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*Marketing Strategy – Space As A Product. Architecture As A Marketing Device,*

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## **MARKETING STRATEGY – SPACE AS A PRODUCT. ARCHITECTURE AS A MARKETING DEVICE**

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**Abstract:** Spending time in our everyday Urban environment do we ever think how a particular architecture influences the economic value of that space? Space has its measurable financial value. From the economic point of view a place can be treated as a product that fights for appearing in tourists' and investors' consciousnesses. Space - treated as an object of demand and supply - becomes an element in a marketing game. To reach its maximal value the given space should be competitive to other spaces, from which it wants to stand out. However, in the field of architecture - and in the social structure alike – the globalization leads to a blending of economies and cultures that produces uniformly branded public spaces conforming to universal assumptions of integration and correlation. Consequently regional architecture is disappearing, while the growth in significance of international architecture is leading to homogenization of architectural expression and meaning. It is against basic rules of creating the recognizable brand of a place, what constitutes its marketing advantage over thousands others, promoting themselves places. That is not what we are looking for! Space/place, to be an economic value, can not be a subject to incidental shaping. Architecture should be one of the marketing devices. Therefore architecture is not only the reflection of the current state but it becomes an instrument in creating yet non-existent – but anticipated – economic potential of a place. Architecture coherent with a marketing message but alien in the particular context, paradoxically devastates a public space and reduces the place's market value. However architecture in relation with a place identity transmits a clear message that strengthens the connections between the consumers and the local character of a place. It seems that nowadays architecture of the objects and spaces where contemporary people exist is underestimated. Time to recognize and explore other qualities of architecture as a way of innovative reality creation, to value abilities of creating an atmosphere stimulating the consumers' behaviour leading to the planned financial effects.

**Keywords:** Marketing Strategy, Architecture as a Marketing Device, Ground Zero NY, Branding, Marketing Strategy, Commercialization

**Introduction:** Space has its measurable financial value. From the economic point of view space can be treated as a product that fights for appearing in tourists' and investors' consciousnesses. Space - treated as the object of demand and supply - becomes an element in a marketing game. To reach its maximal value the given space/place should be competitive to other places, from which it wants to stand out. However, in the field of architecture - and in the social structure alike – the globalization leads to a blending of economies and cultures that produces uniformly branded public space conforming to universal assumptions of integration and correlation. Consequently regional architecture is disappearing, while the growth in significance of international architecture is leading to homogenization of architectural expression and meaning. It is against basic rules of creating the recognizable brand of place, what constitutes its marketing advantage over thousands others, promoting themselves places. That is not what we are looking for!

My research is carried out in-between two distant science disciplines - economy and architecture. On account of an importance of social and economic effects of the relation between architecture and marketing, the research is expected to generate the valuable practical findings. Analyzing contemporary examples of creating or recreating damaged or devaluated spaces allows to formulate interesting, sometimes surprising conclusions. Architecture becomes one of the most important factor in process of building the marketing advantages. For the purpose of redefining the role of architecture in contemporary economics the international exchange of ideas and reflections on scientific and academic level is essential.

The article's goal is to began discussion about the architecture as an economic device assuming control over human experience. Architecture influences its users. It provokes, triggers emotions, wakes up desires and expresses emotions. This way of understanding architecture requires radical definition's change of the architectural designing's aim. It's essential to drop the idea of building static objects for building intended contexts generating particular emotions.

Place, to be an economic value, can not be subject to incidental shaping. Architecture should be one of the marketing devices. Therefore architecture is not only the reflection of the current state but it becomes an instrument in creating yet non-existent but anticipated – economic potential of a place. This tendency illustrates the case of recovery the previous WTC site in New York destroyed as a result of terrorist attack 9/11.

### **The example of Ground Zero zone.**

Place as a product is a combination of many specific, tangible and abstract components. These qualities evoke by clients so called 'experience-effect'. It is considered that in traditional perspective place – product functions as a closed system, that's cohesion is built due to static features like: shape, size, weight and other parameters (Glińska, Florek, Kowalewska, 2009). According to Ashworth's and Voogd's definition the place-product consists of :

- fundamental elements: physical structure, function, activities, atmosphere and other, symbolic values associated with a place;
- supporting elements: including unique features, characteristic only for the particular space ((Ashworth and Voogd, 1990).

In Ground Zero case the unique feature is the 9/11 event that happened in this particular space and that had a significant influence on American people's self-consciousness. The event that by its emotional value increases the economical value of the place.

One of the city's very first recovery strategies following 9/11 was to "rebrand" the WTC site, and thereby the city as a whole, as a safe and patriotic tourist destination and corporate location. Daniel Libeskind's plan for ground zero was the people's choice. Of all the architects who presented entries in last year's World Trade Centre competition, Daniel Libeskind was the sole designer who spoke emotively, translating the feelings that pervade this sacred piece of land into a three-dimensional corollary. Central to his design was a 70-foot-deep pit that exposed two raw and potent symbols, the bedrock of the site and the famous slurry wall that withstood the assault. The geometries of that day and that hour - the paths of the fire trucks, the angles of the sun - ordered his site plan and the placement of the towers, on whose angular surfaces and faceted shapes the geometries were inscribed. Libeskind's original scheme earned first place because he endowed his project with that most fragile architectural quality – aura (Giovanni, 2011). With a flow of time, as a result of strong, political and economical discussion that vision transformed dramatically. There is little left of the Libeskind scheme visually or conceptually. But the idea of five skyscrapers as a symbols of freedom remained. Unfortunately, five wildly different architectural individualities - Foster, Maki, Calatrava, Nouvel, Childs - do not add up to a coherent vision. David Child is responsible for the main object of the Libeskind's idea – the Freedom Tower (1,776 feet) – the 1 World Trade Centre, that is supposed to be completed at the end of 2012. The World Trade Centre Tower 2 was slated to be the second highest building at the New York World Trade Centre (1,254 feet). Norman Foster was selected to be the lead designer of that building, however, a troubled economy has delayed construction. The 3 World Centre (1,155 feet) was designed by Richard Rogers Partnership in complex system of diamond-shaped braces eliminating need of interior columns. The completion is expected in 2014. The 4 World Centre designed by Fumihiko Maki, Maki and Associates is the lowest and most minimalistic in its architectural expression tower. With this skyscraper the spiral configuration of towers on the World Trade Centre site will be completed. Other objects like: World Trade Centre Transportation Hub, The National 9/11 Memorial (Reflecting Absence) or The National 9/11 Museum follow the main idea of Libeskind's scheme. (Craven, 2012) .

After 10 years of rhetoric, intrigue, design development and construction, the essential contours of what is to mark the site once occupied by the World Trade Centre arc- finally beginning to emerge. It has been an enervating journey. 'The transformation of the six hectares of Ground Zero was planned to build new spirit of the place, turning the tragedy into lesson of national strength and integration. It was hoping that the National September 11 Memorial might turn out to be a visionary or uncompromising monument to human tragedy and architectural destruction. Unfortunately the rebuilding effort at the World Trade Centre site has been marked by enough grandstanding, backbiting and power grabs, among politicians and designers alike, to push even the most dedicated optimist toward utter cynicism' (Hawthorne, 2012). The new World Trade Centre complex looks assertive and confident, like the public buildings of corporate America anywhere, but it has contradictions. It is unsure if it is a symbol or a piece of commercial real estate. Its size is grandiose and its security measures elaborate, for obvious reasons, which make it expensive in a location that is not New York's hottest commercial spot. It does not obviously respect market realities. At least, it did not convince the public body that owns the freehold, decided to put its own funds into putting up the complex buildings, with uncertain prospects of an early, sufficient return on its investment (ibid). The rebuilding of Ground Zero is a public building project, consuming billions of public dollars of a scale that would impress the whole globalized world. At the same time, it was impossible for anything built there not to be a symbol, given what had happened and given the geometric potency of the Twin Towers<sup>1</sup>. The jostle of buildings reflects this jostle of power. They do not connect or cohere, except in a very general way. There is a reluctance to engage with the small-scale. The memorial is one thing, the museum another, the station and former Freedom Tower others again (ibid). At the same time, all are driven by a pervading fear that whatever is built to honour 9/11 will not

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<sup>1</sup> Their architect, Minoru Yamasaki, dreamed, with hopelessly misplaced optimism, that they would become "a representation of man's belief in humanity, his need for individual dignity, his beliefs in the co-operation of men, and through co-operation, his ability to find greatness". The fearful symmetries of their downfall, and the contrast between the perfection of their forms and the chaos of their collapse, ensured that architecture and construction were enmeshed in the event (Hawthorne, 2012).

be enough. The World Trade Centre feels ponderous, corporate and old-fashioned by comparison to other contemporary investments in NY. But it will be effective. The generalness and abundance will mean that most of interested people – from property developers to victims' families – will be satisfied. It will achieve closure but with a looseness that avoids the need to reconcile conflicts that may be irreconcilable (Moore, 2011)

„New York isn't Just a wounded city, but a challenged brand...[and] like all challenged brands, it needs...an overarching scheme to reposition itself in the American popular consciousness" (Ruth Shalit, 2001). Contemporary branding of NY is occurring on much wider scale, and with some of the business world's most experienced marketers ensconced at the highest levels of government. Given the geopolitical significance of the attacks of 9/11, this local branding approach, embodied in the patriotic "New York Stronger than Ever" campaign, once again put New York City in the national spotlights (Cronin and Hetherington, 2008). This campaign also placed New York City, and the question of urban branding itself, at the heart of larger national debate on the status of civil liberties and the right to dissent in a time of crisis. The quasi-spiritual pilgrimages to Ground Zero zone, emphasizing human suffering and the need for healing, and the latter seeking to downplay the tragedy itself and focus instead on New York's victorious spirit and ability to stand up to the terrorists (Shalit, 2001; W17).

The essential principle of branding, namely to saturate a culture with a monolithic and positive image of a product, so as to inspire its loyal consumption is fulfilled. It was undoubtedly understood that consumption would be far more difficult to inspire if the New York City product was saturated with grief, horror, and anxious memories of the past – rather than strength, valour, and visions of future triumph (Cronin and Hetherington, 2008).

The Ground Zero campaign to rebranding itself after 9/11 was successful in many ways. As Deputy Mayor Doctoroff explained, "Whether it is the [city's] energy and the excitement, or more recently the resiliency and courage, those are attributes that companies want to associate with" (Saltonstall, 2003). "NY could reap tens of million dollars" through selling its courageous, and patriotic post- 9/11 image. (ibid.). The city attracted a growing wave of "patriotic tourism"<sup>2</sup> and became popular among businessmen as an attractive place for conventions. The dramatic rise in tourism to downtown Manhattan to visit the ruins of the WTC increased seriously the economic indicator of NY budget: "The fallen trade centre site has done what it could not do when standing: turn the financial district into one of the city's top attractions" (Blair, 2002: B1, B4). Since then the Ground Zero zone became a "stage" full of symbolism and strong effect of the public space.

## Conclusions

According the Ground Zero case it is observed that the relations between human and his environment are extremely significant. The more professionally we influence a consumer the more effectively we achieve our strategic economic aims. It seems that architecture becomes an inherent element of the economic strategies constructed to trigger off a definite financial result. Architecture – as a device ample with the expression means - supports creating the competitive advantages. The process of marketing of emotional sensations, perceiving the experience as a product as well as the homogenization of global landscape induce architects to transformations of bland city image through emblematic and meaningful interventions.

The architecture coherent with marketing message but alien in particular context, paradoxically might devastates the public space and reduces the place's market value. However architecture in relation with place identity transmits the clear message that strengthens the connections between the consumers and local character of a place.

Nowadays architecture of the objects and spaces where contemporary people exist is underestimated. We notice only a part of its multidimensional properties that have direct influence on the reactions and behaviour of an audience. Therefore we just partly exploit architecture in a process of enhancing the economic potential of a particular space. Time to recognize and explore other qualities of architecture as a way of the innovative reality creation, to value abilities of creating the atmosphere stimulating the consumers behaviour leading to planned financial effects. In the crisis time and in the perspective of the economic collapse in many world's regions it is essential to rethink the usage of the existing devices and instruments we have thus without extra financial outlays increase our effectiveness. One of the first devices to rethink should be architecture.

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<sup>2</sup> Already by September 2002 the site of the fallen towers was drawing an astonishing 3.6 million visitors a year, doubling the number drawn to the observation deck atop the actual WTC. The number put the site in the same league as the city's two major tourist attractions, the Metropolitan Museum of Art – at 4.6 million visitors – and the Statue of Liberty – at 4.2 million. This was an unprecedented accomplishment for the area of the WTC, where developers had tried and failed since the towers' inception to create a 24-hours tourist and entertainment destination (Cronin and Hetherington, 2008, Greenberg, 2004).

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