

## CHAPTER VI

# THE CONCEPT OF POP-UP IN SPACE PRODUCTION AND URBAN INTERIORS

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## Introduction

From ancient Greece to the present, the idea of space has been the focus of research in many scientific fields, including philosophy, the natural sciences, and the social sciences. The term has been given multiple meanings by its interaction with other disciplines, such as sociology, art, and architecture, as well as philosophy. The Turkish Language Association dictionary defines space as "place, location, home," whereas the concept of place is defined as "the space, location, place that is occupied or can be occupied by something or someone, the ground where one walks, the area where one exists, lives or resides". The English equivalent of the concept of space in the Oxford dictionary is "an area or a place that is empty; an amount of an area or of a place that is available for use; the quality of being large and empty; the whole area in which all things exist and move". The English equivalent of place corresponds to the concepts of "a particular position, point or area; a particular area on a surface; a building or an area of land used for a particular purpose; a house or flat, a person's home".

"The space that separates the human being from the physical environment to a certain extent and is suitable for carrying out actions in it, the determining environment that emerges by limiting the space and is open to the visual impression and perception of its contents" is how Hasol (2014) defines space in his encyclopedic architectural dictionary. "The face of the land, ground, land, plot" is how he defines place.

Architectural spaces are divided into interior and exterior according to the closedness-openness situation created in human perception by limiting the physical space. Kuban (1992) defines the delimitation of space as the act of separating oneself from the environment, and he defines the architectural action as the act of creating a special space, a structure, where humans can feel comfortable. The user's feeling of comfort in the space is related to the concept of interiority.

"The words containment, confinement, enclosure, imprisonment, privacy, protection, security, and shelter are concepts related to "interiority." Interiority is an abstract quality that enables an interior space to be defined and recognized, a theoretical and immaterial set of contingencies and variables responsible for making "interior space" possible. Interiority is mobile and versatile; it is the point where space becomes elastic with its climatic, physical, and psychological aspects" (McCarthy, 2005). The notion of interiority describes the perceptual and sensory statuses of being "interior" both physically and mentally. According to the Turkish Language Association, the concept of interior in Turkish means "a place

within the borders of any area or situation; included; the opposite of outside," as well as "a generation or person between objects or people, between." Being "in" and "within" the space creates different spatial meanings and perceptions according to human perception. In the Turkish Language Association dictionary, 'to be in' is defined as 'being present in the ongoing process' and 'being a part of' in the sense of being 'participating' and 'being present in the setting'. The word 'inside' describes the interior of a physical environment with the meanings 'inner side, inner part, opposite to the outside, inside, inner surface, on the inner surface, in the inner part'.

The state of being inside and outside the space diversifies sociologically, psychologically, culturally, politically, and economically, including the semantic, experiential, and symbolic relationships of individuals, groups, and societies in their daily lives as a result of the interaction of people with their environment. Atmodiwirjo, Yatma, and Ujung (2015), who describe the outside and the inside as two entities that complement each other in a dialectical interaction, define the existence of an 'outsideinterior' with the claim that one can be inside something while being outside something, depending on the experience of the space. The definition of outside interior space as a representational concept includes bodily, perceptual, and mental representations. In this context, it is possible to be inside something while at the same time being inside something else. It is possible to separate space not only spatially but also perceptually and mentally in the sensory-perceptual interior-exterior distinction.

Interior Space is a space beyond color, light and materials and independent of form. Interior space as a mental definition of space that includes people and makes them feel safe, encompasses a multitude of possibilities, theories and practices. (Cai, 2021). Based on these definitions, it is possible to expand the interior-exterior distinction of the space through physical boundaries, perceptual boundaries and mental boundaries. While 'interior space' can be defined with physical limitations, it can also be defined with physical participation and interaction within the space. Therefore, interior space should be examined not only through the boundaries of physical space, but also through perceptual and mental boundaries.

He evaluates Lao Tzu's claim that when a car is disassembled, it ceases to be a car in terms of creating space. It defines architecture as the whole of the acts of creation, purpose, construction, interiors, external form, subjective elements, and other data (Kuban, 2013). This definition carries with it the view that architecture cannot be independent of the interior. For

this reason, the concept of 'interior space' embeds itself in an interdisciplinary discussion. Although architecture, as the art of building, tries to build a holistic beauty, the conditions of the period and, accordingly, the requirements and needs of people are changing rapidly. This rapid change brings about a change in the spatial functions defined in the built environment and therefore leads to the consumption and reproduction of interior space independent of the structure. Also, the foundation of interior architecture professional practices is comprised of the mentioned consumption and reproduction cycles.

Tactical' urbanization approaches, which have lately become rapidly prevalent in recent years, have brought new tools and methodologies to 'space creation' processes in the city while also questioning the design parameters of traditional public space design. Although bringing the terms 'City' and 'Interior' together may seem like provocative discourse, the combination of the concepts of City and Interior offers means to different experiments and expansions (Leveratto, 2019). When considered in terms of social interactions, the phenomenon of "creating place" in urban space emerges as new urban codes, tactics, and strategies under the roof of social interactions (Cariello, Ferrorelli, and Rotondo, 2021). The city's structure of comprehensive internality is constantly changing with commercial changes in space, objects, and spatial functions, and this structure highlights the fluid, flowing structure of the city (Bruyns, 2019). In the context of the production of urban space, the combination of city and interior elevates the discussion of the city and its interiority to an interdisciplinary level and creates new and fresh perspectives.

### ***Urban Interior***

The context of the concepts of "Urban and Inner" creates a contrast while simultaneously bringing two different spatial situations together. The concept offers a spatial relation; rather than a relation of either/or, either interior or urban, the relation the concept offers is one of addition, of putting together in a propositional manner (Attiwill, Giunta, Fassi, Crespi, Hermida, 2015). Urban interior space takes its conceptual construction through three main lines: the first of which is scalar boundary crossing; the second is the contradiction in the public-private space relationship; and the third is based on environmental psychology (Sözgen, 2021). Reading and questioning the development process of the city and reading the city and urban space through the concept of "interior" allows us to understand the value and interiority of the space (Altınay, 2022). The notion of public-private is the spatial contradiction

between interior and exterior. Various pop-up spaces such as cafes, restaurants, capsule hotels, marketing and advertising stands, and showcases that appear in various public and semi-public areas such as shopping malls and airports also appear as productions of interior space. 'Interior' productions that emerge as a 'space within a space', also transform the architectural gaps and voids into added value.



**Figure 1.** Pop-up Venue as The House Cafe, Kanyon Shopping Mall, Levent, Istanbul, illustrated by author.



**Figure 2.** Pop-Up Venue as Funk You Cafe, Yeni Bikini Shopping Venue, Charlottenburg, Berlin, illustrated by author.

The concept of urban interior, as a new research topic, lies on the threshold between the city and the interior. The concept of urban interior space was developed as an academic research field in 2007 through an interdisciplinary study by researchers from different disciplines such as architecture, industrial product design, interior design, fashion, landscape design, street art, and sound design, as well as non-governmental organizations operating on the subject. The experimental and spatial studies carried out by the working group include socially relevant phenomenological inquiries and investigations related to daily temporary performance. By defining the concept of urban interior, it is possible to make the interior visible and question it through economic, social, cultural, and political codes between the city and the interior. The outward overflowing of the interior space, the inward turns of urban space, and the conceptual, functional, and usable designing of the space at different scales in the squares, streets, avenues, and urban spaces where the social use value is high create 'Urban Interior Space' productions. Urban interior production in pop-up spaces creates added value through concepts such as the occupation of urban spaces and also creates new legal tenants for local governments.



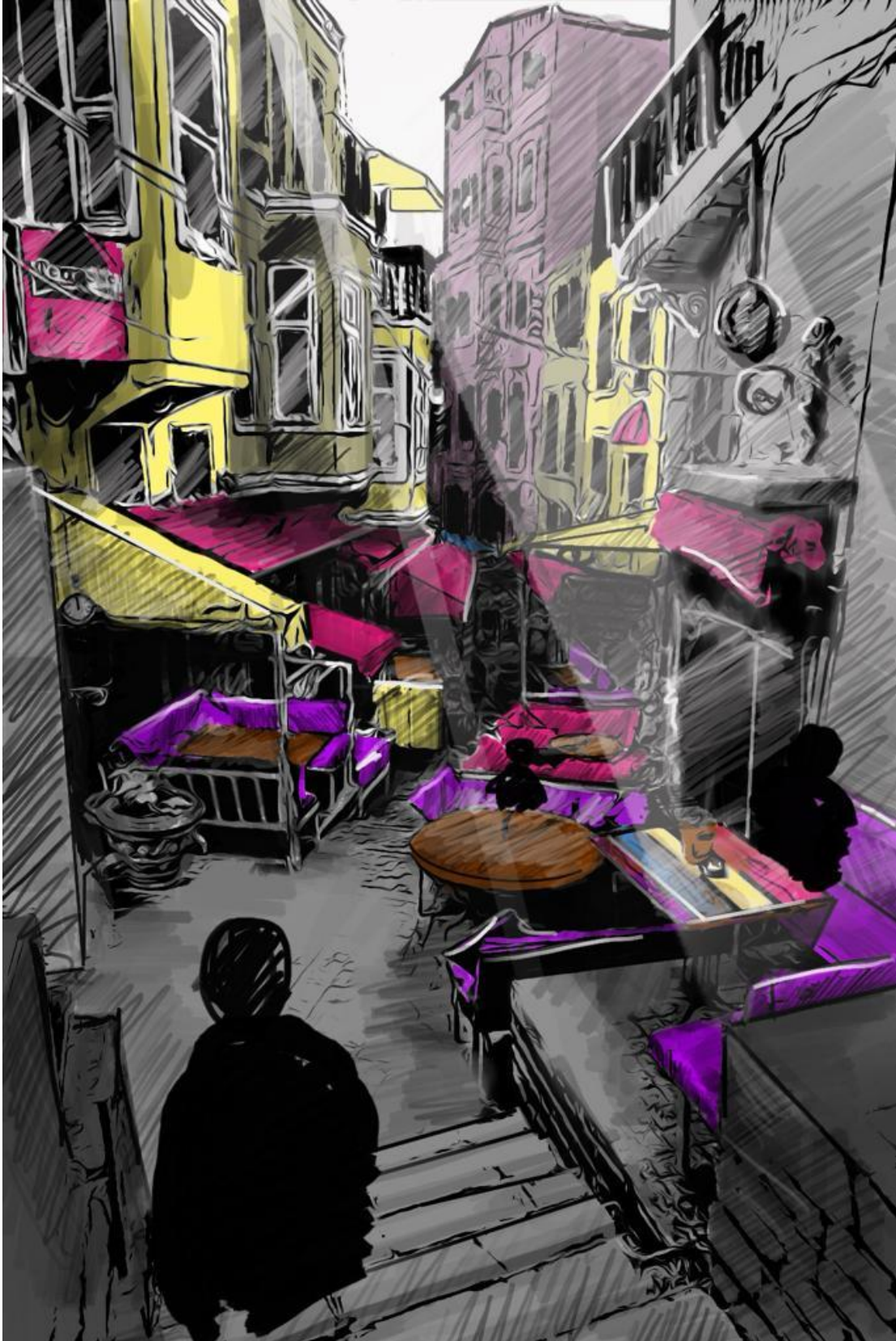


**Figure 3.** Velvet Cafe, Beyoğlu, Istanbul, as an example of the extension of the interior into the exterior as an urban interior production, illustrated by author.



**Figure 4.** Tramway Kafe, as an example of the transformation of urban space into interior space as Urban interior production, illustrated by author.





**Figure 5.** Beyoğlu, Istanbul. French Street, (Cezayir Çıkması), Beyoğlu, Istanbul as street scale production for urban interior design, illustrated by author.



The concept of Urban Interior also represents the commodification and productization of urban space. Lefebvre (2015), who defines the modern city as a product, states that the city is also in a defined mode of production. He states that while capitalism produces its own space, the political power, architects, engineers and planners that he defined as space producers do not only produce a physical product, but also carry out a mental production. Churchill believes that we produce cities, while cities produce us. In other words, the production of space also means the production of society; The production of space brings with it the production and reproduction of social relations, symbols and representations. With postmodernism, many different design disciplines such as Interior Architecture, Fashion Design, Industrial Design, Graphic Design have become more actively involved in this production style.

In recent years, as consumption spaces have overflowed and filled the streets, the urban residents' ways and habits of engaging with the urban spaces have been transformed. Interior productions emerging in urban space and the spatial overflows between inside and outside create mental and perceptual contradictions in the public-private relationship between city and interior and between inside and outside.

Venturi (2005), in his study of complexity and contradiction in architecture, draws attention to the contradiction of 'meaning' and 'uses' that emerges in architectural productions. Venturi defines the 'but' and 'however' situations that arise in architecture as a contradiction in 'program' and 'structure'. He gives examples through the concept of 'flowing space', which was introduced by the modernism movement as a holistic design approach in architecture. According to Venturi, 'flowing space' brings to mind an interior space outside or an exterior space inside. But he states that this space cannot be both indoor and outdoor. He emphasizes that order (or hierarchy), that gives meaning to the space, classifies it and adds different values, is the contradiction that forms the basis of the phenomenon of 'both this and that' in architecture. According to Venturi, the main purpose of architecture is to separate the inside from the outside. The discussion put forward by Venturi, as a criticism of the homogeneous holistic design approach of modernism, also corresponds to the fragmented production model of postmodernism. With his views in mind, it can be said that the urban interior is also a place of contradiction.

While capitalism produces its own physical and mental spaces; it separates the inside and the outside, and even deconstructs the inside

and the outside. The mode of production is in a fragmented but harmonious manner. Interior space as a product transform into different representations in the triple momentum of perceived-designed- lived. The spatial production of the interior corresponds to the mental production of public space with economic, social, political and cultural codes by the producer of space: the 'Interior Designer'. Concepts such as 'unplanned public space' and 'semi-public space', created by spatial forms that emerge as the production of 'interior space' in urban space. These concepts reveal a separation between physical, perceptual and mental 'inside and outside' in the contradiction of 'both this and that'. Between City + Interior, there is a representational and mental production of the 'Urban Interior'.

Hinkel (2011) defines the concept of Urban Interior as a threshold between private space and public space, stating that it is necessary to question and expand the productive interactions occupying the public/private space with social and individual movements. He mentions that the design of public spaces includes not only the data of the established physical environment but also the practices and activities in the spaces of everyday-life. Drawing attention to De Certeau's definition of 'place is experienced space', Hinkel continues to question the use of space that emerges with the form of action, through its public status.

De Certeau (2008) questions the habits, attitudes and practices of urban life in an operational context. The form of action and production defined by De Certeau as strategy; is the operation of power and ideology based on ownership and belonging. Tactics, on the other hand, are without property; they are cunning, creative, opportunistic forms of operation that try to slip through the cracks of the system.

Pop-up spaces, which have become increasingly popular in the last decade and have emerged as a strategy of the consumption industry, are rapidly filling urban voids, and thus public spaces are turning into representative urban interiors by becoming commoditized. On the other hand, pop-up spaces, which emerge with the creative and cunning tactics of ordinary citizens, also produce temporary, representative urban interiors. Thus, it includes a separate research field in the tactical and strategic context of the production of urban interior space.

## *Pop-Up Concept and Pop-Up Spaces in the Production of Urban Interior Space*

The term Pop-Up means 'to show up suddenly', 'to appear or occur suddenly', 'to puch quickly upwards', 'to spring up from the ground like a mushroom'. In this context, concepts such as Pop-Up Retail, Pop-Up Store, Pop-Up Restaurant are temporary and portable. Pop-Up Venues can be places that allow short-term events for the advertising and promotion of companies and institutions, as well as long-term temporary, mobile sales venues for sales and marketing purposes. Pop-Up spaces can appear in unexpected places in urban space or can appear as a product in various public and semi-public areas such as shopping malls, airports and fairgrounds, where their social use value increases. Spatial situations created by temporary events such as festivals held in urban spaces are, by no means a new phenomenon. Spatial situations created by temporary events such as festivals held in urban spaces are, of course, not a new phenomenon. Roman gladiator fights, medieval clown festivals, socialist mass demonstrations are some historical examples of these kinds of situations. The new spatial phenomenon in postmodern society is the process of the festival landscape becoming an event in an accelerated manner and spatially becoming a stage in urban space (Pfeufer, Suwala, 2019). Pop-Up space strategies produce culture by taking advantage of the social use value of urban space, and the practices that emerge by designing and positioning such spaces also produce consumers by affecting the habits, attitudes and practices of daily life.

Virtual commercial activities that have been emerging due to developments in technology are transforming shopping and consumption habits and experiences. The fast lifestyle that arose with the development of information technologies also changed the means of the retail industry. Consumers' tendencies shift towards choosing concept stores that offer them different consumption experiences instead of traditional retailing. The increasing number of Pop-Up venues is a reflection of this change. Pop-Up spaces are designed to be constantly changing, not repetitive; and as a marketing strategy, they aim to surprise the target audience with creative approaches (Karagöz, 2011). Baras (2015) pointed out that Pop-Up venues have grown into a whole new industry and emphasized that these venues are part of a concept based on transience that offers experiences to customers.

Beekmans and Joop (2014) point out in their book that the growth and change rate of urban spaces is faster than ever before in human history,



and that cities must be able to respond and adapt to the unexpected needs that arise with this pace of change. They emphasized that Pop-Up design concepts and projects also contain clues about how the cities of the future can be experienced. As today's cities change and grow rapidly, consumers' behaviors and habits also keep pace with this pace of growth and change. A century ago, factories were the basis of labor; while two centuries ago, most of humanity had worked in the fields. Since the rise of agriculture thousands of years ago, people have tended to stick to a place where they can plow their land, operate machinery, and answer landline phones. But with the developments in technology and economy, the same people who have been working in office buildings for nearly fifty years; can now work from anywhere. Only hunter-gatherer societies were more flexible in their working lives than contemporary urban dwellers. As businessmen travel the world to find new customers and employees, people now change jobs as easily as they change their toothbrush. Thus, our cities are now adapting to more flexible business models. But these flexible working conditions in urban life also create a nomadic worker group. Beekmans and Joop (2014) note a series of articles published in the 'Economist' magazine in 2008. These articles draw attention to a new group of people who are traveling the cities around the globe looking for a desk to work, looking for a charging station to charge laptops and smartphones, and looking for social venues to connect with other professionals.



**Figure 6.** An example of a Pop-Up cafe being used as an office by users, illustrated by author.

The Wi-Fi hunter, the urban nomad, who sits behind his laptop in the cafe with a cup of coffee in his hand, emerges as a new model of 'urbanite' and 'worker' on the streets of the global metropolis in the early twenty-first century. (Beekmans and Joop, 2014) This new approach to work habits results in a highly flexible working style and leaves its mark on many aspects of life. The working styles of individuals produce a new pattern of habits and, more importantly, indicate a new position in urban space. Working styles and habits find space in new urban activities and spatial forms. In the past decade, especially cafes and coffee houses have turned into offices for young professionals. Cafes are now becoming a notable representation of nomadic lifestyles, not only as a way to escape from the confines of office cells, but also as a new flexible way of working. The conventional office environment has been replaced by new public urban areas and living spaces.

Urban sociologist Ray Oldenburg classifies this space as the 'third place' (Beekmans and Joop, 2014). Crick (2011) defines the third place as a setting in which a person can establish ties and create roots to sustain himself. Third places are multifunctional and can offer different possibilities for users. 'Third places' refer to a hybrid place that offers different functions, such as work and rest, to the user in the same space. Users can utilize these spaces for various purposes such as working, resting or socializing. When we look at office designs in this context, we see that they tend to resemble cafes and bars more and more in order to adapt to current working habits. In this context, with the changes in social life, the concept of third space can also be seen as part of Pop-up culture.

Public spaces are turning into potential offices with mobile phones and communication technologies. The first generation of mobile workers was aware of the convenience of working in a café, but many have discovered this as a new frontier of working in a relaxed and pleasant atmosphere. Nowadays, many international chain cafes have gained a new function as a workplace for their users, courtesy of the internet provided. Thanks to free internet access in cities, sitting on a bench in the sun while working, which is a more appealing choice, is now possible. As a result, parks, buses, public spaces, cafes, and public benches are turning into office spaces for the new generation.

Pop-Up venues take food culture to a new dimension all over the world. Food trucks, containers, prefabricated buildings and similar mobile spaces and spatial productions turn ordinary urban dwellers into 'gourmets'. Various events such as hyper-temporary restaurants, food-

tracking smartphone applications, farms on wheels, mass pop-up lunches and festivals also shape the way food is produced and consumed in urban spaces.



**Figure 7.** A Pop-Up Restaurant in Denmark as an urban interior, illustrated by author.

Local food culture is vital to the health of any community, and pop-up venues and spatial production are influencing patterns in how food is prepared and consumed (Figure 7). The spatial production of mobile spaces plays a central role in changing the culture of eating on the streets. Modern cities require new spatial concepts that are adaptable to them. Mobile food consumption venues are one of these concepts.

There are many factors in the emergence of mobile venues such as food trucks (Beekmans and Joop). The history of food trucks dates back to the second half of the 19th century. Texas cattleman Charles Goodnight converted an old United States forester's wagon into a kitchen on wheels that would allow him to cook meat among his herds of cattle. In the late 1900s, wagons serving dinner were allowed on the streets of New York. Since food truckers began hunting for customers on American streets, the popularity of mobile venues and spatial production has been increasing and spreading rapidly in cities around the globe. Spatial



production of mobile spaces is now the new frontier of the culture of food consumption. And now, a rapidly increasing number of entrepreneurs are turning their attention to mobile venues instead of opening restaurants.

Petra Barran, the founder of the mobile food collective CURB in London, defined mobile spaces and spatial productions as "places where street life develops" in an interview with *The Guardian* in 2013 (Baras, 2015). Mobile spaces have become an effective strategy to the renewal and revitalization of neighborhoods. Mobile spaces started to replace empty spaces, dead areas or unused parking lots in urban areas.

Pop-up concept also had a major influence on the retail industry. Beekmans and Joop (2014) state that since 2004, consumer trend analysts have pointed out Pop-up retailing as a new phenomenon in retailing. Giant retail stores such as Adidas, Puma, Lacoste, DKNY, Uniqlo, Ikea are shifting towards this type of retailing. This new retailing concept seems to be geared towards opening temporary stores in the short term, with various goals such as selling products in dense urban areas, creating potential customers, and hunting for customers. There are two main types of pop-up retailing. The first of these is temporary Pop-up retail. This type of retailing is a place that can be easily transported and set up anywhere. They are spaces that can easily be placed anywhere from a truck to a shipping container.



**Figure 8.** Johnnie Walker Blue Label Store, Milan, as an example of Pop-Up retailing as an urban interior, illustrated by author.

The second type of pop-up retailing emerges as short-term retailing that offers a store experience in a certain empty shop or urban space of the city that does not establish a long-term relationship with the location. In this way, stores provide the opportunity to hunt for customers by constantly renewing themselves in empty shops and empty spaces in different parts of the city, without establishing a direct relationship with the location (Figure 9).

Pop-Up is one of the inspirations for this type of retailing. In September 2003, fashion designer Isaac Mizrahi opened a 140 square meter temporary store in New York's Rockefeller Center for women's fashion, aiming to become the first American pop-up store franchise. Another successful example of pop-up retailing is offered by the Japanese fashion brand Comme des Garçons. The guerilla store was opened for only a year in an empty building in a remote part of east Berlin. Designers were challenged to transform the store into a crazy urban space, using minimal budget while doing it. The store is deliberately located in a deserted area, away from shopping areas. As a sales strategy; It is aimed to ensure that trendy customers who follow the store make an extra effort. This Pop-up guerilla store model continued to hunt for customers in different urban spaces in many European cities after Berlin.



**Figure 9.** A bus stop with a Pop-Up showcase as an urban interior, New York, illustrated by author.

Today's consumers are more interested in the sales experiences that the store creates for the customer, rather than ordinary retailing. For this reason, brands have started to prioritize the customer's sales experience in retailing.

### ***Reuse And Functionality of Space: Pop-Up Space Concept***

Refunctioning is described as the planning process of assigning a new function or purpose to an existing structure or place. This implies a deliberate and strategic effort to repurpose and adapt existing spaces to meet evolving needs. The importance of refunctioning is emphasized at the urban scale, particularly in the context of revitalizing urban areas or responding to changing social needs. This suggests that refunctioning contributes to the ongoing development and transformation of cities. Refunctioning; It needs to be understood as a process, beyond being an architectural design intervention. In this context, concepts such as 'change', 'transformation' and 'reoccupation' are meaningful in the expression of reuse (Lanz, Pendlebury, 2022). Refunctioning is framed as a process that involves change and transformation in the production of space. This underscores the idea that the reuse of a physical structure or urban area goes beyond a static or one-time event and is an ongoing, adaptive process. Therefore, the reuse of a physical structure or an urban area represents a process of change and a transformation in the production of space.

Every change that affects social life and people also changes design disciplines and creates new concepts in the field of design. The concept of Pop-Up is one of the cultural expressions of the changing structure of society (Mutlu, 2022). The Pop-Up space concept is identified as a product of a socio-economic process. This suggests that its emergence and popularity are influenced by broader societal and economic dynamics, emphasizing the interconnected relationship between cultural, economic, and spatial considerations. The statement highlights the versatility of Pop-Up space production and processes, ranging from re-functioning mobile vehicles to reusing architectural structures and implementing temporary or permanent spatial interventions in urban areas. This diversity underscores the adaptability and scalability of the Pop-Up concept. In order to ensure social revitalization in urban renewals and functionalizations, it is important to review all spatial contexts functionally and plan them with an active and integrated approach by considering all their cognitive dimensions (Francini, Chimirri, Palermo, Francesca, Viapiana, 2020). The Pop-Up concept is framed as an inter-scale "interior" space design tool, suggesting its adaptability to various



scales of design, from small-scale interiors to larger urban contexts. This flexibility underscores its potential as a versatile tool for designers. The statement acknowledges that Pop-Up spaces can take various forms, ranging from temporary installations to permanent spatial formations. This duality allows for a dynamic approach in design, accommodating both short-term and long-term needs.

Pop-Up spaces are described as encompassing mobile elements, such as movable structures, as well as urban architectural elements. An example of this situation is the Peron Cafe located on the Anadolu University Yunus Emre Campus. The locomotives and wagons, which were formerly used as trains but were later exhibited on campus, were repurposed by turning them into cafes. In this context, the interiors of the wagons were redesigned and a relationship was established with their surroundings. The usage experience extends from the interior of the wagon to the outside, creating an environmental impact.



**Figure 10.** Peron Kafe, as an example of reuse and functionality of Pop-Up space concept, illustrated by author.

This diversity in form further highlights the broad spectrum of possibilities within the Pop-Up concept. The concept is situated within strategies at the urban macro scale, where considerations like the exchange value of parcels come into play. This connection emphasizes the potential of the Pop-Up concept to be not only a design tool but also a strategy influencing urban development and transformation. Strategies that emerge in space can create a semantic shift in the perception of space and also reproduce the economic, social, cultural and political structure of society (Alhan, 2017).

## **Conclusion**

Although Pop-Up spaces and their spatial productions have emerged as a new concept in the field of design, their diversity of use is gradually increasing and becoming widespread. Pop-Up spaces have evolved beyond a singular function and are now utilized for various purposes. This diversity of use enriches urban spaces and contributes to the overall social and cultural fabric. Pop-Up spaces can appear in urban spaces with high social use value, as well as fill architectural gaps in various public and semi-public spaces, and create a new understanding of retailing and consumption. This not only maximizes the use of available space but also introduces novel and unexpected elements into the built environment. Pop-Up spaces create physical, perceptual and mental contradictions between inside and outside, which arise through space-space, space-body interaction. As a physical product, it can be defined as an 'interior' production in an urban space.

The practices revealed by Pop-Up spaces and spatial productions change the social usage habits of urban spaces and make urban spaces a part of the daily lives of more urban residents. Pop-Up spaces contribute to a shift in social habits of using the space within urban spaces. By introducing temporary and dynamic elements, these spaces create new opportunities for social interaction and engagement, making urban environments more integral to the daily lives of residents. Especially when considered through the merchandising and retailing sectors, architectural and urban gaps are transformed into surplus value and turned into products. Pop-Up spaces and spatial productions are increasingly used especially in the merchandising and retailing sector and are becoming an important strategy for corporate stores and retail sectors.

Pop-Up spaces and spatial productions, which are rapidly becoming widespread in urban spaces, also push the limits of 'interior' production between urban space and interior space. Pop-Up spaces challenge

traditional notions of 'interior' production by extending the scope beyond conventional interior spaces. This expansion of boundaries blurs the lines between urban and interior spaces, creating a more fluid and interconnected built environment. The emergence of Pop-Up spaces as a significant aspect of urban design highlights the need for specialization within the field of interior design. Designers must cultivate expertise in creating spatial solutions that cater to the specific needs and challenges posed by the dynamic uses of Pop-Up spaces. Pop-Up spaces are closely related to many concepts such as third place, reuse, functionality, experience and urban interior. Pop-Up venues, which prioritize experience above all else, continue to integrate new and different concepts every day as they aim to draw attention by offering new and fresh experiences to the user. Developing creative conceptual strategies for the diversity of different uses of Pop-Up spaces and spatial productions reveals an important area of specialization in the field of interior design in terms of being able to respond to the spatial needs and problems of different types of use.

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