



Visibility and Globalization Levels of Architectural Firms under the Influence of Internet and Internationalization: A Speculative Research

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Abstract

In a world dominated by the Internet, visibility is becoming increasingly important, and the visibility of architectural firms has also increased with the impact of internationalization. Architectural firms are increasing their visibility, both through the rapid dissemination of information provided by the Internet and by starting to use social media tools. This article explores the relationship between the visibility and the globalization of architectural firms in the year 2022. The article challenges the perception that all well-known/visible architectural firms can be global. The research has two time periods. (before and after 1985, the Internet Revolution). During the data collection phase, 20,942 architectural firms were scanned; a cluster of 522 firms in 49 different countries was formed; 10 different variables were studied in these firms. The 10 variables examined were determined according to the common and majority characteristics of the globalized architectural firms (44 firms) founded before 1985. The investigated variables enabled us to determine the globalization and visibility characteristics of the architectural firms founded after 1985. In the analysis phase, the firms were separated according to their countries (49 countries) and the levels of visibility and globalization were calculated by taking the averages. The levels of visibility and globalization were determined at three levels: low, medium, and high. Not every architectural firm with high visibility has a high level of globalization; it has been determined that every company with a high level of globalization is not visible enough and that there is no homogeneous relationship between globalization and visibility levels. The originality of the research lies in the use of Archdaily, which allows the scanning of 20,942 architectural firms, as a data source and the documentation of its data in 2022.

Keywords:

Archdaily, architectural firms, globalization, internet revolution, visibility

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INTRODUCTION

Changes often result in developing and staying far from permanence. The long-standing change / transformation of the world with the capitalist economic system continues unceasingly with the effect of globalization. Globalization has been mentioned extensively in the literature but does not have agreed / clear criteria. It transforms all the concepts with which it interacts. Economists, lawyers, sociologists, critics, urban planners, and architects still discuss its negative and positive effects. It is possible to question the realization level of globalization, an accepted tool of the dominant ideology / a tangible result in daily life.

“For me, architecture is a global issue. There is no ecological architecture, no intelligent architecture, no sustainable architecture—there is only good architecture. There are always problems we must not neglect; for example, energy, resources, costs, social aspects—one must always pay attention to all these.” (Souto de Moura, 2011)

Architecture is both global in nature, as in the words of Souto de Moura, and has a structure that adapts and transforms to the globalized world. The acceleration of access to information has increased the speed of globalization and expanded its field. Being able to navigate in 3D environments thanks to advanced mapping methods, accessing architectural literature quickly, and following the architect's thoughts from all kinds of multimedia environments are today's developments. With all these developments, the "visibility" of architecture and architects has also increased. A global environment has emerged where everyone and everything is visible.

Considering the requirements of being global, it turns out that not everyone / everything that is visible is global. For example, from a global economic perspective, not all parts of the world have a global economy. As Knox and Taylor (1995: 6) stated, world cities are the centers where the economy is international, where information, telecommunications, commerce, and large corporations exist. World cities form nodal points for independent flows (economic, social, and cultural flows). In terms of visibility in the architectural media, for example, Apollo Architects & Associates has the highest number of projects (42) published on Archdaily in 2008, as cited by Cimadomo, García Rubio, and Shahdadpuri Aswani (2018). Although the number of projects followed in Archdaily has increased to 51 according to the 2022 data of Apollo, there is still no architectural production outside of Japan. In summary, the globalization spread worldwide may not be valid for all parts of the world, and everything visible may not be completely globalized.

The predictions and questions of this article, which questions the visibility-globalization relationship - dilemma, are as follows: Have the architectural firms opened after the Internet revolution become more globalized than those opened before the Internet revolution due to catching up with the period when globalization gained momentum? What

are the globalization and visibility levels of the companies established after the internet revolution? What are the qualifications of globalizing architectural firms? Since the concepts of globalization and internationalization can be confused, there is a need to separate them in investigating these questions. To keep the scope of the research as comprehensive as possible, all the architectural firms listed on the Archdaily platform, one of the most famous architectural media tools, are browsed and studied. Globalization strategies of 44 global companies established before the Internet Revolution were determined, and other companies were examined according to these strategies and their visibility. After the data collection process, the comparative method was applied in the research as follows: Firstly, the globalization of the architectural firms established before and after the Internet Revolution was compared. Secondly, the architectural firms established after the Internet Revolution were categorized by countries; their level of globalization and visibility were compared. The study may be unique in analyzing the visibility and globalization of architectural firms listed on Archdaily and documenting data for 2022. In this context, this article first establishes a conceptual framework: the concepts of globalization, internationalization, the Internet, and visibility and their relationships are examined. Secondly, the globalization qualifications of architecture before and after the Internet Revolution are discussed. Subsequently, the research on the visibility of firms that carry out contemporary architectural practice in the contemporary world of high globalization is presented.

CONCEPTUAL FRAMEWORK

Investigation of the etymological origin of globalization indicated that globalization was first used in 1959 (Online Etymology Dictionary, 2022). In the literal definitions, the definition of economics is emphasized first. Secondly, it is emphasized that different cultures become similar (Oxford Learner's Dictionaries, 2022; Cambridge Dictionary, 2022). It is safe to state that Britannica's definition "*to make (something) cover, involve, or affect the entire world*" is the most comprehensive statement in this regard (The Britannica Dictionary, 2022).

Globalization means the new organizational form of capitalism created by the developments in technological and institutional structuring and the functioning of capital worldwide (Yirtici, 2002: 10). Giddens (1990: 63) defines globalization as a social process by considering events, relations, and circumstances. "*Globalisation can thus be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa*". According to Urry (1999: 103), the globalization that feeds capitalism is based on the developments related to technology, satellite, communication, travel, the increasing number of institutions and organizations, and the use of the international

language (English). All these definitions show that globalization is related to various concepts, such as society, economy, daily life, and commercial organization.

Jacobs (1969:38) states that cities did not grow independently of other cities throughout history without establishing relationships. Due to this situation observed in modern and pre-modern times, similar assumptions are made even for the pre-historic periods. In other words, the relationship between cities indicates development/growth. However, globalization started with modern periods and eventually, definitions of world-city or global city were needed for cities. The answer to why globalization started with the modern can be found in what Giddens (1990: 64) stated about the structure of modernity. “*Modernity is inherently globalising-this is evident in some of the most basic characteristics of modern institutions, including particularly their disembeddedness and reflexivity.*” The nature of modernity, where the relationship with the local/traditional is broken, is suitable for creating a single character.

The factors that create globalization cannot be considered new. Capitalism has had dynamics to create this order for a long time (Calhoun, 2018: 34). The modern world system that constitutes today's economic system is defined in three periods: mercantile modernity (sixteenth and seventeenth centuries), industrial modernity (eighteenth and nineteenth centuries), and consumer modernity (twentieth and twenty-first centuries). However, in the current times, the broadest form of global corporations has been reached beyond the consumption modernity with the development of information and communication networks. Multinational companies developed global strategies in the 1970s and became ‘*transnational*’ and the largest ‘*global corporations*’ respectively, increasing the pace of globalization in the 21st century (Taylor, 2004: 11-12). Castells (2010: 17) states that a new era has started since the 1970s (information age). The characteristic of this age is ‘*action of knowledge upon knowledge*’; this basis constitutes ‘*the space of flows*’. In short, it is safe to mention that the rapid dissemination and continuous production of information thanks to communication technologies is the factor that creates the ‘*space of flows*’ defined by Castells. As the space of flows is formed, the formation of global networks causes the formation of global cities. To sum up, all these are the catalysts of globalization.

Since internationalization and globalization are closely related concepts, they may be interchangeable. However, it is necessary to emphasize the difference between them. The verb ‘internationalize’ is defined as “*to make (something) involve or affect two or more countries*” (The Britannica Dictionary, 2022). This concept, which emerged with the interaction between the two countries, cannot be synonymous with globalization. Being multinational, transnational, and finally defined globally results from this leap reaching beyond the pre-set borders.

Therefore, it can be stated that the concept of internationalization is covered by globalization and cannot exist without internationalization.

“We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein.” (Foucault, 1994)

Media addiction creates the feeling that globalization is inevitable (Calhoun, 2018: 66). The fact that media tools now have both visual and auditory qualities increases this dependence on media. Considering the difference between the TV and Internet society will also provide a better understanding of the pace and expansion of globalization. The history of the Internet demonstrates the changes that occurred upon introducing the 'WorldWideWeb', which dates back to 1990, into daily life. Berners-Lee created the 'WorldWideWeb' in 1990, and Internet enthusiasts set up their websites quickly (Science Media Museum, 2020) is revolutionary. Access to the Internet provides independence from space and includes synchronicity. The nature of the Internet is the enormous impulse to globalization. Although the acceleration of information flow is an incredible innovation in TV-dominated times, it is a reality that TV is dependent on streaming provided. Since the transition to the Video on Demand (VoD) system, users have been able to access the desired content at any place and time. In other words, with the Internet and simultaneity, the infiltration of information into every stage of daily life has been ensured, which is the reason why the Internet is constantly expanding globality.

A globalizing structuring becomes visible due to its nature. But as the number of things the Internet makes visible worldwide increases, it becomes harder to distinguish what is global and what is not. The relationship between the global and the visible may vary depending on the location, event and area. It is clear that globalization has many factors, impulses, and results. It can be stated that it is multidimensional with its structure nourished from every field while adding new dimensions to every concept it combines. Global cities and the networks between them, along with people's participation in globalization at various scales, became one large network system by 2022. It is possible to create a perception that there is only one global world within this network system. In this multidimensional globality and increasing visibility, the position of architectural practice for 2022 becomes a debatable issue.

RESEARCH METHOD

An approach has been developed in this study to examine firms practicing contemporary architecture, considering the conceptual framework built on globalization, internationalization, the Internet, and visibility. This research was carried out on the Archdaily platform, where

the architect / architectural firms / projects / architectural literature are visible, and on the personal websites of the companies. Therefore, it is necessary to mention the content and the examined interface of Archdaily, one of the leading architecture platforms that emerged as a blog / magazine in 2006 but has been updated over time. According to the data 2020, the website, which reaches 13.6 million monthly visitors, is widely used by architects and architecture students (Petit & Infante, 2020). The platform provides many themes and there are many options, from projects to companies and news. Archdaily works like a machine that ensures architecture's visibility and the production of publications about architecture, creating an extensive database (Figure 1).

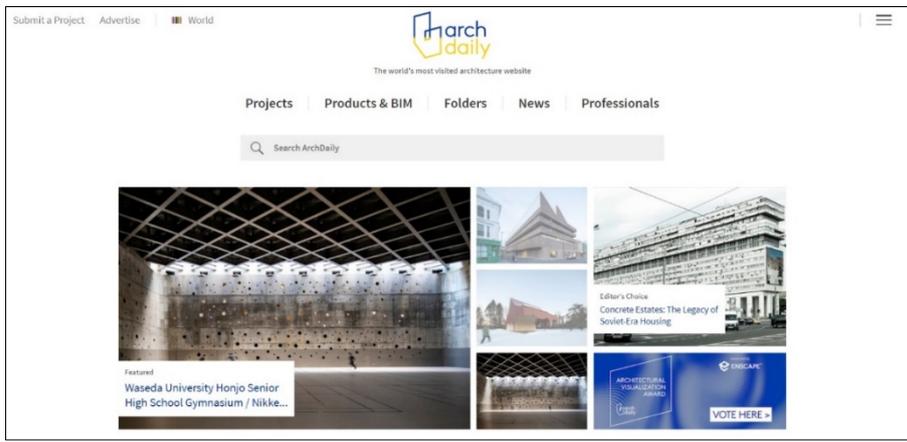


Figure 1. Archdaily Homepage (Archdaily, 2022)

After the latest updates, Archdaily has started to show the profile of architects, which can be accessed from the '*professionals*' section. It is possible to say that Archdaily, which provides the opportunity to follow, send messages, and watch / save shares like on Instagram or Facebook platforms, works as the social media of architects. According to Cimadomo et al. (2018), it could be estimated that architectural firms are regular users of Archdaily. In the mentioned social media platforms; numbers, in other words, visibility, are significant. Millions of people also follow the pages of architectural firms on Archdaily. In this context, it can be stated that the platform has a structure that serves visibility.

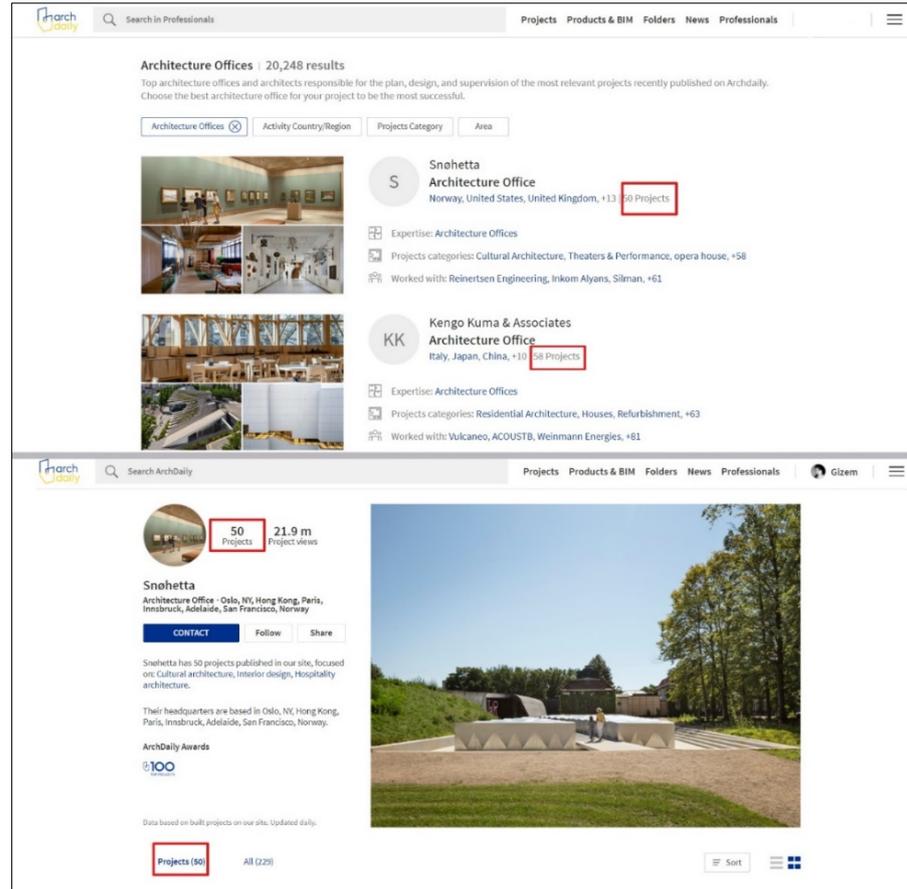


Figure 2. Architecture Firms Interface on Archdaily Platform (Archdaily, 2022)

When the 'professionals' tab is selected in Archdaily, 'expertise', 'activity country / region', 'projects category', and 'area categories' can be opened. The research conducted by selecting only the architectural offices showed 19,126 architectural firms in October 2021, 20,216 in May 2022, and 20,942 architectural firms in September 2022. On a daily basis, the number is updated, and accounts of new architectural firms are created. There are 100 different country filters in the 'Activity country / region' category. The list of architectural firms includes the firm's name, office locations, and the number of published projects. It is possible to access all the articles / contents written about the selected architectural firm, except for the projects (Figure 2).

During the research period, 20,942 architectural firms constituted the most extensive repository used within the research. The data collection phase and then the analysis phase of the collected data to perform division into clusters will help explain the research method.

Data Collection Phase Status definition

To facilitate the scanning, 100 country categories offered by Archdaily were used. The following was applied to the screening of 20,942 architectural firms:

- Only architectural firms were selected. Firms that only worked on interior architecture or urban design projects were eliminated.
- Countries were selected in alphabetical order.
- Firms with less than 10 projects in Archdaily were eliminated. The accounts of companies with ten or more projects were accessed.
- A dataset in which the establishment years of the companies and the number of existing projects on Archdaily are listed was created.

A total of 522 companies were listed in 49 countries. In the list, 392 companies were established in 1985, and later; 72 companies established before 1985 were identified. The establishment year of 58 companies could not be found.

Limitations in the data collection phase can be listed as follows:

1. Globalization studies worldwide are not carried out over changing country borders but through cities with globalized economies. However, since this research was limited to the Archdaily platform, 100 country categories were researched.

2. It has been stated in the previous sections that 1990 was the year the Internet entered daily life. Comparisons were made between companies born in the internet age and companies established before. However, the distinction was made in 1985 instead of 1990 because it was thought that 5-year-old architectural firms would be new and easily adapted to the Internet Revolution.

3. There have been 39 different architects who have won the Pritzker Architecture Prize since 1985. With this research method, firms of 39 architects were examined. However, they are not included in the calculations. This is because it is not logical to question the globality and visibility of the global and most prestigious architectural firms.

4. There are more offices in Archdaily whose establishment date is marked after the Internet Revolution than previously established offices. Since this research was limited to the Archdaily platform only, it was not necessary to take an equal number of samples from both date ranges. Only the result from the date ranges was evaluated.

Feature detection

As the article aimed to discuss the relationship between visibility and globalization, it was necessary to collect more information about the characteristics of firms.

In 2022, social media occupied a prominent place in daily life. The widely used social media platforms, which initially allowed the creation of personal accounts, have been updated to allow the opening of corporate accounts. The visibility of a corporate company in social media accounts provides advertising. Increasing visibility and having many followers are the goals arising from the nature of social media environments. Tags, various ways of sharing, being online, number of followers, registrations, and likes all serve the purpose of visibility. Being

included in these networks means being in a global network. Their visibility on Archdaily is based on the number of projects only. The reason for this is the information written in the interface encountered in Archdaily when the 'professionals' tab is clicked. After the statement '*Find the right team of professionals for your project to be the most successful*', the companies are listed. Therefore, it is clear that the first company that anyone will apply to when looking for the right place for their project will be a company conducting numerous projects.

The globalization-related position of architectural firms in 2002 was discussed by Knox and Taylor (2005) who, in their research examining the globalization of architectural practice through architectural firms, examined the extent to which architectural practice adopted globalization within the network formed by globalized world cities in 2002. They found that architectural firms globalized more slowly than firms with giant economies in world cities. Knox and Taylor (2005) explained the globalization strategies which were observed in architecture in 4 essential items:

1. Client focus
2. Location-independent, uninterrupted service
3. Ability to establish a relationship between the local and the global: To be able to produce global solutions by using the knowledge of the local
4. Ability to offer services packages other than architectural services

Companies may have their own different strategies in many different areas, such as growth and product/service development. However, the strategies that serve the purpose of globalization in the 21st century are similar. To understand whether the strategies determined by Knox and Taylor are valid in 2022, globalized firms that were established in the 20th century and still continue their architectural practices were researched. Forty four different global architectural firms¹, out of 72 established between 1905 and 1984 were examined in detail. The equivalents of four items explained by Knox and Taylor in the architectural practice examined in 2022 are respectively as follows:

Focusing on customers' wishes is common in architecture, like many elements and processes commodified with capitalism. Being customer-oriented is no longer an element that these companies especially emphasize since it has become an accepted and expected phenomenon. The act of providing an uninterrupted service has become entirely accustomed to the remote working order during the global epidemic (pandemic). Remote working methods are used in production and service process and continue developing. The benefit to be gained from the knowledge of the local, reflection on the context, the connection between the local and the new are specified as jury criteria in many architectural competitions². Mennan (1999) emphasized that the differentiation of information access channels and storage methods made global development faster than in the industrial period. The structuring caused by today's epistemological framework creates an environment where the

¹ Gmp Architekten, WAA (Wiel Arets Architects), Richard Meier & Partners, Grimshaw, Pelli Clarke Pelli Architects, HOK, Olson Kundig, NBBJ, KPF, Diller Scofidio + Renfro, Skidmore Owings & Merrill (SOM), CannonDesign, Gensler, Goettsch Partners, Safdie Architects, GBBN, Steven Holl Architects, Sasaki (Hideo Sasaki), WilkinsonEyre, Woods Bagot, Coop Himmelb(l)au, Philippe Samyn and Partners, Foster + Partners, Sheppard Robson, BDP, Feilden Clegg Bradley Studios, Marcio Kogan, Henning Larsen, C.F. Møller, OOPEAA, Arte Charpentier, Mecanoo, Alberto Campo Baeza, Ricardo Bofill, IDOM, White Arkitekter, Sweco Architects, Renzo Piano Building Workshop, HIBINOSEKKEI, Tadao Ando Architect & Associates, Sordo Madaleno Arquitectos, LEGORRETA, Nordic Office of Architecture, ONG&ONG Pte Ltd.

² For example, in The Architizer / The 10th Annual A+Awards jury criteria (Architizer A+Awards, 2022), the desire was to bring a new and contemporary interpretation to the existing typology and to consider the relation of projects with the 'local context' in the RIBA Awards 2022: Jury application announcement (RIBA Awards, 2022).

boundaries of disciplines are mixed with each other, resulting in transdisciplinary relations. It is inevitable for architecture to become multidisciplinary in a world where transdisciplinary is discussed. Therefore, companies cannot be expected to be limited to serving only in the field of architecture. For the ability to engage in multidimensional discussions in the multidimensional world, a multidisciplinary approach is required. In short, the items stated by Knox and Taylor are the characteristics of companies that continue their professional practice in 2022. The characteristics of 44 companies along with other observed common features have been updated and transferred to Table 1.

Table 1. Globalizing architectural firm qualifications

Characteristics observed in the majority of globalizing architectural firms	Descriptions
Customer centricity	In the majority of companies, there is an emphasis on being customer-centricity.
Establishing a relationship between the local and the global	It stands out as a jury criterion in most of the competitions won by the companies.
Being multidisciplinary	The majority of companies emphasize that they provide different services other than architecture.
Developing discourse on global issues	It is observed that most companies emphasize globality on their websites and underline current world problems (such as ecology, and sustainability).
Having multiple offices	Most have multiple offices, but there are exceptions. (See Marcio Kogan (Studiomk27, 2022).
Qualities observed in all globalizing architectural firms	Descriptions
Project production worldwide	Most companies show that they produce in different locations on world maps in their promotions. It is observed that all of them produce on at least three continents.
Achieving international awards + achievements	All companies emphasize the international awards they have won in their promotions.
Producing in the written /digital publications	All companies have printed publications; they advertise/sell these publications.
Being mentioned in the written /digital media	All of the companies advertise the publications written about them by others. Also, most offices have video/film releases apart from their written ones. (See Gmp Architekten (GMP, 2022), Legorreta (Legorreta, 2022).
Being visible on social media networks	It can be observed that all globalized architecture firms are present on various social media networks (such as Instagram, Facebook, and LinkedIn). It is also possible to watch them on websites (Archdaily, Archello). Being accessible and up-to-date is what this environment provides.

Popularized digital architecture platforms make well-known projects, firms, or architects visible and make the lesser-known ones stand out (Cimadomo et al., 2018). Being able to access the visuals and information of architectural productions, the discourses and approaches of architects

faster than before, independent of space, may lead to the thought that all of them are globalized. However, whether each architectural firm with high visibility fulfills the abovementioned criteria can be investigated. Moreover, whether each architectural firm with high visibility provides the qualifications specified in Table 1 can also be investigated. The method of determining the characteristics of the rest of the data (architectural offices established after 1985) was decided according to the characteristics in Table 1 (the first three items were collected in the first stage).

1. The country where the companies are located (if there is more than one office, the location of the headquarter has been determined.)
2. Year of foundation
3. Number of projects published on Archdaily
4. Number of company offices
5. Existence of customer-oriented discourses on global problems
6. Whether they provide multidisciplinary services
7. Locations of the projects they produce
8. International / national award and achievement status
9. Status of website and social media
10. Presence of publications about themselves and about others

Analysis Phase

The list of information collected about the companies was created by dividing them into country categories. Analyzes were performed on this information. Certain limitations were presented in calculating the globalization score. What was mainly observed in the characteristics of companies established before 1985 and known to be globalized was also observed mostly in companies established after 1985. For example, it has been observed that a company that manufactures worldwide and has achieved international visibility with its awards has only one office. Therefore, the characteristics observed in all globalizing companies are based on Table 1, and the companies with all these characteristics are considered globalized. How many architectural firms established before and after 1985 became global was reflected.

After this general comparison, the relationship between globalization and visibility levels of architectural firms established in the Internet era was compared.³ While calculating the visibility score, all companies in the list with and without global qualifications were considered. Separate scores are created for each country. For example, if five companies appeared on Archdaily in a country, the number of projects published on Archdaily by five different companies was added up; the average was calculated by dividing the total number by the number of firms. The resulting number was considered as the visibility score. All visibility scores were then summed, and the visibility score for each country was divided by the total score and multiplied by 100. In other words, the visibility percentage was calculated separately for each country. This

³ It may not be correct to discuss the visibility of globalized companies established before 1985 and compare them with those established after 1985. The 44 visible architecture firms in question have already been visible for a long time, and discussing their visibility on Archdaily may be unrealistic. The qualities of these companies, which are known to be global, were researched in the companies established after the Internet, and it was investigated whether each visible company had global characteristics.

gave the lowest (0.85) and highest (4.36) values, as shown in Table 5. Three equal intervals were created between these values: low, medium, and high visibility levels were thus determined (Table 2).

Table 2. Visibility level ranges

Low Level	Medium Level	High Level
0.85 – 2.01	2.02 – 3.18	3.19 – 4.36

The projects of all the companies researched were examined, and whether they were produced worldwide was understood. At the same time, whether the awards they won were national or international was also investigated. Offices that produce projects in at least 3 continents and more are producing worldwide; those which manufacture in their own country or two continents were accepted non-worldwide. These two attributes did not affect the score, as all companies were involved in at least 1 written or digital publication and all had social media accounts. The equation for the globalization score is as follows:

Number of offices that produce projects worldwide and have international awards = x; Number of offices that produce projects worldwide and have national awards = y; Number of offices that produce non-worldwide projects and have international awards = z; Number of offices that produce non-worldwide projects and have national awards = t

$$\frac{x / x+y+z+t}{100}$$

The resulting scores were calculated separately for each country. The globalization score for each country was then divided by the total score and multiplied by 100. In other words, the globalization percentage was calculated separately for each country. This produced the lowest (0) and highest (4.93) values, as shown in Table 5. Three equal intervals were created between these values: low, medium, and high levels of globalization (Table 3).

Table 3. Globality level ranges

Low Level	Medium Level	High Level
0.00 – 1.64	1.65 – 3.29	3.30 – 4.93

FINDINGS

The findings obtained as a result of the research are presented in this section. Of the architectural firms, 61% established in or before 1984 and listed on Archdaily were globalized. Moreover, 22% of architectural firms established in 1985 and later became globalized. The number of companies after the internet revolution was about 5 times more than before (Table 4).

Table 4. Globalization percentages of architectural firms on Archdaily

Date range	Total number of firms	Worldwide and international award-winning	Others		Globalization percentage
Before 1985	72	44	28		61%
After 1985	392	86	293		22%

Visibility scores and globalization percentages can be compared in the analysis list, where 49 countries are listed alphabetically. The list (Figure 3) is of architectural offices established in 1985 and later.⁴ It is necessary to examine the globalization strategies by checking the general list⁵ of 522 companies created through Archdaily and the list in Figure 3 together:

⁴ Only this list is presented because the research focuses on the increase in visibility after the Internet revolution and the dilemma between globalization and visibility.

⁵ The general list contains a total of 27 pages of raw data. Therefore, it is not shown in the article. Instead, lists are shown where raw data is analyzed.

1. Number of firm offices: Among 127 globalized companies, 63 had offices in different countries. Of them, 34 were established after 1985. However, an example had more than one office even though it has never been globalized. In Belgium, B2Ai had three separate offices. However, all offices were in the same country. Except for Belgium, it produced projects only in China. The architecture firm of Allford Hall Monaghan Morris in the UK and the SmithGroup in the USA had different offices within the country and were not globalized. In Brazil, SPBR Arquitetos produced projects worldwide; it had international successes and only one office. It is an example that was able to produce projects in different geographies without increasing the number of offices, and there were other examples, albeit few. Sordo Madaleno Arquitectos, founded in Mexico in 1937, is an example that had a single office but was globalized. Kokaistudios in China, Dorte Mandrup in Denmark, Manuelle Gautrand Architecture and ANMA in France, Rintala Eggertsson Architects in Norway, and KWK PROMES in Poland also had a single headquarter despite their globalization.

2. Developing a discourse on global issues and being customer-oriented: The publications and websites of the vast majority of globalized companies contain discourses on globalism and global issues. At the same time, they emphasize being customer-oriented. This is the impression obtained from the globalized ones among 522 companies. For example, BIG's United Nations Global Compact Report named 'COP 2020 Global Compact BIG—Bjarke Ingels Group' published in 2021, shows their approach to many global problems from climate crisis to discrimination (BIG, 2021: 1-27). On its website, the firm Snøhetta highlights the contribution of working globally to the designer. They state that cultural and economic knowledge can be acquired by globalizing (Snøhetta, 2022).

⁶ The criterion for producing a worldwide project has been determined as at least three continents. Knox and Taylor (2005) also focus on project production in at least three continents; they state that it has become commonplace for companies to produce projects in two continents.

3. Whether they provide multidisciplinary services: What is observed in offices in both periods studied is that most offices, whether globalized or not, provide services other than architecture (such as interior

architecture, lighting, urban design, furniture design, product design, graphic design, brand design). However, those that turned into building-construction companies other than architecture mainly are the ones which became globalized before 1985, and these companies provide service in the form of service packages.

4. Worldwide project production⁶: Out of 522 architectural firms, 232 produced projects only within the country where they were founded. Furthermore, 163 companies produced projects outside the country's borders, and they could not spread to the world.

5. International awards + achievements: All companies that produced projects worldwide had international awards and achievements. Out of 395 non-worldwide companies in Archdaily, 101 had national awards. Among the companies established after 1985, 160 non-globalized companies had international awards.

6. Being visible in social media networks: As an architectural media, Archdaily works like an architectural social media, as can be seen in Figure 2. It is essential for all companies researched to be listed on Archdaily. Presumably, these architectural firms use Archdaily regularly. Apart from this, many companies add Instagram and LinkedIn addresses to the 'contact' tab along with their websites.

7. Producing / being mentioned in the written / digital media: There are publications written about all offices determined to be globalized. Most of them have their own publications.⁷

⁷ In this study, the companies' monographs and annual project selections were accepted as the publications they produced.

Country				globalization percentage		0 %	
visibility score	Location		worldwide	non-worldwide	International	local	Awards
	global	non-global					
Argentina							
-	14				0	0	
Australia							
15.5	16.09				4	18	
Austria							
13	14.8				20	5	
Belgium							
-	14.4				0	6	
Brazil							
-	14				38	4	
Canada							
10	16.07				7	3	
Chile							
-	11.6				0	2	
China							
19.75	15.93				11	18	
Colombia							
-	17				0	1	
Costa Rika							
-	16				0	1	
Croatia							
-	15				0	1	
Czech Republic							
-	10				0	1	
Denmark							
24.8	14.75				55	3	
Finland							
-	17				0	1	
France							
10.8	12.88				23	7	
Germany							
-	12.69				75	1	
Greece							
11	-				0	1	
Iceland							
-	10				0	1	
India							
-	12.69				0	7	
Ireland							
-	38				0	1	
Israel							
-	38				0	1	
Italy							
13	17.33				40	5	
Japan							
27.66	15.4				19	15	
Latvia							
-	10				0	1	

Figure 3. Analysis of the Relationship Between the Globalization and the Visibility After 1985. (*No awards.)

Lithuania				globalization percentage	0 %
visibility score	global	non-global	Location		
	-	13	worldwide	non-worldwide	
Awards	International		0	0	
	local		0	(1*)	
Luxembourg					
visibility score				globalization percentage	0 %
visibility score	global	non-global	Location		
	-	10	worldwide	non-worldwide	
Awards	International		0	0	
	local		0	1	
Mexico					
visibility score				globalization percentage	21 %
visibility score	global	non-global	Location		
	14.66	12.72	worldwide	non-worldwide	
Awards	International		3	3	
	local		0	3 (5*)	
New Zealand					
visibility score				globalization percentage	0 %
visibility score	global	non-global	Location		
	-	16.66	worldwide	non-worldwide	
Awards	International		0	2	
	local		0	(1*)	
Norway					
visibility score				globalization percentage	40 %
visibility score	global	non-global	Location		
	33	18.33	worldwide	non-worldwide	
Awards	International		2	1	
	local		0	2	
Poland					
visibility score				globalization percentage	50 %
visibility score	global	non-global	Location		
	16	14	worldwide	non-worldwide	
Awards	International		1	0	
	local		0	1	
Portugal					
visibility score				globalization percentage	8 %
visibility score	global	non-global	Location		
	17	15.36	worldwide	non-worldwide	
Awards	International		1	6	
	local		0	2 (3*)	
Russia					
visibility score				globalization percentage	0 %
visibility score	global	non-global	Location		
	-	16.66	worldwide	non-worldwide	
Awards	International		0	2	
	local		0	(1*)	
Singapore					
visibility score				globalization percentage	17 %
visibility score	global	non-global	Location		
	12	29.4	worldwide	non-worldwide	
Awards	International		1	5	
	local		0	0	
Slovenia					
visibility score				globalization percentage	40 %
visibility score	global	non-global	Location		
	22.5	11.33	worldwide	non-worldwide	
Awards	International		2	1	
	local		0	2	
South Africa					
visibility score				globalization percentage	100 %
visibility score	global	non-global	Location		
	43	-	worldwide	non-worldwide	
Awards	International		1	0	
	local		0	0	
South Korea					
visibility score				globalization percentage	12 %
visibility score	global	non-global	Location		
	21	14	worldwide	non-worldwide	
Awards	International		1	4	
	local		0	2 (1*)	
Spain					
visibility score				globalization percentage	37 %
visibility score	global	non-global	Location		
	14.22	13	worldwide	non-worldwide	
Awards	International		9	13	
	local		0	(2*)	
Sweden					
visibility score				globalization percentage	50 %
visibility score	global	non-global	Location		
	10	21	worldwide	non-worldwide	
Awards	International		1	1	
	local		0	0	
Switzerland					
visibility score				globalization percentage	46 %
visibility score	global	non-global	Location		
	13.16	11.42	worldwide	non-worldwide	
Awards	International		6	1	
	local		0	4 (2*)	
Taiwan					
visibility score				globalization percentage	0 %
visibility score	global	non-global	Location		
	-	13	worldwide	non-worldwide	
Awards	International		0	1	
	local		0	0	
Thailand					
visibility score				globalization percentage	0 %
visibility score	global	non-global	Location		
	-	12.54	worldwide	non-worldwide	
Awards	International		0	6	
	local		0	1 (4*)	
The Netherlands					
visibility score				globalization percentage	39 %
visibility score	global	non-global	Location		
	19.42	12	worldwide	non-worldwide	
Awards	International		7	5	
	local		0	5 (1*)	
Turkey					
visibility score				globalization percentage	67 %
visibility score	global	non-global	Location		
	13.5	10	worldwide	non-worldwide	
Awards	International		2	0	
	local		0	1	
Ukraine					
visibility score				globalization percentage	0 %
visibility score	global	non-global	Location		
	-	13.33	worldwide	non-worldwide	
Awards	International		0	1	
	local		0	1 (1*)	
United Kingdom					
visibility score				globalization percentage	54 %
visibility score	global	non-global	Location		
	17	24.8	worldwide	non-worldwide	
Awards	International		6	5	
	local		0	0	
United States					
visibility score				globalization percentage	42 %
visibility score	global	non-global	Location		
	14.53	14	worldwide	non-worldwide	
Awards	International		13	10	
	local		0	7 (1*)	
Uruguay					
visibility score				globalization percentage	100 %
visibility score	global	non-global	Location		
	14	-	worldwide	non-worldwide	
Awards	International		1	0	
	local		0	0	
Vietnam					
visibility score				globalization percentage	0 %
visibility score	global	non-global	Location		
	-	18.63	worldwide	non-worldwide	
Awards	International		0	7	
	local		0	1 (3*)	

Figure 3. (Continues...) Analysis of the Relationship Between the Globalization and the Visibility After 1985. (*No awards.)

Finally, when the relationship between globalization and visibility was examined, the companies with the highest visibility in Archdaily belonged to Norway with a visibility score of 51.33. The rate of globalization was 40%. The UK had a lower visibility score (41.8) than Norway, with a globalization rate of 54%. In Japan, which had a higher visibility score (43.06) than the United Kingdom, globalization was determined as 19%. In South Africa, with a high visibility score (43) and 100% globalization, only SAOTA was listed on Archdaily. (Table 5).

Table 5. Globalization percentages, visibility scores, and their levels summary table

Country	Globalization Percentages	Globalization Level	Archdaily-Visibility Score			Visibility Level
			global	non-global	total	
Argentina	0%	Low (0.00)	-	14	14	Low (1.19)
Australia	4%	Low (0.20)	15.5	16.09	31.59	Medium (2.68)
Austria	20%	Low (0.99)	13	14.8	27.8	Medium (2.36)
Belgium	0%	Low (0.00)	-	14.4	14.4	Low (1.22)
Brazil	18%	Low (0.89)	17.33	14	31.33	Medium (2.66)
Canada	7%	Low (0.35)	10	16.07	26.07	Medium (2.21)
Chile	0%	Low (0.00)	-	11.6	11.6	Low (0.98)
China	11%	Low (0.54)	19.75	15.93	35.68	Medium (3.03)
Colombia	0%	Low (0.00)	-	17	17	Low (1.44)
Costa Rika	0%	Low (0.00)	-	16	16	Low (1.36)
Crotia	0%	Low (0.00)	-	15	15	Low (1.27)
Czech Republic	0%	Low (0.00)	-	10	10	Low (0.85)
Denmark	55%	Medium (2.71)	24.8	14.75	39.55	High (3.36)
Ecuador	0%	Low (0.00)	-	10	10	Low (0.85)
Finland	0%	Low (0.00)	-	17	17	Low (1.44)
France	23%	Low (1.13)	10.8	12.88	23.68	Low (2.01)
Germany	75%	High (3.70)	28.5	12.5	41	High (3.48)
Greece	0%	Low (0.00)	-	11	11	Low (0.93)
Iceland	0%	Low (0.00)	-	10	10	Low (0.85)
India	0%	Low (0.00)	-	12.69	12.69	Low (1.08)
Ireland	0%	Low (0.00)	-	11	11	Low (0.93)
Israel	0%	Low (0.00)	-	38	38	High (3.23)
Italy	40%	Medium (1.97)	13	17.33	30.33	Medium (2.57)
Japan	19%	Low (0.94)	27.66	15.4	43.06	High (3.66)
Latvia	0%	Low (0.00)	-	10	10	Low (0.85)
Lithuania	0%	Low (0.00)	-	13	13	Low (1.10)
Luxembourg	0%	Low (0.00)	-	10	10	Low (0.85)
Mexico	21%	Low (1.04)	14.66	12.72	27.38	Medium (2.32)
New Zeland	0%	Low (0.00)	-	16.66	16.66	Low (1.41)
Norway	40%	Medium (1.97)	33	18.33	51.33	High (4.36)
Poland	50%	Medium (2.47)	16	14	30	Medium (2.55)
Portugal	8%	Low (0.39)	17	15.36	32.36	Medium (2.75)
Russia	0%	Low (0.00)	-	16.66	16.66	Low (1.41)
Singapore	17%	Low (0.84)	12	29.4	41.4	High (3.51)
Slovenia	40%	Medium (1.97)	22.5	11.33	33.83	Medium (2.87)
South Africa	100%	High (4.93)	43	-	43	High (3.65)

Country	Globalization Percentages	Globalization Level	Archdaily-Visibility Score			Visibility Level
			global	non-global	total	
South Korea	12%	Low (0.59)	21	14	35	Medium (2.97)
Spain	37%	Medium (1.83)	14.22	13	27.22	Medium (2.31)
Sweden	50%	Medium (2.47)	10	21	31	Medium (2.63)
Switzerland	46%	Medium (2.27)	13.16	11.42	24.58	Medium (2.09)
Taiwan	0%	Low (0.00)	-	13	13	Low (1.10)
Thailand	0%	Low (0.00)	-	12.54	12.54	Low (1.06)
The Netherlands	39%	Medium (1.92)	19.42	12	31.42	Medium (2.67)
Turkey	67%	High (3.31)	13.5	10	23.5	Low (1.99)
Ukrain	0%	Low (0.00)	-	13.33	13.33	Low (1.13)
United Kingdom	54%	Medium (2.66)	17	24.8	41.8	High (3.55)
United States	40%	Medium (1.97)	14.53	14	28.53	Medium (2.42)
Uruguay	100%	High (4.93)	14	-	14	Low (1.19)
Vietnam	0%	Low (0.00)	-	18.63	18.63	Low (1.58)

In Figure 4, the graphic version of Table 5 is seen. The graph showed the total globalization and visibility levels of companies in 49 countries. Norway had the highest level of visibility at the medium globalization level. Israel, marked as a low level of globalization with a globalization rate of 0.00, had a high level of visibility. Uruguay had a high level of globalization and low visibility. Out of 49 countries, 29 had a globalization rate of 0.00. Moreover, 92 percent of low visibility countries were also at a low globalization level, and eight percent were at a high globalization level. There was no medium level of globalization. Half of the countries with medium visibility had a medium level of globalization, and the other half had a low level of globalization. Of the countries with high visibility, 25 percent had a high level of globalization, 37.5 percent had a medium globalization level, and 37.5 percent have a low level of globalization. The graph shows that there was not an entirely homogeneous distribution between globalization and visibility.

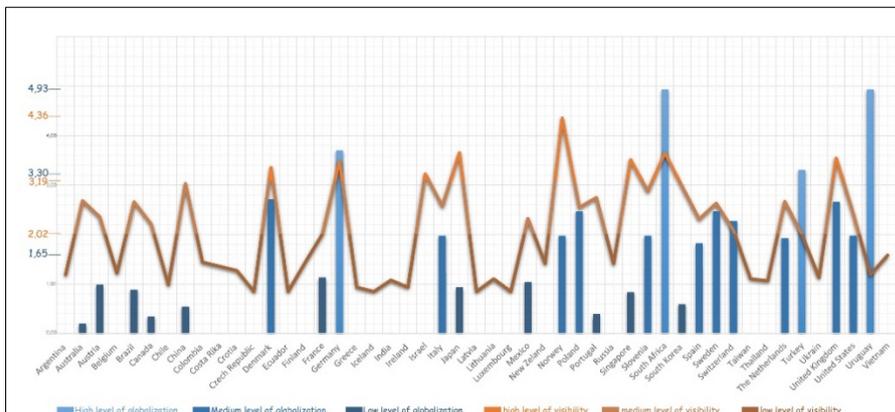


Figure 4. Globalization-visibility levels graph

CONCLUSIONS

We live in a global world where everyone and everything can be seen in terms of information, politics, economy, architecture, and daily life. This global world causes the (false) perception that everything visible is global. This research showed that the relationship between visibility and globality was non-linear. There was not always a linear relationship between them. Because of such variability, visibility could not be expected to be a globalization strategy. Visibility scores and globalization percentages also showed no homogeneous globalization distribution worldwide (Figure 5).

It was thought within this study that architectural firms underwent a similar change according to their foundation years, based on the fact that globalization has expanded/accelerated very much with the Internet. However, in this study, which was limited to Archdaily, it was determined that companies established before the Internet revolution were more globalized than companies established after the Internet revolution, and the reason can be explained as follows: firms founded before 1985, which increased their capital in the process, might have grown more. Since every people and organization have adapted to the Internet, being established before or after the Internet may not make a dramatic difference. The rate of globalization of younger companies may also increase day by day. As understood from the result, companies provide most of the globalization strategies. In addition, it was revealed that the globalization characteristics used in the research are the characteristics of the companies that were established and globalized after the Internet revolution.

The global world is exposed to many flows. One of the flows affecting architecture is the information flow obtained through the Internet. Architecture, which adapts to emerging flows, is increasingly globalizing. It is safe to state that all architectural firms researched in this article are candidates for globalization. Updating themselves by considering the identified strategies will grow their economy and increase diversity in architecture. If the ability to develop projects in different geographies and have a global economy were valid for all the companies researched, architecture would become more vocal and richer than today. Globality can create sameness and similarity in different areas. However, by the nature of architecture, successful ones are original ideas. Considering that globalizing companies win awards on an international scale, architecture will not become the same in a fully globalized environment but will diversify. Future studies may investigate how globalization affects the architectural thoughts and designs of globalized architectural firms in contemporary architecture.

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