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Shopping in the Dubai:
How 'Retail-tainment' Features Contribute To Creating a Third Place

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كم منزلا في الأرض يسكنه الفتى
فحنينه أبدا لأول منزل
لأبي تمام

- Homesickness, too, is always and forever for the first place, no matter how many places in the world one stays. –

Abu Tammam

Abstract

This master thesis deals with the phenomenon of the Third Place and refers to the extent to which shopping malls in Dubai function as such a place.

Furthermore, the influence of 'retail-tainment' elements on the quality of the Third Place is examined. The motivation behind this thesis is to understand to what extent shopping malls in Dubai create a Third Place for their visitors and what role those exceptional entertainment features play in it that can hardly be found anywhere else.

For the research of this thesis, an on-site observation study was conducted in which four malls in Dubai were analysed.

Hence, four selected experts were interviewed on this topic. The study results contradict the claims of sociologist Ray Oldenburg, who declares a Third Place to be an unstaged place. The data collected shows that tourists, ex-pats, and local Emiratis visit shopping malls in Dubai as a Third Place. What used to be the souk or marketplace in the Arab world, where young and old gathered, is now the shopping mall. A significant factor in this is the hostile influence from the outside, such as temperatures above 40°C. While tourists enjoy the powerful wow effects due to sensational installations such as a ski slope in the middle of the mall or an aquarium with over ten million litres of water, locals consider these 'retail-tainment' features as an essential part of their leisure activities and thus as their Third Place. The analysis of this paper, which is based on the communication model of Dr Christian Mikunda, states that the use of the shopping mall is seen as a place of leisure and is thus differentiated from the world of pure consumption.

Abstract German

Die vorliegende Masterarbeit beschäftigt sich mit dem Phänomen des Dritten Ortes und versucht herauszufinden, inwiefern Shopping Malls in Dubai als solch ein Dritter Ort fungieren. Weiters wird der Einfluss von 'Retail-tainment' Elementen auf die Qualität des Dritten Ortes untersucht. Die Motivation dieser Arbeit ist es, zu verstehen, inwieweit Shopping Malls in Dubai einen Dritten Ort für ihre Besucher schaffen und welche Rolle dabei die außergewöhnlichen Unterhaltungsangebote spielen, die man in dieser Qualität und Dichte sonst kaum in der Welt findet. Für die Recherche dieser Arbeit wurde eine Beobachtungsstudie vor Ort durchgeführt, in dessen Verlauf vier Malls in Dubai analysiert wurden. Außerdem wurden vier ausgewiesene Experten zu dieser Thematik interviewt. Die Ergebnisse der Untersuchung widersprechen den Behauptungen des Soziologen Ray Oldenburg, welcher einen Dritten Ort als einen nicht inszenierten Ort bezeichnet. Die erhobenen Daten zeigen jedoch, dass Touristen, Expats als auch einheimische Emirati gerade die inszenierten Shopping Malls in Dubai als Dritten Ort benutzen. Was früher in der Arabischen Welt der Souk oder der Marktplatz war, an welchem sich Jung und Alt versammelte, ist heute die Shopping Mall. Ein wesentlicher Faktor dafür sind die feindlichen Außeneinflüsse, wie beispielsweise Temperaturen über 40 Grad. Während Touristen aufgrund von sensationellen Installationen wie einer Schipiste mitten in der Mall oder einem Aquarium mit über zehn Million Liter Wasser die großen Wow-Effekte genießen, betrachten Locals diese 'Retail-tainment' Features als wesentlichen Teil Ihrer Freizeitgestaltung und somit als Ihren Dritten Ort. Die Analyse der vorliegenden Arbeit, welche an das Kommunikationsmodell von Dr. Christian Mikunda angelehnt ist, besagt somit, dass die Nutzung der Shopping Mall in Dubai als ein Ort der Freizeitgestaltung gesehen wird und sich somit von der reinen Nutzung zur Bedarfsdeckung innerhalb der Konsumwelt unterscheidet.

I. Introduction

In the past few decades, the Emirate Dubai, as one of the seven Emirates forming the United Arab Emirates (UAE), has grown from an isolated desert area to one of the most prominent cities worldwide. Especially in the past few years, Dubai has emerged to become a fluctuating business hub attracting ex-pats from all around the world. Still, it has also grown to be a popular tourist destination for people seeking a luxury getaway. The rapid urbanisation within half a century has led to the development of exclusive residential and commercial areas, with most of them being constructed on artificial islands or in the cities within a city (Whyatt et al., 2014: 50). Therefore, Dubai was declared one of the most prosperous cities in the 1990s regarding real estate activities and economic growth. (Pacione, 2005:255) When landing at Dubai International Airport and driving into this vibrant city. The Emirate is constantly evolving and developing and barely stops. Dubai's skyline is filled with extravagant, sky-high buildings and a vast number of cranes that stand for constant growth. It becomes visible that this Emirate aims for outstanding global prestige. The tallest building worldwide, the Burj Khalifa, pierces into the city skyline at 828 metres. (Sotoudehnia/Rose/Redwood, 2019:1014)

As fascinating as a first Dubai impression already is, it becomes more overwhelming when one realises that this Emirate was only formed in 1971 due to the great oil wealth discovered two years before. Within this time, Dubai also became part of the United Arab Emirates, with its neighbouring Emirate Abu Dhabi forming its capital. (Reisz,2015:100-101) Dubai's prime minister and leader, Sheikh Rashid bin Saeed Al Maktoum's focus was to make Dubai a permanent trading centre without the sole focus on oil export. The main trading hub in 1969 was the Dubai Creek. In 1985, another development aided Dubai's vast expansion. Around the artificial beach of Jumeirah Ali, the city opened the Middle East's first primary "free zone" where foreign companies had the opportunity to operate with almost no taxes or customs and with streamlined bureaucracy. (Harrison, 2018) Further up the timeline, in 2007, Morgan Stanley estimated the city-owned around 20% of the world's construction cranes. Responsible for those developments were the state-owned Dubai World company and Emaar Properties. This formerly government-owned enterprise is now publicly traded and was accountable for building Burj Khalifa and the largest shopping mall, the Dubai Mall.

(Khalid, 2007) While *Figure 1* depicts Dubai around 1969, *Figure 2* clearly shows what Dubai has grown into by 2021.



Figure 1 Dubai in 1969 (Source: Harrison, 2018)



Figure 2 Dubai in 2021 (Source: Riedl, 2021)

While construction has been responsible for a large portion of Dubai's economic growth in the early 2000s, the sector slowed down recently as lower oil prices influenced consumer demand negatively. When the decision of hosting the Expo 2020 was made, infrastructure digits started to rise again. In addition to that, the Dubai 2020 Urban Masterplan promotes the identification of factors of urbanisation and focuses on the facilitation of competitive and sustainable spatial planning. As a third goal, the Masterplan focuses on sustainable developments such as reducing the use of cars and expanding public transportation. (The Report, 2020:90) Another sector of what Dubai is well known for is its retail sector as it contributes to over one-quarter of its GDP. In 2018 alone, wholesale and retail trade accounted for 26% of Dubai's real GDP. One major factor responsible for these developments is Dubai's famous malls that constantly reinvent themselves. Since the 1990s, no other region has worldwide seen as many luxurious shopping centres open as in the Gulf States. All over the world, praise is lavished on the shopping malls in Dubai with their astonishing architecture, luxurious stores and millions of visitors per year. It is striking that the region invests exclusively in enormous malls with exquisite offers. Smaller shopping centres, which offer more affordable and medium-term requirements to less well-off consumers, can hardly be found. The pressure of competition increases and temples for the wealthy are sprouting up. A large number of malls are being built due to the intense heat in the region. The large shopping centres try to raise interest with innovative concepts to attract local customers and tourists from all around the world. Theme parks created especially for certain target audiences, such as families, multiplex cinemas, or experimental

culinary offers, are among them. The Mall of the Emirates even has one of the world's biggest indoor ski areas. The Ibn Battuta Mall contains six galleries inspired by the countries visited by an ancient Arab explorer (Hahn, 2007:24)

According to a study by Kazim (2018) that was conducted over a period of seven years throughout the United Arab Emirates the consumption patterns of the Emirati society have changed. Emiratis turned from a traditional way of consuming to practising hyper-consumption in their mega-malls and online. The study claims this way of consumption has increased along with the growing importance of socio-economic status.

However, luxury malls are not just a playground for wealthy Arabs. In line with their economic development, many of these countries have integrated foreigners into their society -- to work and to shop. This has led to an interesting phenomenon: More and more non-Arabs are now visiting the shopping centres in the Gulf States. The reason is quite simple: Not only do they offer a wider variety of products that are not were to be found in Europe, but shopping centres in the middle east also offer an excellent entertainment program. Of course, global consumers are attracted by ever new brands and experiences on top of that, as well as two major shopping festivals. The Dubai Summer Surprises festival is held during the months of summer, while the Dubai Shopping Festival is held in December. Both of them do not only offer shopping opportunities, sales and great price reductions but also host live entertainment. Dubai's retail sector is highly seasonal, varying throughout the year. The Eid Al Fitr holiday, which marks the end of Ramadan, is when peak retail activity occurs across the UAE. During Ramadan itself, retail activity usually decreases due to declining visitor numbers. The weeks around Black Friday are as equally important and filled with high consumption as in Europe or in the United States. (The Report, 2020:120) The United Arab Emirates are considered to be one of the most globalised societies since Emiratis and expatriates represented different ethnic, religious, educational and socio-cultural and economic backgrounds and this results in many different consumption patterns that can be explored (Kazim, 2018:357). According to the Global Competitiveness Report that was issued in 2019, the UAE has been ranked first in the Arab region and 25th globally in terms of economic growth, which remains crucial for improving living standards. In addition, the report explores the relationship between competitiveness, shared prosperity and environmental sustainability, infrastructure, and technology (World Economic Forum, 2019)

The rate of importing services and consumable goods, in the Emirates of Dubai and Abu Dhabi in particular, has been rising remarkably since the 1960s due to the rapid development of necessary infrastructure and the increasing revenues from sources such as its ports, airports, and global investments, as well as its financial, real estate, retail, oil, and gas industries.

For more than ten years, the United Arab Emirates has been remodelling into a hyper consumer society. The major factors that are responsible for the increasing level of consumption in the UAE have been concluded to be construction and certainly therefore the spread of mega malls. Obviously also people's rising income and the increased availability of leisure time to go shopping played a significant time in this development. In 2018 the United Arab Emirates' per capita national income reached a thousand, which makes the United Arab Emirates ranked the eighth richest country in the world (Al Bayan 2018:23). Also, the possession of credit cards has played a significant role in the skyrocketing level of overconsumption within the society. Credit cards have been introduced to facilitate purchases and make them more convenient. Today, almost every Emirati adult, or even teenager, from the middle and upper classes, owns at least one credit card. (Kazim, 2018:357-358) CEO of Majid Al Futtaim Group, Alain Bejjani, who was involved in building and operating one of Dubai's biggest and most well-known malls, the Mall of the Emirates, stated that the global trend has shifted from the sole consumption in malls to a certain level of experience (Breuer/D'Auria, 2017:1). Malls account for roughly 95% of Dubai's retail space, with the remaining 5% split among community malls, open-air centres, and special-purpose sites. Dubai's shopping malls may be divided into two tiers, tier-1 and tier-2. The Dubai Mall and the Mall of the Emirates are among the largest in Dubai, with tier-1 status, which is defined by their ability to serve as both major tourist attractions and retail destinations for local people. Tier-2 malls are found in predominantly residential areas with fewer tourists visiting. (The Report, 2020:120)

Generally speaking a lot less tourists are visiting Dubai during summer time since temperatures all around the United Arab Emirates can rise above 40°C and more. If they still do so tourists and residents most often choose to spend their time within exclusive and, most importantly, air-conditioned shopping malls all around Dubai. According to an interviewed expert (Expert interview_A, Vienna, 09.12.2021, see Appendix), the climate in the Emirate plays a significant role in why so many gigantic malls have been built over the past few years. He states that factors such as too high or too low temperatures force developers to think of creating an enclosed environment to keep out hostile factors such as intolerable temperatures or even a too dangerous surrounding

environment. Nevertheless, Dubai also offers a wide range of outdoor shopping possibilities, such as the City Walk Dubai.

When visiting Dubai, one thing becomes quite clear - nothing in the Emirate corresponds to a normal standard. Every building speaks for itself, and so does every shopping mall. This research aims to analyse in what way Dubai malls differ from other malls around the world and what particular entertainment features influence their retail environment and create a so-called Third Place for people to spend their leisure time in.

1.1 Research Gap

Since Dubai seems to be in a constant uphill battle aiming for bigger and better, it only seems plausible that its retail options are precisely that. Generally speaking, stationary retail is increasingly changing from a classic shop to a semi-public living space, where the customer can feel at home, at least for a while. The shopping trip no longer serves primarily to fulfil a specific need. Still, it corresponds to the human need to experience something alone or with like-minded people in their free hours. Over the years, the shopping mall in many places has grown into a so-called "Urban Entertainment Centre" by adding "dining" to the function of consumption, supplemented by "entertainment" and "recreation" and linked with hotels and other facilities (Dörhöfer 2007: 63). This term will be further analysed at a later point within this work. In the future, in-store purchases will become less. Thus, this also results to the products not being able to experience on-site anymore. Experiences have the chance to become a differentiating factor of stationary retail. For retailers, this means investing less in goods and more in experiences per square metre of retail space. Only a convincing brand and service experience will increase customer frequency and length of stay. Generations Y and Z in particular value digital services, and with the help of such features, retail has the chance to become a Third Place and convey a sense of community. (Schnaack, 2020:74-76) As a recent study by Elmashhara and Soares (2020) highlights, there is quite a significant recent gap when it comes to evaluating border entertainment elements such as lottery shops, massage chairs or temporary exhibitions. While malls in Dubai do not only feature such entertainment activities but go way beyond those by providing the possibility to ski in the middle of a desert, it appears to be highly relevant to analyse these further. Muhammad and Ng (2002) argue in their study, which they conducted in Singapore that an experience within a mall contributes to a positive stay. Results show that entertainment features reduce waiting times and congestion in crowded areas. Another study

El-Adly und Eid (2016) contributed to the little research conducted in analysing malls in the United Arab Emirates. Yet the research does not particularly investigate those features of a mall but rather analyses the relationship between shopping environment, customer perceived value, satisfaction, and loyalty in the UAE. Among many similar studies, the research conducted by Mohammed Ismail El-Adly (2007) focuses on the attractiveness of shopping malls in the UAE and why people choose to visit them not only to consume but also to become entertained. A lack of research is found when trying to understand in what way these retail-tainment features in the Third Place – the shopping mall – influence how consumers and visitors are affected. The research gap, therefore, results in how people interact in this specific Third Place, where they spend most of their time and how they interact with those retail-tainment features. Therefore, it becomes clear that hardly any research has been conducted to explain the connection between the experience within a shopping mall and its effect on its Third Place quality.

1.2 Research Question:

Hence, this research intends to analyse the instruments of turning a shopping experience into an entertainment experience. The aim is to research the factors which are characteristics of Third Places and in what way possible intentional orchestrations influence consumer behaviour. The research will be based on the theories of Ray Oldenburg and Christian Mikunda.

The research question composed to further analyse this matter states as follows:

'How do Dubai shopping malls use retail-tainment features to create a Third Place and which effects do they have on their visitors?'

Sub-question 1:

How are Dubai's shopping malls staged in order to make them a Third Place for their visitors?

Sub-question 2:

In what way do Expats and Emiratis perceive and use retail-tainment features differently in shopping malls than tourists do?

The Master's thesis is divided into three thematic blocks, reflecting the approach of the qualitative study design chosen to clarify the research questions:

1. The shopping mall and its creation of a Third Place from a theoretical perspective:

Here, considerations arise on the theoretical derivation of the shopping mall, its historical classification, and its embedding in the Arab environment. In addition, the two theories of sociologist Ray Oldenburg and strategic dramaturge Christian Mikunda in the Third Place and their characteristics are reviewed.

2. Methodological design:

In this part of the master's thesis, the study design, the literary research and the field study conducted in Dubai are presented. In addition, the four interview partners who were contacted for the expert survey are described anonymously and the processing with the help of qualitative content analysis, according to Mayring, is explained step by step.

3. Analysis of the four different shopping malls:

In this chapter, the selected malls chosen to be analysed are described and dissected in-depth, and the theories of high feelings, primes and Hypno aesthetic aspects will be discussed and implemented.

4. Presentation of the research results

At the end of the research process, the survey results are presented. The results are discussed in the context of the theoretical foundation.

II. The Shopping Mall

2.1 The Shopping Mall From a Historical Point of View

Trade is one of the founding functions of cities, and cities have always been a part of the way people consume. Max Weber defines a city as a place where "the local population can buy an economically essential part of its everyday needs on the public market". (Weber, 1985, cited after Wehrheim, 2007:7) Regardless of the form of the market itself, town and market still belong closely together today. However, their almost symbiotic relationship is loosening. In the past, the city needed the market and vice versa. This tight relationship is slowly dissolving since shops can be conveniently located at a motorway junction or in quite a revolutionised form via online commerce. However, a pure supermarket or an online trading place cannot be compared to the shopping malls we know today.

Shopping malls originated in the United States and were invented in the second half of the 20th century. They were a consequence of rapid industrial mass production and the growing availability of low-cost items. Additionally, they were also, above all, a result of an increase in population mobility caused by the invention and fast spread of the automobile. In contrast to the inner-city arcades, shopping malls were a suburban facility. Malls were built on cheap land on the periphery and most often located at a road junction or motorway junction. The direct connection of the car parking spaces with the shopping mall was a condition of their functioning, consequently, parking spaces usually took up - and still take up - three-quarters of the area. The early pedestrian malls between two simple rows of shops on the highway from "Down Town" to "Suburb" were roofed and air-conditioned in the 1950s. Over the years, these developed into multifunctional facilities of considerable complexity and dimension. With the creation of a covered, fully air-conditioned zone, the weather-related limitation of shopping was of great importance in the very hot and very cold climates of the United States. According to an interviewed expert (Expert interview_A, Vienna, 09.12.2021, see Appendix). crime and unbearable climate conditions determined the emergence of shopping centres in the past and yet still do as visible in the case of all Gulf states, including Dubai, where temperatures become unbearable over May to September. In order to shut out these hostile factors, architecture had to become aligned. As a result, the container design featured an enclosed

outer shell. The design was streamlined, and the architectural components were standardised to give the shopping malls a similar appearance. The outline that was developed for this new type of building was created in a way where the shops are arranged in a linear way. The distance from one side to the other was determined to not be wider than six metres apart so that shoppers could shuttle between shops, and no longer than two hundred metres so that the flood of shoppers would not disperse. No matter if in shopping malls from the past or very new and modern ones, you want the visitors to start promenading and get inspired. In the theory of Mikunda (2002) this effect that makes people walk is referred to as "*Malling*" and will be elaborated on in a later chapter. At each end of these "streets" department stores were established, at least two, of which serve as "magnet stores" or "anchors". This particular argument of anchor stores is still common practice today and will become very visible in shopping malls in Dubai. (Wehrheim, 2007:7-10, Döröfer, 2007:63-68)

Even though shopping malls originated far away from his place of birth, one of the most important people in connection with the emergence of the shopping mall is Victor Gruen, an Austrian architect, who saw the proper use of a mall in a similar way to Wehrheim (2007). Today, Gruen is considered one of the most influential Western urban planners. The Jewish émigré from Vienna orchestrated urban interventions in the USA and Western Europe that fundamentally changed the course of the respective cities. The so-called "Gruen effect" also depicts a large part of how malls are designed and used today. Gruen's early works are often interpreted as an impulse for the further destruction of Western cities, while his later works are often seen as their subsequent salvation. (Baldauf, 2008:34-35) The term "shopping centre" itself first appeared in the United States in the 1950s. According to Hahn (2007:15), these shopping centres represent a multitude of different shops that are not seen as a single entity but are planned and managed as a unit. Within the same time frame, in 1943 Victor Gruen and his wife at the time, Elsie Krummeck, were offered to participate in a public exchange of visions for post-war architectural design. The architectural firm Gruen & Krummeck Partnership was asked to design a prototype regional shopping centre, located on the outskirts of the city on a traffic island between two motorways, to complement the shopping street in the city centre. The overall aim of this project was to find out how to make shopping more inviting with the help of a new form.

The design that Gruen came up with reflected his dissatisfaction with living in Los Angeles at the time, where long distances between shops, regular traffic congestion and a lack of pedestrian zones made shopping an unpleasant experience.

In Gruen's opinion, the car and the shopper should be separated, and secondly, the consumer and civic spaces should be brought together. Following this premise, the centre was organised around a green square that housed garden restaurants and bars, as well as music stands. In the centre itself, 28 commercial and 13 public institutions were gathered under one roof. In addition to the shops, the design envisaged the location of a library and post office, a theatre, auditorium, club, kindergarten, playroom and even a pony stable. The design was absolutely rejected, even though it represents the design that makes malls in Dubai nowadays so outstanding and successful.

After the rejection, Gruen and his wife went for a "regional shopping centre" in their interpretation. They abandoned the idea of a green square and proposed the construction of a closed circular building made of glass with two rings surrounding them, the first to serve as a pedestrian zone, the second as a car park. Gruen and Krummeck submitted a design for a conventional shopping centre, which would organise the shops in a u-shape around a courtyard. It was not until ten years later that Gruen succeeded in convincing two leading department stores' companies of the profitability of a closed shopping centre.

Gruen's vision of a suitable atmosphere to shop in was an enclosed environment free of disruptive factors such as cars, street vendors and animals, and supported by new technologies of surveillance and control. Other hostile factors such as temperatures mentioned by an expert (Expert interview_A, Vienna, 09.12.2021, see Appendix) certainly also play a role. Due to the momentous influence of his interpretation of space, the "Gruen effect" describes the phenomenon that with the help of seductive designs of retail spaces the shopper abandons and loses himself in shopping and strolling or according to Mikunda (2002) "*Malling*".

This understanding of space, and later the city, as a stage for civic and commercial activities, was the magical force that drove Gruen's work steadily forward. It was not easy to find sponsors for a

project of this magnitude. The shopping centre and, by extension, the shopping mall were built between the politics of the Cold War and the period of post-war capitalism.

It is no coincidence that the first shopping mall was built in the United States as the nation was reaching its economic peak. (Baldauf, 2008:31-43) Since the beginning of the 1960s, the construction of shopping centres in Europe followed and a little later continued in Japan.

While shopping centres remained on the periphery as a collection of various large shops and specialist stores with extensive parking areas at ground level, the covered shopping malls, now with several storeys and integrated multi-storey car parks or parking decks, were also built in the city centre, increasingly since the 1970s. The building's ground plan of malls also changed, as did the size of many of its features. The area between the two pavilions, previously known as a "street," was expanded to include an atrium in which there were shops and galleries on both sides in reminiscences of the arcades of the 19th century. The dimensions of several elements grew dramatically. The width and overall height of the walking route increased. As in them, the staircases to the upper levels of the malls became representative structural elements - but now as escalators or moving walkways diagonally through the central "street space". The escalators were arranged in a staggered fashion so that the further up or down one went, the further it was possible to go through the respective level.

In the past, shopping malls were built and rented out by a single entrepreneur. Everything was prescribed to the shop tenants by contract, from the furnishings to the sales price. The basic homogeneity was masked by an apparent difference. To avoid boredom and fatigue between the rows of shops, not only were plant decorations, water features and sculptures added but also staging. Paths and atriums, courtyard-like extensions of the paths people should use to stroll on, were given thematic focal points, partly to evoke small-town familiarity, and partly to evoke holiday memories. The staging blurred the boundaries between reality and fake, near and far, past, present, and future. The proximity of attractions served to a certain extent to confuse the senses to inspire consumerism. Instead of purposefully walking through with a shopping list in hand, customers began to stray. This addition to the malls leads to an increased shopping time from twenty minutes to four hours. Shopping malls targeted the broad masses. In order to attract as many consumers as possible, the

shopping centres specialised and offered leisure and entertainment facilities in addition to retail. Shopping in the first form of the mall was later joined by gastronomy, which in the third form was supplemented by "entertainment" and "recreation" and combined with hotels and other facilities - the shopping malls turned into "Urban Entertainment Centres". (Dörförfer,2007-62-63)

Lifestyle centres emerged, which focused on retail trade combined with a select range of gastronomic and entertainment spaces, in which retail plays only a subordinate role.

The largest and most expensive urban entertainment centres in the United States are located in Las Vegas, where the malls at Caesars Palace and the Venetian malls offer luxurious retail combined with staged dream worlds with lavish entertainment offerings.

In the 1980s, they were also opened in large cities outside the industrialised countries.

In the past two decades, a worldwide construction boom has followed. In the meantime, shopping centres have opened in almost all industrial and emerging countries, as well as in less developed countries. In 1974, Waterfront was the shopping centre to open in a central location in downtown Chicago. As this inner-city mall was well-received, shopping centres soon followed in other inner cities. (Dörförfer, 2007:63-65; Hahn, 2007:15-19)

A shopping mall in today's form can rather be compared to a large marketplace in towns of the past. The reasons for this are that the differences in their economic and social relevance are enormous. The smaller centres located within districts are places that serve daily supply and offer the possibility of a snack or the use of a minor service, but the regionally and nationally oriented malls go far beyond that. Daily visitor numbers of several tens of thousands are common. The visitors often stay there for several hours and often accept travel times of hours. These massive malls integrate more and more functions, from libraries to medical centres, cinemas, restaurants, bars, gyms as this analysis in the case of Dubai will show, even ice-skating rinks massive aquariums and more. Such malls do not complement existing retail structures but compete on a massive scale. Therefore, it becomes clear that the social relevance goes far beyond a larger supermarket offering a more comprehensive range of products.

Recent developments in the big hubs such as Dubai and Las Vegas have led to an addition of urban elements. A clear sign of developing urbanisation is that public transportation has become a popular method of getting in both Las Vegas and Dubai. That has not been the case before. Now, with the help of an expanded metro system, Dubai has become linked together. Monorails have grown in popularity in Las Vegas; they previously ran only between casino hotels belonging to one another. Since shopping malls have not only become places of consumption, but also zoos, sports fields, and leisure sites, the process of urbanisation can be visualised in them as well. In other words, malls have evolved into so-called Third Places. According to the interviewed expert A (Expert interview_A, Vienna, 09.12.2021, see Appendix) they have developed into more than just an entertainment destination where you go to watch the performance, but also a "Home Away from Home" that serves as much more than simply a shopping venue. The concept of people visiting locations in order to receive an added value has also altered in hotels, museums, and other leisure activities sites.

2.2 History of Shopping Malls in the UAE

Müller and Tuma (2010) describe the Emirate Dubai as a desert shopper's paradise and define it as the number one shopping destination in the Arab region. Shopping malls in Dubai have mellowed from traditional Arab Souks into mega malls leading to hyper-consumerism. In terms of interior design, these centres use the structural typologies of their western models, adapt the same forms and, similar to hotel and casino architecture, make use of certain structural models. The offer is more luxury-oriented, but both Western and Arabic retail chains can be found in mega-malls. However, the shopping offer in the Arab malls is always expanded to include other leisure activities. For example, the Mall of the Emirates, once the largest shopping centre in the world with 223,000 square metres of sales area, has an indoor ski slope, a cinema complex with 40 screens, an indoor playground for children, over 60 restaurants and a theatre. In 2009, it was surpassed in size by the Dubai Mall. The Dubai Mall has 334,000 square metres of pure shopping and entertainment experience. Besides its gigantic megamalls, Dubai is also home to an emerging global fashion hub. (Müller, Tuma:2010; Kazim, 2018:355-360) Here another function of these mega malls becomes clear: as in the 1950s in the USA, the malls in the United Arab Emirates also fulfil the function of a city, which for historical reasons have not grown there over centuries. Urban structures on the

European model do not exist in the desert states. The mall fulfils the urban function and needs for meeting places, entertainment, culture, and recreation. (Matz,2018:449)

Shopping malls have evolved over time from the traditional Souk settings into mega-malls and hyper-consumer practices. According to Kazim (2018:360), the emergence of mega shopping malls has been bound with the expansion of capitalism resulting into transnational corporations. The emergence and progression of shopping malls in the United Arab Emirates can be dated back to the late years of the last century and have been accompanied by the enlarged use of cars, the construction of highways and suburbs. The ever-flourishing process of urbanisation and the continuing transformation of cities in the United Arab Emirates from traditional and rural to urban areas connected with each other by a high-tech system of communications was also a dominant factor. Ultimately UAE's shopping malls are different from traditional souks in numerous ways. First of all, they are located the suburbs rather than in the city centres and secondly they are enclosed and thus maintain the same temperature throughout the year. The third point is, that shopping is mixed with entertainment and food in the same place and prices are fixed and relations between buyers and sellers are highly impersonal.

The first malls that were built in Dubai were of need-based use only as well. Those smaller centres did not provide any kind of entertainment. Then, suddenly, they appeared in extreme dimensions with a whole lot of other functionalities. The first mega mall that opened was the Ibn Battuta Mall and only a few months later the Mall of the Emirates opened its gates. At that time, the Ibn Battuta Mall was situated in the middle of nowhere. It did not provide any surrounding area, no catchment area, no residential area, and no industrial area. It stood alone next to the motorway - but already had the reputation of being the fifth largest mall in the world. Only very few kilometres away, the Mall of the Emirates opened with around 250,000, car parking spaces as the third largest mall in the world. (Expert interview, _C Vienna, 14.03.2022, see Appendix)

With all facilities and services available, shopping malls provide people with opportunities to spend time in a controlled atmosphere without the unstable temperature, pollution, or noise of the outside environment. These traits, along with the sometimes-severe climate and the relative absence of other activities outside the malls, combine to further attract a wide variety of consumers in a way that

appeals to their diverse class, ethnic, gender, age, and national backgrounds, and to concentrate their consumption practices into hyper-consumer patterns. Shopping malls in the UAE attract consumers from all segments of the society, along with a huge number of tourists. There are malls with specialized sections commonly recognized as exclusive for attracting women, others for Emiratis, for kids, for the middle class, and for tourists, in addition to ones that are open to all socio-economic categories. Moreover, the interior design of recent malls is carefully selected in a way intended to attract more local consumers and tourists. Some of the malls in Dubai, such as Dubai Mall, Mall of the Emirates, Wafi Shopping Mall, and Ibn Battuta Mall, have gained a global reputation due to the presence of entertainment and amusement that cannot be found elsewhere. They are revolutionizing the shopping experience. (Kazim, 2018-360:361)

2.3 How Shopping Malls Function

Since the term “shopping mall” will also be used in this paper, it is essential to mention that Hahn (2007:19) describes the difference between a “shopping centre” and a “shopping mall” as relatively small. The main difference is that malls are enclosed and at the same time air-conditioned. The argument of air-conditioning plays a significant role in the United Arab Emirates, as already mentioned in the introduction.

No matter where, all malls are somehow developed in an equal fashion. There are "magnet stores" and smaller chain stores. In all malls, the "magnet stores" are clothing shops, electronic shops and supermarkets. Stores such as jewellery shops, drugstores, pharmacies, health food shops, travel agencies, bookstores, shops for toys, sports goods, gifts, and household goods as well as telecommunications, locksmiths, shoe repair, dry cleaners and hairdressers can be located. Additionally, all large malls contain "gourmet oases" offering all types of foods originating from all over the world, complemented by fruit and bakery products.

The arrangement of these goods and services is always the same: The "magnet stores" are located at the ends of the central passageway, with the chain stores lined up in between. On the ground floor most often holds the clothing and fashion stores, complemented by jewellery and accessories. On

the upper floor commonly electronic media stores and bookstores, complemented by furniture shops and health care stores can be found. The lower floor is usually filled with supermarkets complemented by food stores. Additional offers on other floors or connected structures are also part of many shopping malls. Fitness areas, hospitals, and sometimes even bowling alleys, gaming centres or cinemas are integrated into these complexes. They are always connected to large-scale car parks or parking levels, just like Gruen recommends separating the mall visitor from his vehicle.

Contrary to advertising and the target groups addressed, most visitors come alone.

More than half of the people decide to stroll through the mall unaccompanied. About one-fifth of the visitors move through the malls as a couple with or without children, thus corresponding to the family target group. Less than ten per cent are adults alone with one child or two and more children. Just under twenty per cent stroll as a group of adults - in twos, threes or more. Among the couples, the male visitors often appear as companions to their female partners. Around 40% of the male visitors are on their own, sometimes as craftsmen, and workers at the break snack, many simply take advantage of the parking space and cross the mall only on their way to their actual destination. What is striking is the high number of female visitors and especially those who are alone in the shopping malls: Almost two-thirds of the visitors are female, of which almost sixty percent are alone. They are the larger group among individual visitors compared to male individual visitors. The shopping mall as a "women's space" - may not come as a surprise, since women have traditionally been associated with consumption as a household supply as an attribution of their needs. (Baldauf, 2003: 35; Dördörfer, 2007:65-68)

2.4 Retail-tainment Features within Malls

The retail industry is one of the most important economic sectors in the world. As global trade and investment have boomed, so has the importance of shopping malls as centres of corporate activity and social spaces. They no longer functioned as a place where people come to do some shopping and rather leave the site quickly. The term 'Retail-tainment' refers to this exact change to shopping malls. It aids to describe the trend of closely combining shopping and entertainment within the same physical space. Dubai is said to be one of the most prominent 'Retail-tainment' experts in the commercial sector. One very good example, that will be further analysed later on in this study, is

the Dubai Mall which is home to an impressive indoor aquarium, a whole cinema complex, dancing fountains and an Olympic sized ice-rink. (Stephenson, 2013:728) The Mall of Emirates takes it even one step further with an implemented indoor ski dome, where visitors can ski, snowboard, zip line, interact with real-life penguins or even hop on a chairlift ride in between their shopping activities. This particular snow park has been ranked as one of the top ten best activities to experience in Dubai (Mall of the Emirates:2021) A study on the developing phenomenon of Retail-tainment (Nair et. al., 2015) examined how such experiences invite the customer to come back in the store during an economic slowdown and whether it would distract the buyer or whether it would aid the buying process. The study concluded that people believe that entertainment within a mall is not a distraction during a shopping experience. Entertainment, food courts, gaming zones, all of it at the same place results in a positive pull towards consumers coming into the stores rather than buying online (Nair et. al., 2015:20)

Another study by Elmashhara & Soares (2020:87-90) found that entertainment influences shopper satisfaction and the desire to stay at the mall and the relation between temporary and special events desire to stay longer at the mall as well. Additionally, the paper distinguishes between permanent and temporary entertainment or special events shown in table 1:

Table 1 Different types of entertainment

Permanent entertainment	Temporary and special event entertainment
- Cinemas, a multi screen cinema, cinema complex, theatres, - Food court, eateries, cafés or restaurants - Kiddie rides, playground zones for kids and play areas - Arcade area, video arcade, disco/karaoke - Amusement parks, sports, ice-skating rinks, indoor ski slope, indoor skydiving experience, Go-kart,	- Temporary art galleries/temporary exhibitions - Musical performances - Celebrity signing - Visits of celebrity and public figures - Fashion shows, open casting (for kids and adults) - Album or movie launching - Book launching - Radio station events - Sports events

bowling, and billiards centre, balloon rides, spas, fitness clubs, gambling centres, game centres - Internet bars, rentals of books, videos, DVDs, and videotapes Massage chairs, Photo-sticker booths Fountain shows, dancing fountains, water entertainment aqua-play aquarium - Lottery shops - Special areas for organising and hosting events	- Civil events - Charity events - Additional entertainment provided in shopping centres during special seasons (Black Friday, Christmas, Thanksgiving, or Easter) - Seasonal kiosks - Temporary kids activity areas
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The above-shown table by Elmashhara & Soares (2020:90) highlights all sorts of entertainment activities that can be included in shopping malls and will be taken into consideration when analysing the ‘Retail-tainment’ factors in the four chosen malls in Dubai that were to be analysed.

Moreover, to evaluate modern shopping malls and their staged entertainment features, it seems plausible to compare them with theatres. While theatres are regarded as temples of art, department stores function as cathedrals of consumption. In order to kick off the evaluation of the above-mentioned comparison, it needs to be stated, that the starting point for this approach is the human being and his social habits. The actions of people in society are set in social roles. As previously mentioned, from the 19th century and up to the present day, department stores and warehouses stage themselves in a theatre-like manner. (Matz,2018:116) The sociologist Delitz (2005:39-40) also refers to the metaphor that the architecture of consumption is to be understood as a stage in the context of the sociology of consumption. In this context, architecture represents the stage: alongside interior design, lighting and shop window design, architecture is thus a component of objective culture and at the same time the framework of these elements. In addition, the actors, directors, and stage designers are to be found in the actors of the department stores' owners, the department stores' architects, and the salespersons. The space of the department stores tries to create a world closed off from the environment through its space-forming components such as the entrance, lighting, storeys, openings, and routes, as well as through its furnishings, which, supplemented by the factor of timelessness, invites the customer to remain endlessly. This self-staging of the department stores

and the world of goods has both passive and active sales promotion as its purpose. The effect and atmosphere of the real space become an imaginary, almost virtual space in which the illusion of shopping takes effect. This principle is even used in online shops. Sellers create virtual product worlds or product rooms that stage the manufacturer, the product, and the product, ultimately the consumption.

As early as 1899, the US economist and sociologist Thorstein Veblen coined the term "conspicuous consumption", the visible or demonstrative consumption or the so-called valid consumption, which assumes that goods and services are consumed because of their price, their status, or the prestige they convey - therefore, the consumption of these goods is shown demonstratively and exhibited theatre-like. In the context of the department stores', consumption and the stage, the consumer, and media scholar Bolz (2002) speak of the "incursion of theatricality into everyday life". The envious comparison with others becomes habitual in the system of consumerism. Accordingly, the architecture of the place of consumption must be designed in such a way that this display functions. In the historical genesis of the architecture of commerce, this principle was always successful when the place of consumption also had a public function or was located in the vicinity of public institutions: the Greek agora was not only the political and religious centre of the city but also a place of commerce, and in the oldest city centre of Roman Pompeii, the market halls were located in the direct vicinity of the forum and the temple complexes.

According to Bolz (2002:96-110), the marketplace is always also a scene of the display. We all play theatre - especially when we consume. And that is why today only what has a "staging value" can be sold. Bolz (2002) claims that department stores as a world of goods stage itself as a stage on which the products take on the role of the actor, the sales staff functions in a supportive way and, ideally, the customers themselves become the actors.

Even in theatre studies, the comparability of theatre, stage and film with department stores is emphasised regarding their function of seducing customers. In general, an analogy can be derived between consumer culture and entertainment culture, whereby advertising and department stores in particular profit from new commercial forms of entertainment.

Bradella (2009:129-130) cites an essential parallel between department stores and theatre - the space itself. The spaces of department stores are in many ways like those of theatres in terms of their

spatial composition. The foyers of the theatres resembled those of the department stores with lifts, lounges, and restaurants as well as electronic lighting. The development of department stores, from its beginnings in France, was pushed furthest in the USA in terms of the staging and spectacle character and thus also became a model for German department store owners and developers. Through this function of architecture as a stage, the store is the starting point for the fusion of architecture with the areas of scenery construction, stage design and window dressing, which on the one hand triggers concerns in the debate about atmosphere and its effect. From the 19th to the 20th century, a fundamental change in social behaviour took place - shopping had developed into one of the most important leisure activities and the destinations of the world of goods established themselves as excursion destinations and places of interest in their own right: a process that continues and is still valid today - city centres and shopping centres remain attractive and excursion destinations for many visitors at the same time. Shopping centre developers are trying to take this into account with complex concepts and a variety of uses in the multifunctional centres. (Matz,2018:117-121)

2.5 Mega and Giga malls vs. Urban Entertainment Centres

2.5.1 Mega and Giga malls

The way today's malls are constructed and planned affects the buyer's perception of the atmosphere and influences its consuming behaviour. Since the United Arab Emirates always aim for bigger and better it comes as no surprise that they are ranked among the top countries popular for mega malls, mega hotel, and mega theme parks. Kazim (2018:359) defines mega malls as large, enclosed shopping spaces with many other consumption spaces to eat, drink, visit multiplex movie theatres, amusement parks or even do something absolutely hostile to countries situated in the middle of the desert: skiing and ice skating within the mall. According to Franck (1999:30) retail spaces in mega malls range over 100,000m² and provide leisure spaces that line up over 30,000m². The area of shopping malls in Dubai in 2019 was recorded at 4 million square meters, it was expected to reach 5.4 million square meters in 2021. (Statista, 2022) Even though Dubai is home to the biggest mall in the world, their plans have become bigger already. Dubai Holding announced to development of an even larger mega mall named "Mall of the World" which will be 4.5 million m² and be able to cater for 180 million visitors annually. Another example would be the recent enlargement of the Dubai Chinese mall which functions as the biggest Chinese export depot outside of China. (Kazim,

2018:360; Propsearch.ae, 2022) It is important to note that the term giga mall is synonymous with the term mega mall.

2.5.2 Urban Entertainment Centre

From the very beginning, the characteristic feature of these Urban Entertainment Centres was the imitation of urban structures. Urban Entertainment Centres can be distinguished into Resort Based Entertainment Centres, Show Based Entertainment Centres, as well as Destination Based Entertainment Centres (Mikunda, 2002:104-118).

Mikunda (2002:106) understands a resort-based entertainment centre to be a self-contained system designed to keep the purchasing power of the hotel's own guests and temporary visitors from flowing outwards. A resort-based centre can be determined as the “Las Vegas system” among urban entertainment centres. Almost all resort entertainment centres are primarily casinos. Their main purpose is to get as many people as possible to gamble.

A show-based entertainment centre on the other hand is usually built around visual entertainment, such as a cinema or a theatre where people go to see a play or even a sporting event. What happens before the show and after the show is what makes the cinema or theatre a place where going out is part of the experience. The show is the real reason for visiting the centre. The trappings before and after the emotional are to be classified as the added value. This value can be shops where the focus is on browsing. It can also be the gastronomic offer of the place that most often is increasingly family-friendly. Finally, the destination-based entertainment centre is a charged place. It usually is categorised as a destination that is suitable for going out because of its basic emotionality. Its major function is for the visitor to amuse him- or herself. What is important are the entertaining qualities that the place already inhabits. Finally, there is the flair of nature and originality. What all destination centres have in common is a dense atmosphere that is transmitted to the visitor.

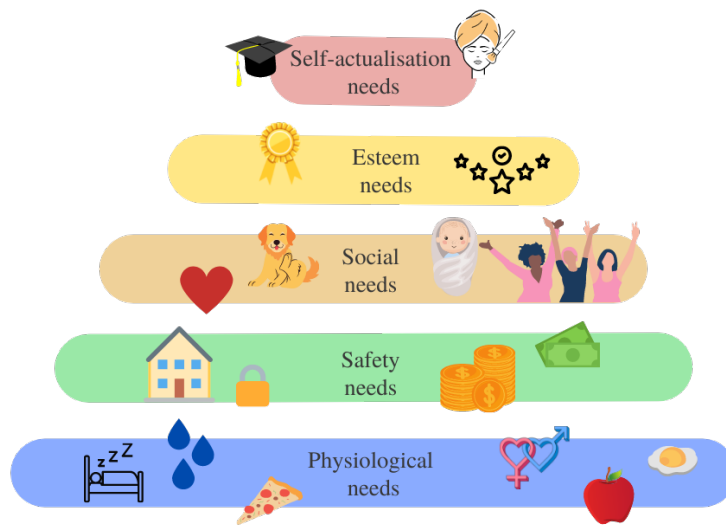
Overall, urban entertainment centres tempt you to take a "city stroll" by simulating streets, and squares and therefore not only prolong the entertainment but also compress the entertaining elements that are perceived. What these centres look like in Dubai and which category can be found there will be further evaluated later in this study. These so-called experiences lead to the next chapter of this research which is the experience economy.

2.6 The Experience Economy

An experience is a spiritual phenomenon that - unlike products and services - does not satisfy any physical, material, or intellectual needs. The experience economy, therefore, tries to combine precisely this need for an experience with simultaneous, incidental consumption.

Las Vegas is the experience capital of the world. Dubai is constructed in a similar manner in terms of the Experience Economy, simply implemented in a different social and cultural environment. (Expert interview_D, Vienna, 25.03.2022, see Appendix).

But to get to the very bottom of it even when a product is purchased, the buyer is ultimately concerned with another consumption goal - the experience, for example, the experience that is inherent in the product, complements it or is made possible by the product in the first place. To be able to pursue this argumentation at this point, it is necessary to clarify how a person's needs are formed. The social psychologist Erich Fromm (1977) defines the human being as a curious being, beyond his basic needs. These basic longings can be manifested as fresh air, nutrition, water, sleep, warmth, and safety. Beyond those, the need for "excitement and tension" is dominant. On the subject of needs and material culture, Hahn (2005:77-79) has argued that a distinction must be made as to whether this arises from a genuine need or merely from a hedonistic need. Regarding the definition of needs, various theories can be used: One of the most well-known theories about human wants and needs is the hierarchy of needs by Abraham Maslow. This theory according to Maslow assigns needs to certain hierarchies, according to which a distinction is made between basic needs to secure the existential basis of people and so-called higher needs, which only arise in the course of life and through an interest in consumer goods. In particular, Maslow manifests that people's motivation strives from fulfilling physiology such as the need for water and oxygen or psychological such as the need for love and independence. (Desmet, Fokkinga, 2020:3-4)



*Figure 3 Pyramid representation of Maslow's Hierarchy of Needs
(Source: Own representation based on Wahba, Bridwell:1976)*

With regard to consumption, however, it can be stated that basic needs can obviously be satisfied. Luxury products, which go beyond the consumption of water and food, cannot really fulfil needs over a longer period of time. On average the purchase of a product only makes people content for one day. To continue to experience the state of happiness, the purchase must be made again. Experiences, on the other hand, as a mental phenomenon, make people happy in the longer term. Business psychologist Michael Norton has scientifically investigated the connection between money and happiness. Norton (2014) states that people tend to believe that things are more valuable than experiences because we own them permanently. Experiences such as travel, for example, are unique and at some point, irretrievably over. So, people prefer to buy a car, a television, or a smartphone - something that will last. But what is left unspoken is that people have bought something, their desires continue to grow. One can compare what you have with what else is out there: The even better car, the newer TV, the bigger house. Nevertheless, it is evident that these experiences last longer in terms of happiness than a sole purchase of a product. Therefore, the question arises as why not to combine purchase and an experience. Yet the Experience Economy is more than an add-on for products or services. It has the power to lift a business to a different price level. Time is the currency of the Experience Economy. A cleverly designed experience entices customers to invest their precious time. The task of companies in the experience economy is to design time periods in such a way that the customer enjoys entering them. (Schnaack, 2020:5-9) In

our affluent society, people make their purchasing decisions mainly for emotional reasons, but afterwards, they try to justify their impulse to buy rationally. (ibid, 2020 :14)

2.7 Shopping Malls as a Third Place

No matter if one visits the UAE and its spectacular infrastructure or just takes a stroll in the nearest shopping mall found from his house, these centres have become far more than just places to shop in. Thus, shopping malls can be characterised as a Third Place due to their use not being limited to consumption - even if Ray Oldenburg, the author of "The Great Good Place", in which the concept of the " Third Place " is introduced, would not agree with this above-stated argument. Oldenburg (1997:203) characterises Third Place as modest, inexpensive, and rather small. When analysing malls in Dubai, quite the opposite factors can be named. Nevertheless, this study

Third Places are therefore meeting spots of public life. Conversations and social interactions are the main activities of these Third Places, which, along with the home as the first place and work or school as the second place, are essential places in everyday life.

Young people attribute a certain significance to the mall. The shopping mall fulfils certain functions for young people that it would not have as a mere place of consumption. Teenagers thus appropriate the mall in a special form. The Egyptian sociologist Mona Abaza, for example, assumes that the mall in Egypt has become a new arena for social interaction, the formation of lifestyles and consumption (Abaza 2001: 118).

For Abaza (2001), the shopping mall in the context of Egypt is the ideal place for mixing, flirting, and strolling (Abaza 2001: 118). Money is relatively rarely spent by visitors. Abaza sees the reason for the increased use of the shopping mall as a place of leisure in Egypt primarily in the lack of public parks, which are normally a popular meeting place for young people in Cairo (Abaza 2001:101). However, as parks are now rare in Cairo, the mall increasingly appeals to young people and can be seen as a place for youth, according to the sociologist (Abaza 2001:117-118). The mall thus takes over the functions of public space. The shopping mall - which contributes to secularisation and adoption of Western lifestyles - also offers young women a place where they can spend time in peace (Abaza 2000: 118). The shopping mall thus also contributes to a new role for women in the public space of the big city in Egypt. Not only the range of goods on offer - as already described in

chapter 3 - but also the leisure time activities and behaviour of young people are thus influenced by the shopping mall.

2.7.1 Third Place Theory by Ray Oldenburg

Since this work particularly focuses on the explanation and validation of the Third Place, it is of great importance to give an in-depth overview of the term. The sociologist Ray Oldenburg first defined it in his work *“The Great Good Place: Cafés, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts, and How They Get You through the Day.”* The notion of the Third Place has had a significant impact among a wide range of academic disciplines seeking goals as various as reviving public sociability and reenergizing deliberative democracy. It marked a wide range of impacts on the topic of community, social relations, or the meaning of public places. Completely detached from the First Place which is defined as one's home and the Second Place which can be defined as one's place of work, Third Places have been appearing in new splendour for some years now. Not least because many companies have discovered the importance of Third Places in the office - as cafés and lounge areas where employees can drink coffee, tea or even beer and exchange ideas with colleagues in a relaxed, informal atmosphere. (Steelcase, 2021; Haine, 2021:177-179)

According to Oldenburg Third Places act as a counterbalance to the family and the world of work. He defines them as neutral places that make social differences invisible and lead to a social rapprochement. Oldenburg (1999:23-26) names French cafes, Viennese coffee houses, English pubs and German beer gardens as typical Third Places where people interact against the background of different cultures and ages. Nevertheless, according to Oldenburg, these spaces are never supported by any entertainment features.

To Oldenburg (1999) Third Places can be found on old established streets in the city. Where urban renewal is taking place - a Third Place is nowhere to be found and according to his theory, these newly created neighbourhoods oppose human interaction. When Oldenburg speaks about those older places of social interaction, he describes post offices that were upon all around the clock, since

they offered a place for people to exchange news. Waiting seats at the hairdresser were often taken by non-customers who just decided to spend their time there. In an America that Oldenburg describes, hotel coffee shops were visited by locals just as much as by hotel guests only. Third places flourish in communities that are laid-back, where people walk to more locations than they would by vehicle, and where the neighbourhood's fascinating diversity reduces one's television viewing. The street is an extension of the home in these habitats. Nevertheless, he claims that these structures start to diminish, and he names the discouraging of the social use of establishments as its cause. According to Oldenburg the above-named places are no longer meant to lounge or hang out in. While many cultures grasped upon the opportunity to maintain these social gathering places in the form of beer gardens or bistros, American culture has failed to further implement them. They have rather turned into so-called nonplaces that do not serve the purpose of individuality or character. In these modern urban environments, people take on unfunctional roles and are reduced to their function as customers or shoppers, clients, or patients. In addition to that, one place focuses on only one activity. (Oldenburg, 1999:204-212)

2.7.2 Third Place Theory by Christian Mikunda

Christian Mikunda (2002) takes up upon Oldenburg's theory but states that quite contrary to the above-mentioned statement, Third Places are most definitely designed to gain an additional experience with it. As described in the research question above, the aim is to observe and understand how these exact entertainment features are responsible for the creation of this Third Place. In his theory, Mikunda talks about a variety of characteristics that these experiences have. The experience design aims to give the Third Place a strong presence, to make it a *Landmark*. Its external effect must openly declare its existence otherwise, no one will enter it - regardless of whether the consumer aspect is in the foreground, or the place wants to be experienced more as a temporary living space.

The experience design also aims to move the visitor around within the place. If the shopper does not stroll around the site, he will not find the goods and services that interest him.

Thirdly, the experience design aims to connect all departments and regions of the place with the help of a conceptual "line". It is of high importance that the mall is regarded as one unit. Ultimately,

the Third Place must attract the public's curiosity. A Third Place must attract people like a magnet, must have something that must be seen, needs a *Core Attraction*. (Mikunda, 2002:27-28)

While Oldenburg's theoretical approach of “Third Places ” only describes the social character of the space, a more advanced theory by Mikunda (2009) is used here to explain why social spaces such as shopping malls can indeed be dramaturgically staged. With the help of an established communication model Mikunda and Birbaumer (2009:56) explain the “4P’s” of the interaction between the staged space and the emotions and reactions they provoke within people.

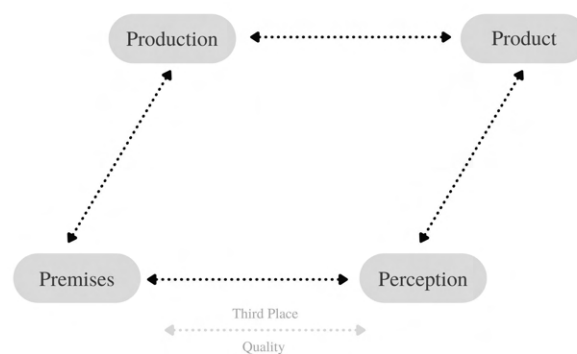


Figure 4 Communication Model Mikunda (Source: Own representation based on Mikunda, 2018:56)

Mikunda and Birbaumer (2018:56) define *production* by comparing to nothing less than a production of a movie, where the product after can be defined as the movie itself. When it comes to the definition of *premises* the threshold of irritation differs on where the product was produced by its *production*. *Premises* are defined by social and cultural frameworks. A movie produced in the United States might differ highly from a film created in Asia. The perception defines in what way people interact and behave with it and react to the product. The above Figure 4 shows the interdependent macro structure in which a production can influence a product or the premises but not its perception. In the case of the investigated shopping malls, the real estate developer can be regarded as the production, whereas the mall itself functions as the product. The premises within UAE shopping malls can be defined by many different aspects. First of all, it needs to be stated that Dubai as one of the seven Emirates is based on cultural, religious as well as political Islamic traditions and laws, the so-called Shari’ah laws. These Shari’ah rules and principles are derived from the Qur’an, more precisely the Sunnah which represents the spoken advice acts and tacit approvals of the prophet Muhammed. Besides that, the *ijtihad* supplies any legal reasoning and analysis by Islamic scholars and jurists (Harinder & Jaseem, 2011:4).

After Dubai's enormously fast growth, mainly due to intensive oil production, the Emirate focused more on tourism and hospitality. Most of the people living, working, and spending their holidays in Dubai are originally from a westernised country. In 2001, the liberalisation of visa restrictions, liberal trade policies and the relaxation of strict moral codes of conduct associated with dress codes and alcohol consumption aimed to attract more people from the west. Therefore, UAE hospitality and tourism industries are more and more influenced by western notions of development. (Stephenson et al., 2010:11-12)

Within the interdependent macrostructure of the communication model, the consumption of alcohol, tourism and hospitality needs to be taken into consideration when identifying *premises*. Another large factor is the exceptionally hot climate in the Arabian countries of the Gulf region. When temperatures reach as much as 51.8 °C, most people prefer to stay indoors (Sircar, 2001). As it is well known for residents of Dubai not to walk but drive wherever they go, it is a common practice to drive to shopping malls and stay inside the air-conditioned space until the unbearable heat fades. As Dubai always strives for bigger, better, and extraordinary, outdoor shopping centres such as City Walk offer outdoor air-conditioning as well.

Looking back at the communication model, the perception that concludes people's behaviour can be analysed via so-called "*Brain Scripts*". *Brain scripts* (Mikunda, 2018:76) function as thought networks that are part of the common property. An example for a *Brain Script* would be a movie that starts off with an image of a desert, camels are seen, and oriental music is playing in the background. The viewer automatically associates this scene with the Middle East. For a shopping mall to create such a *Brain Script*, it needs certain *premises*, cultural or social frames to create this particular atmosphere. Therefore, it needs to be stated that an interplay between *perception* and *premises* within the communication model determines whether the mall offers "Third Place" quality.

As stated above, experiences are therefore always an essential component of Third Places (Mikunda, 2002:26-28) The design of the experience follows a strict structure that is characteristic of all Third Places and can be applied to all new worlds of experience. The structure, according to Mikunda contains a *Landmark*, *Malling*, a *Concept Line* as well as a *Core Attraction* which furthermore can be directly implemented in the communication model above.

A *Landmark* in the design of the experience aims to give the Third Place a strong appearance to create a strong image. Its external effect must extrovertly declare its presence, otherwise, fewer people might enter - regardless of whether the consumer aspect is in the foreground or whether the place wants to be experienced more as a temporary living space. A Third Place must therefore become a *Landmar* or be at least supported by one (Mikunda, 2016:193).

Malling explains the phenomenon of experience design which aims to move the visitor around within the place. If the shopper, museum visitor or hotel guest does not stroll around the place, he will not find the goods, exhibits and services that are important to him. He will also feel foreign instead of at home. A Third Place must therefore be a place of promenading, of *Malling*. (Mikunda, 2016:194)

The *Concept Line* in the design of the experience aims to unite all departments and regions of the place through one common thread. A Third Place needs a conceptual "line" to be perceived as a whole. A variety of dramaturgical effects is suitable as a concept line for the Third Place. (Mikunda, 2016:195-196)

Ultimately, a *Core Attraction* in experience design aims to arouse the public's curiosity. A Third Place must attract people like magnets, must have something that must be seen, and must possess a core attraction. (Mikunda, 2016:196-199)

Overall, Mikunda himself does state that he believes, that his own theory and Ray Oldenburgs approach does not differ that much after all. (Expert interview_A, Vienna, 09.12.2021, see Appendix). Mikunda also lays particular focus on social environments, just like Ray Oldenburg, yet he is of the strong opinion that these are always staged. In his work as dramaturge, Mikunda (Expert Interview, Vienna, 2021, see Appendix) found out that the world must be made, the world doesn't happen on its own. He states that every beautiful city is supported by a mayor with a vision who has a creative person at his side and supports him in this particular vision. You can't leave the design of a public or semi-public space like a mall to chance. Places must be created. At the same time, this also means that places should be designed as professionally as possible and in line with the psychological mechanisms of the recipients, the customers. Another strong statement by Mikunda

suggests that we should not only leave the world ecologically sustainable but also aesthetically sustainable. He appeals to all who are involved in the experience economy that our responsibilities lie upon all of us to make sure that the staging and the creation of Third Places that are done - shall be done as professionally and as well as possible since their impact is strong.

2.7.3 7 High Feelings Influencing Behaviour

Far away from the experience economy, everyone wants to “experience” daily. What we want to experience in this world is a high level of culture combined with an emotional high. We want to see nature experiences that change our lives and consumer lifestyle products that combine the goods with real, deep experiences. The seven high emotions that Mikunda (2009) describes in his theory are the following: *Glory, Joy, Power, Bravour, Desire, Intensity and Chill*.

Mikunda describes that each of these high feelings has a different effect and yet each follows the same course of triggering, empathising and repercussing. These high feelings will be further implemented within the “perception” part of the communication model (Birbaumer/Mikunda, 2018:56) since they function to kick off the brain script.

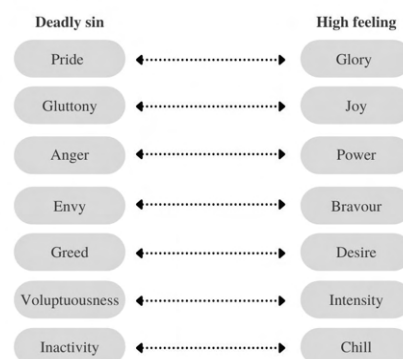


Figure 5 Deadly sins vs high feelings (Source: Own representation based on Mikunda, 2009:16-40)

Mikunda (2009:16-40) describes the emergence of these high feelings through lower feelings. Through the emotions of the deadly sins, one obtains emotional satisfaction at the expense of others or does oneself harm in the process. Evolution has nevertheless found a way out and contrasts these negative feelings with positive ones. Figure 5 directly compares the deadly sins with their opposite high feelings. Furthermore, the next paragraph will go into further detail about their exact correlation.

Glory comes from the negatively connoted feeling of arrogance and pride and is based on the staging of height. Pride is self-exaltation and visually expresses oversize and a particular reaching for the sky. The oversize becomes acceptable if it is not used for self-aggrandisement, but for the higher honour of another or an object.

Joy comes from gluttony. Sublimity can sometimes seem cool. Its opposite is the *Joy* feeling of rapture, a distinctly hot feeling. It is based on a strong use of colours, rhythms, patterns, and a sense of abundance. It is important to bring a principle of order into the multitude of stimuli, which can create a feeling of *Joy*.

Power comes from anger and functions without aggression. However, *Power* brings with it similar physical symptoms and feelings of pleasure as anger. For example, a top athlete stretches out a victory fist after winning a tournament. All attractions that are based on *Power* trigger a feeling of *Power*.

Desire comes from greed. Goods and services must be made desirable. The feeling of desire awakens and, in a way, our hunting instinct. However, the hunt is not fuelled by competition and struggle, but by a particularly well-cleaned prey, which thus becomes the object of desire. Desire is the kind of eagerness that arises when objects that are overdressed, overrepresented and convincingly advertised lead us to flirt with them.

Intensity develops out of voluptuousness. The compression of time and space is the general key to the highest intensity of the experience. In the process, "condensation points" arise, these are moments of greatest beauty - which are additionally empathically amplified. This eroticism of perception is found in many places. For example, it is in landscape painting, partly in music. Where it is overwhelmingly beautiful, we linger to savour the experience. One points one's finger at the sight, and says to the other, "Look, how beautiful!" The gaze becomes intense, one perceives more than usual. Endorphins are released and one has the feeling of floating. This is how intensity is created, the high feeling of rapture.

Chill results from inactivity and in a time of information overload and acceleration of life, chill feelings became the most important innovation of the fascinating world: hardly a restaurant without a lounge area, hardly a new hotel or museum without a relaxing atrium. Two principles must be considered in equal measure: The principle of relief reduction. Those who lie like lounge furniture reduce muscle tension in a relieving way.

To continue the above-mentioned correlation between the communication model (Mikunda, 2018:56) and the four main characteristics of Third Places, it is necessary to outline that landmarks, core attractions, concept lines and even the character *Malling* find themselves in the product. By considering these particular theories and by overlapping them it becomes visible that two of the four characteristics of the interdependent macrostructure become exchangeable. According to Mikunda (Expert interview_A, Vienna, 09.12.2021, see Appendix) all the big attractions, for example in a shopping mall can be interpreted in two manners, in a twofold reception. Once as a component of the product itself that a shopping mall visitors observe and are astonished by. The other way of looking at the big attraction is as a component of the social environment. It can be regarded as an element that is supposed to moderate the social behaviour on-site - so that it becomes part of the premises.

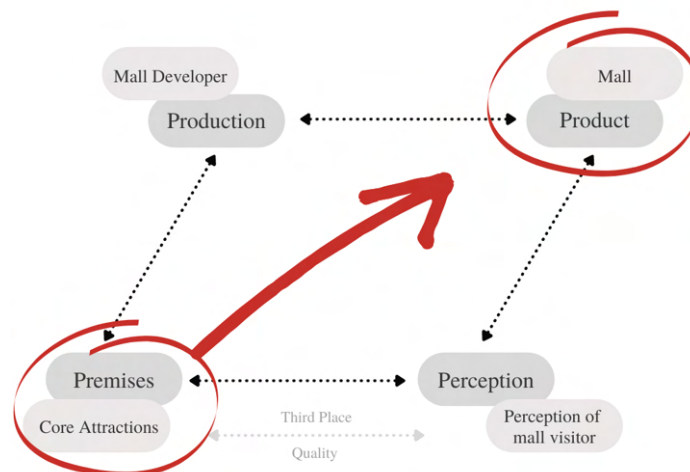


Figure 6 Exchangeability of Product & Premises
(Source: Own representation based on Mikunda, 2018:56)

To better elaborate on the above-mentioned exchangeability of the position product and the position premises, Figure x again illustrates the interdependent macrostructure with the two encircled elements. In this particular case, Mikunda takes the mall and defines it as a product. Within this product, the core attractions function as one of the mall “wow-effects”.

When those core attractions are regarded from a premises point of view though, surrounded by the social and cultural environment that it's in, it can solely function as a hang out spot where ex-pats take their children on a free day, or just another free time activity for a few locals in Dubai.

The purpose of this work is to further elaborate on the exchangeability within the interdependent macrostructure. The aim is to prove, with the help of a participatory observation on site, that this process leads to the creation of the Third Place within Dubai shopping malls.

2.7.4 Hypno Aesthetics

The theory by Mikunda (2018) on Hypno aesthetics consists of four pillars: *Priming*, *Destabilisation*, *Trance* and *Attunement*. The terminus prime serves the pre-staged experience. This includes *Art Priming*, - the so-called pre-staging through art pieces. *Art Priming* strengthens us! Negatives become positive as an unconscious interpretive framework suggests a new behaviour. Firstly, *Art Priming* can inspire us when the pre-staged experience taps into our unconscious memory network. Secondly, *Art Priming* can make us resilient to the horrors of life when the pre-staged experience the pre-staged experience makes everything appear in a different light. And thirdly, *Art Priming* has led to a revolution in the art of storytelling. of storytelling. The pre-staged experience dramatises the actual experience by creating a coherent interpretive framework. Classic *Art Priming* leads to inspiration, *Nature Priming* makes us indifferent to anything too negative - it creates resilience. What it results in ins seems surreal. We can cope better with heat, noise, overcrowding, inflation, or stench if a pre-staging in the form of nature makes the negative "main staging" bearable. Seen in this light, every shop is actually a small nuisance, because it costs us time and threatens us with a certain financial losses. (Mikunda, 2018:46-69)

Destabilisation is described as controlled confusion, according to Mikunda (2018:91-107). This makes the communication aspects that are conveyed more complex and profound. What destabilization brings about is not only an increased arousal, but a searching second look to the trigger of the confusion. *Destabilisation* is often triggered by sexual taboos or distortion due to size.

The Hypno aesthetic *trance* (Mikunda, 2018:140-149) can also be called the "Gruen effect", coined by the aforementioned Austrian Victor Gruen, who created the American shopping mall. Through a properly dosed overstimulation, for example, a seemingly endless spiral staircase, customers can

fall into a trance. The eyes glaze over, the jaw drops, and for a few minutes, the store visitor has no idea why you came in the first place. Trance is an altered state of consciousness that combines heightened senses with deep relaxation. Through lulling rhythms or flooding, our normal waking consciousness is gone. Fatigue thereby loosens the shackles of our consciousness and softens people for the suggestion. This whispering promises healing powers, spiritual salvation, or promising consumption.

The fourth pillar of the theory of Hypno aesthetics is about the phenomenon of *Attunment*. The so-called "resonating in unison", promises incredibly great responsiveness. Therefore, we approach triggers of *Attunment* with empathy, emotional involvement, and increased responsiveness. Installations that represent *Attunment* also cause "Instagram moments". These moments are recognised when people are willing to take a selfie or ask somebody else to take a photo of them in front of a special *Core Attraction* for example. (Mikunda, 2018:167-176)

III. Method Design

3.1 Data Sources

To answer the research question generated a qualitative research design was chosen. In addition to an intensive literature review, four expert interviews were conducted. Moreover, a field research was conducted which will be elaborated more on in a later part of this chapter.

3.1.1 Literature review

On the one hand, this Master's thesis is based on an extensive systematic literature review, in which previously published scientific sources such as national and international journals, studies and related master's theses are consulted for comparison and critically evaluated. The relevant literature was searched via platforms such as u:search or Google Scholar or ResearchGate. The u:search platform, which is provided by the University of Vienna, is linked to other platforms such as SAGE Publications. In addition, statistics, and studies from renowned companies such as McKinsey or the World Economic Forum were also taken into consideration. The keywords that were used for the research resulted naturally from an intuitive literature search in advance and were:

- "Retail in Dubai"
- "Experience Economy Dubai"

- "Shopping in Dubai or the UAE"
- "Islamic Hospitality" etc.

For a more detailed description of the individual malls and their developers, as well as for the description of the core attraction, the respective websites of the companies were also used to gather information.

3.1.2 Qualitative Expert Interviews

On the other hand, the qualitative methodology of the expert interview is used to answer the research question. The methodology of qualitative research distinguishes between different interview methods, which differ from each other regarding various characteristics and according to need. Roughly speaking, interviews in qualitative research are subdivided according to the technique of data collection and communication. In the technique of data collection, a distinction can be made between a complete, semi-standardised and non-standardised interview guide. The former is characterised by a closed questionnaire, the questions of which leave no room for interpretation. In contrast, the non-standardised interview guide is characterised by open questions (Gläser and Laudel, 2010:37-40). In this study, the semi-standardised interview guide was used to conduct the interviews.

3.1.3 Scientific Observations in Dubai

The third method of data collection that is planned to be used while researching this study is a scientific observation within the field. Such social science observational studies can be used to investigate people's actions and reactions or the traces resulting from them if they are accessible to the researchers. While in recorded observations, the researchers can only perceive the actual visual or acoustical phenomena, the field stay opens the use of all senses. For example, people and their actions, different levels of communication, traces of action, relationships between people, groups, objects, and the relationships in all other contexts. Qualitative observations usually proceed in a non-standardized way, involve the researchers in the field at hand and thus aim to develop theories about specific social or cultural phenomena using inductive or interpretative procedures or cultural phenomena through inductive or interpretative approaches. (Weischer/Gehrau, 2007:69-70)

3.2 Data Collection Procedure

3.2.2 Selection of interview partners

In qualitative research, the selection of experts for interviews is particularly important, as the expert interview is basically defined by the status attributed to the interviewees. Subsequently, it can be assumed that the selected experts have relevant knowledge in the area of research interest (Hug, et al., 2020).

Interview partner A is considered the founder of strategic dramaturgy. He advises the retail industry, television stations, museums, and airports, and develops brand lands and shopping malls. He is famous for finding the "red thread" for cities and regions. He has been booked worldwide as a lecturer, is currently teaching at the University of Vienna, has taught in Salzburg and Munich, has been a guest professor in Klagenfurt and Tübingen and a guest speaker at Harvard University in Boston. His books are considered long sellers and are also published in Chinese and Korean (Mikunda, 2022).

Interview partner B works as General Manager Global Brand & Travel Retail for the Umdasch Group in Dubai and has been with the company for over 35 years. Since he has been living in the United Arab Emirates for such a vast period of time, his particular insight, can not only be seen as an ex-pat experience but rather can be considered as a view similar to a Dubai local.

Interview partner C left his footprints in the Middle East region back in 1983 and started working with the Umdasch Group. He has been involved in the successful construction of many malls, including various projects in the Ibn Battuta, followed by activities in Abu Dhabi, in the Abu Dhabi Mall. Similar to Interview partner B, his general insight can be categorised as an ex-pat or local. Besides that, he also has an enormous amount of knowledge in the retail sector.

The expert that agreed to conduct the fourth interview for this research is one of the founders and authors of the Experience Economy and therefore a worldwide very well-known author, speaker, and management advisor to hundreds of companies and entrepreneurial start-ups.

3.2.3 Interview Guidelines

The previous chapters on the history of Dubai, the history of shopping malls in general and current developments in the UAE of the theory section were used as the basis for the interview guide. The interview guide was structured according to several main questions, which were structured quite similarly for all four interviews. Then, for each expert, several sub-questions were created. By answering the main questions, essential insights should be gained to answer the research question. Mayring usually divides an interview into three main parts, which consist of different topics (Mayring, 2016:69-70):

- Exploratory questions: These primarily represent general introductory questions and are intended to create a comfortable atmosphere.
- Guiding questions: In this part, the relevant interview questions should be asked that capture essential insights to answer the research question.
- Ad hoc questions: These questions are used to keep the interview going and are intended to facilitate a flow of conversation. In addition, ad hoc questions provide supplementary information to the guideline questions already mentioned. At the beginning of the interview, the position and activity of the interviewee are introduced. and activity of the interviewee.

3.3 Data Analysis

3.3.1 Qualitative Content Analysis

After the expert interviews have been successfully conducted, they are then analysed according to Mayring's approach. Content analysis according to Mayring examines and analyses the material acquired through interviews under a theoretically identified question, interpreting the results from the respective theoretical background (Mayring 2015, 13).

In the first step, the interviews conducted will be transcribed word-for-word. Then, in the next step, the transcribed material is summarised so that only the essential content remains. The aim of the analysis is to produce a manageable corpus at the end, which still represents an image of the basic material (Mayring 2016, 115). The chosen method of summarising the material is the deductive category application (Mayring, 2015:97) This is probably the most central content-analytical technique that aims at filtering out a certain structure from the material. This structure is applied to

the material in the form of a system of categories. All text components that are addressed by the categories are then systematically extracted from the material. If one wants to describe the procedure of structuring in general, some points seem particularly important to me:

The basic structuring dimensions must be precisely determined and must be derived from the research question and theoretically justified. These structuring dimensions are then usually further differentiated by dividing them into individual expressions. They are broken down into individual manifestations. The dimensions and expressions are then compiled into a category system. When a material component falls under a category must be determined precisely. A procedure has proven successful, which proceeds in three steps and is based on the categorisation theories described above:

The first step is to define the categories. It is precisely defined which text components fall under a category. The development of the categories resulted from a deductive process. Thus, the themes for the main codes and the secondary codes related to Retail-tainment, Art Priming, Core Attraction, and influence of climate emerged from the literature research and, of course, from the research question. Nevertheless, categories were also created by working through the interview texts, which resulted from the interviews themselves - i.e. inductively. An example of this would be the influence of the pandemic or the code dealing with the outlook into the future. Task two aims to find anchor examples. In this step concrete text passages are listed which fall under a category and are to be used as examples for this category. In the third step coding rules are set up. Where there are problems of delimitation between categories, rules are formulated to facilitate unambiguous classifications.

In a first pass through the material, at least in extracts, it is tested whether the categories work at all and whether the definitions, anchor examples and coding rules make a clear assignment possible. This test run, like the main run, is divided into two steps. First, the text passages in the material in which the category is addressed are identified. These passages are marked by noting the category number in the margin of the text or by underlining the text in different colours. For this thesis, the software MAXQDA was used, which facilitates the process and points out the different categories in different colours. In a second step, the material marked in this way is edited according to the goal of structuring and writing out the text. As a rule, this trial run results in a revision, a partial rewriting

of the category system and its definitions. Finally, the main material run can begin, again subdivided into the two steps of naming the references and editing and extracting the references. The results of this run must then be summarised and processed according to the type of structuring. Additionally, the structuring content analyses follows several very different goals. One goal can be formal structuring, the other aims to summarise and the last one aims to structure. For this particular research the content structuring aims to extract and summarise material on certain topics, in certain content areas. The aim of structuring content is to filter out and summarise certain topics, contents, and aspects of the material. Which contents are to be extracted from the material is designated by categories and subcategories developed in a theory-based manner. Not every main category needs a subcategory though. After processing the text by means of the category system, the material extracted in the form of paraphrases is first summarised per subcategory, then per the main category. (Mayring, 2015:98-103) After these processes, the summarised material can be implemented and further used to aid the procedure of answering the research question. The different category codes and at least one example for each code has been summarised and listed in the attachment.

IV. Sample Description

4. Description of the Sample

The qualitative observations were conducted within four shopping malls in the Emirate Dubai in a period from the 10th November until the 14th November 2021. During this field trip, the four following malls were observed and analysed: The Dubai Mall, the Malls of the Emirates, La Mer and City Walk.

Generally speaking, it needs to be stated that the malls are analysed as a unit, i.e. an attempt is made to understand the concept of those four malls mentioned in the previous section. Therefore, there is very little focus on individual stores in the malls. Hence, the mall design is in the foreground of this analysis, in addition smaller observations of the individual shops are mentioned, as these theoretically express the weighting of the mall. It is clear that a shop is directly responsible for the ambience of the centre as a whole, since the shops shine into the mall and are responsible for the way in which the mall begins to shine and glow. It should also be mentioned at the outset that not every high feeling or every cue will be found in every mall. At the same time, however, this is proof

that the malls are well constructed and aim at a certain level of the high feelings. If all the high feelings were present in a shopping mall, or actually any other place the visitor would most likely be overwhelmed by the sensational impressions.

Three of the four shopping centres were built by different developers and therefore differ fundamentally in their construction. This topic will be further elaborated within the description of the sub-samples in the following paragraphs. On top of that, every mall will be analysed with the help of 3 different stages. First, the communication model (Mikunda, 2018:56) will be laid upon every mall structure. Furthermore, all high feelings (Mikunda, 2009) within this particular mall will be elaborated on since they set the overall emotional tone. Additionally, the malls will be regarded from a Hypno aesthetic point of view (Mikunda, 2018) and lastly, an individual conclusion will be drawn for every mall to elaborate on their retail-tainment features and to what extent they create a Third Place.

4.1 Description of the Sub-Sample for the Dubai Mall

The Dubai Mall, which currently is the world's largest shopping mall, first opened its doors in 2008. (Bhatia, 2018) The Mall as well as the world's highest building, the Burj Khalifa, implemented within it was built by EMAAR Properties. Located in the prestigious area of Downtown Dubai, the vast shopping space holds around 1,300 stores including 200 dining outlets and a great number of different leisure activities and entertainment features.



Figure 7 Fashion Avenue Entrance (Source: Riedl, 2022)

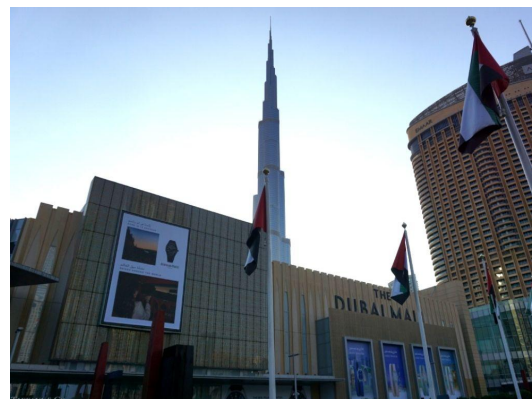


Figure 8 Burj Khalifa View (Source: Riedl, 2022)

4.1.1 Dubai Mall: Communication Model

In order to constructively evaluate the findings of the design experience, analyse the found high feeling and therefore determine in what way the found retail-tainment features lead to a third-place quality, it is necessary to incorporate the structure of the Dubai Mall into the communication model.

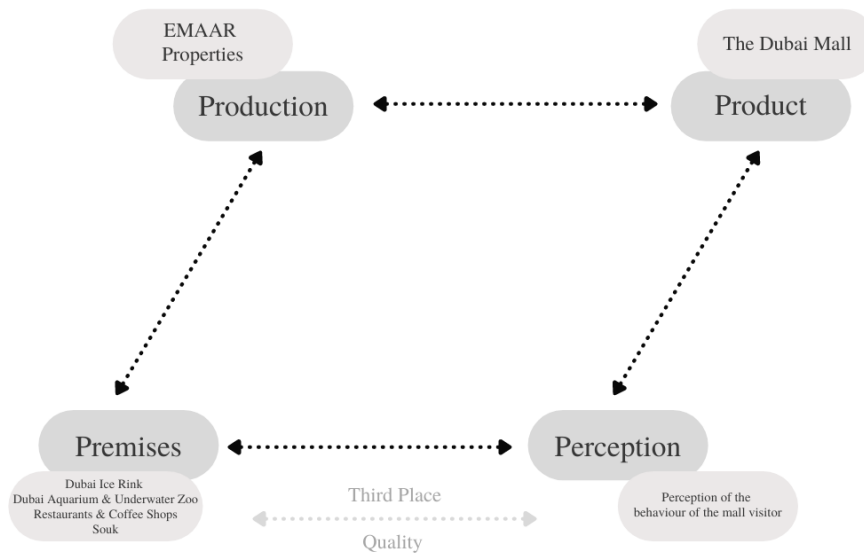


Figure 9 Dubai Mall - Communication Model (Source: Own representation based on Mikunda, 2018:56)

As mentioned above, the Dubai Mall was developed by EMAAR Properties, which functions as the *production* in this particular matter. The *product* itself is the Dubai Mall and it can be classified by many design experiences. To understand the build-up of the Dubai Mall it is necessary to take a closer look at the floor plan. The *premises* on the left-hand corner of the communication model represent the core attractions of the mall such as the Dubai Ice Rink, the Aquarium, the VR Parks, the Cinema, the Waterfall and many more. The *perception* represents the way the mall visitor perceives the mall and its Third Place quality.

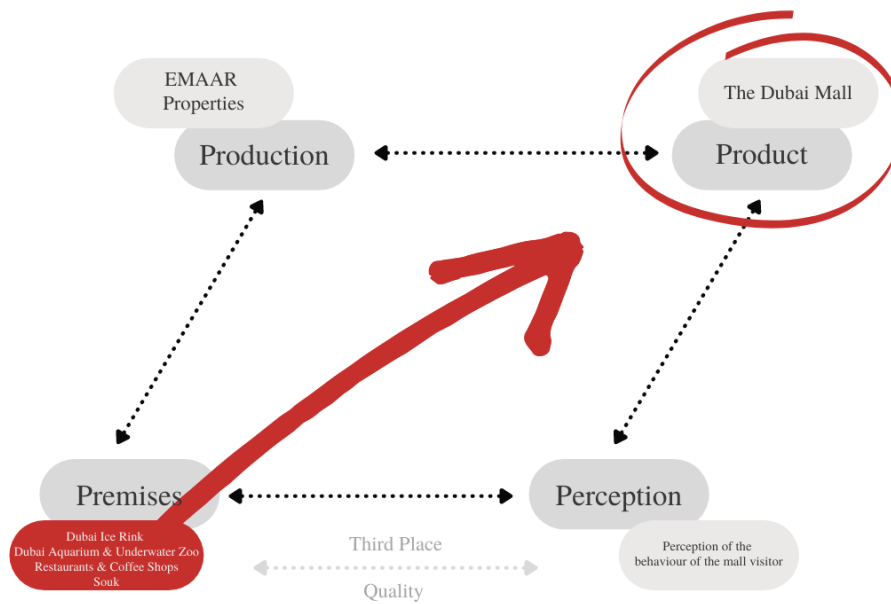


Figure 10 Dubai Mall - Interchangeability (Source: Own representation based on Mikunda, 2018:56)

As previously discussed, the phenomenon of the exchangeability of the position *product* and the position *premises* can also be adapted for the Dubai Mall, as shown in Figure 10. It illustrates the interdependent macrostructure, and, in this case, the mall should be defined as the product itself. Within it, the aquarium functions as one of Dubai Mall's biggest attractions and for tourists, it provokes the aforementioned “wow-effect”. When the aquarium is regarded from a *premises* point of view though, surrounded by the social and cultural environment that it is situated in it may also be regarded as a zoo where ex-pats or local Emiratis take their families to spend their leisure time. Further on in this analysis, it will be discussed in what way this affects the Third Place quality of the Dubai Mall. To start off with the in-depth analysis of the world's biggest mall an outline of its major focal points is outlined on the map below.



Figure 11 Dubai Mall - Ground Floor Plan (Source: Own representation based on The Dubai Mall, 2021)

Figure 11 aids to gain an overview of the Ground Floor of the shopping mall and highlights the most important features. Many features that will be mentioned in the following analysis will be based on the ground floor.

4.1.2 Dubai Mall: High feelings

Generally speaking, the high feeling of *Glory* might describe Dubai Mall as a whole quite well. It has something sacred and triggers a “temple feeling”. The entrance area, which is shown on Figure 13, immediately leads the visitor through the prominent area which is called ‘Fashion Avenue’. Here, all high-end fashion stores such as Dior, Chanel, and Louis Vuitton and MiuMiu are situated. Alongside those stores, world-famous coffee shops such as LaDuree and the restaurant Cipriani are situated.

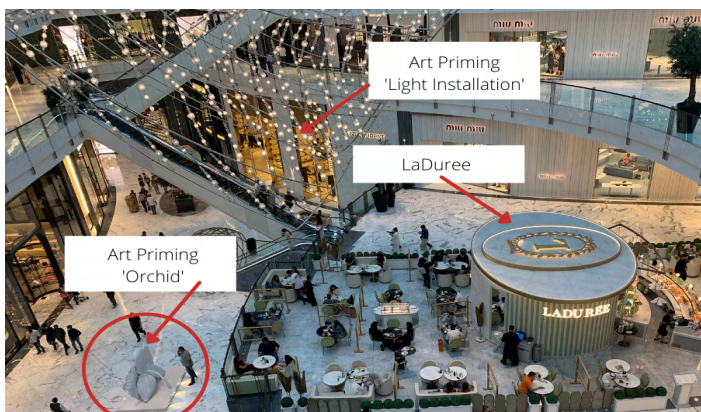


Figure 12 Fashion Avenue (Source: Riedl, 2022)



Figure 13 Cipriani Restaurant (Source: Riedl, 2022)



Figure 14 Entrance Fashion Avenue (Source: Riedl, 2022)



Figure 15 Gucci Store, Dubai Mall (Source: Riedl, 2022)



Figure 16 MiuMiu Dubai Mall (Source: Riedl, 2022)

The whole entrance area, as well as most of the main areas in The Dubai Mall are formed in circular forms connected by longer, straight walking lanes. Those walking lanes are very broad, especially when compared to walking lanes in European malls. The circular shape indicates not only an anchor

point, additionally, it makes the visitor look and gaze and triggers a certain “temple feeling”. When a mall visitor looks up at this particular part of the mall, he will find a giant light installation across almost all of Fashion Avenue. This light installation kicks off the start of the conceptual "line" of the Fashion Avenue triggering the high feeling of *Glory*. Additionally, the round forms and endlessly high walls also create the high feeling of *Glory*. As seen in *Figure 12 and 16* it also becomes visible that Laduree and Cipriani follow the same path. Almost every store front in the mall is reminiscent of a temple gate. Often it has a classical design with round facades, such as in *Figure 19*, the Louboutin Store, but often it is a very modern, straight temple gate, such as in Palm Angeles, *Figure 18*. The façade of the MiuMiu store is also reminiscent of a modern, high-end temple (*Figure 15*)

The Apple Store is surrounded by many different fashion brands such as Gentle Monster, MCM and Golden Goose and therefore stands out of its environment. The Store itself is another example of the high feeling of *Glory* with its endlessly seeming high glass doors that give the mall visitor the opportunity to overlook the outside of Dubai Mall and its artificial lake, the Burj Lake, while queuing.

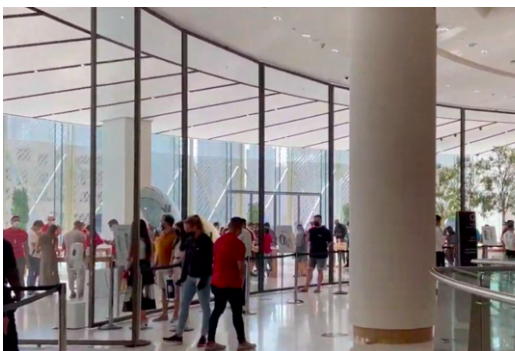


Figure 17 Apple Store (Source: Riedl, 2022)



Figure 18 Palm Angels store (Source: Riedl, 2022)

Figures 19-20 again indicate that almost all stores located in the Dubai Mall feature temple like architecture. No matter if the Level Shoes Store with its impressive and shiny entrance area and L’Occitane presenting itself with very wide entrance gates which force the customer to stride, which increases the ‘*Glory*’ feeling when shopping.



Figure 19 Christian Louboutin
(Source: Riedl, 2022)



Figure 20 Entrance Level Shoes
(Source: Riedl, 2022)



Figure 21 L'Occitane, Dubai Mall
(Source: Riedl, 2022)

Another anchor tenant of the mall, which will of course be discussed later as the mall's core attraction, is the Dubai Mall Waterfall. The 24-metre-high waterfall, which stretches 30 metres into the distance, also features human figures, which are displayed upside down (Rutherford, 2021) The figures seem to jump down the waterfall with outstretched arms, which again triggers the feeling of *Glory* in the viewer. Outstretched arms, especially in combination with waterfalls, are also described by Dr. Mikunda in his theory as sublime (Mikunda, 2009:57). The gesture of the outstretched arms makes one feel wide inside. The waterfall is also called "Pearl Divers" and is supposed to relate to the deep-rooted history of pearl diving in Dubai (Rutherford, 2021).

Likewise, the Dubai Fountain, which is located in the outdoor area of the mall, triggers the feeling of *Glory*. The water features, which are located at Burj Lake, around Burj Khalifa, take place daily between 6PM and 11PM, every 30 minutes. (The Dubai Mall, 2022) The breath-taking water shows are not only accompanied by sunset during this time, but also the playing of emotional music such as Whitney Houston's "I will always love you".



Figure 24 Dubai Waterfalls
(Source: Riedl, 2022)

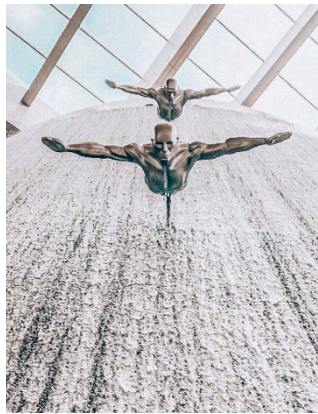


Figure 23 Dubai Waterfalls –
Men (Source: Riedl, 2022)



Figure 22 Dubai Fountain
(Source: Riedl, 2022)

If you enter the mall via a different route and not via the main entrance, but via the route through the entertainment area, you are also guided into the mall by high walls and light installations (*Figure 41*). So, this proves that the theme of *Glory* runs very strongly throughout the whole mall. The Souk (*Figures 25 and 26*) integrated into the mall is reminiscent of a traditional Souk. It stands out from the rest of the mall with its many gold elements. The colour gold also stands for *Glory*, indicating sublimity. Magnificent golden chandeliers run through it and guide the visitor past all the small stores selling jewellery, perfumes, incense, and traditional Emirati clothing.

The high feeling of *Joy* also runs through the Dubai Mall. As Mikunda describes in his theory (Mikunda, 2009:90), dopamine - triggered by the feeling of *Joy* - is a natural mood enhancer that is triggered by aesthetics. In the crowded Malls, which are already filled with many *Glory* elements, window shopping and strolling through the wide aisles create a real *Joy* effect.

Going back to the Souk within the mall, a lot of visual *Joy* can be found in sparkling jewellery and shiny elements. Especially browsing and admiring the gold- and silver-filled shop windows in the staged Souk is a true celebration of *Joy*.



Figure 25 Souk, Dubai Mall (Source: Riedl, 2022)



Figure 26 Souk, Store front (Source: Riedl, 2022)

Not only in the souk, but also on the way through the mall, the store visitor can discover many *Joy* elements. *Figure 27* shows a sacred placement in the area of Perfumery & Co, where the perfumes stand on a round elevation and are illuminated from below. The perfumes are also highlighted by being placed in a kind of transparent cheese dome and catching the eye of the store visitor as depicted in *Figure 28*.



Figure 27 Perfume presentation on gloriote (Source: Riedl, 2022)



Figure 28 Perfume presentation dome (Source: Riedl, 2022)



Figure 29 Durable flowers (Source: Riedl, 2022)

Durable flowers are also highlighted in this way through a sacred placement in the mall, as shown in *Figure 29*. The staging of the Dubai Mall also increasingly plays with the combination of high feelings of *Glory & Joy*. One example of this are the previously mentioned light installations that run across the Fashion Avenue of the Dubai Mall. The light here represents the *Joy* factor, the installation high above the heads of the mall visitors triggers the feeling of *Glory*, i.e. sublimity. In addition, isolated green plants and small pop-up stores also create the *Glory*-

Joy effect. Another example of this effect is a pop-up store by Gucci (*Figure 30 & 31*), which was set up on site at the time of the conducted on-site study. The store stands out due to its intense blue colour and the intense lighting and triggers a certain *Joy* effect for the customer. The main installations of the Gucci Pop Up are set up in round glorioles, which provide the *Glory* effect.



Figure 30 Gucci Beauty Bar (Source: Riedl, 2022)



Figure 31 Gucci Pop-Up Store (Source: Riedl, 2022)



Figure 32 Pop Up Store, Dubai Mall (Source: Riedl, 2022)

Likewise, the high feeling *Power* is increasingly found in the Dubai mall. To tie in with the theme of pop-up stores, there are also some temporary stores on the ground floor of the mall. Some of them are set up in a square and are made of steel. This strong construction triggers a feeling of *Power* that is intensified by Rough Luxe. An example of this is the Alexander McQueen pop-up store and the Panerai store in *Figure 32*. The MiuMiu store (*Figure 15*), which also evokes a feeling of *Glory* through the temple gate, also reflects to the feeling of *Power* through its outer silver Rough Luxe design. The aforementioned waterfall also belongs to the category of the high feeling *Power* due to the strength of the water.

The elation of *Bravour* triggers the feeling of being carried away in the observer. The Dubai Mall has some breath-taking anchor points that trigger the question in the mall visitor of how what is seen came to be. A famous example of this is the Dubai Aquarium and the Underwater Zoo. The aquarium which contains around 10 million litres of water and is home to 140 fish and marine species (Dubai Aquarium & Underwater Zoo, 2022). To the mall visitor, the sole existence of an aquarium within a mall is so overwhelming that the high feeling of *Bravour* is evoked. While the Olympic-sized rink (Dubai Ice Rink EMAAR, 2022) offers a great leisure experience to locals, ex-pats and their children, it also evokes the high feeling of *Bravour*, since it is - again - absolutely unbelievable that an ice rink is situated within a mall. The absurdity continues when the outside temperatures in Dubai rise above 40°C and the mall visitors go ice skating indoors at the same time.



Figure 34 Gentle Monster, Dubai Mall (Source: Riedl, 2022)



Figure 33 Shopping window Gentle Monster (Source: Riedl, 2022)

Even though the mall as a whole is being analysed, one store in particular stands out in terms of the high feeling *Bravour*. The Flagship Store Gentle Monster shown in Figure 34 represents a shop window which is reminiscent of an alien fantasy with rotating kinetic installations, video artwork, and objects depicting mechanisms of evolution (Gentle Monster, 2022). The passing mall visitor has no other choice but to stop and stare. The consumer is fascinated, thoughts are stimulated, and the neurotransmitter acetylcholine is released. Therefore, the store is a great example for the high feeling *Bravour*. It is important to mention here that the feeling of elation is part of the store and does not directly belong to the mall design. of course, *Bravour* radiates from the store into the mall, but it is not a feeling of elation that is directly created by the mall.



Figure 36 Gucci Store (Source: Riedl, 2022)



Figure 37 Victoria's Secret Store (Source: Riedl, 2022)



Figure 35 Manolo Blahnik (Source: Riedl, 2022)

The high feeling of *Bravour* in the mall itself, on the other hand, can be captured in a magnificent way at the entrance to the Virtual Reality Park. The extremely eye-catching gate reflects Dubai from

above and shows it three-dimensionally. The mall visitor stands in front of it and is completely fascinated by the sophistication and virtuosity.



Figure 38 VR Entrance (Source: Riedl, 2022)



Figure 39 VR Park, Dubai Mall (Source: Riedl, 2022)

Even in a giga mall like the Dubai Mall, consumption is in the foreground. For the mall visitor, hardly any wish will remain unfulfilled, as the assortment of every product seems endless. Nevertheless, consumption should be encouraged through certain staging methods. These stagings are typically represented in storefronts where the high feeling *of Desire* is provoked. One method of creating this high feeling is by placing a mannequin into the forefront of the shop, directly in the middle of the entrance. This gives the visitor a good overview of what the store has to offer and lets them ‘jump into action’. The store of Victoria's Secret and the Gucci Flagship Store in Fashion Avenue shown in *Figures 36* and *37*, represent an example. Another way of creating *Desire* is to place products on a higher level, directly at the eye level of the buyer. Lifting as a promotional effect is called the “podium effect” and can be seen in examples such as Perfumery & Co (*Figure 28*) or Manolo Blahnik (*Figure 35*). What is highlighted not only gets more attention but also a more positive appraisal. (Mikunda, 2009:173) The department store Level Shoes is well known for its creative approaches and currently features its latest shoe trends in birdcages, which not only create a *Glory* effect through its golden and marble presentation but also make the store visitor desire what is presented on a higher level. This example can be seen in *Figure 41*. The infamous Make-Up Brand Charlotte Tilbury displays their latest Lipsticks creations on a giant, red lip installation that also creates the high feeling *Desire* immediately - shown in *Figure 42*.



Figure 41 Bird Cage (Source: Riedl, 2022)



Figure 42 Charlotte Tilbury (Source: Riedl, 2022)



Figure 40 Swarovski Dubai Mall (Source: Riedl, 2022)

A more spectacular mixture of the high feelings of *Joy and Desire* is also created in the shop windows of the jewellery brand Swarovski, which presents its jewellery on mannequins in garish colours, as seen in Figure 42. According to Mikundas's theory, a mix between *Glory* and *Joy* is referred to as the “Las-Vegas-Principle”. The high feeling of *Intensity* can only be found sporadically in Dubai Mall.

Since the Dubai Mall is the largest mall in the world and can be quite overwhelming for the visitor, it also requires features that have a calming effect on the shopping mall visitor. The high feeling of *Glory* can be created very well through the installation of plants and lounge areas. You can find a combination of both very often in the Dubai mall. Most of the seating is surrounded by plants and flower arrangements. The cafes and restaurants are often surrounded by large arches of flowers, which separate the visitor from the rest of the mall. The souk in the mall also has small waterfalls, the sound of which has a calming effect and offers the customer the opportunity to take a short break from the impressions of the mall and to retreat.

4.1.3 Dubai Mall: Primes

Looking at the Dubai Mall from a Hypno aesthetic point of view, the trend of calming the consumer continues. There is a lot of *Art Priming* and *Nature Priming* - so that the visitor is not overwhelmed by the high feeling of *Glory* and secondly it also serves to take away the strong pressure to consume. This is very important to strengthen the character of the Third Place.

Before one goes up the escalator to the actual level of the mall, where Laduree and all the shops are located, large, eye-catching artworks catch the visitor's attention to the left and right. The Dubai

Mall is filled with many such cretinous, eye-catching works of art. Next to the escalator is a large orchid flower. In fact, artistic objects unrelated to the product range are popping up everywhere in-store areas, showing that fashion is also art, just as art is subject to fashion. *Art Priming* is an artifice that is currently transforming the retail landscape and bringing shops close to galleries. If the visitor continues to the next anchor point of the mall, the Apple Store, the well-known Wild Kong, a sculpture by French artist Richard Orlinski (40thousandkm, 2020) also serves as an art object. *Art Priming* is not an exclusively commercial phenomenon, but always a strategic one. It can be found wherever a situation cries out for change. (Mikunda, 2018: 24-28) *Art Priming* before the entrance of the Apple Store, which is characterised by high glass walls that stretch upwards for several metres, is proof of the change that the mall visitor is about to experience.

As just mentioned above, the Apple Store directly connects to the South Korean sunglass store Gentle Monster. Their extravagant shopping window design has been mentioned above in terms of the high feeling of *Bravour*. Its theme runs by the motto of “evolution” (CPP Luxury, 2021) and therefore creates an astonishing mixture of *Art- and Nature Priming*. While *Art Priming* leads to more inspiration, *Nature Priming* simultaneously leads against too much negativity in the world, it creates resilience. You stop in front of the shop window and feel magically attracted by the artistic staging. The futuristic figure surrounded by a botanical staging provides inspiration and indicates the modern and hip eyewear design. At the same time, the greenery around the doll leads to tranquillity and allows the viewer to step back from the hustle and bustle of the mall for a moment. It is precisely this effect of calming down that is created by nature priming, because it leads to a better ability to cope with heat, noise, overcrowding, smell or other negative external influences. (Mikunda, 2018:69) The Dubai Mall also provides special recreational areas and as mentioned in the chapter about high feelings already, these are also indicated with large, green plants. Above those areas *Art Priming* installations such as small paper butterflies are situated. It could be observed that visitors to the mall use this space to rest for a moment, to retreat from the hustle and bustle of the mall, to chat with each other, to enjoy a coffee-to-go or to look at their mobile phones or tablets. Again, the green scenery provides a certain *Nature Priming* effect. As mentioned in the section of the high feeling *Chill*, many coffee shops and restaurants use stunning flower installations to separate their consumers from the rest of the mall. Nature Priming can even be found in shop windows, such as in the store Ted Baker (*Figure 43*) or within an area of Level Shoes (*Figure 44*) since it grants emotional relaxation and it keeps the customer less sensitive to elevated prices.



Figure 43 Ted Baker Store (Source: Riedl, 2022)



Figure 44 Level Shoes (Source: Riedl, 2022)

Art Priming in the Dubai Mall also created those certain “Instagram moments” that stops the busy mall visitor to take a picture of even a selfie. This phenomenon is referred to as *Attunement* and again, the art piece “Wild Kong” functions accordingly. During the observation on site, it could be seen that loads of families pause and make their children stand in front of it to take a memorable picture of them. A heart-shaped frame in front of the Waterfall inside the mall also functions according to *Attunement*.



Figure 46 Attunement example (Source: maoraaj.raja 2020, October 2019)



Figure 45 Attunement Wild Kong (Source: Riedl, 2022)

As seen in Figure 45, *Attunement* leads to an Instagram moment. This user of the social media platform has uploaded a photograph of himself in front of the waterfall, together with the frame that created *Attunement* in the first place. In Figure 46 a father is seen, photographing his two children in front of the Art Priming object “Wild Kong”. Besides the found *Attunement* elements the Dubai Mall also works with several Trance effects. What Trance does is slow down your walking speed, the eyes glaze over, your jaw relaxes and drops, you don't know why you came

for a short time, and you become vulnerable to consumer stimuli. This effect is most often also referred to as the Gruen-Transfer (Mikunda, 2018:21-23). An example of this would be again one of the entrance halls leading into the centre of the Dubai Mall, already spoken about in the section of *Glory*, and seen in *Figure 49*. The enormously wide and high seemingly window lets in a lot of natural light from above and leads you into the mall. Some parts of the ceiling in the mall form in the ultimate centre of their domes to eyes that put the visitor in a hypnotic state (*Figure 47*). Also, the small but light art installations mentioned above the relaxation areas, shown in Figure x, are proof of creating a certain *Trance* effect.



Figure 49 Entrance Area, Dubai Mall (Source: Riedl, 2022)



Figure 48 Chill out area (Source: Riedl, 2022)



Figure 47 Dome, Dubai Mall (Riedl, 2022)

4.1.4 Dubai Mall: Experience Design of Third Places



Figure 50 Burj Khalifa (Source: Riedl, 2022)

To determine a certain place as a Third Place, a landmark must be found. The urban design serves to create a landmark by making the identity of the place visible. (Mikunda, 2009: 200) The Burj Khalifa does not only function as a landmark for the Dubai Mall, but by being the tallest building world-wide also functions as a landmark for the whole of Dubai, alongside the famous Burj Khalifa situated on Jumeriah Beach. Almost everywhere you go in Dubai, the Burj Khalifa is visible.

What tourists, Emiratis and ex-pats mostly do in the Dubai Mall, besides conducting business meetings and meeting up with friends and going shopping is *Malling*. The urban design enhances the pleasure of promenading by consistently designing streets, squares, paths

and banks (Mikunda, 2009: 200). The Dubai Mall functions as a grand example of *Malling*, as its walking paths are constructed in an extremely wide manner. According to expert A ((Expert interview_A, Vienna, 09.12.2021, see Appendix) promenading is the best entertainment that one can experience through a place. A staged place is needed for it, so that a place becomes an entertaining location. In Dubai Mall, the staging of the special districts is particularly strong. Once you enter the shopping centre, you are soaked into the different paths that leads you into the different districts. There's Fashion Avenue, right at the main entrance, followed by Level Shoes, and the Gold Souk which mimics the old Gold Souk, so just the fact that there are these special places is a clear indication that *Malling* is part of the staging and the Third Place quality. The thrilling thing is that these special districts are staged in the same way on a small scale as the big ones are. Level Shoes does also have its own landmark which is its extremely flashy and luxurious temple entrances. The Gold Souk is kicked off with a giant skeleton dinosaur.

These elements also function as art within the mall and are placed all over Dubai Mall. They function as pre-installed experiences that are not staged around the product but social and cultural conditions. They are staged so that visitors move around within the point of sale like in a gallery, or in the case of the dinosaur skeleton-like in a museum. This creates the *Concept Line* of the Dubai Mall.



Figure 51 Abra (Source: Riedl, 2022)



Figure 52 Fountain at sunset (Source: Riedl, 2022)

The Dubai Mall features several different *Core Attractions*. One of them certainly is the Dubai Aquarium and Underwater Zoo and attracts people from all of the world. Most likely no tourist will have visited Dubai not seen the Aquarium at least from the outside. It causes the big wow effect that is supposed to trigger the high feelings in the visitors, the visitors of all kinds. Another Core Attraction that also also follows the theme of water which is the Fountain Show. Expats and Emiratis take their families and visitors to see it in the evening and especially tourists gather

around the Burj Lake from 6 pm onwards to see the show. While the inside of the mall can be quite crowded during daytime, it became quite visible during the research, that as soon as the Fountain Shows start people try to find a good space to watch it, whether -this might be from the restaurants that are placed around the Burj Lake or directly standing at the front to get the best picture of it. *Figure 51* shows that it is also possible to take one of the traditional Abras across the Burj Lake to see the world's largest Fountain show from the best view possible and get the full experience out of it. (Burj Khalifa, 2022)

One other Core Attraction that also features water is again the Dubai Waterfall inside the mall. When visiting Dubai, hardly any tourist will fly back home without having taken a picture in front of the gigantic water construct.

4.1.5 Dubai Mall: Conclusion

The Emirate Dubai is well known to be home to many of the world's largest experiences. The tallest building, the Burj Khalifa, is situated in Downtown Dubai, alongside the biggest mall and the world's largest performing fountain show. (Burj Khalifa, 2022) The overall conclusion that can be drawn from analysing the Dubai Mall is largely composed of the three high feelings *Glory*, *Bravour* and *Desire*. While other malls that will be described later in this research, focus on particular high feelings only, the Dubai Mall and all its stores do focus on fulfilling almost all seven high feelings. So as briefly described, elements such as *Chill* and *Power* can definitely be found in the mall, the high feelings of *Glory*, *Bravour* and *Desire* do set the overall tone though. To conclude his analysis, it is important to mention that the Dubai Mall is a Giga Mall that holds everything desirable for their visitor. With the mall being the largest one worldwide at the moment it only seems plausible that there is space for every retail-tainment feature that one could think of.

In order to answer the research question, in what way malls in Dubai create a Third Place for their visitor it is important to state, that especially in the enclosed Dubai Mall, the outside climate does play a significant role. As above mentioned already, temperatures can rise up to 50°C in the United Arab Emirates, which makes it unbearable for people to spend much time outside of air-conditioned areas. So it only seems natural that people seek an escape from the heat and find themselves a Third Place that offers better conditions. Additionally, as stated by an interviewed expert (Expert

interview_C Vienna, 14.03.2022, see Appendix) it is quite unusual for Emirates to walk to places, especially due to the heat as well. Wherever Emirates go, they drive there. The Public Transportation system in Dubai used to provide insufficient connectivity which is why Emirates rely on their cars as much as they do. Giga Malls such as the Dubai Mall made sure to provide enough parking spaces for their visitors with over 14.000 parking spaces (Expert interview_C Vienna, 14.03.2022, see Appendix). With the help of this possibility of most likely finding a convenient parking space, Emiratis, as well as ex-pats or tourists, do not only travel to Dubai Mall for the sole purpose of shopping. Malls, such as the Dubai Mall have become the main place to meet, catch up with friends and family and even hold business meetings. The hospitality sector within the Dubai Mall also offers endless opportunities with dishes from all over the world.

Hints of *Destabilisation* can be found within a few stores of Dubai Mall, nevertheless it is not used in particular display of the mall itself. According to the research, the reason for this seems to be culturally rooted. Often destabilisation is staged through sexual stimuli. In Arab culture, such staging tends to be frowned upon, so the Dubai Mall is rather averse to elements of *Destabilisation*.

The Burj Khalifa can be announced as the ultimatum landmark of the mall, nevertheless the adjacent Address Hotel can also be seen as an additional landmark. The hotel connected to the mall also plays a major role in the retail-tainment factor. In the emirates, restaurants and bars are not allowed to serve alcohol unless they have a licence or are connected to a hotel. Since in many parts of the world the consumption of alcohol is an essential entertainment factor, only through the connection to the hotel can this factor be fulfilled for expats or tourists.

During this research in the Dubai Mall, we also noticed the enormous number of small pop-up stores. Most of these stores serve to highlight and function as small sensations in between. Often, niche perfume brands or smaller unknown brands of cosmetics such as telephone accessories or jewellery are displayed here.

As Dubai Mall is absolutely worth seeing for tourists, expats and locals need to find a reason to keep coming back. For this reason, temporary exhibitions such as Infinity Des Lumières are created in order to yet attract people living in Dubai. The installations show a digital representation of space

as well as the unique combination of iconic art and digital animation which feature digital recreations of Van Gogh's famous artworks. (Infinity Des Lumières, 2022)

Generally, it can be stated that it became visible during conducting the research that the Dubai Mall is visited more by younger people, potentially teenagers and young adults without children. During the course of a day, it became apparent that during the afternoon more locals visited the mall. Young couples or groups of friends can be seen, wearing their traditional clothing, and enjoying coffee and cakes all over the different coffee shops and cafés within the mall. Young people use the public space to meet their friends, flirt and get to know new people. Young entrepreneurs in suits hold business meetings at Starbucks, according to interviews with experts. The reason for young people to come and stay longer are naturally also the endless opportunities that reach from aforementioned temporary exhibitions to Dubai Ice Rink, the Cinema or the breath-taking Aquarium and Underwater Zoo.

During the research, during the field research as well as stated during an expert interview, it was discovered that Emiratis and ex-pats use Fashion Avenue and this exclusive area, just like village squares were used and valued. Before the rapid development that Dubai underwent, Emiratis used to drink coffee, ate dates or baklava, and played backgammon. These traditions have not changed of course - yet these leisure activities are taking place in another Third Place. Therefore it can be claimed that the market square which used to be their Third Place has now been transferred indoors - more particularly inside the Fashion Avenue and all its coffee shops within the Dubai Mall. During the expert interview B it was also agreed on that men remain on one side of the restaurant and women on the other side - just as it used to be on the traditional village square. (Expert interview_B, Vienna, 14.01.2021, see Appendix). It was claimed that the Dubai Mall is more focused on creating an experience for young adults. With that being said, one needs to understand that there is still an incredible amount of core attractions for families, no matter if tourists or locals. Yet the mall is filled with semi-public areas such as the VR park where the youth may escape from those traditional ways and spend their free time. This is a strong indication of distinct Third Place Quality.

To come back to the argument of the exchangeability of products and premises in the Communication Model (*Figure 10*) it can be proven that core attractions such as the VR Park, the Aquarium and Underwater Zoo or the Dubai Ice rink need to be seen in the social and cultural

environment that they are in. As a tourist, one might regard sensations like the Underwater Zoo as the product. For an ex-pat or local Emirati, within their social environment, the Underwater Zoo is more categorised as the premises since they do not see it as the big ‘wow-effect’ but rather their Third Place. For Emiratis, it has become a normal activity to go ice skating or meet up with their ice hockey team in Dubai Mall or take figure skating lessons. Such events are created to draw the ex-pats into the shopping mall. Dubai's inhabitants are very much keen on ads and using mobile phones and are regularly offered goodies and deals and bonus points that they can potentially earn with EMAAR, Meraas or Majid Al Futtaim to be drawn back to these locations. (Expert interview_B, Vienna, 14.01.2021, see Appendix)

4.2 Description of the Sub-Sample for the Mall of the Emirates

The Mall of the Emirates was developed by the Majid Al Futtaim Group in 2005 and welcomes more than 40 million visitors every year. Their website already joyfully states: “Mall of the Emirates - Where Shopping Is Just The Beginning.” This quote represents the multiple opportunities the Mall of the Emirates has to offer. Besides 545 stores, the mall also offers around 100 restaurants and coffee shops, as well as many entertainment outlets. (Majid Al Futtaim, 2022) In addition to the indoor ski slope, the shopping resort offers a wide range of activities, especially for families. The Magic Planet has a bowling centre, several video games machines and a trampoline park. Dreamscape is a new virtual reality gaming centre for young people and adults. And the VOX Cinema shows the latest films and blockbusters from Hollywood (Dubai.de, 2022).

4.2.1 Mall of the Emirates: Communication Model

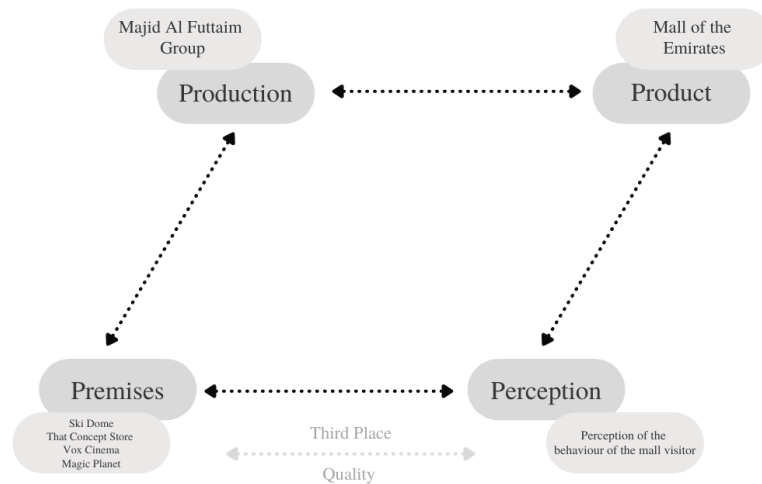


Figure 53 Mall of the Emirates – Communication Model
(Source: Own representation based on Mikunda, 2018:56)

As mentioned above, within the Communication Model the Mall of the Emirates was developed by the Majid Al Futtaim Group, which functions as the *production* in this pattern. The *product* itself is the Mall of the Emirates. The *premises* on the left-hand corner of the communication model represent the Core Attractions of the mall such as the Ski Dome, the That Concept Store, the Cinema and the Magic Planet and many more. The *perception* represents the way the mall visitor perceives the mall and its Third Place quality. Again, just like demonstrated in the example of the Dubai Mall, the exchangeability of the product and premise is applicable to the construct of the Mall of the Emirates as well.

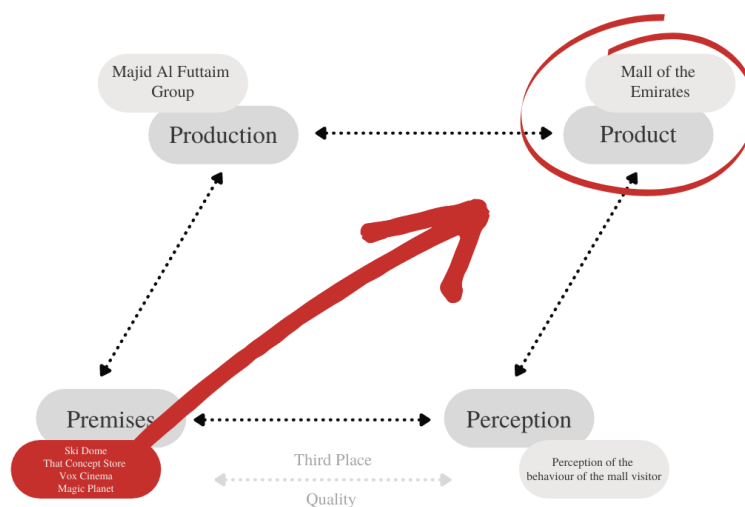


Figure 54 Mall of the Emirates Interchangeability (Source: Own representation based on Mikunda, 2018:56)

To further comprehend the details on behalf of this model, which will be provided later on in this chapter, an overall analysis of the high feelings, the hypno aesthetic view and the experience design will be conducted below.

4.2.2 Mall of the Emirates: High feelings

As well as the Dubai Mall, the Mall of the Emirates is filled with many *Glory* elements. As seen in *Figure 55* a lot of storefronts represent temple entrances. The Mall of the Emirates is also well known for its dome ceilings shown in *Figure 56*. This dome definitely also provokes the feeling of *Glory*. In addition to that, several glorioles are featured in the mall itself, as well as inside the stores. The Gucci Store is a great example of a temple entrance reflecting *Glory*.



Figure 55 Store fronts, Mall of the Emirates (Source: Riedl, 2022)



Figure 56 Dome, Mall of the Emirates (Source: Riedl, 2022)



Figure 57 Clarins gloriole (Source: Riedl, 2022)

The placement of the Clarins set up inside the Harvey Nichols store also presents a large gloriole, representing the high feeling of *Glory* as well as *Joy* since it can be identified as a sacral placement.

Without doubt, the element of *Bravour* is deeply reflected in the slopes of Ski Dubai. No tourist must leave the United Arab Emirates without having seen this incredible construction. While expats and local Emiratis take their ski lessons inside, tourists press their noses against the windows and enjoy the surreal view of snow not only in the middle of the desert but also inside of a mall. Obviously the slope and its surrounding snow park also mirror the high feeling *Power*. Another indicator for this element is the immense dome ceilings pictured in Figure 56, also representing the high feeling *Glory*.



Figure 58 Walls in the Mall of the Emirates (Source: Riedl, 2022)



Figure 59 Ski Dubai (Source: Riedl 20229)

The high feeling of *Joy* is generally way more present in the Mall of the Emirates than it is in the Dubai Mall. This is due to a brand-new Concept Store inside the mall called 'THAT'. The very artsy store extends over 3 floors, but also provides not only the latest fashion looks but also the hottest styles and trends in interior design. In addition, ladies also have the opportunity to undergo cosmetic treatments. The store has a nail salon, a cosmetic studio, and a barbershop for men (That, 2022). The modern store that definitely represents a strong high feeling of *Joy* can be seen in Figures 60 and 61.



Figure 60 Inside 'That' (Source: Riedl, 2022)



Figure 61 'That' Concept Store (Source: Riedl, 2022)

While the above mentioned high feelings of *Glory*, *Bravour*, *Power* and *Joy* are represented as the eminent high feelings that define the Mall Design of the Mall of the Emirates, the high feelings *Chill* and *Desire* are dominantly observed within the individual stores and therefore do contribute to the overall Third Place quality of the Mall of the Emirates.

Of course, despite all the entertainment options and the countless restaurants and cafés, consumption in the mall is still a priority. That is why the high feeling of *Desire* in the mall cannot be left out. Many of the elements that allude to *Desire* can be found in the individual stores of the mall or in the shop windows of the brands. Quite similar to the shopping window previously described in connection with the Dubai Mall, the jewellery brand Swarovski on mannequins in striking colours, provoking a *Desire* in the passing mall visitor. The Concept Store 'That' also plays with *Desire* elements shown in Figure 63.



*Figure 62 Swarovski Store, Mall of the Emirates
(Source: Riedl, 2022)*



*Figure 63 Desire presentation, Mall of the Emirates
(Source: Riedl, 2022)*

The Concept Store also makes use of several Chill installations to reduce the pressure to consume. It offers its customers the possibility to grab a coffee to go and rest for a while, possibly while waiting for a cosmetic appointment. Like the Dubai Mall, a lot of coffee shops and restaurants are surrounded by nature elements to separate themselves from the rest of the mall.



*Figure 64 Nature Priming, Mall of the Emirates
(Source: Riedl, 2022)*



Figure 65 Coffee Shop, Mall of the Emirates (Source: Riedl, 2022)

4.2.3 Mall of the Emirates: Primes

Art Priming in the Mall of the Emirates is not as extensive as it is in the Dubai Mall. The Korean sunglass store Gentle Monster again provides an outstanding Art Concept in its store. The shiny decorative objects to set the stage for the actual goods. The message behind this technique is that in this store it is not about the sale itself, but about the lifestyle that comes along with it - comparable to a design hotel or a cool gallery. The installations in the Gentle Monster Store even recall the method of controlled confusion and can thus be categorised as a kind of destabilising Art Priming. Another temporary piece of destabilising Art is the Louis Vuitton Pop Up Store in the Mall of the Emirates. The store seen in *Figure 67* depicts a gigantic Dragon figure that surrounds the pop-up store and reaches over almost three floors. The red heart in the middle of it even functions as a temporary anchor point of the mall. Also the huge lighting installation picturing a large bottle of Chanel perfume is a great representation of a joyful Art Priming piece in the middle of the mall. It can be seen in *Figure 68*.

The same principle can be applied to the concept store 'That'. Art Priming should inspire us by the ordinary becoming interesting through the emotional, which is brought up from the periphery of our unconscious memory network. (Mikunda, 2018:46-52) A great example of that is the illustration shown in *Figure 60*.



Figure 66 Gentle Monster, Mall of the Emirates (Source: Riedl, 2022)



Figure 67 Louis Vuitton Pop-Up (Source: Riedl, 2022)



Figure 68 Art Priming by Chanel (Source: Riedl, 2022)

4.2.4 Mall of the Emirates: Experience Design of the Third Place

The *Landmark* that is to be determined for the Mall of the Emirates is definitely Ski Dubai. The Snow Park that stretches across 4,500 m² inside the mall, offers entertainment options such as building a snowman, taking ski lessons as well as encountering penguins (Ski Dubai, 2022) The giant slope is even visible from the outside of the mall, when driving on Sheikh Zayed Road, where it is situated. Additionally, the Kempinski Hotel, which is adjacent to the mall, may be regarded as a *Landmark*.



Figure 69 Ski Dubai from outside (Source: Infoguide Dubai, 2022)



Figure 70 High ceilings Mall of the Emirates (Source: Riedl, 2022)

Similar to the Dubai Mall, the principle of *Malling* is enforced with the help of extremely broad walking paths that lead through the shopping centre. The alluring marble floor additionally enforces the visitors to promenade around. An example of this is pictures in *Figure 70*.

The Mall of the Emirates offers several Core Attractions that are quite familiar oriented. As aforesaid the slopes of Ski Dubai do not only function as the landmark representing the centre but as a fantastic core attraction that attracts tourists as well as expats and Emiratis themselves. Another joy full *Core Attraction* is Magic Planet which offers a distinctive selection of video games, the opportunity for kids to go wall climbing or play bowl in the arena named Yallah! Bowling. (Magic Planet, 2022) Additionally Vox Cinema as the most innovative and customer-focused exhibitor in the cinema business in the MENA region offers the opportunity to enjoy romantic movie dates for couples or visit the latest children's blockbuster with the whole family (Vox Cinemas, 2022). A temporary *Core Attraction* that can be categorised according to Table 1 in chapters 2.4 is a Banky exhibition that was open during the time of the research on site.



Figure 71 Theatre Entrance, Mall of the Emirates (Source: Riedl, 2022)



Figure 72 Banksy exhibition, Mall of the Emirates (Source: Riedl, 2022)

4.2.5 Mall of the Emirates: Conclusion

After the first mega mall was constructed in Dubai, which was the Ibn Battuta Mall, the Mall of the Emirates was built in the middle of nowhere, with no surrounding catchment area. Nevertheless it immediately attracted all different kinds of visitor groups since the ski slope was not only a landmark for the mall but also for the region, actually for the country as a whole. In fact, Ski Dubai is another prominent example of the interchangeability of the communication model. While tourists might comprehend it as a product, expats and Emiratis perceive it as a premise due to its social surrounding. During the field observation, many expats as well as traditionally dressed Emiratis brought their children into the mall to participate in a skiing course or take private lessons. The Ski Slope can be categorised as the big “wow-effect” for tourists. They were observed to stand outside the glass windows, on small steps that are built around this area to provide a better view, or even book a table in the surrounding restaurants with direct view at the slope while dining. This surreal scenario shown in *Figure 59*, again proves, expats live the mall as their Third Place, as their *premises*, while tourists regard it as a product, in full astonishment. The same principal accounts for ‘Retail-tainment’ features such as the Vox Cinema and the Magic Planet. Those elements prove the mall to be more family-oriented when compared to Dubai Mall.

4.3 Description of the Sub-Sample for La Mer

The main difference between the previously described and analysed malls is that those are, as aforementioned, giga-malls. La Mer is not a typical mall as we might know it but it can rather be categorised as an Urban Entertainment Centre. While the Dubai Mall and the Mall of the Emirates are also extremely busy during the evening, La Mer is strikingly busier during the evening. One reason for this is naturally again the climate. Temperatures drop during the evening and therefore a stay outside becomes more bearable. During this research, I have learned that La Mer will be closed down in the near future due to little fluctuation and missing visitors. This analysis will help to understand the possible reasons for it.

4.3.1 La Mer: Communication Model

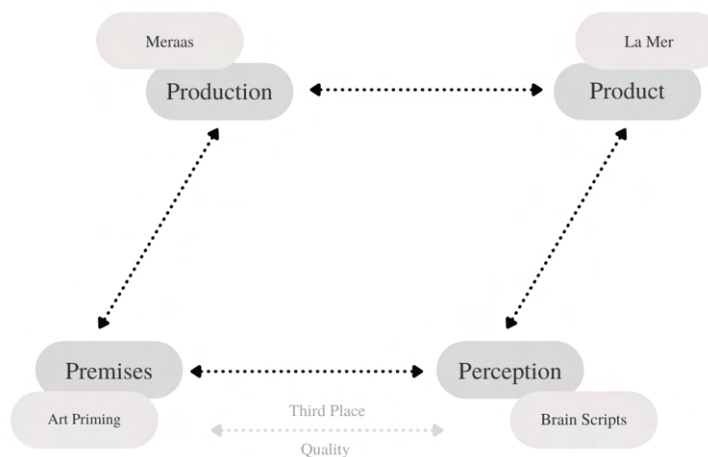


Figure 73 La Mer - Communication Model (Source: Own representation based on Mikunda, 2018:56)

La Mer was developed by the developer Meraas, which functions as the *production* in this pattern. The *product* itself can be depicted as La Mer. The *premises* in this case are the Art Priming installations. The *perception* represents the Brain Script that is kicked off with the help of the depicted Art Priming. As previously mentioned, just like demonstrated in the example of the mega malls above, the interchangeability of the product and premise is applicable to La Mer as well.

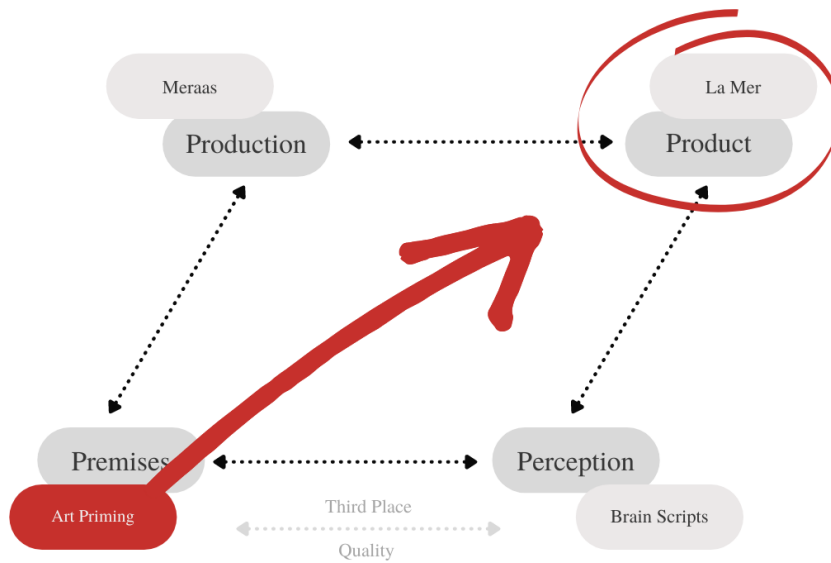


Figure 74 La Mer - Interchangeability (Source: Own representation based on Mikunda, 2018:56)

The many Art Priming pieces are categorised as a product by tourists while, embedded in the social environment, ex-pats might consider it as a premise. This results back to the big “wow-effect” that tourists learn, while it becomes something common for the ex-pat or local and he does not particularly drown back there again due to these premises. What does help to lead them back would be a temporary or special event, such as mentioned in chapter 2.4.

4.3.2 La Mer: High feelings

While the Dubai Mall and the Mall of the Emirates are filled with *Glory* installations, the high feeling is nowhere to be found at La Mer. That is not really surprising though, since an Urban Entertainment Centre serves a different purpose than a glorious, high-end giga mall.

Therefore, La Mer avails many *Chill* and *Joy* installations. The high feeling of *Chill* can be found all over the area, where small bonds and springs can be found, and their sound also creates a calming and relaxing atmosphere.



Figure 75 Nature Priming, La Mer (Source: Riedl, 2022)



Figure 76 Little Fountains, La Mer (Source: Riedl, 2022)

The high feeling of *Joy* is seen in the very colourful pieces of art that will be represented in the following chapter.

4.3.3 La Mer: Primes

Those pieces of art lead to the next chapter on Primes. The Art Priming in La Mer offers an extremely large amount of Art Priming all over the area. Those are a typical trademark of the developer Meraas and shows many graffiti and paintings that strongly remind of art pieces of the infamous artist Banksy. *Figure 77* shows many examples of Art Priming that were spotted in La Mer.



Figure 78 Art Priming La Mer (Source: Riedl, 2022)



Figure 77 La Mer art (Source: Riedl, 2022)

La Mer is also filled with an extensive collection of Nature Priming installations. There are many small ponds with bubbling fountains surrounded by trees and shrubs.



Figure 79 Small pond (Source: Riedl, 2022)



Figure 80 Sephora store (Source: Riedl, 2022)

4.3.4 La Mer: Experience Design of the Third Place

What becomes particularly noticeable when one approaches La Mer is that there is no landmark that claims the area. *Malling* on the other hand functions really well at La Mer. The little paths lead you through the area and invites the visitor to promenade along. As seen in *Figure 83* signposts are implemented all over the Urban Entertainment Centre.

La Mer also lacks a permanent *Core Attractions*. A temporary *Core Attraction* was set up at the time of this research named the Block Party where musical artists performed. A permanent Core Attraction could be the children playing and entertainment area, nevertheless, it seems to almost be disconnected from La Mer itself, since one must go through a little corridor to get to it. It's not visible at first glance.



Figure 81 Block Party (Source: Riedl, 2022)



Figure 82 Amusement Park, La Mer (Source: Riedl, 2022)

The *Concept Line* can be depicted with elements, that remind the visitor of the *Brain Script* that is kicked off, namely, on the West Coast of the United States in the more than 70 years ago.



Figure 83 Sign Posts, La Mer (Source: Riedl, 2022)



Figure 84 Set Pieces, La Mer (Source: Riedl, 2022)

4.3.5 La Mer: Conclusion

What becomes extremely visible is that La Mer was built from set pieces. The images used for the demonstration are intended to reflect the vibe of this urban entertainment centre, which is located on the beach. It reminds its visitors of the 1950s and 1960s back in Los Angeles or Miami Beach. It is a place that is actually visited once by locals and lived by tourists. Despite this inviting vibe and chill atmosphere La Mer will be torn down in the future (Expert interview, _C Vienna, 14.03.2022, see Appendix)

It was already forementioned that during this research no landmark was found. Since landmarking functions by making the identity of the place visible, La Mer gets lost in between all the phenomenal places Dubai has to offer. Additionally, not many outstanding shops can be found in the area and the whole sector of catering and hospitality is a franchise concept which is nevertheless typical in the Emirates. (Expert interview, _C Vienna, 14.03.2022, see Appendix).

One potential reason that has been briefly mentioned above, is that no particular Core Attraction was found. As described in chapter 2.4 the Block Party concert area can be categorised as temporary entertainment, nevertheless, hardly any permanent installations could be found. There is one cinema which is not very big though. La Mer does retain a rather big and shiny children's area but it is not directly included in the main area and therefore feels a little separated. The large Water Park can be

considered the main attraction, unfortunately, La Mer is mainly visited during the evening hours due to the above mentioned climate conditions and therefore does not directly relate to an evening program.

4.4 Description of the Sub-Sample for the City Walk

City Walk can be categorised as an Urban Entertainment Centre as well. While La Mer is situated next to the sea, City Walk is situated in Downtown Dubai, in potential walking distance from the Dubai Mall and Burj Khalifa in the middle of City Walk residence area. City Walk strives to be an urban lifestyle space (City Walk, 2022a).

4.4.1 City Walk: Communication Model

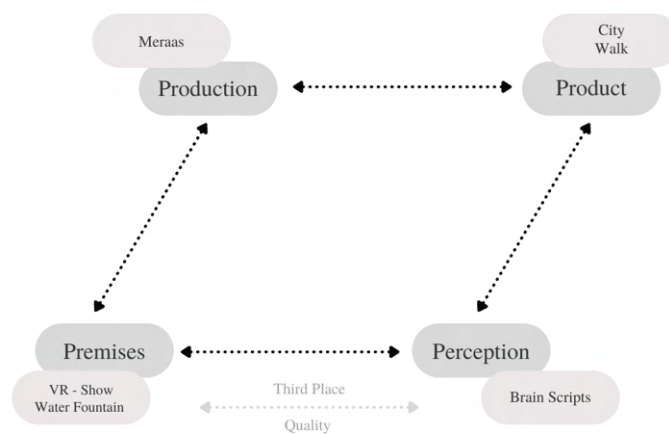


Figure 85 City Walk - Communication Model (Source: Own representation based on Mikunda, 2018:56)

The macro-structure for City Walk works in the same manner as for the other malls previously described. The developer, in this case Meraas, stands for the element of production on the upper left-hand side of the structure. The product itself is City Walk. For the part of premises, the Fountain Show alongside its Virtual Reality Show. In addition to that, the Green Planet offers an enclosed ecosystem which represents the tropical forest with over 3,000 plants and animals (City Walk, 2022c). A large cinema is also offered to City Walk visitors. The element of perception in this case is its Brain Script, that is kicked off once entered. Set pieces such as red kiosks, the telephone booth well known in London (Figure 98).

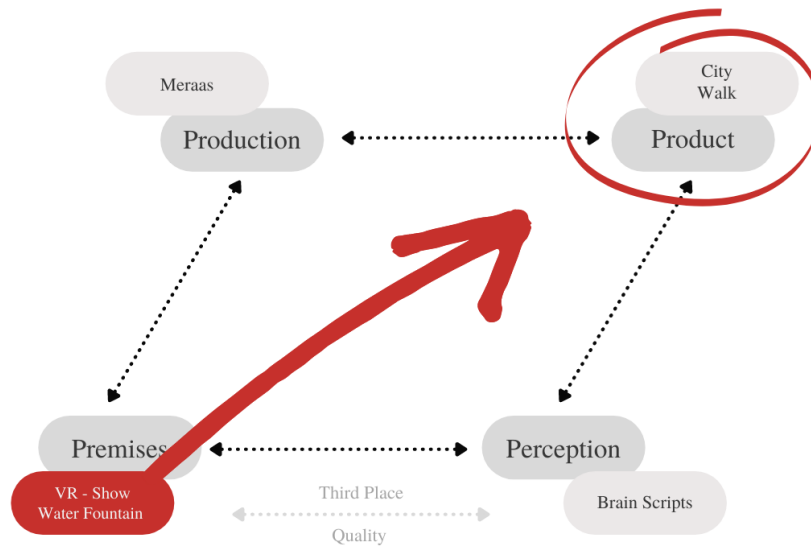


Figure 86 City Walk - Interchangeability (Source: Own representation based on Mikunda, 2018:56)

Again, the interchangeability between *premises* and *product* can be seen in Core Attractions such as the Green Planet, where locals and ex-pats certainly find their Third Place and spend their leisure time there.

4.4.2 City Walk: High feelings

The most prominent high feeling at the Urban Entertainment Centre is *Joy*. It is being broadcast by colourful lighting installations spread all over the area. As seen in *Figures 87* and *88*, lengthy led lights are hanging above all walking areas, changing their colours from red to blue. Additionally, the large square, where the Fountain Show is taking place, is also surrounded by an arena like construction, with lights that are also changing their colours, especially while the show is on.

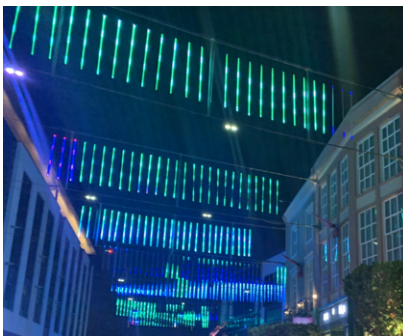


Figure 88 City Walk (Source: Riedl, 2022)



Figure 89 Changing lights (Source: Riedl, 2022)



Figure 87 Main square City Walk (Source: Riedl, 2022)

The Fountain itself, alongside its shows can be considered an indication for the high feeling of *Power*.

What is striking is that, in comparison to the Dubai Mall and the Mall of the Emirates, hardly any elements indicate the high feeling of *Glory*. A big gloriole marking the main entrance of the centre and few smaller glorioles spread all over the area hint *Glory* feelings.



Figure 90 City Walk Show (Source: Riedl, 2022)



Figure 91 People watching show (Source: Riedl, 2022)

4.4.3 City Walk: Primes

City Walk has some Art Primings in the form of murals. Those are quite similar to those found in La Mer with this resulting probably from the fact that both Urban Entertainment Centres have been developed by the Meraas Group. Most paintings remind of Art pieces of the famous artist Banksy, as seen in *Figure 93*. Nature Priming can be seen especially around the gastronomy areas, similar to the coffee shops and restaurants at the Dubai Mall. *Figure 92* shows an example of that.



Figure 92 City Walk Nature Priming (Source: Riedl, 2022)



Figure 93 Art similar to Banksy (Source: Riedl, 2022)



Figure 94 City Walk Art (Source: Riedl, 2022)

The Fountain Show again puts its viewer in Trance. While the show is not playing, a circular pond can be found in the middle of City Walks main square, again reminding of an old market place where people meet. From 7pm to 12am (City Walk, 2022b) a spectacular show takes place where the small pond is transformed into a waterfall as a steel frame emerges from the small pond from which large quantities of water flow. At the same time, this water jet is illuminated by a beamer with different themes such as lions or cartoon characters. There are 5 different shows named Pure Imagination, Elements, Future Now, Africa or Voyage into Sound (City Walk, 2022b). Supplementary to the images projected onto the Waterfall, all LED screens on the arena construction around it show video installations accompanying the theme. Figure 90 and 91 show the Africa show. To reinforce all these elements loud, impressive music is being played.

4.4.4 City Walk: Experience Design of the Third Place

The *landmark* which manifests the urban entertainment centre is the Coca Cola Arena shown in Figure 95. One can argue that the large gloriole determining the entrance of the mall mentioned above also acts as an additional landmark, nevertheless, the arena is the more powerful example.



Figure 95 Coca Cola arena (Source: SilverKris, 2022)



Figure 96 City Walk Entrance area (Source: Riedl, 2022)

The urban set pieces such as the London telephone box (Figure 98), the red bins (Figure 97) reminiscent of English streets and the building facades not only trigger a Brain Script but also enable *Malling*. You need urban set pieces like these to make the visitor stroll and promenade. Figures 91 and 92 show these elements. The many artworks and graffiti also create a certain Concept Line.

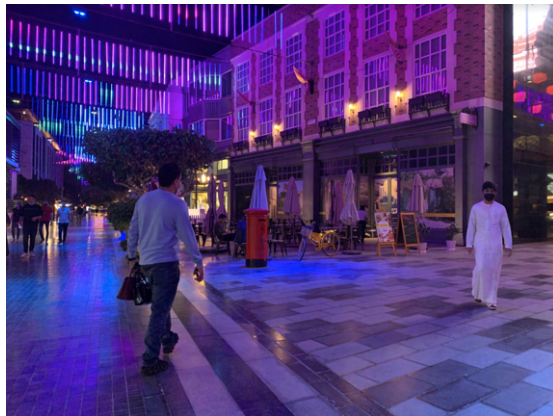


Figure 97 City Walk Façade (Source: Riedl, 2022)



Figure 98 City Walk Telephone Booth (Source: Riedl, 2022)

4.4.5 City Walk: Conclusion

Overall it needs to be stated that CityWalk, similar to La Mer, is an Urban Entertainment Centre that is more frequently visited during the evening. Most of the ‘Retail-tainment’ features are situated outside and therefore are more enjoyable without the blazing sun. Yet City Walk can also be visited during extremely hot weather conditions since its outdoor areas are air-conditioned as well. Even on the website, it is promoted as a lifestyle centre where young people meet after a day at the Canadian University Dubai to spend the rest of their afternoon shopping and hanging out with friends in coffee shops and going to dinners after before watching the Fountain Show. Referring back to chapter 2.5.2, City Walk can be categorised as a destination based entertainment centre

where people not only consume products but also use the opportunity to go out with friends, meet up for drinks and dinner and simply hang out. Also young families come together to enjoy similar activities.

The Brain Script that has already been mentioned above reminds the mall visitor on a stay in London, with certain elements such as the facades of buildings reminiscent of Notting Hill and Chelsea in England. During the investigative observation, police could also be seen riding horses through the urban entertainment centre. This is not only reminiscent of London, but also takes the mall visitor back to a time when the marketplace and the souk in the United Arab Emirates were still considered a Third Place and the horse was the only means of transport for the Arab population.

V. Summary & Conclusion

As mentioned during the individual analysis of the malls, cars are an absolute necessity of transportation in the Arab world. According to Expert C (Expert interview, _C Vienna, 14.03.2022, see Appendix) the car also became the substitute for the horse in the Arab world and was used to position oneself in terms of status. The first malls that were built in Dubai were need-based, but the construction of larger dimensions quickly developed and therefore a vast amount of parking spaces had to be provided as well. So malls in the Arab World have become the place to stay, do business and to meet up. Therefore a mall in Dubai can be compared to something that is called a “Grätzl” in Vienna, Austria or the “Kiez” in Berlin (Expert interview, _C Vienna, 14.03.2022, see Appendix). According to Schnur (2014:37) these quarters can be "amusement quarters" which usually do not refer to an administrative unit, but represent a "perceived" socio-spatial, everyday category.

To answer the research question in a brief abstract, it needs to be stated that ‘Retail-tainment’, no matter if permanent entertainment or temporary events function as core attractions in the malls and attract tourists and make locals and Emiratis keep coming back into the mall over and over again. Through high feelings, primes and the experience design, a Third Place is created, which not only protects from hostile temperatures outside but also creates a semi-public space where different cultures meet and sit together with Emiratis at the table and enjoy traditional Arab cuisine such as dates and Turkish coffee.

No matter how much urban set pieces trigger a brain script in the mall visitor, there is an indicator for it besides the traditional of the locals and the mostly respectful dress of the tourists and expats that quickly reminds you where you are. The muezzin's call, which is heard five times a day throughout Dubai, brings the visitor back and reminds of the strong and powerful arab culture and religion.

The consumption of alcohol is therefore also prohibited in the malls unless the restaurant disposes of a licence. Therefore, the connection of the large hotels, which connect to the malls and form additional landmarks, plays a supporting role for the Third Place Quality of tourists.

In order to be able to connect this entertainment segment during evening hours Hence the whole concept actually only works with each other and among each other. (Expert interview_C Vienna, 14.03.2022, see Appendix).

Another significant matter is that opening hours differ considerably from what is common in Europe. While the Mall of the Emirates closes its doors at 10pm, the Dubai Mall is open until 12 am. Therefore the Third Place and all its 'Retail-tainment' features can be used in a completely different way than it would be the case in any European country.

Moreover an extremely interesting finding was uncovered during this research. While literally every element can be found in shopping mall in Dubai, one of the few things missing are co-working spaces. During the observation many business meetings could be observed in coffee shops, typically at prominent locations such as Starbucks or Bateel. This particular issue was also mentioned during one of the expert interviews conducted by an expat living there. As of now It is unclear why developers such as Emaar or Meraas have not jumped on the hype that seems to be working very well in Europe. This missing link could positively be an incentive for further study.

Especially after this yet not ending period of the COVID-19 pandemic, it has been a great pleasure to observe people interact within their own social and cultural environment. The importance of this work can be determined that people spend more time together again, outside of their First Place and find together in a Third Place.

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Appendix



Expert Interview | translated into English

Interview guide Expert_A, 09.12. 16.00 Uhr

Introduction:

Thank you very much for allowing me to conduct this interview with you today. I would like to briefly explain what it is about before we start the interview. I am doing my master's thesis at the University of Vienna and I am conducting a research to what extent shopping malls in Dubai create a Third Place for their visitors. According to Ray Oldenburg and your theory, I understand a Third Place to be, a place that, in addition to one's own home and workplace.

a space where one likes to stay for a long time.

I am conducting a total of 4 expert interviews - and I am very pleased that we can conduct one of them today. The interview should take about 30-40 minutes. Your participation is, of course, voluntary. In order to create an accurate transcript later, I would like to record the interview. Is that all right?

In the run-up to the interview, you signed the document on the General Data Protection Regulation. Thank you very much again for that. Do you have any questions before we begin? If not, I would like to start with the first question. the first question.

Question 1:

I know you have already done your own research on this topic in Dubai. To start with, could you describe when you were last in Dubai and how you and how you remember your research there?

Question 2:

I would like to talk to you about the Third Place. You describe in your that it is definitely staged. This sets you apart from Oldenburg's theory. How do you assess this discourse?

Question 3:

To what extent would you support the hypothesis that Dubai shopping malls are specialise in offering their visitors a Third Place through staged retailing? Third Place through staged retailing?

Question 4:

What are the developers like EMAAR, Meraas and co. doing differently in your opinion?

Question 5:

What influence do you think the climate and Arab culture have on the Third Place in a Shopping Mall in Dubai?

Question 6:

I have engaged with your theory on the Third Place and staging in my work, especially also in my field research on site. In doing so, I superimposed the communication model of you and your co-author on your theory of Design of Experience and high feeling. For me, there appears to be a logical connection between production, product, perception and premise with the 7 high feelings. An example of this would be the Dubai Mall, which functions as a product. The aquarium in it would be, according to my interpretation, a 'core attraction' which further triggers the high feelings of *Glory* and power in the perception. People are magically attracted to the aquarium, they stop, marvel and take pictures. To what extent do you find my argumentation conclusive?

Question 7:

During my research on site, I had the impression that expats and tourists are mixed in the malls, but use this Third Place in a completely different way. For example, in the indoor ski slope at the Mall of the Emirates, I could see tourists in awe trying to get the best view of the slope, while expats use this attraction to teach their children how to ski, almost like an Austrian would do in winter, but in the middle of the desert. Have you noticed this or a similar difference?

Question 8:

We have reached the end of this interview. All in all - do you have the impression that we have forgotten any points that you think are relevant for our investigation? Is there anything else you would like to add?

Once again, thank you for your participation!



Expert Interview | translated into English

Interview guide Expert_B, 14.01. 8.00h

Introduction:

Thank you very much for allowing me to conduct this interview with you today. I would like to briefly explain what it is about before we start the interview. I am doing my master's thesis at the University of Vienna and I am trying to find out to what extent shopping malls in Dubai create a Third Place for their visitors. According to Ray Oldenburg and the theory of Dr. Mikunda, a Third Place is a place that, in addition to one's home and workplace, creates a space where one likes to stay for a long time.

I am conducting a total of 4 expert interviews - and I am very pleased that we can conduct one of them today. The interview should take about 30-40 minutes. Your participation is, of course, voluntary. In order to create an accurate transcript later, I would like to record the interview. Is that all right?

In the run-up to the interview, you signed the document on the General Data Protection Regulation. Thank you very much again for that. Do you have any questions before we begin? If not, I would like to start with the first question.

Question 1:

I know that you not only live but also work in Dubai. From your LinkedIn profile, I could see that you work specifically in the premium retail segment. So you realise shops together with architects and designers in the luxury sector. On your website, you list world-famous brands like “StoneIsland” or shopping centres like Harrods. I also read that you were recently involved in the realisation of Expo 2020 in Dubai. May I ask you to give me a brief overview of your field of activity? It would be great if you could also tell me about one or two past projects in Dubai.

Question 2:

In your opinion, what is the big difference between the malls in the UAE and all the other shopping malls in the world? In your experience, do they work differently for an international audience than for the Arab store visitor?

Question 3:

As I mentioned at the beginning, I am specifically concerned with entertainment and the experience it creates in malls. During my research stay in Dubai, I visited the Dubai Mall, the Mall of the Emirates, La Mer and City Walk. If we perhaps start with the two classic malls, what do you think makes these two malls a special place to stay combined with a special experience. In short - what makes Dubai Mall and Mall of the Emirates a Third Place?

Question 4:

My fourth question to you is structured similarly - in your opinion, what makes these two shopping centres, La Mer and City Walk, a special place to stay combined with a special experience or a Third Place?

Question 5:

During my visit to the malls and shopping centres already mentioned, I could observe that locals and ex-pats use the malls differently than tourists do. To give an example. In the Mall of the Emirates, for example, I could see tourists standing in awe in front of the Ski Dome in the Mall of the Emirates and marvelling at it - they could hardly believe it - while locals use the indoor ski slope to teach their children to ski or even sign up for an afternoon ski course. So the usage here is completely different. So would you say that these retail-tainment features are only made to attract tourists from all over the world?

Question 6:

What influence do you think the climate and the Arab culture have on the Third Place or easier said on Shopping Mall in Dubai?

Question 7:

We have reached the end of this interview. All in all - do you have the impression that we have left out any points that you think are relevant that you think are relevant to our investigation? Is there anything else you would like to add?

Once again, thank you for your participation!

Expert Interview | translated into English

Interview guide Expert_C, 14.03. 9.30 Uhr

Introduction:

Thank you very much for allowing me to conduct this interview with you today. I would like to briefly explain what it is about before we start the interview. As part of my master's thesis at the University of Vienna I am investigating the extent to which shopping malls in Dubai create a Third Place for their visitors. According to Ray Oldenburg and Dr. Mikunda's theory, I understand a Third Place to be a place that, in addition to one's own home and workplace, creates a space where one likes to stay for a long time. I am conducting a total of 4 expert interviews - and I am very pleased that we can conduct one of them today. The interview should take about 20-30 minutes. Your participation is, of course, voluntary. In order to create an accurate transcript later, I would like to record the interview. Is that all right?

In the run-up to the interview, you signed the document on the General Data Protection Regulation. Thank you very much again for that. Do you have any questions before we begin? If not, I would like to start with the first question.

Question 1:

- I know that you not only live but also work in Dubai. From your LinkedIn profile I could see that you worked for Umdasch in the MENA region as Managing Director from 2004 - 2013. I read a press release from which I could see that you even participated in the same event in Sharjah in 2006. I was already able to gain some insights into the Umdasch company in the United Arab Emirates through another interview. May I ask you to give me a brief overview of your former field of activity. I could see from the article that you were involved in projects such as the Paris Gallery in the Ibn Battuta Mall. So it would be great if you could also tell me about one or two past projects in Dubai.

Question 2:

What makes a mall in Dubai a Third Place for you? Is it really the 'retail-tainment' features? What is added to this phenomenon of residence? Do you consider malls like the Dubai Mall or the Mall of the Emirates as a Third Place from an expat perspective?

Question 3:

As an expat, how do you perceive production phenomena such as child-friendliness in the malls?

Question 4:

What importance do you attach to perfumes in malls - perfumes are also strongly anchored in Arab culture? What kind of lifestyle do malls convey as a result? How important is the luxury factor in malls in Dubai?

Question 5:

What do you think is the big difference between the UAE malls and all the other shopping malls? In your experience, do they work differently for an international audience than for the Arab store visitor?

Question 6:

As I mentioned at the beginning of this paper, my research focuses on entertainment and the experience it creates in malls. During my research stay in Dubai, I visited the Dubai Mall, the Mall of the Emirates, La Mer and City Walk. Of course, I noticed 'the shops within the shops'. Level Shoes or Perfumery & Co come to mind as examples. My questions state as follows:

- Why do these shopping villages emerge much more frequently in the UAE compared to other European malls?
- To what extent do these separate shopping areas offer the customer a special place to stay?
- And - in your opinion, do these shopping villages also work with 'retail-tainment features'?

Question 7:

You have been living in Dubai for a long time now and are probably a regular visitor to the Mall - or not. And that leads me to my next question. During my visit to the malls and shopping centres already mentioned, I could observe that locals and expats use the malls differently than tourists do. To give an example. In the Mall of the Emirates, for example, I could see tourists standing in awe in front of the Ski Dome in the Mall of Emirates and marvelling at it - they could hardly believe it - while locals use the indoor ski slope to teach their children to ski or even sign up for an afternoon ski course. So the usage here is completely different. So would you say that these retail-tainment features are only made to attract tourists from all over the world?

Question 8:

What influence do you think the climate and Arab culture have on the third party?
Shopping Mall in Dubai?

Question 9:

We have reached the end of this interview. All in all - do you have the impression that we have forgotten any points that you think are relevant for our investigation? Is there anything else you would like to add?

Once again, thank you for your participation!



Expert interview guide | conducted in English

Interview partner_D, 25.03. 15h Uhr

Introduction:

I am very honoured to be able to speak to you in person and conduct this interview with you.

In order to be able to create a transcript I will be recording this interview - is that ok with you?

As part of my master's thesis at the University of Vienna I am investigating the extent to which shopping malls in Dubai create a Third Place for their visitors. According to Ray Oldenburg and Dr. Mikunda's theory, I understand a Third Place to be a place that, in addition to one's own home and workplace, creates a space where one likes to stay for a long time. I am conducting a total of 4 expert interviews - and I am very pleased that we can conduct one of them today. The interview should take about 20-30 minutes.

Most often I ask the experts I am interviewing about a brief summary of what field they are in and what their expertise looks like - not really necessary to that with you.

Question 1:

Eventhough I don't know it - I am sure you have been to the UAE before and you have been to Dubai in particular. Like I have read in one of your interviews: As much as literally every part of the world is shifting towards an Experience Economy, every part of the world functions with different cultures surrounding them. I therefore believe that Dubai is a particularly interesting example for an Experience Economy. The UAE with 200 different nationalities living and working there, combines a whole lot of different cultures. So I would love to get your point of view on Dubai as a whole, and on it's over the top Experience Economy.

Question 2:

In addition to that your book with Mr. Gilmore addresses staging. And staging experiences are not about entertaining the customers - it's about engaging them. I feel like from the moment you land in Dubai International Airport, all of Dubai is staged - every person you speak to seems genuinely

and incredibly nice and helpful and what not. Would you agree that Dubai as a whole is staged - and on top of that the Malls and Shopping Center are staged as well? Not in terms of their retail outlets only, but the Mall overall - with its VR-Parks or Ski Domes.

Question 3:

I listened to a Podcast you spoke in - where you said experiences can be commoditized as well - the first time you go to a restaurant the experience is great - the second time is ok - but the third time is not comparable to the first one.

I am not aware as to whether Dubai is such a fascinating place for American tourists but in Europe at the moment literally everybody is going to Dubai - constantly. Twice a year, three times a year. As soon as the climate becomes bearable from September to April everything seems to be taking place there as well. It has become such a hot spot. Why do people not go to Dubai once and say - been there done that - but keep coming back?

Question 4:

In your opinion, how do Dubai Malls get their customers to value their time so much?

The equation of time well saved over time well spent is super valuable in Shopping Malls in Dubai. People literally spend so much time there. What would you believe other than the unbearable heat outside - does the job? Why do people come and stay?

Question 5:

Would you agree that there is a difference between UAE malls and all the other shopping malls around the world? In your experience, do they work differently for an international audience than for the Arab store visitor?

Question 6:

For my last question I would like to discuss a future outlook. You describe the progression of economic value from commodities - to goods - to services - to experience - and now turning into transformation. How would you think Dubai will deal with that final stage of the economy or is it maybe already doing it?

Expert Interview | translated into English
Interview_partner A, 09.12.2021, 16h

Interviewer: Just to clarify that we have that on audio as well, that you sent me that Privacy Policy. We have completed that, thank you for that. #00:00:11-2#

Expert_A: I can also confirm this acoustically for you again. #00:00:15-7#

Interviewer: Super! Thank you! And (...) well then I would say, if you don't have any further questions (..)we can start. I know that you have already completed several research trips to Dubai on the topic we are discussing today and I would like you to start by telling me (...) when you last visited Dubai and how you remember your research there? #00:00:39-3#

Expert_A: Yes, I don't only know Dubai, I also know Sharjah and Abu Dhabi and I looked it up again on the computer - I think I was in the Emirates for the first time in 2006, I gave a lecture in Sharjah and on that occasion I lived in Dubai and discovered Dubai (...) Dubai (...) Dubai for myself. For me, Dubai is one of the big entertainment hubs besides Las Vegas, so for a dramaturge it's definitely a place you admire, of course. And I think the last time I was in Dubai was in 2018, and I think I was there seven times in total. What we did, we did so-called learning expeditions – these are tours where we tried to explain the principles of shop dramaturgy in an intellectually and emotionally comprehensible way and have our participants experience it in a three-dimensional way. It works a bit like a travelling play. I mean, as you know, there's incredibly little old-established population in the Emirates and most of the people you cross path with in the malls are expats and tourists. And I think 10% or 15% are just classic Emiratis - that's common knowledge anyway. But what I noticed is that there is a similar development in Dubai as in the other big entertainment hubs in the world - like Las Vegas or Macau. I have been to Macau two times in total and what you can notice is that there has been a real paradigm shift since I was in Dubai for the first time in 2006, namely a clear change towards urbanisation.

Frankly speaking": Dubai, Las Vegas and Macau are no longer these pure entertainment conglomerates where you go to experience a big wow effect because you want to see the Palm or the biggest mall in the world or the tallest building in the world - but the places have taken on urban elements, have become a bit more of a normal city. One indication of this would be that suddenly public transport has become a thing in both Las Vegas and Dubai. That did not exist at all before. Now, Dubai has become interconnected with the help of a metro which is incredibly long and I believe there is a second and a third. In Las Vegas monorails have become popular which only used to run between the casino hotels and only between the casino hotels that belonged to the same group, they suddenly started connecting them five, six years ago, so you can really travel Las Vegas now with trains as well, you always could with the buses but suddenly there is public transport. This urbanisation is also reflected in malls, because malls have not only become shopping malls, but malls have become zoos, malls have become sports facilities, malls have also become leisure places. In our terminology - malls have become third places - a bit more also not only an entertainment thing where you go to see the show but a "Home Away from Home" where you go not only to do the actual thing - namely to shop plus gain emotional added value - but places that also - where you take something emotional with you besides the actual thing. (..) And this idea that people go to places to take something for added value, that doesn't only exist in the malls - many Third Places have changed as well. Museums have changed, hotels have changed. You go to a hotel today because you want to see the atrium or because you're going to eat, not just because you're staying there. You go to a museum not only because you want to see the artworks but because you want to take something of the emotional charge with you. And in the same way, malls have evolved and become Third Places. #00:04:48-2#

Interviewer: Okay, well, then maybe we'll stay with the topic of Third Places. In your theory, you describe that such a Third Place is definitely staged and in doing so you distinguish yourself from the theory of Ray Oldenburg who vehemently opposes this and says that Third Places are absolutely not staged. How did you assess this scenario in Dubai then - or how would you judge

this discourse between: Ray Oldenburg non-staged place and Christian Mikunda staged third place?

#00:05:16-5#

Expert_A: So about Oldenburg, whom I never met personally ... I did ... yes, I met him personally for a short time during a congress in Frankfurt where I spoke after him and contradicted him - contradicted a famous old man. He got angry but we had a good conversation afterwards. And Ray said that for him the Third Place is a counterbalance to the family and the world of work, practically a place where you can say, as we do in Austria, "Where you are in the Leo." And he said that such a place must not be staged, otherwise it is not the same for everyone and there must be no pressure to consume, and I told him at the time: "Ray, there is no such thing as a non-staged place. You're a sociologist, you might not understand that (laughs) but I'm a psychologist and just like Watzlawick said, you can't communicate, you can't stage and if you're at a pub around the corner and you find it so wonderful but it's supposedly not staged, then you enjoy what the landlord has approved of at the old tables you're sitting at and he's maybe somehow a funny guy who tells the stories of his guests of the last 40 years continuously - always the same - and that's the staging - yes and if there's no staging there's no emotional added value and then nobody goes there. So there is no such thing as a non-staged place. But I think he wrote his theory under the impression of the 80s and the urban development in America in the 80s. Back then, the inner cities actually became relatively unreal. I remember when I was in California for the first time (...) I think in 19 (...) uhm maybe 84 or 85 or 86, I was in San Diego, among other places, and you drove through the city centre in a rental car and the homeless people built huge fires and everyone said "Don't get out here under any circumstances! Please drive away from the city centre - there's an urban entertainment centre by the sea - the whole middle class is there!" - yes, in the evening. He thought it was a shame that the middle class had settled on the outskirts and that the shopping malls had gone there. #00:07:54-9#

Interviewer: Mhh, yes ok. #00:07:54-9#

Expert_A: And he said that somehow the hairdresser round the corner or the pub round the corner does not exist anymore (...) where you can take refuge and that's how his theory came about. And at the same time, the shopping malls in the 80s degenerated into relatively brutal sales machines. People were told - I remember the Shopping City Süd on the southern outskirts of Vienna at the time - that if people were tired and wanted to sit down, they should go to the gastronomical institution and consume something there and pay for it. Those little benches were taken away from people. As a result, the shopping malls in Europe have become brutal sales machines with a relatively short length of stay and then after a few years they realised: "OK, something is suddenly no longer right! And then everything was turned around and oases were made in malls with green meadows and all kinds of things, and then the malls changed again. So maybe his theory was also developed from this point of view. But I can remember that the malls as Third Place also originated in America, like everything else (laughs) and (...) I think I worked in the United States for the first time in 95 or 96 in the Mall of America in Minneapolis - at that time the largest mall in the United States - I think it's still the second largest mall in America and the third largest mall in the world. And that one is really incredible (...) and there was a famous event back then on (...) Saturday afternoon. There were so many homeless - no not homeless - so much unemployed youths in the mall - Minneapolis is a socially deprived area and an insane amount of kids between the age of 12 and 17 or 12 and 22 were hanging around in the malls and the merchants didn't like that at all and one day the mall management came up with a brilliant idea and they had a basketball event. And the young people, and most of them were black 13 and 14 year olds. They had the opportunity to hit the basket with the ball at an incredible distance and the Brain Script behind it is the golden shot, like in Robin Hood or William Tell. An underprivileged person who hits the bull's eye with a single shot so that everyone admires him. And that's exactly what happened. The kids hit it from an incredible distance. Whenever a white youth tried to do that, people didn't care as much as when it was obviously an underprivileged black person. And then he got his 10 minutes of fame and a little gift and the whole thing expanded incredibly in the mall and led to an incredible quality of stay. The business people then came up with the idea of opening the mall two hours before the shops actually opened. I think

the shops opened at 10 a.m. and the mall was open from 7.30 a.m. And it was open at 7.30 a.m. because people came to the mall to jog. #00:11:22-5#

Interviewer: Absurd.Ok. #00:11:24-6#

Expert_A: The last time we visited Minneapolis, the last time we were there – it was minus 19 degrees - and that was a warm winter. (laughs) So it was freezing cold. #00:11:31-4#

Interviewer: That means they jog through the mall in the morning? #00:11:32-9#

Expert_A: Exactly, exactly. Because then there was the “Knott’s Camp Snoopy” uhm an entertainment park with 40,000 bushes and trees in the middle of it. And real bees that had their stingers removed so they wouldn't sting the consumers. #00:11:49-6#

Interviewer: Madness. #00:11:49-6#

Expert_A: Yes, we have helped to develop many malls for the Spar Group. One of them, Atrio in Villach, won the prize for the best medium-sized mall in the world. #00:11:58-0#

Interviewer: I know this one of course, yes! #00:11:57-7#

Expert_A: The one with the map in the middle and I still get a Christmas card from the centre manager every year with a short love letter to go with it. But there is a story about another Spar mall, namely the "Europark" in Salzburg, which was made by “Massimiliano Fuksas” with whom I also created a mall in Frankfurt ""MyZeil” and there was also a famous, touching story that the centre manager told me. There was an elderly couple who practically lived in the mall, who were there almost every day and one day they didn't come anymore. (..) Ah, they were a bit worried and after two weeks the man returned alone and the centre manager asks: "What has

been wrong?" And he said, "Well, my wife died." And he blurts out, without thinking, he says, "But then why do you still come here?" And he says, "Where else should I go?" And it was clear that for this couple and for him alone, the mall was part of his life! That means it was part of his life, that means it was a touching Third Place, where you no longer ask yourself what is the social character and what is the entertainment character of it. But he had his pub around the corner, but he also had his mall where he lived. I think that's how it is for many people and that's why I believe that Ray, who allegedly said a few years after we met in Frankfurt, "Well, okay, maybe malls are also a Third Place." Because I mean: What's the difference between the pub around the corner? You don't have to pay an entrance fee when you go to a mall, you don't get judged for how you look when you walk through the mall - your social status is not controlled. It actually works exactly as he imagined an ideal Third Place and that's why I don't think our two theories are that far apart - the only difference is that I see shopping malls as big stages and I think they belong to the Experience Economy - a term coined by Joe Pine and James Gilmore. The classic - the Experience Economy. #00:14:19-3#

Interviewer: I've already included it, yes!

Expert_A: We taught together for a week at the Harvard Design School and got to know each other through that, and since then it has become a, a "hate-friendship" somehow! Every now and then I get a great email from him, then I get another insult. (laughs)

Well, in any case - ahh - at a Third Place that offers you an experience as an emotional added value for the quality of stay, you go there not only to recharge yourself with the social relationship as Ray Oldenburg meant, with the (...) or the pub around the corner. But you also go there to recharge yourself with the aesthetics, the beauty, if you like. That's why the difference is probably not that big in reality. #00:15:47-5#

Interviewer: Alright, ok. To what extent would you support the hypothesis that shopping malls in Dubai are specialised in offering their visitors this staged Third Place? Because we have just discussed how this has all developed and also where maybe Ray Oldenburg formed his opinion

from, why these are less staged or shopping malls are not a Third Place but you have the feeling Dubai is very young and is very fresh and (...) they take everything that might be there and combine it into one big whole I would almost say. How would you support the hypothesis that they are extremely specialised in creating this Third Place? #00:16:35-1#

Expert_A: Yes ok. (...) "Am I right - is this a third place?" - is your question. #00:16:44-2#

Interviewer: Exactly - and ... #00:16:47-2#

Expert_A: Yes, 100% because in order for this emotional quality of stay to click - so to speak - in order for the Third Place to have an emotional presence, four elements are needed and these can be found perfectly in all malls in Dubai. The place has to make itself a landmark - you have to plant the flag and show that you are there. That's with the Dubai Mall the tallest building in the world the one in front of it ... somehow ... that will do. #00:17:23-7#

Interviewer: Absolutely, yes. #00:17:25-9#

Expert_A: That's the ski dome at the Mall of the Emirates that you can see from the outside and when you drive by in a taxi and don't know it, the taxi driver tells you: "That's our ski dome, you can ski here in the middle of the desert, you absolutely have to see it! And then you think to yourself, "Yes, I absolutely must see that!" #00:17:40-6#

Interviewer: (laughs) Yes! #00:17:43-7#

Expert_A: The second is a malling system. A shopping mall is, by definition, a place where you "mall", i.e. promenade. And promenading is the first and best entertainment that you can experience through a place. You need a staged place for it, so that a place becomes an entertaining place. And you can see that perfectly in the malls in Dubai, that they do that particularly well, actually almost all of them. I think in the Dubai Mall, the staging of the special

districts is particularly strong. There is Level Shoes, as you know, where there are I don't know how many shoe shops. 35? It is expanding and expanding. Then there's Fashion Avenue where the luxury brands find their home. Then there's the new Gold Soukh which mimics the old Gold Soukh, so just the fact that there are these special places is a clear indication that the malling is part of the staging and the quality of stay and the Third Place quality. The thrilling thing is that these special districts are staged in the same way on a small scale as the big one, i.e. each district also has a landmark, its malling system - its red thread. And it even has a core attraction - at Level Shoes, for example, there are the gates. One big one and two small ones, as far as I remember. #00:19:08-9#

Interviewer: Yes. #00:19:10-8#

Expert_A: There is malling, for example, if you go into the axis, a loop is created, a circular path. #00:19:19-3#

Interviewer: Exactly yes! #00:19:19-9#

Expert_A: And in the middle, a dramatic nodal accentuation. #00:19:23-1#

Interviewer: Yes! #00:19:25-9#

Expert_A: That is a clear indication. There is a concept line. Are there still these birdcages? #00:19:28-6#

Interviewer: They still exist, yes! But I think they staged it a little bit different than maybe it was back then, maybe they are a little bit "upgraded" but it definitely still remind of those birdcages. #00:19:43-1#

Expert_A: Well, it's there anyway. (...) So you can clearly see that the Third Place quality that exists on a large scale is also there per district. So that's what I said, as the third element after Landmark and Malling, Concept Line, a red thread because the malls are all huge and you need the different offers - retail, gastronomy, sports entertainment - to have a common bracket so that a USP emerges and you know you are in that mall and not in the other mall. Because La Mer, as you have seen, is a déjà vu theming of the 1950s and 1960s.

The City Walk is filled with a lot of Art Priming with the artworks and the graffiti, so there is a common thread everywhere. Of course, what distinguishes the malls in Dubai - maybe I can slowly get to where (...) what your question was aiming at, namely why they can do that so particularly in Dubai? #00:20:35-4#

Interviewer: Exactly, yes! #00:20:39-0#

Expert_A: The core attractions are the big wow effects, so in the Dubai Mall the huge aquarium, the skidome in the Mall of the Emirates etc., but not only that but also the small sensations in between. When you were there, I think there was an experience exhibition – it was Van Gogh, wasn't it? #00:20:58-1#

Interviewer: Ahm (...) Exactly, and this ... mh ... I'd have to look it up now what it's called exactly but "Lumière" something - a lighting exhibition in any case! #00:21:09-2#

Expert_A: Yes, yes! Ok. The pop-up stores are one of the little sensations. So you always build - if you have a lot of money to create a mall - you build a big, central core attraction that is a magnet so that all the people in the world want to see it. But you also need - because at some point all people have seen the aquarium - you also need news and you need the so-called small sensations and these are the experience exhibitions, the pop-up stores, which are always being created. #00:21:41-6#

Interviewer: Pop-up stores yes - they are huge there so I think there is, there is a pop-up store every second metre. #00:21:48-4#

Expert_A: The last time I was there, there was a drone show going on in the Dubai Mall with over 44 little drones flying around! #00:21:55-3#

Interviewer: Madness! Yes! #00:21:52-7#

Expert_A: They were (laughs) computer-controlled and were able to do a ballet in the air! Indoor! Illuminated! Then they turned the lights down so that the drones could do light shows - that was incredible! So that's on top of it! Yes and now - why especially in Dubai so great - that's connected to a - I can also refer to question no. 4 - what do the developers like EMAAR, Meraas and co. do differently? Do differently in your opinion? It's what you wanted to ask! So (...) basically, there's a secret brain script here from Dubai - that's 'The creation of the world!' #00:22:38-4#

Interviewer: Yes! #00:22:40-0#

Expert_A: They want to have world domination one day. Them or the Chinese. We don't know exactly yet but one of the two will rule the world one day and if you live in the, in the brand land that the Emir I think - or is it an Emir? The one from Dubai made (...) the golden frame "The Frame" #00:23:05-4#

Interviewer: That is gigantic yes. #00:23:08-5#

Expert_A: The historic Dubai is built up downstairs - have you been inside? #00:23:14-1#

Interviewer: No, unfortunately not! #00:23:15-4#

Expert_A: And (...) the further you get, the more the visions of the future appear and it is really impressive. They are quite sure that their taxis will fly within the next 3 years because they have already certified it, so they are the only country in the world and so on. That means their idea is "to create the world", that's why they developed The Palm and (...) and (...) ah (...) I think that's because they feel like world creators, I think that's why they put so much emotional quality into the malls. That's where the developers differ fundamentally from each other. EMAAR, Nakheel and those behind the Mall of the Emirates - I think it's called MRF - that's a name behind it and their idea was practically to make a giant mall as a black box for an American shopping mall. And inside there's such an incredible wow effect that everybody in the world wants to see it - so the idea is faster, higher, further. #00:24:36-3#

Interviewer: Absolutely! You can tell! #00:24:35-6#

Expert_A: They always want to have the biggest - the biggest aquarium that is not in a zoo, that ... #00:24:43-4#

Interviewer: The highest building. #00:24:45-6#

Expert_A: And all these things, and the Palm and so on. The others are the Meraas Group and I think there will be others appearing soon with La Mer, City Walk, Box Park for example! Their idea is for example to push the urbanisation of Dubai further and to do create more space for ex-pats who live there and for the few Emiratis who are still there and not only for the tourists who vacate for 3 days. And that's why 'destination-based' stagings by the sea, for example, and you can really only do something by the sea! Destination-based centres are either by the sea or in historic places - because there are none there - the only place left is actually the sea. That means they try to make city centres there. Since there is no real city centre, these kinds of malls are supposed to imitate the city centres as urban entertainment centres where people promenade. That's why, for example, "neighbourhood shops" suddenly appear in these malls, which are in reality also chains but pretend to be "neighbourhood shops". Have you been to this

perfumery that originates in Kuwait which is situated in City Walk, I think it's called "Dar Al Teeb" or "al Tiib" with double "ee". #00:26:08-4#

Interviewer: Yes, I even know them, I even own a perfume from this brand. (laughs) Yes - ahh - that's also - yes that's - so in La Mer I generally had the feeling or also in City Walk that it's very, yes very European - so you have the feeling, you're often not sure: "Am I just in Barcelona on the beach - or am I in Dubai?" And it's - I think they also refer explicitly to this European vibe, so you kind of see "London imitated clocks" hanging down or - things like that - or red buses - red London buses that are kind of there as a staging or as a kind of priming and ah - #00:26:53-3#

Expert_A: The children can ride a red double-decker bus in City Walk. Electric! #00:26:58-5#

Interviewer: Exactly, exactly! So now I forgot my actual point, but (...) about (...) Oh, yes! (...) Well, no, I forgot what I wanted to say but that was actually ... #00:27:13-5#

Expert_A: Yes, or the graffiti - there are many - where they imitate Banksy. A bit ironic sometimes, I believe. #00:27:21-6#

Interviewer: Exactly, yes absolutely. #00:27:23-6#

Expert_A: Yes! #00:27:28-5#

Interviewer: That leads us to the 5th question if it's ok for you. #00:27:26-5#

Expert_A: Yes, which one - how the climate and the Arab culture affect the Third Place - #00:27:33-6#

Interviewer: Exactly, because you might forget that when you're at La Mer or City Walk, for example, as I just mentioned. #00:27:43-6#

Expert_A: (...) So most of the malls that tourists are interested in, the really big ones, Dubai Mall, Emirates, the Ibn Battuta Mall etc. are so-called giga malls. So there is the giga phenomenon in entertainment. So there are malls, giga ships, giga hotel resorts etc.; the big Las Vegas hotels with 5000 beds are giga resorts or hotels. The four big ships of Royal Caribbean the Harmony of the Sea, Allure of the Seas, Symphony of the Seas and the first one I can never remember that one despite it is actually behind the story. Anyway - giga-ships with 6800 passengers and 2800 people, staff on board - so 10,000 people on one ship. Yes? #00:28:40-0#

Interviewer: Yes! #00:28:40-0#

Expert_A: And the Dubai Mall or the Mall of the Emirates is also part of the giga-phenomenon, and this giga-phenomenon with the malls has been virtually forced out by a hostile environment. That means they are built where it is extremely cold, where it is extremely hot or where it is extremely dangerous. That's why the Mall of America in Minneapolis or the largest mall in North America, the West Edmonton Mall in Canada - outside minus 20 degrees or colder. That's why the malls in Dubai - during summer temperatures can climb up to 45 degrees or more. #00:29:17-0#

Interviewer: Ok! Yes! #00:29:20-5#

Expert_A: That's why the malls in (...) - the most malls in the world are in Singapore, Kuala Lumpur has the most malls per square metre or per inhabitants. There's one street in Singapore alone that I included in the world tour that we did, there are a dozen malls. #00:29:37-4#

Interviewer: Crazy, yes! #00:29:38-0#

Expert_A: All on Orchard Road. All of them have nine floors. #00:29:43-1#

Interviewer: Incredible. #00:29:45-5#

Expert_A: Because the humidity is so unbelievable - because you go there and it's always 95% or 98% humidity. Every day at 2 p.m. it starts raining - whether it's dry season or (...) not and (...) or as I told you earlier this Urban Entertainment Centre in San Diego, was the second Urban Entertainment Center that was created because it was too dangerous outside. The first one is the South Street Seaport which was built during the times when New York was such a dangerous city, where all the tourists were afraid to take the metro for example. So, and hostile now doesn't just mean dangerous, but hostile now also means inimical to certain living conditions. #00:30:40-1#

Interviewer: Yes! #00:30:40-8#

Expert_A: Yes, so women don't go out on the street alone and don't drive cars like in Saudi Arabia. (...) Young people in their early 20s who want to flirt with each other - I remember at the end I always thank Denise and I give her a kiss and we always have an interpreter with us, sometimes security, and the interpreter says: "No, no, don't, don't! Dangerous! Public space - no kissing!" Didn't think of that! #00:31:54-4#

Interviewer: Where was that? In which mall? #00:31:59-7#

Expert_A: (...) Ah, in City Walk. #00:32:00-3#

Interviewer: Yes, that also happened to me. I saw a couple hugging in front of the mall, obviously a European couple, and they were immediately separated by the police or security or whatever. #00:32:15-9#

Expert_A: Yes, remember that story. You need the proof "Why are you sure that all this is just as you claim it to be?" - Yes - participatory observation. #00:32:24-6#

Interviewer: Yes! Yes! #00:32:28-8#

Expert_A: And if there are two stories that point to that, you have two stories, maybe you have a third one. #00:32:35-9#

Interviewer: I have a third one. I was walking through the Dubai Mall and in front of me (.) three women were walking in brutally tight dresses and ah, two sheikhs, two Emirati dressed in white obviously, were terribly upset about it. Why did I notice that? Because they were gesticulating madly and judging it very, very badly because it just doesn't conform to the unspoken code or the spoken code of how to dress in Dubai in general. #00:33:07-2#

Expert_A: Hostile to what? It's not just the climate, it's also the social circumstances. That's what the giga-malls are there for, so that you are able to do certain things in an enclave, so to speak. That's why there are so many pastry shops, because there's no alcohol - we've talked about that before. Instead of people flirting in the bars, they flirt just like in bars – only are they in a cake shop. #00:33:39-5#

Interviewer: I have sat in several coffee shops and pastries and observed - like yes - that is quite funny to observe! Either it's a man and a woman together or it's only men or only women. There are only a few big groups together. #00:33:48-0#

Expert_A: Right. #00:33:51-3#

Interviewer: There are only a few large groups of friends. #00:33:51-7#

Expert_A: At two different tables. #00:33:55-0#

Interviewer: Yes exactly! #00:33:58-1#

Expert_A: I once spent a fun evening in a pastry shop in City Walk and there were 7 girls at one table and 7 boys at the other table (laughs) #00:34:06-1#

Interviewer: Exactly (laughs) that's right! #00:34:09-5#

Expert_A: (laughs) Then they started making eye contact with each other and that was just incredibly funny to observe- in the end, the girls left - the boys were very disappointed. #00:34:19-4#

Interviewer: Yes, absolutely. It's common practice - you can absolutely observe that. #00:34:21-2#

Expert_A: Ok! Good! Ah, so social function we have "flirting". Then the huge VR parks for the kids that are even younger, so for the 13 and 14, 15 years old and for the teenagers that come there as tourists or for people like us if you just want to see it, but just also for the social functions and in the summer, "kids custodial." #00:34:53-5#

Interviewer: Mh, yes. #00:34:53-5#

Expert_A: Usually science centres where the children are dropped off for 3 or 4 or 6 weeks and they are incredibly well done and they are also located in the malls or attached to a mall. For example, at the Wafi Centre, which is the mall that looks like a pyramid, there is a science centre where an incredible number of children are accommodated during summer. I mean the wealthy Emiratis go to Europe. #00:35:17-9#

Interviewer: Yes, to Austria (laughs) #00:35:22-5#

Expert_A: Or somewhere else where it's cool and raining a bit. The greatest thing is to take a rowing boat across a lake when it's raining. I think they find that incredibly wonderful. (laughs) But those who don't have so much money send the children into the malls.

#00:35:38-5#

Interviewer: Yes! #00:35:40-6#

Expert_A: That means there is a whole range of these functions and that is of course typical Third Place quality. Third place is simply whenever people go to a place, not just to do the actual thing - so in a mall by definition ... (.) #00:35:55-8#

Interviewer: To shop! #00:35:57-7#

Expert_A: Shopping or gastronomy, but if there are also additional facilities and then something where you can then take something from this offer. #00:36:06-1#

Interviewer: Mh, ok. Now comes the difficult question. I'll read it out to you. If I now (.) I have thought about it in-depth and if I now start formulating it again, I will probably lose my way. In my theory, especially in my field research in Dubai, I dealt with your theory of the Third Place and its staging. In doing so, I superimposed the communication model of you and Mr. Ulf Birnbaumer on the theory of the design of experience and high emotions. In doing so, a logical connection of product ... no, of production, product, perception and premises appears to me. With or in other words, a combination of the 7 emotions. An example of this for me would be the Dubai Mall (...) The Dubai Mall, which functions as a product, the aquarium in it, we have already mentioned a few times, would be, according to my interpretation, a core attraction and, in the perception, the high feelings of glory and power. People are magically attracted to the aquarium, so to speak, they stop, marvel and take photos. To what extent (...) do you find my

argumentation with the communication model, the 7 high emotions and the design of experience conclusive? #00:37:18-7#

Expert_A: Ok, so dear colleague. I saw you put two levels of theory of mine on top of each other. #00:37:24-1#

Interviewer: Yes. #00:37:25-2#

Expert_A: The so-called interdependent macrostructure and the elements that charge a macrostructure, especially the high feelings and of course the Third Place theory and it struck me that you are of course completely right (laughs). Maybe I should explain again the main points of this very simple but very well-functioning communication model. It shows how aesthetic products are created, i.e. codes, artifices, dramaturgical artifices. There is the production – which is represented as the developers in Dubai like EMAAR or Meraas. There is the product, which is the mall with all its essential elements and the third place elements landmark, malling, concept line, core attraction. This is the perception, i.e. the visitors who receive the emotional offer and react to it. Their inner scripts are triggered in their heads, their neurotransmitters are triggered when they want to experience a certain emotional high, and these are the premises, i.e. the cultural and social framework conditions, which in Dubai include the climate, the social framework conditions, such as the difficulty to flirt with each other. But also, as we will see in a moment and as you quite rightly assume, different qualities of staging. You are now addressing me specifically about this, you are addressing me about the aquarium in Dubai and asking me. Is that the Core Attraction? Yes, of course. That's the big wow effect you want to see. The wow effect is supposed to trigger the great feelings, the high feelings in the visitors, the visitors of all kinds. And you state quite correctly that it is about glory and the feeling of sublimity - and you state - unfortunately wrongly - that it is about power because it is about bravura. Because when you're amazed, bravura is thinking pleasure of every kind. Acetylcholine is released and this includes all kinds of amazement. You just marvel, "How did they do that?" These are not just assertions; if you do empirical research, you can see in the literature in what a PR-manner such

places are being written about. So about the aquarium, it is said that it is the biggest in a mall, there are so and so many fish swimming in there, the glass is - there is no thicker glass in the world than this glass, but also bravura - and then it is shown how this glass was made to withstand this unbelievable pressure, and so on. So as soon as a, as soon as the technology of a place is also discussed, it's always a very likely sign for bravura. #00:40:18-2#

Interviewer: Mh, ok, yeah, yeah! #00:40:20-5#

Expert_A: Yes? Power is connected to the waterfalls where those things jump down, the figures, that would be power. Chill is always, the chill is somehow always within, without chill nothing works anyway. #00:40:35-6#

Interviewer: Would you rather associate water with something strong? As you have just described - pressure and waterfalls - or is it always rather chill? Is it a "little fountain" that somehow ripples away in the Soukh - chill? And maybe that's why I confused the waterfalls or the aquarium, which is so gigantically strong, with power. Maybe that was my misinterpretation. #00:41:00-7#

Expert_A: You just have to listen to your inner instincts. When you are relaxed by the splashing it is chill, when it is overwhelming like the waterfalls, it is power. So if the waterfall is almost or very similar to the waterfalls of Iguazú then it's power. #00:41:21-7#

Interviewer: Yes! Yes! #00:41:30-8#

Expert_A: Ok, so this is a glory-bravura story because it is about amazement and of course about the grandeur of the whole story. That is to say, because this is a mega-hub, a giga-mall, they are creating a magnet that is supposed to develop a radiant power that everything in the world wants to see at all costs. They magically attract not only the Dubai Mall and the other malls and hubs, but the whole of Dubai is a hub. That's why the airline, Emirates, formed an air

hub and became one of the 3-4 largest hubs in the world. You build a huge thing like that and you just want everyone within a radius of ideally 6.5 hours flying time to come and see it. Okay?
#00:42:12-1#

Interviewer: Yes! Mhm! Yes! #00:42:16-2#

Expert_A: That is the way Las Vegas or Dubai or Macau do it but there is also a European way for that by the way, there is a European way also at that point. The European way would mean that you combine a wow effect with a function. So with the escalators, the lifts, whatever. So what you need anyway is staged (...) for example in the Palladium Mall in Prague. It's a great mall - landmark outside is a historical building that was gutted and inside the core, attraction is an escalator that goes through a huge lighthouse. #00:42:56-9#

Interviewer: Awesome yes! #00:42:59-3#

Expert_A: That means you go through this 10m high lighthouse on the escalator, you find it on the internet - Palladium is the name of it and that's the Glory-Bravura Core-Attraction there. Exactly the same story - only more sensibly practical. In a giga-mall you can, in a mall that's in a city that wants to impress the, the whole world, you need a big banger like the aquarium or the ski dome. Ok, so, yes, now back to the 4Ps and your interpretation of the Third Place character. This Third Place - all the big attractions in the malls in Dubai are practically there twice. In twofold reception. Once as a component of the product that you are supposed to be amazed and say, "Wow, that's amazing!" and once also, as you correctly observed, as (...) a component of the social - as an element that is supposed to moderate the social behaviour on-site - so that is actually part of the premises, because the aquarium is a big wow effect for the tourists, but it is also simply a zoo for the ex-pats with their children who want to go visit the aquarium on Sunday afternoon, or for the locals, for the few locals that are still there. Ski dome exactly the same - as you rightly observed - we tourists press our noses flat to get the best possible view of that wow effect where you think to yourself, "They're really crazy that you can ski here in the

desert!" But for the expats who just fell in love with a woman from South Africa, like a friend of mine, and (..) who grew up in South Africa. He taught her to ski in the Mall of the Emirates and they weren't there because it would be so great to marvel at that, but he just wanted to teach her how to ski. This means that they used these big core attractions in a completely different way than the people for whom the entertainment of the Giga mall was in the foreground. That is to say, the aquarium exists once as a wow effect at the top right in the theory of the product, but there is also a second mall as a premise and as so-called social priming. #00:45:39-7#

Interviewer: Mh! Mh! #00:45:41-5#

Expert_A: That is the one, down on the right (laughs) the behaviour of the people in the malls is manipulated, the so-called brain script, the script in the head with which one moves through the mall. So typically what you told me, earlier, the (...) the young mother who is trailing two children so that the time slot doesn't expire for the ski dome- doesn't behave with an awestruck wow wonder towards the ski dome She just acts as a mother of a 5-year-old and and an 8-year-old (...) #00:46:31-9#

Interviewer: During her busy everyday life (laughs) #00:46:31-7#

Expert_A: And from which she knows that as soon as they put on the ski suits, they urgently have to use the bathroom and then she will have to unpack them all again. It's a completely different way of using the place and that's why - and this is the amazing thing about this phenomenon in Dubai - the aquarium, the ski dome and many, many other elements, so to speak, bring out the social aspect in the malls. Just as it is through art priming. That would all be social priming - through the art priming through the graffiti, the artworks that are everywhere, the cultural, the aesthetic aspect is tickled out in the real world. (...) And so it is actually the case that this "Third Place feeling" arises from the fact that the productions are not only there to be admired by the audience as in a show, but are also there to model and influence the behaviour of the audience. And that's why I think you're quite right with your idea of superimposing the

communication model and the emotional elements, such as the high feeling, in order to show that there are actually two very different target groups in the malls. Namely the tourists on the one hand and the people who live there on the other. The Third Place character in the malls in Dubai is that the mall is also a zoo, a playground, a sports facility, a museum and much more. #00:48:26-1#

Interviewer: Mhm. We are at the point where it comes to the end of the interview. Thank you very much. I wanted to ask you, if there's anything else that seems relevant to you that you'd like to mention at this point that we might have forgotten to address. #00:48:42-0#

Expert_A: Yes! Well, first of all - I think that at the end of the day Ray Oldenburg's Third Place interpretation and mine are not that far apart because (...) I care just as much about the social behaviour within the Third Places - as he does - only I am interested in the staged social environment. And he thinks it just happens that way and I think that was a mistake. I don't think it just happens. What I've come to understand in my work as a dramaturge is that - the world has to be made, the world doesn't happen on its own - a good city has to be created too. In a good city there is a mayor with a vision. He has a creative person at his side who supports him in his vision, and it's also the other way round. You can't leave the design of public or semi-public space like a mall to chance. Places have to be made. At the same time, this also means that places should be designed as professionally as possible and in line with the psychological mechanisms of the recipients, the customers. That means, I believe, that we should not only leave the world ecologically sustainable, but also aesthetically sustainable. Because one of the responsibilities of all of us who are involved in the experience economy is to make sure that the things that are done out there are done as professionally and as well as possible. Because it has an impact. With all these stories, with all these things, you get deep into people's souls! This is not just marketing where it's about sales promotion. It doesn't matter about sales - you get deep into people's souls. My teacher, without whom I wouldn't exist, Werner van Appeldorn, chief cameraman at ARD and himself a trained psychologist, once said: "Cameramen actually have to acquire a kind of gun licence because they don't know how deeply they get into people's perception and souls with

what they do. And I think he's absolutely right, and that doesn't just apply to film and television, but to the entire staged world. Because responsibility to do it well is independent of the economic success of a place. That's an !ad-on!. #00:51:40-2#

Interviewer: Yes, I can do that too, yes, so the reason why I decided on the topic in the first place is also the following, because I have been to Dubai before and was so fascinated by what there is to marvel at - and not because I like to go to shopping malls to do some kind of shopping there, but because I was so fascinated by everything around it. #00:51:58-3#

Expert_A: And I wanted to remind you of two things. The water games, which are officially called "Dancing Waters", there are now five of them in Dubai. The biggest ones at the moment are out on the palm tree, The Point, which I haven't seen yet, only on the internet. I'll have to go there when I get a chance, and this element of the Dancing Waters, which is in front of the Dubai Mall, was done by the same group that did the water shows in front of the Bellagio in Las Vegas

- the group WET who are the world leaders in doing things with water or fire. They also did the fire show in front of the Mirage in Las Vegas - which you should see if you get the chance. And the Dancing Waters are there because there is another element we haven't talked about yet with the malls, namely the emotional celebration of the residual tension in the Third Place quality and Ray Oldenburg definitely doesn't know that. The Third Place quality includes Landmark, Malling, Concept Line and Core Attraction and the Core Attraction includes elements that create body feeling, like dancing and emotional partying. Through all the entertainment and the social relationships that you can live, there is of course also an incredible amount of pressure built upon the consumer. After a good show, you need an applause finale (...) where people stand and applaud. Also at the end of a musical, there is an applause finale where the best hits are played again. #00:53:41-7#

Interviewer: Exactly. #00:53:43-1#

Expert_A: And people who want to make it to the underground in time, they go and people who know what passion is they go up to the orchestra and applaud the orchestra again at the end and that the people, those are the 50 people for whom the people on the stage and in the orchestra pit did it. #00:54:01-5#

Interviewer: Mh, that's right. #00:54:03-9#

Expert_A: For whom I am also on stage, yes. Ah, the emotional partying is part of the giga-malls, that's why entertainment is not just a superficial story, it's about beauty on the one hand, but it's also about dealing with people's emotions professionally and emotional partying is part of that.

Interviewer: Yes! (...) Yes, thank you for your time, for your time and ah, thank you again for the data protection regulation that you sent me or that you sent me and yes thank you for this detailed conversation. #00:56:17-9#

Expert_A: With pleasure. #00:56:17-9#

Expert Interview | translated into English

Interview_partner B, 14.01.2022, 8h

Expert_B: Good morning! #00:04:38-0#

Interviewer: Good morning! Thank you for taking the time! (...) Good morning, the connection was bad for a moment now I didn't hear you for a second! #00:04:48-7#

Expert_B: I said good morning and as we say 'as-salamu alaykum'. #00:04:51-4#

Interviewer: Wa 'alaykumu s-salam (laughs). Mh, yes, thank you very much for taking the time, I have received your contact from Dr. Mikunda and have already heard the best. (laughs) #00:05:07-5#

Expert_B: Thank you! Nice background you have there! Are you an architecture lover or is someone from the family into it? #00:05:18-3#

Interviewer: No, I work in real estate and I'm already at the office. #00:05:21-2#

Expert_B: Ok! #00:05:21-2#

Interviewer: That's why I have this background! Yes, these are our projects. I work in a brokerage firm but also in a real estate financing firm. #00:05:31-0#

Expert_B: Okay, cool. #00:05:36-1#

Interviewer: Yes, and we have some really great construction projects. Yes, as I said ... #00:05:40-2#

Expert_B: I have my family here, because my daughter lives in Vienna, my son in Amstetten and my wife travels back and forth between Dubai and Amstetten and now I have my family hanging up here, so the pictures of them. #00:05:54-1#

Interviewer: I don't see them, they are faded out. #00:05:55-3#

Expert_B: Yes, I did it on purpose. So that you wouldn't be distracted. #00:06:01-9#

Interviewer: Yes, of course, I understand! Thank you! (.) Yes, thank you very much for letting me do the interview with you, ah, I would like to explain briefly what the interview is about. As I said, my name is Alena Riedl and as part of my Master's thesis at the University of Vienna I am investigating the extent to which shopping malls in Dubai create a Third Place for their visitors. You may have heard of it, ah, according to Ray Oldenburg, but also according to Dr. Mikunda, a Third Place is a place that, in addition to one's own home and workplace, should ideally create a space where one stays for a long time and stays there with pleasure. And that's where I'm conducting eight (hopefully) expert interviews and I'm very pleased that we can conduct one of them today. The interview will last between 30 and 40 minutes, depending on how much we tell each other and ah, exactly. In order to transcribe the conversation I would like to record it if that's okay with you, so just acoustically, just audio. #00:07:00-9#

Expert_B: No problem. #00:07:04-7#

Interviewer: Great, thanks, then I'll do it quickly. Exactly. On a laptop and on a second mobile phone. Sorry? #00:07:08-8#

Expert_B: I have already sent you the privacy policy as well. #00:07:11-0#

Interviewer: Perfect. Thank you very much, I already got that this morning. And exactly - so if you have any further questions - gladly we can talk about it - otherwise I would start with the first question. #00:07:23-9#

Expert_B: Yep, let's do it. #00:07:23-9#

Interviewer: Very good. Ah, I know that you not only live in Dubai, nicely enough, but also work there, and from your LinkedIn profile I could read that you are specifically active in the premium retail segment. Hopefully I have understood correctly - you create shops together with architects and designers in the luxury sector and world-famous brands such as 'StoneIsland' or the shopping centre 'Harrods' are mentioned on your website. I also learned that you were part of the Expo 2020 and I wanted to ask you if you could give a short overview of your field of activity and it would be great if you could also tell me about past projects in Dubai shops, shopping malls etc. #00:08:12-6#

Expert_B: Please interrupt me if I exceed the time budget, because there is of course a lot to report on. #00:08:21-5#

Interviewer: The more you tell me, the happier I am. #00:08:19-5#

Expert_B: I'll start with Umdasch AG. Under Umdasch AG there are two companies, Doka for formwork technology, which operates globally and has a turnover of about 1.6 billion euros worldwide, and there is its "little brother", Umdasch Store Makers, which has a turnover of about 250 million euros. Ah, Umdasch The Store Makers operate mainly in Europe and the Middle East. Possibly in North Africa, and they have offices all over Europe. Specifically Austria, the headquarters is in Amstetten, then Germany, Switzerland, Italy, England, the Czech Republic, Croatia, Moscow – and also in Dubai. Of course, we have a partner company, a "Trade Ltd.", which works together with us. Our business in the Store Makers sector is built on four pillars. The strongest pillar is 'Food', which means all the supermarkets of InterSpar and the REWE Group. Then in the 'Digital Area', that means everything that is now being played with digital components in the retail area, such as 'Electronic Shelf Label', where you can change the prices on the shelves from the office within seconds. Digital installations in our control system or in our architecture - that is covered by Umdasch Digital. Then there is the lifestyle sector, which is basically fashion, shoes, sports, automotive - that is covered in the lifestyle area. Last but not least, the Premium Travel Retail Group. Are there any questions about that - because otherwise I'll go into more detail about Premium Travel Retail now? #00:10:38-3#

Interviewer: No, I'm specifically interested in the premium retail segment probably, which is exactly why ... exactly rather maybe there, ah, I do have one question: Are you then also, for

example - since I was in Dubai and I looked at it on site and I noticed that there are extremely large screens in the stores, especially in the Dubai Mall and the Mall of the Emirates. These screens – is that something you would also responsible for? #00:11:11-0#

Expert_B: Yes, well no, actually ... ah, our digital company also does that, but not in the Middle East. In these business areas, it is absolutely necessary to have 24/7 support where you can also react very quickly and we have built up a corresponding manpower in Dubai - we work together with partners here. But it's true, the digital component, if you look at the Dubai Duty Free, for example, or at Marionnaud and ... or Sephora, Sephora is also doing this very strongly. #00:11:58-7#

Interviewer: Yes exactly. #00:12:00-9#

Expert_B: A lot of work is being done with digital media. Now I'd like to go into more detail, what does Premium and Travel Retail mean? Premium and Travel Retail is set up in Oxford, Zagreb and Dubai and we concentrate on premium brands and travel retail. Unfortunately, not much travelling is happening these days and of course we are concentrating much more on the brands, but before the whole pandemic started we did rather less in Europe. That is to say, what did we do in Europe - we set up airports, duty free shops. We have set up cruise ships but only in the retail sector, such as “Mein Schiff” or “Aida”. #00:12:59-0#

Interviewer: Yes, I have read that. #00:13:01-9#

Expert_B: We did border shops and it was then rather, a small personal note, that was also the reason why I left, because in Europe, apart from New Istanbul Airport, not very much was going on in the travel retail sector. We then set up Duty Free in the Arabian Peninsula in 2017, in Oman ** Airport, in Bahrain, in Muscat in Oman. And various stores for Dubai Duty Free at the new airport, which is near the Expo site, which is called, the code is DWC or Al Maktoum International Airport or at DXB Airport, which is Al Maktoum Airport. We have done some business here, for example for Bulgari, and one of the last projects is Abu Dhabi Airport where we have worked for two operators in parallel and we still have an electronic store in stock because nobody actually knows when the airport will open. It is completely finished. It is vis-à-vis the Yas Mall, Yas Marina Circuit or Yas Mall and actually

nobody knows when this airport will open because the passenger numbers are not corresponding and Etihad Airways is not as active as Qatar Airways or Emirates Airways, for example. Now the airport is already suffering extremely and is happy when even Wizz Air flies to Abu Dhabi. Well, that was the travel retail area and, as I said, with the brands, with the premium brands, we're currently collaborating with Burberry, Harrods, Nike on the Champs Elysée and that falls under the premium area for us. #00:15:04-3#

Interviewer: Ok yes. #00:15:06-1#

Expert_B: But my big speciality is travel retail and here I am networked worldwide and hope that this will soon get a certain upswing... #00:15:13-0#

Interviewer: .. that it will get a boost! I see! And what do you think is the big difference between the malls in the United Arab Emirates and shopping malls in general worldwide? And in your experience, is work done differently, is it being built differently, designed differently for an international audience than for the Arab store visitor. #00:15:38-8#

Expert_B: That's a very good question, yes! Because for the local population, the Emiratis but also the Indians, you can see more of the Emirates in the Fashion District in the Dubai Mall, for example. They use this Fashion District and this exclusive area, just like they used to use the village square, the fountain. They all came together, drank coffee, ate dates or baklava and played backgammon. And it's still the case today, you can see it very clearly ah, at least I had the impression when I looked at this fashion district in the Dubai Mall, that only Emirates come together here, the men on one side, the women on the other, just as it used to be in the traditional village, in the traditional village square. #00:16:38-6#

Interviewer: Yes absolutely! #00:16:41-1#

Expert_B: And you can actually see that in all the malls, there are community malls, they are called Soukh, yes for example I live here in 'the Greens' and one or two kilometres further on there is 'the Springs', 'the Meadows' 'the Lakes', 'the Springs', and in the Springs there is Spring Soukh with an excellent Lebanese restaurant and all the Lebanese, Palestinians and Egyptians come together for shisha and coffee and nobody gets upset that they don't consume anything except a shisha, a Hubbly Bubbly or a 'Turkish Coffee' or a 'Moroccan tea'. And you

just realise that's why they go to the mall. Of course, above all of that, why don't they really meet outside in a village square, because you don't have that in Dubai. #00:17:41-9#

Interviewer: There is no such thing, yes! #00:17:45-0#

Expert_B: They are now thinking about it again and you also talked about La Mer, they are already trying to create a village character here. You can see that in Al Seef, for example. Al Seef is vis-à-vis over at the creek, where the Gold Soukh is and the Soukh is, over the creek with the Abra that is Al Seef, and that is (...) I love architecture, yes, I like it. I love architecture, yes, of course it hurts my soul that the old structure has not been preserved, but instead a new Disney World has been concreted over and trimmed to look old - someone who doesn't know the area so well may even think he's in an old Soukh, but here this old Soukh has been rebuilt, just like in Disney World in Orlando and, again, with lots of squares, lots of cafes where people can get together. That means when I have visitors, I take them to Al Seef, park the car in the air-conditioned parking garage, then take the Abra over to the old Soukh where you can never find a parking space. So, but then people also come together, that's already being tried again nice and slowly. Of course in July, August, September it's much more pleasant to sit together in the mall with perfectly ironed tablecloths and.. #00:19:20-7#

Interviewer: Yes, Yes. #00:19:21-3#

Expert_B: That now describes the 'local'. This considers Egyptians, Lebanese and of course this city - most of them are Indian, you could say that's one thing. The white, the westerner, of course wants attractions. They want to have a 'virtual gaming zone', they want to have a tower they can climb up and look down on (...) they want to have a glass slide where they can slide down. They want to have an electric go-kart track, an indoor ski slope, an ice-skating rink and be fed in terms of events. For example, in the Mall of the Emirates there is a Harry Potter Village. I have not been there yet. I hope my daughter doesn't know about it because if she does, then (laughs) I need tell her all about it. And the next one is a Man in Black Virtual Experience and so on. And that's more where the wrestler has to be kept in the mall because otherwise he'll leave after a certain time. #00:20:40-1#

Interviewer: Are you talking about the western ex-pat or explicitly about tourists? Because that also struck me extremely, that you can observe - and there will be a question about that

later anyway - that the expat naturally behaves differently than the tourist. So, are you talking about the ex-pat or the tourist or both together? Because they are both from a western country, maybe. #00:20:59-8#

Expert_B: I actually addressed both of them together, the ... there is of course a difference because the tourist looks for the places properly. The ski slope or the ice-skating rink or the super huge aquarium, or now this, this Man in Black Virtual (...) because maybe that doesn't exist in Austria or in Germany, and he looks for it properly, he goes around the malls. The expat is of course more difficult because he also has many attractions in the city and of course he has to be attracted with great cinemas, with great offers for these sporting events, with (.) or these events like Harry Potter or Man in Black. That's certainly the reason why I come out from behind the stove to go to the Mall of the Emirates, because otherwise I've already seen everything and if I don't have a big money exchange or something, I hardly ever go to the Mall of the Emirates. #00:22:16-0#

#00:22:16-9#

Interviewer: Then maybe I'd prefer to ask a question I've been thinking about asking later. But I was also in the Mall of the Emirates, for example, watching a scene where an obvious ex-pat somehow draggess his child into the Ski Dome to take him, probably, I assume - I couldn't follow it any further - to a ski lesson or to a course or whatever. And I just noticed that maybe the tourist is standing next to it and takes 1000 photos, and thinks to himself: Amazing, how can you build a ski hall in the Mall of the Emirates and the expatriate then uses it to maybe, like you say, he doesn't go in otherwise, but maybe thinks to himself: OK great, I can teach my child how to ski, I'll just use it like this. #00:22:51-7#

Expert_B: Exactly! Exactly! Exactly! That (.) or you go swimming, or you go ice skating, yes, there are ice hockey teams that meet in the Dubai Mall to play ice hockey or for ice dancing. And such events are then created to draw the ex-pats in. The city lives on ads and mobile phones and you are regularly offered goodies and deals and bonus points that you can earn at EMAAR, Meras and so on or Majid Al Futtaim to be drawn back to these locations. It really needs to be an impulse, a direct attraction. Because I say to myself, we work a lot, we work hard and we have two days on the weekend, so I prefer to go to the beach, or to the pool or go cycling and no one can get me into the mall that easily, so they really have to work on getting an ex-pat into it. #00:24:01-5#

Interviewer: Mh, Mh! And in your opinion, what makes the Dubai Mall and the Mall of the Emirates - I'll call it the "classic mall", in contrast to LaMer and City Walk - what makes the two malls a special place to stay combined with a (...) - in short - what makes the Dubai Mall and the Mall of the Emirates a Third Place, as Dr. Mikunda would explain in his theory, for example? #00:24:23-4#

Expert_B: Yes! (...) that's a difficult question. So the Mall of the Emirates always has something to offer. Ah (...) They are always up to date and invest a lot in creating flagships, which of course attracts store lovers or brand lovers to such a mall (...) and that is yes, and of course for tourists it is definitely the ski slope that everyone has to see, yes, and I have a friend arriving today with an Austrian business delegation who is staying at the Sheraton in the Mall of the Emirates - why are they staying there? Firstly, you have the connection with the metro to the Expo at the moment. And secondly, you have all the amenities of the Mall of the Emirates, like all the restaurants and shops, and for a four-day, five-day trip like they do, it's ideal. So there's everything inside and all around. I'm intensely now looking for a way to get the Mr. Mikunda theory in here with the Third Place. #00:25:49-7#

Interviewer: No, you don't have to, it's just your perception. So. #00:25:54-5#

Expert_B: I think the Mall of the Emirates has an excellent high end food court. So the food court where there's one top restaurant after another - that I think is excellent for the locals, let's say for the ex-pats from India, there's an excellent supermarket which is huge and for the ex-pats ... ah I mean for the tourists the ski hall in my opinion which is number one. #00:26:29-4#

Interviewer: Yes, you already mentioned that before, in my opinion it was of course also the cafés and I also observed that as you said, people sat down in pastry shops, they sat down in cafés, separately, maybe together women somehow always separately from men or as couples, ah, that of course makes the whole thing a place to stay and ... the whole entertainment all around as we perhaps already mentioned at the beginning - the LED screens, the virtual reality parks, ski hall, etc. - that I would describe as a whole. - Yes, I would describe it as a whole and my next question would then perhaps also be appropriate. LaMer and CityWalk - I had the feeling when I was there - it's all very - you said that before

anyway - very artificial I would say, but also very European-like - when I was at City Walk or was that perhaps ... yes that was City Walk - or was it LaMer, anyway I was standing there and I saw a telephone box from London and I thought to myself: why? And that's what I wanted to ask you - do you have the feeling that this is done deliberately to attract the international visitor? Does that make the quality of stay better? #00:27:45-4#

Expert_B: One hundred percent! At La Mer, for example, that's where the beach is and then there's the water park in the middle and on the left and right you have the wings with the beach and behind that are the shops and restaurants. It's 100% an American design in my opinion, but it's really breath-taking. And many people, ex-pats and locals, love it to go for a walk, to buy a coffee. I can't say as much about how busy the shops are. But of course for all the people from Jumeriah who have their flats or hotels in the DRFC in the business district, in the financial district, for them this is the closest beach where they also have all the amenities around ... and why is it designed like this? Simply because it looks great. There is not much in the Arabian world - that is, telephone boxes or any decorative items apart from a beautiful Arabian tent. That means that if it comes from the American pen, then you just work the way they're used to in Miami, Orlando, San Francisco and make elements like ropes or hammocks and so on. Ah, that's, that's just the American architect who planned it that way. Ah, La Mer, is more of an old, ah (...) La Mer is the one with the beach. City Walk - City Walk yes, it's sensational, I think it's now used again to bring back this market place atmosphere. It even has air-condition. It is a new high-end living area in Dubai - very close to the financial district. Then there is a similar area at the (...) ah, on the palm, at the end of the palm there is also a similar area, is also only gastronomy and a few shops. Inside of the Atlantis Hotel - that's called 'the point' ... #00:30:25-4#

Interviewer: That's new, isn't it? #00:30:26-9#

Expert_B: Yes, it's about two years old. You drive up the trunk of the palm tree and then don't go through the tunnel to the crescent on the palm tree but you stay inside and actually sit on the inside of the Atlantis Hotel and there are also about 40 really cool restaurants, of course now also a fountain show. There was even some big Austrian band and the Danube waltz played and dancers performed on Austria's bank holiday and that's also one of the areas and Blue Water is also new, where the Ain is, there's also an area with gastronomy and the Cesare Place Hotel - I think those are the hotspots now and they are starting to take place

outdoors. Of course outdoors - then the market places are returning - because it's the attraction where people come together for a coffee. #00:31:27-8#

Interviewer: And what influence, I mean you have already mentioned this, what influence does the climate and the Arab culture have on this place of stay in the shopping mall. #00:31:39-2#

Expert_B: Yes, of course the climate has the influence that it is unbearable outside in May, June, July, August, September. There, there ... there is even a box park. #00:31:51-4#

Interviewer: Yes, I know that one too, yes! #00:31:50-9#

Expert_B: It's doomed to die. It comes to life in winter and hardly welcomes any visitors during summer and same goes ... that's the Box Park yes! And because it's just not ... and the JBR. At JBR you have the beach from the Address Hotel to the Roxy Cinema to the Hilton Hotel, there's a nice restaurant and great attractions like a coffee cup that also (...) lifts up and things like that, but in the summer there's nothing going on - because it simply doesn't work! (laughs) I was there once - there are two shisha cafés - and I went for a walk with my wife and said: Well, for a shisha and after half an hour you're really drenched in sweat and it's no longer fun and that of course drives people into the malls because there's no other alternative and that's a fact. The Arabian culture, it really only shows when you really observe because the (...) the typical Emirates who are also similar to the Saudis or the Omanis or from Bahrain and Kuwait, that's what I would really call the Arabian culture. Of course, you see them when you go to the Dubai Mall and there is a New Fashion District and there are top notch coffee shops, and there you can see how they meet. Everything else, the Lebanese are more like the French than the Arabs. The Egyptians are much more similar to the North African states - Egypt is also North Africa - and therefore, of course, more like France. They're not like those in the Arab ... it's a different culture in my opinion. #00:34:00-8#

Interviewer: Yes! Yes! But I also find an own culture has developed in Dubai, because you have the feeling that you are sitting next to an Emirati, but he is sitting next to an European in a completely different way, or perhaps an European woman in a relatively short dress is sitting next to a traditionally dressed Emirati, which would perhaps not exist in this way in Oman. So maybe a culture of its own is emerging somehow. #00:34:22-2#

Expert_B: One hundred percent! One hundred percent! Yes, I mean I was shocked - I have been in business at Umdasch for a long time - I was shocked when they suddenly said that we had opened up to Israel. I remember the time, four years ago, when all the documents said that the ship coming from Europe was not allowed to dock in Israel, but had to sail directly. And suddenly you see the Orthodox Jews at JBR. And we started to make connections and so on. That was one of my big shocks, yes, then we turned the weekend around at the drop of a hat. Since - I came down back here on the 1st of January, all of a sudden our weekend has changed to Saturday, Sunday. But that was only decided at Christmas. I don't need to tell you what a change that means. And it's also funny because my business colleagues in Qatar accept it. They say: Ok, you won't be there on Sunday. But then we'll send you the order and you can work on it from Monday and so on. That's very interesting! But now I've blabbed a bit! This Arab culture is not expressed so strongly, because if it continues like this with settlement from India, the country will be more like Mumbai in five years, ten years, than it ever was Arab. That's why I have ... yes ... it's very much Indian driven now. #00:36:02-2#

Interviewer: And then maybe add the western influence, then maybe that falls away completely. #00:36:08-1#

Expert_B: Exactly: #00:36:10-5#

Interviewer: Yes, I actually wrote down several more questions but you worked through them successively (laughs). You answered all my questions. We've actually come to the end of the interview now of course I still wanted to ask you, you have so much expertise, so much specialist knowledge - can you think of anything else that you feel is relevant - that I might have forgotten to mention? #00:36:30-1#

Expert_B: For example - of course I prepared myself after the conversation with Mr Mikunda. He called me, or we wrote back and forth, or maybe we even spoke before Christmas. And also with your email - what I absolutely miss are that there are no public business places in the malls - so business cafés. I think that's kind of a shame because I'm sure a lot of people in this country would enjoy - Wi-Fi is everywhere, I would actually just need to be served a coffee, then not everybody would be sitting around at Starbucks taking my space away and you could connect those places with printers and so on. Maybe there are -

I haven't looked into it yet - maybe there are regulations - but that would be something - that I think would be really cool if I have a start-up now and I'm sitting in a mall with others and working with others. I've hardly seen that yet, yes, there are, I know flat blocks, the Dubai Hills, that have something like that in the reception, in the auditorium, but (.) but otherwise I don't know that ... and of course I know office towers where there is the possibility but otherwise there are no such common business places. #00:37:56-1#

Interviewer: You also mean co-working spaces in the end, don't you? #00:38:01-4#

Expert_B: Yes, I do. I'm here now in my, I'm here now 'working from home', in my 80m2 flat and at some point the ceiling falls on my head and then I say ok, the Marina Mall is the closest to me, I go to the Marina Mall now and buy myself some top notch coffee and maybe a cupcake to go with it and then I go to work and that's what I'm still missing somehow. And then I can meet business partners and go to Bateel with them for a little lunch and in the evening I go to the cinema and see a film and then I go back home and let the curtains down. So ... I kind of miss that. #00:38:39-4#

Interviewer: Yes, many, many thanks that you have prepared yourself first of all, of course I did not expect that or it was not my requirement. Thank you for your time. Thank you for your participation. If you want, if you're interested, I'll be very happy to send you more information about what else I find out and the master's thesis at the end. And I would also like to ask you, you are on there and sitting at the source, whether you can recommend someone who would also be interested in an interview. I have already found out that you have a colleague in Dubai - Patrick Fallmann, yes, who works in the segment with you. I wanted to ask you whether you can recommend someone you don't have to tell me right away but you can probably think of someone you can send me. #00:39:34-0#

Expert_B: Ok, I'll do that. Of course I know some people, I'll speak a few words with them and send them the information. So English wouldn't be a problem, would it? #00:40:24-2#

Interviewer: No, of course not. No, I even write my thesis in English, so that's not a problem at all. #00:40:30-3#

Expert_B: Ok! Why do you speak Arabic? Just out of interest? #00:40:35-1#

Interviewer: Out of interest, yes! I am very interested in the Arab culture and all that goes with it. And yes, at some point I set myself the goal of learning the language. It's a long, stony road (laughs) but... #00:40:46-5#

Expert_B: The language stem is a bit similar to German, isn't it? I picked up a few standard phrases very quickly. I used to live in Saudi Arabia and there was no other way, you needed basic Arabic. And here in Dubai I actually wanted to start from scratch again, but I gave it up because first of all I don't have any people with whom I speak Arabic, I only speak English, yes, very much Indian English actually. #00:41:24-5#

Interviewer: Yes, I noticed that too. Yeah, no, I'm just interested, let's see how far I get (laughs). #00:41:26-4#

Expert_B: Well, I'll think about who I could recommend and get back to you by email. #00:41:30-9#

Interviewer: Thank you very much! Thank you. #00:41:37-7#

Expert_B: Of course I'm interested in the result, so if you would be so kind and feed me with information. #00:41:42-6#

Interviewer: With pleasure. Thank you very much for your time. Thank you. #00:41:42-6#

Expert_B: Thank you! It was a great conversation, I enjoyed it a lot! #00:41:47-2#

Interviewer: That's great, I'm glad! So did I! Thank you!

Expert-Interview | translated into English

Interview partner_C, 14.03. 9.30h

Expert_C: Yes, Hello! #00:00:18-7#

Interviewer: Hello! Hello! Is it working? Can you hear me well? #00:00:21-3#

Expert_C: I hear you very well yes! #00:00:24-1#

Interviewer: Very good! Thank you very much for giving me the opportunity to conduct this interview with you today and especially for taking the time. #00:00:34-7#

Expert_C: With pleasure. #00:00:25-4#

Interviewer: I won't bother you too long, it will take 20-30 minutes! I sent you today (...) yesterday in the evening actually, or very late at night an email with a privacy policy. #00:00:45-2#

Expert_C: I saw it, yes, I'll send it back to you, yes. #00:00:47-5#

Interviewer: No, yes exactly. So that has no urgency, but simply sometime please. That's very kind, thank you very much. So let me (...) explain to you again what it's all about, I'm doing my Master's thesis at the University of Vienna on the extent to which shopping malls in Dubai create a Third Place for their visitors. At this point, I would like to pass on my warmest regards to you from Dr. Mkunda. #00:01:09-0#

Expert_C: Thank you very much. #00:01:11-5#

Interviewer: You have already been in touch with each other, as I have heard, and he is supervising my Master's thesis and because of that I am dealing with the Third Place, so according to his theory and yes. For my master's thesis I am conducting four expert interviews and I am happy that we can conduct one of them today. If you have any further questions -then please go ahead. Otherwise, I would start right away. #00:01:33-7#

Expert_C: Let's get started. #00:01:36-2#

Interviewer: Alright. #00:01:38-4#

Expert_C: Then we'll see what questions we might come up (...) #00:01:40-0#

Interviewer: Perfect. I know that you not only live in Dubai but also work there and I saw from your LinkedIn profile that you worked for Umdasch in the MENA region from 2004 to 2013 as Managing Director and that Mr. Mikunda (...) yes? #00:01:56-8#

Expert_C: I left my first footprints in the Middle East region in 1983 (...). #00:02:06-7#

Interviewer: Mh ok I see. So then already (...) #00:02:09-0#

Expert_C: Since that time I know the Emirates, I know the whole region. #00:02:11-3#

Interviewer: Ok. Then you are almost more a native than an expat, I would say, right? (laughs). #00:02:20-2#

Expert_C: Well, let's put it this way, it's been on and off but at least I know the whole developments, the ideas for it and the where it is heading. #00:02:29-3#

Interviewer: Yes, yes! That is of course incredibly interesting for my research. Dr. Mikunda has told me that you were or participated in the same event in Sharja in 2006, I think it was, and I was also able to speak to Mr. X who also works for the Umdasch company, and he gave me a brief overview of Umdasch, which is why I also wanted to ask you if you could

give me examples of past projects, such as the Paris Gallery in the Ibn Battuta Mall, for example, about your field of activity ... about your former activity, so to speak. #00:03:10-4#

Expert_C: The field of activity of the Umdasch Group, of the Umdasch company, has changed and adapted to the market in the last 30 or 20 years. We were certainly a trendsetter for Europe in the 1980s and in the early 1990s, and during this time we also had very large international expansion projects (...), which we basically lived and started. This extended from Great Britain to Russia to the Middle East, to France, Italy, Switzerland and things like that. I have been in charge of the Middle East since the 1980s, partly from the structure of the Austrian (...) company or with local branches, first in Saudi Arabia and then at the end of the 1990s we intensified our activities in the Gulf region, i.e. in the Emirates, Qatar, etc. This led to our becoming active in the Middle East. Which led to the fact that we then in 2003 - I started with it - and then finally installed a new unit, which then led to the fact that we founded a company, that we built up a production and the production includes both areas: the furniture production in the wood area as well as the topic of metal processing. #00:05:00-3#

Interviewer: Mhm, mhm, yes! #00:05:04-5#

Expert_C: In addition to the topic that we ultimately produced and supplied and installed furnishings, we did the entire area of shop consulting, which means that we have, we have customers, we have a customer who said: Friends I have money, I want to do something, yes, and we then accompanied him from that point on and went from product orientation, target group orientation, the concept development for the entire market presence to the uniform buckle if that was the case. #00:05:38-0#

Interviewer: Yes, yes! #00:05:40-5#

Expert_C: But we did in depth and intensively what the European (...) had not yet done. Yes, and we had a very high reputation in the Middle East due to the good reputation of the parent company and similar to our reference projects, and then we were also lucky enough to deal relatively quickly with elite, or let's say, with a "prime segment" of retail. #00:06:14-8#

Interviewer: Yes! #00:06:17-0#

Expert_C: And Paris Gallery, it was, it doesn't exist any more, it became a brothers' quarrel between the owners and that's why Paris Gallery broke up. Paris Gallery was a brand, a company, a brand like them, if you want to see that, you can almost say, yes, there are still a few in the Middle East and there was never anything like that in Europe. Paris Gallery was a company that offered perfumery, decorative cosmetics, leather accessories, costume jewellery and watches in large areas, and all that at the highest level. So cosmetics is everything that has rank and name, that's quite clear, also in the area of watches etc. it was about Dior, it was about (...) and all these brands in the area of accessories, leather articles as well. I mean the Paris Gallery group is the (...) or from Ferrari, Missoni so a whole range. #00:07:44-6#

Interviewer: Yes, yes! #00:07:47-3#

Expert_C: And we were also responsible for the concept of the Paris Gallery project in 2003, 2004 and had the theme that we set up the Paris Gallery with the first projects in the Ibn Battuta, followed by Abu Dhabi, Abu Dhabi Mall and then (...) one must not forget: The scales in the Ibn Battuta were (..) so the shop was 3500 m2, Abu Dhabi was 10,000 m2. #00:08:23-1#

Interviewer: That is insane, mhm, mhm, ok! #00:08:24-0# #00:08:24-0#

Expert_C: Dubai Mall, Dubai Mall 10,000 m2, Mall of the Emirates I think was only 1,500 m2. Bur Juman Center 3,000m2. We built 50,000m2 for Paris Gallery within 5 years. #00:08:40-7#

Interviewer: Wow, mhm, mhm ja! #00:08:42-1#

Expert_C: And if you want to compare that with Europe, then you have to take a Douglas and then you have to add the whole chain of accessories, yes, we don't have anything like that in Europe. #00:08:52-2#

Interviewer: Yes. Yes. Insanely fascinating. And (...) #00:08:58-6#

Expert_C: And the whole theme was built up as a store concept with a (...) system and was thus multiplied. For example, in the Paris Gallery Generation 2, there was also the theme of

the shoe range, there was a sushi treadmill but you have to imagine the whole thing to be about 7m long. What did we call it? "Travelator" or something. Shoe presentations that were driven, that turned around and where shoes worth 800-1000€ per pair were constantly driven around and offered. So in the end it came to such presentations of goods. #00:09:50-7#

Interviewer: Yes! Yes! That actually leads me directly to my next question, ah (..) What makes malls in Dubai a third place for you? So third place, the first place of course at home, second place office, office or wherever you work and my question is, are these actually these "retail-tainment" features? So for me a "retail-tainment" feature is exactly what you mentioned: a running sushi treadmill where shoes are presented and exactly. So I wanted to ask you: Do you consider malls like the Dubai Mall or the Mall of the Emirates from your point of view as an expat - I would just categorise you as one now - as a third place and if so then just through these "retail-tainment" features or not? #00:10:35-8#

Expert_C: Ok, you also have to look at the entire environment of the region for this analysis. And I think that is also a good approach for you to work through this analytically. This region, apart from the fact that it has undergone a massive change in a very short time, in terms of the development of such places and the qualitative development of such topics, we have the situation that we have climatic situations that make it impossible to stay in the street for twelve months. So we live in climatic great situations from the beginning of October until the end of April. The rest of the time we have to deal with temperatures up to 50 degrees. #00:11:41-8#

Interviewer: Unbearable yes. #00:11:43-8#

Expert_C: Yes. So that means - that is one theme. The second topic is originally the Soukh, so to speak the market, or the market facility is more and more present. You know that from vacations I suppose? #00:11:56-9#

Interviewer: Of course. #00:11:56-9#

Expert_C: That is the origin, yes. Then you have the issue to consider that this whole region has no, so until recently when the Mall of Emirates opened and the Dubai Mall opened - you were still in this situation - we had no Public Transportation. #00:12:16-8#

Interviewer: Yes, definitely yes. #00:12:18-9#

Expert_C: Yes, the buses that existed were ultimately used by fellow citizens who live at the lower end - if one may speak so openly, yes - who live in the low-budget theme and who ultimately used them. Everybody else relied on the car. #00:12:38-9#

Interviewer: Yes, mhm. #00:12:40-8#

Expert_C: So the car has a necessity, a simple necessity of transport and the car also became the substitute for the horse in the Arab world. In other words, the car was also very much positioned in terms of status. For this reason, you have an absolute cult here that continues to this day but is now weakened by the new population group that is here - but that is a separate topic. So everyone drove up to every front door by car and didn't want to walk 10 steps so that they wouldn't start sweating. So - and now in Dubai, in addition to the initial, initial malls that were already interesting - but which were ultimately more of a need-based nature, yes, malls were then suddenly developed that simply appeared crazy in dimension for many people. And these malls were characterised by the topic, we talked about it, a mall is opened, how many parking spaces are there? The Dubai Mall opened with about 230-250,000 - no not the Dubai Mall - the Mall of the Emirates was, so first next to the small malls there was then the first mall that opened was Ibn Battuta and a few months later it was the Mall of the Emirates then. Ibn Battuta was situated in the middle of nowhere. No surrounding area, no catchment area, no residential area, no industrial area - nothing. It stood alone next to the motorway - but already had the reputation of being the fifth largest mall in the world. Three, four, five months later, 5 km away - let it be 6 km - the Mall of the Emirates opened with 250,000, I think it was 250,000 originally, car parking spaces as the third largest mall in the world. Yes? Lived in the same sphere with the catchment area in reality. The ski slope was a landmark for the region, for the country. And this ski slope had the same status as a landmark as the Burj Al Arab, which opened in 2001 and ultimately became the biggest marketing theme in the entire Arab world. Yes? #00:15:27-4#

Interviewer: Yes! Yes! #00:15:30-4#

Expert_C: So - you have to see it in context and now these malls have actually become the place to stay, to do business and to meet. You go to a mall to have a coffee, to meet someone, to have a conversation - a business talk . Yes? #00:15:54-5#

Interviewer: Yes! #00:15:56-1#

Expert_C: So, that means the mall has several functions. It actually has the function of a city centre - a shopping street - a - in Vienna one would say a "Grätzel", in Berlin one says the "Kiez", yes, - it actually takes over this task and serves not only the task like the shopping centres in Vienna or as we know it in Austria - as a retail place, but with an ad-on. So that means, you now have air-conditioned, indoor areas where people can meet, yes? So and the Dubai Mall, the Mall of the Emirates, I always have to pay attention, Mall of the Emirates has started with I think 6,000 parking spaces. Dubai Mall started with 14,000 parking spaces - but that's a car park and not an open space - yeah, you know? All this plays into the fact that these places can function at all under what I told you before. And so it is of course now also very logical and very clear that such a mall has to fulfil the most diverse functions and tasks. Well - if you come from the term mall - of course the shopping situation - that is first of all one topic. The second topic is the hospitality area, i.e. the whole topic of fast food, restaurants, food courts, all these collections of the most varied quality where you can eat and drink. Then there is the entertainment theme. It starts with the cinema, goes to a bowling alley, goes to the theatre, goes to the indoor cinema centre. So I was very impressed in my first year to find a Prater (call sign!) in a mall. #00:17:55-1#

Interviewer: (laughs) Yes, that's a good comparison. That's true. #00:17:53-3#

Expert_C: Yes! Like (...) you have a roller coaster in there. And not a roller coaster like you know it in Vienna, so it flies 15m high there - but meanwhile we almost have that - but at that time it was a small one - but it was really things that we didn't know in Europe. #00:18:10-5#

Interviewer: Yes that's absolutely true yes! #00:18:14-6#

Expert_C: Yes, that means offering entertainment for the whole family. So, little by little, situations arose where there were so-called children's playgrounds - IKEA, like Europe, also started here - these children - hand over the child and go shopping. Such things then also

existed as a service offer of malls since then yes also the topic that you can drop off the bags, that you have delivery services - but that is again a separate topic. If you live here, have lived here for 10 years, 20 years (...) Laundry comes to your house, picks up your three suits, washes them, takes them to the dry cleaners, brings them back and you pay the same as if you brought them there. It's always been like that, not just now. When you bought furniture, they asked: When can we deliver? It wasn't until Ikea that the issue of packing something into the car yourself came up. So that (...) that's just the way it is. Then you had to do the usual keybones in the malls. There are malls that only work because they have a decent food market. Mall of the Emirates is one of them. The owner of the Mall of the Emirates is also the owner (...) or the licence holder for Ikea and Carrefour, the French supermarket. #00:19:38-6#

Interviewer: Carrefour, yes. #00:19:38-6#

Expert_C: They are similar in the Middle (...) in the Emirates, next to LuLu which is an Indian group, yes, one of the most important suppliers. Then of course there are smaller supermarket chains and then there are more exclusive ones like the English ones from Spinneys and Waitrose. But these keybones, the supermarkets, yes, Paris Gallery became a keybone, yes, for a mall. Just with the intention and with the appeal. And then you have the whole elitist street there. So you have the theme in there from Louis Vuitton to Prada, so everything that is housed in the prime segment you have on site. Then it is essential for a functioning mall that it has a hotel connection, yes? In the Emirates or in our region, a restaurant is still not allowed to serve alcohol unless it has a licence or is connected to a hotel. So in order to be able to connect this entertainment segment and this and (...) this thing that they do with it and to create a different audience or a different situation for the evening hours and the other time, so to speak, it is all located internally in a complex. That's what these look like. And the whole concept actually only works with each other and among each other. #00:21:11-4#

Interviewer: Yes, yes! #00:21:13-4#

Expert_C: Every mall you put up, independent of these other components, is a pure need-covering unit, where you go, buy food, use a few services, yes. Where you also have an extended (...) extended social life. So that belongs in the category of meeting needs (...) in the

category of entertainment, lingering, living. So now we're slowly getting to the topic of "Third Place", yes? #00:21:47-9#

Interviewer: Mhm, yes! #00:21:49-8#

Expert_C: These orders of magnitude of malls and units that they have built up worldwide (...) one thing has happened with them. I can remember in the 1980s when we brought all the Arabs around the world, Mr. Mikunda also made a very significant contribution with his work here. From Singapore to Las Vegas, from London to Vienna to Germany, we drove and flew with the people and showed them what a mall should look like. How ultimately selling and shopping is lived, yes? #00:22:22-7#

Interviewer: Yes! #00:22:24-8#

Expert_C: And where down here in the end, yes, how should one put it? In this quality chain you were in the lower third. For example, there was a mall in Saudi Arabia, the SharShum Center, which was opened at the beginning of the (...) mid-80s and had 1200 shops in it. #00:22:45-5#

Interviewer: Yes. #00:22:47-6#

Expert_C: Yes? They didn't have that in Europe. #00:22:46-3#

Interviewer: Nein, nein! #00:22:48-8#

Expert_C: It was actually an 8 or 9-storey building with an indoor soukh on the first and second floors. It was full of shops ranging in size from 30 to 500m² and also had the theme that you go through there and have the typical shops with shutters and so on and so forth. Yes? #00:23:15-3#

Interviewer: Yes. #00:23:17-8#

Expert_C: But if you look at the scale, they were already thinking very big in Jeddah. In the Emirates and in this region here, the theme began that with the (...) in the 90s, they started with malls that compete with the world. That is to say, they no longer (...) need that at the moment (...) but they started with the shine and with the superlatives and built and did that very successfully and became the playground of the entire shopping world from west to east, from south to north. Australian brands that are not known in Europe have used Dubai as a playground or as a testing ground to see if the products work here, how it works and to decide to go to Europe or to go to Europe in which area, yes? The year 89 also plays a role with the opening ... that, the Eastern European theme, yes? Such themes! So - the Europeans came here to say: "Ok, if it works here, it might also work in the Asian region. The Asians, whether they are the Japanese or Chinese chains, came here and then went to Europe. So we have had a trial balloon here, so to speak, because we have had a population here for a long time - and if you look at the Emirates, there are currently 9 million people living here like in Austria. There are Emiratis - people who have Emirati passports - I think at the moment there are 800,000. #00:25:07-3#

Interviewer: That's insane yes, when you compare that it is very little yes! #00:25:07-3#

Expert_C: And there are 140 nations living here. There are (...) ethnic groups, if we want to put it that way, nationalities. The largest group is of course the Indians, who live here somewhere around 2 million. And then there are the different nationalities that show themselves here in different strengths. But this diversity of cultures, roots, ultimately roots of origin, associated customs, necessities, ways of life - yes, it has all come together here. And that is what has made this region very attractive and interesting, in addition to the issue of free zones, which makes the whole thing possible. Now I have given you an outline of how one actually comes to these malls and how one then comes to this consideration - Third Square - yes or no? #00:26:12-1#

Interviewer: Exactly, yes. #00:26:14-5#

Expert_C: So when the Dubai Mall was opened, then the (...) the (...) the brands, the shopping brands, yes, were queuing up and on waiting lists, yes, to get a space no matter what it costs to be present in this mall, to be able to work on it marketing-wise, and to present the latest generation of their shops. #00:26:52-4#

Interviewer: Yeah, sure. #00:26:54-3#

Expert_C: And in this context, of course, when they present a new (...) market presence or forms of presentation, yes - of course, these topics of Third Place, Third Place also came up, yes? #00:27:10-3#

Interviewer: Mhm, yes. #00:27:11-9#

Expert_C: This topic came up more and more. So, well - and of course, sometimes we also did copy-paste - that is, we looked at things in other important hotspots, namely - I'll take Hong Kong, I'll take Singapore, then of course we have a few places in America where we - take Mr Mikunda's world of travel. #00:27:36-8#

Interviewer: (laughs) Yes, exactly, sure. #00:27:39-7#

Expert_C: Then you will experience here, then you will ultimately experience here the 'Who's Who' in terms of places and in terms of attractiveness and also the evolution of it, because so what was perhaps current 20 years ago may no longer have the status today, yes. And other topics still are. If you're in Hong Kong then you have three Louis Vuitton in two kilometres and people are queuing up everywhere. #00:28:06-7#

Interviewer: Yes. (laughs) #00:28:09-5#

Expert_C: Yes, you can also experience it in Paris, on the Champs Elysées, but you don't queue up at any other Louis Vuitton shops. Yes (.) ah, here in this region, here in this region, we have the department stores', the department stores', that's what they call it in Europe - we didn't actually participate in this epoch or only with a few things. On the other hand, in the past we had the big names like Habelitos, Bloomingdale's, (...) ah, what else is there now, "Rich Ones" is the name of one of them, I think, who is there now. Then we have ... no Harrods has only ventured into, has only ventured into Saudi Arabia with signature store. #00:29:01-7#

Interviewer: The Lafayette Gallery in the Dubai Mall? #00:29:04-9#

Expert_C: Yes, well, the Galerie Lafayette is there, but in reality (...) yes, it's a bit bigger than the one in Berlin. It doesn't work in Berlin either. It's there as a name, but it makes no sense to go through it - there's no frequency in it either. It's a stillbirth - well, stillborn is an exaggeration but it doesn't reach the audience the way it actually does in France. #00:29:31-6#

Interviewer: Yes, yes, I noticed that. #00:29:32-7#

Expert_C: Well, ok, so far, so I mean, and whether a sushi bar for shoes is ultimately an indication for a Third Place, whether you do it with promotion campaigns in quality, yes. Whether you live product launches like this, there is actually a lot in flux, a lot going on and it also needs this (...) time (...) this temporal change so that the attractiveness is maintained. So to want to live in a rigid situation for five years is not really effective for this place where so much changes in such a short time (...) ah. So you have to make it more short-lived and keep it. #00:30:19-8#

Interviewer: Yes, I'm so quiet (laughs) because you answer all my questions that I wanted to ask you. That is fascinating. I also wanted to ask you how, in your experience, work is done differently for international audiences than for the Arab Store Visitor, but I think we've already covered that quite well by you giving me (..) ah, the comparison to the cultures and to the population figures. #00:30:49-5#

Expert_C: I'll give you something else that is perhaps a little less recognisable when you travel here than when you live here. So if you go here now and take the locals, the Arabic, the culture, the cultural circle that actually has its roots here, so to speak, and lives here - ok? Good. But then we address the issue that we have different Arab worlds. There is what is called the Arab world, there is the entire influence of North Africa, yes? That means we are talking about Morocco, Tunisia, let's leave out Libya, that doesn't exist, then we have Egypt, then we have the topic of Jordan, we have the topic of Palestine, we have had the topic of Israel for three quarters of a year. We have the topic of Lebanon, which is essential. We have the topic of Syria, yes? If you take this part, which is a very separate one, it is also divided into two regions. One is the MENA region, which is definitely what Africa is, and the other is what ultimately already belongs to Asia, so after Egypt, Lebanon, Syria - which is its own

(...) completely separate group. And then you have the topic of the Arabian Peninsula, which has the largest country, Saudi Arabia, but also the most difficult country, where ultimately, if you start in the north, you actually start with Iraq, Kuwait, Qatar (...) ah Bahrain, Emirates, Oman, yes? And there you also have the GCC states, which is an economic association where these states are ultimately in, with the exception of Iraq. So it's Kuwait, Saudi Arabia, Bahrain, Qatar, Emirates and Oman. So this is a political, an economic association, which have their origin on this peninsula. So then, we have the situation here, if you look at the traditional culture here and if you look at the womankind now: So the Emirati woman who is still, so in the meantime, so I mean, there is the issue here is one covered, is one not covered? This thing that is up to the family and similarly (..) it's different. The women's world in this region, down here especially in the Emirates, now has very interesting positions. If you go to the Expo, there is a special women's pavilion where you can see what women in this region are already doing for their position in this world, and so on. It starts with Hadid as an architect, goes through various other fields like politics and (...) but if you see a local woman here who is dressed locally, or traditionally dressed and you see them in the malls. First of all, you will notice the pride with which the women walk. #00:33:55-4#

Interviewer: Absolutely yes. #00:33:55-4#

Expert_C: And where, and what they present themselves over. It's the shoes, it's the handbags, it's the watches, it's the hair, so it's the hairstyle, which is covered, but it's done very high up. It's the sunglasses and glasses. #00:34:18-5#

Interviewer: And maybe (...) May I tell you something else that I also think of, which struck me very much: The scent. #00:34:24-2#

Expert_C: Yes, of course. And it is the theme of perfume and it also comes, it comes from this incense theme, so it also comes out of the tradition where you have the theme, the theme of incense and the essences simply also the theme of the house, the house smells like the human smells. You have yes, so when you go to eat in a local house in Saudi Arabia and you sit in the men's group, you first come into a separate room, there you get tea, dates and coffee, that eats the green coffee with the (..) in it. #00:34:58-7#

Interviewer: Yes, yes! #00:35:00-3#

Expert_C: Then one of the service people, those who serve here, goes with the (...) that is, with the incense, that is, with the essences. #00:35:08-0#

Interviewer: Yes, yes. #00:35:11-5#

Expert_C: And then the Arabs stand up, lift their white top and put it between their legs. So they also use it as deodorant. And that's just the story of it. And that's how it lives on in the modern world, in the current modern world, in the sense of the scent, the perfume, yes? #00:35:35-8#

Interviewer: Yes. #00:35:37-2#

Expert_C: But that is the issue of how women, how women present and show themselves, so to speak. And when a woman takes off her abaya, yes, even in Saudi Arabia, she is wearing the most modern, the hottest fashion on the market at the moment. That is a completely separate world to which men have no access. But when you see that about the women and their (...) meetings, then that is the case. And that's what they want to shop for, of course. Depending on your status and what opportunities you have, you follow them around the world and do what they do. In the meantime, everything is on your doorstep, but the travelling and the shopping is still the same. You do the same, you go on holiday somewhere and then buy something there that you can actually get in Vienna and bring it home because it (...) #00:36:30-2# is not the same.

Interviewer: Only because I bought it there (...) yes. (laughs) #00:36:33-5#

Expert_C: Because it is bought there and because one associates a special situation with it. Because one wants to create a feeling of joy with it. #00:36:35-5#

Interviewer: Emotionality or whatever. Yes exactly. #00:36:40-0#

Expert_C: And if you take the Japanese, then there is also the service in Austria that they go shopping and then you send it home with DHL or whatever so that they don't have to take it

with them, because until recently it was still important to certain stands there that when you make a journey, yes, that you then take the (...) #00:37:01-0#

Interviewer: Souvenir #00:37:01-0#

Expert_C: To the circle of friends and the loved ones, yes, if you want to sum it all up like that, simply giving presents, that's part of a trip. It has decreased a bit with us, but it was still a topic in my youth, when you came home from a holiday you always brought presents. #00:37:18-7#

Interviewer: Yes, yes, absolutely yes. #00:37:23-3#

Expert_C: And it is also very essential and very important when you are invited to, (...) ah, private celebrations, yes, and here I am also taking my age group, the status of this group and above all the local ones, or this society, you are obliged to bring a present in keeping with your status. Yes? Whether it's a good bottle of wine, whether it's (...) whether it's a plate, a silver tray with three kilos of chocolate on it from a top brand, or a date theme or the local sweets, that's all customary. It's all simply lived tradition - and you have to get it all somewhere. And you can get all of that in these malls, with the appropriate form of presentation, with the appropriate, yes (...) yes with the theme if you now want to come to the third place, a special form of offering that are now here even more attractive and even more exclusive and even more exquisite, yes? #00:38:32-1#

Interviewer: Yes. #00:38:32-9#

Expert_C: It was also common in the past, and you can say that, that you were welcomed in a very friendly and honest way in shops. There were doormen who welcomed you according to the American concept, yes. With the overflow of Eastern European women and men who came here and (...) displaced the Filipino and Asian women and sellers, the rather cool form of selling also came about. It was much more cordial and also warm before that and it was warm - it was lived cordiality. You didn't have the feeling that someone was now telling us: Ok, now I have to say 'Welcome!' There was something there. It was also the whole service, yes, in a completely different quality than what we are experiencing at the moment. At the moment we have the situation as it is in America, as it is in Europe, as it is in these countries.

Yes, it's just all very (...) this quality has gone deeply down. So, we were talking about Arab culture. So if you want to present yourself and do this, then you also go to the malls and then of course you also look for this product. And that's also the reason why, for example, there are so many glasses, sunglasses and glasses shops here. (...) sunglasses shops, shoe shops, accessories shops - because that is a theme here. Watches, yes, watches have been a status symbol up to now, just like cars. And that's why you have shops here where you can see watches that you can't find anywhere else in Europe. Yes, that's all the result of that. The new generation, that's the generation you belong to, yes, also the new countries, that we currently have a lot of Spaniards here, that we now have a lot of Africans moving in, yes, it's changing this whole world. Also this, this new attitude to life of the fellow citizens, where one perhaps also includes the work balance in the meantime. There is already the issue here that (...) the week was changed on 1.1. #00:40:56-7#

Interviewer: Yes, exactly yes! Right. #00:40:57-4#

Expert_C: We now have a European week. But we also have the situation, ahh (...) that one (...) so I'll put it this way. I worked here in this region for 13 years with a six-day week and an average of less than 12 hours a day. And you flew to Saudi Arabia on Friday because Dubai you might have Saturday off and in Saudi Arabia you could work there reasonably at 9 o'clock in the morning. Yes? #00:41:32-4#

Interviewer: Yes. #00:41:32-4#

Expert_C: Yes, that was and is also the case in various topics and, above all, this entire building scene and this entire (...) part - in this part it is still a very important point. The pandemic has also forced and changed the topic of the home office and this topic. Yes (...) where are we? We are still dealing with the issue that leads to the implementation of third places in various forms. Big mistakes have also been made. Michael has asked me, we have talked about this topic. There is also a project that you (...) had for me (...) on the tablet (...), that was La Mer. #00:42:32-9#

Interviewer: I am taking a special look at that, too, yes. Mhm, yes. #00:42:34-8#

Expert_C: Is a stillborn, will be torn down for your information. #00:42:39-8#

Interviewer: Really? Ok! #00:42:40-9#

Expert_C: So, the latest information I have from the real estate market where there are already talks (...) for a (...) so ... alignment of this entire area - is that about to be torn down. #00:42:54-4#

Interviewer: Ok, ok! #00:42:58-2#

Expert_C: But it never worked in reality. #00:42:55-3#

Interviewer: Ok, yes. #00:42:58-5#

Expert_C: Well, that is one reason. Of course, the pandemic immediately led to the demise of all the shops there. So if you go through now, 80, well, let's say 70% are still closed. That means it doesn't make sense to go there any more. One reason that certainly goes hand in hand with this, and that's what I've heard, is that it was built in the wrong place. It was built next to the sea, so they actually flattened a hotel and a residential area and built it there. They more or less took over an American concept and put it in, so in the end it's 80% scenery construction and you can also build it back quickly - and build it back very cheaply. Ahh, it certainly made an interesting point for the region here or for the city here because you saw something different than - if you now take the region of Blue Eye or if you take the theme of JBR, yes? Where you sort of take boulevards like that or if you take The Walk...

#00:44:15-0#

Interviewer: City Walk, yes. #00:44:18-4#

Expert_C: City Walk, yes. So here, here, concepts were built that were very, very classical in terms of construction technology and optics, etc., and always with a lot of practicality. They have tried to incorporate architecturally interesting components with the usual materials of steel and glass more or less in the foreground. That's just cheap building, so that's how the concept world is made. In the end, a concept was built there that, if you want to take it that way, has a shopping mall theme, the term 'theme mall', yes? Yes, we still have a very nice theme mall in Dubai, that is the Mercato Mall, that is a small mall, demand-oriented, which is

located in Jumeriah and how it was built, so you really still walk on the ground over Italian marble. There were Italians who painted the wall frescoes and that was really, (...) and that was built at the end of the 90s. The quality of the construction was perfect. And if you then look at how the Ibn Battuta Mall was finally built, where this theme mall, which is a very large theme mall, was adapted to Las Vegas. In Las Vegas at that time there was a mall called 'Desert', which was attached to one of the casinos - I can't remember which one it was. There was also the mall that still has this Italian style - called 'Caesar' - where the 'Caesar' Palace was part of it. Bellagio didn't have a mall (...) in any case, they took a theme like that and here in the Emirates they took the Ibn Battuta Mall - as a theme Ibn Battuta - that is, the great discoverer and inventor and the great ah, (...) of inventiveness from the Arab, the Muslim world or from the Arab world or the Oriental world as a theme, but then ultimately they tried to give certain population groups a reflection on the different areas. #00:46:37-5#

Interviewer: A point of contact, yes, mhm. #00:46:37-0#

Expert_C: If you look at the Indian area, which was wonderfully done. Then there was the Persian area, yes, which also looks very attractive in the cathedral area. The Chinese area was created, yes, which also has a central square with the arches in it. Where in Europe you need a shopping centre for the area which is actually only the main square. #00:47:07-0#

Interviewer: Yes. (laughs) #00:47:10-3#

Expert_C: And if you then go further and when it comes to the Egyptian area then you can already see that the whole thing is decreasing somewhat, yes, these are already small areas again. So here ... it has been well built with this spirit. But when you are there and go to a column or a wall and knock on it, you see that everything is just a backdrop, that is, there is plasterboard (...) and then (...), these plastic particles are (...) slapped on. You won't find anything there, not even a decent tile. Yes.. #00:47:46-9#

Interviewer: But what is now for example - why does it work in your opinion or obviously ... #00:47:50-5#

Expert_C: La Mer doesn't? #00:47:49-4#

Interviewer: La Mer doesn't and City Walk does, for example? #00:47:56-8#

Expert_C: City Walk ... well ok. La Mer has the theme from the ground up (...) the theme was La Mer is something that is actually visited once by locals and lived by tourists. La Mer has the theme that it was built in a region where it, the adjacent catchment area or near neighbouring area is very Indian and has been inhabited by the Indian population in the middle to lower class. In plain language, this means that many people went there to stroll and stare at the people who consumed there. And the people who could afford it and wanted to have a good time there didn't like it. That's why they didn't go there any more and that's why the money stays away. And so the permanent capacity utilisation, so to speak, also stays away. There are other places that offer that and where you feel better and more comfortable. #00:49:01-9#

Interviewer: Compared to ... I was in Dubai for the first time three years ago and now again in November and also compared to the gastronomy, La Mer is not exciting at all. For the fact that it is actually so much designed for gastronomy, among other things, it is actually very American and not very special. #00:49:27-0#

Expert_C: Yes, ok, you are of course touching on a topic that is also relevant in this region, especially in the Emirates (...) how should one put it (...) gastronomy. The whole sector of catering, hospitality is an absolute franchise concept. There are, you hardly find any developed gastronomy structures here in the Emirates. There are a few, a few local, by local I mean real Emirati, whereas the Emirati themselves have no food culture. You find some Persian places, or some Iranian places, you find some Iraqi places, you find some Lebanese places. #00:50:20-5#

Interviewer: I was just going to say yes. #00:50:20-5#

Expert_C: Those who have been here for a long time, by a long time I mean at least 40 or 50 years. So they have been here through the whole thing. And then you simply have what has started here, that you finally (...) yes ok you are now of course entering into a topic that changed the entire trade world and the entire commercial world at the beginning of the 90s. This is the so-called verticalisation, Mr. Mikunda will have already explained this to you - where ultimately the brands, if you simply stay in Europe, a Hugo Boss or something like

that, which until then had been collected in department stores or at a men's outfitter, yes, somewhere on a shelf where you have a length of two metres, they have thrown in all the brands sorted according to sizes. In the department stores, whether it was a Steffl or a Gerngross in Vienna, there was also a (...) or a men's and women's clothing or a women's wear department, where you were offered the most different brands more or less mixed together. And then Benetton and Benetton (...) in Italy and Stefanel, the offshoot of it, were the first to go out on the streets with their own brand shops in the 1980s. And in the 90s, of course, the opening of the Eastern European area also played a role - the entire industry was forced to expand very quickly in order to occupy space in the new possibilities and to secure locations, yes. And with that (...) the franchise theme became the only (...) the only or the determining (...) the determining ah, financially feasible option - and with that, so to speak, the theme of franchises began, i.e. the independent shops on the streets and the shop-in-shop concepts in the department stores that are still lived today. And now countries like the Middle East, where the whole thing has grown all at once - and grown rapidly - this franchise culture was simply the only way to enter the market here. This is connected to the fact that a brand can only enter the market through a general importer who is a so-called agent and has contracts. That was the case until five years ago. So, that means (...) if you look at the structure here, you have a dozen big players in the entire region. There is the 'Alshaya Group' in Kuwait, yes, you can google it - they probably have - I haven't looked into it any more - but let's put it this way - they probably have 2000 shops by now and probably have 30 leading brands under them. Debenhams' from England is not one of them (...), so (...) from the big ones to Starbucks, for example, is Alshaya, but then so is (...) and so on. Of course, they have taken all that and occupy more or less whole regions in the shopping centres, yes? In Germany there are also a few groups, like the Deichmann Group and so on, that have a shopping (...) where you say, so now you're in the aisle of the Deichmann Group and the different shops. Or if you, for example, yes exactly, Alshaya also includes Victoria Secret and Bath&Body. Yes, so they have, google Alshaya and see what they can do. In Saudi Arabia, there's a company called Al Muher, which is the same thing. In the Emirates, you have the 'Chalhoub Group', so there are also some that are involved. And for them, it was really only one thing: We have to occupy, we have to be present, quality, service and so on was already secondary. And that's how it is, when a new thing comes up, you sit down with it, you think about what might be the best fit or the best fit or where I have contractual obligations to open outlets so that I can fulfil my annual figures, so to speak. And that's how it's filled. And then there are very few who are, so to speak, considered new or (...) new, yes new, on the market

(...) so on the market, possibly with the same, with the same players, who are then put in there. Yes, so that's how they see La Mer and how that ultimately came about. And, in order to have finally got the mix and again with the attraction, if you have gone through it five times and if you live here I say, ok, when I have visitors we'll go through it so that you can show it, that's a neighbourhood that was created. #00:55:46-5#

Interviewer: Exactly, yes, yes. #00:55:46-5#

Expert_C: But I don't really go and stay there because I really want to do that today. #00:55:52-0#

Interviewer: Yes, I understand. #00:55:57-5#

Expert_C: And distances have also changed in Dubai. #00:56:01-3#

Interviewer: That's right. #00:56:01-3#

Expert_C: Before there was this 30km stretch of beach with Sheikh Zayed Road behind it, so to speak, yes, and that was Dubai. #00:56:08-8#

Interviewer: Yes, yes. #00:56:10-2#

Expert_C: I still know Dubai, where there were a total of six hotels on these 35 km and everything else was sand. Yes, yes - that's how a Dubai has developed now that has the beach stretch, the Sheikh Zayed stretch, the focal points Marina, and then Business Bay and with the Burj Khalifa the city centre and then you have the individual districts. And then you go a motorway length further back, then a Dubai has developed there again, or a Dubai has developed one further. Yes, it's all called Dubai, they're starting to call it suburbs here and to do it really thoroughly, so for us, for people of my generation, it's not present and for newcomers it may be that they now rather call it regions, but you still have the feeling that you live in the city of Dubai and not in Baden, (...) #00:57:11-0#

Interviewer: Yes. (laughs) #00:57:09-8#

Expert_C: Or something like that. So because there is also not this, this, political, or responsibility structure. #00:57:21-6#

Interviewer: Yes, mhm, mhm. Yes I am (..) #00:57:26-5#

Expert_C: Yes, well, that (..) so much for La Mer. The Walk, The Walk (..) ok, the Walk works - does it really work? Oh yes (sighs) ahh, The Walk, if you see, has as a keybone the arena, so the Pepsi arena, or the Coca Cola (..) #00:57:43-7#

Interviewer: Coca Cola, yes exactly. #00:57:43-7#

Expert_C: And a few hotels and otherwise they also walk through a (...) they have a few nice bars in there, which are partly smaller and also in a smaller form, there are a few Arabic restaurants, ah as well as 'Allo Beirut' and things like that. Ah, yes, so that's how I see 'The Walk', otherwise there are no, I mean there are just the things that are still on the water, like for example the Marina, where you have for example Marina Walk on one side, or on the other side you have the JBR or through that, that the water connection is and a flair is created through that, but something more than 'The Walk' has where you walk between 3 main streets and actually only walk through concrete. #00:58:31-8#

Interviewer: That's certainly quite different, that's true. #00:58:30-1#

Expert_C: The things there with the whole container box was also an idea which is attractive to see in itself but (...) unfortunately the parking facilities were not made (...) #00:58:45-5#

Interviewer: You mean 'The Box', don't you? #00:58:46-7#

Expert_C: Or that being the reason that no people come there. #00:58:47-2#

Interviewer: You mean 'The Box', don't you? #00:58:47-2#

Expert_C: Exactly. Yes. #00:58:52-0#

Interviewer: Mh ok, yes. #00:58:53-7#

Expert_C: Yes, so, so, (..) #00:58:54-4#

Interviewer: Yes, I am very fascinated, you really answered all my questions in (...) your conversation. I (...) I wanted to talk to you about ah, yes, the children's area in the malls, I wanted to talk to you about lifestyle, luxury, so we discussed everything. We discussed the international audience, we discussed things like level shops or shops-in-shops, ah, yes, I'm very very grateful and very happy - we also talked about the culture - so it's really - I'm looking in my documents right now - it's all covered. Can I ask you at the end if you would like to add anything or if you have any relevant point that you would like to get off your chest somehow on the topic? Otherwise we would have reached the end of the interview. 30 minutes more than planned (laughs). #00:59:45-8#

Expert_C: (laughs) Yes, no, what can I tell you - I think - I mean I know, I know, I don't know the exact scope of the work you are working on. That's why I tried to give you an understanding of the whole - of the connections in this complex of topics. #01:00:07-8#

Interviewer: You have also confirmed a lot of things that I have already discussed with Dr. Mikunda - be it the landmark, be it the culture, be it the climate, so you have simply confirmed everything again, yes. #01:00:16-2#

Expert_C: I mean, these are (...) I mean, you know, if you've been in this field for 30 years and if I've worked there, then you have a bit of an overview. #01:00:26-4#

Interviewer: I believe that very much, yes, I noticed that. (laughs) #01:00:28-9#

Expert_C: Yes, no, what is perhaps important for the region, what is also important for the region, where Dubai also stands for this, is for example the Travel Value, or the Duty Free Business. So Dubai started in the 1980s with a small duty free, which broke away from the organisations as, well, originally it was, (..) from Ireland, who were involved here, but relatively quickly they broke away from this association and did it independently with players who came from the (..), yes. And if you take Georg Warren, he retired three years ago and all he did was duty free codes, he's an Irishman, yes, so they started to be the cheapest duty free in the world at that time. With that, they tried to support Dubai as a hub, as an airport hub,

and to generate things, i.e. duty free business. From those issues, the cheapest, cheapest duty free in the world, has become the most successful duty free in the world, with the highest sales ever, yes. And there is one day in the year that is ultimately the most important day. If I'm not wrong, it's the 20th of December, which is the Anniversary Day, so to speak, where you have limited-time, brand-related promotions. For example, there's from two o'clock in the morning to three o'clock in the morning, which is prime time for Dubai Airport. #01:02:13-6#

Interviewer: Yes, yes. #01:02:17-8#

Expert_C: Apple Time, yes. Where you suddenly offer Apple 30% cheaper than what you usually offer in Dubai, yes. Where you offer (...) watches, I saw a Chinese pilot who bought watches with shopping trolleys. One box after the other, paid for everything in cash and was always on his mobile phone, apparently calling China: What do we need? #01:02:38-1#

Interviewer: Yes, yes. #01:02:41-1#

Expert_C: And on this day extreme numbers are reached. So it's not millions that are turned over, yes, in dollars, I think it's hundreds of millions that are turned over. It's insane what's being turned over. And this whole issue with the (...) is not a third place because there can be no third place in the airport, but the options of posh (...), the kilo of gold and so on, yes, that has also increased. From the car came the motorbike, then came the gold. Yes, these are such developments, yes, which originated here and ultimately spread from there. #01:03:21-9#

Interviewer: Ja. #01:03:24-0#

Expert_C: And apart from that, yes, all I can say is that the region is changing massively and rapidly at the moment and, of course, the Western influence is becoming more and more intense, or has become more intense, yes, that is something now, so this influx of African citizens - what that brings with it - and of course this region - Dubai in particular is an absolute marketing spot, but you have already noticed that, yes. It's all in superlatives, yes. Which is true in terms of marketing, but not really true in terms of implementation, yes. Because you can have whatever - the biggest indoor strawberry field - in the world - right. In the whole world there is only a size of 3,000 square metres, yes, and if I build 3,300, then I

have the biggest, well. Yes, and things like that, and that is something that is ultimately a very important point here, that has actually become a cultural point for this city, yes, so it is the maxims. Yes, I think, I think, if you don't have any questions, that's about what I can tell you about the region and the topic. #01:04:49-3#

Interviewer: No, that's (..) #01:04:49-3#

Expert_C: If you have a detailed question or anything else afterwards, you know how to reach me. I'm happy to help you there if I can. #01:04:56-1#

Interviewer: That's very sweet, thank you very much. I would also be happy to send you my master's thesis after it is finished, if you are interested. #01:05:06-0#

Expert_C: Gladly yes, very nice. #01:05:07-1#

Interviewer: Well, I am very happy. Thank you very much. You will hear from me again, of course. I thank you again of course and the privacy policy if you have time - is not an urgency at all yes. #01:05:19-5#

Expert_C: Yes, I will. Best regards to Expert_A, yes? #01:05:19-3#

Interviewer: I'll pass that on, thank you very much! Thank you! Thank you for your time yes? #01:05:23-9#

Expert_C: With pleasure, all the best, yes! #01:05:23-9#

Interviewer: Thank you, likewise, goodbye.

Expert interview | conducted in English

Interview with D, 25.03. 15h

Expert_D: It won't work with me. #00:00:04-6#

Interviewer: It's fine, it's fine. If you don't mind, I am going to leave my camera on. #00:00:06-1#

Expert_D: Ok. #00:00:10-0#

Interviewer: Ok, sure. Well first of all, well, thank you so much for taking the time to speak to me, I mean you are in vacation, (laughs) and you still take the time - its insane to me. So I really really honoured to speak to you. Thank you so much. #00:00:21-3#

Expert_D: It is my pleasure. Alina, Alena? How do you pronounce it? #00:00:24-3#

Interviewer: Well, its Alena, but some people call me Alina it doesn't really matter (laughs). So, no thank you so much really and ahh, just a heads up I will be recording this if you don't mind. #00:00:37-4#

Expert_D: Yes. #00:00:37-4#

Interviewer: In order for me to do a transcript. Awesome, thank you. And ahh, yeah, I mean I have told you before I am a student at the University of Vienna, I think I wrote that in an email and I have the great honour to be supervised by X, wich I, yes, I am really honoured about as well and he created the theory of the Third Place right? And what I am trying to do is, I am trying to find out how Dubai Malls create a Third Place for their visitors, basically. And, yeah so that is what I am doing and that is why I asked you to (..) to speak to me and normally (laughs) I ask the experts that I am interviewing to give me a brief summary of what they do.. #00:01:22-6#

Expert_D: (laughs) #00:01:22-6#

Interviewer: Of what their field of expertise is (laughs) but I am not going to do that with you because there is absolutely no need to do that (..) if you have any further questions please shoot and if you don't I would start with my first question to not take up so much time of your vacation. #00:01:38-9#

Expert_D: No, no that's fine, you just start. I just wanted to mention that Ray Oldenburg was the first one to use the term 'Third Place'. #00:01:45-6#

Interviewer: He was, he was and I am in a bit of a conflict with that theory because he says that Shopping Malls are no Third Places. #00:01:53-2#

Expert_D: Right, right. #00:01:54-8#

Interviewer: Yeah so I definitely mention him in my thesis but (..) ah yeah, I am mostly working on the theory of Dr. Mikunda, yes. No you are absolutely right, yes. So yes, my first question is, even though I do not know it, I assume, given your field of expertise that you have been to the UAE and that you have been to Dubai? #00:02:16-2#

Expert_D: Yeah, I have been there a couple of times. #00:02:17-3#

Interviewer: Yeah, that is what I thought. And.. #00:02:19-1#

Expert_D: It has been a while though, but yes. #00:02:22-8#

Interviewer: Yeah, yeah. I have read in one of the interviews that you gave (..) ah, that as much as literally every part of the world is now shifting to an experience economy, every part of the world functions, really, with different cultures surrounding them. So, (..) ah I believe that Dubai is particularly interesting, or a particularly interesting example for the experience economy. And i mean the UAE has around 200 different nationalities living and working there so (..) ah that combines a whole lot of different cultures, so ah, I would love to get your point of view on Dubai as a whole and maybe (..) ah on their experience economy and how they work with it. #00:02:58-4#

Expert_D: Yeah, well, I have long said that Las Vegas is the experience capital of the world. But if you take out the US, Dubai would be the experience capital of (laughs) of the rest of the world. They, you know, it is very much like Las Vegas, except for the lack of gambling and prostitution. #00:03:28-3#

Interviewer: (laughs) Yeah. #00:03:28-3#

Expert_D: And (..) and Las Vegas is not very walkable, but it is a lot more walkable than Dubai is. But with that being said, I mean what Dubai has been doing for 20 or 30 years is to create, even if they may not know the term, but to create (..) the experience sector of the economy to go beyond everything, but they have a basic term for commodities (..) ah based country to an experience based country. #00:03:55-2#

Interviewer: Yeah, yeah. And like they left out all the service and goods part, right? I mean they.. #00:04:01-8#

Expert_D: Right, a lot of it you see after (..) them but you can buy the good, you do not have to manufacture the good, right. One thing I will mention too, particularly when you said 200 nationalities, ah, recognise, that it does still, most to all of its labour is non-emirate, right? It is all .. #00:04:23-5#

Interviewer: 100%, yeah. #00:04:24-9#

Expert_D: And often under very bad living conditions and so forth, where people try to make money and send it back to their families and so forth, so just be aware. #00:04:32-4#

Interviewer: Unfortunately so, yes. #00:04:32-4#

Expert_D: Ah (..) Every place has their negative aspect and there is some negativity there and how they treat workers. #00:04:37-8#

Interviewer: Yeah, sure, sure. And (.) ah, yeah, and (..) as well I read in your book with Mr. Gilmore that you address staging which is particularly interesting, and as you said staging experience, like staging experiences are not about entertaining the customer, but rather engage them in it, so I feel like from the moment that you land in Dubai International Airport all of Dubai is like staged. Every person you speak to seems like genuinely nice and helpful and what not. So would you agree that Dubai as a whole is staged and on top of that, are the malls and shopping centres staged? #00:05:09-5#

Expert_D: Yeah, yeah, yeah and its is also the - so absolutely. So staging just means that you are intentionally thinking about everything that you do and the impact and the effect that it has on your (..) ah the people in front of you, you know generally customers, but visitors you know also works with Dubai. And ah, Dubai is, in a sense incredibly artificial in that regard. #00:05:43-9#

Interviewer: Yeah, yeah, 100%. #00:05:43-9#

Expert_D: How many times have you been there? #00:05:45-7#

Interviewer: Ah, twice only, but yeah. #00:05:48-4#

Expert_D: Right, but have you at least gone down to the old markets, the Soukhs? #00:05:52-1#

Interviewer: Yeah, not the old ones though, the artificial ones only. #00:05:55-0#

Expert_D: Right, right. I do remember going there with my wife though once and one of the people there, you know we are Americans obviously and one of the people (..) in the Soukhs, ah sort of lifted up his shoe towards me, which is an insult in the culture right? And the guy next to him like hit him and said: Stop that! You know? #00:06:18-3#

Interviewer: Yeah, yeah. (laughs) #00:06:18-3#

Expert_D: So there is still some animosity there but, you know that is the original Dubai so to speak, right? It is a market place, it has trade roads, it has got the Soukhs there. And they tried

to maintain some of that heritage and what they doing in design and things, and so forth, but like Las Vegas and like Disneyland and Disney World right, it is a build up, artificial environment but that is done very well. #00:06:50-4#

Interviewer: Yeah, yeah. #00:06:50-4#

Expert_D: I don't know if you have read our book "Authenticity"? #00:06:49-2#

Interviewer: No I have not, yeah. #00:06:58-6#

Expert_D: Right, so in 'Authenticity' we talk about ah, ah (..) we call it the 'real fake makers' which that, you can in rendering authenticity you can be the real-real, fake- fake, fake-real, real-fake. And (..) ah, Dubai, like Las Vegas and Disneyland, Disney World are primarily fake-real, so fake realities. #00:07:14-7#

Interviewer: Yeah. #00:07:14-7#

Expert_D: So that has been created, you know, to almost mask what the original was. #00:07:24-6#

Interviewer: Yeah, no totally, that makes sense. And I have read (..) or I have listend to one of your podcasts - or to one of the podcasts that you spoke in - and you say - experience can be commoditized as well, right? Like you go to a restaurant, its great and then you for a second time, its ok but you go there for the third time and you like: Mh, ok. So (..) ah, I am not aware as to whether in (..) whether American tourists, are so obsessed with Dubai but literally here in Europe everybody is going to Dubai, all the time. It has become such a hot spot and I wanted to hear from you - Why do you think people go to Dubai not only once and say: OK, I have been there, I have done that, I have seen it all, but why do they keep coming back? #00:08:01-7#

Expert_D: Well, two reasons. It's a place where it is very difficult to see it all, ahh, you know I mean, like, like any major city, I mean like any capital Paris, London, you know, you can't see it all in that one time you go there, right? #00:08:18-3#

Interviewer: (laughs) Sure! Sure! #00:08:17-8#

Expert_D: So, so, they resist that commoditisation in that regard. Secondly, and in particular, against all the capitals, every time you go, its different (laughs). They are always building new stuff, it hasn't reach a place where development is a very slow thing, but in fact it is, it is a very (..) relative fast things where there is constantly something new every time you go. The latest one I heard about is the museum of the future, i think it was? #00:08:46-1#

Interviewer: Oh, yeah, mh, I have heard about that as well. #00:08:50-6#

Expert_D: Right? Right? I am like: Man, I wanna go and see that. #00:08:52-0#

Interviewer: Yeah same, no same (laughs)! Yeah, no, you are right. But, speaking of malls now, which is my particular interest - why do people (..) well, you know, you say, you want your visitors to make the most of their time there right, and time well saved over time well spent and what would you believe - other than the unbearable climate outside, the heat outside, what does the job? What makes people come and stay in the malls? #00:09:28-1#

Expert_D: (laughs) Yeah quick story about the climate, like the first time I went there, I did not realise (..) #00:09:34-3#

Interviewer: Oh god. #00:09:34-3#

Expert_D: That the first, three, four, five miles is 90% humidity you just assumed it was all desert, you know? I go there and my glasses fog up as soon as I come outside and I tried playing golf in a 104 degrees and 90% humidity it was terrible, but the malls of course are a rescue form that climate which is not an insignificant factor. It has long been when malls where first invented in the US they were, they were, they (..) a protection from the climate. The first enclosed mall was in Minneapolis, in Minnesota where I live, right? Which is incredibly cold part of the country. And the attraction was that you could walk around without your coat on in the middle of winter, right? And if I'd rained you wouldn't have to worry about that and so forth. So that actual aspect is not a significant factor. The, the other things is you have of course incredible experiences inside of the malls, such as Ski Dubai, and you have (..) such different cultures in there. You have sectors that are about the Arabian culture, and sectors that are sort of

international, including in particular all of the best luxury brands in the world are there you know, in - i was gonna say in one place - but in each place and the malls (..) #00:10:59-7#

Interviewer: Yeah, yeah, no definitely, and ah (..) that is not something that I wrote down, but I listened to a podcast that you spoke in - just earlier - where you say that people, you know should pay for the experience, and then I thought: Well they don't really do that there, do they? Because like you go into Ski Dubai or you go to the VR Parks inside of the mall and you don't really - you know it just offered there, like how do you explain that? #00:11:28-8#

Expert_D: Those have admission fees, have they not? #00:11:30-1#

Interviewer: The thing is, that is what I thought - are they or are they not? Because I unfortunately I didn't have the time to go in but then other than that - even though you are not in there, I mean you stand outside and you watch like - as of - like you are watching a stage, you are watching a theatre, people are going down the hill. #00:11:50-8#

Expert_D: Right, right. You are right. They give away the entertainment aspect, the aspect, if you wanna do it you do have to pay, to go in there. So, the charging admission aspect, particular when it is applied to shopping malls, is that you can, you don't necessarily have (..) any or retail (..) you don't necessarily have to charge an admission fee to the entire place or for places within the place, or activities within the place and that's what the mall is doing. I was (..) I gave, or actually probably several times, I gave a talk back in the late 90s, early 2000s right, when you were just in grade school probably, and (laughs) and they (..) I was with one of the most famous mall developers in the US (..) Herbert Simons, Simon Property Group, if you are not familiar with them, he founded that with his brother and I talked about the importance of charging admission and he told me, well he told the entire audience, he said, you know for decades I have been saying: If I could charge just one dollar for every person who came into my mall, I would be a rich man. Of course, he was already a billionaire, but (laughs) and so he (..) he always recognised the aspect of that. #00:13:06-0#

Interviewer: Yeah. #00:13:08-0#

Expert_D: And so I'll give you some examples you know, so you see that with Dubai, with their particular experiences. The Mall of America again, in Minneapolis in Minnesota has an amusement park in the middle of it, right. So you very explicitly, you buy tickets to each of those rides, in the middle of it, it is even more noticeable than Ski Dubai is for example, as well as other experiences like Virtual Reality games and so forth, you have Spas, that you can go in, that you are paying admission for so you recognise you wanna have admission fee experiences in there, but there are (..) there are, there are shopping malls that (..) charge admission for the entire place, and I have already mentioned two of them: Disneyland and Disney World. They are basically just giant shopping malls. They are getting you in there to buy all the Mickey Mouse watches and (..) watches and hats and everything. And then they have all these wonderful rides on order to get you to do that, right. To buy the memorability of the experience. I mean, that is a, they would never describe it that way, but it is a logical, description of what (..) and where (..) is a number of years ago when I moved back to Minnesota and we went to a renaissance festival. I assume you have similar things there in Germany, or Austria. #00:14:32-2#

Interviewer: Sure #00:14:32-2#

Expert_D: Ah, which, which, where are you in? #00:14:33-4#

Interviewer: I am in Vienna right now. #00:14:31-4#

Expert_D: Yeah, right, and then ah (..) so we paid, I remember, like a 35 dollar admission fee for the family to get into this place and as soon as I walk in - I look around and I said: This is, this is a shopping mall laughs). They had all of these stores but then they had all of these activities in there, Charleston contest and (..) and so forth, to be able to attract people in to buy all of the goods. So it is not in fact that, that, (..) a weird thing for people to think about. They do that and they recognise it. I think some day you'll get like a normal shopping mall that does that. What they will do, is that they will say: It is like five dollars to get in but then you'll get five dollars off anything in the stores that you want. #00:15:24-3#

Interviewer: Right, right. #00:15:22-5#

Expert_D: Right? So they'll start it - but that will be a thing because they will be recognised as experiences. #00:15:30-3#

Interviewer: Right, and I think you mentioned it before, we spoke about it before when we compared Dubai to Las Vegas, but would you agree that there is a difference between UAE malls and other shopping malls around the world. In your experience, like, do they work differently for an international audience than they work for Arab store visitors for example? #00:15:48-7#

Expert_D: I think, that conceptually they are not different. They do tend to be newer, they do tend to be shinier and brighter and they have wider walking places - that is one thing that I noticed and taller ceilings and more, more area that they are devoting to, to, ah, to the experience of it. But conceptually they are not different at all. #00:16:20-9#

Interviewer: Mh, mh, and do you think do they focus more on attracting the international visitor rather than then the Arab store visitor, right? I mean (..) #00:16:31-4#

Expert_D: Yeah, yeah, absolutely. #00:16:33-8#

Interviewer: what they do (..) yeah. #00:16:38-1#

Expert_D: They are destination malls, right? And there are a few destination mall in America, you know, Mall of America being one, possibly, probably the only one, where people actually fly to the city just to go there (laughs). There are shopping areas, what the British call high streets, that are definitely destination areas that you go to, fly to, just to see. But Dubai is like that, is that you know, these are places people fly to go shopping particularly if the interest rate is favourable to them. But it is also a place, where they tend to do other stuff like there are literally flights that come in the morning to Minneapolis Airport, bus over to the Mall of America and then leave that night and they don't do anything else. In Dubai you are gonna do a lot of stuff right? It is just because there is so much to do. (..) its an experience hub to itself. #00:17:26-0#

Interviewer: Right, right. Right, yeah, yeah thank you. That (..) that's really, thank you, that is

what I think (laughs). And for my last question actually, I would like to discuss a future outlook and you described the progression of the economic value from like commodities, goods, services, experience and now turning into transformation. Would you think that Dubai will deal with that final stage of the economy or is it already doing it? #00:17:57-3#

Expert_D: Yeah i think it will because, because particularly when it gets to the point where it stops growing at pace it is (..) inevitably. I don't if its two years, five years, ten years, twenty years or fifty years, but at some point it is going to do that. And at that point, I think it will turn, it actually and (..) of course it already does embrace it to some degree. You know one of the places I visited there was a medical city. So they recognise that health care, medical tourism in fact, is the term that is used, if you are not familiar with it. #00:18:33-4#

Interviewer: Yeah no of course. #00:18:32-5#

Expert_D: Health care is a transformation industry. Health care is a draw as well, you know clinic want to be there, all these places wanna be there and, ah (..) to that extent at least in health care they are already doing it obviously you are gonna have Spas and other aspects of it, but there may come a time when they realise that transformative travel for people and the ability to do transformations. Did you see our article in the Harvard Business Review? #00:18:44-0#

Interviewer: I did yeah. #00:19:04-8#

Expert_D: Probably (..) #00:19:12-4#

Interviewer: Well, thank you so much, that was actually my last question. You answered everything like exactly what I needed to hear (..) thank you so much for taking the time to speak to me, honestly, it is such a pleasure. #00:19:20-3#

Expert_D: Alright, Alena, and then feel free to email me with any other questions that you have. #00:19:25-2#

Interviewer: Ah, thank you so much, and enjoy the rest of your vacation, thank you so much.

#00:19:23-8#

Expert_D: Are you writing - is it a thesis or a dissertation? #00:19:28-0#

Interviewer: Its a master thesis actually, and I heard you started your master thesis and then turned it into a book (..) so (laughs) maybe I will be this lucky too. #00:19:37-4#

Expert_D: Well, think about that, think about that and then you gotta send me a copy. #00:19:41-4#

Interviewer: Sure, i'll do that. #00:19:43-2#

Expert_D: Ok. #00:19:41-5#

Interviewer: Thank you so much! Enjoy! #00:19:46-7#

Category scheme

Main and sub - categories	Description	Example
C1 Third Place Quality	What should be coded is not only what further defines the third place, but also what clearly points to how the third place is shaped in Dubai.	- In our terminology - malls have become third places - a bit more also not only an entertainment thing where you go to see the show but a "Home Away from Home" where you go not only to do the actual thing - namely to shop plus gain emotional added value - but places that also - where you take something emotional with you besides the actual thing. (..) (Interview partner A, p. 2) - Well, in any case - ahh - at a Third Place that offers you an experience as an emotional added value for the quality of stay, you go there not only to recharge yourself with the social relationship as Ray Oldenburg meant, with the (...) or the pub around the corner. But you also go there to recharge yourself with the aesthetics, the beauty, if you like. That's why the difference is probably not that big in reality. (Interview partner A, p. 6) - Yes, 100% because in order for this emotional quality of stay to click - so to speak - in order for the Third Place to have an emotional presence, four elements are needed and these can be found perfectly in all malls in Dubai. The place has to make itself a landmark - you have to plant the flag and show that you are there. That's with the Dubai Mall the tallest building in the world the one in front of it ... somehow ... that will do (Interview partner A, p. 6) - All the Lebanese, Palestinians and Egyptians come together for shisha and coffee and nobody gets upset that they

		don't consume anything except a shisha, a Hubbly Bubbly or a 'Turkish Coffee' or a 'Moroccan tea'. And you just realise that's why they go to the mall. Of course, above all of that, why don't they really meet outside in a village square, because you don't have that in Dubai. (Interview partner_B, p. 5) - It actually has the function of a city centre - a shopping street - a - in Vienna one would say a "Grätzel", in Berlin one says the "Kiez", yes, - it actually takes over this task and serves not only the task like the shopping centres in Vienna or as we know it in Austria - as a retail place, but with an ad-on. So that means, you now have air-conditioned, indoor areas where people can meet, yes? (Interview partner_C, p. 7) - Every mall you put up, independent of these other components, is a pure need-covering unit, where you go, buy food, use a few services, yes. Where you also have an extended (...) extended social life. So that belongs in the category of meeting needs (...) in the category of entertainment, lingering, living. So now we're slowly getting to the topic of "Third Place", yes? (Interview partner_C, p. 8)
C1.1 Landmark reference	Here, coding should be used if there are indications of a landmark installation and if reference is made to the extent to which this landmark effect is manifested.	- The place has to make itself a landmark - you have to plant the flag and show that you are there. That's with the Dubai Mall the tallest building in the world the one in front of it ... somehow ... that will do (Interview partner A, p. 7) - That's the ski dome at the Mall of the Emirates that you can see from the outside and when you drive by in a

		taxi and don't know it, the taxi driver tells you: "That's our ski dome, you can ski here in the middle of the desert, you absolutely have to see it! And then you think to yourself, "Yes, I absolutely must see that!" (Interview partner_A, p. 7) - The ski slope was a landmark for the region, for the country. And this ski slope had the same status as a landmark as the Burj Al Arab, which opened in 2001 and ultimately became the biggest marketing theme in the entire Arab world. (Interview partner_C, p.. 6) - Oh yes (sighs) ahh, The Walk, if you see, has as a keybone the arena, so the Pepsi arena, or the Coca Cola (..) (Interview partner_A, p. 22)
C1.2 Mallng reference	Coding should be carried out here if there is clear evidence of a mallng system in the shopping centre. If there are indications of what encourages the consumer to stroll, a code is set.	- The second is a mallng system. A shopping mall is, by definition, a place where you "mall", i.e. promenade. And promenading is the first and best entertainment that you can experience through a place (Interview partner_A, p. 7)
C1.3 Core Attraction reference	Here, text passages are coded that indicate that there is a core attraction in the mall and how this behaves and affects the consumer.	- The core attractions are the big wow effects, so in the Dubai Mall the huge aquarium, the skidome in the Mall of the Emirates etc., but not only that but also the small sensations in between. When you were there, I think there was an experience exhibition – it was Van Gogh, wasn't it? (Interview partner_A, p. 9)
C1.4 Concept Line reference	The code is used when mentioning what is involved in the creation	- Concept Line, a red thread because the malls are all huge and you need the different offers - retail, gastronomy,

	of the concept line, what are the indications and how are they presented.	sports entertainment - to have a common bracket so that a USP emerges and you know you are in that mall and not in the other mall. Because La Mer, as you have seen, is a déjà vu theming of the 1950s and 1960s. (Interview partner_A, p. 9)
C2 Differentiation between visitor groups	The code is used if there are indications that tourists, locals and/or Emiratis find a different access to the malls or the malls are built and marketed differently for the respective social group.	- Because for the local population, the Emiratis but also the Indians, you can see more of the Emirates in the Fashion District in the Dubai Mall, for example. They use this Fashion District and this exclusive area, just like they used to use the village square, the fountain. They all came together, drank coffee, ate dates or baklava and played backgammon. And it's still the case today, you can see it very clearly ah, at least I had the impression when I looked at this fashion district in the Dubai Mall, that only Emirates come together here, the men on one side, the women on the other, just as it used to be in the traditional village, in the traditional village square (Interview partner_B, p. 5) - That now describes the 'local'. This considers Egyptians, Lebanese and of course this city - most of them are Indian, you could say that's one thing. The white, the westerner, of course wants attractions. They want to have a 'virtual gaming zone', they want to have a tower they can climb up and look down on (...) they want to have a glass slide where they can slide down. They want to have an electric go-kart track, an indoor ski slope, an ice-skating rink and be fed in terms of events. For example, in the Mall of the Emirates there is a Harry Potter Village. I have not been there yet. I hope my daughter doesn't know about

		it because if she does, then (laughs) I need tell her all about it. And the next one is a Man in Black Virtual Experience and so on. And that's more where the wrestler has to be kept in the mall because otherwise he'll leave after a certain time. (Interview partner_B, p. 6) - Exactly! Exactly! Exactly! That (.) or you go swimming, or you go ice skating, yes, there are ice hockey teams that meet in the Dubai Mall to play ice hockey or for ice dancing. And such events are then created to draw the ex-pats in. The city lives on ads and mobile phones and you are regularly offered goodies and deals and bonus points that you can earn at EMAAR, Meras and so on or Majid Al Futtaim to be drawn back to these locations. (Interview partner_B, p. 7) - They are always up to date and invest a lot in creating flagships, which of course attracts store lovers or brand lovers to such a mall (...) and that is yes, and of course for tourists it is definitely the ski slope that everyone has to see, yes, and I have a friend arriving today with an Austrian business delegation who is staying at the Sheraton in the Mall of the Emirates - why are they staying there? Firstly, you have the connection with the metro to the Expo at the moment. And secondly, you have all the amenities of the Mall of the Emirates, like all the restaurants and shops, and for a four-day, five-day trip like they do, it's ideal. So there's everything inside and all around. (Interview partner_B, p. 8)
C3	The code is used when there are indications of	- And so it is of course now also very logical and very clear that such a mall

Indications of a mega mall	what makes a need-based mall a mega mall and what are the signs that it is a mega mall. In addition, everything that can be found in the mega malls in Dubai is coded here.	has to fulfill the most diverse functions and tasks. Well - if you come from the term mall - of course the shopping situation - that is first of all one topic. The second topic is the hospitality area, i.e. the whole topic of fast food, restaurants, food courts, all these collections of the most varied quality where you can eat and drink. Then there is the entertainment theme. It starts with the cinema, goes to a bowling alley, goes to the theatre, goes to the indoor cinema centre. So I was very impressed in my first year to find a Prater (call sign!) in a mall (Interview partner_C, p. 7) - They are similar in the Middle (...) in the Emirates, next to LuLu which is an Indian group, yes, one of the most important suppliers. Then of course there are smaller supermarket chains and then there are more exclusive ones like the English ones from Spinneys and Waitrose. But these keybones, the supermarkets, yes, Paris Gallery became a keybone, yes, for a mall. Just with the intention and with the appeal. And then you have the whole elitist street there. So you have the theme in there from Louis Vuitton to Prada, so everything that is housed in the prime segment you have on site. Then it is essential for a functioning mall that it has a hotel connection, yes? (Interview partner_C, p. 8)
C4 Indication of Urban Entertainment Center	Coded here, indicating that it is an Urban Entertainment Centre.	- City Walk ... well ok. La Mer has the theme from the ground up (...) the theme was La Mer is something that is actually visited once by locals and lived by tourists (Interview partner_C, p 19)
C5 Influence of cultural and	Coded here are the phrases that refer to all cultural and religious	- One hundred percent! One hundred percent! Yes, I mean I was shocked - I have been in business at Umdasch for

religious aspects	backgrounds that may play an influence.	a long time - I was shocked when they suddenly said that we had opened up to Israel (Interview partner_B, p.11) - Since - I came down back here on the 1st of January, all of a sudden our weekend has changed to Saturday, Sunday. But that was only decided at Christmas. I don't need to tell you what a change that means. (Interview partner_B, p. 11) - So that means - that is one theme. The second topic is originally the Soukh, so to speak the market, or the market facility is more and more present (Interview partner_C, p. 5) - And there are 140 nations living here. There are (...) ethnic groups, if we want to put it that way, nationalities. The largest group is of course the Indians, who live here somewhere around 2 million. And then there are the different nationalities that show themselves here in different strengths. But this diversity of cultures, roots, ultimately roots of origin, associated customs, necessities, ways of life - yes, it has all come together here. And that is what has made this region very attractive and interesting, in addition to the issue of free zones, which makes the whole thing possible. (Interview partner_C, p. 10) - And it is the theme of perfume and it also comes, it comes from this incense theme, so it also comes out of the tradition where you have the theme, the theme of incense and the essences simply also the theme of the house, the house smells like the human smells. You have yes, so when you go to eat in a local house in Saudi Arabia and you sit in the men's group, you first come
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		into a separate room, there you get tea, dates and coffee, that eats the green coffee with the (..) in it (Interview partner_C, p. 13)
C5.1 Climate reference	Any reference to climate and what influence it has on the Third Place shall be coded here.	- And the Dubai Mall or the Mall of the Emirates is also part of the giga-phenomenon, and this giga-phenomenon with the malls has been virtually forced out by a hostile environment. That means they are built where it is extremely cold, where it is extremely hot or where it is extremely dangerous. That's why the Mall of America in Minneapolis or the largest mall in North America, the West Edmonton Mall in Canada - outside minus 20 degrees or colder. That's why the malls in Dubai - during summer temperatures can climb up to 45 degrees or more. (Interview partner_A, p. 13) - This region, apart from the fact that it has undergone a massive change in a very short time, in terms of the development of such places and the qualitative development of such topics, we have the situation that we have climatic situations that make it impossible to stay in the street for twelve months. So we live in climatic great situations from the beginning of October until the end of April. The rest of the time we have to deal with temperatures up to 50 degrees (Interview partner_C, p. 5)
C5.2 Socio-cultural aspect	Any habits and traditions that are mentioned should be coded in this process.	- So then, we have the situation here, if you look at the traditional culture here and if you look at the womankind now: So the Emirati woman who is still, so in the meantime, so I mean, there is the issue here is one covered, is one not covered? This thing that is up to the

		family and similarly (..) it's different. The women's world in this region, down here especially in the Emirates, now has very interesting positions. If you go to the Expo, there is a special women's pavilion where you can see what women in this region are already doing for their position in this world, and so on. It starts with Hadid as an architect, goes through various other fields like politics and (...) but if you see a local woman here who is dressed locally, or traditionally dressed and you see them in the malls. First of all, you will notice the pride with which the women walk. (Interview partner_C, p. 13) - And where, and what they present themselves over. It's the shoes, it's the handbags, it's the watches, it's the hair, so it's the hairstyle, which is covered, but it's done very high up. It's the sunglasses and glasses. (Interview partner_C, p. 13) - But that is the issue of how women, how women present and show themselves, so to speak. And when a woman takes off her abaya, yes, even in Saudi Arabia, she is wearing the most modern, the hottest fashion on the market at the moment. That is a completely separate world to which men have no access. But when you see that about the women and their (...) meetings, then that is the case. And that's what they want to shop for, of course (Interview partner_C, p. 14)
C6 Retailtainment features	All phrases hinting towards retail-features should be coded here.	- Yes, that means offering entertainment for the whole family. So, little by little, situations arose where there were so-called children's playgrounds - IKEA, like Europe, also started here - these children - hand over the child and

		go shopping. (Interview partner_C, p 7)
C6.1 Art Priming reference	All phrases explaining Art Priming should be coded here.	- The City Walk is filled with a lot of Art Priming with the artworks and the graffiti, so there is a common thread everywhere. Of course, what distinguishes the malls in Dubai - maybe I can slowly get to where (...) what your question was aiming at, namely why they can do that so particularly in Dubai? (Interview partner_A, p 9) - Just as it is through art priming. That would all be social priming - through the art priming through the graffiti, the artworks that are everywhere, the cultural, the aesthetic aspect is tickled out in the real world. (Interview partner_A, p. 21)
C6.2 Experience Economy	All phrases referring to the Experience Economy should be mentioned here.	- The, the other things is you have of course incredible experiences inside of the malls, such as Ski Dubai, and you have (..) such different cultures in there. You have sectors that are about the Arabian culture, and sectors that are sort of international, including in particular all of the best luxury brands in the world are there you know, in - i was gonna say in one place - but in each place and the malls (..) (Interview partner_D, p. 6)
C6.3 Exhibition reference	Any hints towards exhibitions or temporary entertainment features that are described by the expert should be coded here.	- I actually addressed both of them together, the ... there is of course a difference because the tourist looks for the places properly. The ski slope or the ice-skating rink or the super huge aquarium, or now this, this Man in Black Virtual (...) because maybe that

		doesn't exist in Austria or in Germany, and he looks for it properly, he goes around the malls. The ex-pat is of course more difficult because he also has many attractions in the city and of course he has to be attracted with great cinemas, with great offers for these sporting events, with (.) or these events like Harry Potter or Man in Black. (Interview partner_B, p.7)
C7 Historical perspective	Any phrases referring back to the development of Dubai's shopping malls or the evolution of shopping mall in general should be mentioned here.	- But I can remember that the malls as Third Place also originated in America, like everything else (laughs) and (...) I think I worked in the United States for the first time in 95 or 96 in the Mall of America in Minneapolis - at that time the largest mall in the United States - I think it's still the second largest mall in America and the third largest mall in the world (Interview partner_B, p. 4) - That is the origin, yes. Then you have the issue to consider that this whole region has no, so until recently when the Mall of Emirates opened and the Dubai Mall opened - you were still in this situation - we had no Public Transportation (Interview partner_C, p. 5) - So the car has a necessity, a simple necessity of transport and the car also became the substitute for the horse in the Arab world (Interview partner_C, p. 6) - So everyone drove up to every front door by car and didn't want to walk 10 steps so that they wouldn't start sweating. So - and now in Dubai, in addition to the initial, initial malls that were already interesting - but which were ultimately more of a need-based nature, (Interview partner_C, p. 6)

C7.2 Influence of the Covid-19 pandemic	Any reference to the influence of the recent pandemic should be coded at this point.	- Of course, the pandemic immediately led to the demise of all the shops there. So if you go through now, 80, well, let's say 70% are still closed. That means it doesn't make sense to go there any more. One reason that certainly goes hand in hand with this, and that's what I've heard, is that it was built in the wrong place. It was built next to the sea, so they actually flattened a hotel and a residential area and built it there. They more or less took over an American concept and put it in, so in the end it's 80% scenery construction and you can also build it back quickly - and build it back very cheaply. Ahh, it certainly made an interesting point for the region here or for the city here because you saw something different than - if you now take the region of Blue Eye or if you take the theme of JBR, yes? (Interview partner_C, p. 17) - Yes, you can also experience it in Paris, on the Champs Elysées, but you don't queue up at any other Louis Vuitton shops. Yes (.) ah, here in this region, here in this region, we have the department stores', the department stores', that's what they call it in Europe - we didn't actually participate in this epoch or only with a few things. On the other hand, in the past we had the big names like Habelitos, Bloomingdale's, (...) ah, what else is there now, "Rich Ones" is the name of one of them, I think, who is there now. Then we have ... no Harrods has only ventured into, has only ventured into Saudi Arabia with signature store (Interview partner_C, p. 11) - Yeah, well, I have long said that Las Vegas is the experience capital of the world. But if you take out the US, Dubai would be the experience capital of (laughs) of the rest of the world.
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C8 Differentiation between malls in the UAE and EU / US	Any phrases mentioned about the difference of how malls are build and structured or how the function in a different way should be coded at this point.	- Yes, you can also experience it in Paris, on the Champs Elysées, but you don't queue up at any other Louis Vuitton shops. Yes (.) ah, here in this region, here in this region, we have the department stores', the department stores', that's what they call it in Europe - we didn't actually participate in this epoch or only with a few things. On the other hand, in the past we had the big names like Habelitos, Bloomingdale's, (...) ah, what else is there now, "Rich Ones" is the name of one of them, I think, who is there now. Then we have ... no Harrods has only ventured into, has only ventured into Saudi Arabia with signature store (Interview partner_C, p. 11) - Yeah, well, I have long said that Las Vegas is the experience capital of the world. But if you take out the US, Dubai would be the experience capital of (laughs) of the rest of the world. They, you know, it is very much like Las Vegas, except for the lack of gambling and prostitution. (Interview partner_D, p. 3)
C.8.1 US influence on Dubai Malls	Codes should be mentioned here if and if so, in what way the US has influenced the development of shopping malls in the UAE.	- Simply because it looks great. There is not much in the Arabian world - that is, telephone boxes or any decorative items apart from a beautiful Arabian tent. That means that if it comes from the American pen, then you just work the way they're used to in Miami, Orlando, San Francisco and make elements like ropes or hammocks and so on. Ah, that's, that's just the

		American architect who planned it that way. (Interview partner_B, p. 9)
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