

Globalization and its impact on the local identity of architecture

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ABSTRACT

This paper explores the concept of architectural identity and its relationship with globalization. It analyzes the various dimensions of architecture and its development, as well as the phenomenon of globalization and its impact on local architectural identity. The paper identifies two opposing trends in this context - globalization ideology and the emphasis on architectural identity. The research problem is focused on the impact of globalization on the local architectural identity of structural design. It aims to find ways to maintain, promote, and develop architectural concepts and local architectural identity. The paper provides a literature review of globalization and explains its constituent parts, aims, and features, including its positive and negative aspects and associated risks. It also explores the findings regarding cultural dimensions of globalization, focusing on the cultural dimension. The paper discusses the relationship between culture, globalization, architecture, and architectural identity while considering an intellectual extent as defined by one of its definitions. Overall, this research aims to provide an optimal solution to counteract the negative impact of globalization on architectural identity and promote its development.

Keywords: Entrepreneurial and entrepreneurial intentions, Demographic factors, Entrepreneurial Background

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1. Introduction

Architectural identity is one of the concepts on which approaches and studies were swelled to the extent that led the intellectual Alfred Grosser [1] to state that few concepts were given such attention as that of architectural identity. This is because this concept was affected by several specializations within humanities. This, in turn, made any attempt to limit the idea an intellectual risk that opens the door to many possibilities. The architectural identity then becomes an act that makes a particular fact equal to or resemble another by having the same essence. The research indicates an increased interest in two essential trends in this context. These two trends are expected to paint the architectural future with opposite reactions. These represent the (globalization) ideology and its opposite trend, which stresses (the architectural identity in particular and its general form). These positions indicate that the relationship between architectural identity and globalization is in opposite directions. While globalization aims to remove identities, architectural identity stands in the face of globalization [2].

Al-Jurjani [3], in the Encyclopedia, is considered distinguished in his definitions of character, truth, being, and essence. He refers to it as something concerning being described from sides as a character, being confirmed in the outside as truth, its uniqueness for romanizations as architectural identity, and its total requirements as being derived.

Chadirji [4] refers to architectural identity as a concept crystallized in architecture concerning its form and properties. Architectural identity is one of the properties of deep structure that influences the creation process. Able [5] adds that its interest is in the architectural identity of place as a mutual relationship between social events and formal characteristics. Proving the human architectural identity with a site assumes in advance that



sites have characters, which are the properties that distinguish one place from another, leading to its unique status. According to Shkara [6] is manifested in the object as it is audible by the hearer, corresponding to a special meaning. This can be achieved by using particulars that stem from the environment or the unique context conditioned by their change, then returning to the total structure by abbreviating the meaning. The architectural identity then means the uniqueness of specific characteristics and properties that reflect the particular specificity.

From the above definitions, they focused on specific aspects, which are the meaning of architectural identity, its characteristics, and properties.

2. State of art

Chadirji [4], in his study, discusses the issue of architectural identity in Iraqi architecture, particularly during modernism and post-modernism. The study focuses on the symbolism of architectural products and its role in achieving the meaning of architectural identity. The study also discussed the three dimensions of meaning and their role in achieving the reference to architectural identity. These dimensions are the Utilitarian Dimension, Static Dimension, and Symbolic Dimension. Chadirji states that the symbolic requirement is a moral relation with something related to the individual's architectural identity and not a relationship with the materiality or tangibility of something. The study discussed the frameworks of spatial and temporal referential intellect. That is, the local architecture (country-based) is the product of the architectural mind of this nation or country. The creation of Iraqi architectural intellect must initiate the development of new and contemporary architectural values devised from the roots of Iraqi civilization heritage.

In this discourse, Haqi and Ibrahim Nafea's [7] study discussed achieving the outputs of national personality and Arab architectural identity for its societies. The study focuses on the importance of earlier local references while considering the present and its facts on both intellectual and symbolic levels. The study focuses on the content and the form of the symbol and adjusting them according to the realities of contemporary life. The study states that it is known that architecture in Arab countries passed through the stage of copying ancient figures, such as arcs and entrances. This was a far cry from originality and depth. The vital aspect is that the Arab communities are given a familiar architecture that takes them back to the essence of Islamic Arab architecture as reflected through its figure.

The study of [8] discusses uniqueness as a concept synonymous with the concept of architectural identity. It aims to shed light on the formulas and mechanisms incorporated in the architecture that expresses the architectural identity and uniqueness of a particular place. Moreover, it seeks to shed light on the designer's role in creating this type of architecture clearly and comprehensively for the recipient. The study states that the designer creates architectural formulas that express the architectural identity—the society's requirements. The study defined the physical aspect of the output as the representation of landmarks and properties of the production. As for the expressive element, it is defined as the mode of indication that can be utilized in the expression. The shape of architecture shows essential properties (the architectural identity) that the individual perceives in two cases. The first is as a physical material and shape, which represents the state of organizing materials within an entity that has space of existence. The second idea was the ideological concept of the physical shape.

Bonta's study [9] considers society's order as a composition of social and cultural reference order and that the inference is made through the correlation between the reference order and the social and cultural order. The study interpreted architecture and its traditions as contextual languages, orders, and references through which ancestors expressed their ideas and meanings. Bonta divides the form into formal elements and the importance into values. These values stem from the social and cultural order of a social layer and are based on collective knowledge and not the individual, which forms the customs and traditions. The study stresses the prevalent symbols and references as they have persuasive explanations that are mutual among society members. The study focused on the role of authority – characters in achieving architectural identity. It stated that when the work strays out of the civilizational entrenched models, it needs collective work to clarify it. Bonta suggested new methods of interacting with customs, traditions, values, and various expressive systems. These methods avoid the issues of graphic design in modern architecture. Bonta's suggestions showed that any dealing with earlier explicit systems is subjected generally to the effect of forces, the first of which is the conservative, and the second is the liberal (changeable)

Conservative Forces tend to repeat the previous forms and fix their meanings. Over time, this constant repetition leads to the decaying of the implications inherent in these forms and transforming the reference symbol into an

index. The Liberal Forces tend to change the previous forms and the meanings inherent in them to create new forms and meanings.

It is challenging to put a clear-cut definition for globalization. This is because the researchers who were concerned with the subject of globalization presented different reports arising from their ideological backgrounds. In addition, the globalization concept appeared in use recently. Therefore, it is relatively new, and the studies made on it are still in their early stage. This made it difficult to devise an all-encompassing theory that includes a clear-cut definition and determines its scholarly origins and cultural, political, and social dimensions.

Nevertheless, Robertson [10] defines globalization as a historical trend toward world contraction and the increasing people's awareness of this contraction. Anthony Giddens [11] defines globalization as a new phase of the appearance and development of modernism in which social relationships become denser on a global scale. Fusion occurs in this phase, which cannot be separated from inside and outside. Globalization: a phenomenon that means transforming the world from a state of diversity into a state of unity- a global village- or from the state of neighboring worlds into one interwoven world.

In his presentations, Al-Jabari [12] discusses globalization and architectural identity through many different aspects. In the beginning, Al-Jabari tries to conclude an agreement with the reader on several of the terms that the study adopted that distinguish this kind of study from others. The relationship between architectural identity and globalization is not a simple one but a system of relations, and it is not a simple one-way relationship. It is a set of interrelated problems, including the phenomenon of globalization, the question of architectural identity, and their relationship. Al Jabari admits the difficulty of finding comprehensive solutions to such issues, saying, "The presentations discuss the subject of globalization and architectural identity, the researcher asks which field of knowledge belongs to the discourse of globalization and architectural identity? Does it belong to science or ideology?" Al Jabari compares scientific truth with ideological truth; scientific fact is based on objectivity and the possibility of investigation.

Al Jabari compares the problem of architectural identity and globalization with a similar problem (the problem of heritage and modernity), indicating that modern Arab thought has not yet reached a solution. Globalization means making something global. Globalization is taking place outside our will, and we are not the ones who do it, unlike the contemporary, in which we assume that we are the ones who do it with our will. Al-Jabari adds, "Under modern concept, we treat ourselves (as the same), while under globalization, we feel that we are a subject. In addition, the encounter and conflict between (authenticity and modernity) is not a form of contradiction between (globalization and architectural identity). Contemporary architectural identity is not so threatened as to be abolished and eliminated by being trendy, but relatively as to be enriched and renewed. Authenticity is not part of architectural identity but a description that can be described. Globalization, on the other hand, since it is a generalization and stereotyping, threatens authenticity and architectural originality, or at least some kind of architectural identity.

Al-Jabari asserts that globalization is not only about money and the economy. It is not a culture in the sense of the present prevalent understanding of culture, but also is a communication through space with no geography or history, a remote-controlled space. Al-Jabari stresses that what is new in this world (the world of globalization) is a world free from temporal and spatial distance and, thus, from the essential determinants of geographical, architectural identity, and history. The presentations further discuss culture and globalization, pointing out that there is no single global culture, and it is not likely to exist one day. Still, there will be various cultures, each of which will work automatically or with interference from its people to preserve its existence and character. Shkara's [6] study discusses architecture as architectural identity in general and architecture as a local architectural identity in particular, focusing on the concept of architectural identity by presenting two main aspects:

First, the definition of the spatial and temporal reference frameworks for both the intellectual and the formal reference. Second, product attributes that express architectural identity and the diversity of intellectual and formal references.

Regarding spatial reference frameworks of intellectual reference, the study identified it as the local connection to the same place. Still, the affiliation of temporal intellectual authority may be past, present, or both. As for the spatial reference frameworks of the form, they are either local to the location or other places outside the country

context but are familiar or specific to different areas but not known or are not locally connected because they are the product of the designer. The study refers to the attributes of outputs that express the architectural identity in terms of two concepts: First, Category, meaning that the product is specific to the place and carries the effects of its beliefs and its unconscious collectivism. Second: Type, meaning that the product belongs to the global society and the new cultural context at that time and place, i.e., it has common expressions that cover all locations.

3. The research conceptual framework

3.1. Culture and globalization

Globalization has its own culture and tools and is not a written culture, but writing is not one of its functional tools and means of proliferation. The culture of globalization is a post-written culture that relies on the audiovisual system. Today, it is the system of dozens of media empires that pump millions of images daily and receive hundreds of millions of recipients around the world. The debate about the relationship between globalization and the cultural dimension is growing, between confirming this relationship by putting its status within the framework of dark-oriented concepts of (penetration, marginalization, threat, conflicts, and the emphasis on the principle (compatibility, coexistence.... etc.).

In the first view, it became clear that cultural penetration in the context of globalization and its contemporary mechanisms threatened the system of indigenous values and constituted a form of cultural dualism in which contradictions of originality and modernity are combined. Thereby marginalizing or altering the features of national culture [15].

Culture as a social product is transforming into a commodity in globalization. That is, by such transformation, what applies to material goods also applies to culture. And, since cultures are supported by all means of technology and are semi-abstract or unimproved in their use, global cultural exchange is unequal (like physical goods). This unequal exchange surpasses that of the cultural benefit made through the exchange of knowledge.[17] As a result, it can be said that there is not one global culture and that it is not likely to exist in one day, but instead that it has found and will create various cultures, each of which will act automatically or willingly by its people to preserve its entity and character. Among these cultures is what tends to be closed and deflated and what seeks to spread and expand, including what is isolated at one time and spread at another.

3.2. Culture and architectural identity

Architectural identity is a complex and diverse concept, including customary, linguistic, historical, and religious, which are inseparable. Moreover, the combination of those results in a confusion of architectural identity that is reflected in the test of its acquisition, does architectural identity have a geographical or cultural acquisition? Where does it start, and where do the boundaries of this geographical acquisition end? Any geographical acquisition that involves many small and multiple cultures within the general framework of architectural identity also aspires to create its architectural identity. Therefore, the beginnings of the collision with the other are inextricably embedded in the notion of architectural identity [18].

The architectural identity in its other dimensions is the feelings, characteristics, lifestyle, and behavior that represent all fields of clothing, food, art, thought, politics, economy, and culture. Culture reacts to variables without getting erased. It can be renewed but not eliminated. If we review the definitions of culture, we can briefly summarize it as upholding architectural identity without denying other identities. These different identities cannot be considered as totally good or evil because such identities belong to a society and civilization that have architectural identity, value, and lifestyle, i.e., a culture.

Supporting the concept of culture is an entirely non-cultural attitude, and there is nothing more willing to help culture than architectural identity because the reality we live in confirms that there are new cultural options that can transcend the limits of traditional identities. In other words, they are more tradable, and they are all cultures formed in non-traditional fields such as sports, cinema, fashion shows, tourism, advertising, or what we collectively call the culture of the age of the image [18].

3.3. Culture and architecture

Culture is built by identifying its components and architecture, one with all their diversity, richness, complexity, and interaction, and then proposing them to the individuals interested in studying, analyzing, understanding, believing, and representing them. Abel introduces the concept of culture as a set of general values that represent a

particular group or faction and divide it into shapes. According to Abel [5], architecture, religion, language, science, music, and arts are all cultural shapes.

These cultural forms, if they affect linguistic symbols, also affect architectural symbols and even symbols of all signage systems. The effect may not be like language's but should be asymmetric. The forms of culture influence symbols in signaling systems, particularly architectural symbols. Chadirji [4] addresses cultural conditions and partial cultures and their impact on contemporary societies. Today, sound engineers, architects, electricians, and technicians, even the most proficient of them, no matter how good he was, need to gain cultural awareness. This is because s/he needs to meet the other intellectual and social requirements. The result is that to reach the semantics of the symbols of a particular signal system - architecture, for example - must be viewed from two perspectives: the first is through the cultural form that these symbols hold, and then the partial culture in which the symbol is exchanged to reach the rules of the game that traded the symbol [19]. The authors of the functional theory in sociology identify four secondary systems in which individual behavior is determined within space and time:

- (1) Cultural System: It aims to maintain certain types of activity and behavior and to achieve a comprehensive and stable balance in the overall system of social and behavioral relations.
- (2) Social System: Its primary objective is to promote social integration and human interaction.
- (3) Personality System: It aims to achieve the personal goals and aspirations of individuals.
- (4) Organic System: It aims to achieve individual and collective adaptation to the environment.

According to this model, culture is the standard system of beliefs, values, symbols, and methods that characterize a particular human group. And every culture or civilization must be distinct and unique in its history. The environment, which has always been built, is an integral part of the cultural and civilized composition of society, and each generation of its members deals with a structured environment and behavioral patterns inherited from previous generations. Thereby modifying and processing them to serve their immediate purposes as the member is affected by them and their heritage characteristics [19].

3.4. The impact of globalization on elements of the architectural system

Globalization, in the context of influencing the architectural system, also adopts a policy of expansion and public policy without privacy and architectural identity. Additionally, adopting an approach of market values without a human dimension emphasizes the human being in passive reception without creative and influential interaction. To illustrate the dimensions of this reflection and impact, emphasis will be placed on the main aspects closely related to the work and act of the architecture to demonstrate its shape and content according to the principles and foundations. The areas of influence can be determined as follows:

3.4.1. The architect

Globalization and Western thinking are directed toward influencing this essential foundation by achieving its project with two main objectives: First, marginalizing, defining, and limiting the role of local designer and limiting it to that of promoter.

Second: To weaken the relationship between the product and the ethics of the design process. In light of globalization and its impact, the role of the (designer) or (innovator) disappears to be replaced by the so-called (promoter) of the commodity or seller of the commodity produced by multinational companies according to the principle of remote production. The media play a central role in creating and shaping consumers' ambitions. [15] Architecture does not earn its value from building materials, numbers, and other material matters but by embodying it to reflect in the expression of human existence. According to the globalization perspective, architecture is a means of bringing about change and not an end. Architecture has become empty of creativity and no longer expresses the architect's background but the background of multinational companies, and the objectives are subject to the market that has given them the commercial marketing character. It should be emphasized that the flow of information between developed and developing countries is leading to the import of the values and cultures of the major countries. This culture is reduced to the level of commodity and the importance of formalism. This, in turn, leads to the domination of the incoming architecture and gradually changes the values and rules that govern its creation, leading to the adoption of the other (western) model. The existence of a vast amount of information and knowledge that is useful and unhelpful distracts thought and blunts

it from that knowledge, which results in both the weakness of the balance and the growth of polarity, whether practically or theoretically [20].

3.4.2. The recipient of the architectural work

Globalization is a comprehensive model that is not limited in scope but considers several important aspects of life, as it is based on replacing people and consumers with the concept of markets, citizens, and enterprises with nations and groupings with cities. Globalization through the media promotes market laws, the values of capitalist society, the imposition of a policy of speech, a single image, and a single lifestyle, and turns people into recipient consumers who can be massively persuaded [21]. A series of observations show us the impact of globalization thought on the human dimension of the recipient, which is connected to the architectural system [22]:

- (a) Prevalence of market laws that impact the recipient.
- (b) Standardization of general taste and transforming it to a state of docile by domination of single thought and single image, and the absence of human dimension.
- (c) Present the best alternative to the higher culture that aims to uproot and instill man in a new reality.

3.4.3. process of building architectural production

Globalization aims to transform the process of building architectural production from a process of innovation to one governed by market rules, foundations, and regulations regarding quantity and quality of output. To transform the innovation process into a purely economic one. In other words, the role of globalization thought is to influence the process of building architectural production through two aspects [17]:

The first is complying with the beneficiaries: this is regardless of the principles and foundations at the design and planning level, as the idea of globalization emphasizes within this framework that the recipient is a consumer and thus confirms his own needs and desires, with the possibility and necessity of moving toward his moral desires. Here, we see the emphasis on a flexible market policy geared to the most significant number and all that can be gained. The continued rise in the lives of members of communities in developing countries has led to increased interest in this regard and its consequences. The role of the architect within this direction represents a response to the competitive nature of requirements, measures and efficiency. He should offer happiness to the customer, giving flashes of new things, and here we will face two main ideas:

A- Architecture has become a technique only as if it were a pure and abstract branch of engineering.

B- Architecture has become a process of producing images as if it is a branch of advertisement.

The second is standardized use: The most crucial reflection of globalization's thought is building architectural production as a programmed process of standardizing the use. The accumulated luxury inventions in the human daily space seek to shape the mind and the behavior of the individual based on the logic of pre-defined desires of market goods and guided by addressing or notifying them in a dominant method over all their senses. Globalization's thought in its consumer culture holds (the ideology of standardization), penetration, and the creation of criteria for regulating individual and community behavior according to economic activities. Modeling economic activity will model the values, habits, and ethics of society [17]. Chadirji [4] points out that standardizing taste makes the recipient (an illiterate consumer). Thereby isolating them from thought and consequently losing the social function to prepare for constant feeding and production. It makes him a recipient unaware of the knowledge they endowed with because he is now dealing with ready-made products as alternatives.

3.4.4 Architectural product

The perspective of globalization's thought on architectural production makes it a commodity the media authority aims to market. This thought seeks to transform everything into a traded commodity in the market for a new, transnational free force [15]. The technical aspect is essential in terms of the connection with architecture. In the preceding paragraphs, we have seen that the thought of globalization depends mainly on this aspect in achieving its objectives [23]:

First: building materials; the constructional aspect is one of the most essential material aspects that directly affect and reflect the architecture. Origin is the means through which architecture is understood. "It is not an end

in itself, but a means to other ends, namely, to create a psychological environment suitable for man." Architecture depends on constructional elements in the achievement and completion of its aims.

Second: Architectural construction technique; constructional technique's importance is reflected in architecture concerning connecting and associating with a mental image to achieve spatial and temporal affiliation. Many architectural trends have confirmed the idea of style as a critical factor in its practices and suggestions. The construction technique undergoes changes that affect its infrastructure. The most notable things are related to enhancing constructional techniques at the expense of other methods, including the growth of residential buildings by working and administrating from home rather than office, where the information network is developing this trend. Researchers expect to increase the importance of the house in the practical life of man, and this, in turn, will reflect on social relations toward decay, increased introversion, and self-orientation.

Third, the idea of the machine, the architectural identity of the civilized West, stems from technology and its replacement of culture. The death of philosophy and its diminishing importance are characteristic of this architectural identity, in which technology and machines play an active role in the direction of automation and its sovereignty over man in a scientific, systematic, and orderly manner is a trend of exclusion. This exclusion is not rational but is subject to the technical machinery.

Fourth: Information; many researchers believe that information is, in our current time and future, one of the most essential and dangerous foundations in creating culture and supporting its main pillars.

The importance of information technology in architecture stems from its real-life effect, which is the reflection and translation of the creation of God. In addition, it presents its intellectual and cultural project, embodied in the thought of creativity.

Fifth: the technological advancement of computers: The technological advancement of computers affected architecture on many levels.

Sixth: cybernetics: this science is defined as the science of general principles and control means and their use in techniques, living organisms, and the human community. It reflects the control operations of technical and biological systems.

4. Findings and discussion

Globalization trends are moving toward influencing architectural identity and sovereignty together. The first to attract attention when reflecting on the West's position on peoples' identities is the combination of two contradictory positions: on the one hand, it is very proud of its architectural identity, and on the other hand, it refuses to recognize the national identities of the peoples of the world, because of the feeling that globalization would lead to greater awareness of cultural and civilizational privacy. That, for the West at large, is the great dilemma. The intellectuals of the West express this intellectual confusion clearly and frankly. In the latest study by Samuel Huntington [24], the contrast between the world's new single-power force and the enormous chaos of elite society in the West is also evident. Huntington wrote in a study titled "Really Strange" that "the West is unique, not universal" and distinguishes between "modernization" and "westernization." He further states that the non-Western peoples of the world cannot enter the cultural fabric of the West, even if they consume Western goods, watch American films, and listen to Western music.

The spirit of any civilization is language, religion, values, customs, and traditions. Western culture is characterized by being the heir of Greek, Roman, and Western Christian civilizations, Latin origins of languages and separation of religion and state, the rule of law, pluralism under civil society, representative structures, and individual freedom. He adds: "Modernization and economic growth cannot achieve cultural alienation in non-western societies. On the contrary, they lead to greater adherence to the indigenous cultures of these peoples and lead to the growth and development of architectural structures, drawing their constant energy from the stable architectural identity. Therefore, there must be a distinction between two contradictory concepts: alienation (Americanization) and modernization. Globalization, in its current state, is bringing together these two contradictory concepts. Therefore, calls for a departure from globalization have been made because they see only the alienation of both sides. The second group, with their demand for integration with globalization, also sees globalization as a modernizing aspect and neglects the other side.

The impact of globalization on the architectural identity of the city is to introduce ready-made physical forms and configurations into the urban fabric of the city, regardless of their degree of cultural or environmental suitability. This is what we find in Malaysia, for example, as the urban formations that emerged during the last

decade of the twentieth century have no relation with the history of architecture in Malaysia. This is also true in the UAE, which imported these forms so that it is difficult to distinguish between Malaysia and the United Arab Emirates through their urban landscape or between them and US Manhattan, see Figures 1-3.



Figure. 1 In Malaysia, we notice the way the urban scene resembles that of the UAE with the known differences in customs, traditions, and architectural inheritance. This is known as the globalized model of the urban setting or the globalized city [25]



Figure 2. Manhattan, the American city that witnessed the birth and export of globalization to the rest of the world, we note the persistence of the urban scene from east to West from Malaysia and the UAE to Manhattan so that the privacy and local architectural identity of the city's cultural heritage is lost [25]



Figure. 3 The urban landscape of the UAE has moved from local to urban materials and configurations to a globalized pattern that only fits some design and planning data [25]

As long as there are two forces, no matter how influential they might be, there is interaction, attraction, and disharmony between them. Based on this physical reality, globalization and architectural identity are forces that try to dominate each other. Globalization comes from outside attempts to impose its conditions, and the local architectural identity has requirements that may conflict with the needs of globalization. The question that arises is that since mutual vulnerability exists, what is the nature of this impact, and how it works? Especially in the case of Arab cities that carry a cultural heritage rooted in intellectual depth and due to the dawn of the first civilizations. To answer these questions, four types of interaction between architectural identity and globalization depend on the cultural and economic dimension of the city, as shown in the following (Table. 1):

Table 1. Cultural and economic dimensions of each city

City	Cultural Dimension	Economic Dimension	Interaction between architectural identity and globalization
Kuala Lumpur-Malaysia	Strong	Strong	Cultural and economic impact
Manhattan USA	Strong	Weak	Economic dissolution
Dubai-UAE	Weak	Strong	Cultural dissolution
Baghdad-Iraq	Weak	Weak	Cultural and economic dissolution

Countries with a strong economy and culture thus have a strong influence, imposing their pattern in the urban environment, as happened in the case of America and European countries that are trying to impose their planning patterns on the rest of the world. Whereas the Arab countries have a cultural dimension rooted in antiquity and originality, the economic side is not integrated. It cannot compete with the international economic blocs, such as the European group or the Asian group (the Seven Tigers). We find them consistent with the major economic powers that affect their cities, which have to use specific land in line with global financial requirements (the globalized economy). Countries with economic strength but no cultural dimension try to import (buy) a culture of globalization that, in turn, does not conflict with existing local culture because of its in-depth and fragility. Countries that do not possess the two dimensions (economic and cultural) are often primitive societies living in an era other than globalization and are, therefore, far from this problem.

The forms of change that can occur in the urban landscape are:

1. The introduction of new urban spaces and the elimination of some events due to the change in the city's pattern of use due to modern technologies.
2. Use new building materials that may not be appropriate to the local environment.
3. Tending to exploit most of the land by building up, resulting in high structural density and a new skyline that dominates the local connotations in the city.
4. The significant technical progress has given great control to the environment and reduced its impact to marginalization, so architecture and the city are becoming alien to its natural environment, as in the Gulf cities.

5. Conclusions

1. There must be a correlation between social, economic, cultural values, etc., and the architectural system so that it expresses its true architectural identity.
2. Local architecture has architectural characteristics associated with social and religious values and customs, which formed an architectural system that expressed that period.
3. Globalization is a thought that aims at spreading and exchanging cultures, and when the exchange process is uneven, there is a penetration of the less capable and efficient party.
4. Globalization depends on technology and science to achieve its goals.
5. The impact of globalization on architecture is a means to combat local architectural identity.
6. Globalization and architectural identity are forces that try to dominate each other. Globalization from the outside is trying to impose its conditions and architectural identity, which have requirements that are contrary to the needs of globalization.
7. There is a relationship between architectural identity and globalization that depends on the cultural and economic dimensions of the city.

6. Recommendations

1. The need to preserve the characteristics of the architectural system that reflect the spirit and values of society and its cultural heritage in line with our Arab and Islamic principles.
2. To create a natural system with associated characteristics and properties that stem from the spirit of local architecture and culture.
3. Development of educational directions for the process of cultural exchange between peoples and other different cultures.
4. Giving attention to the designer's role and upgrading the sociocultural knowledge of the designer and recipient by providing all scientific and technological means and approaches that emphasize local architectural identity.
5. The development of institutions concerned with architectural structure and the monitoring and evaluation of all the productions through competent authorities that evaluate the efficiency and effectiveness of these institutions.

Declaration of competing interest

The authors declare that they have no known financial or non-financial competing interests in any material discussed in this paper.

Funding information

No external funding was received from any financial organization to conduct this research.

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