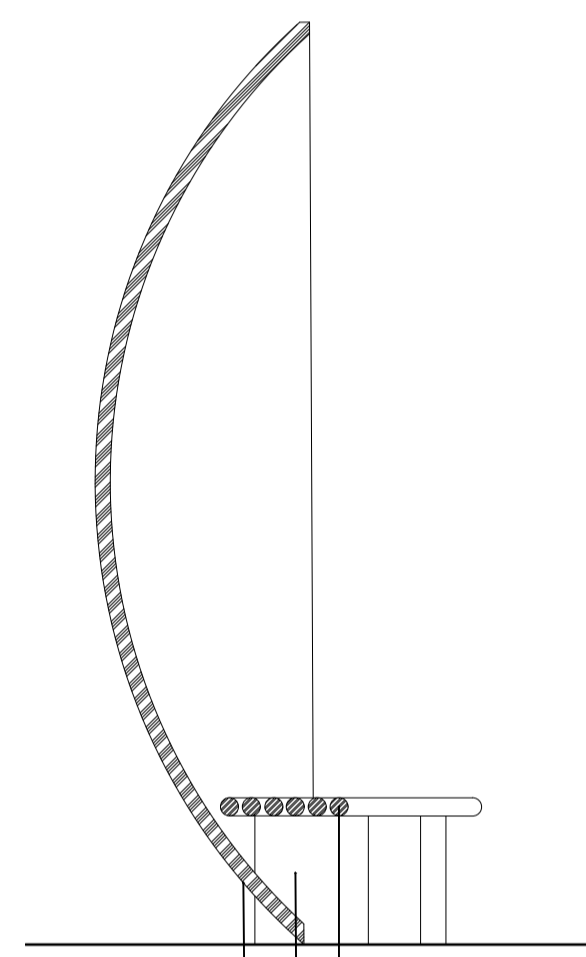


Top view



2438

389

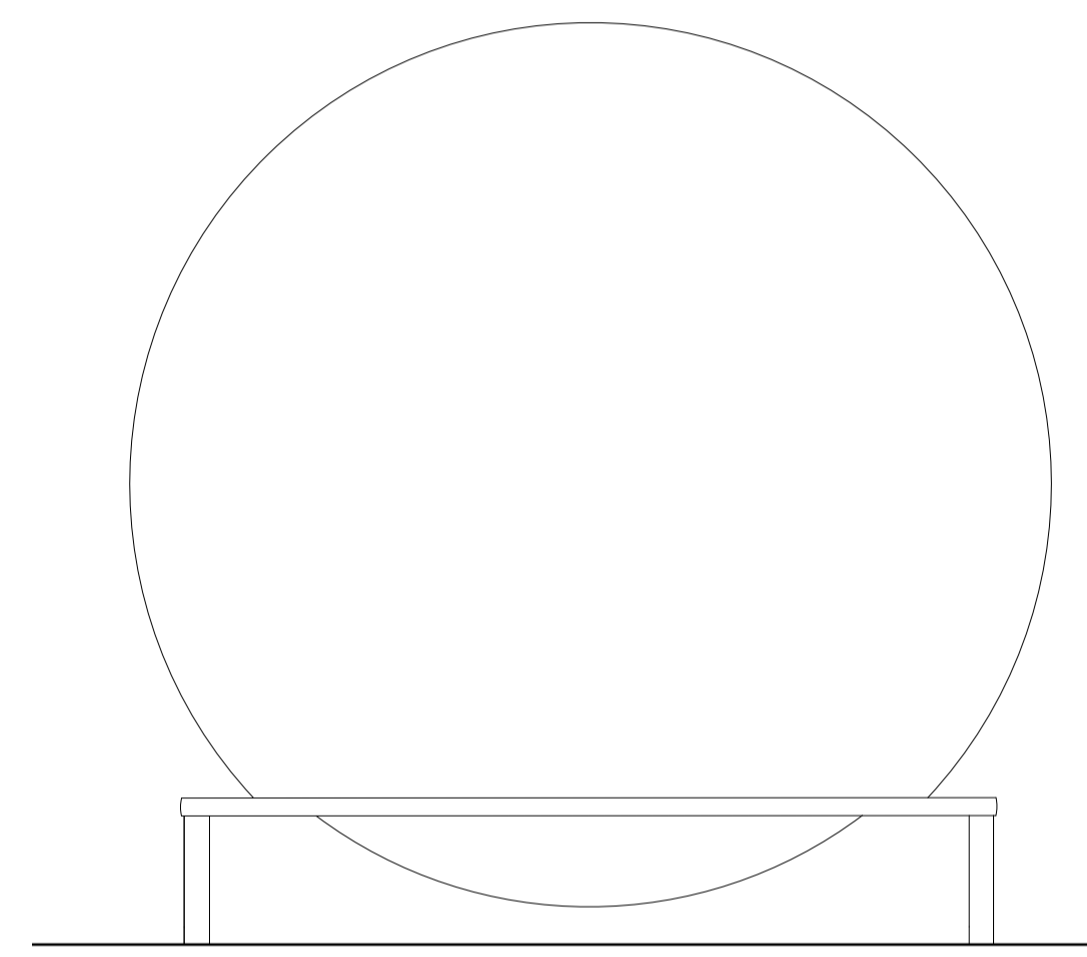


Section view

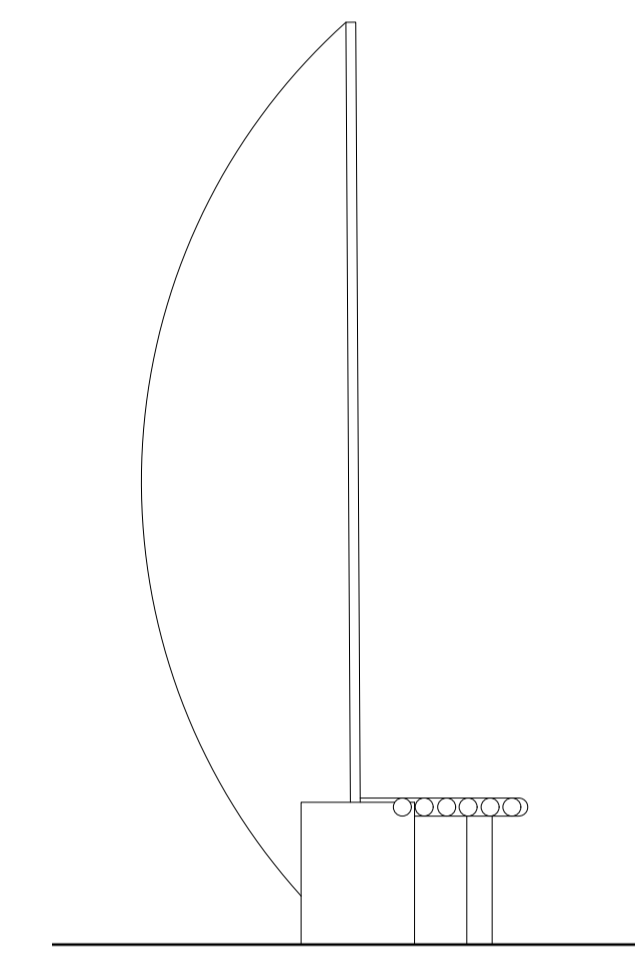
Spun Aluminum brushed finish

Concrete

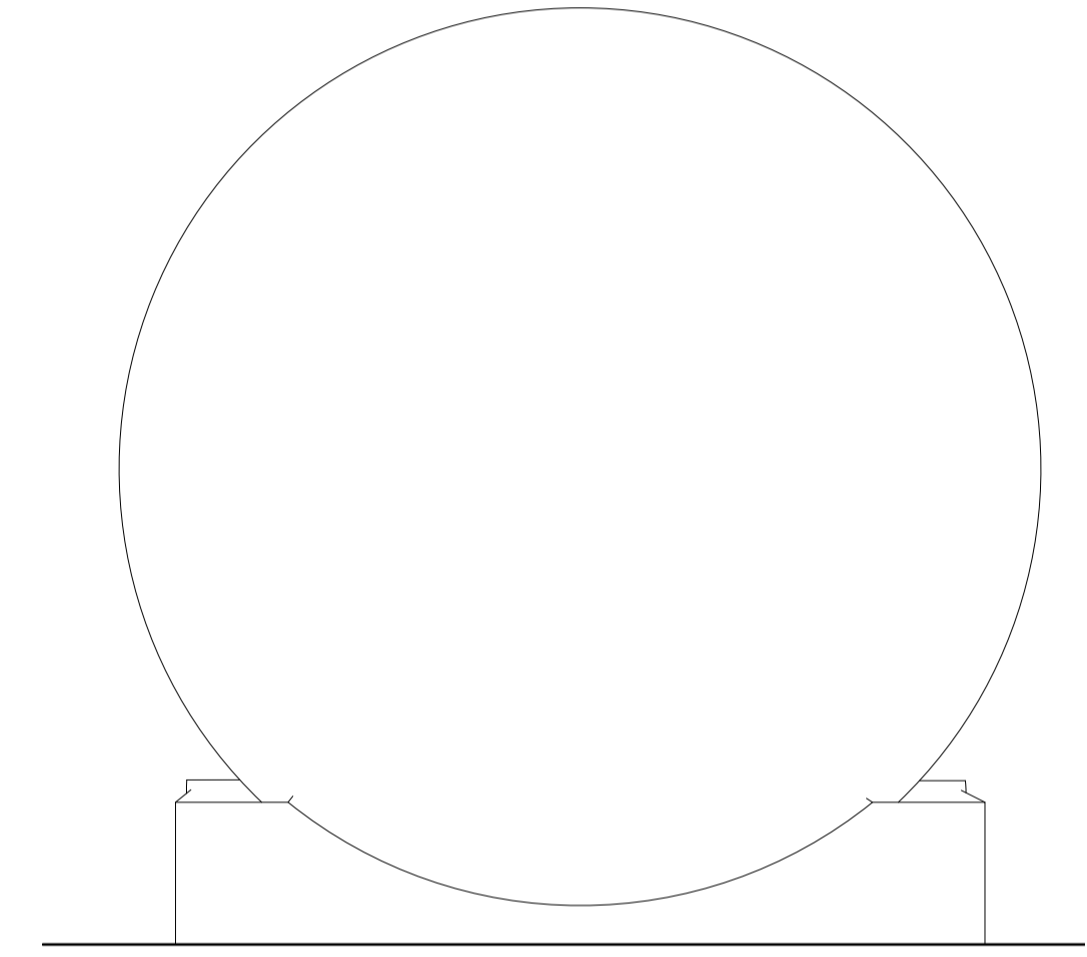
Stainless Steel



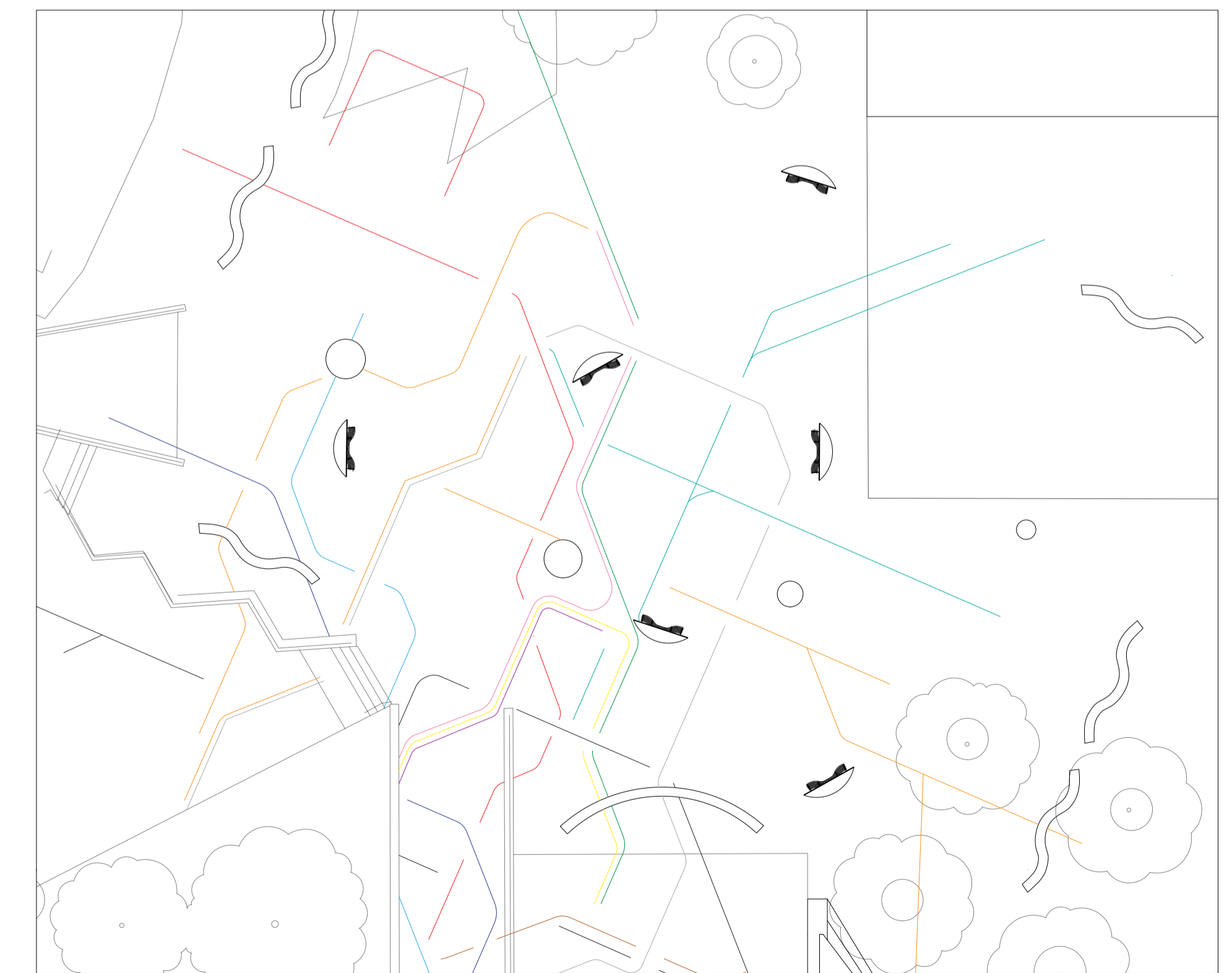
Front view



Side view

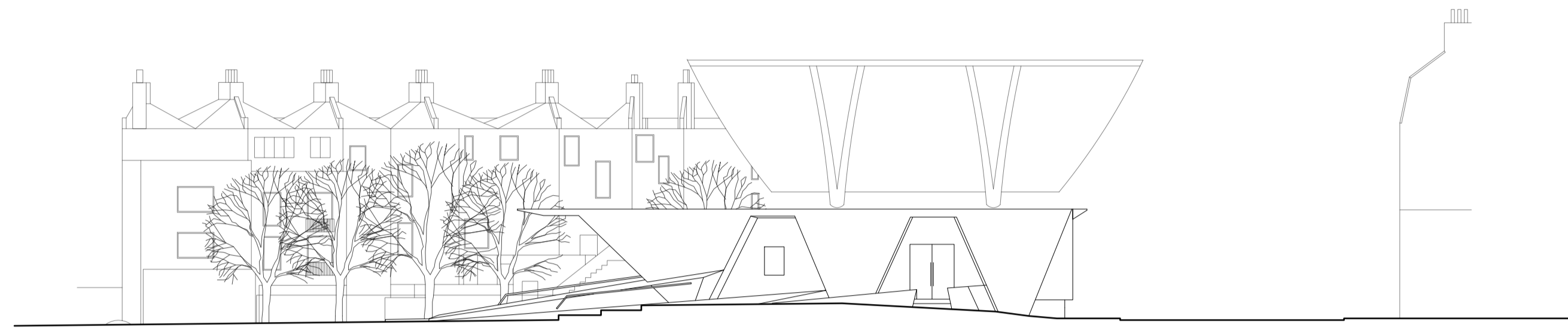


Back view



Scale 1:200

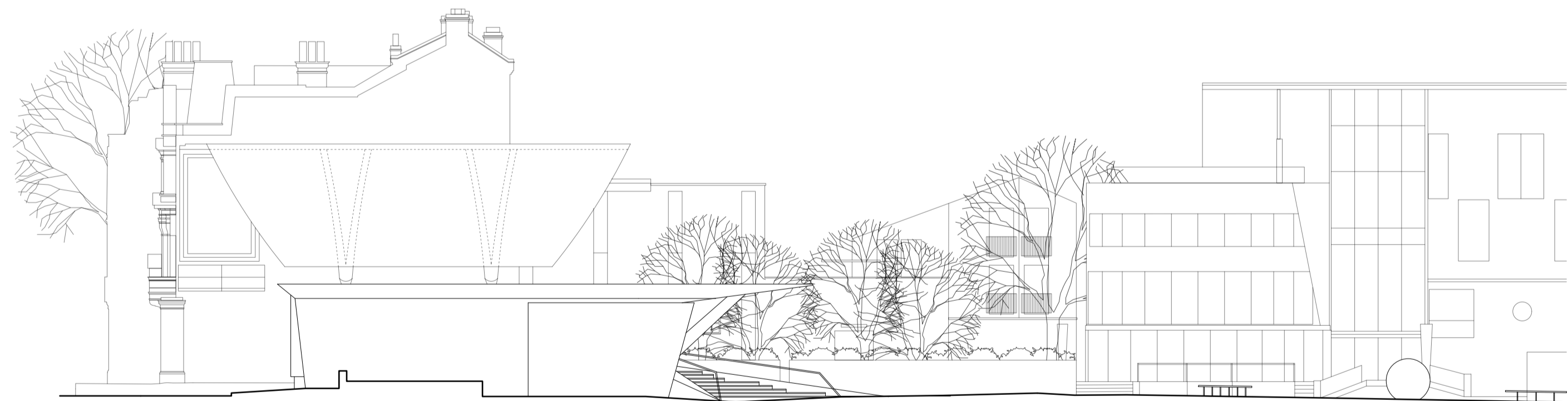
PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM - LONDON	PARABOLIC SOUND DISH	DRAWING
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION EXTERIOR SPACE	DATE JUNE 2021 SCALE 1:20	4



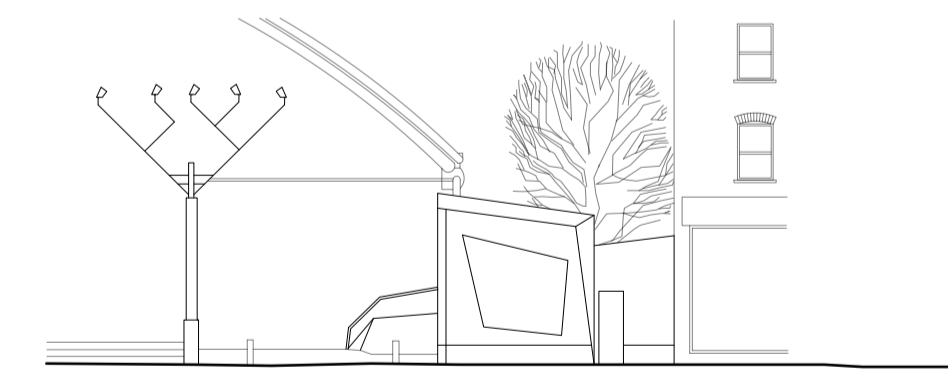
West Elevation



North Elevation

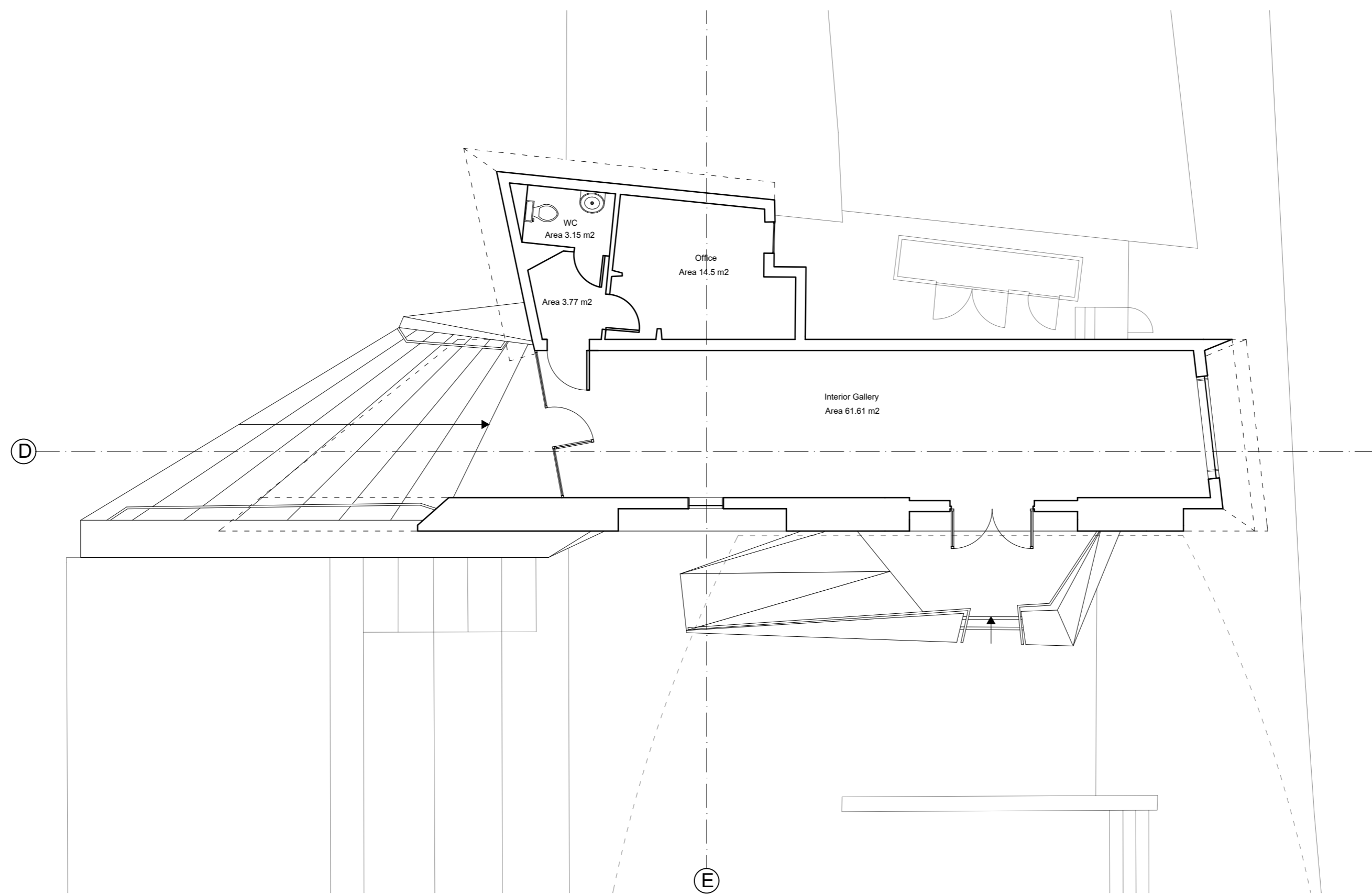


East Elevation

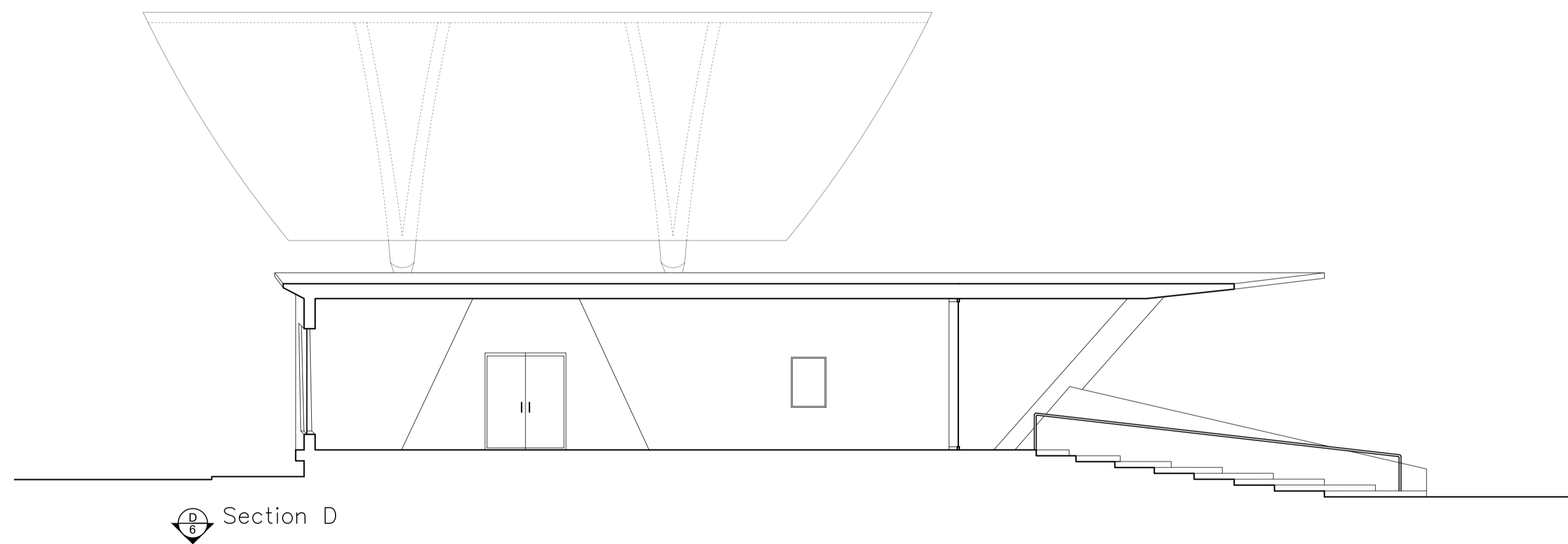
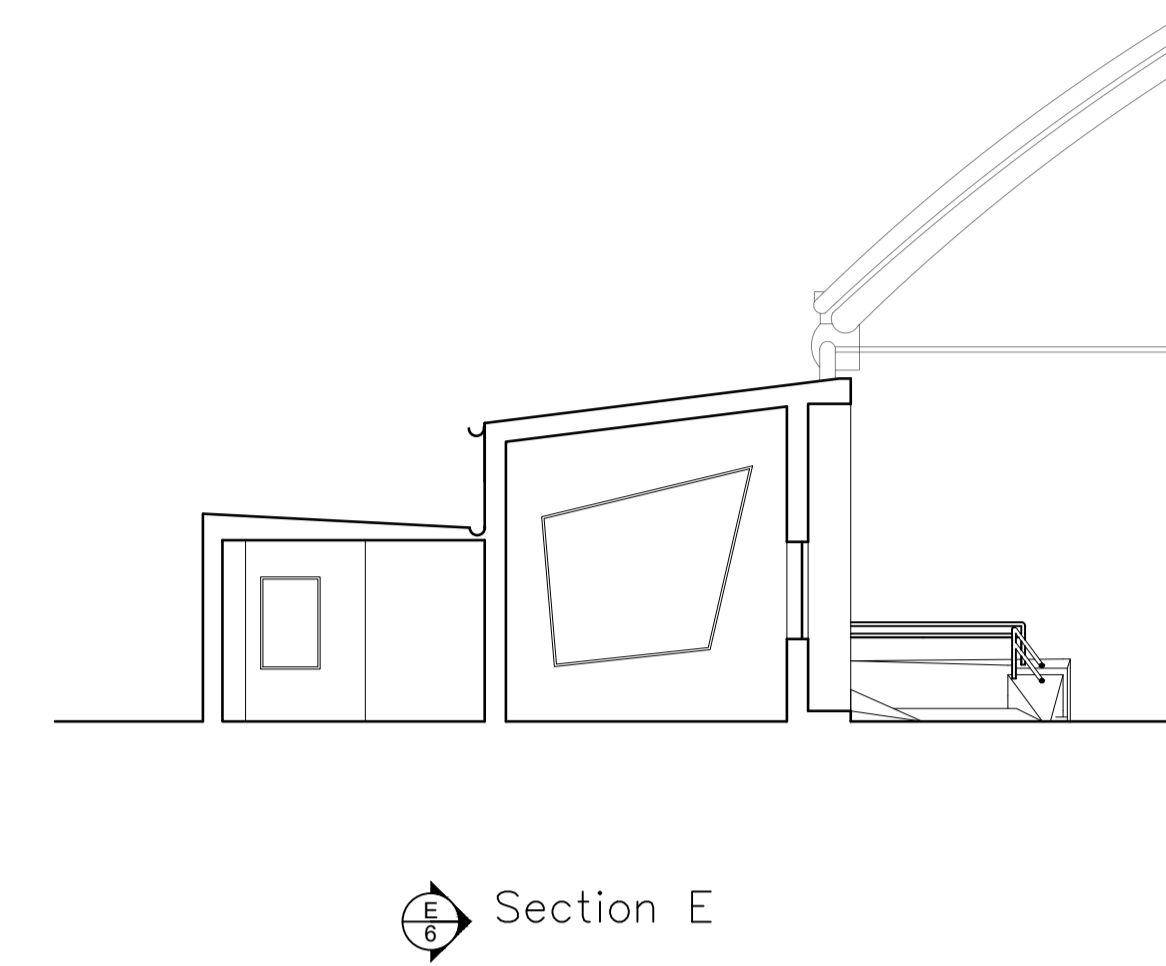


South Elevation

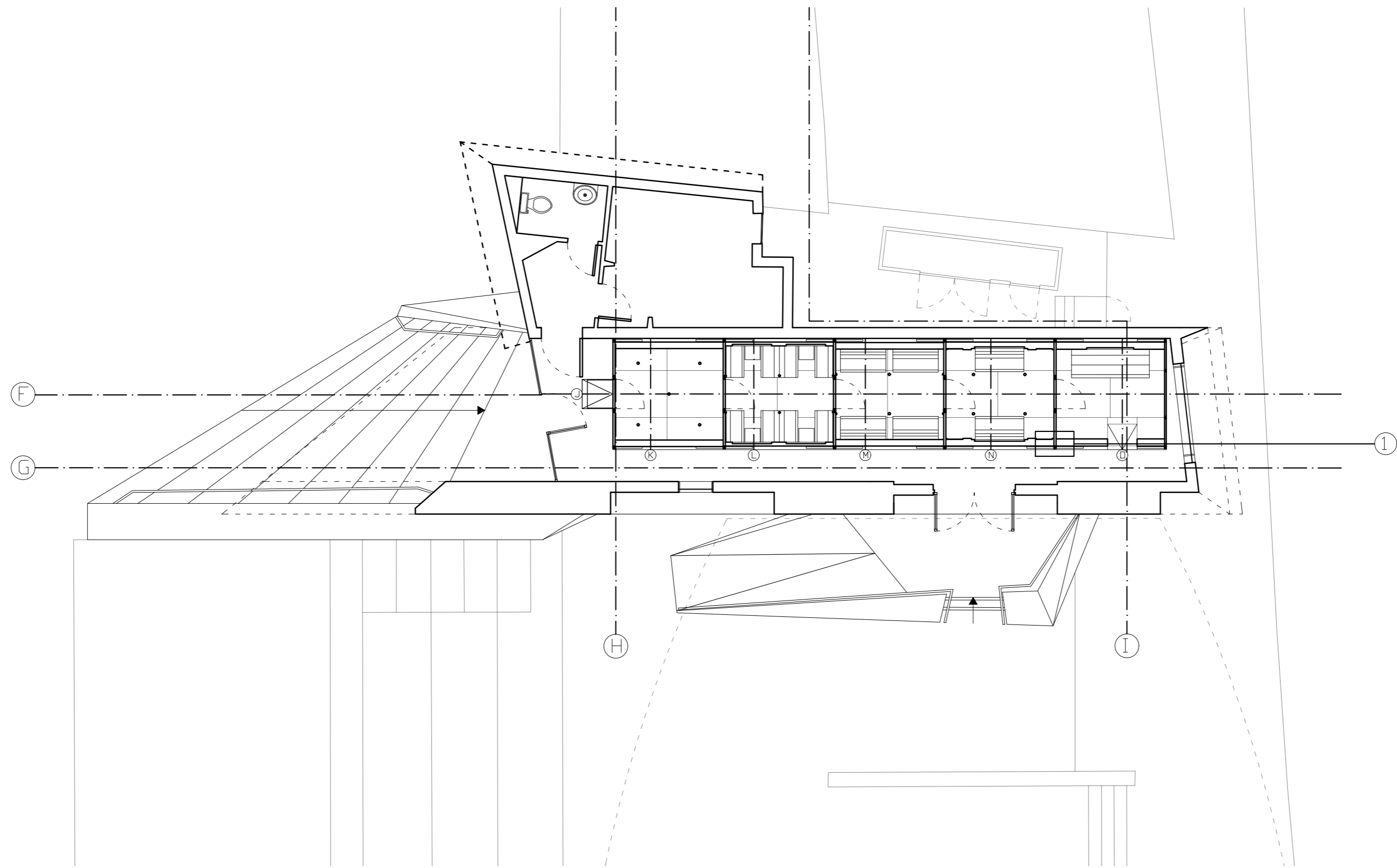
PROJETO MISTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	ELEVATIONS	
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM PLATFORM EXTERIOR	DATE JUNE 2021	SCALE 1:200
			DRAWING 5



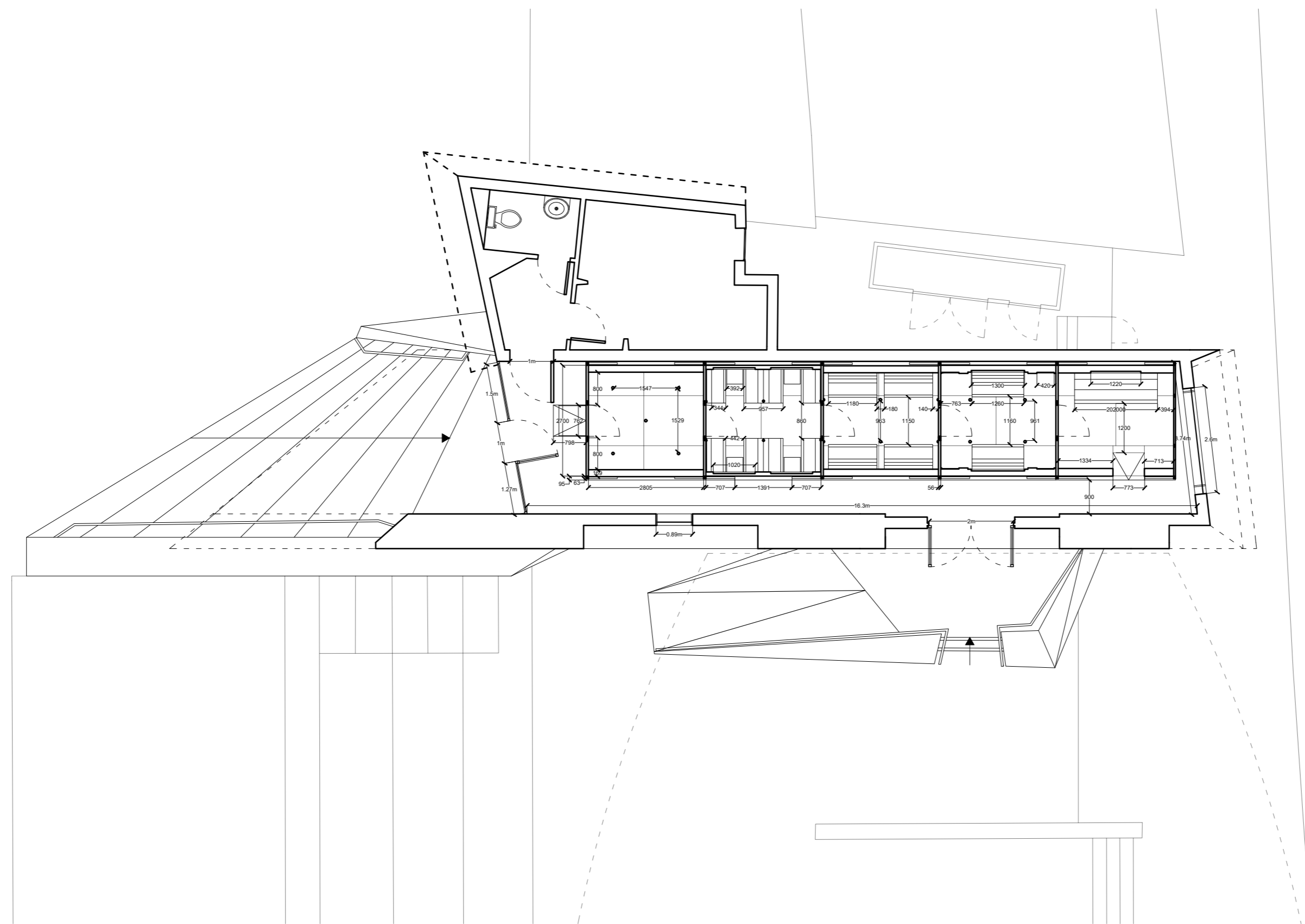
PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	FLOOR PLAN	
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM PLATFORM INTERIOR	DATE JUNE 2021	SCALE 1:100
			DRAWING 6



PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	SECTIONS THROUGH D & E	DRAWING
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM PLATFORM	DATE JUNE 2021	SCALE 1:100
			7

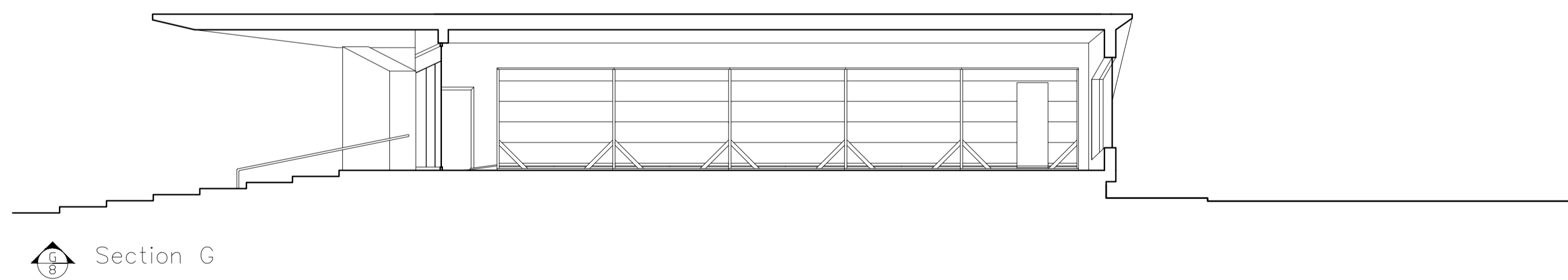
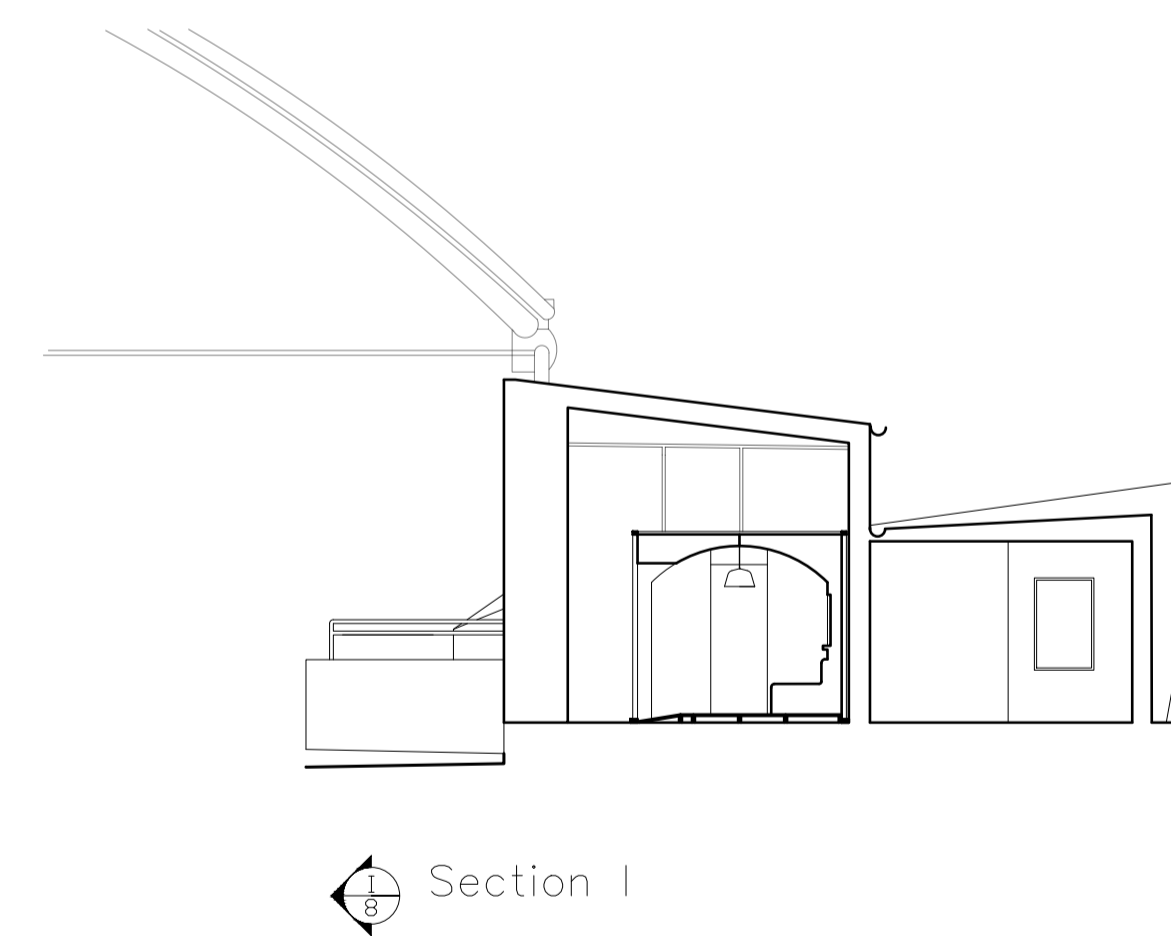
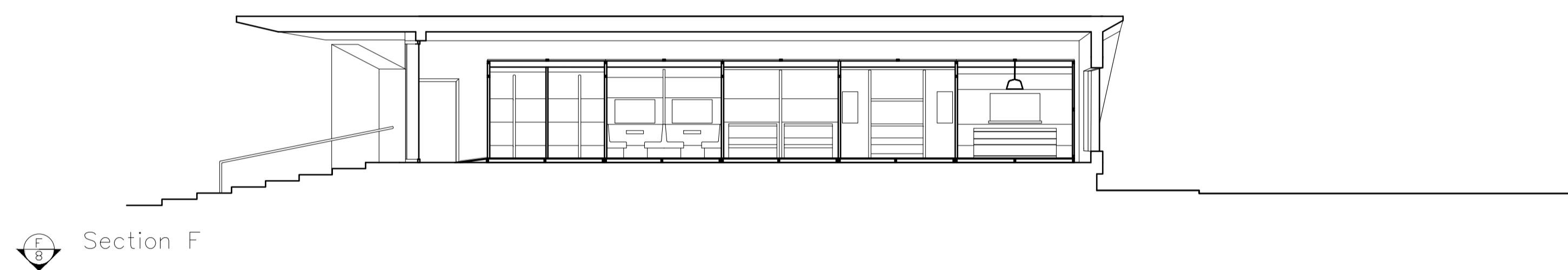
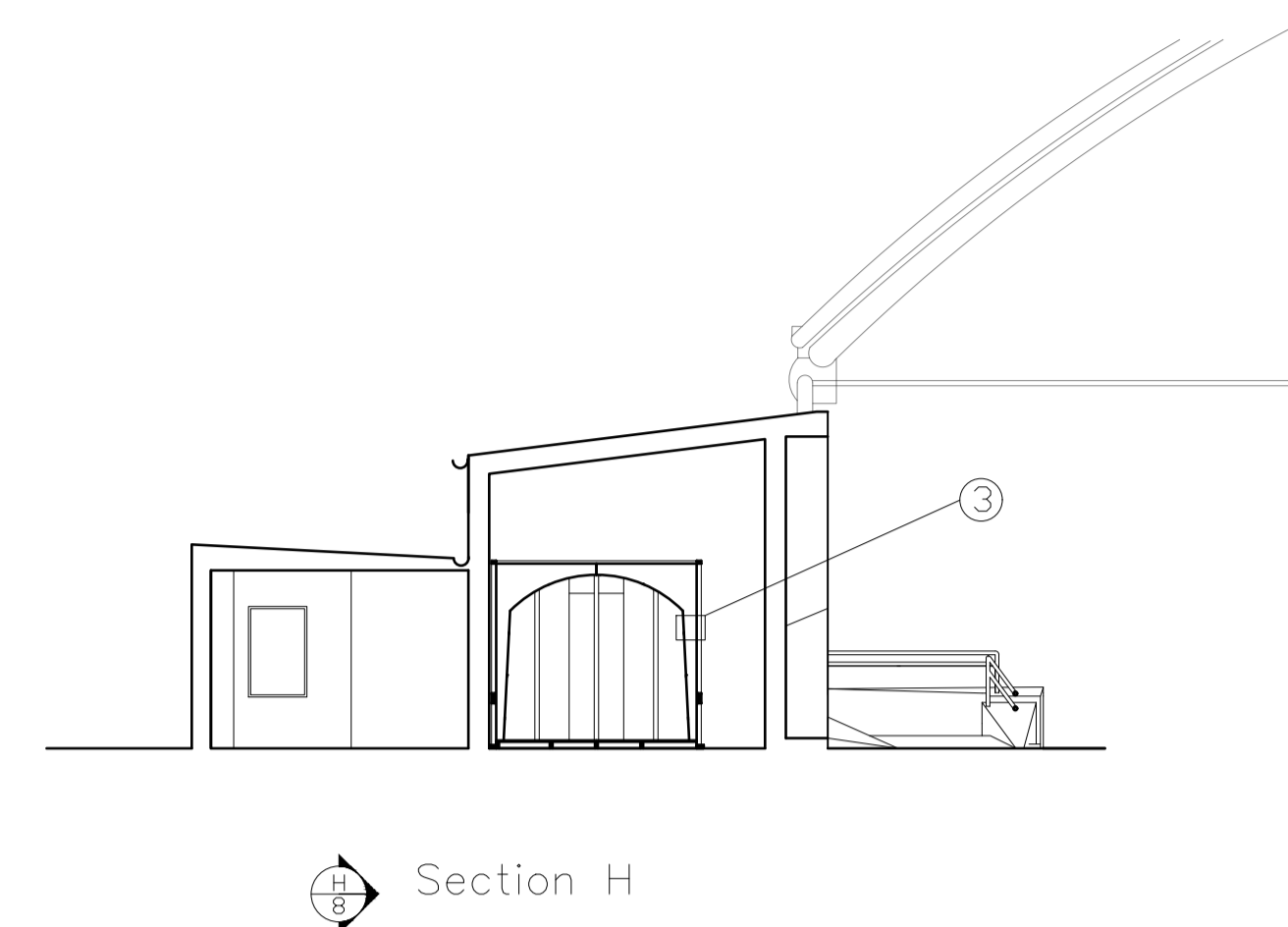


PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	INTERIOR FLOOR PLAN	
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM PLATFORM INTERIOR	DATE JUNE 2021	SCALE 1:100
			DRAWING 8

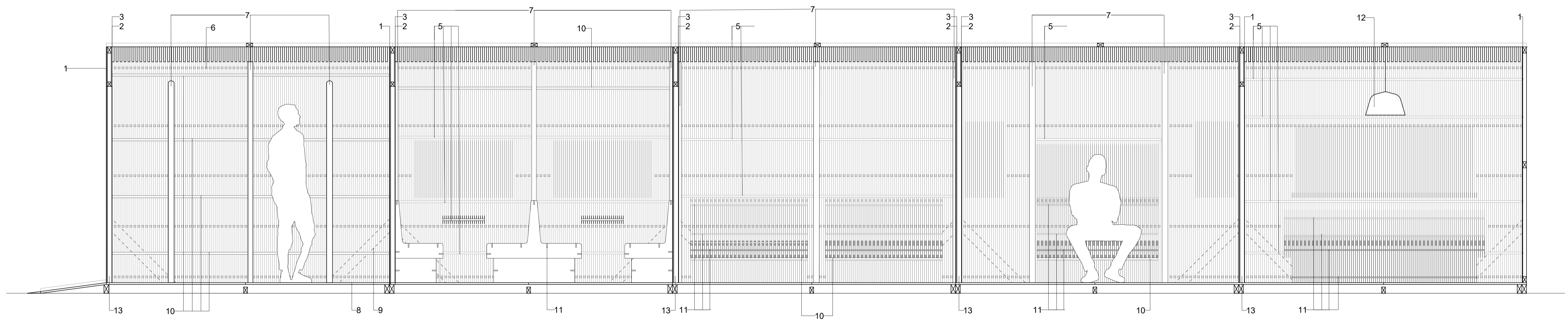


PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	FLOOR PLAN WITH DIMENSIONS	
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM PLATFORM INTERIOR	DATE JUNE 2021	SCALE 1:100
			DRAWING 9

Dimensioning of the pre-existing space is shown in meters due to the scale of the space
Dimensioning of the interior installation is shown in milimeters



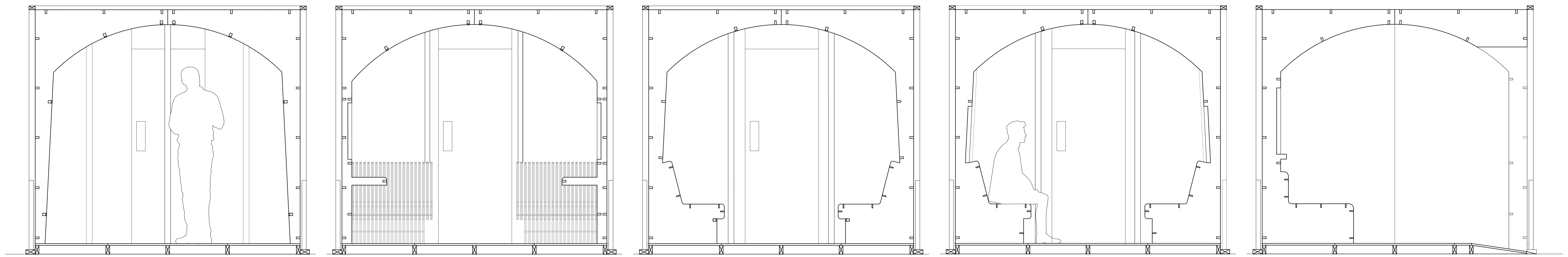
PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	SECTIONS THROUGH F, G, H, I	
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION PECKHAM PLATFORM INTERIOR	DATE JUNE 2021	SCALE 1:100
			DRAWING 10



Section J

1. 9mm Plywood
2. 6mm Plywood
3. 3mm Mirror Dibond
4. 10mm Double Wall Corrugated Cardboard (sandwiched in two layers 20mm)
5. 18mm Plywood support beams (cut into a comb-like shape)
6. 18mm Plywood support beams on the exterior of the structure
7. 80mm Diameter Cardboard Tubes
8. 18mm MDF Boards
9. Support Joists on the exterior of the structure
10. Lighting (see detail 3)
11. 9mm Plywood support beams
12. Lampshade made from stacked layers of corrugated cardboard
13. Plywood Veneer Door

PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM - LONDON	SECTION THROUGH J	DRAWING
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION INTERIOR STRUCTURE	DATE JUNE 2021	SCALE 1:20
			11



Section K

Section L

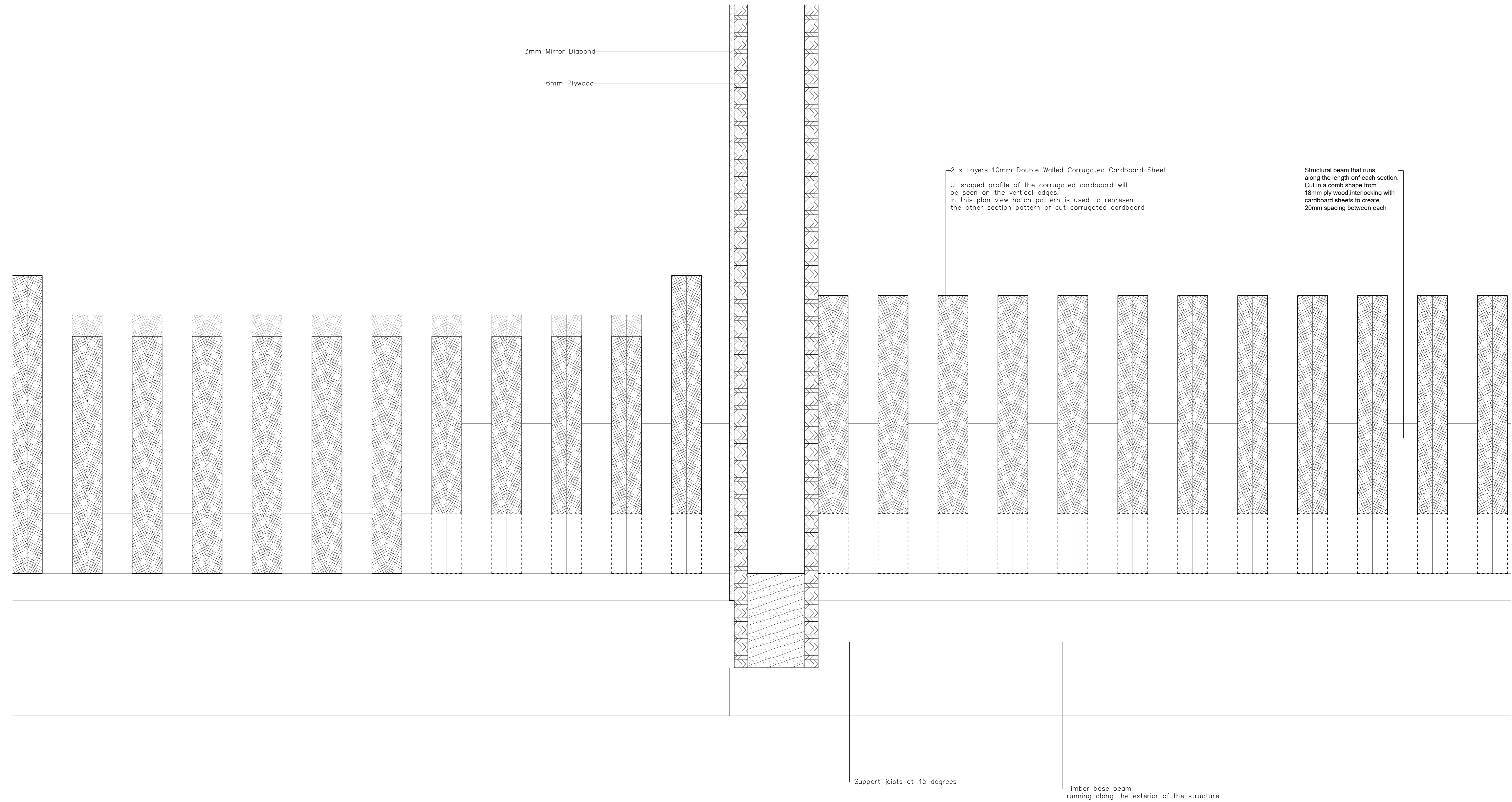
Section M

Section N

Section O

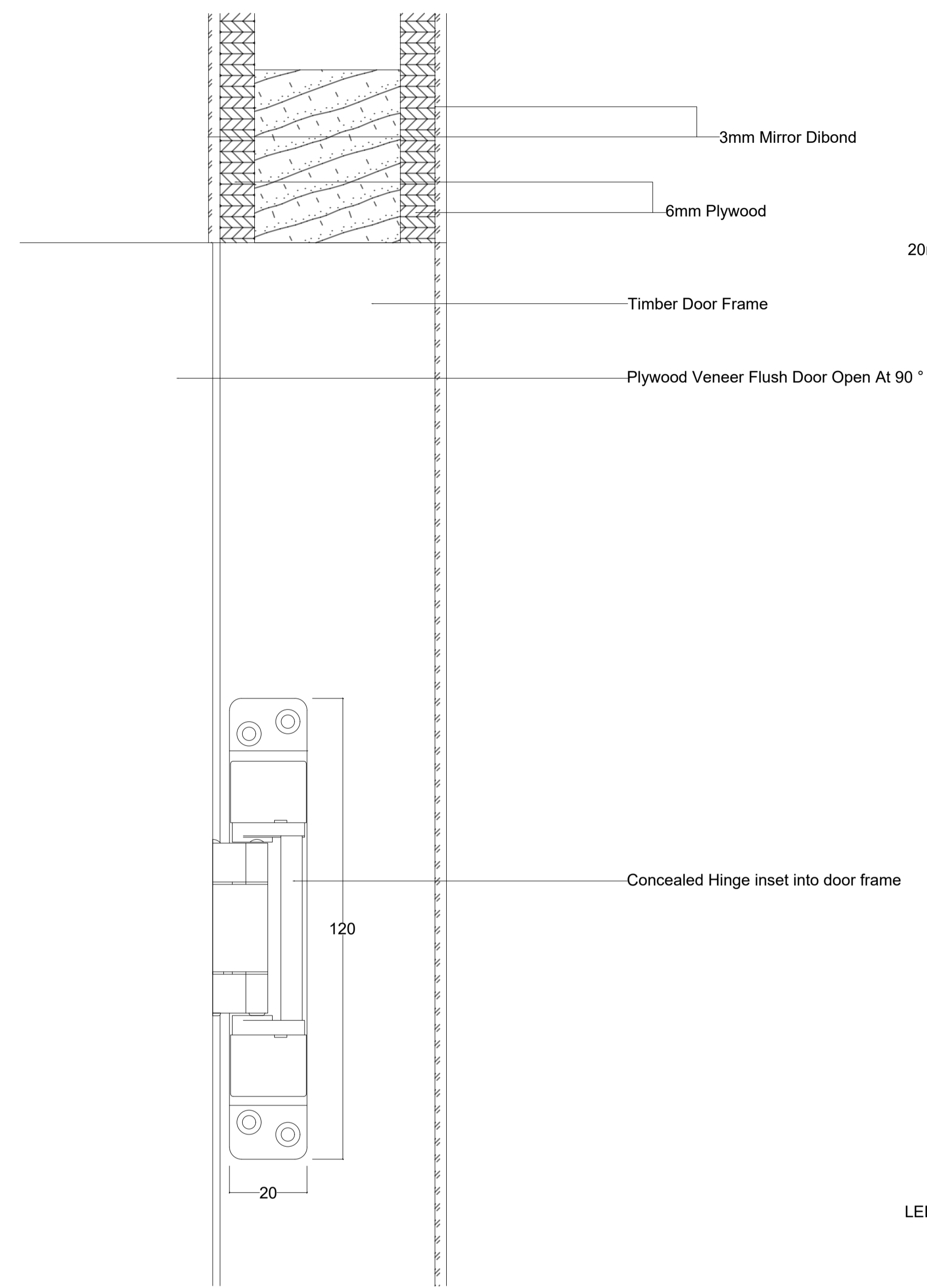
PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	SECTIONS THROUGH K, L, M, N, O	DRAWING
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION INTERIOR STRUCTURE	DATE JUNE 2021	SCALE 1:20
			12

DETAIL 1 – SECTION OF WHERE CARDBOARD WALLS MEET DOOR DIVIDE



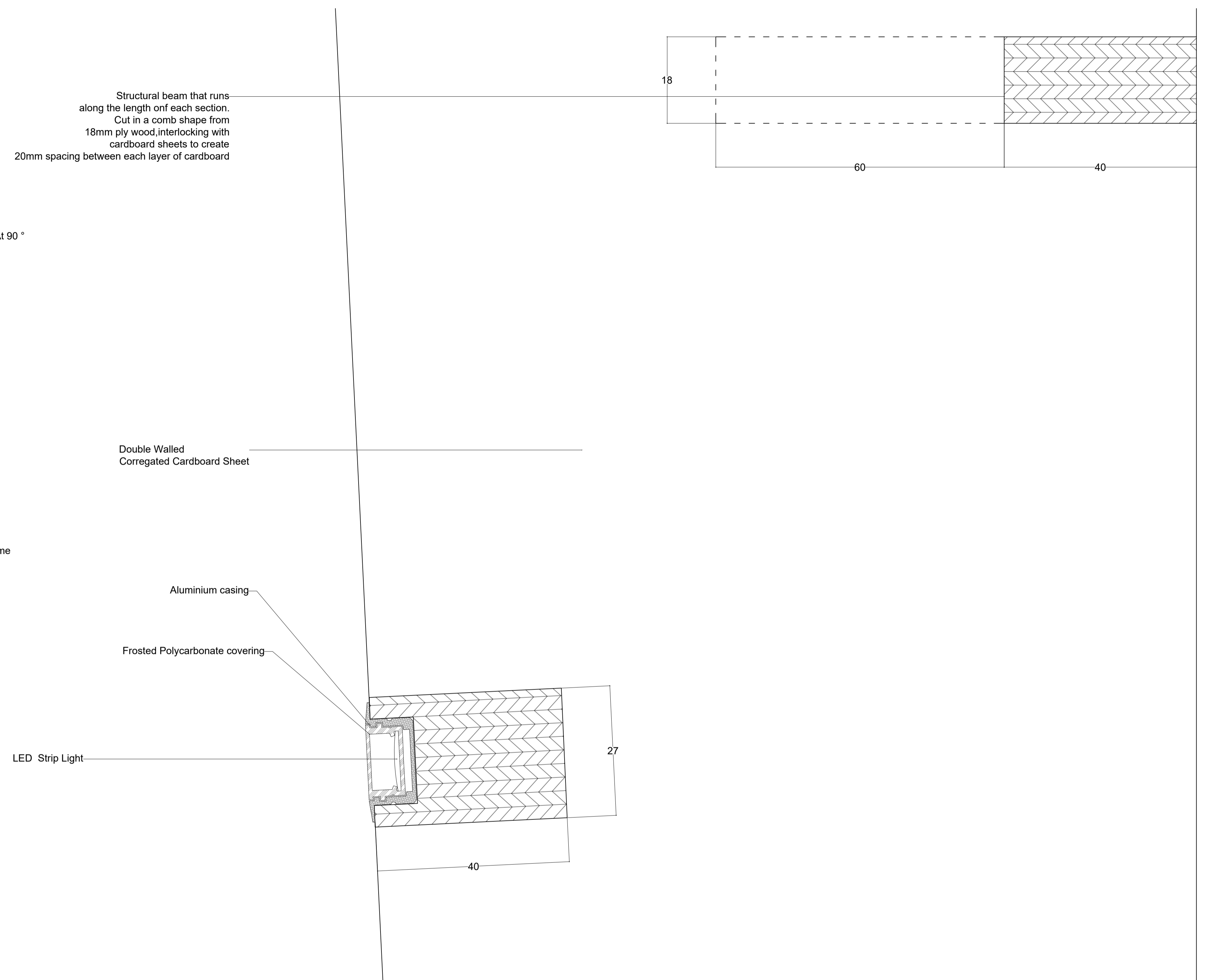
PROJETO MISTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK			
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	DETAIL 1		DRAWING
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION INTERIOR STRUCTURE	DATE JUNE 2021	SCALE 1:1	13

DETAIL 2 – CONCEALED DOOR HINGE



Scale 1:1

DETAIL 3 – LIGHTING AND STRUCTURAL BEAM



Scale 2:1

PROJETO MESTRADO EM DESIGN DO PRODUTO E DO ESPAÇO IADE UNIVERSIDADE EUROPEIA	POP-UP SPACE FOR REFORM THE FUNK		
ROSALIND UWANTEGE GAHAMIRE 20180136	PECKHAM – LONDON	DETAILS 2 & 3	DRAWING
ADVISOR PROF. SARA ROBY RODRIGUES	LOCATION INTERIOR STRUCTURE	DATE JUNE 2021	14

Experience Storyboard - Exterior Space



1. Users approach the site coming from several possible directions as marked on site plan.



2. Leading from the peripheral edges of the site, brightly coloured floor markings adorn the ground in an abstract pattern.

3. Users encounter the parabolic sound dishes placed strategically in across the site to avoid obstructing and pedestrian of cycles paths.

4. When seated with the sound dishes users will experience as phenomenon where they are able to have a conversation with another user sitting in the facing parabolic sound dish spaced 20m away. The experience is intended to promote a conversation and community engagement, as well as a immersive experience as the user is sheltered within the sound dish, creating a separation from the bustle of the busy plaza.

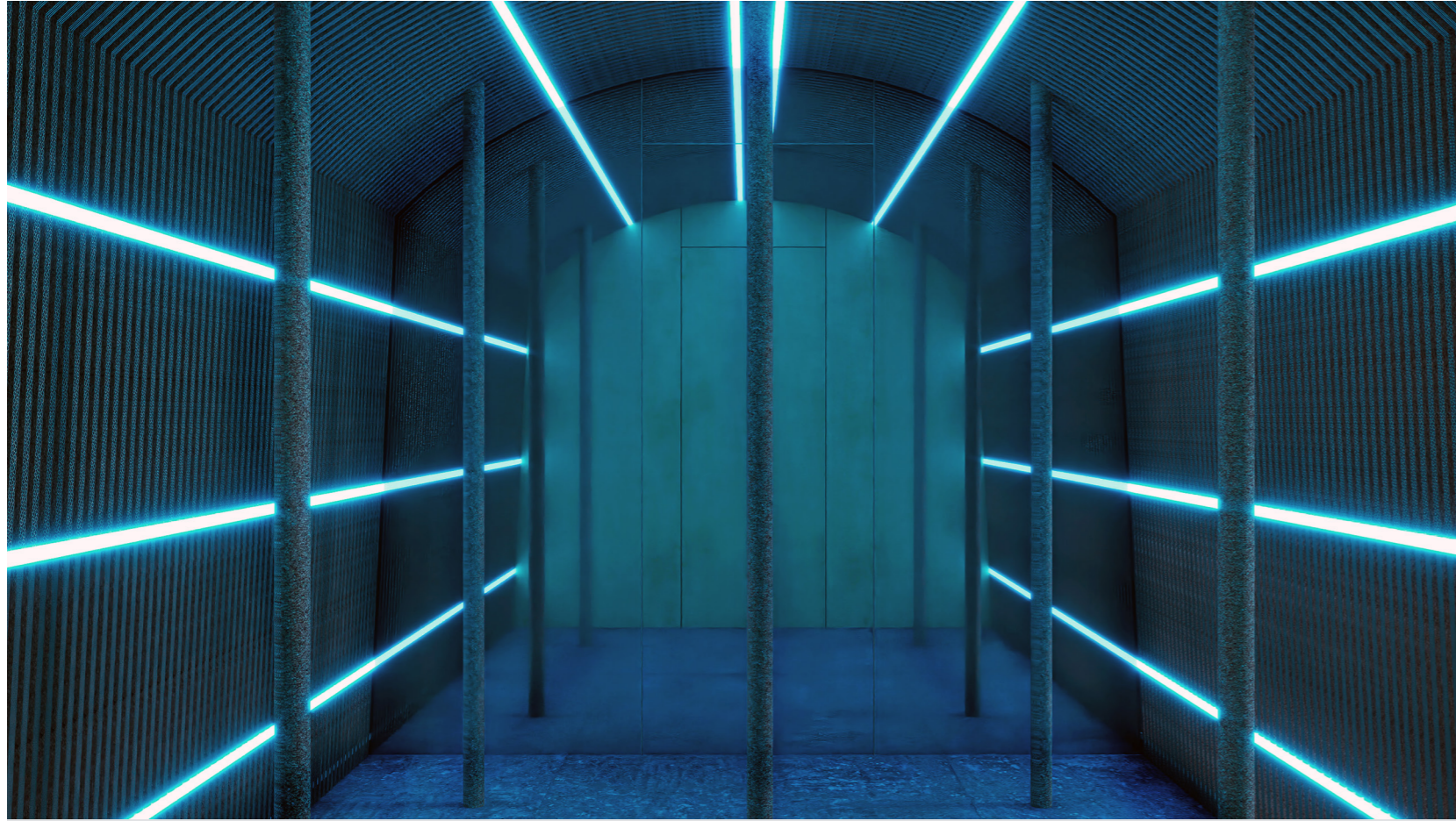
5. Users are enticed by the exterior sound installation to explore the interior side of the pop-up as well, entering from the North side door, using the steps leading up to wait to be called one at a time to enter the interior space. Whilst waiting users can read a information about the pop-up and Reform The Funk, printed in vinyl lettered applied to the signage on the left hand side of the door.

6. Upon entering users there will be sanitation stations where users was disinfect their hands. Before being given headset to use in the interior installation.

7. The first door to enter the installation unadorned ply wood, intentionally left bare so as not to reveal details of in interior experience.



Experience Storyboard - Interior Space



The Club

“Lights went up, music stopped
Grabbed my friends, grabbed my jacket, avoided those that forget to wash their hands
They’re only good for sweet lies

Outside now, and I’m thinking. How am I here again?
Same after the club disgraceful guilt with glazed eyes
It’s six in the morning
Nightfall just escaped after stealing a few dignities.
I’m holding tight to my tipsy shivers.
Make no eye contact.
Things look better in the dark- see
The lonely ones look desperate for a mother’s hug.
We’ll probably see them next week, but we’ll act brand new, just like we did tonight.
It’s best to ignore the desperation that drowns out.
Tom Ford, Gucci, and A million.
The sober and me hasn’t begun, so I’m self judging.
Only thing at door step should be runaway children come home.
I am tanked up on payday liquor
Thus begins the treadmill thoughts, like how we’re broken these days.
Living mundane mosaic realities.
So I plead
Don’t axe me how I really am.
Me and you both know I will lie to you”

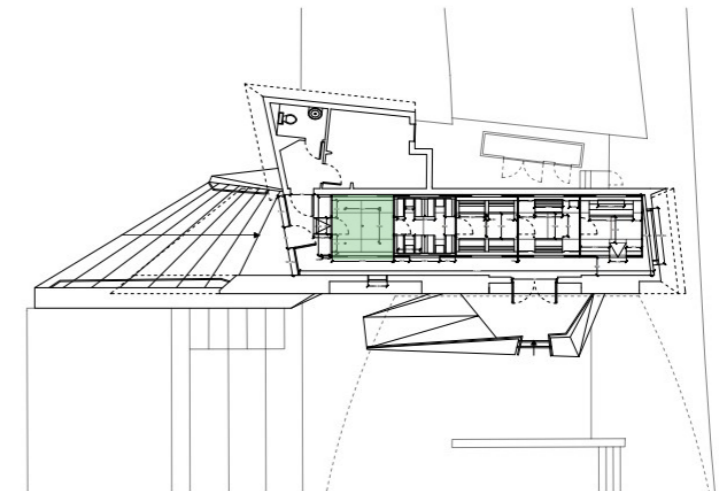
Sorry fi disturb yuh

7. The first space users encounter is *the club* scene. Lights starts very dim, then become brighter, before settling in a mid level of brightness.

Other sound textures:
Music playing in the background, stops with the line “music stops” being replaced with the ambient noise of people talking in the background.

In every scene all ambient noise stops with the line “sorry fi disturb yuh” which is then the cue to move to the next scene.

Lights dim, darkest of the far side of the door and remaining a little brighter on the direction in which the user moves to the next room.



Lighting Reference:
Cool, slightly blue tinted with some diffusion
The idea is that it looks like the interior of a club.



Flooring Reference:
Jesmonite rendered to look like the floor of a warehouse.
Rendered smoothly on one half of the room with a sticky compound applied to make it feel like a sticky club door.
The other half rendered in a rougher finish to feel like Asphalt in an exterior setting.



The Fast Food Restaurant

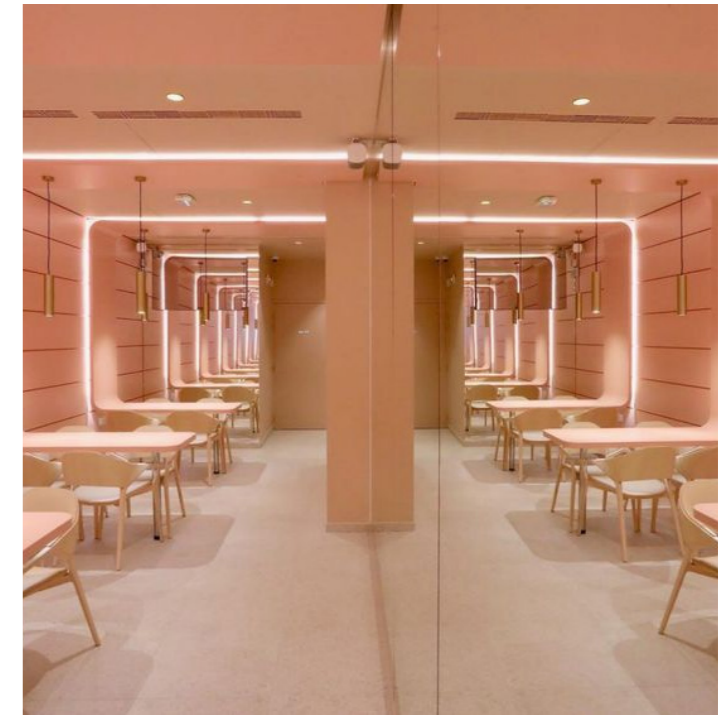
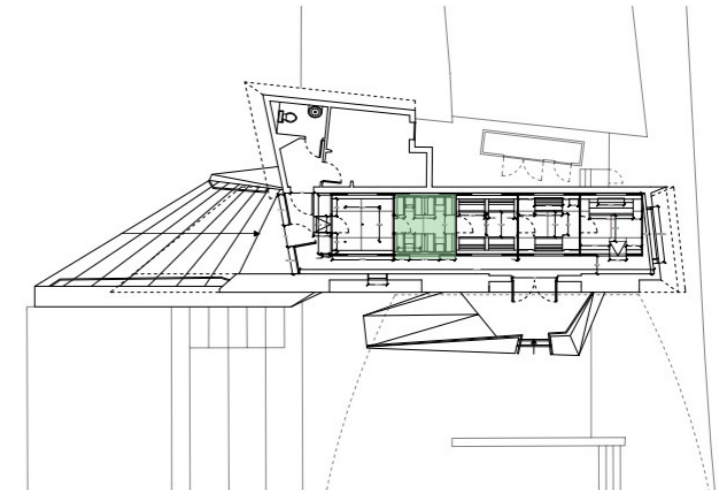
“I’m so faded. Do I regret the night? I’m not too sure.
 Pockets are kissing thighs. So it’s pack lunch for the rest of the week.
 Looking at the danced out spirits. I know I’m not the only one living the overdraft life. Regardless, it’s time for a lickkle dirty meal, oh I’ll complain about the weight gain another day

Sorry fi disturb yuh

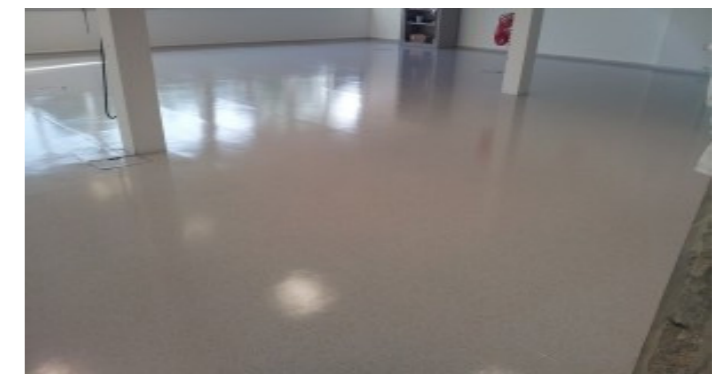
Golden arches come like sun ray
 The queues snake along like friend that left with random one night man.
 I’m not mad, just starving.
 Like everyone else, I’m going to ignore the girl using burger buns for pillow
 All alone don’t know her limits
 Probably got groped by many hands
 Will fall into the clutches of- I didn’t know she didn’t want it.
 Just going to leave her to it
 Where are her friends- Anyway
 Check that all is in order cos it’s home time.

8. The second space users encounter is *the fast food restaurant scene*.

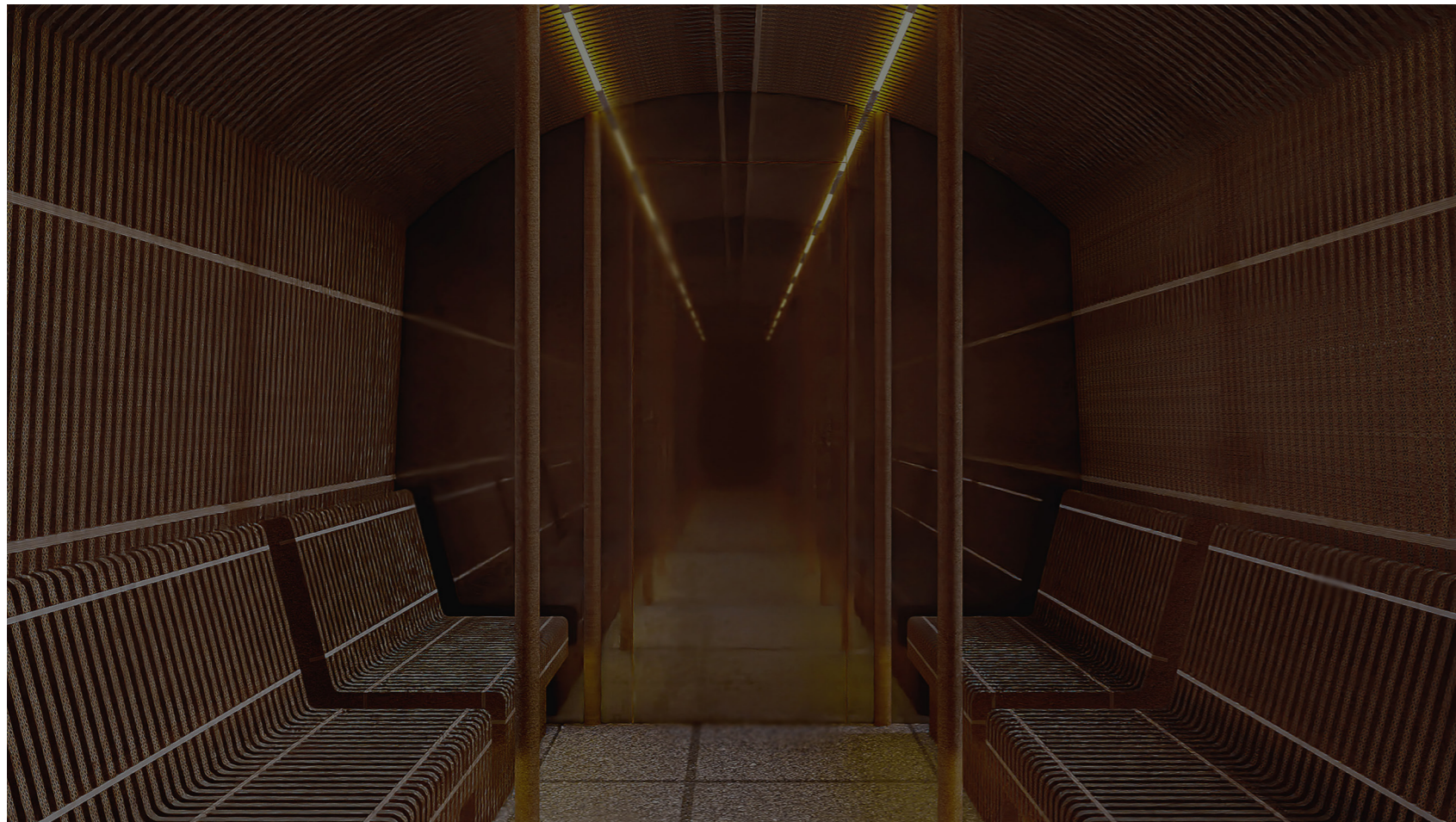
Other sound textures:
 Ambient noise of people talking in the background.



Lighting Reference:
 Brightly lit, like the interior of a fast food restaurant like McDonald’s.
 Some warmth in the tone, slightly yellow/pink



Flooring Reference:
 Pale creamy/grey vinyl flooring. Some gloss to the texture that gives diffused reflections of light



The Street

“It’s as if the bins are coming in for a hug
 And all that consumes my mind is how to avoid track suits all year round.
 The ghetto has two numbers with cracked screens.
 Wasn’t inside the club, but linger like their ganja aftershave

Call themselves a family they do.
 I guess there are too many secrets at home.
 I’ve seen blood on the streets.
 Papers say someone clattered it off
 Most times young, most times black,
 Maybe white people bury bodies the best.
 It’s selfish around here.
 Everybody’s really a nobody
 Never speak
 but hold up, snap chats drink. I’m thinking too deep.
 It must be the brown liquor in my bloodstream

Don’t really know when it happened, but I’ve got responsibilities.
 So I need my sheets as empty as they will be.
 I’m ready to chase big dream, even if it’s soul sacrifice on Holy outcomes

Sorry fi disturb yuh

Two wraps and hashbrowns. I’m still hungry.

Sorry fi disturb yuh

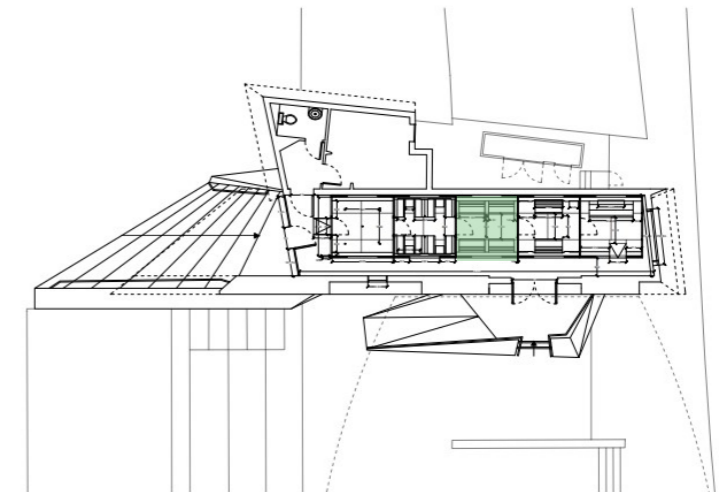
but it’s a hard swallow because of all the let’s pretend it doesn’t exist in this choked country

Sorry fi disturb yuh

9. The third space users encounter is *the street* scene.

Other sound textures:
 Sound of bins collected by the rubbish removal, cars passing. A faint police radio call

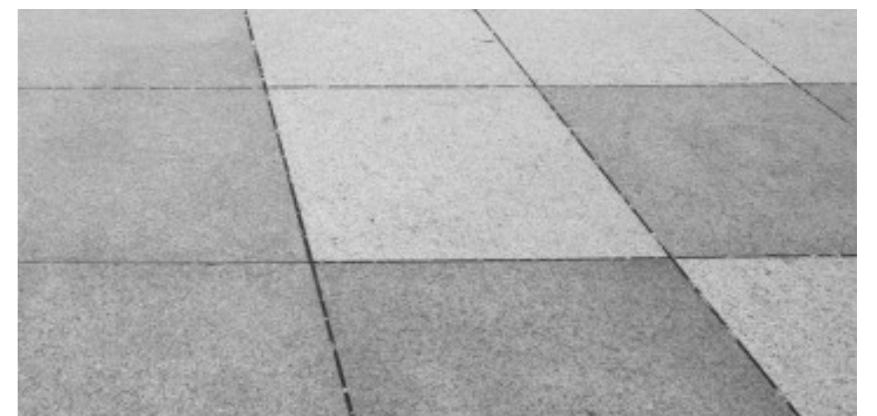
One of the lights flickers like a faulty street light.



Lighting Reference:
 Night scene, street lights lighting up the pavement.

Diffused yellowish light

There is also light coming from under the seats. This is a soft and diffused. similar yellow tint.



Flooring Reference:
 Concrete square pavement tiles. Pale grey similar to other flooring materials
 2 across in the central aisle of the scene.



The Train

Half asleep.
 Walk like a zombie mind, like a goldfish. I'm just trying to tap in so I can tap out
 just like the yuppies that borrow grands on grands still.
 No experience, no energy. So I let the escalator do the work. Wait, not too long then.

Smell the lust between the carriages.
 There is a couple irritating from the view of my left eye.
 They are PDAing in capital letters.

I've begun to sort out the expenses from earlier tonight.
 Then I notice something,
 A familiar figure.
 Clothes falling off shoulder because the world there
 Lips blood shade from earlier that day vein sore from what I don't even know
 But speech on lock.

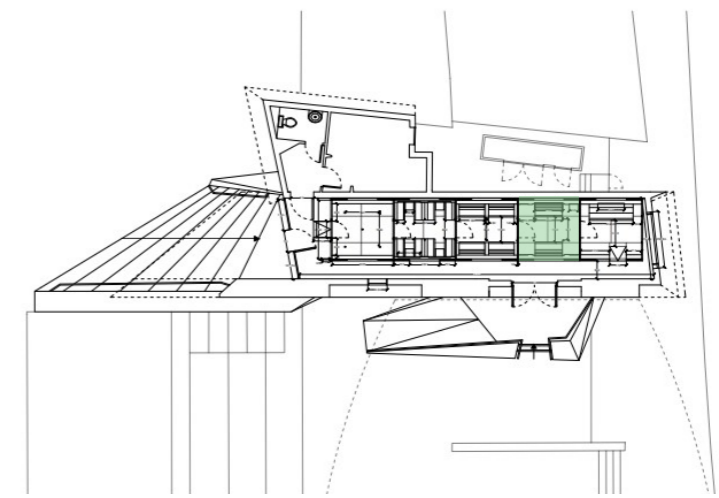
Sorry fi disturb yuh but I was wondering if anybody's got any spare change

My stop it's daylight.
 I'm over this
 Head down straight beeline to the barriers
 Swerving the rats and pigeons
 Maybe I drank too much pre drink.

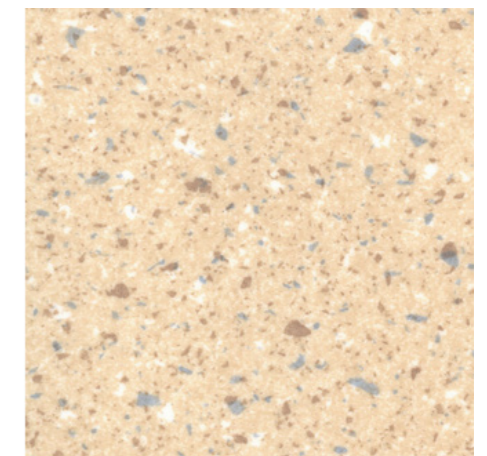
Spare change?

10. The forth space users encounter is *the street* scene.

Other sound textures:
 Tannoy announcing *mind the gap*, to signify the train approaching. Sound of metro train doors closing, train moving.



Lighting Reference:
 Bright, sterile white lighting like the inside of an underground metro (tube) train.



Flooring Reference:
 Speckled linoleum
 Pale brownish/grey

Some slight gloss to the surface that reflects the light as in the lighting reference



Home

“There’s an eight count throb going off in my head, not even on beat
 best friend is staring out the window
 I’m not sure when we got in
 Uber driver ram this car into my front yard

How did I end up in my room?
 Talking to myself
 I’ve got leftover vomit in my beard.
 Knees on my trousers are ground stained

Epiphanies hugging at my feet.
 So my carpet keeps going from sand to concrete with no footprint
 It’s all getting too much so I’m going back to primary setting Small Island cracking axeing

Would I be able to survive back home?
 How me for help someone when I cannot help myself?
 Take me back to mi school days before paydays straight to paying bills them, like, why is it I dat pon this earth?
 No, really? What is mi purpose?
 What if I don ave one?
 Will I ever be so dirty that people start to look pon mi wit disregard
 Jesus yu can’t hear me?
 If all of mi friend dem leave me
 Who gon check me?
 How long before me truly bruk
 Maybe I should find somebody less fortunate for give to... “

10. The fifth space users encounter the *home* scene.

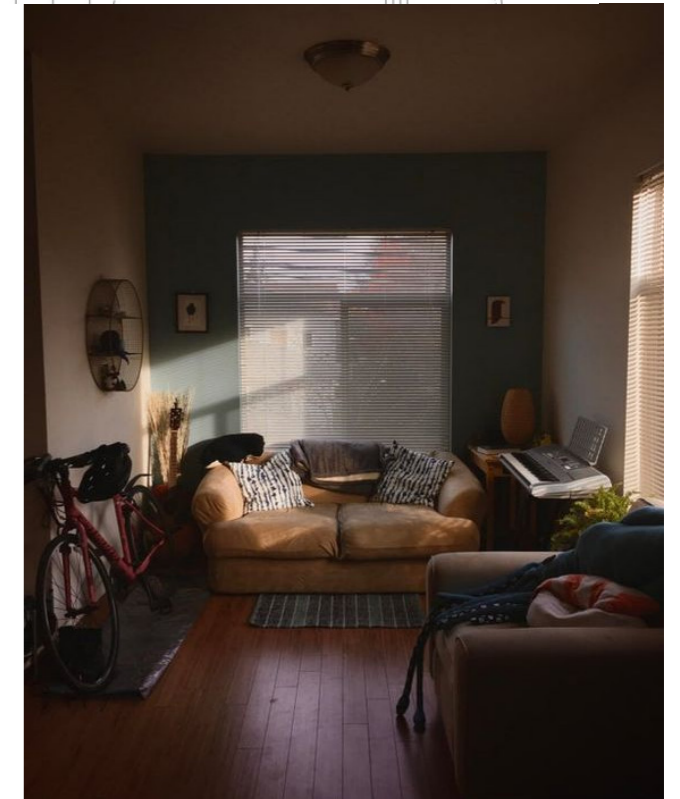
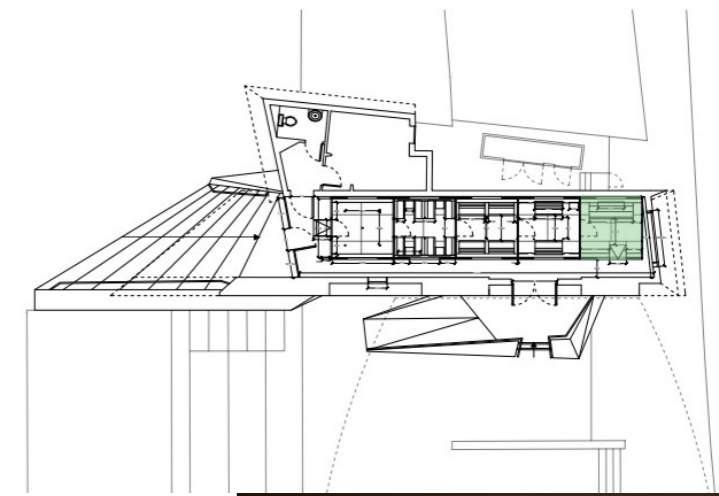
Other sound textures:

The throbbing heart-beat like sound going from left to right in the headphones, car door closing, sound of keys.

All goes quiet with the line: “how did I end up in my room”, birds chirping in the background suggest that is it early morning.

The line “would I be able to survive back home” is the start of a dream where Russeni imagines his life, had he never left his home Island of Jamaica.
 Waves washing over the sand, a faint breeze and birds can be heard in the background.

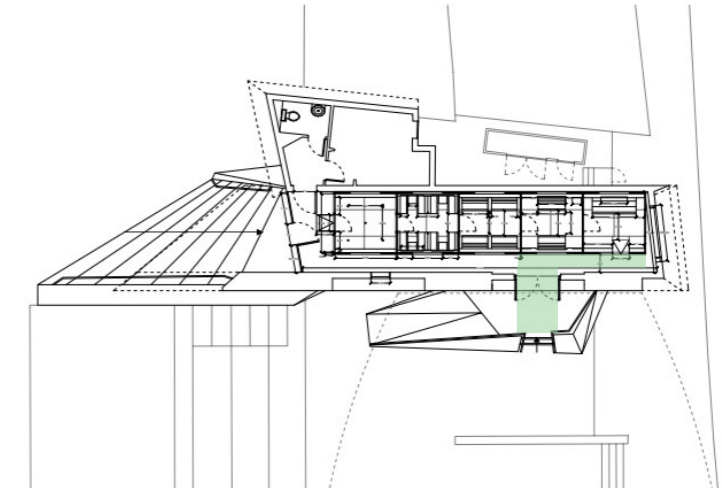
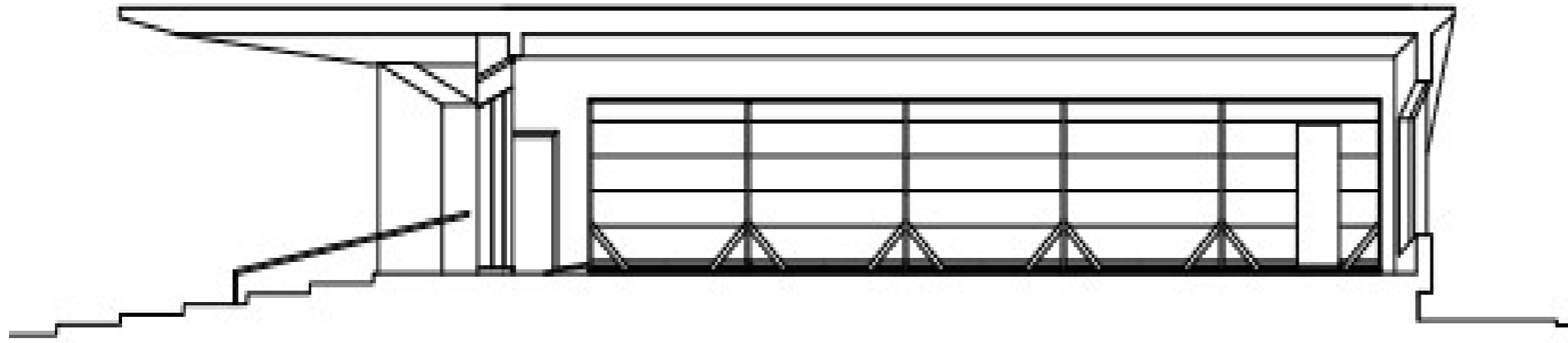
The full text of the poem is printed in Vinyl lettering on the back wall for the audience to reflect on.



Lighting Reference:
 6am morning light in a slightly shaded living room.



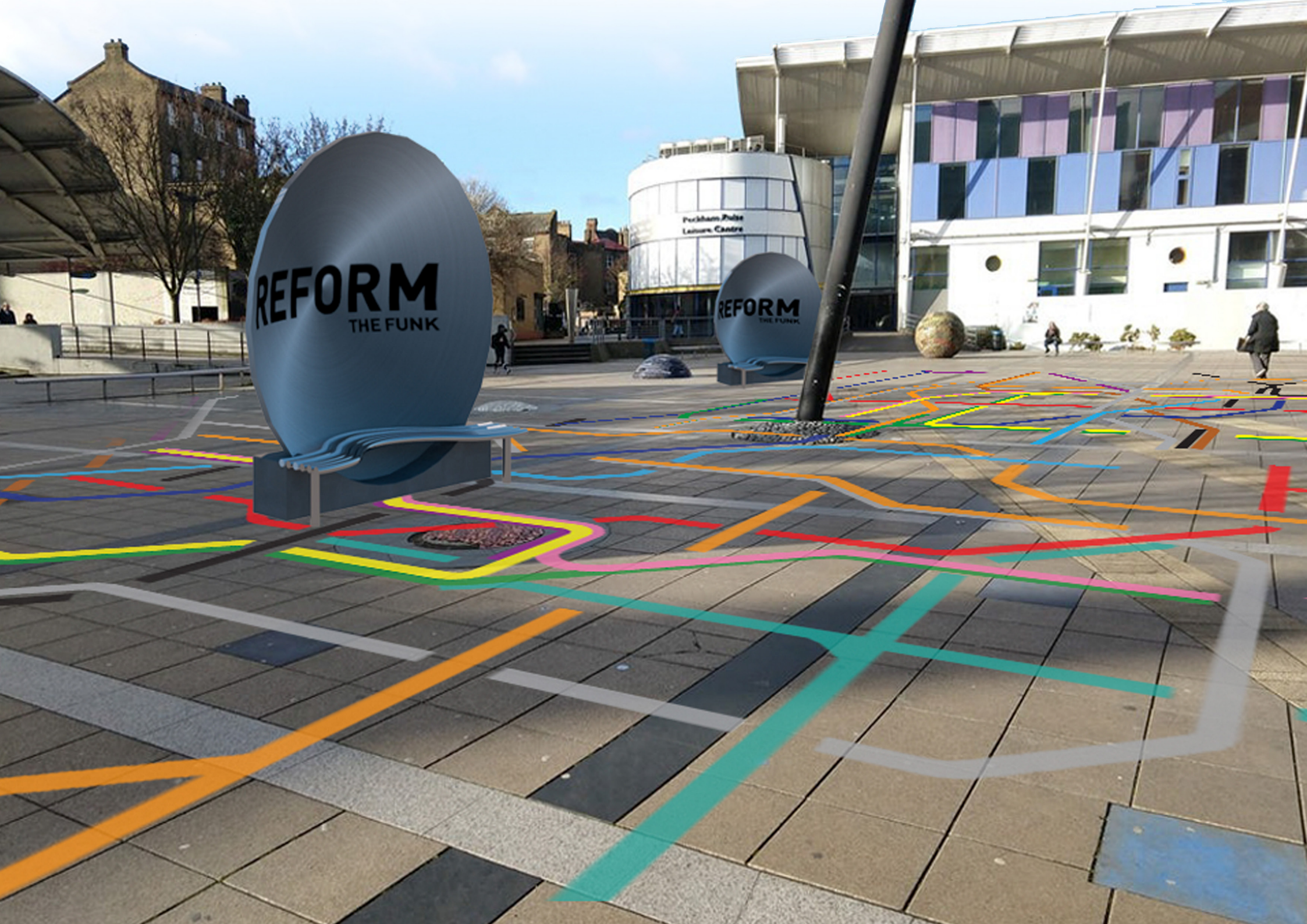
Flooring Reference:
 Pale grey/brown medium pile carpet



11. As users leave the space, exiting through the open cut door in the last scene, they get a view down the side of the exterior of the installation. This is left exposed intentionally to reveal some of the “back stage” behind the illusion of the experience.

Users return their headset to a member of staff stationed on the door, receiving a flyer or a goody bag of some sort that they can take away as a souvenir from the experience.

Users then exit the space via the door West side of the building.



REFORM
THE FUNK

REFORM
THE FUNK

Pertham Pulse
Leisure Centre

REFORM

THE FUNK

his poem Sorry Fi Disturb Yuh takes the audience on a journey of what would have been a typical night out pre-pandemic, in the process subverting waking a story of homelessness. The narrative is interrupted throughout by the line 'Sorry fi disturb yuh' (sorry to disturb you) written and pronounced in Caribbean patois, referencing the poet's own Jamaican heritage. This was inspired by a real chance encounter as described in an interview about the piece: A homeless man at London Liverpool Street station approached Russen who was on his way home from a night out. The man had recognised Russen as a Jamaican (he moved to London from Jamaica at the age of 18) and approached him, opening with the words 'sorry fi disturb yuh'.

SORRY FI DISTURB YUH

NOW
OPEN

Lycamobile

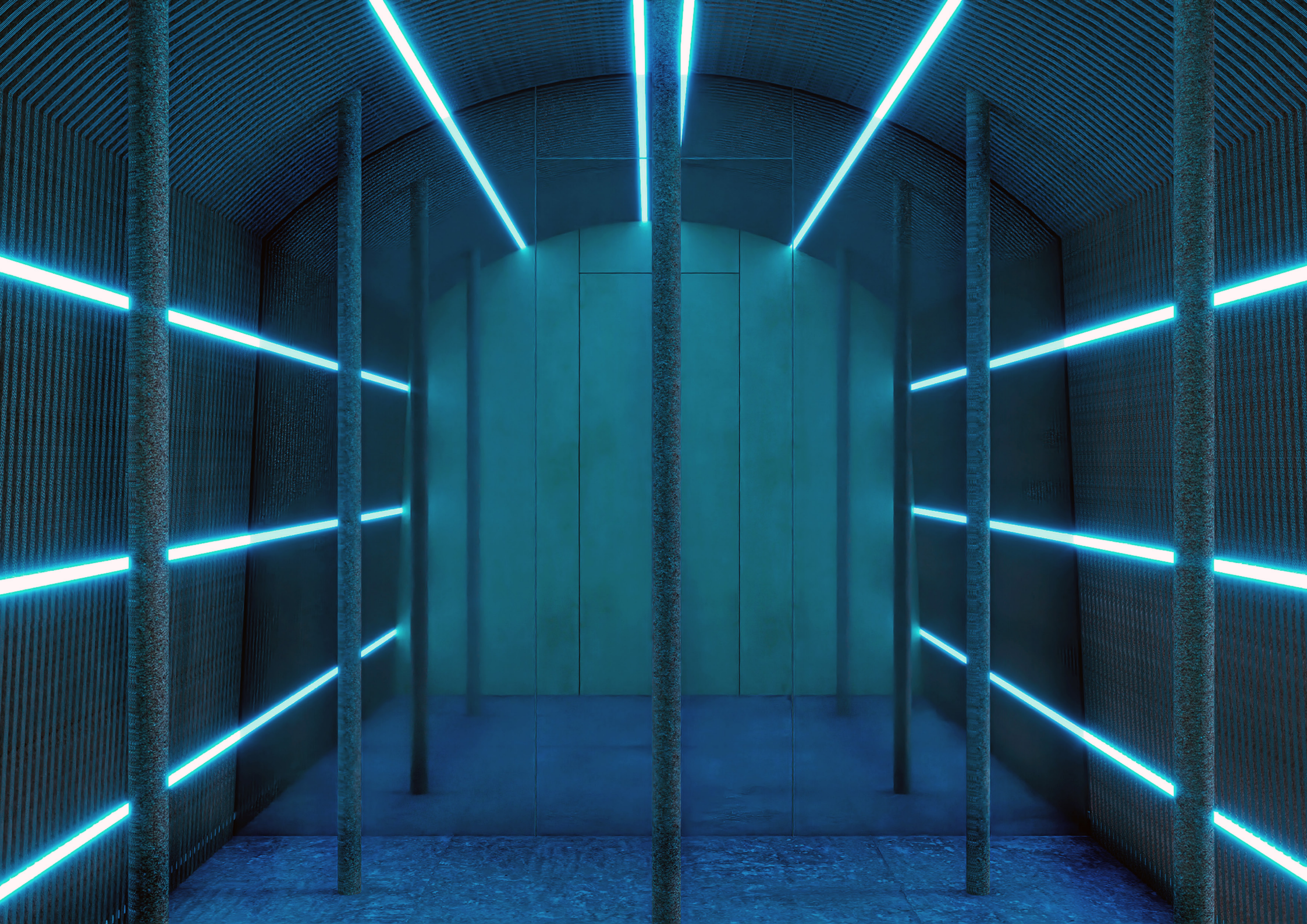
CION
LADIES

Call the world for less

WE UNLOCK &
MOBILE ACCESS

NAIL SALON

PROFESSIONAL NAIL CARE FOR LADIES









REFORM

THE FUNK

PRESENTS

SORRY FI DISTURB YUH

The poem *Sorry Fi Disturb Yuh* takes the audience on a journey of what would have been a typical night out pre-pandemic, in the process subtly telling a story of homelessness. The narrative is interrupted throughout by the line "sorry fi disturb yuh" (sorry to disturb you) written and pronounced in Caribbean patois, referencing the poets own Jamaican heritage. This was inspired by a real chance encounter as described in an interview about the piece: A homeless man at London Liverpool Street station approached Russeni who was on his way home from a night out. The man had recognised Russeni as a Jamaican (he moved to London from Jamaica at the age of 8) and approached him, opening with the words 'sorry fi disturb yuh'.

Russeni creates a narrative around homelessness from the perspective of someone who has never experienced it themselves. Instead asking the audience to question those instances when they had been approached by a homeless person asking for money whilst out enjoying themselves. What was the person's story- how did they get to this situation? The use of Patois, a Caribbean dialect based in English with roots drawn from African languages such as Wolof, Igbo/Ibo and Twi among others, draws on the ability of language and shared diasporic heritage to create a sense of kinsman ship or shared understanding. The real protagonist of the poem is the homeless man with whom Russeni has these chance encounters



REFORM
THE FUNK



WHO ARE WE?

Founded in 2016, Reform The Funk is an independent cultural platform and content brand created in a bid to reform basic social structures; challenging the status quo by promoting thought-provoking and emotive art.



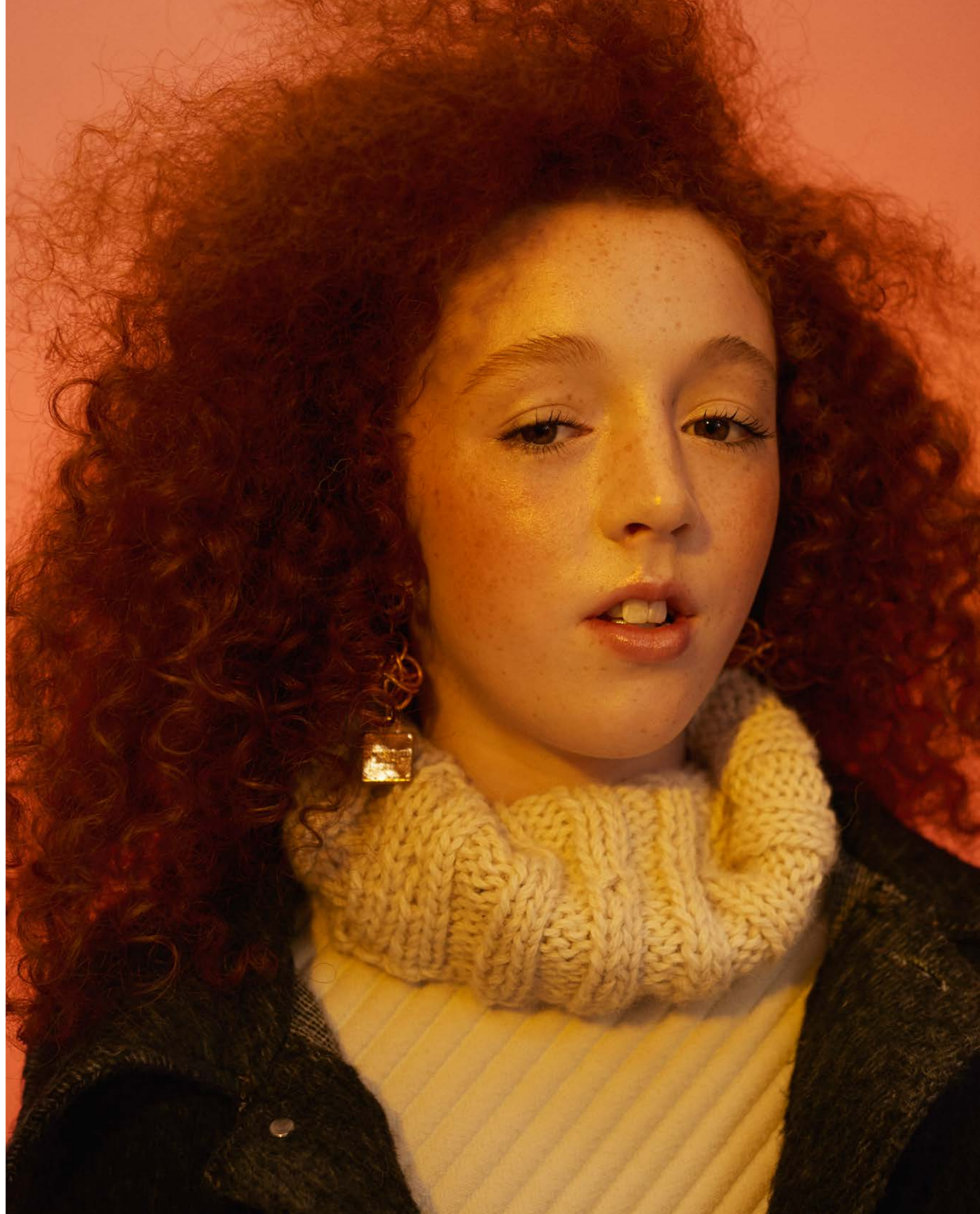
WHAT DO WE DO

Exclusively online, we pride ourselves on steering away from topical and fleeting stories to creating interesting and timeless content. From interviews, films, fashion shoots, think-pieces, and more, we showcase cultural tastemakers and celebrate artistic excellence and innovation in all diverse narratives.

OUR AIM

The aim of the space is to provide a narrative that differs to traditional storytelling, which often doesn't represent culture in its true respect. We offer a platform for artistic expression from true culture image-makers, writers, artists and collaborators globally. Ours is an outlet that delivers in-depth content which can serve as a cultural reference for ideas and inspiration.

Reform The Funk, for those who influence popular culture.





Reform The Funk is a movement.

VISUALS

We strive to create powerful and timeless artwork to narrate stories. There's an artistic excellence in all we do. We aim to create imagery that people will refer to; almost like a coffee book but in digital form.





Our vision is to be the most recognisable and respected
reference point for culture

WE LOVE FILM

We work with some of the industry's most trusted crews. Watch some of our films below:



RINA YANG



MTHUTHUZELI



PITCH 'COOL'



NQOBILE



MISSION

Our mission is to provide a genuine insight into talents and narratives worldwide, regardless of their prevalence.



THE CONNECT

Derrick Kakembo
Creative Director & Founder

Photographer, Filmmaker and Consultant

I founded the platform because I felt stories weren't being told truthfully or painted in the best light. I wanted to create work that doesn't fetish a culture or tell stories from an external gaze. We offer a true insight and essentially created our own pathway.

It's a necessity to take back ownership of our narratives and give credit to the real cultural influencers and icons. There are a lot of people like myself who weren't given the space to develop their ideas, and I knew they could benefit from a platform that allowed them to express themselves authentically.

CURATING GLOBAL CULTURE

We make things for the culture we are a part of, reclaiming ownership of our own narratives and give credit to real cultural influencers and icons.

The culture trusts our narrative to be genuine and we pride ourselves on delivering content told by the right people.



We connect with culture because we are the culture.



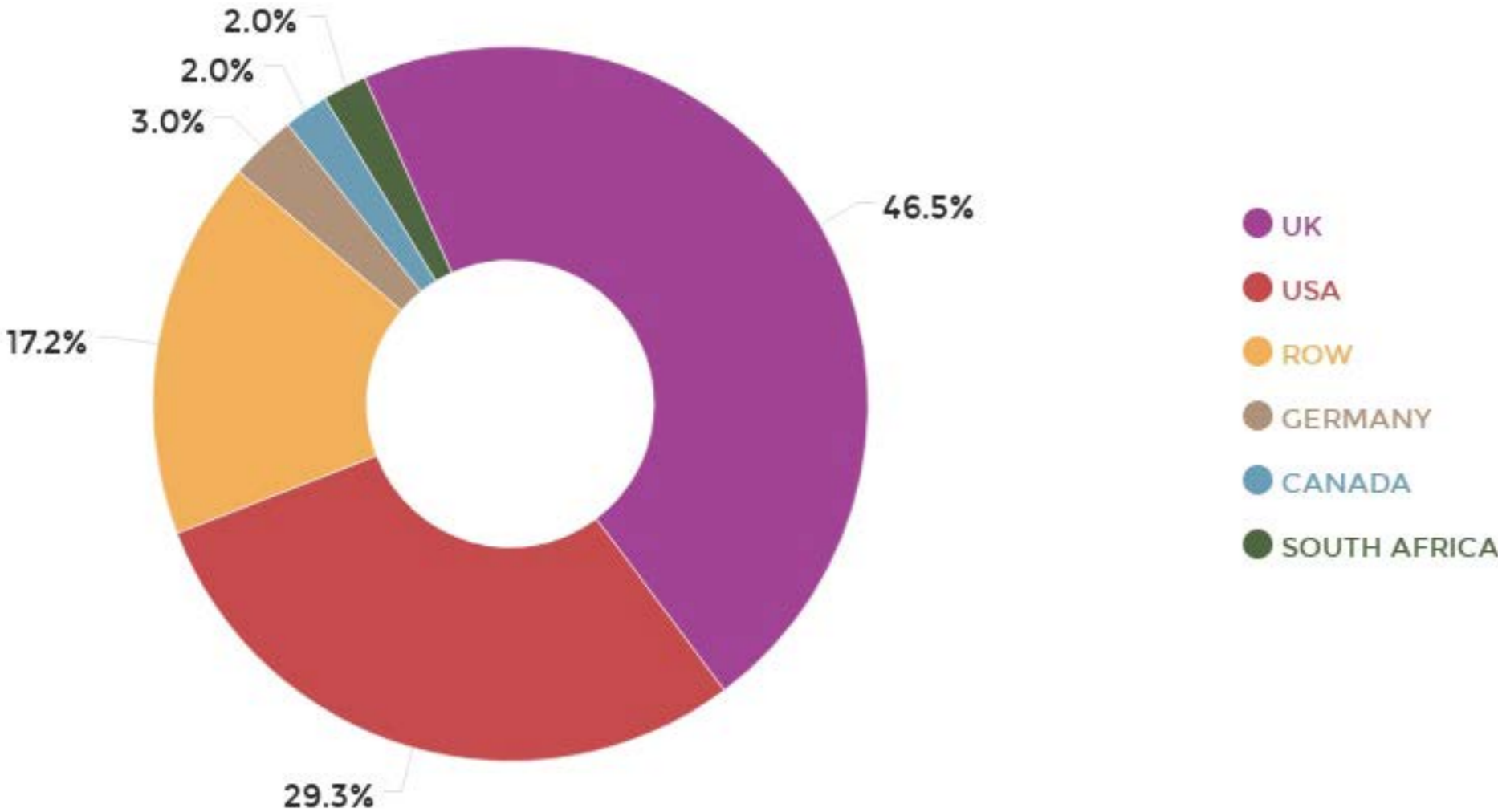
AUDIENCE x CONSUMERS

Reform The Funk consumers are tastemakers. They are creative and visually captivated. They want to be inspired.

Our audience is eager for intriguing, thought provoking and well-informed content that differs from the quick, bite sized news typically shoved out by mainstream media. They appreciate discovering new tastemakers and learning more about the talent they know and love.



DEMOGRAPHICS



Gender:

Male: 49%
Female: 51%

Age:

18-24: 20%
25-34: 49%
35-44: 18%
45-54: 8%
55-64: 5%

EVENTS

We reiterate our online content and showcase new work in the form of:

- Exhibitions
- Talks
- Film Screenings
- Live Performances
- Pop-Ups
- Launch Parties

We provide a space for the community who belong but are not always invited.





THE COLLECTIVE

We are a creative collective and multi-disciplinary production consisting of diverse, culturally educated individuals full of intriguing, fresh, exciting and new ideas. From filmmakers, photographers, stylists, set designers, illustrators graphic designers, casting directors and more.

PRODUCTION x CONTENT CREATORS

We are always open to collaborate with brands that align with our brand mission and vision in the form of:

- * Production
- * Creative Direction
- * Filmmaking
- * Content Creation
- * Castings
- * Photography
- * Art direction
- * Consultancy – Brand / Event / PR
- * Consumer Experience
- * Events
- * Talent Management
- * Workshops and classes





V&A
Comission with the V&A.

A promotional poster for the Mary Quant exhibition. The background features a vibrant pink and orange diagonal striped pattern. The title 'MARY QUANT' is written in large, bold, white capital letters. In the top right corner, a yellow diagonal banner reads 'NOW OPEN'. Below the title, text in yellow and white provides details: 'V&A South Kensington', 'BOOK NOW', 'Members go free', and '#WeWantQuant'. A small black and white photograph of Mary Quant sitting on a stool is positioned to the right of the text. The 'V&A' logo is visible in the bottom right corner, and a 'GROW' logo is in the bottom left corner.

Watch here.





Watch here.



Commissioned by Island Records, an experimental documentary with Atlanta based Trap-Jazz artist Masego.



HUNGER

LONDON FASHION WEEK

Watch Here.



Fashion film collaboration with Hunger TV x Nabil Nayal for London Fashion Week.



Meet the collective with a global perspective on identity and trends. A feast of visual and sonic inspiration, Reform The Funk is a new platform for lovers of culture. Through an artful, considered lens, the site offers a window into trends and creative movements around the world. Bespoke videos and editorials spotlight the talent impacting pop culture right now.

- HUNGER MAGAZINE

Reform the Funk is a thoughtfully curated and independent space by creatives for creatives seeking to carve out cultural touchstones beyond the much regurgitated insights of online content mill.

- Eloise King, exGlobal Executive Producer at VICE & i_D

Reform the Funk is an exciting, artistic and much needed entrepreneurial collective and space that inspires, innovates and features some of the best creatives and artists of colour emerging today.

- Joy Francis, Executive Director, Words of Colour Productions

CONTACT

hello@reformthefunk.com
www.reformthefunk.com



All images, films and artwork by Reform The Funk



REFORM
THE FUNK



POP-UP SPACES: DESIGNING A POP-UP SPACE FOR ONLINE MEDIA PLATFORM

REFORM

THE FUNK



Etinosa Yvonne: Using photography to amplify the voices & beauty of Nigeria



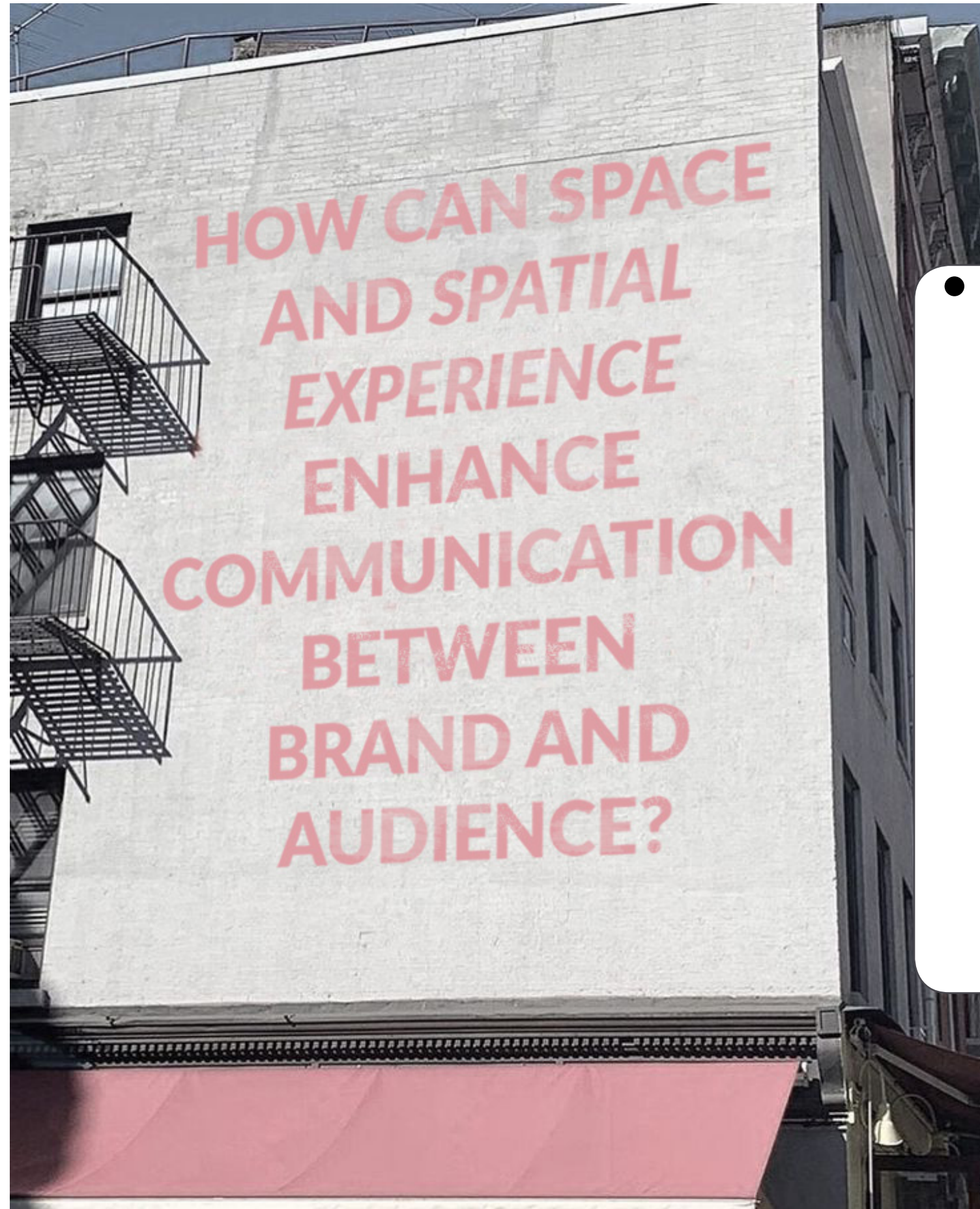
Sisterhood Series: The safe space for Sikh sisterhood and spiritual discourse



Raising the voice of Afghan women through Farzana Wahidy's photojournalism

Create a greater opportunity for users to **connect** with the brand. Using the **built environment as a billboard** to reach new potential audiences, and connect back to the digital platform.





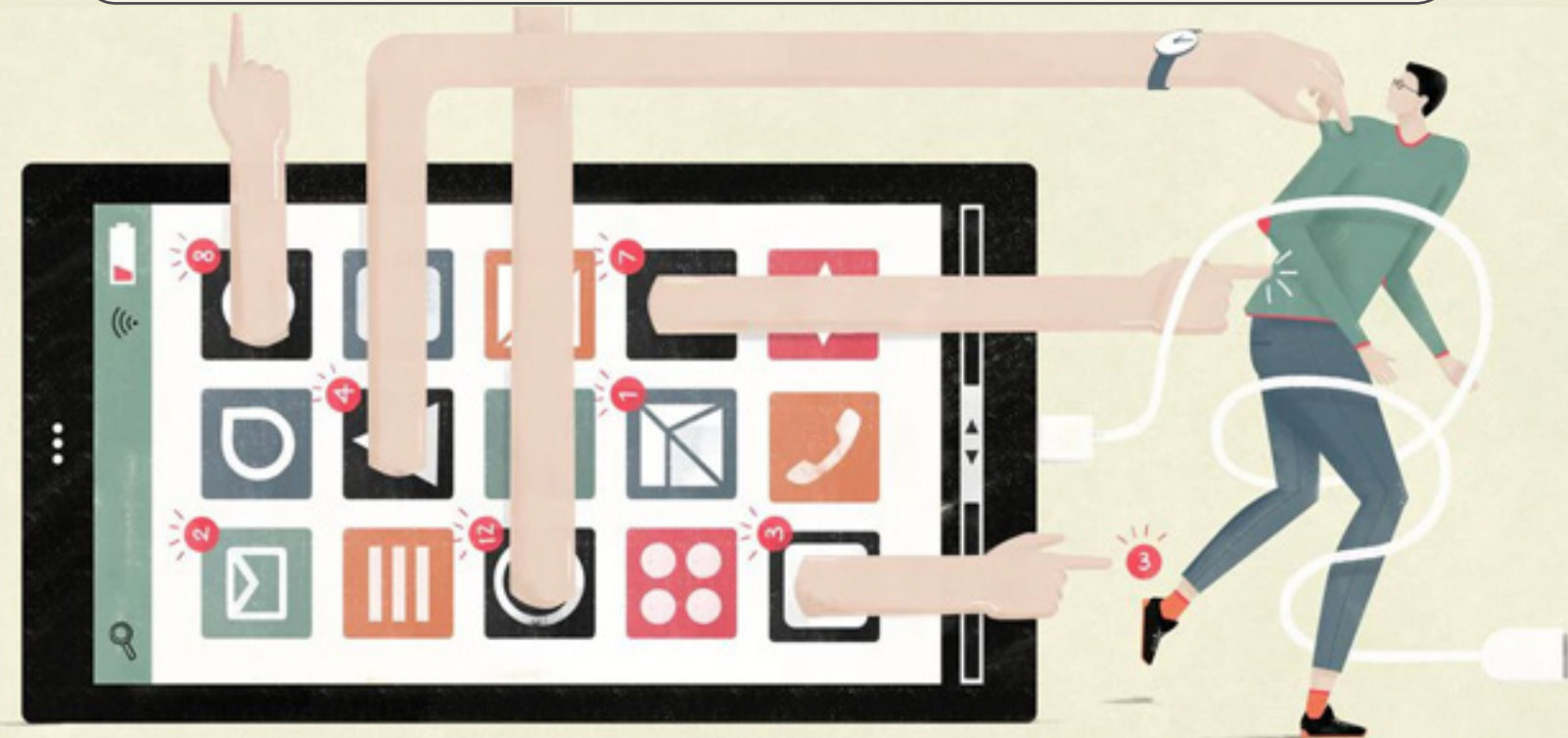
1. **Outline the project objectives** with Reform the Funk
2. **Research to enable design** such as a literature review and case studies
3. **Using these insights to develop** the project

The attention economy



“In a world of limitless media,
attention is a scarce and,
therefore, valuable resource”

Webster, 2014, pg 49



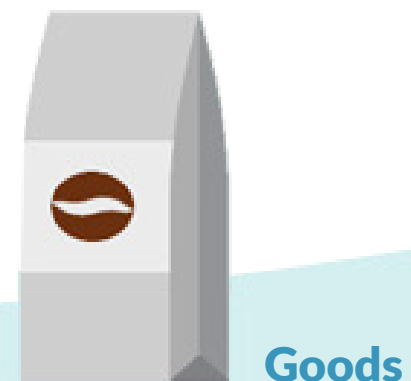
The experience economy



We are now in a new
economic era, based upon
experience

Pine & Gilmore, 2011

Could **experiences** be the key to offset some of the effects of the **attention economy**?

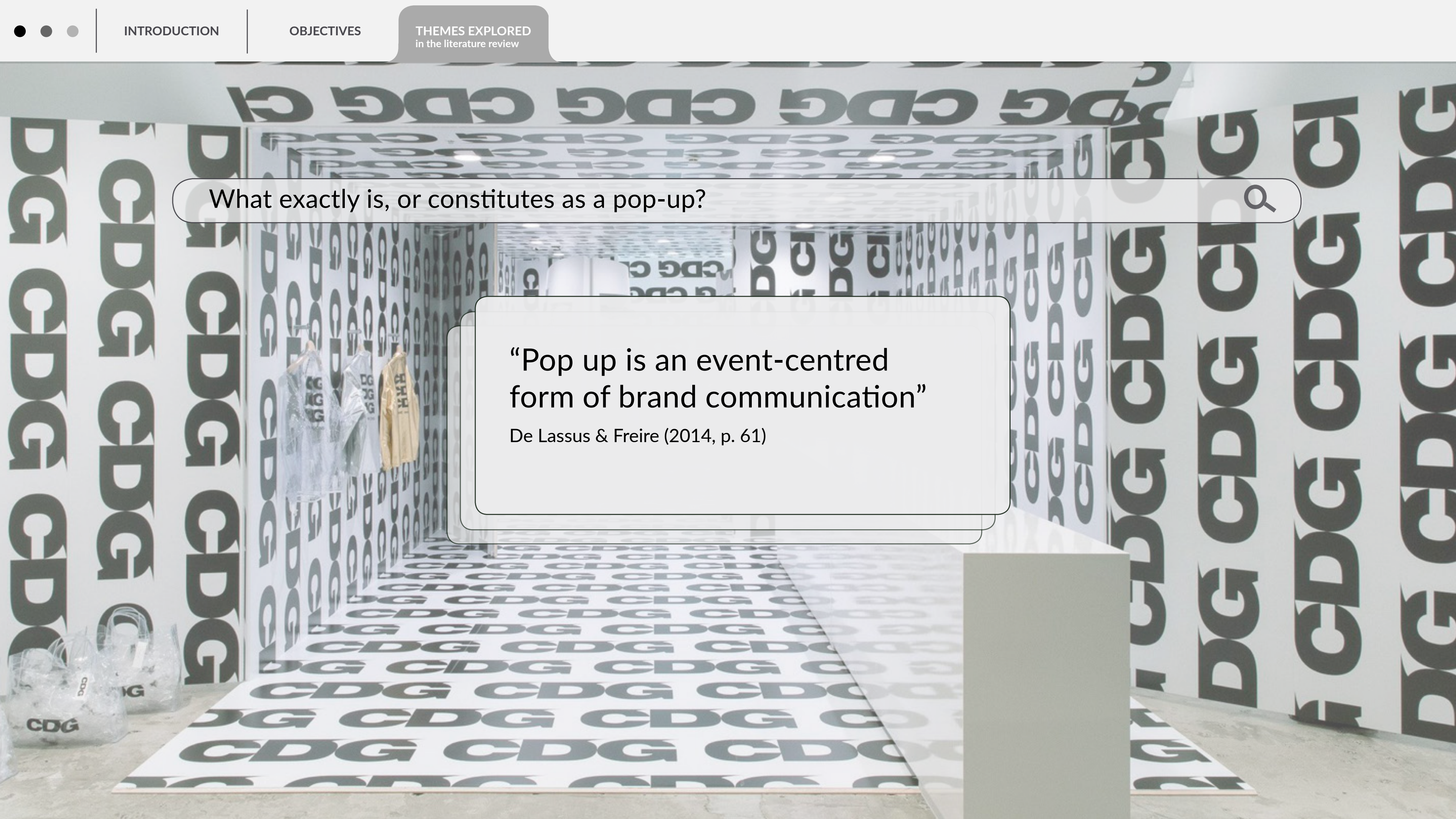


What exactly is, or constitutes as a pop-up?



“Pop up is an event-centred
form of brand communication”

De Lassus & Freire (2014, p. 61)



Pop up manifestations



Retail
Exhibition
Marketing

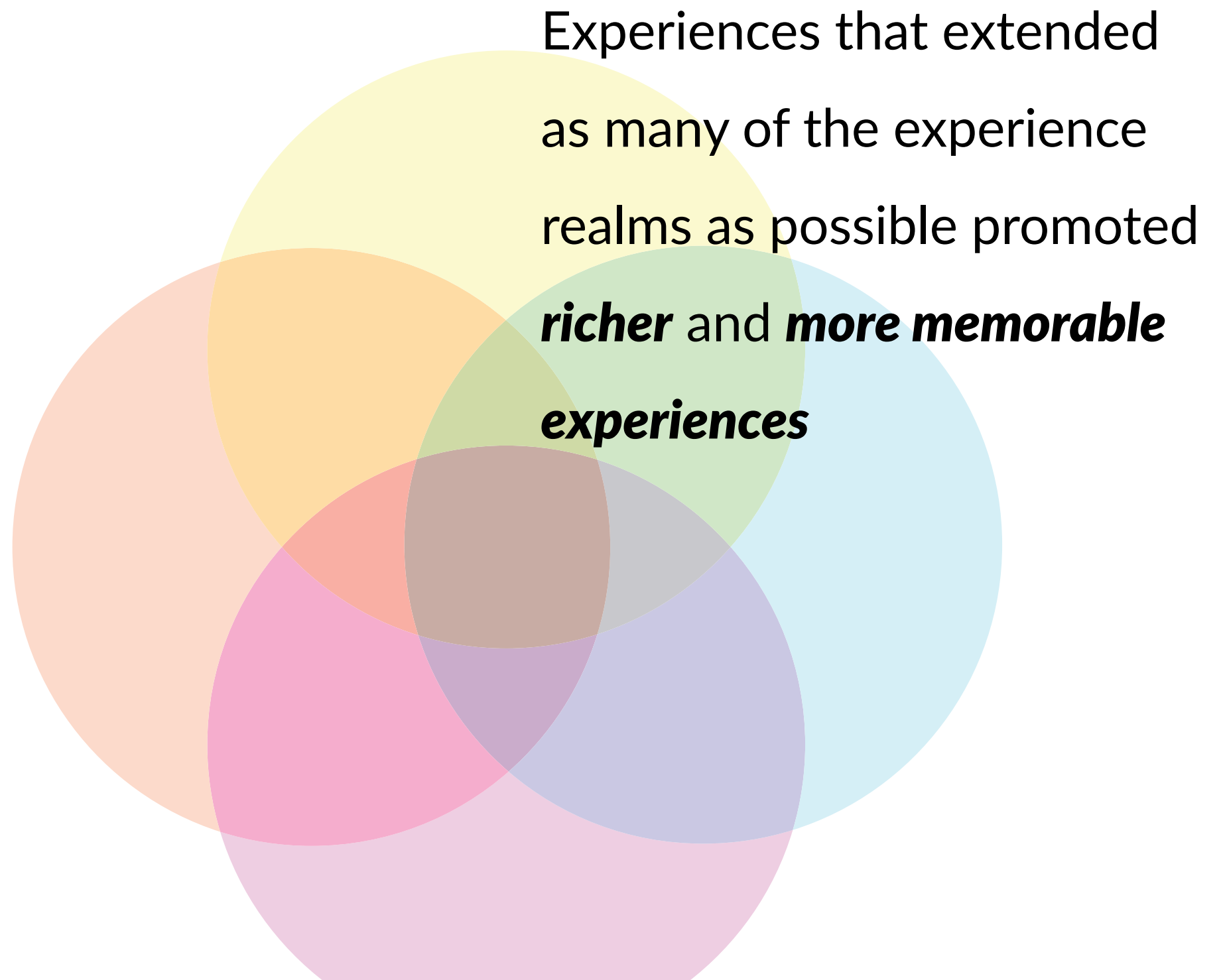
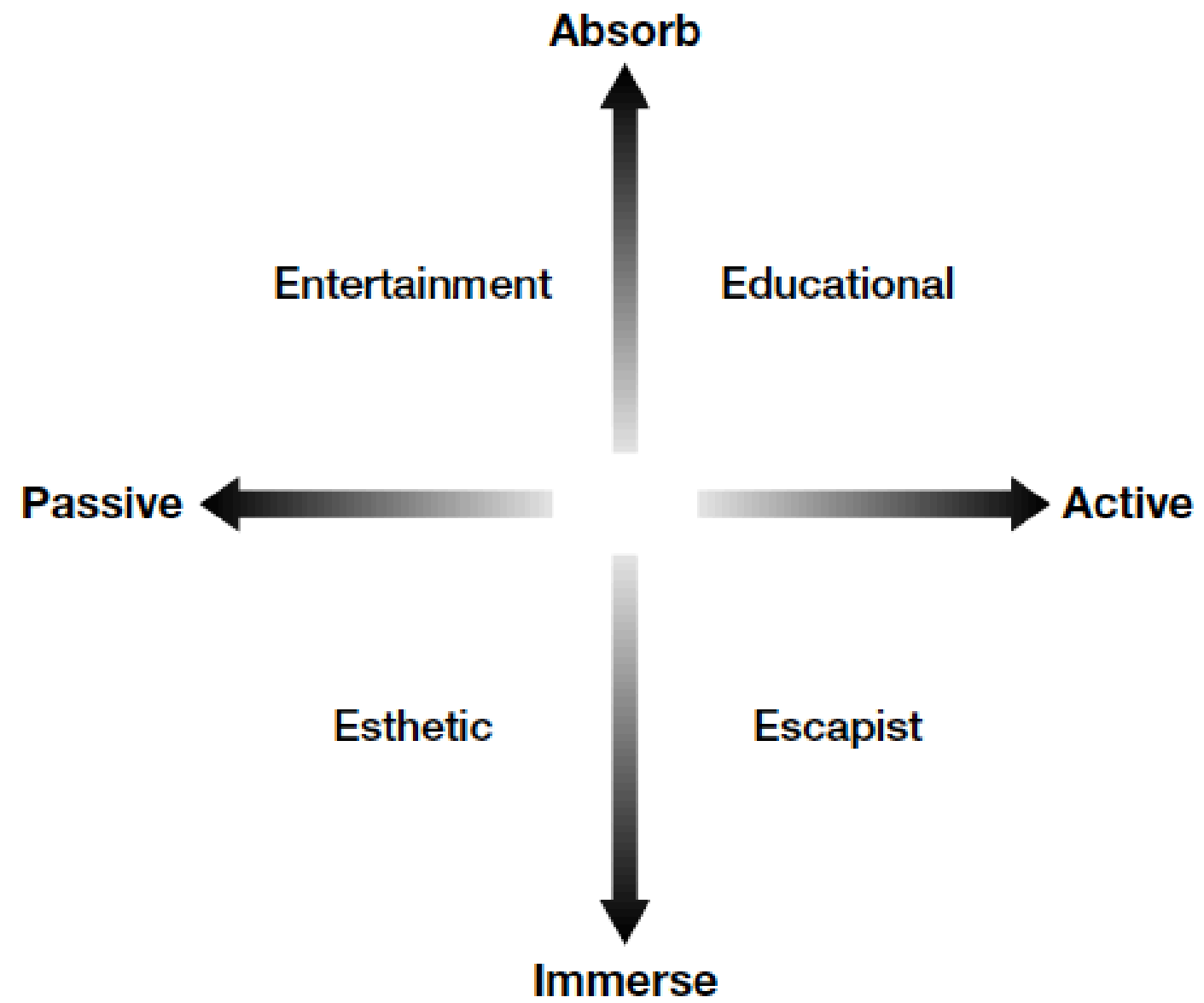
- **Communication/promotion** of a brand or product
- Appearance for a **limited period** to create a sense of urgency, or buzz
- An **experiential environment** that facilitated engagement between the brand and user

What *is* experience?

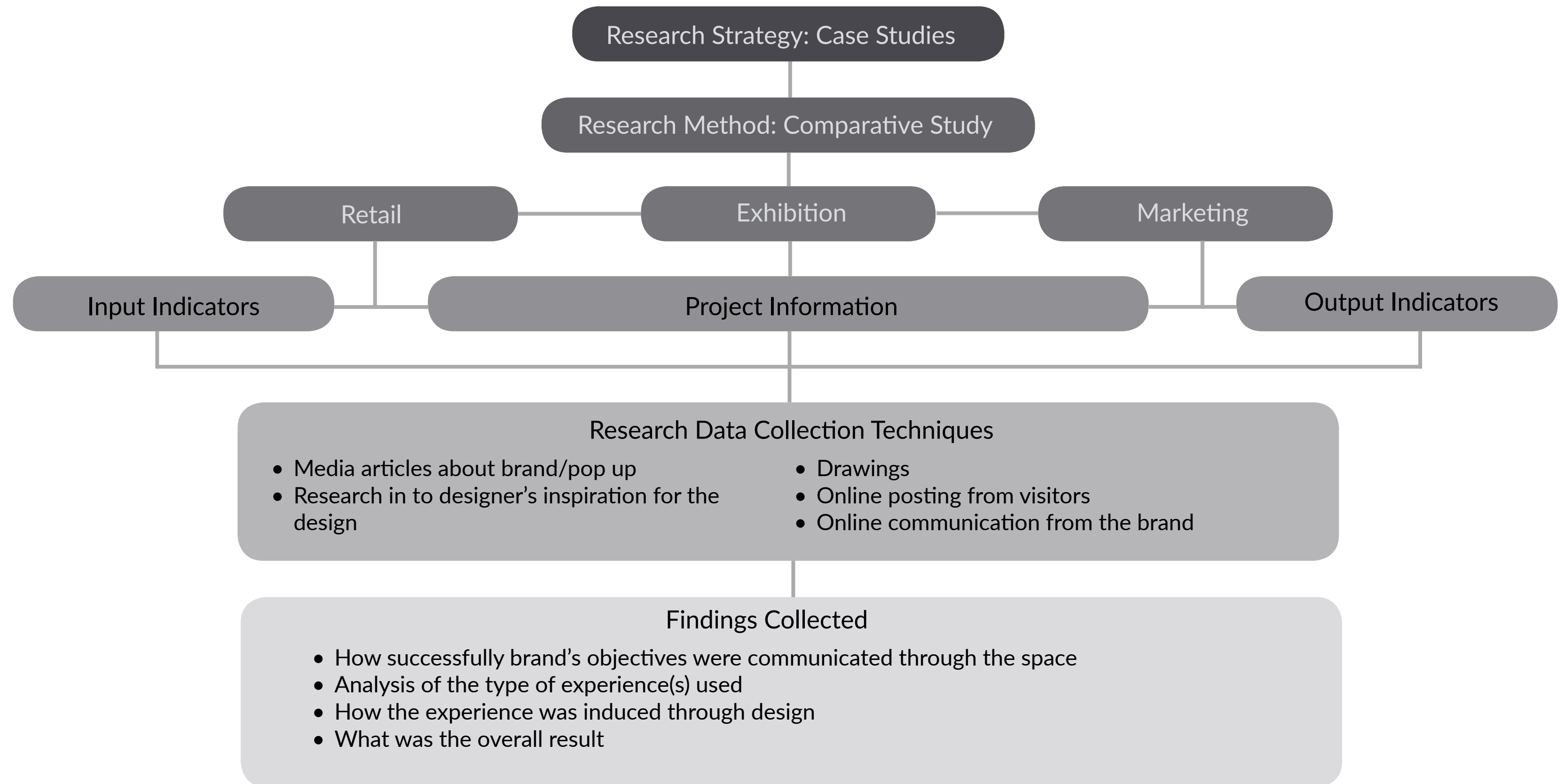


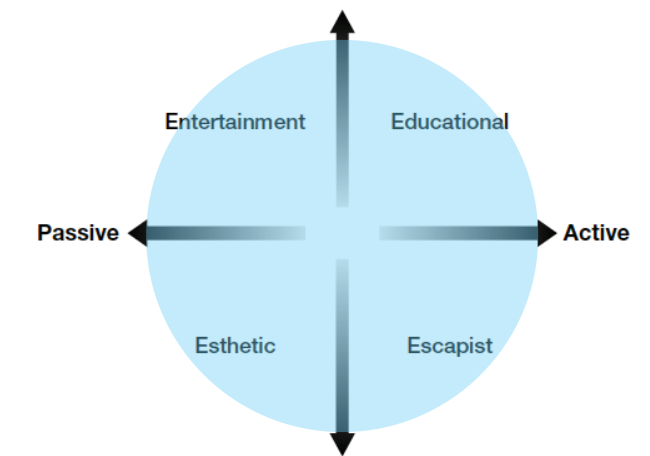
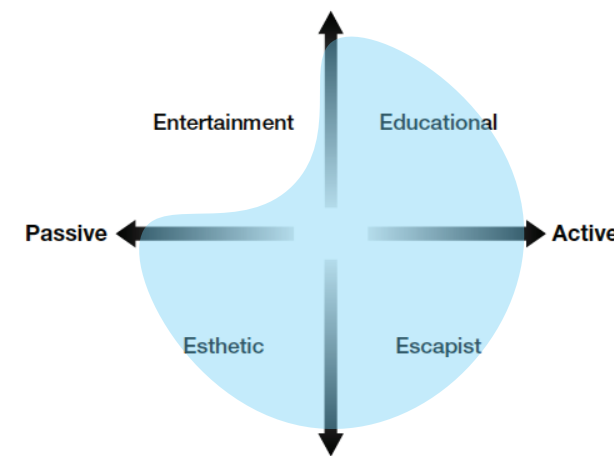
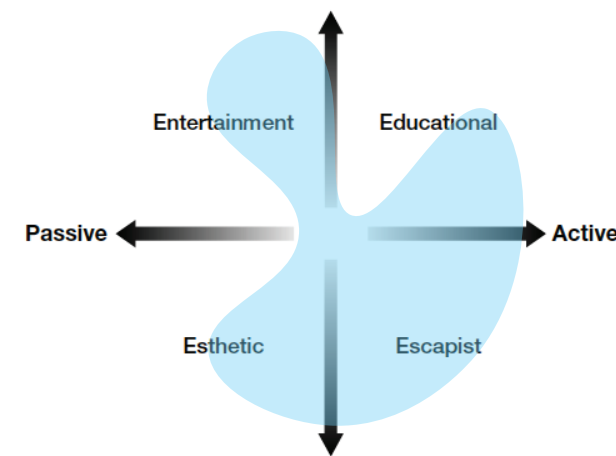
From an **architectural perspective** the experience of space is a **holistic and haptic process**

From a **marketing perspective** experience is something that is **induced**, rather than polished and presented. The role of the company is to **provide stimuli that ignite a reaction** in the customer leading to experiences.



Pine II & Gilmore, 2011,
The Experience Economy, p.46

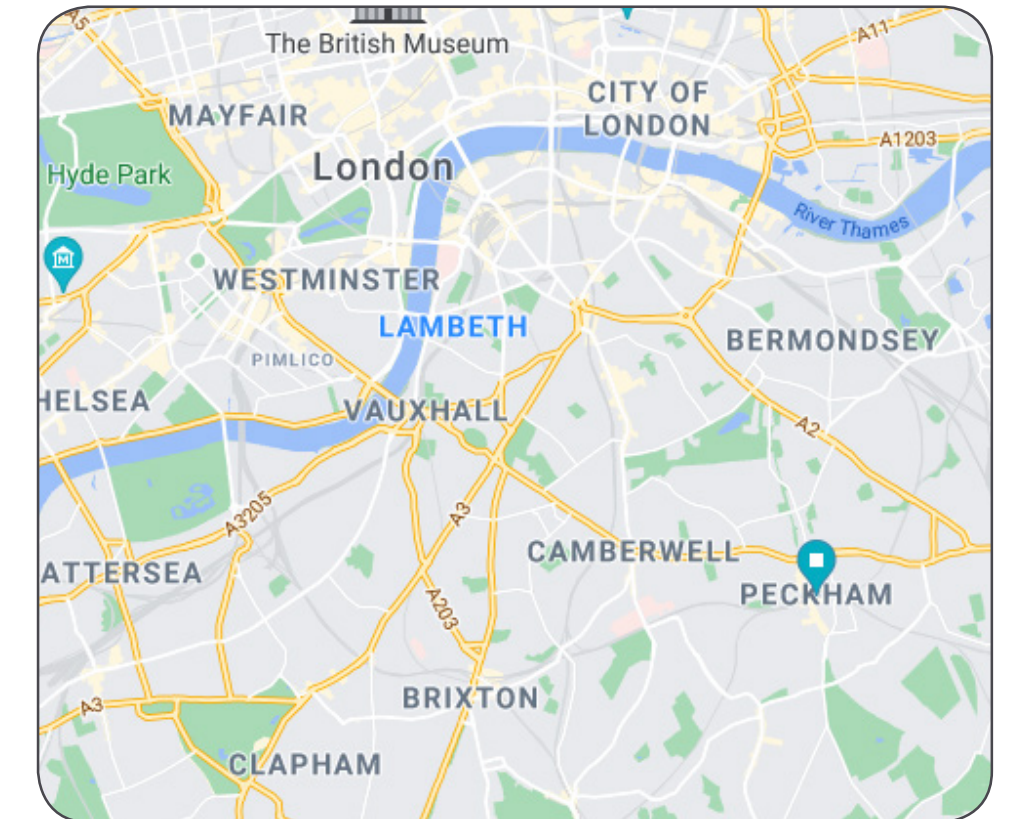




- The use of **exterior space**, or visibility from the exterior to **attract** users to explore inside.
- The **novel use of materials** or design as a means of creating **curiosity**.
- Use of several of the **senses** to create a more **heightened full body experience**.

Brand Objectives

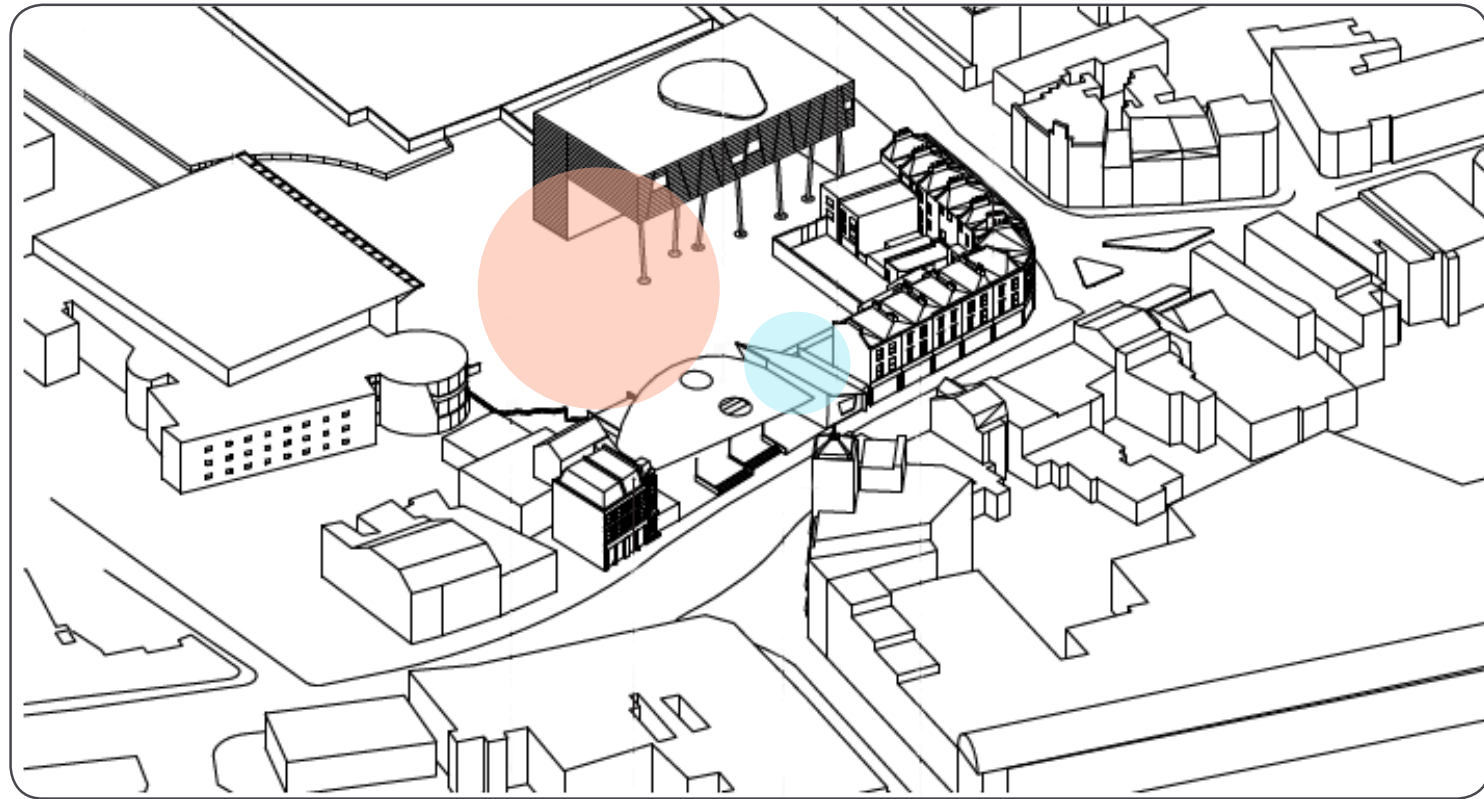
- To **amplify** the voices of non-mainstream artists from diverse backgrounds
- To foster **conversation** and **community engagement**
- To promote alternative narratives that **generate a dialogue** around meaningful issues



Amplification

Exterior

Interior



Connection

Parabolic
Sound
Dishes

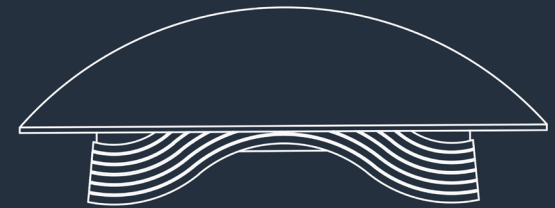
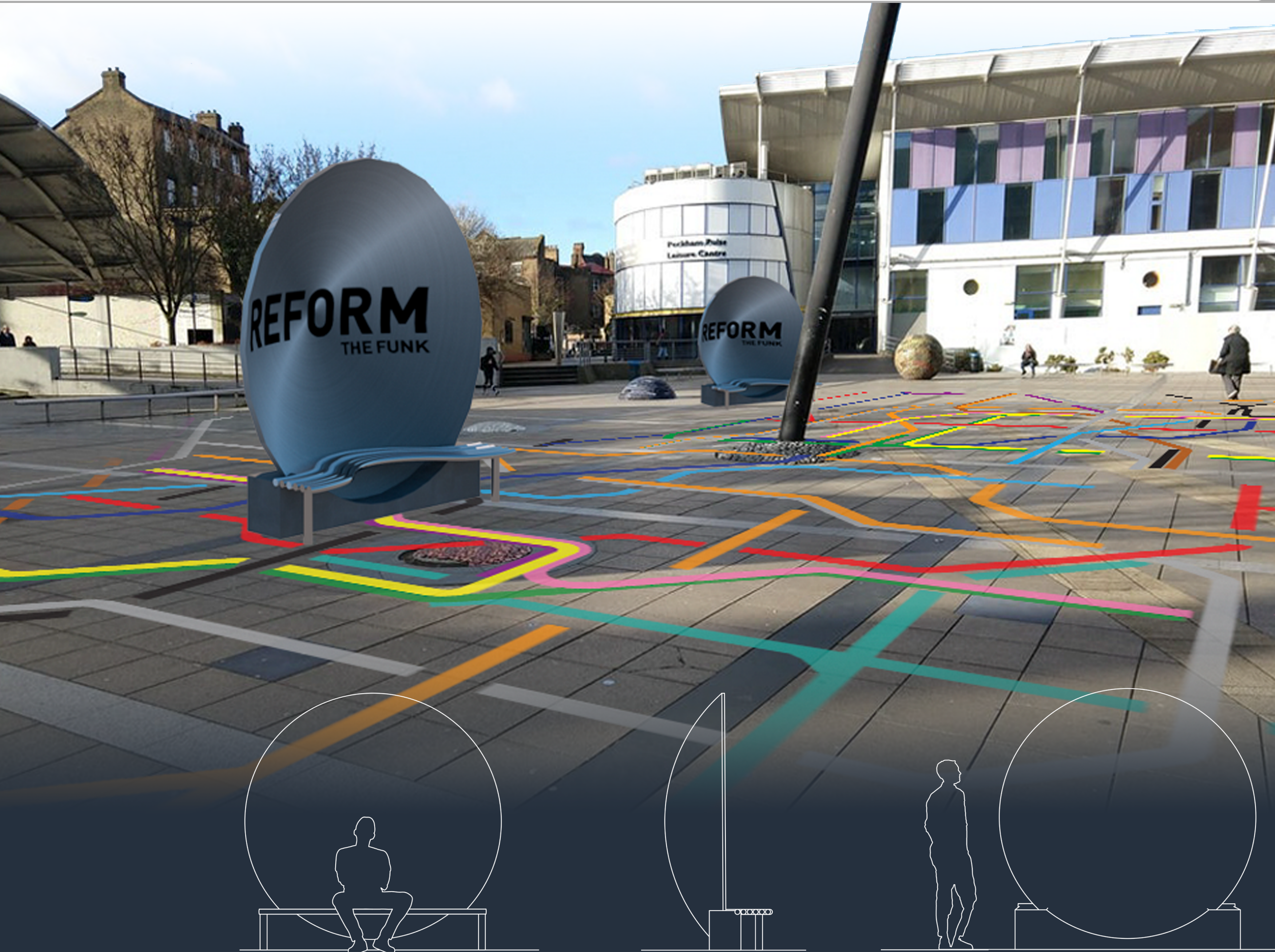
Floor markings
of train map

Isolation

Spoken
Word
Poetry

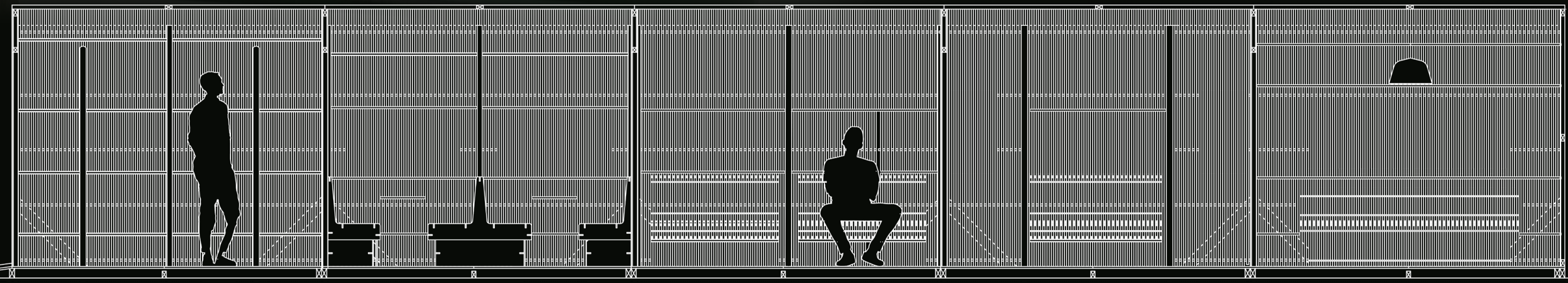
A (train)
journey

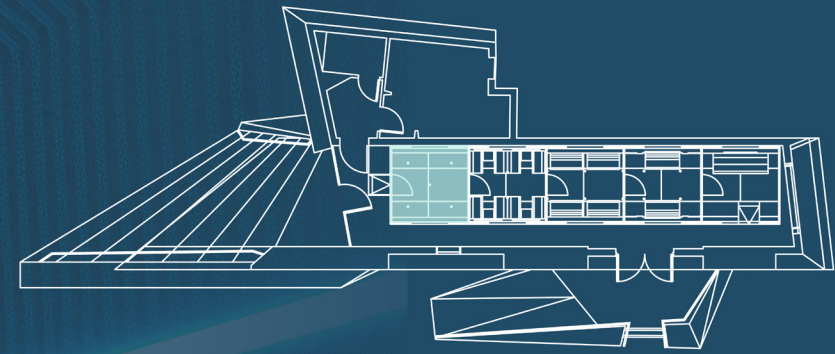
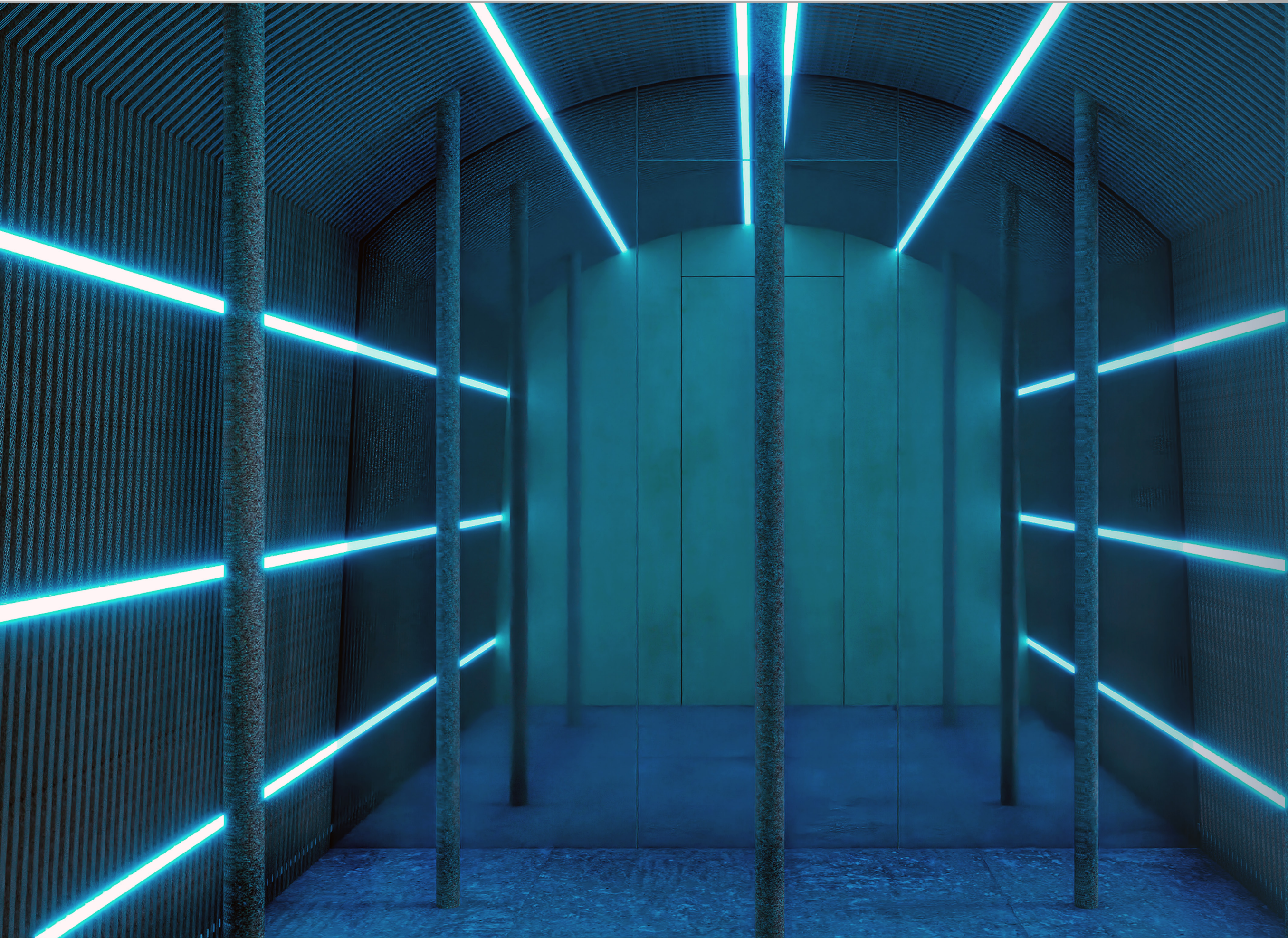
Sound



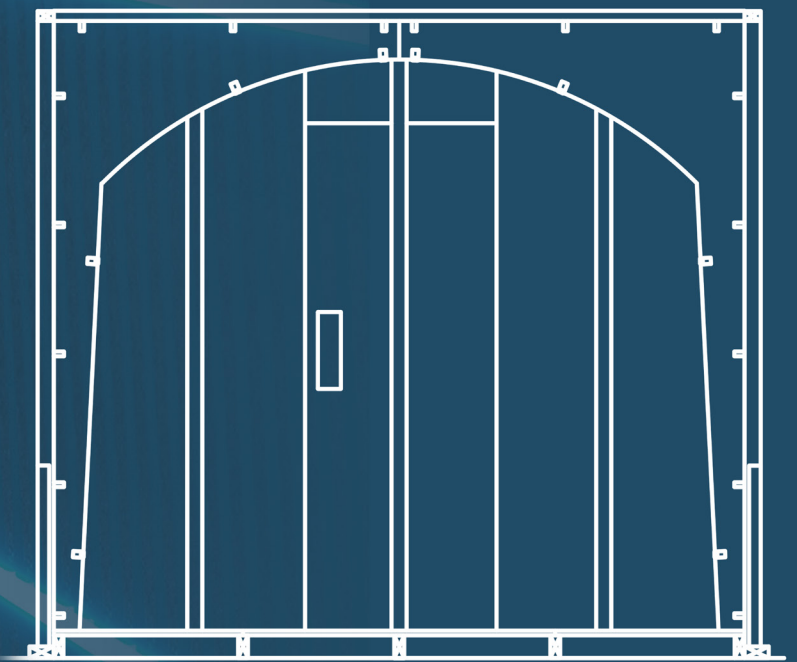


he poem Sorry Fi Disturb Yuh takes the audience on a journey of what would have been a typical night on the premises. In the process subtly telling a story of homelessness. The narrative is interrupted throughout by the line "sorry fi disturb yuh" Sorry to disturb you further and pronounced in Caribbean patois, referencing the poem's own Jamaican heritage. This was inspired by a real chance encounter as described in an interview about the piece. A homeless man at London Liverpool Street station approached Russell who was on his way home from a night out. The man had recognised Russell as a person he moved to London from Jamaica at the age of 17 and approached him, opening with the words "sorry fi disturb yuh".



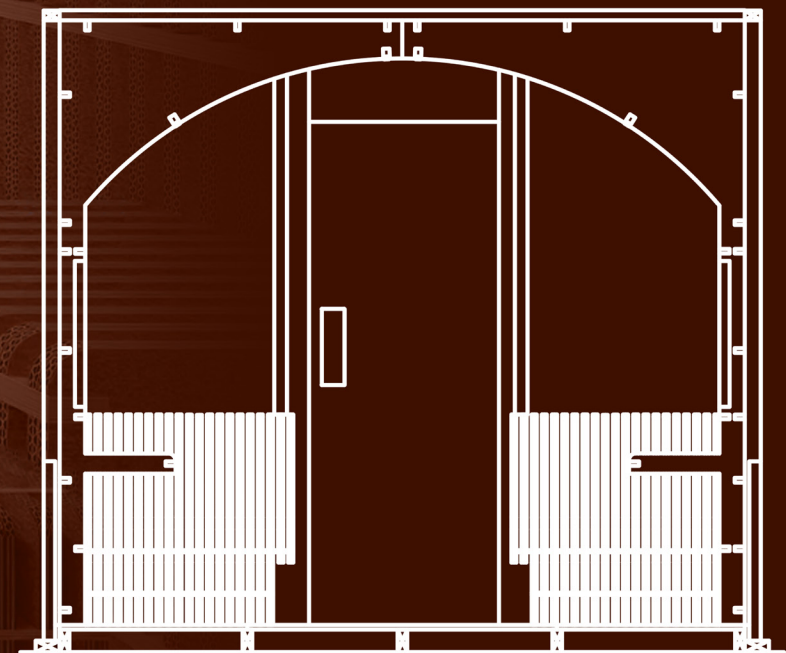


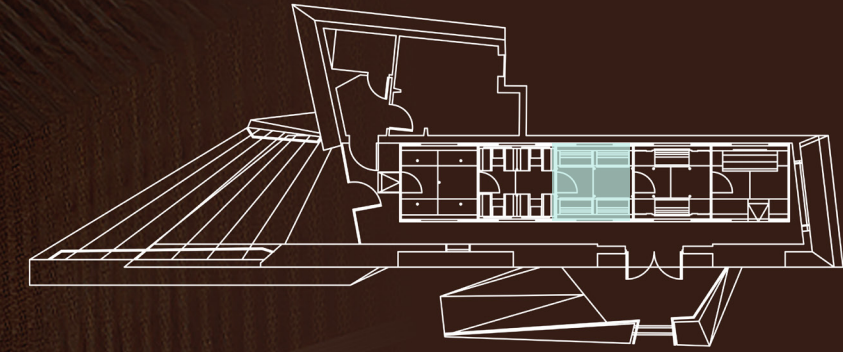
“Lights went up, music stopped
Grabbed my friends,
grabbed my jacket, avoided
those that forget to wash
their hands
They’re only good for sweet
lies”



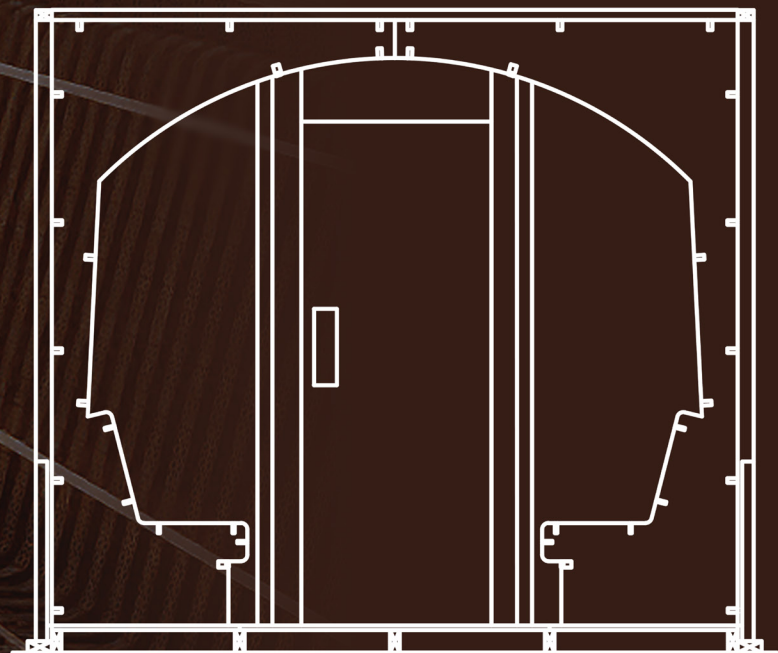


“Golden arches come like
sun ray
The queues snake along
like friend that left with
random one night man.
I’m not mad, just
starving”





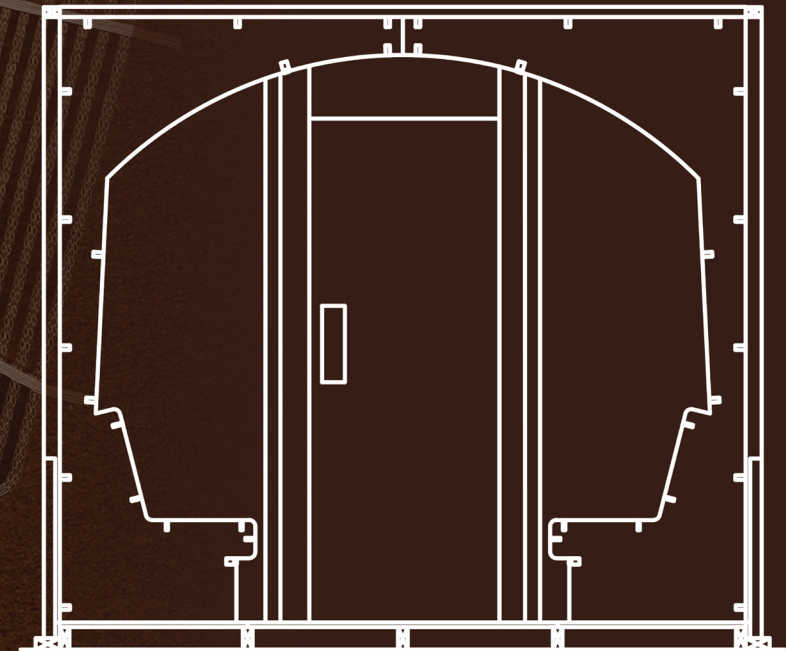
“It’s as if the bins are coming
in for a hug
And all that consumes
my mind is how to avoid
tracksuits all year round”





“Then I notice something,
A familiar figure.
Clothes falling off shoulder
because the world resides
there...”

Sorry fi disturb yuh but I was
wondering if any body’s got
any spare change”





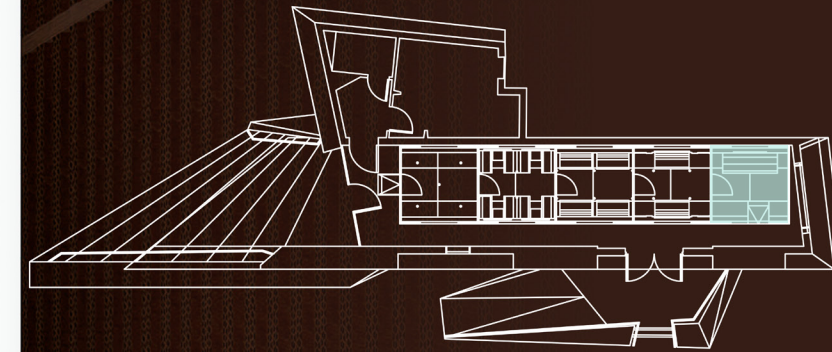
REFORM

THE FUNK
PRESENTS

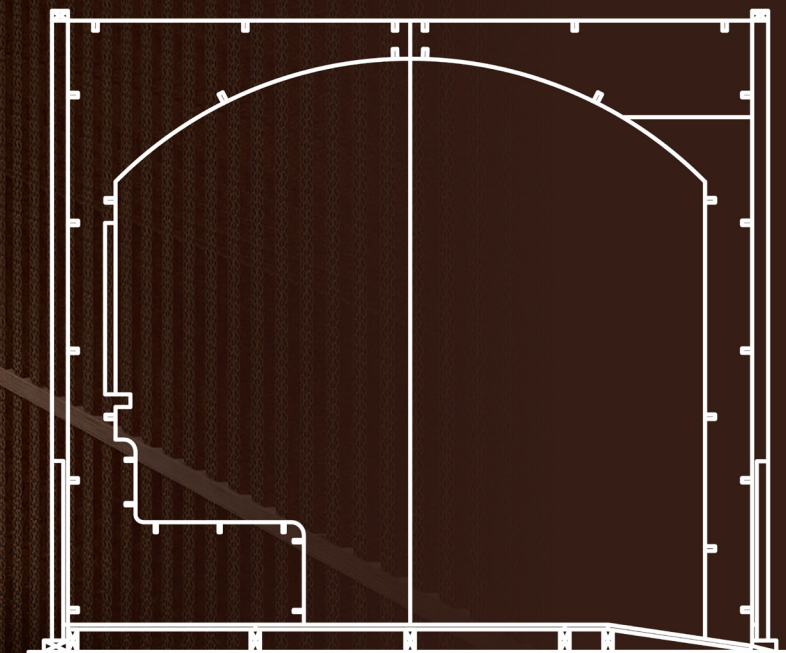
SORRY FI DISTURB YUH

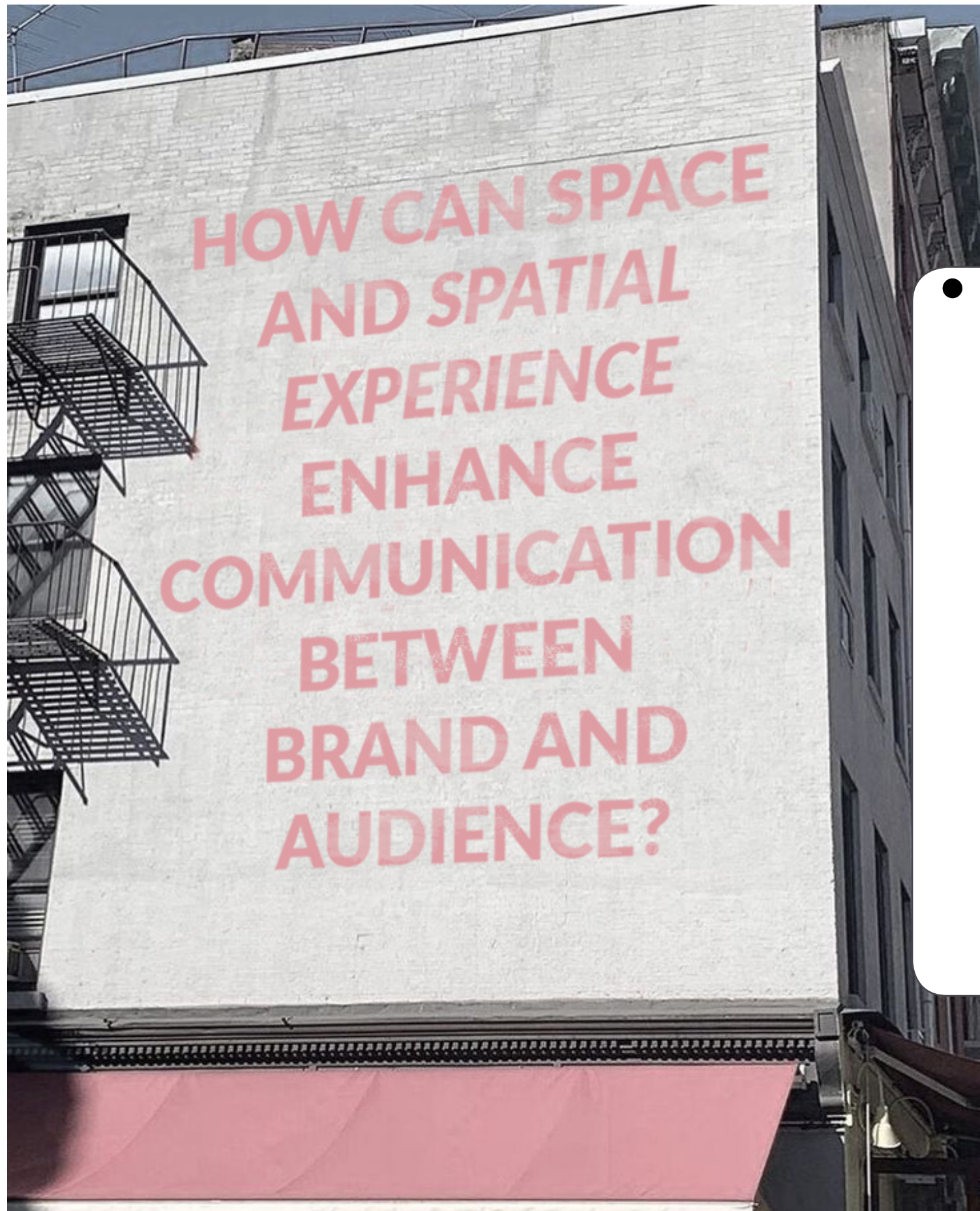
The poem Sorry Fi Disturb Yuh takes the audience on a journey of what would have been a typical night out pre-pandemic, in the process subtly telling a story of homelessness. The narrative is interrupted throughout by the line "sorry fi disturb yuh" (sorry to disturb you) written and pronounced in Caribbean patois, referencing the poets own Jamaican heritage. This was inspired by a real chance encounter as described in an interview about the piece: A homeless man at London Liverpool Street station approached Russeni who was on his way home from a night out. The man had recognised Russeni as a Jamaican (he moved to London from Jamaica at the age of 8) and approached him, opening with the words "sorry fi disturb yuh".

Russeni creates a narrative around homelessness from the perspective of someone who has never experienced it themselves. Instead asking the audience to question those instances when they had been approached by a homeless person asking for money whilst out enjoying themselves. What was the person's story- how did they get to this situation? The use of Patois, a Caribbean dialect based in English with roots drawn from African languages such as Wolof, Igbo/Ibo and Twi among others, draws on the ability of language and shared diasporic heritage to create a sense of kinship or shared understanding. The real protagonist of the poem is the homeless man with whom Russeni has these chance encounters



“How did I end up in my room?
Talking to myself
I’ve got leftover vomit in my
beard.
Knees on my trousers are
ground stained”





“Overall we would be very happy with the experience the space would bring to the public. We love how you have contextualized a body of work (a poem) that deals with some strong topics such as homelessness, working-class issues, the diaspora, etc. and put it into a conceptual space to further explore its themes.

You have wonderfully showcased how a piece of artwork can live outside of its original format, giving it a new physical presence and an extended platform for it to be experienced.”

- Derrik Kakembo, Founder Reform The Funk

Branding

Language

Merchandise

Hangout



An aerial photograph of a bustling public square. The square is paved with light-colored tiles and features a central circular area with a dark, textured surface. People are seen walking, sitting on modern, curved metal benches, and interacting in small groups. In the background, there are modern buildings with large glass windows and older brick buildings. A white van and a black SUV are parked on the street. The overall atmosphere is one of a vibrant, active community space.

Whilst the digital sphere is ever expanding, brands connecting with their audience in the **real world** can create a more **impactful** and **lasting memory of an experience**



Slide 1: Etinosa Yvonne, Sisterhood Series, Farzana Wahidy

Source: Reform The Funk
www.reformthefunk.com

Slide 2: Side of Buildings (adapted by author)

Source: We Heart It
<https://weheartit.com/entry/338428065>

Slide 3: Side of Buildings (adapted by author)

Source: We Heart It
<https://weheartit.com/entry/338428065>

Slide 4: The Attention Economy

Source: Chicago Tribune
<https://www.chicagotribune.com/entertainment/books/ct-books-attention-economy-1219-20191218-usecuc5nxjg6jookverhyelx24-story.html> (adapted by author)

Slide 5: The Experience Economy

Source: Xpand It
<https://www.xpand-it.com/blog/experience-economy-3-trends-2020/> (adapted by author)

Slide 6: Comme des Garçons Pop-Up

Source: Hype Bae
<https://hypebae.com/2018/10/comme-des-garcons-cdg-dover-street-market-installation>

Slide 8: The Rain Room- Random International, Barbican, 2012

Source: Arch Daily
<https://www.archdaily.com.br/br/01-80002/video-rain-room-chuva-que-nao-molha>

Slide 9: Experience Realm Model

Source: Pine II & Gilmore, 2011, The Experience Economy, p.46

Slide 11: Glossier Pop-Up Store, London, 2019

Source: Dezeen
<https://www.dezeen.com/2019/11/28/glossier-pop-up-london-floral-print-interiors/>

Andy Warhol - Icons, Lisbon, 2013

Source: Archdaily
https://www.archdaily.com/406437/the-andy-warhol-temporary-museumlikearchitects/51ef5028e8e44e6da30000a0-the-andy-warhol-temporary-museum-likearchitectsphoto?next_project=no

BMW Pavillion, London, 2012

Source: Bustler
<https://bustler.net/news/2607/london-2012-bmw-pavilion-by-serie-architects>

Slide 12: Map of London showing where the Borough of Peckham is situated

Source: Google Maps

Peckham Platform Interior

Source: Change Creation
<http://www.changecreation.org/peckham-platform>

Peckham Platform Exterior

Source: Wikipedia
Source: https://en.wikipedia.org/wiki/Peckham_Platform

Peckham Square:

Source: Four Square
<https://foursquare.com/v/peckham-square/56d86b72498eba0296541692/photos>

Slide 13: Site Illustration

Source: Carl Turner Architects (adapted by author)

Slides 14-20: Renders & Technical Drawings

Source: By author

Slide 21: Side of Buildings (adapted by author)

Source: <https://weheartit.com/entry/338428065>

Slide 22: Peckham Platform West Entrance

Source: E-Architect
<https://www.e-architect.com/london/peckham-arch>

Peckham Arch

Source: Twitter
<https://twitter.com/savepeckhamarch/status/930515319617187841>

Slide 23: Amalia Pica's "Assambe" at Peckham Square

Source: YouTube
<https://www.youtube.com/watch?v=3tvNnk3ojA4&t=167s>

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Thank you

Any questions?