BRANDING ABU DHABI WITH OVERSEAS BRANCH OF THE "LOUVRE" MUSEUM

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BRANDING ABU DHABI WITH OVERSEAS BRANCH OF THE "LOUVRE" MUSEUM

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Approval of the Graduate School of Natural and Applied Sciences

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ABSTRACT

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Erpamukçu, Nisa

Master of Architecture
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This thesis examines the branching of art museums designed by celebrated architects for the branding of cities. In city branding activities, governments and local authorities have great expectations due to the rise of the value of contemporary art museums. As the first franchise museum in the Arabian Gulf States, the 'Louvre Abu Dhabi' of Jean Nouvel, this study investigates the impact of the star architect's value not only in cultural terms but also in architectural, economic and political terms. The Louvre Abu Dhabi museum of Nouvel is expected to capture 'Bilbao Effect' for city branding.Keywords: globalization, city branding, global franchise museums, commodification, Saadiyat Island, Louvre Abu Dhabi

ÖZET

"LOUVRE" MÜZESİNİN DENİZAŞIRI ŞUBESI İLE ABU DABİ' NİN MARKALAŞMASI

Erpamukçu, Nisa

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Bu tez şehirlerin markalaşması için ünlü mimarlar tarafından tasarlanan sanat müzelerinin şubeleşmesini incelemektedir. Şehir markalaşma faaliyetlerinde, hükümetler ve yerel yönetimler, çağdaş sanat müzelerinin değerinin yükselmesi nedeniyle büyük beklentilere sahiptir. Körfez Arap ülkelerinde ilk evrensel müze olan ünlü mimar Jean Nouvel'in 'Louvre Abu Dhabi' müzesi kattığı sadece kültürel değer açısından değil, aynı zamanda mimari, ekonomik ve politik boyutlardaki etkisini de araştırmaktadır. Nouvel'in Louvre Abu Dhabi müzesinden şehir markalaşması için 'Bilbao Etkisini' yakalaması beklenmektedir.

Anahtar Kelimeler: küreselleşme, şehir markalaşması, evrensel müzeler, metalaştırma, Saadiyat Adası, Louvre Abu Dabi

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"Any time a country experiences a period of great economic prosperity, it becomes reflected in its culture, in its cities, in its capital, and translates into architecture, big buildings, big museums…"

Jean Nouvel

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CHAPTER I

INTRODUCTION

1.1. Background

Globalization is a transformative phenomenon that is seen as an opportunity for orchestrating the development of cities. To a certain degree, globalization has restructured the economy and industry of almost every country. The process of globalization has resulted in an extraordinary degree of change in terms of innovations in production, communication, and transportation technologies. First, advanced manufacturing technologies have led to the growth in patterns of productivity and employment. Second, information technologies have emerged enabling the flow of information between local to global and facilitating immediate communication. Third, advanced transportation technologies globally allowed for an unrestricted flow of economic processes—flows of goods, raw materials, capital, labor, tourists—from a wide range of sources by rail, air and sea.

Just as globalization has profoundly influenced the cities, the phenomenon has also impacted billions of lives. After the innovations in transportation technologies, people gained the freedom to travel for any destination and experienced different

cultural sights, attractions or events in a shorter time than they used to do. Though culture and tourism are always interrelated issues, only in recent decades, has the world witnessed a significantly increased level of understanding between different cultures due to a growing demand for cultural tourism.

The nature of tourism has changed. Once people traveled regardless of thinking cultural motivations, but they have recently started to travel for the reason of cultural factors, which offer a significant motivation for new places. People travel for enjoying cultural moments so travel in itself produces culture. Yet, the association between culture and tourism has been more clearly described as "a specific form of consumption: cultural tourism" (Richards 2018, 2). Tourists now seek out more cultural sights, attractions and events relying on cultural consumption. Though cultural tourism is a social phenomenon, its economic side has also encouraged cities as a result of the advanced transportation technologies. As Richards (2018) observes, growing cultural understanding has regenerated shattered economies.

In this regard, some cities around the world are in the robust competition for becoming a global cultural destination. Particularly, these cities use 'contemporary art museums' as an agent to facilitate city branding. The impact of contemporary art museums have extended beyond their limits as cultural institutions in the long term. Although art museums are originally based on the grounds of serving 'social, cultural, educational purposes' (Kotler 2008), their impact in economic as well as political aspects has also been significant. According to Sklair (2017),

> The tensions between architecture as a creative aesthetic and symbolic act and architecture as commodity production have been increasingly

> detoxified and blended into iconic architecture, in one extreme expression of alienation within capitalist globalization.

This highlights the use of iconic architecture as an instrument that has aesthetic and symbolic power in the global era. Based on Sklair's (2017) argument, this study investigates the reasons that caused governments and local authorities to be more interested in utilizing conteporary art museums, particularly global franchise museums, as a commodity to pursue economic and diplomatic growth and revitalize the city as an attractive, prospering and innovative place.

1.2. Problem Statement

Since the last quarter of the 20th century, museums of internationally recognized architects have a profound influence on city branding and marketing real estate products (Ponzini 2014). In urban branding activities around the globe, governments and city administrations have considerable prospects for the rise in the value of the museums of star architects as a response to the global competition among the cities. What poses a serious problem is that although museums are originally established as 'nonprofit' institutions, they now become entagled in city branding strategies. Art museums now conflict with their primary missions because they no longer give priority to culture and education. Instead, they are increasingly recognized as an effective engine of economic and political growth, particularly those designed by star architects. The

use of arts and culture as a 'commodity' to create a blockbuster museum is one of the most remarkable issues that the cities are facing. On the one hand, art museums in the West retain a great many characteristics of their colonial past; on the other hand, governments and local authorities have started to become more "competitive rather than distinct" (Vivant 2012, 99).

The worldwide reputation of celebrated museums of star architects have currently given rise to the expansion of prestigious museums across the world with branches and franchises. With this vision, curator art museums embrace a more entrepreneurial management attitude in an effort to universally expand. In this regard, apart from the main cultural aims of these museums (education, exhibition, protection, conservation), art museums have also adopted new missions including competitiveness with other museums and cities, visitor management and fundraising in order to boost and/or diversify the economy of their cities (Vivant 2011). As a result, museum branches are increasingly turning into urban amenities and museum franchising is utilized as an urban development strategy. In this context, establishment of the 'Louvre Abu Dhabi' aims to develop the Arab region concerning architectural, economic, polical terms which will be examined as a case study [figure 1].

This research explores a particular case of city branding that relies on the creation of the Louvre Abu Dhabi as a prestigious museum to distinguish the image of Abu Dhabi (the capital of the United Arab Emirates) from those of its competitors in its bid to become a global tourism destination. Designed by the celebrated French architect Jean Nouvel, the Louvre Abu Dhabi exemplifies the brand value of the signature of a star architect in both cultural as well as economic and political terms to promote the Arab capital as a global city.

Figure 1 - Louvre Abu Dhabi (Block 2017)

1.1. Significance of Research

Global cities are shaped through the distribution of power and distinguished by "their economic, political and cultural dominance and constitute a hierarchy" (Henderson 2014, 107). Following the example of cities "ranging from Paris to Frankfurt to Hong Kong and São Paulo" which have incorporated into the global economic, political and cultural network system (Sassen 2001, 31), the UAE administration similarly wants to turn Abu Dhabi into a global city by investing in the Louvre in Abu Dhabi. Just as the branch of the Guggenheim in Bilbao, which indicated a new role for museums in stimulating urban regeneration in 1997, the branch of the Louvre in Abu Dhabi demonstrated its nation-building mission in 2017. The establishment of the branch of the Louvre aims to promote cultural capital to encourage forward-looking local authorities. As Sklair (2017) argues, Western powers influence architectural image of

cities, especially in the Middle East. This is obviously seen on the Saadiyat Island of Abu Dhabi where the city image is regenerated by global franchise museums of star architects, including Frank Gehry, Zaha Hadid, Renzo Piano, Richard Rogers, Daniel Libeskind and Jean Nouvel.

Once a barren land, the Saadiyat Island is now promoted as a cultural oasis with several distinguished architectural projects. Beyond its hotel, retail and residential areas, the Saadiyat Island initiation aims to update Abu Dhabi's city image through culturally prestigious iconic museums. Following many cities in the Gulf region, Abu Dhabi administrators also plan to retreat from the monocultural economy based heavily on oil reserves, by fostering the tourism industry. As Hamed et al. (156) argue that Abu Dhabi however aims to enhance tourism practices of Dubai without repeating the similar mistakes (rise of gambling or exclusion of natives). Abu Dhabi's objective is "not to become a commoditised destination for mass tourism" (Hamed 2014, 156) while taking place in the Abu Dhabi's urban expansion plan as part of Vision 2030[1]. However, Abu Dhabi seems as if it has already become 'a commoditised destination for mass tourism' through its shorefront development project: 'the Saadiyat Island Cultural District'.

The Saadiyat Island initiation is a dedicated place for famous global franchise museums of celebrated architects including 'the Louvre Abu Dhabi' and 'the Guggenheim Abu Dhabi' (still yet to start). The initiation highlights that Abu Dhabi is looking into cultural strategies to claim its hierarchy in global urban branding. Thus, the significance of the research lies in the notion that it is crucial to understand whether or not Abu Dhabi's the Saadiyat Island Cultural District is enabling Abu Dhabi to become more than 'a commoditised

[1] As El Amrousi et al. (2018, 1) note, Vision 2030 is an urban development and structure framework which covers a gentrification plan for its shorefronts and encouraging cultural spaces that invite multi-ethnic expatriate community.

destination for mass tourism'. As Ponzini (2014) argues, despite being a nonprofit cultural institutions, museums utilize celebrated architects not only to contribute to their status but also regenerate their own image and identity. It can be said that this is another shape of commodification of architectural branding.

1.2. Research Questions

In order to analyze how architectural design is employed in image creation and urban branding, the thesis explores the recent changes in the conception of the museum as a public institution and dwells on the following research questions:

- How does architecture play a role in urban branding activities under the framework of globalization?
- How has globalization affected and reshaped contemporary art museums around the globe?
- How have art museums of star architects been employed in urban branding activities in the world?
- How has Jean Nouvel's signature design for the Louvre Abu Dhabi been utilized as a branding strategy?

1.3. Methodology and Overview

The argument of this study relies on the framework of globalization theories that reshaped contemporary art museums since the last quarter of the 20th century. It sets out to search the

theoretical and substantive connections between iconic architecture and city branding. By means of a detailed literature review, a descriptive case study research is used as a method. This method relies on 'data collection and case description' (Mills, Durepos and Wiebe 2009). The descriptive case study aims to evaluate a case in detail and in depth rest on the narrative descriptions. To progress theory development, descriptive studies focus on patterns and connections concerning theoretical constructs (Mills, Durepos and Wiebe 2009). In order to comprehend city branding trend among cities in response to global competition, celebrated museum branches of star architects are discussed through a descriptive case study research method [table 2]. To contribute economic and political power of contemporary cities, symbolic competition is created by iconic architecture of mega-museums and reputation of star architects. This study consists of three internal sections that are interrelated to each other in a sequence.

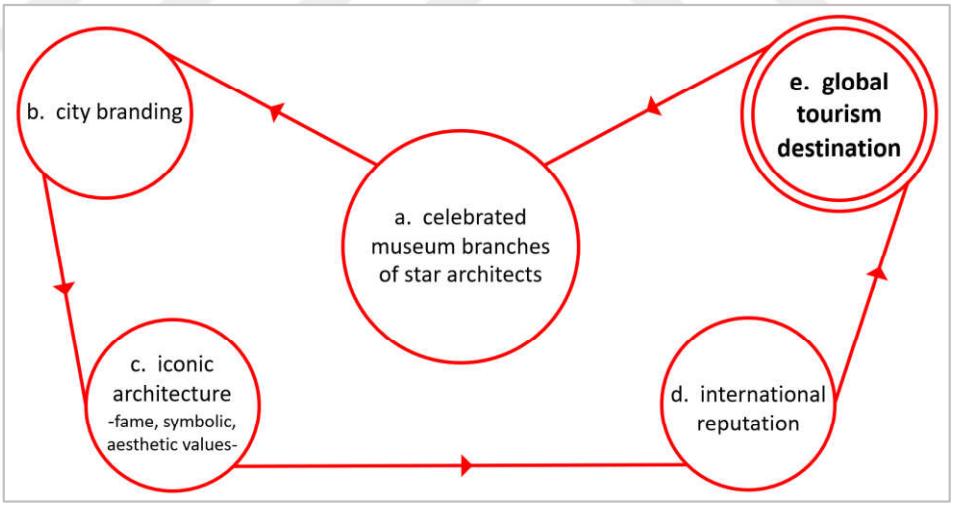

Table 1 - The critical points of the research

First of all, the research starts with the discussion that analyzes basic global city theories including Friedmann's 'the World City Hypothesis' (1986), Sassen's 'the Global City' (1991) and Castell's 'Space of Flows' (1996). These theories offer an insight into following parts that are related to the importance of iconic

architecture for the city. Iconic buildings are used to boost reputation and attractiveness of a city in the global competition among cities. Moreover, the symbolic role of urban icons on the 'urban imaginary' is investigated because local authorities purpose to create a positive and attractive city image (Golan 2015).

Chapter III investigates the structural changes that museums have undergone. The research is based on current museum trends occurring and affecting traditional missions and prospects of contemporary art museums. This section deals with the change from traditional art museums to entrepreneural contemporary museums as well as with the emergence of global franchise museums. At the end of the chapter, the Guggenheim Museum Bilbao is discussed at length as a global franchise museum for (re)shaping its city image.

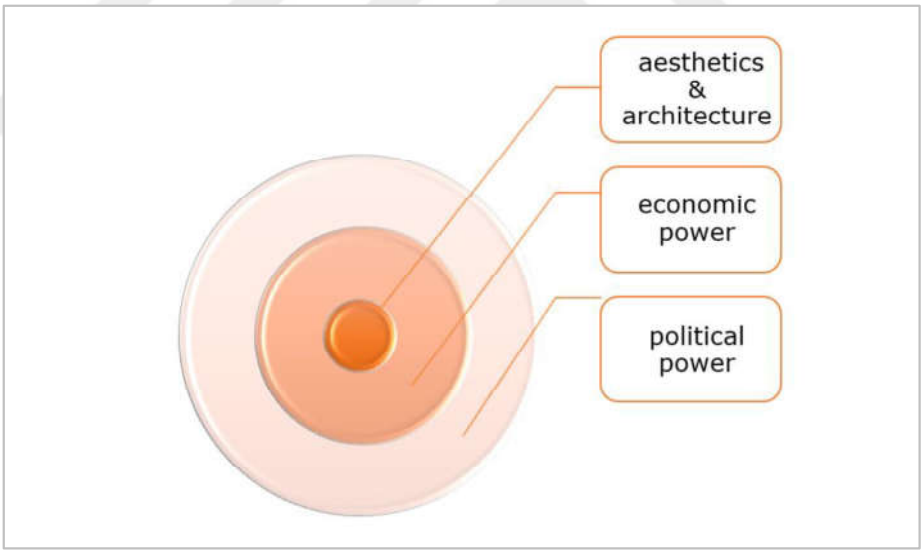

Table 2 - The framework of the Louvre Abu Dhabi analysis

Chapter IV briefly explores the Saadiyat Island and its famous museum, the Louvre Abu Dhabi as an outcome of globalization. Just as their Western counterparts, Middle Eastern countries assume that the name of a star architect can provide a competitive advantage to a city in many ways. In this context, beyond the cultural, architectural and economic power of the Louvre Abu Dhabi, political

growth of the flagship project is discussed [table 2]. Through the brand value of a star architect and architecture, the new Louvre is seen as an intermediary cultural element in order to regenerate the architectural image of the city. The Louvre Abu Dhabi has been explored as a case study through various data collected from journal articles, books, newspaper articles, and videos.

CHAPTER II

BRANDING OF ARCHITECTURE AS A RESPONSE TO GLOBAL COMPETITION

2.1. Globalization and Cities

Since the last quarter of the 20th century, the world has witnessed increased discussions around impacts of globalization on cities both in the popular and academic media. Few cities remain untouched by the globalization; the phenomenon has structurally changed cities by making them more related to one other as a result of rising flows of people, business activities, ideas, and different practices (Environment & Urbanization 2002). As discussed in the previous section, globalization is a comprehensive and central topic that could be described as interaction and integration among people, cities and countries anywhere in the world.

Many cities and the world economy have begun to be more surrounded by the global integration of international trade, investment, production and consumption flows. As Sassen (2001) argues, globalization based on the rising cross-border flow of goods, raw materials, capital, ideas, information cause to generate new geographies of centrality. These new geographies attract attention to the cities which are the basic sites for management and servicing.

Castells (1999) argues that globalization aims to integrate

many parts of the world into a global economy and global financial system. As an outcome of globalization, city economies have been regenerated by the products or operations of the transnational companies. Globalization has begun with the manufacturing activities being replaced with service sector economy particularly in the Western cities. Manufacturing has shifted to the developing economies, which meant that this dispersal required a sophisticated operation in management. Thus, some cities concentrated on these global service center roles (Sassen 2001).

In addition to its ground based on economic realm at the beginning, globalization has currently become a process that is interconnected with social, political and cultural realms. In social terms, globalization creates superior interconnectedness among worldwide populations. According to Giddens (1990, 64), "globalization can thus be defined as the intensification of social relations throughout the world, linking distant localities in such a way that local happenings are formed as a result of events that occur many miles away and vice versa". This encompasses a change in how we comprehend geography by ignoring the territory. In political terms, globalization has moved some power from governments to companies. City governments have been forced to lessen their contributions in controlling the global flows of goods, capital and information (Environment & Urbanization 2002). Globalization has politically lifted political activities of countries to the international level via intergovernmental organizations like the United Nations and the World Trade Organization. In cultural terms, globalization represents the exchange of notions and values among cultures, and even a trend towards the growth of a single world culture.

2.2. Global City Theories

Over the last two decades, cities experienced a dramatic boost in the flows of people, goods, capital, and information technology and also cultural flow and exchange (Sassen 2001; Castells 2010). Technological developments in information and communications led to the greater level of sophistication in economic, political, social, and cultural interactions and their impacts became more clear, in particular on a specific category of cities that are regarded as the command and control centers of the global economy, commonly termed as "global cities" (Sassen 2001). Global cities are vital to globalization enabling "a material and infrastructural backbone for global flows and set of physical sites" that provide command and control functions for global economy (Curtis 2011, 1923). In this context, urban lanscapes have been shaped by the force of money within the capitalist system. The products or operations of the international companies have gained a special momentum in shaping the global city space.

In regards to global cities, different scholars introduced several theoretical perspectives. Within these, Friedmann's "The World City Hypothesis" (1986), Sassen's "The Global City" (1991) and Castell's "Space of Flow" (1996) are important to discuss as they represent different aspects of competition and cooperation between the world's cities.

Friedmann's (1986) World City Hypothesis suggests that in order to create a social and physical structure that fit the scale of a global city, concentration of corporate headquarters, transnational financial services, advanced producer services, telecommunication facilities, and also other supporting facilities are important factors to be considered. Friedmann (1986, 70-77) outlines seven assertions about the relationship between the world's cities and globalization.

(i) city's association with the world economy will be vital for any transformation happening within the city (ii) Major world cities are considered "basing points" by transnational capital for production and markets in the spatial organization and thus it is possible to position world cities into a spatial hierarchy. (iii) World cities have control fuctions on the structure and forces of the special economic zone. (iv) World cities are key nodes for the accumulation and concentration of global capital. (v) World cities are destinations of domestic and/or global migrants. (vi) World city generation underlines the paradox of industrial capitalism including spatial and class polarization. (vii) Rise of world city creates social costs at rates that tend to exceed the fiscal capacity of the state (Friedmann 1986, 70-77). Referring to the world city hypothesis of Friedmann, Knox and Taylor (1995, 23) state that global cities "—the commanding nodes of the global system—can be arranged into a hierarchy of spatial articulations, roughly in accord with the economic power they command".

In her book *The Global City: New York, London, and Tokyo*, Saskia Sassen (2001) associates global city structure with the concentration of command and control functions in major cities through the production of financial and producer services. As Sassen (2001) observes, the combination of "spatial dispersal" and "global integration" has given rise to a new strategic role for major cities. Going beyond their long history as hubs for worldwide trade and banking, these cities now function in four new ways: first, as command points as a part of the world economy; second, as strategic locations for finance and for specialized service firms replacing manufacturing activities; third, as sites of production, encompassing the production of innovations in these service industries; and lastly, as markets for the products and innovations created. These new modifications in the functions of cities have had a profound influence effect on global economic activity and urban form. Accordingly, a new type of city has emerged which is "the

global city". Sassen's global city puts ahead definite limited number of cities such as London, New York, and Tokyo as undertaking global city functions (Sassen 2001).

Friedmann and Sassen argue that "world" or "global" cities rise up in the global city hierarchy. Some cities become command and control centers in the global environment. Curtis (2011) notes, while Friedmann's hypothesis is demonstrating a link between cities and economic globalization and its ability to provide physical and structural changes in urban environment, Sassen highlights the "the global city" which shows that cities are central to globalization. The global competitiveness of cities is regarded to be significant for the development of the welfare and well-being of cities' residents. In general, a prospering urban economy is demonstrated by the city's attractiveness to transnational capital. Within the system of capitalist globalization one can ask the question that whether all cities will benefit from the global capital. In this regard, Friedmann's and Sassen's "world" and "global" city theories emphasize that these cities are the most powerful and influential cities in the world economy serving as the decisive nodes across the world becoming more attractive to global capital and transnational firms.

On the other hand, the other theory playing an important role on globalization and cities is Castell's (1996) theory on "Space of Flows", which was originally formulated in 1996 and subsequently revised in 1999. Castells (1999) argues that the logic of the space of flows is the central spatial logic of the new network and information society under the influence of globalization. For Castells, cities are shaped by networks of global flows. These networks are created and reinforced through the advanced information, communication, and transport technologies. Due to the developments in these technologies, restriction of space is no longer an issue (Castells 2010).

According to Castells (1999, 295-296), the space of flows consists of networks of interaction made up of four parts. The first part includes a series of electronic exchanges, comprising information systems, telecommunications, and transportation lines, which is the infrastructure network. The second part is the space of the social practices that label society, as nodes and hubs, in which agents operate. According to Taylor and Derruder (2016), this layer refers to the city space. The third part comprises habitats for social elites which run the networks distributed on the city space. The fourth part is the spatial organization of electronic spaces such as websites, interaction spaces and so on.

Following Castells, Therese states that the space of flows concept was developed in an effort to "reconceptualize new forms of spatial arrangements under the new technological paradigm; a new type of space that allows distant synchronous, real-time interaction" (Castells 1989, in Therese 2013, 27). On a global scale, with the functions of the certain city networks, cities turn into nodes. As a result, certain cities become major centers due to exchange and management functions in the light of major world trends.

Among the theories discussed, Friedmann (1986) and Sassen (2001) follow a hierarchical approach, privileging particular cities as global cites. Castells (1996) embraces a network approach. According to Taylor and Derudder (2016) Castells' theory entails that what flows within the network gives character to the network. Thus, certain cities can become important as financial global centers, whereas some might become important political or cultural hubs based on the functions and flows they follow. This opens the discussion that in order to assume more flows of capital and people and to rise up in the hierarchy of global cities, urban governments are introducing innovative branding strategies based on promoting the uniqueness of the city in terms of its economy, infrastructure and amenities; all related to the image the city conveys to the

world.

2.3. Branding the City

Could branding concept be applied to the city? Over the last few decades, city branding has become a new trend. To establish the perception of the idea of city branding, it is essential to revise the idea of a brand triggering the entire idea behind this section. As Wood (2000, 64) states, according to the American Marketing Association (1960), a brand is: "a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors." When this definition is considered in the context of the urban realm, it can be said that a brand has the ability to create a distinctive identity for cities in the global competition among cities.

A brand has a value which is a great tool in acquiring competitive advantage for cities. Parkerson and Saunders (2005) state that one of the most basic level of branding is city branding which is necessary for identifying functions and potentials for differentiation. Kasapi and Cela highlight that brands are "complex identities that exist in the minds of consumers" (2017, 129). This is what cities choose to do in the global era.

When Europe's most high profile city ranking indexes are taken into consideration, Paris, Sydney, London, Rome, New York and, Barcelona are the most obvious cases of succesful city brands Dinnie (2011). Muratovski (2012) highlights that these cities are obviously recognizable by their socio-cultural and physical characters. As noted by Parkerson and Saunders (2005, 243-244), even just name of these city brands "adds intangible value to the

experience, often at a premium price".

Parkerson and Saunders identify the benefits of strong brands step by step. "Loyalty" to a city might demonstrate itself by means of repeat visits or civic pride. Less vulnerability to competitive actions might turn into a business not relocating when apparently better option is presented, or an image not being impaired in spite of negative press. "Larger margins" are concerned with premium prices with brand equity and could be seen in higher property prices in cities through robust reputations. "Greater trade cooperation and support" might be uncovered in local businesses by promoting the city and cooperating through city strategies. "Increased marketing effectiveness" could be accomplished in relation to a city brand and capitalised on across city-wide activity. Private sector's interest within a city brand could bring about opportunities for local authorities to increase revenues by licensing their brands. "Additional brand extension opportunities" are harder to pratice to city brands (Parkerson and Saunders 2005, 244).

The phenomenon of city branding is an instrument used to define their positions and attract positive attention within the highly competitive both national and international environment. Just as products are promoted, cities could be branded as well. Cities gain several advantages through implementing a city branding. Kemp et al. (2012) argue that for instance, branding could ease to develop loyalty to a city, make it less vulnerable to competitive actions, attract and retain businesses, cause higher property prices, as well as foster marketing effectiveness. Due to strong city branding, a specific attraction could bring more people and capital to the city. Kemp et al. (2012) note that, cities generally promote themselves to investors and tourists through remarkable logos as well as slogans in advertising campaigns as a part for their branding strategy. "For example, Arlington, Texas is now known as the 'Bowling Capital of the World' ; San Diego, California as the 'City

with Sol' ; and New Yorkhas long been called the 'City that Never Sleeps' " (Kemp et al. 2012, 147).

The premise of city branding is based on a process that aims turning the city from a location into a global destination by maintaining reputation of the city. As Sevin (2014) argues, towns, cities, regions, and countries are increasingly investing heavily in branding campaigns in an effort to have a competitive upper hand in current global market, and to construct a reputation for themselves. City branding has become an essential part of local and regional economic development strategies in the global competition for business investment. Salman[2] (2008) refering, according to Robert Jones[3], "Successful branding can turn a city into a place where people want to live, work and visit." A strong city identity is essential if the city is competing with other places "for attention in tourism and business or relaunching an area after a regeneration initiative" (Salman 2008). Kavaratzis (2004, 58) states that city branding provides the ground for establishing policy to pursue economic expansion and it also serves as a tool for city residents to identify with their city. As it is understood that city branding is a comprehensive process which profoundly influences dynamics of cities in the global era.

However, elaborating urban or city identity is not an easy mission in branding. According to Pride (2015), generating a new brand in cities is challenging for cities because organisational structures within a place lead the brand strategy to reshape the way where a place operates. The necessity to make a consensus

[2] Saba Salman is a journalist and commissioning editor in the Guardian, news.

[3] Robert Jones is a consultant director at international brand consultancy Wolff Olins.

between the new corporate brand and city could put cities into urban stereotypes which do not accurately convey the personality of a place.

On the other hand, when city brand managers try to generate and maintain the brands of their cities, they also face with some challenges. The process of city branding entails involvement of large number of stakeholders from major big cities to modest small cities, who have diverse targets. Many stakeholders have been undergoing conflicts between each other. According to Moilanen (2015), the shared number of stakeholders makes it challenging to include all relevant cities in city brand competition because many cities are producing their own campaigns and most of them do this without joining in coordination with the others.

Muratovski (2012, 196) notes that while individuals frequently buy brands as ways of identification that could "transcend cultural, traditional and local difference, cities resort to commissioning 'brand-name' architects to develop iconic buildings for the same purpose." To build a characteristic form of branding, separate from those of product branding and corporate branding, it is necessary to recognize the role of architecture in the establishment of urban identities.

2.3.1. The Role of Iconic Architecture in City Branding

What is the word "icon" that lies behind the iconic architecture? Sklair (2010) associates the term icon with 'fame', 'symbolism' and 'aesthetic' quality. It is related with representation and expression. In this regard, the word "iconic" is commonly used for a building, space or an architect with a substantial overlap into the mass media (Sklair 2010). Cities and countries are recently

interested in the use of iconic buildings. They are generally distinguisha with their building style, design, materials, size. Iconic buildings have somehow unique identities which often makes them easy to distinguish one from the other.

Today, iconic buildings have become a prevailing phenomenon which is globally employed to develop a strong city image and to pursue economic development. The construction of iconic building is among the fundamental tools of city branding. Because urban icons repesents brand power. Greenberg (2000, 255) demonstrates that, "…multiple urban imagineers may coexist and compete, but only those with the requisite political, economic, and cultural capital will have the power to brand an imaginary that will have enduring impact on the social life of the city."

Not only cities but also iconic architecture including buildings, monuments or any type of structures have been recently branded. For example, several people instantly link New York, London, Paris or Sydney, cities with their celebrated constructions such as the Empire State Building, Tower Bridge, the Eiffel Tower or the Sydney Opera House (Tomlinson 2014). The presence of these major architectural works have contributed to their city image by providing enormous publicity. As Dovey, cities without icons are like corporations without logos" (Dovey 1999, 158-159).

One of the most distinctive features of iconic architecture in aspiring to be global cities is the ever-increasing significance of tourism for economic expansion as well as place marketing. Jencks states that "iconic buildings reflect the dominance of powerful forces and the decline of others" (Jencks 2006, 3). This highlights the role of iconic architecture on the overwhelming power over others. Also, Sklair argues that iconic architecture occurs at the juncture of "power, meaning, aesthetics, and taste, where the power of those who dominate the global economy", have left their mark on the

cityscapes of a great many metropolitan centers across the world, from the megacities of the Global North, to the great cities of Global South and the oil states of the Arabian Gulf (Sklair 2017, 127). In this sense, iconic architecture also covers critical values including "meaning, aesthetics, taste" which make iconic buildings superior in the megacities not only in the West but also in the East —Abu Dhabi is currently in search of creating its iconic landmarks to demonstrate the power of its city through its Saadiyat Island Cultural District, which will be explored in the case study chapter.

2.3.2. Beyond Architecture: Iconic Architecture as a Commodity

Eiffel Tower (Paris), Twin Towers (New York City), Colosseum (Rome), London Eye (London), Palm Tree (Dubai) and Saadiyat Island (Abu Dhabi) are past and recent examples of iconic architecture. without geographic specify. Many cities across the world have famous urban icons having a tendency to be prominent objects with static, visual characteristics that emphasize their uniqueness. In order to attract tourists, investors and inhabitants, the use of iconic architecture has become a phenomenon for several cities such as Glasgow in Scotland and Barcelona in Spain (Sklair 2010), Canberra in Australia and Brasilia in Brazil (Muratovski 2012), London in England (Morrison 2004).

Because, urban icons provide a competitive edge over other urban centers in terms of cultural, economic and political aspects. Sklair (2017) argues that architecture has been currently used as a 'creative aesthetic', 'symbolic act' and 'commodity' (Sklair 2017). In particular, iconic architecture is a comprehensive visual element of representational practices, which have the ability to regenerate or

revitalize their environment by diminishing the urban environment to an image. Governments and city administrations have recently started raise remarkable expectations toward "the same 'brand-name' architects that produce the same signature buildings" (Muratovski 2012, 201) for international reputation. As an outcome of this, a uniform as well as indistinctive city image arises.

Iconic buildings are not approved by many people —particularly by architects— due to their unusual images. Because historic pattern of the urban environment have been recently surrounded by urban icons. According to Morrison [4] (2004), "they're bold, sophisticated and impossible to ignore. But are 'landmark' buildings ruining our cities". Morrison (2004) argues that they are only "ordinary buildings distorted into unnecessarily complicated shapes". Three disapproved iconic buildings are the Sydney Opera House, the Pompidou Centre and the new Scottish Parliament (Morrison 2004). All these buildings are the examples famous iconic landmarks that have been used for city marketing. Similarly, the Guggenheim Museum Bilbao (GMB) was not approved to due to its sculptural gesture of the building. Whether has the iconic architecture of the GMB or the fame of Guggenheim Museum or its architect Frank Gehry created the museum's 'Bilbao Effect'?

During the end of the last century, the world has witnessed the rise of a new phenomenon dubbed as the "Bilbao Effect". For the city of Bilbao, Spain, Frank Gehry designed the Guggenheim Museum that was ordered as an icon for the city (this will be discussed in the following section). In 1997, the Guggenheim Museum Bilbao was opened and hosted approximately 1.3 million people in its first year. This indicates that governments and local authorities can understand the economic ground of "the sculptural

[4] Graham Morrison is an architecture critic in the Guardian.

gesture, with its many enigmatic signifiers, and the same method was applied to any and every building type" (Jencks 2006, 4). Because cities have recently started to order iconic buildings of star architects for urban development (Yılmaz 2009).

Gehry's Guggenheim demostrated the power of iconic architecture in economic development. Iconic buildings are created to be provocative, stimulating and extraordinary. This in return results in buildings that lead to economic growth for cities through the contribution of tourism. Sklair (2017) argues, use of the aesthetic and fame of architecture leads to promotion of the city and creation of architecture for 'consumption'. This consumption target is seen in many types of buildings including "shopping malls, sports stadia, transportation hubs, culture complexes and museums" (Sklair 2017, 173). In this thesis, as an iconic museum in global franchising, the Louvre Abu Dhabi on Saadiyat Island will be explored as a specific branding strategy in the case study chapter.

CHAPTER III

FROM CURATOR ART MUSEUMS TO GLOBAL ENTREPRENEURIAL MUSEUMS

"The last quarter of a century has been a period of pronounced growth in the cultural sector, with the rumble of jackhammers creating the soundtrack to 21st-century museum life."

Nina Siegal

3.1. Change in Museum Concept

This section analyzes the main cultural goals of museums and examines the fundamental trends of the changing museum concept in the global era. What constitutes a museum? Education, exhibition, preservation could be some initial phrases related with the museum. The museum is regarded as a social environment for lifetime learning by combining entertainment in the knowledge society. At its core, a museum aims to educate and improve the public. According to Kotler (2008), the art museum is a public or a private non-profit organization, standing on a permanent ground and it is judged on the basis of its aesthetics, visualization, and educational features.

Throughout history, art museums had a distinctive role that was somewhat different from their present-day counterparts. Today, with the impacts of globalization not only cities but also societies across the world have structurally changed; therefore, it is not possible to assume that museums are static and unchanging. Schilling et al. (2016) argue that due to the association between museums and the society, societal improvements bring with them the responsibility on the part of the museum institution to "react and adapt". Museums are expected to keep and exhibit cultural heritage. They also make cultural heritage accessible and further transmit the value of the heritage. According to Schilling et al. (2016, 146), this could just be fulfilled effectively "when museums closely observe societal changes, identify the challenges, and change their way of interpreting, exhibiting, and mediating cultural heritage".

With the new changing society, a new museum audience has occurred such as consumers with more and more demanding expectations of quality, option, and variety, and of new experiences where they can actively participate (Black 2018, 302-303). As Black (2018) argues, tourism bodies realized that the elite class had turned into "new consumers" ——who are rich, extensively informed,

well-educated, socially and culturally diverse and more individualistic, in addition to being quite well-travelled. They are presented with a great range of alternatives as to how to spend spare time and money and museums emerge as important alternatives for these consumers.

Since the last quarter of twentieth-century, museums have come to be identified as crucial forces, which are expected to take a new role in the society and the larger economic order. That was a ground for the dawn of the new museum concept which is often described as the "entrepreneurial museum". With the creation of a large number of new galleries, the landscape of museums in the world has significantly changed and this led to the rise of the museum fever. According to Vivant, "This so-called 'Museum fever' is a symbol of the growth of a leisure society and the commodification and capitalisation of culture" (Vivant 2011, 100). Now, museums have to join in a capitalist economy and global market in an effort to survive the global competion.

The idea of the change from curator art museums to entrepreneurial museums arose simultaneously with the entrepreneurial change in the management of cities which occured in the 1980s, the period of the neoliberal downfall of the UK and the US (Harvey 1989). Just as cities started to compete to draw investors and tourists, museums started to compete for the greatest reputation as well as the maximum number of visitors and patrons. Vivant (2008) argues that this competitive change has encompassed not only ideological aspects but also in a number of changes. For example, flows of visitor, fund and artists have brought about this new business-model management of art museums (Vivant 2011). In addition, due to private participation in the fundraising and management of museums, public-private museum funding emerged. Because of a rising dependence on fundraising and an endowment and their progressive acceptance of a business-model management,

more and more museums are hiring directors with a management experience rather than a director who has an art background. These directors are interested in certain issues such as "accountability", "development strategies", "assessment" and "box office".

On the other hand, the twenty-first century gives rise to a number of challenges for museums, four of which will be handled through the museum expansion project "EuroVision—Museums Exhibiting Europe" (EMEE). The goal of the EMEE project was to generate an innovative concept for museums by changing their perspectives.

Initially, there are demographic changes inviting museums to react. Schilling emphasizes that the European society is getting older and thus the population pyramid replacing its form with younger people increasingly (Schilling et al. 2016, 146). This results in many challenges commonly discussed with regard to not only the economy, but also with a growing young population who will become the visitors of the future. Moreover, the migration issue has changed and also carry on to change the society. Secondly, creating public space is important because public has the notion of being open to all people unconditionally (Schilling et al. 2016, 146). This can be provided through museums by opening their buildings not only for displays but also by turning them into social grounds in which everyone is welcome and respected. Thirdly, the developments in the zone of social media have decreased the level of face-to-face communication because several communication processes are now digital (Keller 2013). Museums as public spaces offer areas of direct communication as well as exchange of knowledge and ideas. Lastly, museums could create spaces of close communication and bring people together by proposing both meaningful and engaging social practices.

3.2. The New Concept: Global Franchise Museums

"Museums have no borders, they have a network".

ICOM

Museum branding is one of the key corporate management trends which is an effective engine to reinforce the economy. Consequently, as in many business sectors including hotels, hospitals, universities, the franchising is recently applied to the museums, particularly whose designed by celebrated architects. Opening 'branches' or 'franchises' in other place is one worldwide phenomenon for successful museum brands.

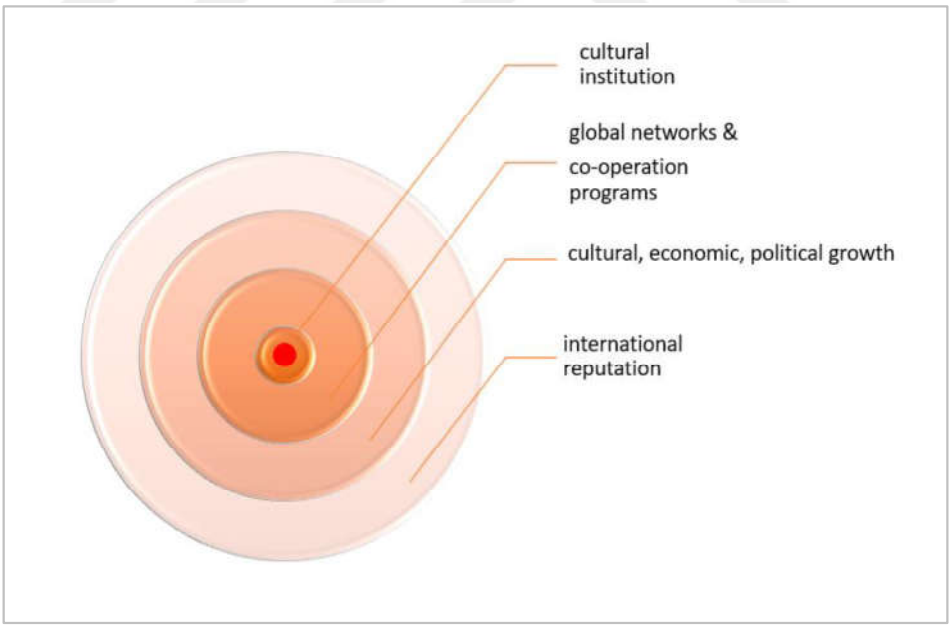

Table 3 – Missions of global franchise museums

At their core, art museums are cultural institutions. But, in

order to create cultural, economic, political growth, museums are expected to create global networks and co-operation programs for international reputation [table 3]. Because creating just a collection for museums is not enough to be successful in recent times. Apart from generating a collection, museums need to create a prestigious label through either the recognition of its architect name or the brand value of the museum name (Plaza et al. 2014).

Opening a new branch also offers many opportunities for museums such as creating new partnerships with other museums, attracting new private enterpreneurs, patrons, and gaining the contribution of local authorities (Vivant 2011). Governments and local authorities are in the search of the improving the existing opportunities of their cities and countries. Vivant argues that new notion of museum has resulted in a more entrepreneurial style of museum management (Vivant 2011). This attitude focuses on the promotion of urban growth and regeneration that rely on real estate value or more specifically in the construction of public facilities.

Franchising relies on a marketing concept that could be embraced by an organization as a strategy for business extension. In essence, the franchisee is paying a charge to the franchisor for duplicating the business of the franchisor to expand a business and distribute goods and services. In this sense, museums share the story of their corporation with the world through global platform. The Guggenheim, Louvre, and V&A museums are some of the global museum brands. These are the sorts of brands which many city governments want to include these in their cities and important examples how these specific museum brands have pursued a global expansion strategy. These museum projects not only represent an expansion on architectural scale. In the following part, the Bilbao Guggenheim Museum, one of the most iconic landmarks of contemporary museum architecture and one of the earliest global franchise museums, will be discussed in relation to

museum franchising.

3.2.1. Guggenheim Museum Bilbao

3.2.1.1. Project Description

Based on collaborative efforts of the Guggenheim Foundation, the foundation has globally extended with its overseas branches. After the Solomon R. Guggenheim in New York (1937), the Peggy Guggenheim Collection in Venice (1951), the Guggenheim branch in Bilbao was introduced in 1997.

The Guggenheim branch in Bilbao is widely-disccussed topic in both popular media and academic scholarshlp. Architects and critics have written extensively on this museum. The success of the GMB made a great impact on the museum sector and thus city branding has become a wide-spread trend. According to Economist (2018) "…museum now gets twice the 150,000 visitors a year it received in 2002…". Created as a flagship project for the urban growth, the GMB has led to the 'Bilbao effect' by becoming a landmark in its city. The museum, which is described as a turning point in museum design, is the first case in the international chain of museums. As Moore (2017) argues, the declining industrial city of Bilbao has turned into a sleek tourist destination due to reputation of the Guggenheim and attraction of its iconic architecture. Frank Gehry's Guggenheim has contributed to Bilbao's economy. Thus, not only did it present the Guggenheim with a big collection but it also changed the direction of museum design.

3.2.1.2. Architectural Context

Positioned in the Basque city of Bilbao in northern Spain, the Guggenheim Museum Bilbao has been constructed on a 32.500 square meter area along the Nervión River [figure 2]. The museum establishes a physical connection to the city by creating a curved coastline [figure 3]. The most distinguishing feature of this building is its eye-catching structural design and the innovative use of materials including titanium, limestone, glass, and steel.

Figure 2 - Guggenheim Museum Bilbao from across the Nervión River (Pagnotta 2013)

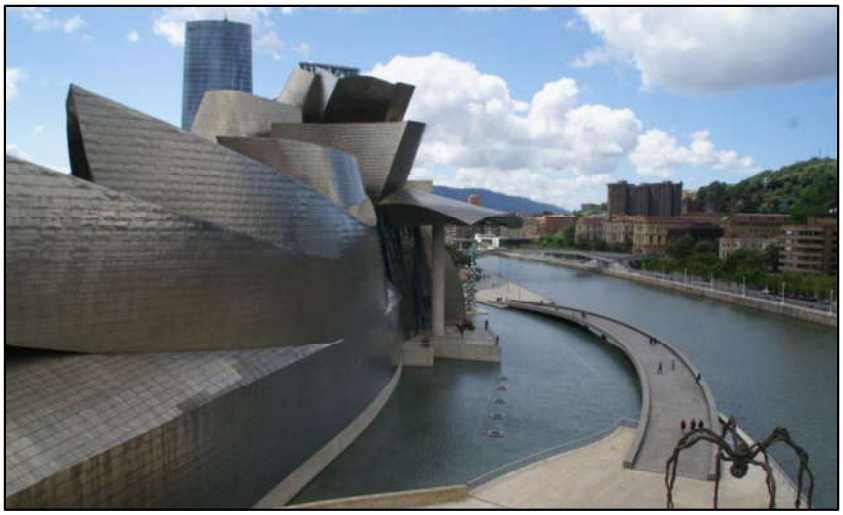

Figure 3 - The Guggenheim Bilbao (Pagnotta 2013)

Based on Frank Gehry's deconstructivist form-making, the building had many structural challenges. The invention of computer-aided design (CAD) and manufacturing (CAM) technologies made it possible to create the Guggenheim Bilbao. Like other early computer-aided design projects[5] Gehry has created the design of the steel skeleton structure through the help of CAD.

As Iyengar et al. (1996) argue, the exterior surfaces are largely opaque with masonry surfaces for planar modules and titanium-clad facades for the free-form area and glass atrium. Roughly 33,000 thin titanium sheets are used, and the finish offers titanium curves. The image of the titanium surfaces change to give the impression of a rotating coloured façade depending on the weather and light conditions.

Steel framing enabled the strength and lightness which is

[5] Initial computer-aided design projects are Norman Foster's Reichstag Dome, the Great Court in the British Museum, and Gehry's Disney Concert Hall (Sklair 2015, 27-28)

needed for the complex geometry of the building. The suitable construction solution for the design was a light structural fabric grid due to the benefits of a concrete shell. This structural steel fabric grid gave support for titanium cladding of the building. While the straight forms are also used in design, which were modestly designed with traditional beam/column frames through long-span trusses, the huge curved galleries required a structure just like "a three-dimensional shell or continuous membrane (Iyengar 1996, 227).

The industrial city of Bilbao has transformed into a cultural destination and has become a global reference in urban regeneration debates. The Guggenheim Museum Bilbao has a great role in this transformation process. One of the distiguishing features of the Bilbao Guggenheim is its unusual design which sets it apart from other notable art museums.

Until the mid-20th century, museums of Europe and the United States were typically designed in variations of the neo-classical style. From the Louvre in Paris (1793) [figure 4] to the National Gallery of Art in Washington, D.C. (1937) [figure 5] cultural institutions were fashioned in the form of stately stone structures, with the monumental vocabularies of historicist styles. Their interiors were designed as axially arraged gallery spaces with many decorative features.

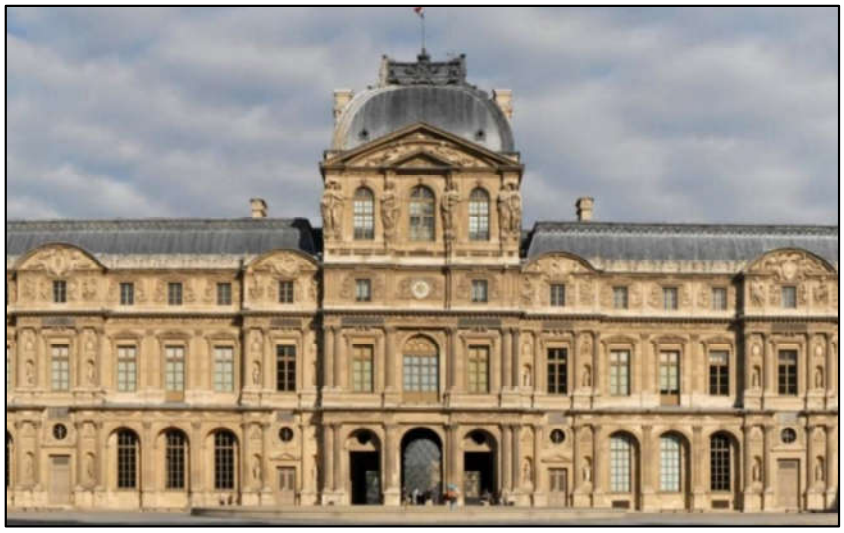

Figure 4 - The Louvre in Paris (Dalbare 2010)

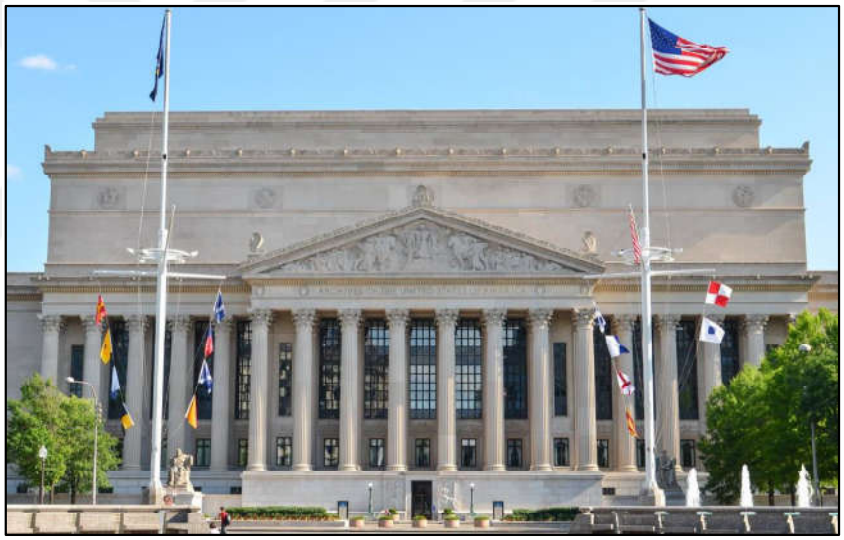

Figure 5 - The National Gallery of Art in Washington, D.C. (Goldchain 2017)

Contrary to previous traditional museum projects, the Guggenheim Museum Bilbao (1997) is a contemporary art museum, which is well-known for its curved and angular titanium-clad building. With its complex structural geometry, the design generates a visual effect which made the building a unique icon of the city of Bilbao. From the design process to construction

techniques, each aspect of the project utilized the methods of technological developments.

After deciding the size and shape of the interior spaces, Gehry blended the forms together, organizing them into a sculptural design. In his design, the architect has juxtaposed elements by bending, rippling and unfurling. Even though the shape of titanium exterior seems virtually floral from the top [figure 6], from the ground the structure more closely looks like a boat or ship [figure 7]. Made up of titanium, limestone, and glass, the apparently random curves of the exterior are created in order to hold the light and respond to the

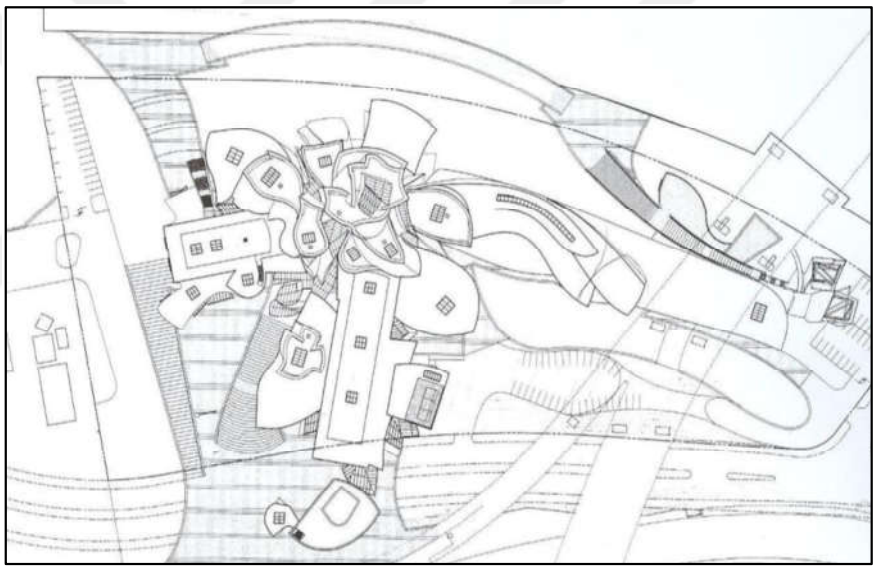

Figure 6 - The Guggenheim Museum Bilbao plan (Bianchini 2018)

Figure 7 - Guggenheim Bilbao from the lake side (Guggenheim.org n.d.)

sun and the weather conditions. Architecture as abstract art, the free form museum design has been globally praised by not only architecture critics but also the public visiting the GMB (Iyengar et al. 1998). The use of titanium with steel structure and the creation of a design comprising fluid forms based on modern computer technologies made it possible to construct a structure as daring as the GMB.

3.2.1.3. Guggenheim as Superstar Museum

This section examines the Guggenheim Bilbao in the concept of 'superstar museum' that was developed by Bruno S. Frey. Frey (1998) notes that superstar museums are distinguished by their certain characteristics: (i) remarkable significance among tourists and worldwide reputation (ii) a substantial number of visitors; (iii) a collection of usually famous painters and individual paintings; (iv) an outstanding architecture; and (v) a great impact of marketing

and also a considerable effect on local economies (Frey 1998).

First, travel guides and books single out certain museums around the world as the ultimate cultural destinations. There are not many tourists who, for example, go to Florence without seeing the Uffizi, Madrid without the Prado, or Paris without the Louvre (Frey 1998, 113). Because they are landmark structures where they were constructed. Just as these well-known museums, the Guggenheim Museum Bilbao has also become a mega-urban project. With its remarkable iconic architecture, it has contributed to the image of its city and to the rise of city attractiveness for the inhabitants, international tourists, and companies (Vivant 2011, 105).

Second, superstar museums host a wide range of visitors. These museums have encountered an upsurge in the number of visitors and are now an integral part of mass tourism. Frey notes that "In the nineties, millions of people visit the important art museums each year: for example, the Louvre in Paris: 7–8 million, the Metropolitan Museum of Art in New York: 4 million and the National Gallery in London: 3 million" (Frey 1998, 114). The Guggenheim Bilbao has also reached a million visitors in a year. Reffering to Moore (2017) the museum has been embraced as "a driver of economic renewal", an "agent of economic development" that would attract to a "universal audience", generate a "positive image" and "reinforce self-esteem".

Third, superstar museums also stand out through their unique collections. These museums want to attract a huge crowd, need to display the renowned artists in their collection, and they also have to organize special exhibitions with renowned artists. As a consequence of superior works, paintings by well-known artists (Frey 1998, 114). In this sense, the Guggenheim Bilbao houses a permanent artworks of Picasso, Chagall, Matisse and Paul Klee.

Fourth, superstar museums have an attractive structure that

makes the architecture itself a worldwide known artistic property. More world recognition is gained through a unique or creative design (Vivant 2011). Gehry's Guggenheim Museum in Bilbao (Frey 1998, 115). By titanium, glass, and limestone, a combination of complex, curved and rotating forms have been created.

3.2.2. The 'Bilbao Effect' in the World

The city of Bilbao is in the Basque region of northern Spain. Bilbao was deteriorated by the collapse of its manufacturing industry, rising unemployment, and pollution. However, the old-industrial city proved to be fortunate. In 1997, the city become home to the famous Guggenheim Museum branch designed by Frank Gehry. The Guggenheim Museum Bilbao has regenerated its city in the artistic, cultural and economic ways. Due to its urban regeneration success and branding power, the GMB has also impacted perspectives of many governments and local authorities toward the museum concept in the global competitive arena. The Guggenheim Bilbao has developed an expression so called 'Bilbao effect'. Gehry's museum branch was ordered as an iconic building which was expected to become a destination building. The museum provided the 1.3 million tourist for its city (Jencks 2005). "The Bilbao effect was not the first use of enigmatic signifiers on a landmark, but it was the most effective" (Jencks 2006, 5). The Guggenheim Museum Bilbao has turned its post-industial city into a tourist destination. Its cost was $100 million and the museum turned in $400 million revenues in two years (Jencks 2006).

The Bilbao Effect soon spread across the world. After both the cultural and economic success of the Guggenheim Museum Bilbao, many governments and city administrations have realized the value of star architecture and embarked on ambitious museum projects by

developing new branches of globally famous museum brands. [6] Iconic mega-museum branches have scattered throughout the world, including the Pompidou-Metz, France (2010), the Denver Art Museum Colorado, USA (2006), Louvre Abu Dhabi, UAE (2017), Victoria and Albert Museum -V&A- Dundee, UK (2018), the Guggenheim Abu Dhabi, UAE (under construction), and the Smithsonian scheduled to open in London in collaboration with the V&A (under construction).

The common feature of these museums is that all of them are both iconic and global museum projects which aim to contribute to the urban, economic, and political growth of their city. Along with their cultural aim, common objectives of these museums are branding of their city or their region as well as re-activation and/or the diversification of the economy of their territories. On the other hand, some museums do not capitalize on iconic architecture such as V&A Gallery Shenzen, China (2017), Centre Pompidou Shanghai, China (under construction).

These cases demonstrate that economic development in the global era is generated with the intersection of contemporary art and globalization. In turn, cultural regeneration has been triggered by iconic architecture centering on economic benefit, just as the Guggenheim Museum Bilbao. It can be said, here, the emergence of new architectural forms are created by the globalization and dispersal of economic activity (Sassen 2001).

[6] National museum branches have also emerged, which do not capitalize on iconic architecture, including the Tate Modern London, UK (2000), the Louvre Lens, France (2012).

CHAPTER IV

CASE STUDY_ BRANCHING OUT INTO THE GULF STATES: CASE OF THE LOUVRE ABU DHABI

4.1. Background: Urban Re-imagining of the Gulf States for Creating a Global Brand

Globalization is an inclusive phenomenon defined as "the widening, deepening, and speeding up of world-wide connectedness in all aspects of contemporary social life" (Held et al. 1999, 2). Connectivity provides international networks of interaction in numerous areas by connecting cities (Castells 1999). As argued by many scholars, the expansion of global cities does not simply depend on endogenous forces, instead it depends on exogenous forces that are shaped by Western countries. The global city symbolizes a strategic place in which "global processes materialize in national territories and global dynamics run through national institutional arrangements" (Sassen 2001, 373). Internationally recognized architects have a profound influence on city branding and on marketing real estate products.

There is a close link between entrepreneurial tendencies in city management and the presence of global franchise museums having spectacular iconic architectures in different countries across

the world including Singapore, China, Qatar as well as 'the United Arab Emirates (UAE)'. Many counties have undergone a structural change in their urban imageries through architectural developments specifically rooted in West. In this context, policy makers of the Persian (Arabian) Gulf States aim to reach beyond the Middle East. Governments of the Gulf States placed a great emphasis on the role of Western star architects' buildings both in promoting cities and in creating a prestigious image in the global economic competition among cities. Therefore, marketing and branding via iconic museums of celebrated architects are seen as crucial in the Gulf States.

Within this context, first of all, this chapter examines museum development in the Gulf region as a response to the global competition among cities. Secondly, the chapter focuses on the 'Saadiyat Island Cultural District' and its celebrated museum 'the Louvre Abu Dhabi' as a French outpost. The establishment of the Louvre branch aims to contribute to the cultural tourism in the region. However, the significance of the research lies in the notion that beyond the museum's cultural dimension, as a landmark museum, the Louvre project is based on economic diversification as well as political growth. The argument of this chapter examines the Louvre Abu Dhabi designed by Jean Nouvel, which exemplifies the ongoing re-interpretation of the art museum as a cultural institution with a view to urban branding.

4.2. New Cultural Destination: the Persian Gulf States

Although the Arab world has faced with serious economical challenges with regard to the drop of oil prices in 2014 —due to its fairly oil reliant economy, that negative condition has currently

started to be balanced through tourism-based economy. Cultural tourism has currently become an important source of investment in the Gulf States.

Now more than ever, art museums have globally become landmarks in cities. Since the last decades of the 20th century, art museums are not just institutions comprising aesthetics, visualization, and educational features anymore, they have taken on new missions, which have very much to do with urban, cultural and economic regeneration. They are embracing a cultural role to develop new identities for international audiences for contributing economic revitalization. As Henderson (2014, 109) states, "Culture is further represented by museums with a national and international orientation...".

Several oil-rich countries of the Arabian peninsula are seeking means to reinvent themselves as international destinations for cultural tourism. Many cities in the Gulf States have globally emerged as a cultural juncture through franchise museums of western star architects that will provide a new reputation and global visibility for the region—not only locally, but also globally. Just like other countries in the West, the Arab countries, including Qatar and the United Arab Emirates (UAE), also invest in mega-museums for the revitalization of the cities. As global icons and economic engines, museum projects are presently underway in the Persian Gulf States. Mega-projects have been embraced as an urban branding strategy. As such, Arab cities would not rely just on the existence of oil assets, but they will have a diversified economy based on experience and culture as well as oil (Fraser and Golzari 2013). This diversification is crucial for Arab cities in order not to lose their edge in global competitiveness.

Arab cities are competing for the leading position of a culturally rich tourism destination through globally operating

corporations, Western institutions and international tourists for fostering its urban competitiveness (Rab 2011). In this context, Arabian Gulf cities encompassing Doha, Dubai and Abu Dhabi host celebrated architects' mega-museums. Forefront museum examples from the region are Jean Nouvel's National Museum of Qatar (2018), I.M. Pei's Museum of Islamic Art (2008) and National Museum of Saudi Arabia (2008).

The Persian Gulf States have recently become a point of entry for mega-museums of star architects. Constructed by key universal architects, many mega-museums, which have particularly iconic architecture, are currently (re)shaping built environment of cities in the Gulf region. According to Bouchenaki (2011), museums of celebrated architects in the Middle East reflect structures and models inherited from Western. The creation of iconic museums aims to foster urban tourism and economy.

4.3. Rise of Saadiyat Island as a Tool of Recasting Abu Dhabi Image

"As the Middle East burns, Abu Dhabi blooms."
Sultan Sooud Al-Qassemi [7]

While the phenomena of constructing artificial islands is spreading across the Gulf States, the shorefront of Abu Dhabi[8] is currently flourishing with monumental mega-development projects

[7] Sultan Sooud Al-Qassemi is an Emirati commentator on Arab affairs.

[8] Abu Dhabi is the capital and the second biggest city of the UAE with a population of 2.9 million.

and Saadiyat Marina [figure 9]. The Saadiyat Island, which lies 500 meters off the coast of Abu Dhabi with its 27 square kilometers triangular land, has also retreat, beach, marina, lagoons, reserve, promenade areas [figure 9].

Figure 8 - The shore of Abu Dhabi with its rising artificial islands

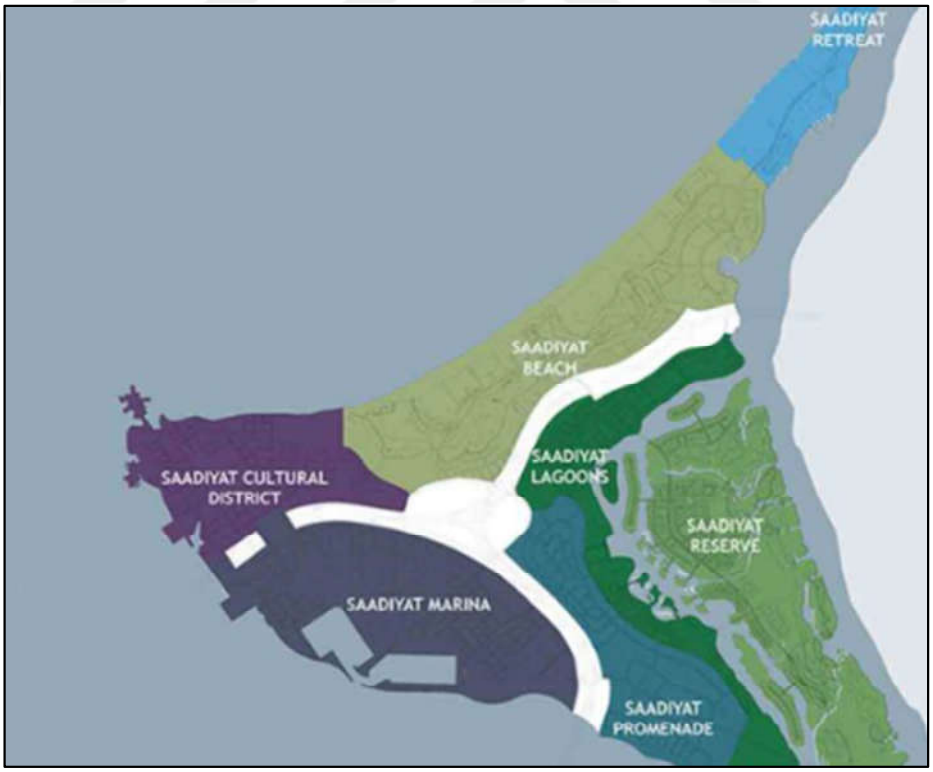

Figure 9 - Land Use of Saadiyat Island (Mobility in Chain n.d.)

Once being a natural land, the Saadiyat Island now recasts Abu

Dhabi's city image with notable Western institutions that take place in the Saadiyat Cultural District. For the first time, the Louvre Museum of Nouvel [figure 10] and the Guggenheim Museum of Gehry [figure 11] meet in the same place. In addition, the globally famous New York University (NYU) has been established in the Saadiyat Marina. The Saadiyat Island is the first place where overseas branches of the Louvre and NYU have been founded.

This is a big step forward for Abu Dhabi and provides two major benefits. First, investment in these globally famous branches manifests a long-term cultural exchange between the West and the Middle East. Second, this means a great opportunity for global reputation. As El Amrousi and Elhakeem (2017) argue that this is not a simple urban expansion project, but rather a complete re-branding of the city's image.

Figure 10 - The Louvre Abu Dhabi (Gambrell 2017)

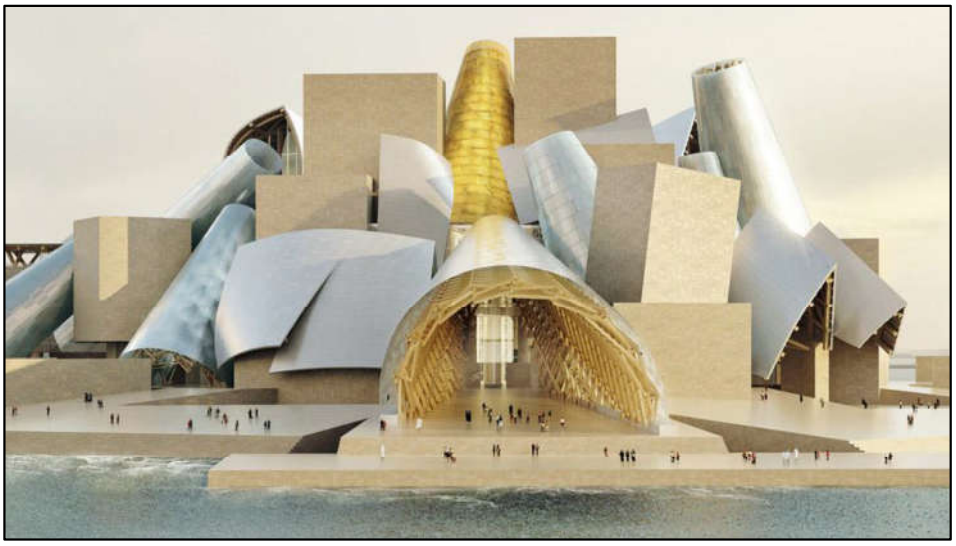

Figure 11 - The design for the Guggenheim Abu Dhabi (Frearson 2016)

On the other hand, the Saadiyat Cultural District is also home to three more mega-institutions of star architects encompassing the Zayed National Museum of Norman Foster, a Maritime Museum of Tadao Ando and Abu Dhabi Performing Arts Centre of Zaha Hadid Architects. These three mega-institutions are not global franchises. Yet, the Zayed National Museum is an art institution which has cooperated with the British Museum.

Of all five mega architectural projects, the least publicized project is the Maritime Museum of Tadao Ando[9] [figure 12]. Planned to place on the coast in the marina district, the museum design consists of a rectangular box form with an arch carved from its bottom reminds the traditional sail. The minimalist design of the Maritime Museum

[9] Tadao Ando is the Japanese architect who is famous for his minimalist museums in the USA and Japan.

Figure 12 - The Maritime Museum Abu Dhabi design (My Architectural Moleskine 2012)

presents a metaphoric form. Along the coast, the Performing Arts Centre of Zaha Hadid [figure 13], which presents an art institution concerning music, theatre, and dance, will be seen. As McClellan (2012) states, futuristic design of Hadid's building reflects motion from all parts of the arts center unlike the static nature of artworks. The other museum design is the Zayed National Museum [figure 14] that is attributed to Abu Dhabi's heritage and the UAE's first president, Sheikh Zayed bin Sultan al-Nahayan (1918-2004).

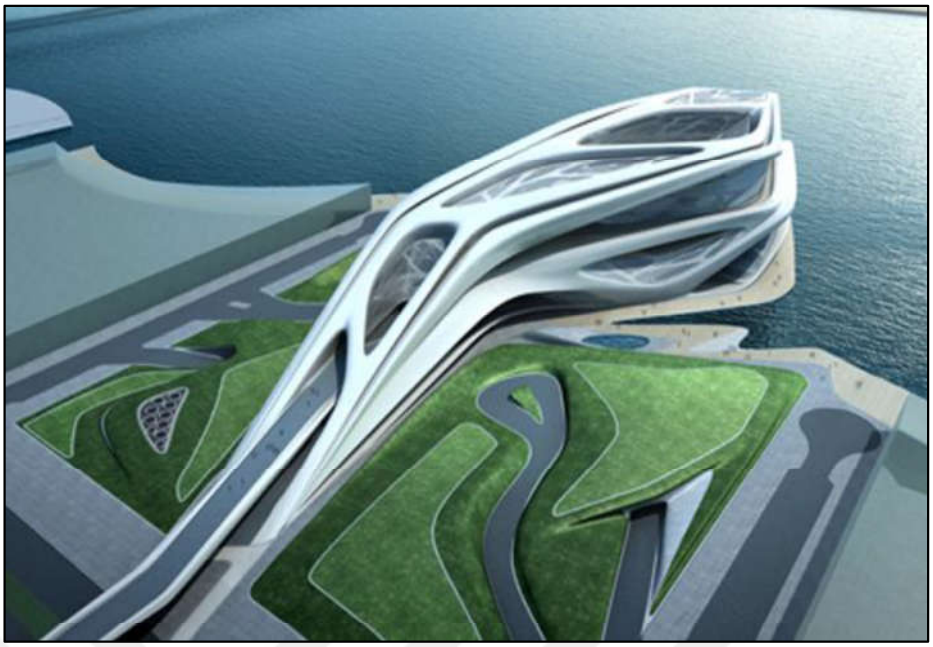

Figure 13 - The Abu Dhabi Performing Arts Centre design (TDIC n.d.)

Figure 14 - The Zayed National Museum design (Muñoz-Alonso 2015)

4.4. Why the Louvre Abu Dhabi?

Figure 15 - Saadiyat Cultural District aerial view from the northwest - rendering- (Guy Briggs n.d.)

In order to keep pace with global museumscape in the 21st century, Sheikh Mohammed bin Zayed al-Nahyan, crown prince of Abu Dhabi, has established the Saadiyat Cultural District [figure] (Visit Abu Dhabi 2019). Hiring Pritzker Prize-winning architects and a famous architect office, Abu Dhabi government aims to transform the Saadiyat Island into a 'global cultural hub'. If everything goes according to plan, the Saadiyat Cultural District host five landmark art institution on one island. Yet, the Louvre Abu Dhabi is the first museum in Saadiyat Island, but also is one of the most noteworthy urban development projects in Abu Dhabi.

Because this thesis explores the Louvre Abu Dhabi to discuss how well-established French museum reaches beyond national

borders with the brand value and star architecture. The prestigious brand value of the 'Louvre' plays a crucial role in the city branding through cultural franchising. Along with cultural terms of the museum, it also encompasses architectural, economic and political terms. First, in architectural terms, the Louvre Abu Dhabi reflects the idea of modernity and vernacular architecture which indicates it is a synthesis of West and East. Second, in economic terms, the museum promotes tourism of Abu Dhabi. Third, in political terms, the museum covers military benefits. Beyond being a cultural institution, the Louvre Abu Dhabi is a hybrid project that even challenges the changing concept of the museums. 'What could be learned about another culture through the display of art?' (McClellan 2012, 288).

4.4.1.1. Capturing the 'Bilbao Effect' in Abu Dhabi

Following the success of the Guggenheim Museum in Bilbao, celebrated museum branches have appeared all around the world such as the Centre Pompidou Shanghai (China), Victoria & Albert Museum Shenzen (China), Guggenheim Abu Dhabi (UAE) and Louvre Abu Dhabi. In each case, the idea of the shift from establishing only an art museum to venturing a business is seen. Through architectural power, global recognition and extensive media coverage, the "Bilbao Effect" encouraged many cities around the world to follow its urban development success. The Middle Eastern cities of Dubai, Abu Dhabi and Doha are recently remarkable examples of this phenomenon. These cities have embarked on ambitious cultural projects in order to shift themselves from desert cities to urban oases. In this regard, one of the most notable initiations is the Louvre Abu Dhabi that is the first global branch of the Museu du Louvre. With the deal between France and the UAE, the Louvre Abu Dhabi project has started to shake the globe since the last decade.

A museum like the Louvre could serve as a tourist magnet with a great number of visitors and thus could provide economic and cultural development for its city. Because the way to economic sustainability begins with economic diversification (Low 2012). Nouvel's Louvre is supposed to trigger tourism, local businesses as well as housing markets. One of the major aims of the Abu Dhabi administrator is attracting more Western tourists. It is a question whether the Louvre Abu Dhabi will manage to an impact similar to that of the Guggenheim Museum in Bilbao. As Tarmy (2017 11) states, "All of this —the billions of dollars, the colossal building effort, and massive acquisition program— are part of what could be considered …to recreate the 'Bilbao Effect'." It is a question whether the Louvre in Abu Dhabi develops a similar attraction that of the Guggenheim in Bilbao arouses curiosity.

4.4.2. Project Description

The Abu Dhabi administration contacted the Louvre that was one of the first institutions for the Saadiyat Island project. On 6 March 2007, the French administration and the UAE administration made a bilateral agreement for a 30 years partnership concerning the building and managing of the Louvre Abu Dhabi (Graebnar 2014), which means the Louvre name will disappear in 2047. The Louvre branch was normally planned to open in December 2005. The design process continued from 2007 to 2012. Due to the collapse of oil prices in 2014, the building construction continued from 2013 to 2017 and the construction development phases continued from 2013 to 2017 (Louvre Abu Dhabi n.d.). The Louvre Abu Dhabi was opened on 11 November 2017.

For the Louvre Abu Dhabi project the Pritzker Prize-winning French architect Jean Nouvel was commissioned and new Louvre was planned to place on the Saadiyat Island, Abu Dhabi in exchange of "$525 million to use the Louvre name" as well as "$750 million" to employ directors from France to look after the art (Ma 2017). The French government agreed to contribute to the establishment and running of the museum by extending French technical and curatorial expertise, and lending the rights to use the prestigious name of Louvre as well as loaning of artworks from Louvre's main collection such as Leonardo da Vinci, Vincent van Gogh and Piet Mondrian (Louvre Abu Dhabi 2014). To date, the Louvre outpost has more than 600 artworks as well as 300 pieces taken on loan from thirteen French museums including

> the Musée du Louvre, the Centre Pompidou, the Musée d'Orsay and Musée de l'Orangerie, the Bibliothèque Nationale de France, the Musée du Quai Branly, the Réunion des Musées Nationaux-Grand Palais, the Musée National des Châteaux de Versailles et de Trianon, the Musée National des Arts Asiatiques Guimet, the École du Louvre, the Musée Rodin, the Domaine National de Chambord, and the OPPIC.
>
> (Louvre Abu Dhabi n.d.)

The Louvre Abu Dhabi nearly covers 24,000 square meters, with 8,000 square meters of galleries, which is the largest museum in the Arabian Peninsula. Along with permanent galleries and

temporary exhibitions, the museum includes a Children's Museum. There are also a 270-seat auditorium, restaurant, café, and shop [figure 16].

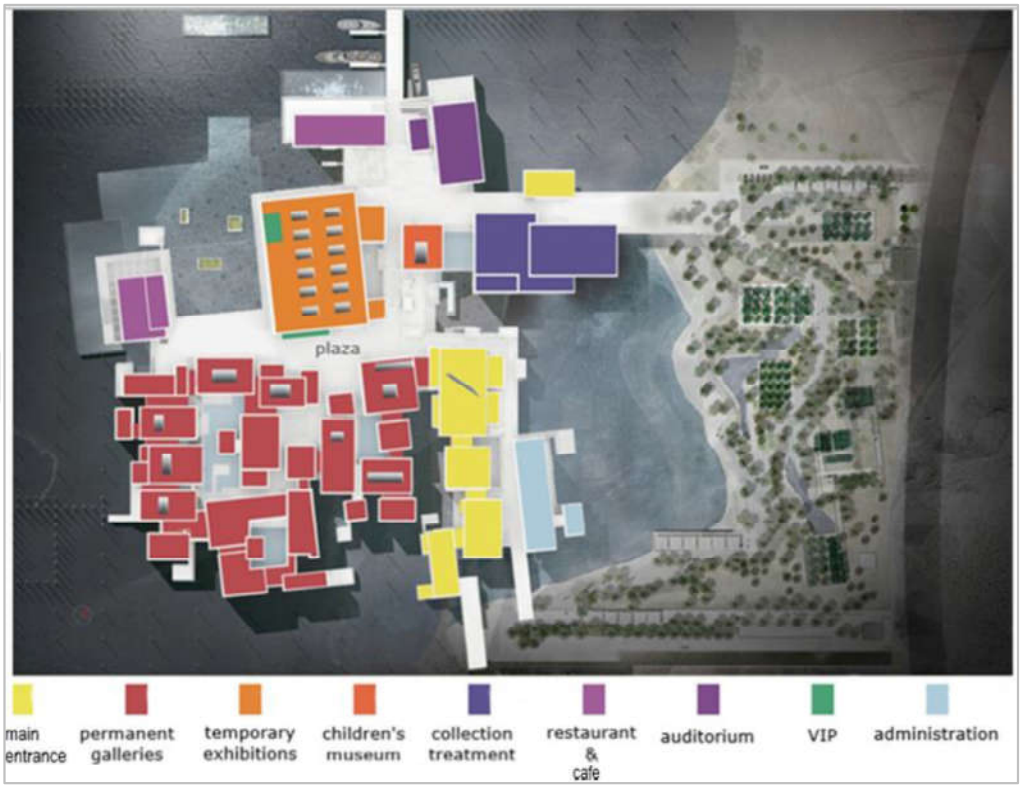

Figure 16 - The Louvre Abu Dhabi plan (Archdaily 2017)

4.4.3. The Louvre Abu Dhabi as a Global Cultural Instrument

4.4.3.1. The Louvre Outpost as an Architectural Leverage

This section tries to understand the overseas branch of the Louvre architectural context. The section briefly reminds previous buildings of the Louvre institutions and certain previous institutions of Nouvel.

The Louvre of Abu Dhabi [figure 17] is neither a copy of previous Louvre museums, the Louvre Paris [figure 18] or Lens [figure 19], in France nor resembles other institutions. In contrast to typical franchising schemes, Nouvel owns interpretation by reflecting its era and redesigning architectural traditions of the Arab city for the Louvre Abu Dhabi.

Figure 17 - The global branch of the Louvre in Abu Dhabi (Mairs 2017)

Figure 18 - The mother institution of the Louvre in Paris (Klook n.d.)

Figure 19 - The local institution of the Louvre in Lens (Louvre n.d.)

Although the Louvre Abu Dhabi does not resemble previous Louvre institutions, the design of the new Louvre reflects some traces from another two works of Nouvel. First, the Arab World Institute in Paris that uses traditional Islamic window element: masrabiya motif to cover the whole building [figure 20-21]. Second, the Doha Tower is entirely wrapped with a re-interpretation of the mashrabiya [figure 22-23]. Each institution uses masrabiya model as an instrument in order to translate Arab tradition into a dynamic façade. Just as Nouvel created redesigned traditional masrabiya in these cases, the architect again re-interprets the traditional Arab architecture with the dome of the Louvre Abu Dhabi.

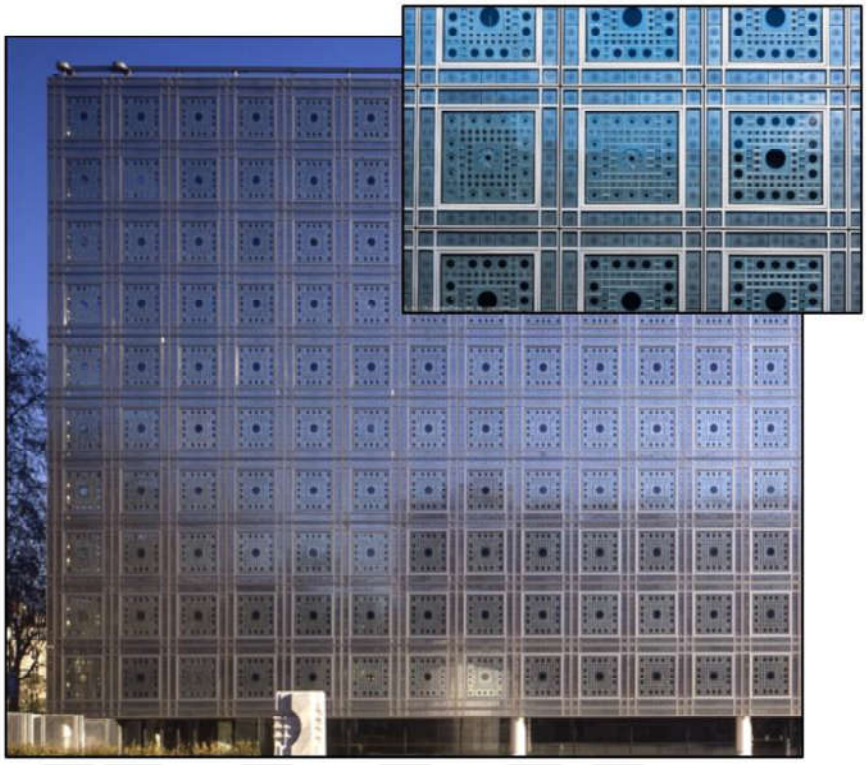

Figure 20 - The Arab World Institute (Schielke 2014)

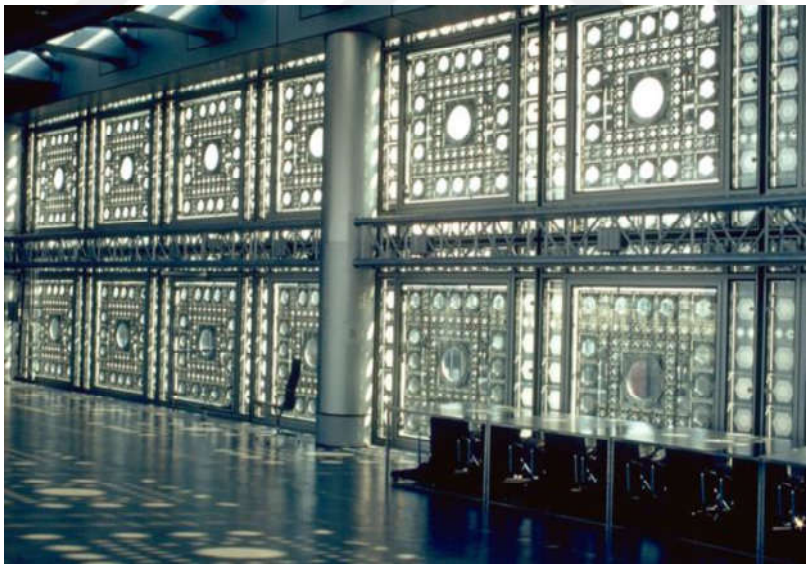

Figure 21 - Masrabiya view from the interior façade of the Arab World Institute (Schielke 2014)

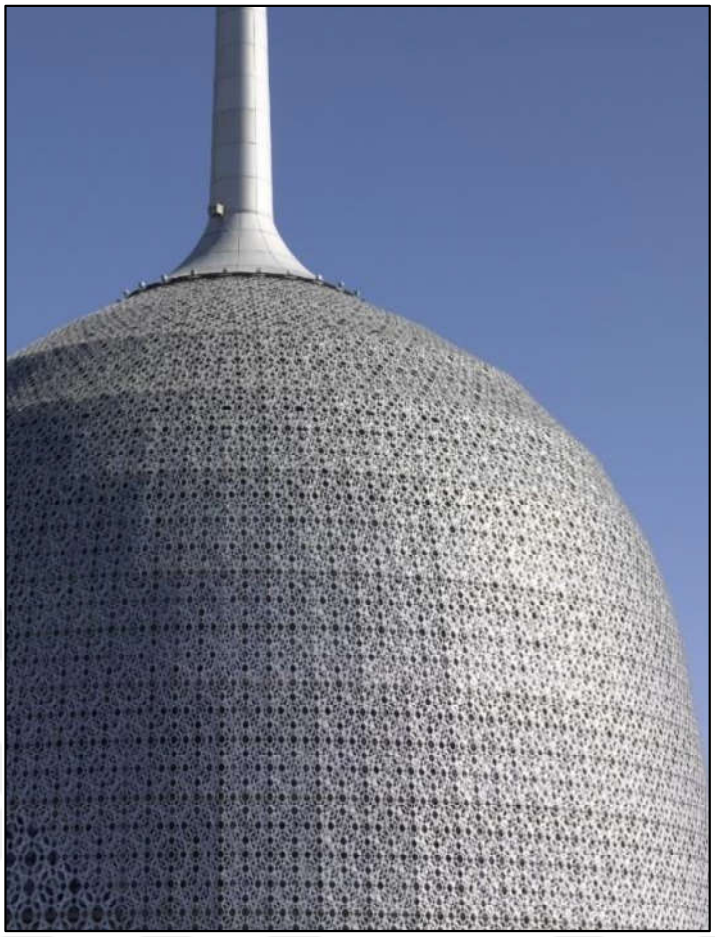

Figure 22 - The Doha Tower from the outside (Schielke 2014)

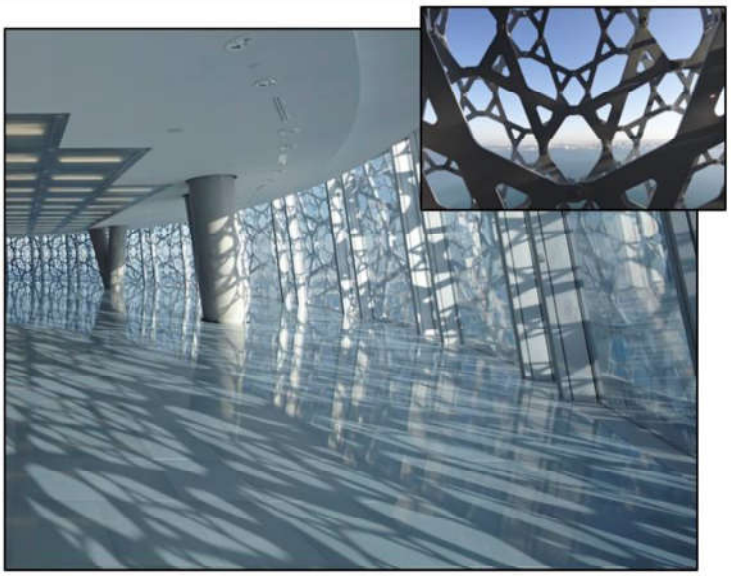

Figure 23 - The Doha Tower from the inside (Schielke 2014)

4.4.3.1.1 Reinterpretation of Local Architectural Vocabularies

Nouvel describes his new project in the following words: "This is a museum that has been designed for here" (Louvre Abu Dhabi 2015). One cannot move the museum anywhere else, Paris, London or New York. Because the integration of "cultural, geographic and climatic features of oil-rich Abu Dhabi let Nouvel design what hardly another city would let him do. This section examines how Nouvel reinterprets local architectural vocabularies involving dome and low rise buildings inspired by Arab town 'Medina'.

First, the new Louvre is a key reference to "Arab architecture: the dome. But here, with its evident shift from tradition, the dome is a modern proposal" (Louvre Abu Dhabi n.d.). The dome challenges both traditional dome model due to its partnership between traditional identity and modern construction techniques. Dome's certain features are important such as huge dimensions, horizontal emphasis, masrabiya pattern, layers of the surface.

It is a low-slung huge dome whose dimension is 180 meters in diameter [figure 24-25], which does not cover the whole structure [figure 26]. The huge dome consists of 85 components and weights 7500 tonnes. The dome spans 110 meters between 4 supports [10] that are hidden within the structure [figure 27]. Thus, the roof seems to float as if it is a weightless roof without visible support as a modern proposal.

[10] These supports span up to 5 meters and create big cantilevers that stand on a complex submerged basement (Kaltenbach et al. 2017).

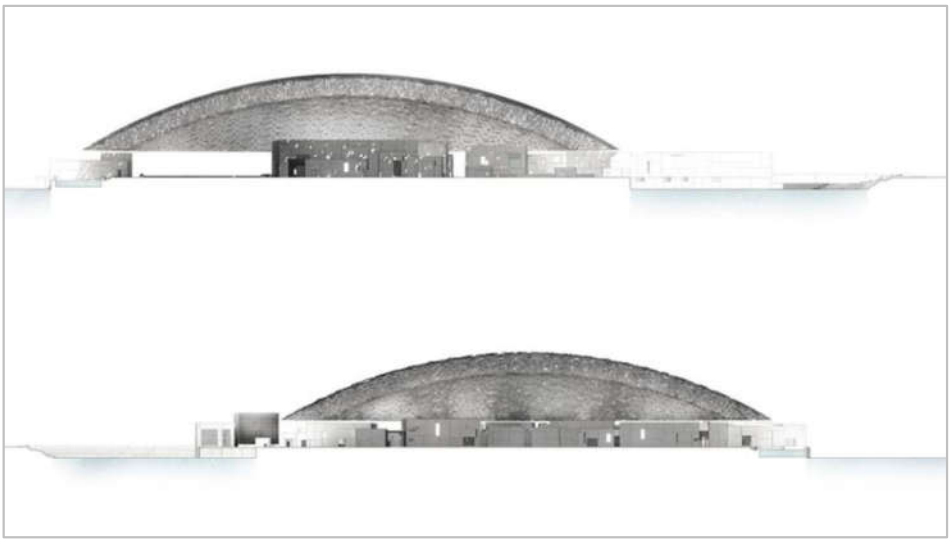

Figure 24 - The dome rises up to 36 meters high above the ground floor level (Ateliers Jean Nouvel n.d.).

Figure 25 - Top view of the Louvre Abu Dhabi (Kaltenbach et al. 2017)

Figure 26 - The Louvre Abu Dhabi view under the dome (Kaltenbach et al. 2017)

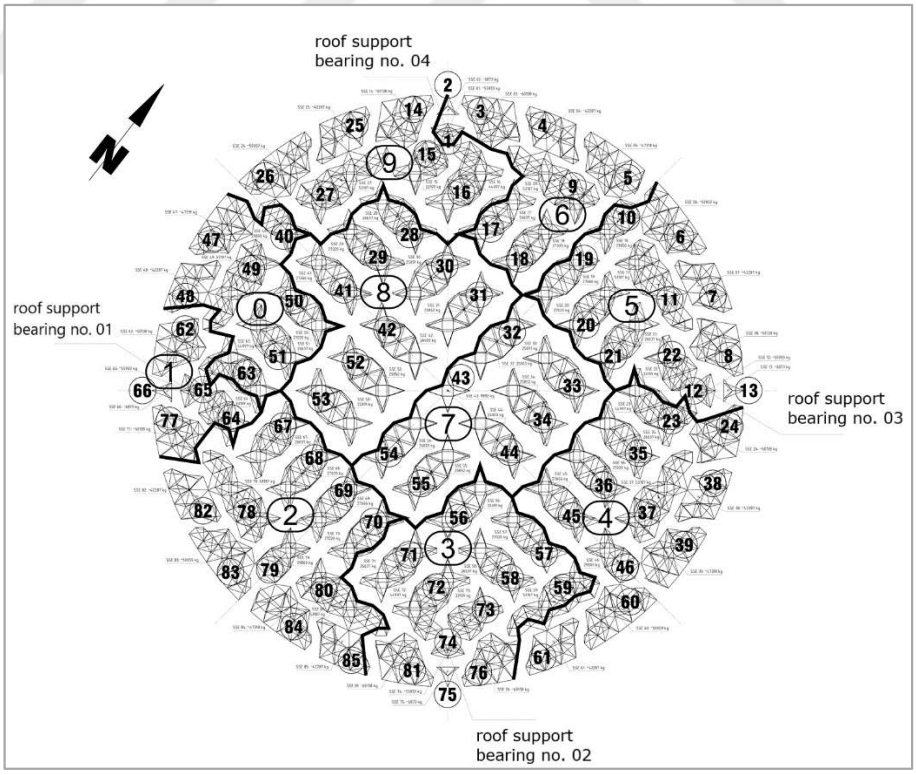

Figure 27 - Dome layout and numbering (Kaltenbach et al. 2017)

Moreover, the Louvre's dome does not include a roof membrane in the true sense because Abu Dhabi's hot and dry climate encourages the design without requiring shelter for rain - [figure 28-29]- (Frank, Reiser and Biro 2017). Hence, the dome design creates

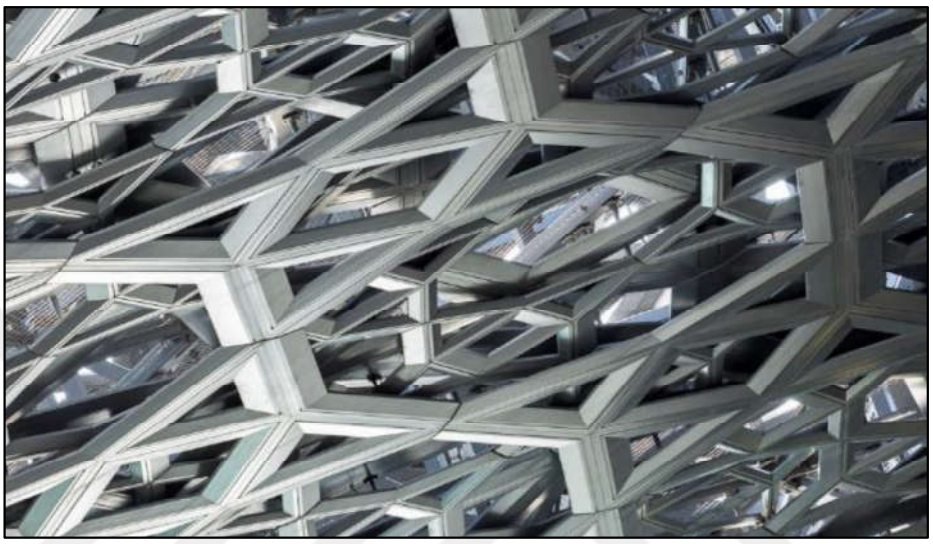

Figure 28 - The dome from the inside [11] (Boegly and Grazia 2017)

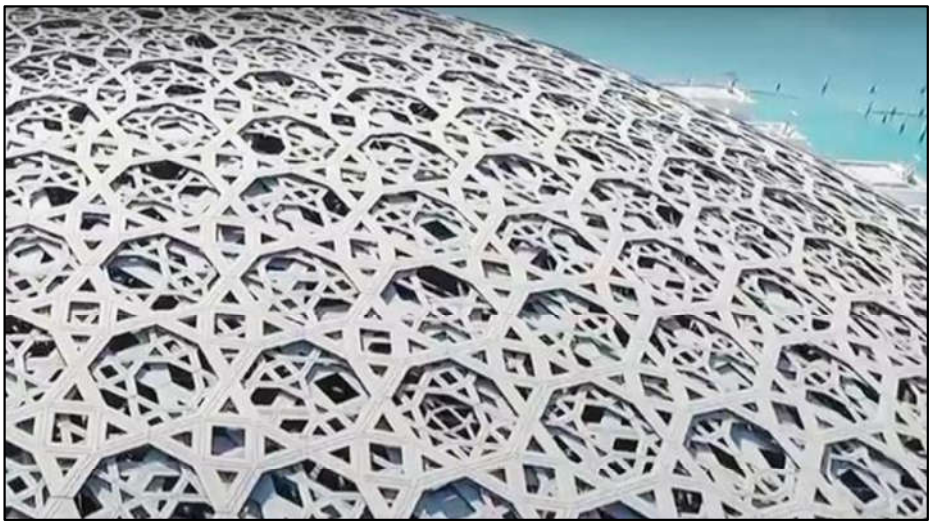

Figure 29 - The dome from outside (World Architecture 2017)

[11] The dome does not include a roof membrane in the true sense because Abu Dhabi's hot and dry climate encourages the design.

an intricate filter of the sun in order to create a changing light and shadow effect, which is called as a 'rain of light' [figure 30]. Moreover, inspired by the moving palm tree's fronds, the dome acts in a similar manner by offering shade and dappled sunlight. In addition, Nouvel placed a bronze tree sculpture that complements the latticework dome in order to create 'leaves of light' [figure 31].

Figure 30 - 'Rain of light' (Boegly and Grazia 2017)

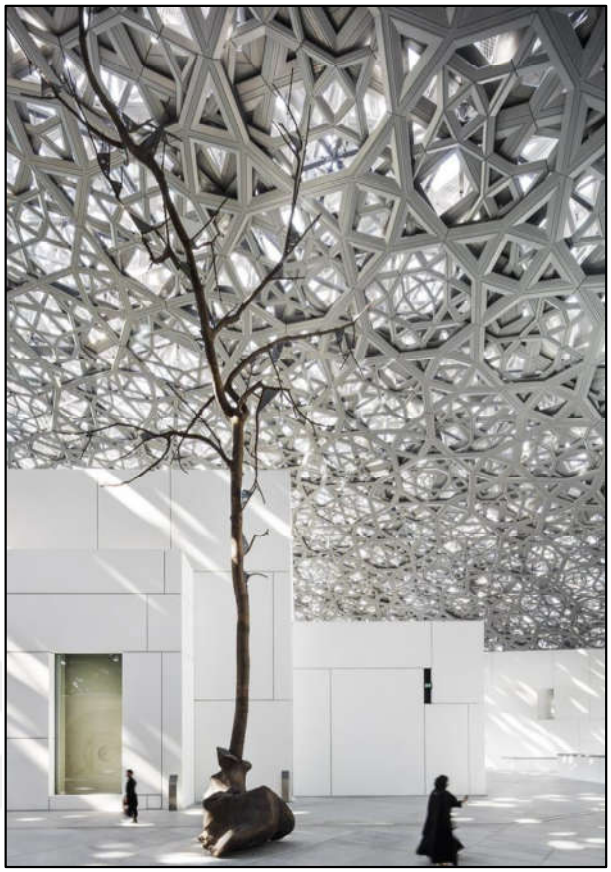

Figure 31 - ‘Leaves of Light’ (Boegly and Grazia 2017)

Third, inspired by low-lying Arab cities, Nouvel created a museum that involves 55 interconnected small buildings with different sizes and contents [figure 32]. These detached white volumes create streets and alleys between buildings [figure 33].

Figure 32 - Detached buildings of the Louvre Abu Dhabi (Myall 2017)

Figure 33 - Street in the Louvre Abu Dhabi (Myall 2017)

Lastly, in order to refer the Arab region, the gallery floor of the new Louvre is composed of a map of the UAE coastline, along with a compass at the center of the floor [figure 34].

Figure 34 - A map of the UAE coastline on the gallery floor and a compass at the center of the floor (Leech 2017)

4.4.3.1.2. Climatic and Geographic References

The Louvre stands among the intersection of sand, desert sun, and sea in nearly 365 sunny days per year. In this context, museum design encompasses passive design techniques for creating a microclimate effect.

First, the geometric-patterned dome design reflects and controls the sun which is an advantage for maintenance of the precious artworks. Second, microclimate concern is that the museum has an open design that enables flow of air from all sides. This creates comfortable interior spaces where visitors can experience the breeze coming from the sea and the freshness of the water due to shallow

pools inside. Apart from the open design, pools of the museum also contribute to the climatic concern [figure 35].

Figure 35 - Pools in the Louvre Abu Dhabi (Simpson 2017).

Lastly, the architect designed the museum as a micro-city floating on the sea that consists of low-rise cubic buildings [figure 36] because approximately ¼ of the interior spaces is covered with water (McClellan 2012). Built directly over the water, the new Louvre called as an 'archipelago in the sea' (Musée du Louvre 2014). Although the site was not suitable for a museum floating on the sea, the shore of the island was reshaped by sculpting the shoreline (Louvre Abu Dhabi 2015, McClellan 2012).

Figure 36 - The Louvre Abu Dhabi as a floating micro-city (Louvre Abu Dhabi n.d.)

Considered together, architectural considerations that are based on the integration of "cultural, geographic and climatic features highlight 'regionalism' concern of the Nouvel.

4.4.3.2. The Louvre Outpost as an Economic Leverage

For the global scale development, there is a remarkable re-imagining tendency in the urban landspace of Abu Dhabi as an urban branding activity. By fostering the presence of global museums, the Arab capital wants to encourage cultural tourism. In this regard, New Louvre represents more Western tourist opportunity in the Arabian Gulf States. As Ponzini (2011) observes, a world-renowned architect's name could provide a competitive superiority to a city. The Louvre Abu Dhabi is a flagship project that is a great contribution to the new urban expansion plan of 'Abu Dhabi's 2030 Vision'[12]. The project also

[12] This development plan encompasses a gentrification plan for its shorefronts and encouraging cultural spaces.

fosters the power of its city for the internal competition among the UAE's seven constituent emirates, each of which is pursuing its own unique place.

The Louvre Abu Dhabi is a representation of a mega economic development project. In its first year, the Louvre branch hosted more than 1 million visitors. The satellite museum has already become a global magnet through its international visitors who made up of 60% of visits. The museum is encouraging cultural and urban tourism in the Arab region. Visitors come from all parts of the world, comprising the Middle East, India, China, Europe, France, Asia, Germany, UK, and the US are the leading visitors (Gulf News 2018).

Figure 37 - The Louvre Abu Dhabi from the seaside (Kus n.d.)

There is also economic growth through transportation ground. On one hand, the new Louvre promotes to Abu Dhabi's marine tourism sector. Because one can approach the museum not only by bus, car, bike but also by boat [figure 37]. The Louvre Abu Dhabi is equipped with a private marina that offers boats or yachts to dock. For the access between the Louvre Abu Dhabi and other islands -including Yas Island-, the Abu Dhabi administration made a deal with ferry company Jalboot Marine [figure 38] (Dennehy 2017). Visitors

not only from Abu Dhabi but also from Dubai, Qatar, Saudi Arabia, Oman could visit the Louvre branch [figure 39]. In turn, this fosters the tourist circulation between Arap countries.

On the other hand, the Gulf airlines increased the tourist visitation to the UAE. The more tourists in Abu Dhabi means more visitors for the Louvre outpost. In this context, there is a mutual benefit for both the Louvre Abu Dhabi and the local economy of Abu Dhabi as well as countries in the Arabian Peninsula.

Considered together, the existence of various access to Abu Dhabi brings more tourists to the city and the museum, this is part of the 'universal museum' idea of the new Louvre. Besides, the more tourist means the more contribution to the tourism aim of Abu Dhabi's 2030 economic vision.

Figure 38 - A cruise for ship passengers of the Louvre Abu Dhabi (Dennehy 2017)

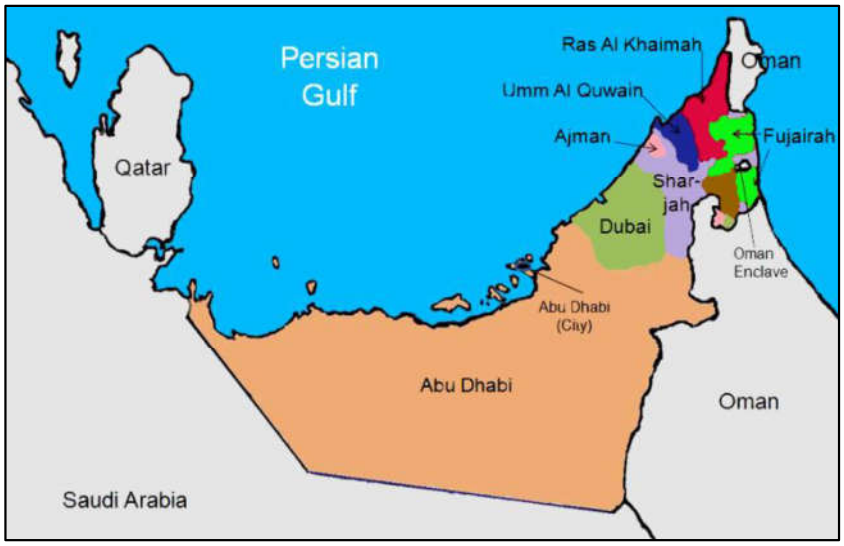

Figure 39 - The Persian Gulf map (Dubai Business Guide n.d.)

4.4.3.3. The Louvre Outpost as a Political Leverage

The Louvre or the Musée du Louvre is well-known as a noteworthy institution in French culture. The Louvre has stood among the basic symbols of production and curation of the Western European customs. As Graebner (2014) observes, over the years, this famous art museum has become a part of the cultural and political agent that is known as 'French universalism'.

The creation of the Louvre Abu Dhabi signifies more than a simple growth of the museum; it is remarkably part of a national branding strategy that relies on the name of French cultural institution (Micallef 2017). This is not just an opportunity to show the cultural power of France through the overseas branch of the Louvre.

> But there is a clear irony: this post-national presentation is being paid for and masterminded by a government using art as an instrument of national power, and the bourgeois values of liberty and individualism are nowhere to be found in autocratic Abu Dhabi.
>
> (Tharoor 2015)

The project demonstrates France's willingness to use its cultural power to reinforce its own foreign policy. The new Louvre is an ambitious project which represents a mutually-beneficial collaboration between France and the United Arab Emirates (UAE). Because the Louvre Abu Dhabi represents political benefits for both France and the UAE. As Exell (2016, 88) argues that there is an "old strategic relationship exists between the two countries, dating back to a defense agreement signed in 1995, with French military presence requested in 2007 and a military base inaugurated in 2009". This indicates that famous French Louvre is seen as a military power and an instrument of a wider strategic expansion into the Gulf region. The Louvre outpost is considered as an intermediary diplomatic element to establish a bridge between European and the Middle Eastern countries. To conclude, as a national power, the Louvre brand represents the international ambitions of France and the UAE to employ the architectural icon as a diplomatic instrument which is called as 'soft power'.

4.4.4. Discussion: Happiness Island?

To become a global destination, the Louvre Abu Dhabi is

regarded as a way of positive city image. The museum represents not only the prestigious 'Louvre' name but also opulence, splendor and massive development project. However, when it comes to working conditions for immigrant laborers (from India, Pakistan, Bangladesh, Nepal), the Louvre outpost was an issue of great controversy during the construction of the museum project. Because the Louvre branch was an on the agenda regarding exploitation and abuse of migrant workers. Some employers of the new Louvre exposed to "withhold wages, fail to reimburse recruiting fees, confiscate worker passports, and house workers in substandard accommodations" (Batty 2013). In this context, migrant workers who were described as 'forced labor' by Human Rights Watch (Batty 2013). It is so frustrating that such a globally prestigious museum led to the violation of human rights.

On the other hand, Nouvel says that "this is a museum that has been designed for here" (Louvre Abu Dhabi 2015) in terms of place, culture, geography, climate, and the general setting of the site (Musée du Louvre 2014). However, in order to create a project sitting on the water as an 'artificial archipelago', the shore of the island was sculpted and reshaped [figure 40]. This has resulted in habitat destruction of Hawksbill turtles, particularly pregnant females turtles. Before the project, the Saadiyat beach was home to coral reefs where turtles feed sea sponges and jellyfish. Why did the site construction disturb the Saadiyat beach where turtles could lay their eggs? When the sustainability vision of Abu Dhabi and the objective of the Saadiyat Island —based on 'nature' concept— are considered, does the Louvre Abu Dhabi fit in?

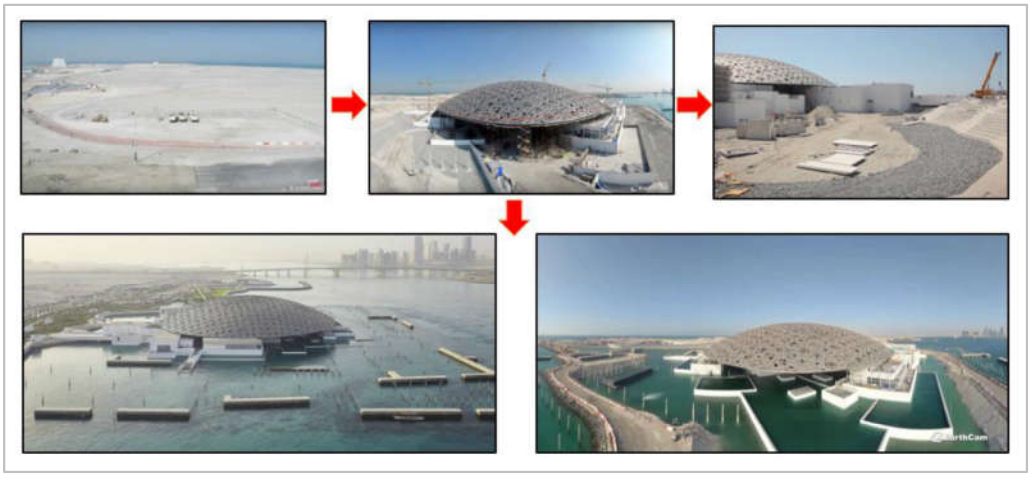

Figure 40 - Land of the Saadiyat Island was reshaped by sculpting the shorefront- photo collage by the author- (Block 2017).

Although the Saadiyat Island is dubbed as 'Happiness Island' or 'Island of happiness', the Island has witnessed frustrating issues due to the harsh environment of the Louvre satellite's construction site. It is even hard to think the famous Louvre museum with brutal realities including exploitation and abuse of migrant workers as well as the habitat destruction of Hawksbill sea turtles. Does Happiness Island is just a literal island?

CHAPTER V

CONCLUSION

The thesis developed on investigating 'the changes in the museum as an institution' in an effort to explore how museum building has been applied in urban branding activities in the global era. Focusing on this, Sklair's argument was used as a fundamental framework. As Sklair (2017) argues, as a "creative aesthetic" and "symbolic act", architecture is used as a commodity through the role of star architect and star architecture within globalization. In this sense, global franchise museums are seen as an architectural embodiment for urban development.

In exploring cities, four research questions were asked through Sklair's argument. The first question asked was: "how does architecture play a role in urban branding activities under the framework of globalization?" In order to answer this question, three external environments were investigated about the changing museum trends including globalization, city branding as a response to global competition and iconic architecture. Globalization is a pervasive phenomenon that is considered as a chance for urban development. In addition to economic, social, political impacts of globalization, cultural expansion of globalization has impacted cities at architectural and urban scales. As Sassen (2001) argues, while particular cities can rise as prominent financial global centers, some can rise as cultural hubs relying on urban branding. In this context, architecture of art

museums is expected to attract international interest. In an effort to do this, iconic architecture has been used as a tool for city branding. Because iconic architecture is not only an architectural style but it also represents global recognition. This manifests that architecture has been recently reduced to an icon in order to rise in the global city competition. Reshaping image of the sky, iconic buildings have recently impacted the direction of architecture and cities for economic and political power.

The second question asked in the thesis was: "how has globalization affected and reshaped contemporary art museums around the globe?" In this context, it was indicated that contemporary art museums have recently turned into an architectural embodiment of commodity production that is framed within the logic of consumerism, the belief system, and cultural context of capitalist globalization. Because traditional museum identity shifted from curator art museums to global entrepreneurial museums. Originally, museums are non-profit institutions that rely on social, cultural and educational traits. But now, through reputation of architect's name and mega-museum brand, museums are utilized for generating urban growth and regeneration that are based on city branding and marketing concept. In particular, celebrated museums of star architects are expected to trigger tourism and the local economy. Therefore, a famous art museum can attract a wider public and can boost the city's brand value across the world. This demonstrates how famous museums of celebrated architects are used as an aesthetic and symbolic commodity.

The third question asked in the thesis based on Sklair's (2017) argument was: "how have art museums of star architects been employed in urban branding activities in the world?" In answering this question, it was demonstrated that due to the intersection of culture and globalization, art museums of star architects are seen as a cultural landmark building. They are attributed as the combination of

fame and symbolic significance. In this context, governments and local authorities have raised expectations towards celebrated art museums in city branding activities. Recently, one popular trend is the commissioning of a well-known art museum. Specifically, 'global museum branches' are considered as an 'entrepreneurial museums' for urban regeneration or revitalization to become internationally competitive within the hierarchy of global cities.

In this regard, the Guggenheim Museum Bilbao (GMB) that refers to 'the Bilbao Effect' was analyzed. Focusing on economic development, the GMB produced cultural regeneration through its remarkable iconic architecture. Beyond just a museum the Guggenheim Bilbao is a pioneer of contemporary urban planning. The Guggenheim Museum Bilbao has profoundly influenced the direction of the cities, architecture, and museums with its 'Bilbao Effect'. Its economic success has become a phenomenon throughout the world.

As Jencks (2006) argues, the GMB is not the first iconic museum that used the sculptural gesture with enigmatic signifiers and a similar method was employed for many buildings — such as Sydney Opera House—. But the first time the GMB showed that a local landmark can turn into a global brand. It has already turned into a blockbuster museum at the global scale. One more time, the Guggenheim Museum Bilbao demonstrated the power of urban icons within the marketing concept.

On the other hand, some recent celebrated museum branches have also introduced a new global museum trend that does not capitalize on iconic architecture. Instead, some famous museum branches —including V&A Shenzen and Centre Pompidou Shanghai— prefer relying on the prestigious brands of themselves to relying on iconic architecture. This manifests that only a prestigious museum brand can also become a city branding instrument without the use of iconic architecture.

The last question asked was: "how has star architecture of Nouvel's Louvre Abu Dhabi been utilized as a branding strategy?" In order to understand in a more comprehensive way, this research first focuses on museum development in the Persian Gulf States as a new cultural destination. Second, the study investigates art institutions of the Saadiyat Island Cultural District —Louvre Abu Dhabi, Guggenheim Abu Dhabi, Zayed National Museum, Maritime Museum, Performing Center. In addition, at the core of this research, the thesis explores the role of the brand value of celebrated architect and star architecture, the overseas branch of the Louvre has been analyzed which promotes Abu Dhabi as a 'global city'. The Louvre Abu Dhabi was examined as a case study concerning its architectural, economic and political aspects.

First, the Louvre Abu Dhabi rises with its sophisticated iconic architecture, which is based on the reinterpretation of local architectural vocabularies. Instead of overlooking neither the Arab and Islamic traditions nor adopting Western forms, the Louvre Abu Dhabi reconnects both in a contemporary manner. Nouvel tries to re-interpret Arab architecture via local motifs covering the dome, white cubic galleries, streets and alleys, open plazas as well as clusters of pools.

Besides, under the giant metallic-silver dome, Nouvel aims to create connections with the cultural and regional identities of Abu Dhabi. As Jean Nouvel says, the museum is presented as a modern proposal of traditional vocabularies (Jean Nouvel n.d.). Using vernacular motifs and Western modernity, Nouvel creates signature effects as 'rain of light' and 'leaves of light'. While the design of the latticework dome forms 'rain of light', the assembly of a tree structure and the dome design together form 'leaves of light' whose inspiration which comes from the palm trees of Abu Dhabi.

Second, when art museums are considered they are typical

elements of urban growth projects. In this regard, the Louvre in Abu Dhabi is not only an urban development project but also a way of bolstering the national power of the UAE. As Abu Dhabi's president, Khalifa bin Zayed Al Nahyan states that

> This is a major achievement in Abu Dhabi's vision to become a world-class destination bridging global cultures. This initiative is a unique milestone in international cooperation and bilateral relations and a tribute to the longstanding and friendly ties our two nations have enjoyed.
>
> (Haider 2007)

In this context, the Louvre Abu Dhabi is an intermediary cultural element strengthens international dialogue between France and the UAE. As an intermediary cultural element, the Louvre Abu Dhabi represents an economic and political benefit for both France and the UAE. On one hand, the deal for the Louvre outpost is an advantage for France. Along with political terms, which are based on military advantage, concerning economic terms, the UAE is the largest market in the Persian Gulf States for French exports (Exell 2016). These political and economic relationships are seen in many cultural initiatives such as outpost of the Sorbonne University and outposts of the business schools INSEAD and HEC (Exell 2016). On the other hand, in order to become globally more competitive, the UAE government regards the Louvre outpost as a way of reaching internal[13] and international reputation as well as a robust economic growth via economic diversification. Just as the Guggenheim Museum

[13] Reaching internal reputation is significant for the internal competition among the UAE's seven constituent kingdoms.

Bilbao, the Louvre Abu Dhabi refers to 'catalytic power' by triggering tourism —the major element of the Abu Dhabi's 2030 Economic Vision—, local businesses as well as housing markets.

At the very general level, It can be said that the Louvre Abu Dhabi is a 'hybrid project' which combines several advantages. The Louvre outpost act as political and economic leverage that could be considered as one of the forms of Western imperialism through the strategic use of 'soft power' enterprise. Thus, the UAE government promotes the power of the Arab nation.

CHAPTER VI

FURTHER RESEARCH

The Louvre Abu Dhabi is the first but not the last art institution on the Saadiyat Island Cultural District. If everything goes according to plan, there will be three mega-museums and a Performing Arts Centre (as discussed). Millions of dollars will be paid for the Guggenheim Abu Dhabi —estimated at $200 million— and the Zayed National Museum —estimated at $52.4 million. The existence of these institutions demonstrates the high cost of culture despite the recent fall in oil prices. There is ongoing use of arts, culture, and architecture as a national power agent that aims to boost the value of the desert land and the Arab capital.

The forthcoming art institutions are the trace of culture-led development projects that will continue in the Persian Gulf States. Along with numbers of famous art institutions, numbers of famous Western Universities will probably increase in the Persian Gulf States. Because the establishment of the prestigious the New York University[14] recollects the existence of the world's top university

[14] The NYU is the 27th university on the 2019 world's top university rankings.

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