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What Ever Happened to Global Architecture? Rethinking the Shift from Global to Glocal Culture in Architecture and Cities

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Abstract

The argument of this paper is that there has been a shift from global to glocal culture in architecture and cities. Cultural studies focusing on the processes of globalization and localization suggest that glocalization has emerged as a new strategy for understanding the reality of cities, with glocal cities having both global and local characteristics. The glocal is not the opposite but the alternative mode of the global. The paper argues that globalization and localization, respectively, lead to cities and architecture being defined in terms of homogeneity and heterogeneity, but glocalization paves the way for them to be redefined through hybridity. In addition, glocal cities are seen as transnational places unlike cities characterized by their global or local cultures. The paper thus presents a new perspective for seeing and understanding the current state of cities and architecture, which cannot be reduced to either a global or a local structure. According to this perspective, architectural designs are discussed as glocal products, because they are built in a local place, but their design ideas and images circulate in a global context. They are defined by local globalities, revealing the fact that it is not the global or the local, but the glocal that is the new emerging reality of cities.

Keywords

Globalization; Local Culture; Glocalization; Global Architecture; Glocal Culture; Glocal City

1. Introduction

In architecture, especially since the 1990s, discussion has focused on the dominant forces of globalization. In the 2000s, these forces became even more dominant, to the point where we can hardly think of architecture apart from global processes. Accordingly, there seems to have been a shift from localization to globalization in architectural approaches. This also can be seen in urban theories through which we define cities in terms of their global rather than local characteristics. On the other hand, global culture in architecture and cities has been criticized on the grounds that it homogenizes cultural differences. Globalism is regarded as an advanced model of modernism due to its homogenizing forces, but this attribute also establishes the ground to search for an alternative theory of defining and discussing cities and architecture.

There have been several theoretical discussions on glocalism in the social sciences since Robertson (1995, pp. 25-44) defined glocal as a new term between global and local in the 1980s. But the terms of glocal and glocalism are relatively new to the field of architecture. These are the emerging terms used to criticize the worldwide effects of globalization, which turn cities into identical places characterized by skyscrapers and other big architectural structures designed to attract tourists from all over the world. Glocalization becomes a critical term to reclaim the local identities and characteristics of cities in architecture. This paper leads us to rethink the recent shift from global to glocal approaches in architecture and cities and opens a further discussion on the state of today's cities and their future.

The main argument of the paper is that there has been a shift in architectural terminology as a result of the blurring boundaries between the terms of local and global in the social sciences, especially sociology, economics, and philosophy. As Robertson (1994, pp. 33-52) discusses, glocal emerged as a new term between local and global, firstly in the business field to describe the processes of global market adaptation to local conditions. Glocal also is used in other fields as a concept to explore the conflicts between global and local cultures.

Huyssen (2007, pp. 189-2007) asserts that real or authentic culture often is seen as that which is subjectively shared by a given community and therefore local, but economic processes and technological progressions are perceived as global. In this account, the local opposes the global as authentic cultural tradition. The global functions as progress, that is, as a force of alienation, domination, and dissolution. But the global and local dialectic is just as homogenizing as the supposed cultural homogenization of the global process that it opposes.

However, it is the local culture that faces the risk of being dissolved in the global culture (Lidin, 2021, pp. 16-23). As Nagashima (1995) suggests, there is a dialectical process between the global and the local, in which the global is seen as the universal and the local is associated with the particular. Yet, there can be no purely global culture in isolation from the local culture. Nor can there be a purely local culture isolated from the effects of the global culture (Huyssen, 2007, pp. 189-207).

We are all part of a global network, a complex interconnectivity where ideas, images, and productions flow freely throughout the world. In architecture, we use a common vocabulary inherited from modernity that allows us to share ideas and images in a universal manner. Hence, Norten (2003, p. 87) argues that architecture in the 2000s is even more global than modern architecture in the early 1900s, which is defined as international style based on the affirmation of global modernism. According to him, we are melting into an amorphous world culture, as the architects of this generation are able to understand the uniqueness of multiple places. We have the opportunity to practice architecture in particular sites, so we are becoming more local, individual, and paradoxically, more global.

Glocal is being developed as a counterpart to local and global. Glocal means to cover local and global at the same time. For Gausa (2003), it means that specific meets with generic in architecture. But Sassen (2003, pp. 15-30) suggests that much of what we see and experience as the local turns out to be the global. In addition, internet-based communication and media channels such as journals, magazines, websites, portals, social media accounts, etc. are making architecture more global than ever, as they facilitate easier and faster dissemination of architectural ideas, images, and productions around the world.

Nevertheless, all that is local is thoroughly permeated by the global and all that is global ultimately is inflected by the local. The interdependence of the global and the local defines a hybrid position (Ockman, 2003, pp. 78-79). Hybridity is one of the terms that defines the glocal as the new reality of cities and architecture. But doubts remain about what glocal architecture means and what distinguishes it from global or local architecture. Although glocal architecture usually is perceived as the opposite of global architecture, the theoretical discussions in this paper show that glocalization is positioned in-between global and local approaches, as it is neither a global nor a local approach, having its own theory with the emerging terms in architecture. This paper uses the method of theoretical analysis to reveal the shift from the terms of local and global to the term of glocal. This paper also delivers a terminological analysis that reveals the differences between the processes of localization, globalization, and glocalization. Based on the theoretical and terminological analyses and discussions throughout the paper, we realize that these processes are identified respectively with heterogeneity, homogeneity, and hybridity in architecture.

2. Globalization: Global City and Global Architecture

In order to understand global city and global architecture, we need to discuss what globalization actually means. Although the term of globalization has many meanings, it often is understood as the opposite of localization, in the sense that the global is opposed to the local in architecture. Globalization not only is discussed in the disciplinary field of architecture, but it is an interdisciplinary term, mostly defined and examined in the fields of sociology, philosophy, economics, and urban theory.

Globalization became popular in the 1980s during which there was a shift from the industrialization processes to the formation of the global market (Baykan & Şenler, 2022, pp. 98-108). Giddens (1990, p. 64) defines globalization as the consequence of modernization. According to him, globalization is the intensification of the worldwide social relations which link distant localities and local happenings. Wright (2002, pp. 124-134), who focuses on global modernism, discusses that modernism is a universal ambition, a transnational operation and a myriad local variation. Architecture has a major role in the worldwide enterprise of modernism. But people experience modern as an alien imposition, a force that destroys their social behaviors and living environments. They do not embrace the globalizing forces of modernism. So, we have to explore how globalism and modernism, or global modernism, can engage with diversity.

2.1 Global City

Globalization and modernization processes generally pave the way for erasing the unique qualities and diversity of cities. Koolhaas, as the curator of the 14th International Venice Architecture Biennale, exposes the erasure of national characteristics in favor of the universal adoption of modern language in cities around the world over the last 100 years (Figures 1 and 2), under the biennale theme of “Absorbing Modernity 1914-2014” (Docomomo, 2022).

Figure 1. Images of the site-specific architectures in countries before the modernization process that absorbs local identities. Absorbing Modernity 1914-2014

(https://wow-webmagazine.com/fundamentals-advance-information-on-biennale-architecture-by-koolhaas).

Figure 2. Images of the generic architectures in countries after the modernization process that absorbs local identities. Absorbing Modernity 1914-2014

(https://wow-webmagazine.com/fundamentals-advance-information-on-biennale-architecture-by-koolhaas).

In this regard, Huyssen (2007, pp. 189-207)notes that the modernization of the 20th century returns in the form of globalization and that it becomes even more palpable in the 21st century. This leads us to criticize globalization processes, their reductiveness, and lack of cultural and historical references in the social sciences. For Harvey (1993, pp. 3-29), globalization is conceived as placelessness and place distinctiveness becomes an economic asset through entrepreneurial activities and competitions between global cities. Nonetheless, the local in the global mostly is dismissed by theorists, architects, urban planners, and other professionals. Globalization refers to anywhere or everywhere, in that the technical, architectural and commercial language of skyscrapers has become so global that the specific historical origins of skyscrapers in the late 19th century of Chicago no longer are relevant (Riley, 2003, pp. 88-89).

As Ockman (2003, pp. 78-79) suggests, the term of globalization has many different meanings, depending on the field in which it is used. It means the hegemony of a capitalist system on the economic plane; the superseding of the primacy of the nation-state by transnational arrangements on the political plane; the emergence of new, networked information and communication instrumentalities on the technological plane; and the advent of an increasingly homogeneous, consumer-oriented lifestyle and mentality on the cultural plane. The latter concept is closely associated with the term of global village that emerged in the 1960s.

McLuhan and Powers (1989) define the world as global villages characterized by the electronic communications such as radio, telephone, and television and this became a common definition for understanding the globalizing world from the1960s to the late 1980s. On the other hand, between these decades, the globalizing effects of modernism were strongly criticized by postmodernism, which promoted not homogeneity but heterogeneity of cultural and architectural identities in cities. Postmodernism became one of the dominant architectural styles in the world and thus also defined a global style that brought local and cultural differences to the forefront of the discipline. It promotes the use of local materials and construction techniques in architectural history. The emphasis on both localization and globalization creates a paradoxical debate in architecture, although it seems that globalism is the most debated style, as globalization processes began to dominate the world by homogenizing different cultures and architectures in the late 1980s. The globalization processes were enhanced in the 1990s and 2000s, as the worldwide web (www) enabled ideas, products, goods, and images to become much more accessible and interchangeable. The internet contributed to the growth of architectural media and the migration of architectural publications to digital platforms such as Dezeen, Domus, Archdaily and many others, lead to a worldwide virtual circulation of architectural images (Sklair, 2006, pp. 21-47).

Because of these images, the practice of architecture today has a global reach; the practice and experience of architecture are not exactly local. The globalization of architectural practice and experience promotes the sense of being a tourist in today's global world (Ockman, 2003, pp. 78-79). Connections are fluid in the collapsed space of this world and distance no longer buffers ideas or people. As Hoistad (2002, pp. 73-76) suggests, we have to strike a balance between the local and the global if place is to survive in the world.

On the other hand, globalization is celebrated as a force enabling new forms of connectivity within increasingly networked societies, facilitating flows of ideas and goods across national borders. Globalization also is considered a dynamic force for change, fostering technological innovation and formal experimentation (Ockman, 2003, pp. 78-79). Koolhaas (1998) sees globalization as an opportunity for architects, leading them to work in any part of the world, but it is a challenge in that they need to understand the specific context under which they will have to operate. For Ockman (2003, pp. 78-79), architecture welcomes globalization and architects become responsible for designing emblematic projects. Star architecture is a term used to describe

such projects with a significant media presence, designed by international celebrity architects. These projects usually are recognized as landmarks of a city that attract international attention. But such projects also underscore that architecture is produced to be consumed on a global scale (Shelby et al., 2022, pp. 671-687). In the era of globalization, the state actively participates in producing laws that facilitate the partial denationalization of the global city, creating opportunities for foreign actors, foreign markets, foreign firms, and foreign cultural institutions to be operative in what is constructed as the national. According to Sassen (1991), New York, London, and Tokyo are the global cities of the 1990s with their iconic, emblematic, and mediatic architectural projects. These are the global cities not only in terms of their architectural influences, but also in terms of their political, financial, technological, and cultural forces that continue to shape our understanding of globalities into the 2000s.

There is a common practice known as place selling, place promotion, or place advertising in these global cities. Philo and Kearns (1993) define place selling as a practice that entails the various ways in which public and private agencies, local authorities, and local entrepreneurs often work collaboratively, striving to sell the image of a particular place, making it attractive to economic enterprises, tourists, and even inhabitants of that place. But, Hubbard (1996) argues that place promotion aims to galvanize local support and foster civic pride through media and advertising, apart from the goal of economic regeneration by attracting tourists and investment. Nevertheless, architecture becomes one of the most effective forms of selling, advertising, and promoting places. It even becomes a tool for the economic regeneration of global cities (Crilley, 1993).

The marketing and branding of cities usually is a governmental activity that contributes both to their global and local identities (Grodach, 2009, pp. 181-197). According to Specht (2014), places need to differentiate themselves in the global market and this applies even more for the tourism industry. The culture of copy makes places more homogeneous and less spectacular at the same time, which can lead to problems of identity. Many theories of globalization portray a world characterized by homogeneity. Expanding flows of money, people, ideas, goods, and images have the power to erase the specificity of place and to dissolve community. But Jordan (2003, pp. 31-48) discusses that place and community have the potential to endure and emerge in new configurations, against the homogenizing forces of globalization. Besides, the need for cities to differentiate themselves from their competitors by creating specific identities is becoming more crucial and apparent than ever, due to the forces and pressures of globalization (Klingmann, 2007, p. 281).

Places such as airport terminals, shopping malls, or fast-food restaurants seemingly are interchangeable agents of homogenization. But, for Jordan (2003, pp. 31-48), despite the homogenizing effects of globalization we can still see specific places in global cities. Even fast-food restaurants are potential anchors of attachment to people, places, and memories. Globalization can no longer be separated from everyday life. All kinds of products travel physically or virtually around the world, leading to homogeneity in fashion, food, and media. As Specht (2014) discusses, people are unable to find a place without a McDonald's, a Starbucks or an Apple Store. Nonetheless, the travelling of such cultural and commercial products between places is described as the transnational exchange and this type of exchange always is specific and particular, never homogeneously global (Huyssen, 2007, pp.189-207).

2.2 Global Architecture

Since the 1990s there has been an interest in seeing the world as a global place. We therefore define globalization as the opposite of localization. But the global and the local are not opposed to each other. What often is referred to as the local essentially is included in the flexible conception of the global (Robertson, 1994,

pp. 13-52). Globalization may be turning the world into a monoculture, but the next generation of globalization will emphasize the local, supported by the global (Ots, 2011). Reisinger (2009) asserts that a real global culture is a symbiosis of elements from many existing cultures, which accepts cultural differences. She also argues that globalization presents new challenges in tourism. These include understanding different worldviews and cultural differences and developing intercultural communication competencies to suit a particular international environment.

Chang (2010) points out the changing relationship between architecture and tourism in the global age. He suggests that vernacular architecture increasingly is valued by tourists as a way of experiencing an authentic place. But, for Judd (2003, p. 27), cities still are characterized by 'tourist bubbles' as the products of global architecture (Figure 3) and they do not represent local place or local culture.

Figure 3. Peter Cook designs a 'tourist bubble' and embeds it in the historical context of the city of Graz, Austria. Locals do not accept this alienistic structure because it does not fit into the historical and architectural context, but tourists are so interested in it and the building becomes a touristic destination in the city center (http://www.bubblemania.fr/en/musee-dart-contemporain-2001-2003-kunsthaus-graz-autriche/).

These are spectacular architectural products representing global culture. They are designed and produced by architects to attract tourists all around the world. As Urry (2002) reveals, tourism always is concerned with spectacle. But, spectacle for the sake of spectacle reduces architecture to an empty shell. In this regard, Specht (2014) discusses that historic spectacular buildings, such as the pyramids in Egypt or the medieval cathedrals in Europe, do not primarily intend to attract and amaze visitors, but they hold profound meaning as they reflect the local societies and interdependencies with the built environment.

There is a common idea that local culture is real, authentic, and resistant, whereas global culture is the manifestation of cultural imperialism, that is, Americanization (Huyssen, 2007, pp. 189-207). Globalization usually is understood as Americanization, or Westernization (Gestalten, 2020). According to Frew (2024), globalization leads to a widespread disregard for the values of culture and heritage. Globally, this results in a Westernization of almost all countries and it is self-evident through the examination of architecture as we see homes, offices, and government buildings, each with identical aesthetics. It often is a favored practice to replicate Western forms and concepts in buildings.

Westernization, as a way of globalization, also is included in the history of architecture (Figure 4). Jarzombek (2015, pp. 111-122) asserts that we have a tendency to globalize architectural history. Architectural history is globalized due to the fact that it mostly focuses on the Western productions. However, there are significant architectural products also in the histories of Africa, Thailand, Cambodia, Japan, China, Turkiye, and the other Middle East countries that represent non-Western geographies. The history of architecture has to be a representation of both Western and non-Western productions in order to promote diversity rather than globality (Chattopadhyay, 2015, pp. 411-415).

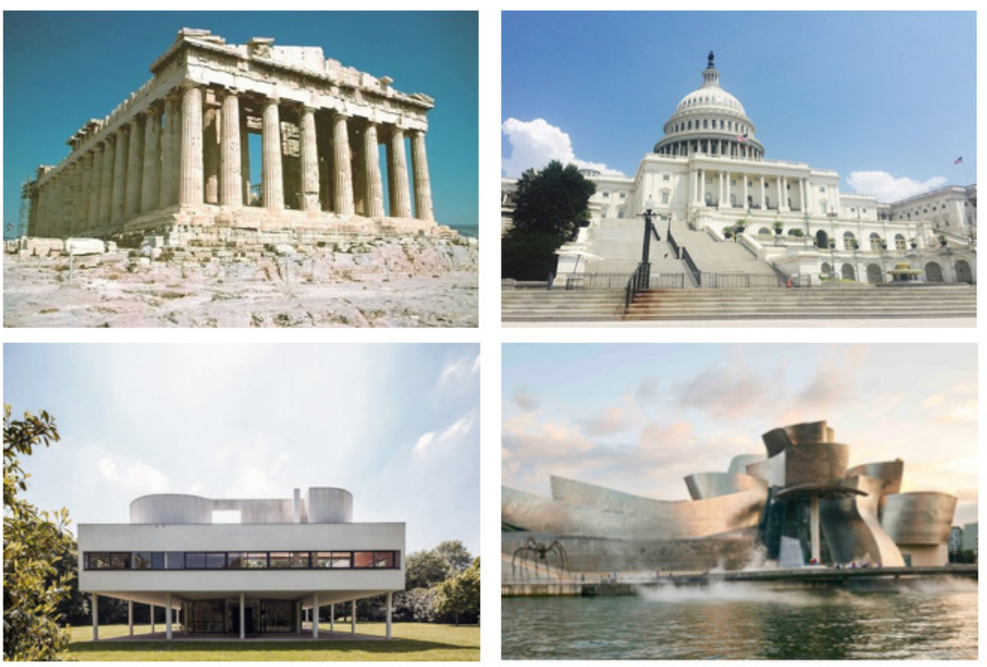

Figure 4. There have been many architectural styles throughout history. The Parthenon in Athens, Greece, the White House in Washington, USA, Villa Savoye in Poissy, France, and the Guggenheim Museum in Bilbao, Spain are shown here to illustrate classical, neo-classical, modern, and postmodern architecture respectively as the prominent styles in Western architectural history (https://www.re-thinkingthefuture.com/architectural-styles/a5161-timeline-of-prominent-architectural-styles/).

Yet it is challenging to describe any particular geographical place as truly local in today's global world. The global does not simply erase the local, but interacts with it through a conflictive process (Castells, 2001, pp. 2-27), to form the global localization (Roudometof, 2015). The term of global localization refers to glocalization, which brings together the global and the local. Glocalization is a familiar term in the social sciences, but it is relatively new to the field of architecture. It seems that glocalization increasingly has been adopted by architects today, to overcome the negative effects of globalization such as the erosion of social and cultural differences. However, glocalization is associated with globalization on the grounds that it actually is a new global approach for adapting to local conditions (Reisinger, 2009). Glocalization still represents the hope for the recovery of what is considered to be the local in the global world (Ritzer, 2003, pp. 193-209). It also represents the possibility of glocal architecture in-between local and global culture.

3. Glocalization: Glocal Architecture In-Between Local and Global Culture

Glocalization is a term that emerged in the 1990s, due to its potential in covering the areas where globalization strategies are lacking. Glocalization became popular due to the conflicts between the theoretical framings of the local and the global, especially in the field of culture, recalling the fact that postmodernism is the result of critiques and reactions to modernism (Baykan & Şenler, 2022, pp. 98-108).

The term of glocalization was used by Roberston (1995) in referring to the Japanese word of "dochaku-ka" (global-localization). Robertson (1992, p. 173) used glocalization in the meaning of the simultaneity or co-presence of both universalizing and particularizing tendencies. Unlike globalization, which is criticized for its homogenization of cultures worldwide, glocalization acknowledges local cultures and communities. It is adopted in architecture as there is an increasing demand for architectural products that celebrate and preserve local heritage (Frew, 2024).

Glocalization, where global flows are given local meaning, or where local identities receive wider attention (Govers & Go, 2009), provides a means of differentiation between places. Besides, it facilitates characterization of a place with the combination of local and global symbols (Shelby et al., 2022, pp. 671-687). But Sklair (2005, pp. 485-500) defines glocalization as an alternative globalization. In the Oxford Dictionary of New Words, glocalization also is defined as simultaneously global and local; taking a global view of the market, but adjusted to local considerations (Oxford University Press, 2010). Glocalization thus means to transcend the boundaries of local cultures (Roudometof, 2005, pp. 113–135).

Robertson (1994, pp. 13-52) considers the term of glocalization as a refinement of globalization. According to him, globalization is thought of as a cultural homogenization, or more specifically, as a process involving the increasing domination of a social or a regional culture over the others. He discusses that the concept of glocalization should be used in order to reveal the heterogeneous aspects of globalization. There is a tendency to assume globalization as a process that overrides local values. But this stems from considering globalization as a consequence of modernization.

Borja and Castells (1997) argue that glocalization should be applied both to economy (the city as a good economic medium for optimization of synergies) and to culture (local identities and their dialectic relationship with media-based universalism of information). As such, glocalization links the global and the local. For Robertson (1994, pp. 13-52), glocalization involves the simultaneity and the interpenetration of what conventionally are called the global and the local, or in a more general vein, the universal and the particular. It is the result of the relationships between the global and the local. These relationships allow the global and the local to reinforce and complement each other rather than compete with each other. Although markets, customers, and products are global in many contexts, they actually are local in their designs and contents (Reisinger, 2009). In this regard, architectural designs can be considered as glocal products since they are built in a local place, but their design ideas and images may circulate in a global context.

Robertson (1995, pp. 25-44) defines glocalization as the interpenetration of the global and the local, resulting in unique outcomes in different geographic areas. With the rise of glocalization, architects, designers, and clients are insisting that their buildings should have a character, and they should be sensitive to their surroundings, and should reflect cultural heritage (Frew, 2024).

Glocalization is regarded as an embodiment of global trends in local forms, taking into account the historical, geographical, and cultural characteristics of place. Lidin (2021, pp. 16-23) asserts that we have to focus on the phenomenon of glocality for an architectural design that combines global trends with local characteristics. For him, glocality is a useful term to define the world and architecture today).

Bauman (2013, pp. 1-5) suggests that glocality refers to a hybrid design as it simultaneously involves the local and the global. Hybridity is one of the terms to define and discuss glocality. Bhabha (1994) uses the concept of hybridity to discuss the structural differences in a society. It is a social and cultural discussion and it is about the hybridities, or the structural differences, especially in postcolonial society. Cultural hybridity, hybrid identity, and postmodern heterogeneity as a counter theory to the modern homogeneity are some of the emerging terms that he often uses to describe postcolonial society. It is a community that transcends national races and sexualities. Bhabha's (1994) discussion therefore is closely related to glocalization as he emphasizes both the local and the global, or in other words, the hybrid structure in a city. Canclini (1995) also discusses the conflict between the homogenizing processes of modernity and the heterogenizing processes of postmodernity. He uses the term hybrid to describe postmodern heterogeneous cultures. According to him, hybridizing refers not only to the widespread use of religious syncretism and racial 'mestizaje', but also to the hybrid processes that make it difficult to distinguish between cultures. This provides another perspective on glocalization, relating it to cultural formations that Canclini (1995) calls hybrid cultures.

Instead of glocalization, Ritzer (2003, pp. 193-209) highlights 'grobalization' (gro(w)balization) because of the reciprocity between the constant need for growth and globalization processes. However, he discusses that globalization depends on local acceptance and local consumption. The local and the global do not have to be in conflict in terms of grobalization. Architecture, as a growing and globalizing industry, also is caught up in the processes of glocalization, mixing the local and the global. Accordingly, cities are characterized by glocal architectures that represent both local and global cultures, meaning that we now live in glocal cities.
As Terranova (2021, pp. 1-19) suggests, the first two decades of the 2000s saw a shift from global to glocal cities. Global issues such as irregular migrations and the Covid-19 pandemic paved the way for taking glocal precautions in cities. These are globally effective and locally protective precautions against migrations and pandemics to maintain daily life routines. Glocal cities are the new realities of today, revealing that the global is embedded in the local, or vice versa.

Sassen (2003, pp. 15-30) argues that the global also is deeply imbricated with the local in global cities. For her, the local (an office building, a house, or an institution in our neighborhood) is a micro-environment within a global span. The global installs itself in the local and the global is itself constituted through the local. In this context, Roudometof (2005, pp. 113-135) sees globalization and glocalization as interchangeable terms. He deals with these two terms by relating them to transnationalization. According to him, the emerging reality of social life under the conditions of globalization, or glocalization, is what we should understand as transnationalization. It is mainly based on the transnational interactions among people and institutions. These interactions do not only involve international migrations. They also involve routines such as international calls, emails, and all kinds of electronic communications, simultaneous media access through Internet sources and TV stations, international conferences, international tourism, as well as international agreements and negotiations. The resulting reality is the transnational social fields.

3.1 Glocal Architecture

One of these social fields is architecture, which is becoming increasingly transnational. New media technologies allow architectural images to be circulated instantly around the world, so that images transcend national borders and acquire a transnational identity. We see and even experience cities and their emerging buildings through these images. For example, the building images shared with the tag of Bangkok in Arcdaily

enables us to see the dominance of global forces in the architecture of the city There is another tag of Bangkok Architecture City Guide: 23 Places to See in Thailand's Capital also in Archdaily, which promotes the city as a tourist destination with its global architectural identity (Figure 5). Despite the global forces, Bangkok still has a local culture and architecture, in a reciprocal relationship with the global structures in the city. This reciprocity means that Bangkok, as a non-Western city, embraces another modernity, one that cannot be described in terms of homogeneity or heterogeneity, but rather in terms of hybridity. It is the hybrid cultural and architectural structure of the city that can be defined as its glocal identity (Figure 6). New media technologies pave the way for us to see and experience recent developments in cities by highlighting their glocalities rather than their global or local identities. In particular, when we see images of non-Western cities such as Bangkok in the media, we can recognize their glocal identities through their distinctive images.

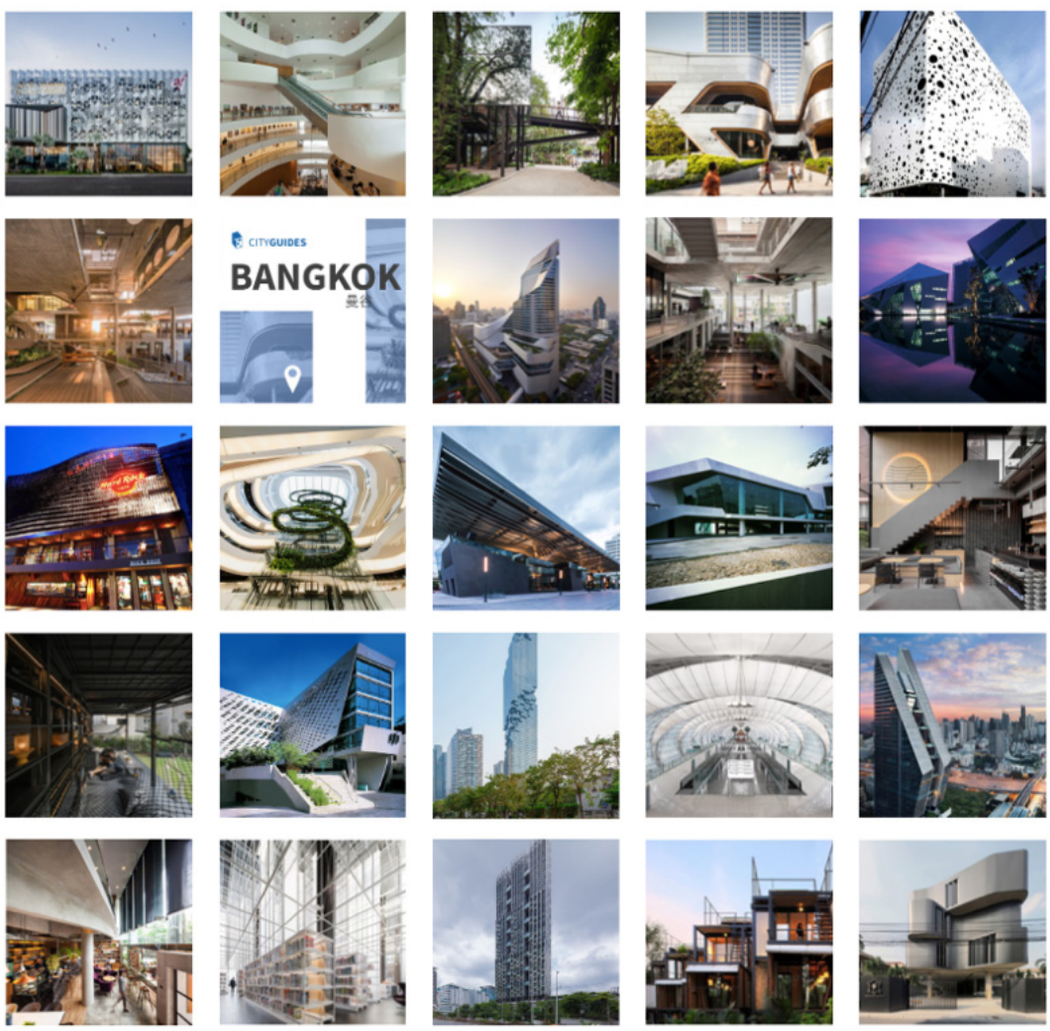

Figure 5. Screenshot of the web page with the tag of Bangkok Architecture City Guide: 23 Places to See in Thailand's Capital in Archdaily
(https://www.archdaily.com/927965/bangkok-city-guide-23-places-to-see-in-thailands-capital).

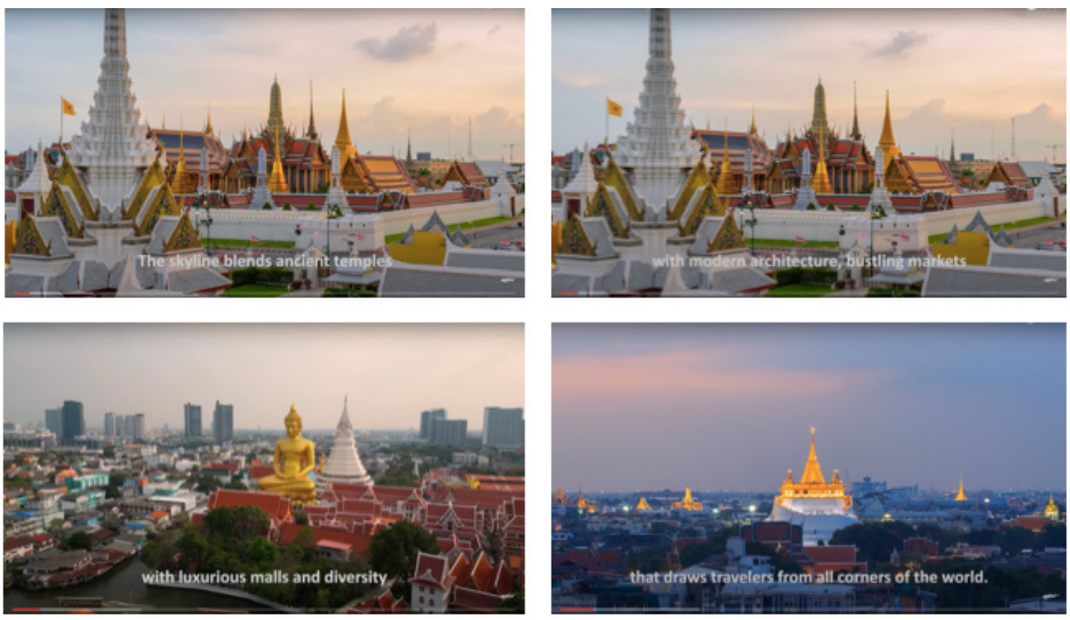

Figure 6. 'The skyline blends ancient temples with modern architecture...'
Screenshots of the short film Local to Global - Bangkok, Chon-buri and Krabi on YouTube (https://www.youtube.com/watch?v=nXM1BHoE1Zc).

These new media technologies create new dynamics related to the ways we conceptualize thinking globally. Increasing integration and interconnection among digital networks implies that global and local are no longer a dichotomy. Glocal fuses these terms to reflect a combination of global and local systems that bridge scales. The internet perhaps is the most general and powerful instantiation of a glocal strategy because it creates pathways for individuals, groups, and communities to distribute information and also collect it from a broader audience. As Zuiker (2010, pp. 37-40) suggests, this is a glocal exchange.

Figure 7. Screenshot of the short film DUBAI or NEW YORK - Which City is Better?
on YouTube (https://www.youtube.com/watch?v=UFt_YcW3qXE).

In this regard, Franciscu (2021, pp. 33-55) also suggests that global cities are now defined and thought of as glocal cities. Globalization is critically discussed in the social sciences depending on the fact that cities and cultures are becoming more and more identical, or global. Some consider it as the death of cities. But global cities usually are characterized by other local globalities. This means cities are simultaneously global and local places which then defines the glocal identity of cities. Glocal cities are formed within a global network of cities. So, we talk about Dubai like Las Vegas, Dubai like Miami, Dubai like New York, or at the same time Dubai vs Abu Dhabi, Dubai vs Doha, Dubai vs Beirut (Figure 7). The city, or rather the image of the city, is the sum of all the cities to which it is related in terms of its characteristics.

3.2 Defining (or Formulating) Glocal Architecture

We probably will continue to use the term globalization, but in recent decades there has been an emerging exchange between the terms of globalization and glocalization. Glocalization means repositioning cities between local and global realities, or global localities (Figures 8 and 9). We can see from Figure 11 that while the frequency of the use "global" has remained constant since 2004, there was a notable spike in its use for 2020, when we faced the Covid-19 pandemic. On the other hand, the frequency of the use "glocal" has increased since approximately 2020, as there is a replacement between the terms of globalization and glocalization (Figures 10 and 11).

Local + Global = Glocal

Figure 8. Definition, or formulation, of glocal (Figure is created by the author).

Glocal = Global Localization

or

Glocal = Local Globalization

Figure 9. Definition, or formulation, of glocal (Figure is created by the author).

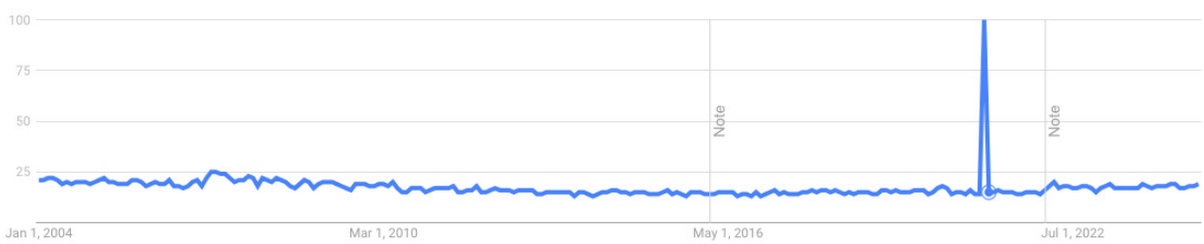

Figure 10. Frequency of the use of global in the world since 2004
(Figure is created by the author in Google Trends; 1 January 2004 is the year that Google Trends uses as the starting point)
(https://trends.google.com/trends/explore?date=all&q=global&hl=en).

Figure 11. Frequency of the use of glocal in the world since 2004
(Figure is created by the author in Google Trends; 1 January 2004 is the year that Google Trends uses as the starting point) (https://trends.google.com/trends/explore?date=all&q=glocal&hl=en).

According to Nagashima (1995), we have to employ the glocal approach sublimating the global and the local. Yet, the tension between the global and the local opens a new horizon towards the future. On the other hand, Lidin (2021, pp. 16-23) asserts that the cities of the future will be the copies of the New York skyline, no matter where they are, in America, Europe, Asia, or even on Mars. This is reminiscent of Koolhaas's speculation in his popular book Delirious New York that Manhattan and its skyscrapers will become the ultimate model for global cities (Koolhaas, 1994). Glocalization therefore is seen as a strategy for dealing with the dominance of globalization in urban politics. Focusing on the glocalization strategies not only will benefit the entry of a global product into the local market, but also play an important role in the successful launch of a local product into the global market, especially in the developing countries, which do not have a dominant cultural influence on other countries (Baykan& Şenler, 2022, pp. 98-108).

An architectural product usually is designed for a specific place, not a generic one. It has both local and global aspects. When it is designed to represent local culture, it also is embedded in global architecture as its images circulate around the world through media technologies. When it is designed according to global trends, it not only has a global effect, but also a local impact on its environment. Architecture therefore is situated in- between local and global culture. It is the glocal culture where the local and the global meet to produce a new design in today's architecture.

4. Conclusions

This paper argues that there has been a shift from the processes of globalization and localization to the processes of glocalization in architecture and cities. Glocalization defines a new strategy to respond to the conflicts between globalization and localization processes. The local characteristics of cities lead them to be perceived as nostalgic places; on the other hand, global trends and tendencies turn them into generic places. The global and the local are seen as opposites in architecture. However, the global is embedded in the local, which means that cities have both a global and a local structure. Even though architectural products are designed in accordance with global technologies, they ultimately become part of their specific surrounding either by adopting or alienating it. In this regard, it can be said that the global is associated with alienation, while the local is seen as adoption. The glocal therefore refers to a hybrid culture and architecture that is characterized by both alienated and adopted structures. The glocal lies in-between the global and the local. The in-betweenness is the ultimate characteristic of the glocal. It refers to a glocal structure, be it cultural or architectural, that is simultaneously embedded in a local and global context. Today, many disciplinary fields, including tourism, advertising, and design, as well as architectural design, are trying to adapt to the glocal dynamics and realities in order to keep up with the new trends that encompass the local and the global.

Lidin (2021, pp. 16-23) thus suggests that global trends cannot be ignored, otherwise we risk falling out of the present, losing touch with today and tomorrow. But it also is impossible to neglect the local. The genius loci, landscape, geology, local traditions, and history is essential for creating a distinctive architecture. So, fitting the global trends into the local place is the most urgent task of architecture. It also is suggested that architectural products can target a global audience, but local residents interact with and bring meaning to the spaces within their communities, blurring the distinction between what is global and what is local (Shelby et al., 2022, pp. 671-687). Glocal emerges as a relevant term to understand the current state of cities and architectural practices that have global and local characteristics. To emphasize the general characteristics of global, local, and glocal, we can say that they are respectively described through the terms of international, national, and transnational; homogeneity, heterogeneity, and hybridity; universality, particularity, and simultaneity; and so on. This reveals that global, local, and glocal have their own specific theory and terminology. Moreover, each term refers to the common use of a specific technology. One of these technologies is the new media technologies that allow images of buildings and cities to be shared, circulated, and experienced instantly through cyber space. Media turns these images into globally consumable entities. Cities therefore are conceived as global commodities. Not only transportation, but also information and communication technologies are accelerating the processes of consumption and commodification in cities. In fact, these are the processes of globalization of cities. On the other hand, glocalization points out the fact that cities are identified both by local and global characteristics. This is a new perspective for seeing and understanding the processes of urbanization in the 21st century, where architecture and cities can no longer be defined and discussed simply in terms of their global or local qualities. Rather, they should be defined by the local globalities, revealing the fact that the glocal is the new emerging reality of cities. The glocal manifests itself not only in culture, but also in architecture and cities, so that most buildings today reflect a glocal style, characterized by global materials and local techniques and technologies, or vice versa, and by their site-specific or generic relationships to the cities in which they are built. But these glocalities cannot be reduced to the image of a building. In other words, it is not possible to see and understand the glocal character of a building just by looking at its image or its external characteristics. Glocalism requires looking beyond the image of a building, as it also can be embedded in its internal characteristics, such as the social, spatial, and cultural relations of the building. It therefore is challenging to answer the question “What does glocal architecture look like?”, but in this paper we conclude that glocalism refers to a mixture of global and local qualities.

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