PARTICIPATORY URBAN DESIGN: THE CASE OF DÜZCE HOPE HOMES PROJECT

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ABSTRACT

PARTICIPATORY URBAN DESIGN: THE CASE OF DÜZCE HOPE HOMES PROJECT

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Participatory planning and design approaches were started to be discussed in the 1960s with the growth of community reactions against the top-down decision-making mechanisms, and social and environmental problems in cities that were triggered by the onset of industrialization in the 19th century. The citizens' demand for participating in decision-making processes to shape the built environment in which they currently live or will live in the future directly/indirectly affected the role of urban designer as an actor who produces urban spaces. This alternative approach for producing urban space which gradually contributes to social and spatial development asserts a new equilibrium between the role of user and designer. The dimension of the notion of "design" and the operation of the process undergo a change in a design continuum which is fed by the users' demands. Within the context of the thesis, the realization of participatory urban design process is evaluated.

This thesis aims to elaborate how existing participatory urban design models were implemented in the design process of Düzce Hope Homes Project, and how project specific conditions impacted the realization of the design process. In this context, the participatory design methods which were used to acquire inputs from the user and the input transformation process are elaborated. As a result of the literature review, a

participatory design framework is created; the realization of design process is analyzed and Düzce Hope Homes Project is evaluated within the established design framework. The study does not focus on the end product but rather than that, it analyzes the design process. The research concludes with inferences regarding existing participatory urban design models and methods, and their realization within the context of Düzce Hope Homes Project.

Keywords: urban design, participatory urban design, participatory design methods, process design, user participation

ÖZ

KATILIMCI KENTSEL TASARIM: DÜZCE UMUT EVLERİ PROJESİ ÖRNEĞİ

Başak, Merve
Yüksek Lisans, Kentsel Tasarım, Şehir ve Bölge Planlama Bölümü
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Temeli yukarıdan aşağıya karar verme mekanizmalarına karşı ortaya çıkan toplumsal ayaklanmalara ve 19. yüzyılda başlayan endüstrileşme sürecinin ortaya çıkardığı çevresel ve toplumsal problemlere dayanan katılımcı kentsel planlama ve tasarım yaklaşımları 1960'lardan bu yana birçok ülkede tartışılmaya başlanmıştır. Kentlinin yaşadığı/yaşayacağı yapılı çevrenin şekillenmesinde karar verme sürecine katılmak istemesi, doğrudan ya da dolaylı olarak mekana şekil veren tasarımcının rolünü de etkilemektedir. Sosyal ve mekansal gelişime katkı sunan bu alternatif mekan üretme süreci kullanıcı ve tasarımcı arasında yeni bir rol dengesi öne sürer. Kullanıcının mekana dair talepleri ile beslenen bir tasarım sürecinde "tasarım" kelimesinin boyutu ve tasarım sürecinin işleyişi değişecektir. Tez kapsamında, katılımcı tasarım sürecinin sahip olduğu işleyiş değerlendirilmiştir.

Bu tezin amacı, mevcut katılımcı kentsel tasarım modellerinin işleyişini Düzce Umut Evleri projesi bağlamında irdelemek ve projeye özgü durumların tasarım sürecini nasıl etkilediğini ortaya koymaktır. Bu irdeleme sürecinde, katılımcı tasarım sürecinde kullanıcıdan veri alınırken hangi yöntemlerin izlenildiği ve alınan verilerin nasıl tasarım çıktısına dönüştürüldüğü araştırılmaktadır. Yapılan yazın incelemesi sonucunda, kentsel tasarım sürecinin nasıl organize edildiği araştırılmış, katılımcı

tasarım süreçlerine dair bir çerçeve oluşturulmuş ve Düzce Umut Evleri projesindeki katılımcı tasarım uygulamaları bu çerçevede değerlendirilmiştir. Bu değerlendirmeler tasarımın son ürününe değil, tasarım sürecine dair bir çözümleme yapmaya odaklanır. Araştırma, mevcut katılımcı tasarım modellerine, yöntemlere ve Düzce Umut Evleri projesi bağlamında uygulanmalarına dair temel çıkarımlar yapılarak sonlandırılmaktadır.

Anahtar kelimeler: kentsel tasarım, katılımcı kentsel tasarım, katılımcı kentsel tasarım yöntemleri, süreç tasarımı, kullanıcı katılımı

To My Family

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TABLE OF CONTENTS

LIST OF TABLES

TABLES

LIST OF FIGURES

FIGURES

CHAPTER 1

INTRODUCTION

> *"It was the dream that each individual, whatever position he occupies, might be able to see the whole of the society, that men's hearts should communicate, their vision be unobstructed by obstacles, and that the opinion of all reign over each"* (Foucault, 1980)

1.1. An Alternative Approach to Urban Design: The Participatory Urban Design Process

The notion of participation has become a mainstream approach –a buzzword- and a matter of debate specifically in developed countries since the 1950s. The remarkable developments were stimulated by the civil rights and grassroots movements against the immoral conditions in cities and cumulative damaging effects of the industrial revolution, and 1st and 2nd World Wars which resulted in rebuilding the urban areas. Grassroots movements and professionals' responsible and supportive approach regarding the urban problems led to a major shift in the urban planning and architecture field (Toker Z. , 2000).

The emergence of participation was based on the community resistance against inequality, disintegration and exclusion in urban areas in the previous century. Today, in the 21st century, more than two-thirds of the global population that live in cities face an inequality in urban areas (UN-Habitat, 2014). Declaration of Seventh World Urban Forum of UN-Habitat (2014) states that cities are both the spaces with *"opportunities for improving access to resources and services, as well as options in the social, legal, economic, cultural and environmental fields"* and *"where multidimensional poverty, environmental degradation, and vulnerability to disasters and the impact of climate*

change are present." (UN-Habitat, 2014, p. 1). In this respect, community participation is accepted as both a short and long term solution for inequality, disintegration and exclusion in urban planning and design processes. The declaration also highlights that both individuals and professionals share the responsibility for performing an action for providing the equal urban environment, making all means and resources available to certify that *"cities are transformed into inclusive, safe, prosperous and harmonious spaces for all"* (UN-Habitat, 2014, p. 1).

Building more sustainable cities creates an opportunity for places with its environmental, economic and social aspects. Sustainability approach also involves community building and participation aspect. Thompson (2008, as cited in Wates, 2008) comments that in order to reach to the goals of sustainable development, each stakeholder's knowledge and commitment should be integrated into the process. Stimulating a well-structured participation process paves the way for all actors to work collaboratively and more efficiently. This kind of process contributes to all levels – physical, social, economic, environmental- of planning and design, and leads to more sustainable cities.

Social justice, democracy, ethics, citizen empowerment, public policies, bottom-up processes, community driven projects and the role of planners and designers are considered as matters of debate for achieving the sustainability goals and long-term social development in recent years. Madanipour (2015, p.761) summarizes the current problematic situation that urban design faces as follows:

> *"Urban design strongly reflects the values of contemporary society. On the one hand, the desire for social cohesion demands urban spaces that are accessible, open and democratic. On the other hand, society has been stratified and fragmented along the lines of income, age, gender, ethnicity and culture; and spatial and technological barriers have been raised to consolidate these gaps and differences. What should the role of urban design be? Can it rise to the challenge of creating democratic spaces?"... "In what ways can urban design overcome the fragmentary social pressures such as privatization, withdrawal from public space, and the emergence of virtual and gated spaces, without becoming an instrument of consumerism?"*

Moughtin (2003) advocates that the public participation is a vital issue in the design process to reach the goals of sustainable development. According to him, urban design is a method for providing an environment that satisfies the communities' desires and represents their values on space. He asserts that *man* is central to the profession of urban design. In other words, man's values, requirements and *power of ability to reach them* is the fundamental factor in urban design. He states that the role of city builder is to perceive the aspirations and requirements of the community and to express these needs in built form. He asks the questions related the role of designer as follows:

> *"How does the city builder design to best serve the community's needs? How can the designer ensure that the end product is both culturally acceptable and sustainable? What methods and techniques are best suited to this purpose? These are the questions which are relevant considerations for those in the city-designing professions. An important aspect of a designer's skills is the development and use of a menu of techniques of public participation for incorporation into the design process."* (Moughtin, 2003, p. 5)

As Moughtin (2003) and Madanipour (2015) state, urban design and community participation in shaping the environment have a critical importance to find solutions to existing urban problems and to reach the goal of sustainable development. At this point, urban designers have an important role as the leader of the design process. Moughtin (2003, p. 5) emphasizes that the participation in urban design should be debated including the detailed explanation of the *type* of participation and the *methods* used at each stage of the design process. These aspects are elaborated in both literature review and case study research in this thesis.

1.2 Aim and Scope of the Thesis

User participation in urban design, as an act of creating collective environment by its own inhabitants, brings about a different form of *process design* than the conventional design process. Habraken (1985) interprets this alternative approach as a new *equilibrium* in the power of decision-making process. The integration of user/community to the process results in a new equilibrium which is adjusted by designers and users both of which perform new roles. The designer, as an actor sitting on one arm of balance, should well-define his/her own role in the process. Shane (2005,

p. 104) explains the role of design in creating an equilibrium between the users' intentions and the designer as follows:

> *"In designing, actors "mark out" the area, space or place of their actions, their relationships, their intentions, their desires, or their property; they draw a non-physical boundary around a conceptual space, set of relationships, or system or pattern of actions or practices. Actors thus "designate" –through design- a set of relationships, a pattern highlighting selected information within a defined area and excluding what doesn't fit. Design creates order within a boundary, decreasing the entropy (disorder) within an enclave while increasing that without."*

User's position transforms from passive client to active participant in participatory design process. The level of intervention of users in design process increases whereas urban designer assumes an additional role of organizing and managing the participatory design process, besides his existing role of designing the space. However, this new equilibrium in roles does not mean that designer takes a passive position in this alternative approach. In this alternative approach, the main aim of the designer, as the leading actor of the design process, is to involve users actively to design process by using participatory design methods, to acquire inputs from user regarding design problem and to transform these inputs to design outputs within the design framework. The participatory design process refers to a continuous *flow of information* or *constant movement of various ideas* between user and designer.

This thesis critically examines how existing participatory urban design models were implemented in the design process of "Düzce Hope Homes"[1] project. It also elaborates how project specific conditions impacted on the realization of the design process.

In this scope, for the first step, the conventional urban design models are briefly analyzed. Following that, participatory urban design models are elaborated with an emphasis on how participatory urban design process is organized. Besides, it is aimed to understand how they are different than the conventional models.

As the next step, participatory design methods, tools and techniques are discussed. These are the methods that urban designer uses to obtain inputs from the user.

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[1] Düzce Umut Evleri

Following that, the participatory urban design process is exemplified in the case of Düzce Hope Homes Project.

1.3 Structure of the Thesis

The thesis is organized into three main parts following the Introduction Chapter. Chapter II, namely the literature review about community participation, aims at elaborating the community participation in urban design, and continues with an example from Europe and two examples from Turkey to illustrate the different approaches to the participatory process together with their participatory design methods, design inputs and outputs at the end of the chapter.

The literature review starts with the history of community participation, and reveals how and why the term of participation emerged starting from the 20th century. It is intended to enlighten who or what triggered its emergence, and what were the social, economic, environmental, technologic and politic dynamics that affected the emergence of participation as a new decision-making process.

Second section of the literature review is dedicated to the explanation of the participation as a notion. *Participation* may show an alteration according to different contexts and point of views. It may be easily manipulated in some circumstances. Therefore, the genuine meaning of the term and the levels of participation are discussed in this section. Besides, the purpose, benefits and characteristics of the participation are discussed in this section.

Next section, namely the participatory urban design processes, elaborates the notion of the urban design, the general approaches in the profession, and the process of shaping the built-environment by the professionals. In this section, participatory decision-making processes are stated and the changing approaches to urban design are examined. It is the most important part of the thesis as it develops a framework by which the examples in Chapter 2, namely literature review, and the case study in Chapter 3, Düzce Hope Homes Project, are evaluated. This framework consists of analyses of source of input, design phases and methods used in these phases.

These three examples are as follows:

- Urban Transformation Process of Kabelwerk, Vienna, Austria
- İzmit New Urban Settlement Project[2], İzmit, Turkey
- Urban Revitalization Project of Yeldeğirmeni Neighborhood[3], İstanbul, Turkey
    - The Common Courtyards Project[4]
    - The Neighborhood Park Project[5]

The first example was selected from Europe to have an understanding about the process of a pioneering and salient project in Austria, namely "Urban Transformation Process of Kabelwerk". The project was initiated by the municipality aiming at transforming an old factory area to a housing and commercial area by integrating the future inhabitants of the district to the process.

The second example, another municipality-led project "İzmit New Urban Settlement Project", has an importance as being the pioneering participatory design project in Turkey in the 1970s and with its comprehensive design process, framework of which was established by the architects at that time. Although the project could not be implemented, the designers and users developed architectural and urban design solutions for the settlement area collaboratively.

The third example is a municipality and private sector-led one, namely "Urban Revitalization Project of Yeldeğirmeni Neighborhood". It is another pioneering practice of Kadıköy Municipality in İstanbul which was realized in 2013. The wide-spectrum of the project led me to concentrate on sub-projects out of twenty three sub-projects that were realized within the scope of the project. The reason for choosing this case is that while new settlement areas were designed within the scope İzmit New Urban Settlement Project and Urban Transformation Process of Kabelwerk Project, the aim of this project was to revitalize the neighborhood with the minimum level of intervention on the place. They aimed at creating social interaction by reclaiming the low-quality and idle urban spaces. This case demonstrates how the participatory design

[2] İzmit Yeni Yerleşimler Projesi
[3] Yeldeğirmeni Mahallesi Canlandırma Projesi
[4] Ortak İç Bahçeler Projesi
[5] Mahalle Parkı Projesi

processes create solidarity among the community even the intervention on space was limited.

In Chapter 3, following the three examples, a community-led participatory design project from Turkey, namely Düzce Hope Homes Project, is investigated in detail with regard to the theoretical framework drawn in Chapter 2. The participatory design processes and methods used in these processes are discussed in detail. The project process starts with the struggle taken up by the tenants to gain their housing rights after the earthquakes in Düzce in 1999. The struggle took up more than ten years which was resulted in success is considered as the *first tenant movement of Turkey*.

The main reason for selecting this project is that the users wanted to be part of the design process after they fought for their housing rights for many years. They wanted to live in a place that reflected their desires, requirements and values. In addition to being part of the design process of their future settlement area, they also joined the housing cooperative in condition that they would work during the construction phase collectively within the cooperative principles. The participation occurs both in design and construction phases unlike other examples mentioned in the literature review chapter.

Chapter 3 ends up with an evaluation of the case with respect to the established design framework. Finally, the last part of the thesis, Chapter 4, is devoted to conclusions of the case study and major inferences regarding participatory urban design approaches.

1.4 Research Methodology

The thesis is separated into three main parts: first part comprises the literature together with three examples; second part analyzes Düzce Hope Homes project through the design framework established with regard to the literature review, and third part mentions the inferences about the case, discussions on the participatory urban design practices specific to Turkey and suggestions for further studies as mentioned earlier. Within this context, in-depth and semi-structured interviews were carried out with the

designers[6] of the projects, namely "Urban Revitalization Project of Yeldeğirmeni Neighborhood" and "Düzce Hope Homes Project". The research on "Urban Transformation Process of Kabelwerk" and "İzmit New Urban Settlement Project" was based on secondary data analysis.

The first interview was carried out with architect Alp Arısoy, the leader of the "Urban Revitalization Project of Yeldeğirmeni Neighborhood". He works in ÇEKÜL[7] foundation and conducts participatory design projects not only in urban areas, but also in rural areas throughout Turkey. He gave detailed information about the phases of the process since he both participated and conducted the participatory design events in the neighborhood. In addition to that, he made inferences from the project about the efficient participatory design methods for integrating the users to the project. Besides that, a discussion took place on the notion of participation and different participation levels in the project. The interview held in March 2016 in İstanbul. This interview also led me to find the major case of this thesis, namely "Düzce Hope Homes Project", with the help of the interviewee.

Other interview was conducted with Faruk Göksu, a city planner and the founder of the Design Atelier Kadıköy[8] in İstanbul, to acquire information both about the "Urban Revitalization Project of Yeldeğirmeni Neighborhood" project and general approach to participatory design practices in Turkey and input acquiring methods. He gave information about the "Urban Revitalization Project of Yeldeğirmeni Neighborhood" where Design Atelier Kadıköy is located, and various projects conducted by the atelier specifically reclaiming the public spaces of the Yeldeğirmeni neighborhood. He has wide experience in participatory planning and design, and performed various roles – such as mediator, researcher, and manager- as planner in the projects. His approach to

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[6] Designers here refers to all professionals that took part in the projects as planners, architects and landscape architects. In other words, all professionals collected under the title of "designer" throughout the thesis

[7] ÇEKÜL (Çevre ve Kültür Değerlerini Koruma ve Tanıtma Vakfı - Foundation for the Protection and Promotion of the Environment and Cultural Heritage) foundation is an NGO that was established in 1990 aims at developing a nation-wide awareness for conservation of urban, rural, built and natural environment. The foundation is conducting various projects regarding preservation of natural resources, cultural heritage, city and town buildings, public spaces and archeological sites and Anatolian villages throughout Turkey (Retrieved from: http://www.cekulvakfi.org.tr/we-exist-through-nature-and-culture).

[8] Tasarım Atölyesi Kadıköy

design process also helped forming a framework to evaluate the cases. In addition to that, his comments were also included in the literature review part. Briefly, this interview fed each chapter of the thesis. The interviews held in March, 2016 in İstanbul. He also provided some documents regarding the projects that Design Atelier Kadıköy.

It was important to acquire information from these experts since their experiences were specific to country, and they explained the problems and solutions by giving examples both from the thesis cases and another participation practices from Turkey.

The last interview was conducted with, Deniz Öztürk, a city planner and one of the designers of the Düzce Hope Homes Project. The interview was comprehensive and informative concerning the project process. She gave information and data regarding the design process of the project. This interview was carried out in March, 2016 in İstanbul. The blog for the project, which comprises detailed and up-to-date information, was also used as secondary data resource (Blog URL: https://duzceumutatolyesi.wordpress.com/).

In addition to the interviews for the thesis research, data collection methods are as follows: secondary data analysis and published materials (books, digital books, articles, photographs, site analysis, maps, web site, archive etc.).

CHAPTER 2

PARTICIPATION IN URBAN DESIGN

2.1 History of Community Participation

People have shaped their environment in accordance with their individual and common purposes throughout history (Toker U. , 2012). The thought of citizen participation has its origins in preliterate eras; however, the phenomenon of community participation was re-originated in the 1950s (Sanoff, 2000). The emergence of community participation grounded on the grassroots movements against the increasing problems in urban areas which mainly started to grow rapidly in the 19th century with the onset of industrialization period that took its root in the 18th century in the United Kingdom. The important movements of the era were basically emerged out of concern for *social justice* although the aim of the each movement were in various direction. Urbanization brought about a lot of problems together with its benefits. These problems are important to be mentioned so as to understand the underlying reasons of the emergence of participation as a notion.

Industrialization led to a revolutionary transformation in citizens' life with changes in production mode, building industry and housing production processes in urban areas (Toker Z. , 2000) as well as social and spatial configuration of big cities (Toker U. , 2012). The increasing number of factories with the onset of industrialization resulted in labor deficit in cities. Thus, masses migrated from rural areas to urban centers in order to compensate the insufficiency in manpower. In parallel with this migration, population density in urban areas increased and cities grew rapidly in the 19th century. Industrial cities, such as London, Manchester, Berlin and New York, grew eight to fifteen times in population at that time (Frampton, 1992, as cited in Toker U. , 2012).

First important problem was the environmental pollution which resulted in the adverse housing conditions in comparison with today's living standards. High density in urban settlement areas affected the communities' health and safety conditions in cities (Toker U. , 2012).

Another reason for this emergence was briefly the fragmentary social change that came into light with the generation of contemporary society and its reflection on urban areas. The inappropriate developments which consisted of mass housing and densely packed large buildings transformed the city fabric and caused an isolation and barrier between the communities. In parallel with this vision, large public housing and redevelopment projects not only proved obstacles between neighborhoods, but also their giant open spaces or gaps broke the connection among city-dwellers. Robert Goodman (1971, as cited in Sanoff, 2000) criticized the developments as resulting in the ugliness, squalor, congestion, pollution, vandalism, stress, and consequently caused *the destruction of communities* that represent the modern urban movement in America, as well as many other parts of the world (Sanoff, 2000).

In addition to these ideas, conventional planning and architecture were considered to have failed in the accomplishment of their ideals and visions resulting from the patronizing approach of experts in creation and management of the environment. The top-down urbanism and the exclusion of community resulted in unsuitability of the spaces for the communities; insufficient use or abandoning the spaces, and worse, damaging the properties of the spaces (Ismail & Said, 2014).

In brief, the emergence of enormous social and environmental problems was the result of the chain of events occurring since the 19th century, namely the industrialization period. As a result, the participation of citizens was taken into consideration by both governments and professionals in the 1950s with the help of uprisings.

The 20th century was post-war period that was formed dominantly by First and Second World Wars and its adverse effects on the cities. Specifically at the end of the Second World War, cities were to surrender face total annihilation of cities. In the first half of the 20th century housing production method was affected by the mainstream concept of standardization and mechanization in the production which caused the spread of

typical industrial production methods and materials to be used in every design profession. The usage of prefabrication was another issue that affected construction industry. The public and private sector and speculative builders had a dominant role in the production process in this era in the production of large amount of housing. Especially architects working for the policy generation institutions or local governments specifically about mass housing production techniques had an influence on these organizations. Although new developments emerged throughout the first half of the century, in the 1960s adverse physical and social conditions in the housing areas resulted in spontaneous reactions from both professionals and society (Toker Z. , 2000).

In the second half of the 1960s participation emerged as a term against the serious political problems (Habraken, 1985) as well as other reasons mentioned above. It was an important era for the development of the term of participation both theoretically and practically. The perception of participation in urban planning and design was developed by different actors and dynamics throughout this period. Following the years of the 2nd WW, Federal Governments and public interest of top priority was to increase the quantity of housing in order to compensate the housing shortage which occurred during the war. Hence, *"uniformity and repetition in housing production became prominent in planning and architecture rather than urban spontaneity and residents started to be seen as mass-produced commodities"* (Toker Z. , 2000, p. 95).

Correspondingly, suburban developments and urban renewal implementations were dispersed around which were led dominantly by public and private sector. Controversial housing policies during the 1960s, destructive power of speculative builders and public institutions resulted in the declined urban and social life. Thus, dissatisfaction with the monotonous built environment, loss of meaning of urban spaces, alienation, declining feeling of possession due to commodification of housing caused urban design professionals and the public to react at large (Toker Z. , 2000).

The reactions of community dominantly occurred in the United States and Western Europe in the 1960s. The prominent arguments of the protests were based on anti-war movement, individual freedom for women, challenges of alternative cultures, a nondiscriminatory social welfare and rights for having a say for shaping of their own

environment due to the disruptive consequences of urban renewal. In the United States, variety of programs and policies occurred such as Civil Rights Act (1957), Ford Foundation's Gray Areas Program (1960), Economic Opportunity Act (1964), all of which provided a basis for both social and economic development and triggered the change throughout the nation (Sanoff, 2000). The community made an appearance with the help of uprisings, and authorities and professionals responded to the reaction in different ways.

All urban movements triggered by the community had a great influence on acquiring a right for having a say and empowerment in the shape of their environment in which they live. Movements were mainly against the authority who excluded the community in decision-making processes over time. Protests demonstrated that all citizens should have more leading and central role in planning, design and implementation. The struggles against top-down approaches had an influence on the way of production of urban space process. Thus, together with the community reactions and health and safety problems in cities, planners and designers put forward different ideas for solving the social and environmental problems (Sanoff, 2000; Toker U., 2012; Toker Z., 2000).

Until the beginning of the 1960s, various attempts of professionals failed in finding solutions to growing urban problems, and planning and design professions remained isolated from the aspirations and needs of the community. The disconnection between the inhabitants and the designers brought about the thought of participation in the end (Toker U. , 2012).

In the 1960s, in his famous article named as "Advocacy and Pluralism in Planning", Davidoff (1965) suggested a new model for the planning and design professionals. Planners are suggested to become spokesman and advocate for what they aspire, and perform an active role in participatory democracy and social change in order to achieve the goals of *"overcome[ing] poverty and racism, and reduce[ing] disparities between rich and poor"* (Sanoff, 2000, p. 4). Davidoff's approach encouraged the design and planning professionals to take an action for contemporary theories and to develop an opposite attitude towards traditional planning practice. The article led professionals to combat with urban redevelopment and support the rights for poor citizens.

Upon Davidoff's proposal in the 1970s, "community design centers" emerged in the United States. Professionals, influenced by the proposal, saw Community Design Centers as a forum where they could represent the excluded community group's concerns and demands (Comerio, 1984, as cited in Sanoff, 2000). Most of the centers performed services about citizen engagement in planning and design. On one hand, Sanoff (2000) emphasizes the role of importance of Community Design Centers for the design and planning professions by which community professionally and voluntarily received support. On the other hand he criticizes these centers since they emerged after the problems occurred. He suggests that the design centers and community organizations should have intimate connections with the community and interfere in the community's problem before it occurs in order to achieve the goals for long-term community-based planning and visioning process (Sanoff, 2000).

In the United States, Jane Jacobs, Robert Goodman and William H. Whyte are other persons that had great influences on public acts and vitalization of public spaces. A journalist, author and urban activist Jacobs gained recognition with her defense of grassroots movements in order to save existing neighborhoods from destructive effects of urban renewal projects. She argued that urban renewal approaches disrespected the needs and aspirations of the citizens. She encouraged recovering citizen ownership of urban spaces from car-centered planning to walkable cities, and supported citizens to self-improve lively neighborhoods in everyday life under the concept of "eyes on the street" and "social capital". Robert Goodman, in his book "After the Planners", criticized the demolition of neighborhoods and the construction of high-rise public housing, and the technocratic approach to urban renewal projects (Retrieved from: https://placesjournal.org/article/notes-toward-a-history-of-non-planning/). Whyte made -on the spot- observations about human-behavior in urban spaces and established an active research within the scope of his public space and street life projects where he analyzed pedestrian behavior and city dynamics. He directly contacted with citizens on the field and asked about their needs and desires. He put an emphasis on citizens' intuitions, assets of local community, inspiration, and potential, with the intention of creating public spaces that promote social life (Retrieved from: http://www.pps.org/reference/wwhyte/).

The notion of participatory democracy and pluralism emerged as a reaction against the centralized authority and intractable bureaucracies. These reactions directed *"the movements of pluralism and the interests of providing user autonomy"* (Toker Z. , 2000, p. 95). These movements had an important role for re-defining the concept of *democracy*. As one of the important advocates of participatory democracy and pluralism, Alinsky (1972, as cited in Sanoff, 2000), put emphasis on government accountability, local autonomy and widespread citizen participation. He asserted that the main problem about the system was the insensitivity of political institutions to the people, who were excluded because of bureaucratization and centralization. He supported the citizen action particularly at the neighborhood level and triggered the movements toward decentralization, local control, and consumer power. He also employed various methods in order to realize the aims of participatory democracy movements (Sanoff, 2000).

In brief, the rise of grassroots movements emerged as a reaction to the destructive conditions in urban areas specifically in the 20th century, and planners and architects sought for solutions for the problems. All in all those movements and planners' and architects' suggestions together resulted in a paradigm shift in planning and architecture disciplines throughout the world especially in the United States and England and then spread around the world. There were various approaches to community engagement, however, each party inherently had a common goal for the future of their environments. The main aim was to provide an opportunity for citizens to have a say in their own lives and own environments.

Besides the professionals, governments and different international organizations adopted participatory approaches in their programs. The appearance of community participation theory as an approach to social development was also led by United Nation's participation programs and World Health Organization (WHO). A suggestion of United Nations for social development was that the development process should stimulate equal opportunities for each people in order to provide better integration to the political processes. "*The plans of many developing countries emphasized cooperative and communitarian forms of social and economic organization, stressing the values of self-help and self-sufficiency* (Worsley, 1967, as cited in Sanoff,2000: 1),

"*advocating that the poor and the oppressed should be mobilized to promote social and economic progress*" (Sanoff, 2000: 1).

The approaches were born in the United States and customized to the social and cultural conditions of Europe's regeneration processes (Wates, 2008). For instance, in England, public participation once only was seen as the extension of inner-city regeneration projects, but now, it is a legal requirement for proposals of new building schemes and spatial strategies. Local authorities are required to prove that community engagement processes were applied in planning and design process in order to get planning permission for new development areas (Wates, 2008). In this respect, *The Prince's Foundation for Building Community* and *Enquiry by Design* process with *English partnerships* had a leading role for this progress in the country. It was aimed to encourage progress by gathering different stakeholders together, such as professionals and community representatives, and to discuss in a forum (The Prince of Wales, as cited in Wates, 2008).

As a response to the civil acts, Federal programs in the United States started to support community engagement and put emphasis on resident participation in development programs such as the *Community Action Program* and *Model Cities*. Within the scope of the community action program, grassroots were institutionally and politically supported by the Federal Office of Economic Opportunity for the establishment of grass-roots organizations in poor neighborhoods. In this way, lots of organizations emerged in the neighborhoods. However, these social struggles failed to create a change due to tackling various and dispersed issues such as community organization movement and lack of common goals (Sanoff, 2000).

To conclude, the emergence of participation was the result of social movements and collaborative endeavors and was also fed with the contribution of professionals and governments. The last two centuries' historical developments have an important role for explaining the rise of citizen participation since participatory approaches emerged as a result of the social problems that have occurred since 19th century till today. Within recent years, community participation, as a notion, spread and became known all around the world. It was legitimated as part of the planning and design process in some countries, and it adapted itself, its methods, its tools, its approaches to the new

conditions. Following sections will discuss the participation as a term, the levels of participation and its characteristics, benefits and purposes.

2.2 Participation as a Notion

Participation, as a term, is used in different social contexts ranging from business life, technological advancements and general politics to city and regional planning. Bately (1996, as cited in Sameh, 2011) states that *"participation is a broad word, widely used, relating to work place and production, to community development/neighborhood self-help and to government administration".* In urban studies, participation can be accepted as multi-actor decision-making processes that involves citizens in planning and design process in whereby people share social decisions that shape their own environment and their lives (Sanoff, 2000). Sanoff (2000) defines the participation as the face to face interaction of individuals who share a number of values important to all. According to him, environment is designed by few, however, it has great influence on many. He considers participation as an opportunity for the community to effect and give shape to their built environment in which they live. Since "*community participation*" is a versatile expression, the definitions are not specific, restrictive and constant that can be measured by quantitative methods (Sameh, 2011).

Habraken (1985) asserts that the meaning of participation is used in two opposite directions among professionals. According to some advocates, participation refers to decision-making power of the user. From this point of view, participation means creating a new equilibrium by redistributing power between the actors which brings a revolutionary and significant change for the established system. On the contrary, other views of participation are not related to transfer of responsibility. The power of professionals remains unchanged. Layperson is expected to express his thoughts. He is promised to be heard and to be taken seriously. This refers to an alteration of the procedure within an unchanged balance of power (Habraken, 1985).

There are various definitions of participation in the literature. Participation is handled by different theorists under different names such as democratic design, community building, community design, citizen engagement, public involvement. In this thesis, all these terms collected under the name of "participation". Further sections elaborate

the different approaches to participatory decision-making in terms of its goals, benefits, characteristics and levels.

2.2.1 Purposes, Benefits and Characteristics of the Participation

Wates (2008) ascertains that community planning events are used for planning the city futures, regeneration strategies, sustainable development strategies, traffic solutions, site proposals, building design, new towns and development plans. According to Sanoff (2000), the main application area of the community design is housing, workplaces, parks, social facilities, neighborhoods and towns. He states that participatory processes may also be organized for different purposes such as generating new ideas, exchanging information, identifying attitudes, disseminating information, reviewing a proposal, measuring opinion, resolving conflict or de-escalating the stressful situation and eventually supporting of planning and design continuum (Sanoff, 2000).

According to Sanoff (2000, p. 9), main purposes of the participation are as follows:

- integrating community into the process and accordingly to build trust in organizations,
- encouraging people for having a say in design and decision-making in order to develop plans, decisions, and service delivery,
- building a sense of community and belonging by gathering people who have common goals.

Wates (2008) indicates, similar to Sanoff's (2000) identifications, that community planning events have a central role for achieving the following goals:

- developing common short/long term visions and strategies,
- stimulating action within the community by removing the social obstacles in the development process,
- creating a forum for dealing with the complex problems and encouraging the consensus building among participants,
- building a strong local networks and support these local agencies to increase the capability about urban design,

- encouraging public awareness and positive psychological effects on community as a result of experiencing collaboration.

United Nations Research Institute for Social Development (1979) inserts the main of aim of the participation as *"…to increase control over resources and regulative institutions in given social situation, on the part of groups and movements of those hitherto excluded from such control*" (UNRISD, 1979, as cited in Sameh, 2011).

Besides the approach of UNRISD, main purpose of Participatory Slum Upgrading Programme (PSUP) of UN-Habitat is as follows:

> *"…strengthen the capacity of local, central, and regional institutions and key stakeholders in settlement and slum improvement through the use of good governance and management approaches, pilot projects, and contributing, where needed, to policy development and the implementation of institutional, legislative, financial, and normative and implementation frameworks"* (UN-Habitat, 2016, Retrieved from: http://unhabitat.org/urban-initiatives/initiatives-programmes/participatory-slum-upgrading/).

According to Day and Parnell (2003), one of the most important purposes of participation is gaining the feeling of community and solidarity:

> "…*people may live and work near each other, but these people aren't really communities. Neighborhoods in modern times may have scant social "glue". Often their only layer of bond is proximity. People work, shop and holiday elsewhere. They don't work together or for each other; share childcare, hardships, resentments against employers or bus services; nor worship, culture, festivals or very much of anything else.*" (Day & Parnell, 2003, p. 13)

In parallel with these purposes, the suggested characteristics of the process is that being clear, communicable and open. It is important to be clear about informing each actor why they participate and what they are going to achieve during and at the end of the process. Informing the actors about the process also generate motivation within the group. Citizens should be in a platform that they can engage in a direct dialogue, take part in a debate and conciliation, actively collaborate with other actors and come to collective decisions (Sanoff, 2000). Participation events increase the awareness of users about problems and thus, trigger the self-learning for the citizens. All process should be transparent likewise the design solutions. Outputs should be obviously publicized so that community can recognize the impacts of their own decisions.

According to Sanoff (2000) participation provides information exchange about local environment and therefore, it makes decision-making process efficient. It is an integrative and pluralistic approach that ensures the fulfillment of human needs. It is a tool for advocating the demands of the ignored and dominated groups by large organizations, institutions, and their bureaucracies (Sanoff, 2000).

According to Wates (2008, p. 4), the key features of community planning events for achieving the major goals of the process are; *"thorough preparation, intensive work, community participation, broad mission, multidisciplinary teamwork, expert facilitation, high-profile communication, rapid and on-going feedback and flexibility"*. According to him, thorough preparation refers to elaborative planning and organizational process. Community participation means the integration of the community for producing and developing ideas and alternatives with all relevant disciplines and independent facilitators who create a discussion platform. Furthermore, high-profile communication means that all events and its results should highly spread around the community which provide high-profile communication, should be supported by a continuous feedback process. Another major point is that community building process should be designed flexible and adjusted to the needs of each community (Wates, 2008, p. 5). The characteristics of public participation in order to be efficient should be; community-based, reciprocal, contribution-based, unrestricted, accessible and inexpensive, modifiable (Schuler, 1996, as cited in Sameh, 2011).

Participation offers various benefits for each actor of the project. Sanoff (2000) asserts that participation provides substantial social benefits. Social benefits starts with satisfying the social needs and canalizing resources at the disposal of a particular community. The process also encourages social interaction and networks within the community by bringing long-term benefits for social capital. Thereby, the different groups work collaboratively together for their mutual benefit. (Sanoff, 2000, p. 10). Besides, public involvement reduces the cost and pressure on local governments and enhances the effectiveness of management programs (Shan, 2012, p. 211).

The benefits of the process for user-groups are explained by Hester (1990, as cited in Sanoff, 2000) as the users feel the sense of having influenced the decision-making process and increasing notice of the effects and results of their own decisions by

involving in. Participation inherently provides greater user-satisfaction due to the outcomes resulting from their endeavors. It provides an opportunity for them to express their feelings, desires and views. Therefore, it enables relevant decisions more responsive to their diverse needs (Shan, 2012). Meanwhile, the participation has a significant role for users as being an individual learning process through raising awareness of problems. On the other hand professionals benefit from the process by obtaining latest and detailed information concerning the issue than they ever get before by traditional methods (Sanoff, 2000).

Wates (2008, p. 6) introduces the benefits of community planning events as follows: creation of shared visions, catalyst for action, resolution of complex problems, revitalization of local networks, fostering of consensus building, promotion of urban design capability, heightened public awareness and morale boost. In addition, he also advocates that community planning events are *not* a substitute for a statutory planning framework and long-term participatory programs. It is not a technique for consultation; it is a "participatory" process. It does not include a way of replacing services of local professionals and officials and it is not a way of imposing ideas on a community from outside (Wates, 2008, p. 7).

As mentioned before, participation increases the awareness by stimulating individual learning process. Indeed, it is a human capital building process in terms of enhancing the self-capacity by teaching both individuals and families to cope with difficulties. A research that was carried out in 2003 in Portland, Oregon explicitly demonstrates the benefits of community involvement in terms of social capital and well-being. The study aims at integrating particularly low-to moderate- income communities for creating ecologically built various urban installations, street arts and information kiosks. After the project implemented at three sites, a survey was conducted with almost 360 city-dwellers. According to the research results, 53% of the residents rated the neighborhood is better than before, 44% or 53% rated their present neighborhood is brilliant or good place for living. 30% of the users asserted that social relation between the residents was strengthened, 13% said that sense of place was heightened, 43% explained what is neighborhood participation and 20% commented on the aesthetic assets of their local environment in an open-ended qualitative. As a result,

the research proves the benefits, consequences and effects of citizen participation by revealing how it directly or indirectly enhances the social relations and social capital. (Semenza & March, 2009).

To conclude, general benefits of community integration into planning and design are enhancing the capacity of citizens to cultivate a stronger sense of commitment, increasing user satisfaction, creating realistic expectations of outcomes and building trust to the organizations.

2.2.2 Levels of Participation

As mentioned in the previous section, the notion, purposes, characteristics and benefits of participation may be interpreted in various ways, and may change depending on the situation. However, it should be known that whatever the type, scale and extent of the projects are, the main reasons for realization of any participatory design projects do not differ greatly in any case as identified in the previous section. There are also diverse views stating that the notion and aims of participatory projects may be falsified, manipulated and used for ideological reasons by different actors whereas the genuine participation and real purposes of integration are explicitly defined by many professionals.

There are various definitions of the participation in literature that may be changed in time both in theory and practice due to various contexts and different point of views. Sanoff (2000, p. 8) believes that the meaning of the term is contextual such that it varies in type, level of intensity, extent, and frequency. The meaning can also show an alteration according to the person, situation and time. In brief, the meaning and purposes of participation can be open to be interpreted in different forms or to be manipulated by the possible speculative actors due to various intentions.

Alongside the distortion of the meaning, the *actual* participation is explicitly well-defined and applied in practice throughout the world by the parties who have firm intention. However, some countries face with barriers to realizing the participatory projects, or the participation remains on the level of manipulation. At this point, this

question comes to the mind: what is *genuine/pseudo* participation and can participation be categorized in itself?

In 1969, Arnstein categorized the participation in her famous article; "A Ladder of Citizen Participation". The article has had a great influence particularly on the participatory planning and design studies by making professionals to think about what the *real* participation is by criticizing the existing participatory approaches and practices specifically in American communities. According to Arnstein (1969), *"citizen participation was a categorical term for citizen power and it is the redistribution of power that enables the have-not citizens, presently excluded from the political and economic processes, to be deliberately included in the future."* (Arnstein, 1969, p. 216). She advocates that the participatory processes are meaningless and impediment process for the powerless as long as there is lack of power redistribution. In this respect, she categorized the participation in eight levels that represents the extent of citizens' power (Figure 1).

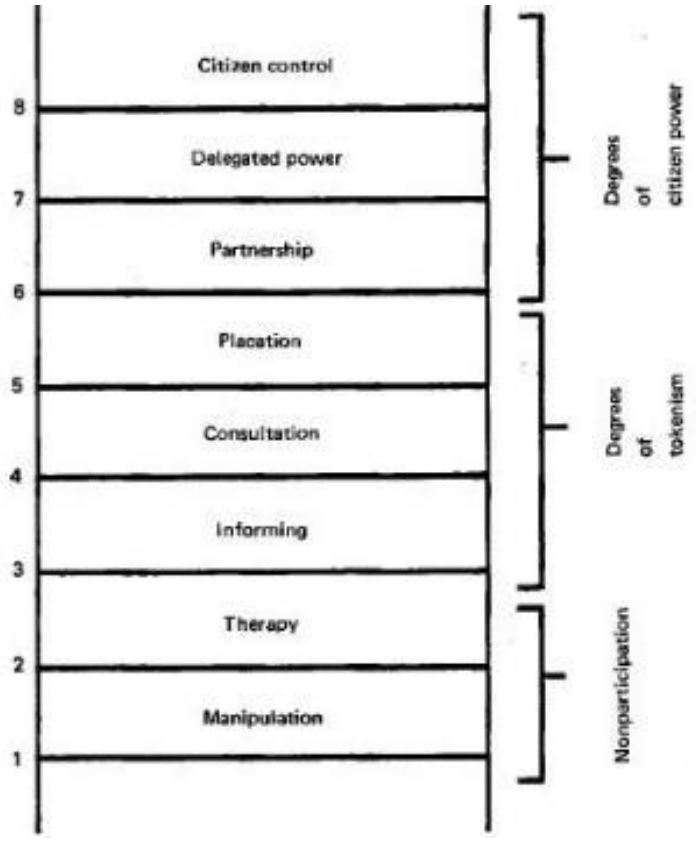

Figure 1 Arnstein's ladder of participation (Arnstein, 1969)

The first two steps of the ladder, namely *manipulation* and *therapy*, correspond jointly to the "non-participation". In this step, the main aim is not integrating people to the process, instead, it serves to powerholders to educate or cure the participants. Manipulation refers to deceiving participants by making them feel like they take role in decision making. Therapy means that the decision makers are trying to change the thoughts and views of the participants (Arnstein, 1969).

The third, fourth and fifth steps of the ladder jointly correspond to "tokenism", namely *informing, consultation* and *placation*. Have-nots have an opportunity for hearing and having a voice in this step, however, they still do not have power to make certain of their ideas would be paid attention by the powerful. Explained levels of participation is limited that have-nots/citizens do not have power for leading the change they expect. Placation level is defined as a higher level of tokenism because have-nots have an opportunity for giving advices, however, since powerholders have continued-rights, have-nots are still excluded from the decision-making process (Arnstein, 1969).

Last three steps of the ladder correspond jointly to different levels of citizen power, namely *partnership, delegated power* and *citizen control*. Partnership means a sort of corporation that citizens are allowed to negotiate and engage in trade-offs with powerholders. On the levels of delegated power and citizen control, the main part of decision-making process are managed by have-not citizens (Arnstein, 1969).

Arnstein's top level of the ladder, citizen control, was criticized because it would cause separatism and partition of public services. Arnstein identifies this criticism in her article as follows:

> *"It is more costly and less efficient, it enables minority group "hustlers" to be just as opportunistic and disdainful of the have-nots as their white predecessors; it is incompatible with merit systems and professionalism; and ironically enough, it can turn out to be a new Mickey Mouse game for the have-nots by allowing them to gain control but not allowing them sufficient dollar resources to succeed."* (Arnstein, 1969, p. 224).

Arnstein (1969) underlines all these arguments to take consideration. However, she concludes her article as follows;

"These arguments are not to be taken lightly. But neither can we take lightly the arguments of embittered advocates of community control- that every other means of trying to end their victimization has failed!"

Citizen participation was interpreted by Deshler and Sock in 1985. In this categorization, there are four levels of participation (Sanoff, 2000). The first and second step of the ladder, namely *domestication* and *assistencialism* are jointly named as *"pseudoparticipation".* Domestication is equal to informing, therapy and manipulation and assistencialism refers to placation and consultation level of Arnstein's ladder. Subsequently, last two ladders called *cooperation* and *citizen control* jointly refer to "genuine participation". Similarly to Arnstein's definitions, "pseudoparticipation" is a level that is totally non-participatory, on which community is in a position to listen what powerholders or outsiders were planned for them. Conversely, genuine (real) participation is a level that community is empowered to control the commission (Sanoff, 2000). Figure 2 shows these two models together.

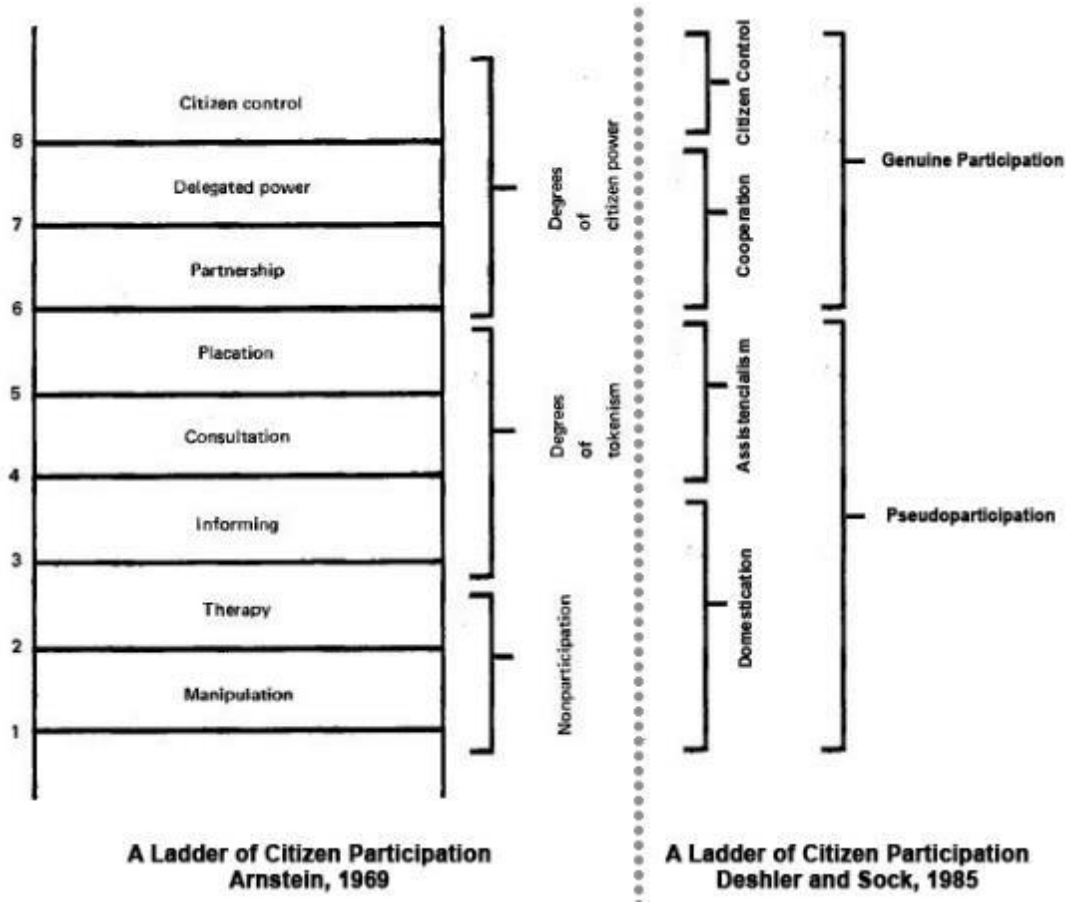

Figure 2 Comparison of the ladders of Arnstein (1969) and Deshler and Sock (1985), (Sanoff, 2000)

Thompson (2008, as cited in Wates, 2008) asserts another point of view to the ladder of participation. He states that collaborative community planning event process carried people out the "ladder of participation" that respectively started from informing the community and ascending the ladder with dialogue, education, knowledge, campaigning, deciding, managing, owning and developing laid on the top level of the participation. According to Thompson, summit of the ladder of participation is hard to be achieved as long as the steering group is not prepared, than it is more likely to be achieved fourth level of the process, namely knowledge. *"Community planning can take communities as far up the ladder as they want to go; but beware of starting unless you [person/people who steers the process] are prepared to go to at least the fourth step*." (Thompson, 2008, as cited in Wates, 2008, p. xv).

One stage of the participation, is a mutual learning process; that is, people have an opportunity to learn about planning and design professions, while professionals discover citizens' demands and needs. Consequently, all those stages make participants perceive the whole process and the next step is to come to an agreement, consensus building, negotiation and reaching a compromise. When the community started to share knowledge, a common achievable goal is easily reached for their common future (Wates, 2008).

To conclude, "participation" has various meanings, ranging from pseudoparticipation to genuine participation. Arnstein's article is still used for understanding the levels of participation and the models and methods are developed by planners and designers (Toker U. , 2012). Participation is more than a process during which citizens asked basically if they agree with the decisions which were already taken by others. As Arnstein (1969) advocates, the participatory processes would be meaningless and impediment process for the powerless as long as there was lack of power redistribution (Arnstein, 1969).

2.3 Participatory Urban Design

Urban design is a multi-disciplinary, complex and a comprehensive process. There are different approaches developed over time, and advantages/disadvantages are still discussed by many theorists. As mentioned in Chapter 1, the aim of this thesis is to

reveal how existing participatory urban design models were implemented in the design process of "Düzce Hope Homes" project. Therefore, in parallel with this aim, this part of the thesis focuses on revealing the different approaches –both conventional and participatory- to urban design and comparing them.

2.3.1 Urban Design Process

The term, urban design, is started to be discussed from the 1960s by a number of writers and designers who took important roles for fine-tuning the definition and content of the notion. More recently, "urban design" is defined as an *"open system that uses individual architectural elements and ambient space as its basic vocabulary, and that is focused on social interaction and communication in the public realm"* (adapted from Cuthbert 2007: 189-90, as cited in Carmona et al., 2010, p. 5).

The meaning of "urban design" is stated by Madanipour in the context of ambiguities of the term. Madanipour (1997, as cited in Carmona & Tiesdell, 2007, p. 17) mentions that urban design is not a product rather is a process:

> "*whose product at the first instance is a set of ideas, policies, and images. Once implemented, they form a new or an altered part of urban space. Urban design, therefore, is a process that is interested in its product, the built environment. A more precise way of putting it may be: urban design is a process which deals with shaping urban space, and as such it is interested in both the process of this shaping and the spaces it helps shape*"

Madanipour (1997, as cited in Carmona et al., 2010) states that the terms of "urban design" and "process" are considered as complementary terms.

The urban design process, as identified by Carmona (2010), is related to the four contexts with six dimensions as seen in Figure 3. According to him, urban design is a *research* and *decision-making process* rather than purely 'art'-type design process. He explains the design process as "*a creative, exploratory and problem-solving activity through which objectives and constraints are weighed and balanced, the problems and possible solutions explored and optimal resolutions derived*" (Carmona et al., 2010, p. 71).

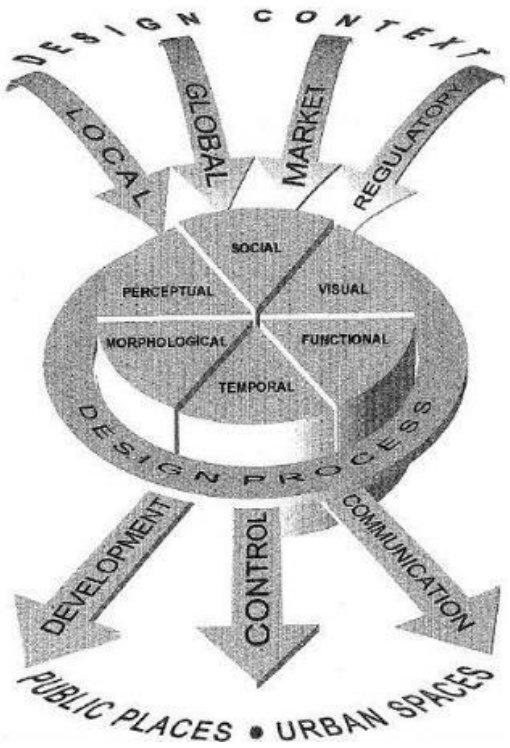

Figure 3 Carmona's design process diagram which shows the relationship between the design process and the four design context with six urban design dimensions (Carmona, 2010, p. vi)

Carmona's (2010) divides the design process into six phases as follows:

- Setting goals: In conjunction with other actors and having regard to economic and political realities, proposed timescale, and client and stakeholder requirements
- Analysis: gathering and analyzing information and ideas that might inform the design solution
- Visioning: generating and developing possible solutions through an iterative process of imaging and presenting – usually informed by personal experience and design philosophies
- Synthesis and prediction: testing the generated solutions as a means to identify workable alternatives
- Decision-making: identifying alternatives to be discarded and those worthy of further refinement or promoting as the preferred design solution
- Evaluation (appraisal): reviewing the finished product against the identified goals.

Shirvani (1985) categorizes the urban design processes as follows: internalized, synoptic, incremental, fragmental, pluralistic and radical. Within these titles, synoptic and incremental methods are investigated since these approaches are more close the methods discussed within the scope of the thesis.

Synoptic method is defined as rational and comprehensive method with systematic seven design stages as follows (Shirvani, 1985):

- Data collection; which means environmental, socio-economic and site analysis
- Data analysis; which refers to identification of opportunity and restrictions
- Identification of goals and aims
- Creating design concept alternatives
- Expansion of concept alternatives
- Assessment of alternative solutions
- Transform the solutions into policies, plans, guidelines and programs

The incremental method differs from the synoptic method as it concentrates on the reaching the design goals and aims. Steps of the method are as follows (Shirvani, 1985):

- Decision making stage; which refers to give decisions by individuals or group and organization
- Problem and opportunity identification
- Goal and concept designation
- Creating alternative design concepts
- Expansion of concept alternatives
- Appraise of alternative solutions
- Transforming the solutions into policies, plans, guidelines and programs

These four approaches have common and different points. For example, design process starts with data collection in Shirvani's synoptic method whereas it starts with the decision-making stage in incremental method, and on-going process remains the same.

According to the design process approaches mentioned above, the design process may start with data collection or analysis whereas the goal setting may be the first phase in

another approach. For instance, Carmona's synthesis and prediction phase corresponds to creating design concept alternatives in Shirvani's synoptic and incremental method. Carmona (2010) advocates that design activities follows a fundamentally similar process. Therefore, it can be said that conventional design processes may consist of the phases as follows (Carmona, 2010):

- Data collection
- Data analysis
- Problem and opportunity identification
- Setting goals
- Visioning
- Creating design concept alternatives
- Expansion of concept alternatives
- Assessment of alternative solutions
- Making plans and drawings for the implementation

Carmona (2010) summarizes the urban design processes by interpreting Zeisel's design spiral (Figure 4). According to him:

> *"Design is therefore a continuous process of trial-test-change, involving imaging (thinking in terms of solution), presenting, evaluating and reimagining (reconsidering or developing alternative solutions). The process moves towards a final acceptable responses, the decision is taken to proceed and implement the proposal. The proposal will also be further modified and improved through the implementation process (Carmona, 2006, p. 55).*

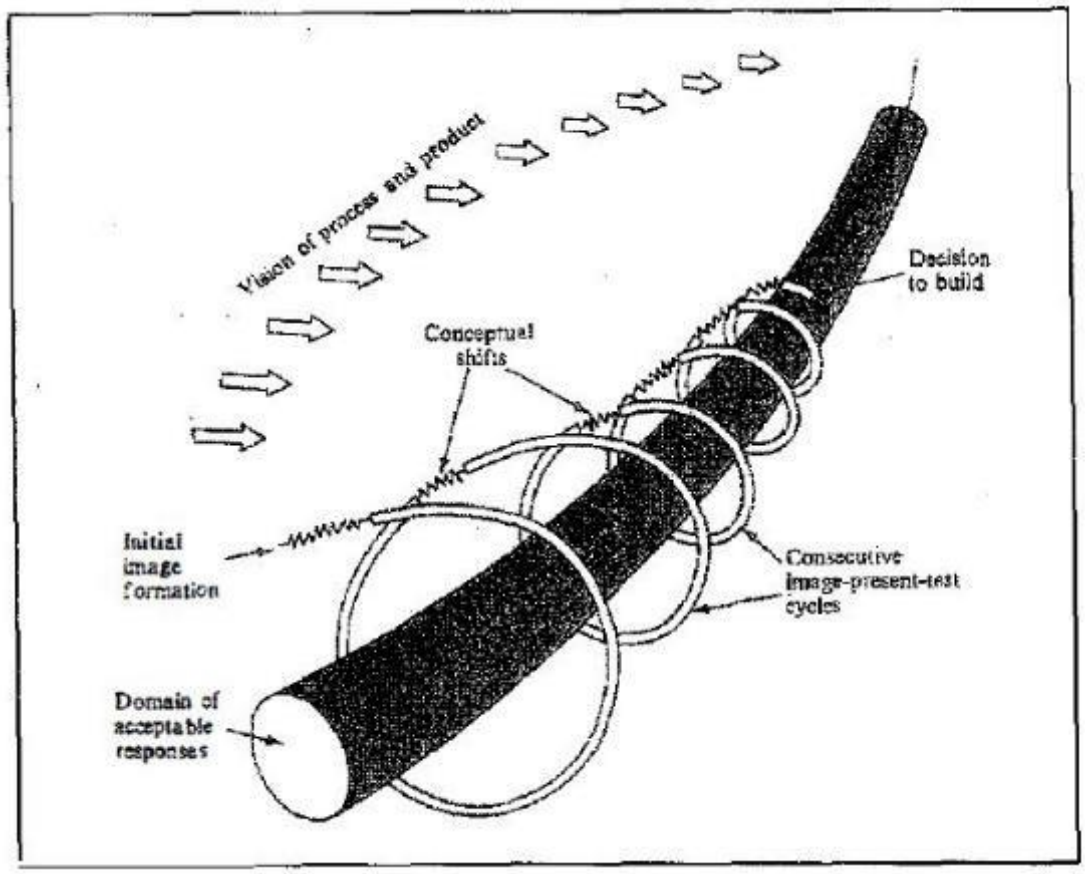

Figure 4 Zeisel's design spiral (Zeisel, 2006)

Zeisel (2006) puts forward detailed version of design process from the designer's perspective which is called design spiral. Before elaborating his design spiral, he explains the mainstream design process as follows (Zeisel, 2006):

- Posing with a design problem
- Gathering information about the site (methods: going to see the site, holding discussions with clients and users, literature review etc.)
- Creating "preliminary mental image" responding to the information gathered, *designer's personal experiences, and mental images that designer know and like*
- Drawing sketches or diagrams to begin fleshing out this image
- Reviewing them with people in the office, with the client, and by him/herself.
- Testing and refining the concept before presentation

- Generating a clearer a mental image, one that corresponds to both his/her sketches and the information
- Developing several alternatives, which consist of concept sketches and diagrams including ideas about overall building image, major spaces, and relationship among building components
- Showing these to the clients or the eventual users (Both groups may have been consulted earlier in the process as well.)
- Discussing the alternatives if the client suggested revision
- Evaluating the discussions and drawing schematic drawings –specific room relationships, room sizes, door and window locations and where the facilities will be located
- Drawing plans, sections, elevations, perspective rendering that give client an idea of design output
- Sharing the drawings with the clients (They may once again response with suggestions for the improvement. At this point, the designer negotiates with client in order to make decisions.)
- Drawing construction project

In Zeisel's example, it is seen that the design process is *iterative*. In other words, the designer may turn back to previous phases due to the feedback acquired from the user. Indeed, this example is more close to participatory approaches rather than the others since the user's demands are taken into account by the designer and the user is directly or indirectly allowed to contribute in the design output. Zeisel (2006) asserts a different approach to design process which is defined as design spiral as seen in Figure 4.

2.3.2 Participatory Urban Design Process

Sanoff (2000) states that the purposes of the participation can be effectively achieved by establishing different forms of participatory process as long as the mission and goal of participation is accurately identified. He suggests asking below questions in order to achieve the goals efficiently:

> *"Who are the parties to be involved in participation? Individuals or groups who will or should be involved in the participation activity being planned must be identified…*
>
> *…What do we wish to have performed by the participation program? For example, is the participation intended to generate ideas, to identify attitudes, to disseminate information, to resolve some identified conflict…?*
>
> *…Where do we wish the participation road to lead? What are the goals?*
>
> *How should people be involved? Appropriate participation methods have to be identified to achieve desired objectives. Methods have to be matched to purposes…*
>
> *…When in the planning process is participation needed or desired? It is necessary to decide where the participants should be involved, that is, in development, implementation, evaluation, or some combination thereof."* (Sanoff, 2000, p. 9)

Sanoff (2000) states that participation would be effective as long as the goal of the participation is accurately identified. It is important for each participant to know what is going to be accomplished at the end of the process. If the expectations are not stated and the objectives are not realistic, the participants may not be satisfied with the process and they may give up their belief to the project (Sanoff, 2000). Therefore, goal identification is an important phase for the participatory design processes.

Sanoff (2000) advocates that the participatory design continuum will hardly be unsuccessful if the proposed stages are implemented. In addition, he asserts that a process which is designed open and explicitly, and managed well can build consensus in the end. Consensus building process is realized in several steps (Sanoff, 2000).

Firstly, a *shared sense of purpose* is important to be identified by the participants. Sharing information and reaching agreements needs a clear process and explicit operating procedures.

Secondly, participants need to acquire knowledge and *share information* regarding the problem. A common base of information is required for effective problem solving. Within this aim, site visits, personal comments, interview with experts, and a review of technical reports is carried out for being informed about the problem.

Thirdly, the *problem statement* should be put out explicitly and specifically after discussing the obtained information about the problem. The problem should reflect all participants' apprehension and must be manageable within time and resource constraints. The methods for defining problem vary from verbal descriptions to use of diagrams, flowcharts, and models.

After stating the problem collectively, a *visioning* process may begin in which the community dreams about an ideal state or long-range potential of a site. The phase may start with individual statements. One method to be used for this phase may be wish poems. In this method, participants state their visions with the phrase "I wish my neighborhood…" If the problem is complex, design charrette method may be useful in which the participants visualize the three dimensional implications of various suggestions.

According to Sanoff (2000), the next step is the *generation of ideas* phase. During this brainstorming phase, the participants discuss and elaborate the different alternatives in detail by identifying some criteria for evaluating the options. The methods for assessing the alternatives may be ranking order options from the most preferred to the least desired or identifying the pros and cons of the different alternatives. The alternatives can be compared with assessment criteria through the use of matrix. After assessing the alternatives, the participants achieve consensus by choosing the highest ranking alternative or by combining alternatives.

Final step of the process is the *implementation* of the recommendations. An action plan may be put forward in this phase (Sanoff, 2000).

In brief, the general process of consensus building is as follows (Sanoff, 2000):

- Identifying a shared sense of purpose
- Sharing information regarding the problem
- Problem statement
- Visioning
- Generating different ideas and creating alternative solutions
- Implementation

Burns (1979, as cited in Sanoff, 2000) categorizes participatory design processes in four steps that respectively lead citizens to come to an agreement about their own environment. According to him, the process starts with the *awareness* step in which citizens explores the realities of their environment. Awareness process enhances the relationship between citizens as a result of the collective experiences they had on the field that is supposed to be changed. The second step is *perception* which is a transition from awareness phase to understanding phase of their physical, social, cultural and economic environment. At this point, citizens share their aims and anticipations about their environment, which are inputs for planning and design. The third step is *decision making* which is a phase where citizens create actual physical designs, which can be used by professionals as inputs to combine alternative and final plans. Last step is called *implementation* in which community takes action for application of the project. This process is neglected in many community participation projects, even though triggering action is one of the main aims of the participation. If the process concludes without any implementation, citizens' responsibility also ends. Therefore, citizens should stay in the process and take action and responsibility for their neighborhood (Burns, 1979, as cited in Sanoff, 2000). In brief, the suggested participatory design process of is as follows:

- Awareness
- Perception
- Decision-making
- Implementation

Toker (2012) introduces a conceptual framework called *"V" Process* (Figure 5), which includes participation methods and techniques for decision-making processes. The process initiates with a wider perspective and gradually focuses on discrete action steps (Toker U. , 2012). "The "V" process, whereby decision making in community design is systematically narrowed down, affords a framework for discussing community design methods by the stages of that process" (Toker U. , 2012, p. 78). The process starts with a *preliminary exploration* to analyze the current situation of the neighborhood. The information gathered at this stage forms a basis for *goal setting* in the second stage. As a third step, *strategies* are defined in order to achieve the goals.

Following that, *action steps* are integrated into the desired *planning and design outcomes*. Briefly, "V" process starts from the project statement and reaches to implementation phase. Toker U. (2012) suggests different methods and instruments for each stage of the "V" process. The methods and techniques will be described in the next section.

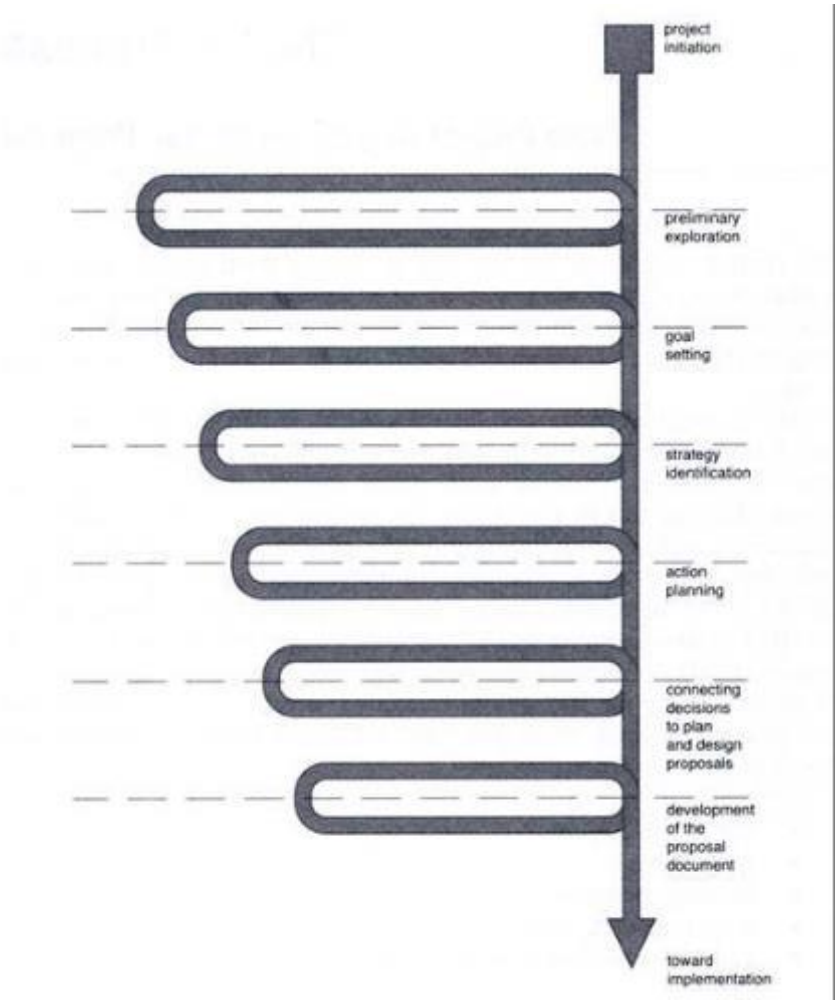

Figure 5 The "V" Process of the community design (Toker U. , 2012)

The identification of "preliminary exploration" in Toker's V process corresponds to data collection stage. Toker U. (2012) suggests the community should be integrated into the data collection stage. According to him, there are three stages as follows: analyzing the existing data, doing research on previously completed similar projects and discovering the local context.

The benefit of integrating users for designer (community designer) to the analysis phase is that the designer comprehends the community profile and the site in detail. The advantage for the users is that they notice the existing conditions deeper and they realize the conditions and issues about their environment that they may have missed before. Toker's (2012) preliminary exploration stage is similar to Burns' perception stage who suggests that the perception phase is important for increasing the awareness of the community. Toker (2012) inserts some practical methods for increasing the awareness of the community such as awareness walks, awareness camera activity and so on.

This phase may create a framework for identifying the problems which is one of the phases of the design process. Once the awareness of the community increases, the problems regarding their environment may become more visible. Therefore, the analysis with the community is more effective rather than designer to identify problem on his/her own.

After the phases of data collection, problem identification and data analysis, the designer may share his/her interpretations with the community. This meetings may held on each phase of design process as long as his/her interpretations fit to users' ideas. Designers add interpretations depending upon his/her design background to the inputs which were acquired from the users. However, since the ideas which was refined by the designer ground on designer's perception, these interpretations are sometimes possible not to reflect the real ideas of the users. Therefore, it is important designer to discuss the interpretations with the user and corroborate the implications. This can occur any phase of the design process.

The goal identification phase starts after these phases. However, unlike the conventional goal identification process is also set up with the community. The methods that was suggested by Toker is likes and dislike analysis, wish poems, park analysis, and so on. These methods may facilitate the acquiring input from the user by encouraging the user to think about what they want or do not want about their environment. After identifying the goals, these goals should be prioritized that helps concentrating on the most important issues to be solved in the area.

Goal identification phase may continue with the strategy identification with the community. Detecting the strategy helps to thinking about the ways for achieving the goals. This phase prepares the community "for the reality that progression toward goals occurs step by step". Toker (2012) asserts that the question for identifying should be "What paths can we follow to achieve our goals". Users are asked about the strategies to follow in the local context. Toker's recommendation regarding this phase separated as identifying the strategies individually or as a group.

Action planning phase follows the strategy detection, which is a crucial phase towards achieving the goals and strategies. This phase helps evaluating the goals and strategies more realistic and reveals whether the aims are implementable or not. At this point, it is important to expand the action planning phase that is suggested by Toker U. (2012), since, action planning is not a common phase in Turkey before the physical design starts whereas the goal and strategy identification may be observed in the project. Within this context, the questions to be asked are as follows:

- What would be an appropriate first step to implement the strategy? – First step toward implementation
- Who should take the first step to implement the strategy? – Person(s) to initiate action
- Which sources would be best to support the implementation of the strategy – Funding sources

It is an important phase before starting the physical design process. Because, the goals which cannot be implementable in real life, are eliminated and are not transmitted to the phase of physical design process. Thus, inapplicable desires are not discussed in the physical design and save time for reaching the main goals. In other words, if this phase are skipped, some constraints may emerge at the end of the process, when the design output is produced. This results in turning back to previous phases which may be time consuming. After this phase, physical design decision-making phase comes. This means the integration of the decisions to physical design process.

In brief, Toker's (2012) approach to community design process is as follows:

- Preliminary exploration

- Goal setting
- Strategy identification
- Action planning
- Connecting decisions to planning and design outcomes

In participatory urban design models each phases (such as the data collection, analysis physical design etc.) mentioned in the models is suggested to be conducted with users. The user's demands (personal experiences) and designer's perspective (professional backgrounds) gain importance in participatory urban design approaches.

As a result of investigating the participatory design models explained above, it is observed that the general steps in the participatory urban design processes share common characteristics. Table 1 displays these participatory design processes together:

BURNS (1979)
Awareness
Perception
Decision making
Implementation

SANOFF (2000)
Identification of shared sense of purpose
Sharing information
Problem statement
Visioning
Generation of ideas
Implementation

TOKER (2012)
Preliminary exploration
Goal setting
Strategy identification
Action planning
Connecting decisions to design outcomes
Toward implementation

Table 1 Different approaches to participatory urban design

Burns' (1979) awareness phase is similar to preliminary exploration phase of Toker (2012) and sharing information phase of Sanoff (2000). Because, data are collected and the existing situation analyzed throughout these phases. Burns' (1979) perception phase is similar to Sanoff's (2000) identification of shared sense of purpose and

Toker's (2012) goal setting phase. These phases aim to reveal the aspirations and needs of the participants. Sanoff's (2000) problem statement phase is observed in awareness phase of Burns and preliminary exploration phase of Toker (2012). Burns' (1979) decision-making process involves Sanoff's (2000) visioning and generation of ideas phases, and Toker's (2012) strategy identification and connecting decisions to physical design phases. Each model ends up with taking action, namely implementation, phase. This thesis examines these models in Düzce Hope Homes Project and reveals to what extent existing participatory urban design models were realized in Düzce Hope Homes project, and also how project specific conditions impacted on the realization of the design process.

2.3.2.1 Identifying the Actors

Public participation provides a collaborative environment for all actors – professionals, politicians, state employees, business leaders, media, activists, etc. - to express their feelings and thoughts in a public forum, and develop social and ideological relationships. It consists of not only the public hearings, but also the role of all actors in integrating into public conversation about planning and design issues (Goodspeed, 2008). Participation events may be stimulated by individuals, grassroots organizations, municipalities, central administration, and other actors. Defining participants is an important part of the urban design process in the first place so as to establish a comprehensive organizational framework.

Behind the theory of community planning lies activating (enabling) all actors or stakeholders to participate in the planning and design process, and building an interdisciplinary and collaborative environment (Wates, 2008).

According to Afrassiabi (1985), the participants are gathered in three main groups as follows:

- *designers* (all professionals related to the process; architects, urban planners, engineers, sociologists, finance experts, etc.),
- *local authorities* (municipalities, urban land organization, housing and town planning bureau, etc.)

- *users* (inhabitants of the neighborhood with various economic and social backgrounds, different perspectives and individual needs) (Afrassiabi, 1985).

Wates (2008) sets a comprehensive organization framework that fits within a standard structure as follows: *steering group/host/organizer* as the coordinator of the entire process, *local interests* as individuals or organizations, *support bodies* as international, national and regional organizations and *facilitators and event team* as specialists from complementary disciplines. All the actors have significant roles in each phase of the process; before getting started, preparation, during the events and follow-up process (Wates, 2008).

The workload of actors may change during the process, however, the participatory process should be continuous and each actor should be well-informed about the whole process. All parties and related individuals should be integrated into the process, or else, whole process will not go beyond pseudo-participation (Afrassiabi, 1985). In parallel with these thoughts, Afrassiabi (1985) asserts a relationship system model consists of two phases. The first phase corresponds to a way of creating a connection among the three groups as follows: designers, local authorities, users. It is a preliminary process where participants are supposed to be ready in advance to take part. If the first phase is successfully stimulated, the second phase begins. The second phase symbolizes the consequent participation system and the responsibilities of each group in the application process.

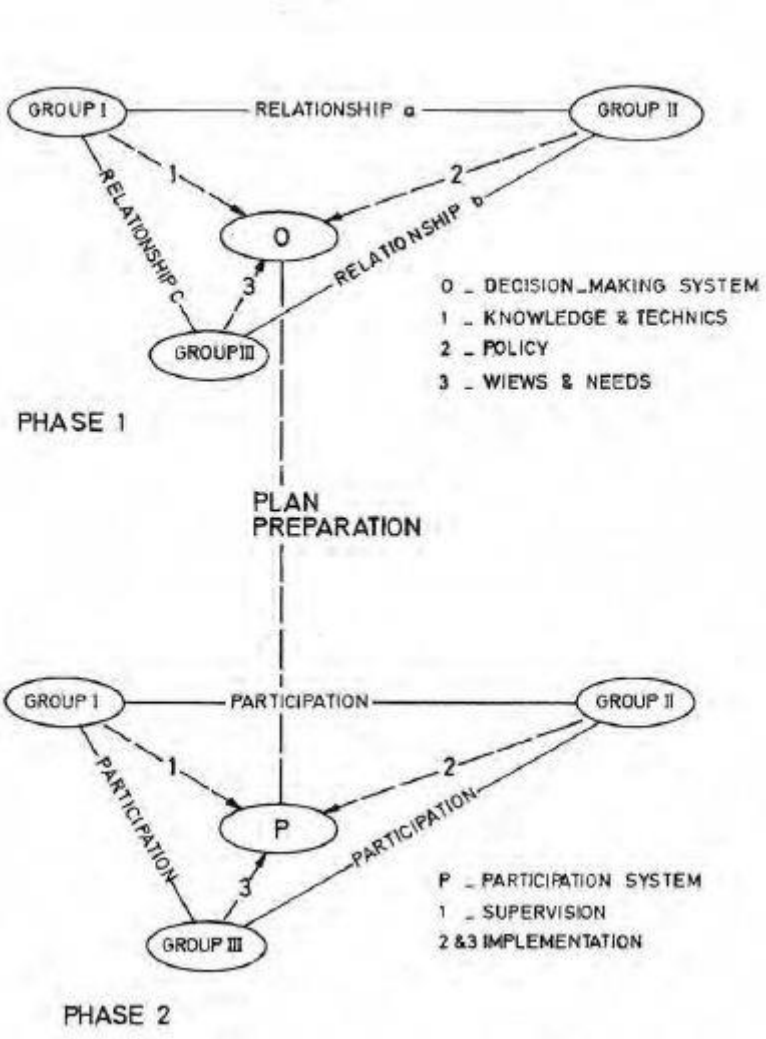

Figure 6 Afrassiabi's participation system model (Afrassiabi, 1985)

The relationship between three groups should be continuous and they should be continuously reinvigorated. "*People should be well-informed throughout the preparation of a structure of local plan for their area*" (Afrassiabi, 1985, p. 103).

All different actors; starting from *designers* and *planners* that work with *community groups*, spread to new *professional groups* like partnership programs involving the *public sector* with *developers* and *financial institutions* and in close integration with *volunteer sector* (Wates, 2008). Participation is continuous decision-making, learning and teaching process, which asks for serious responsibilities from participants. Even though it is a voluntary work for citizens groups in some cases, the whole process should be led by professionals due to the technical complexity and the need for

integration of planning and design principles into the participatory processes (Sanoff, 2000).

According to Wates (2008), the reasons for efficient community planning process are creating an opportunity for an open-forum for community in decision-making process by using creative methods. In addition, having considerable local expertise, in other words, having an inside knowledge within the scope of the neighborhood, is necessary for an effective process. Besides that, dynamism within the group, fresh-thinking, increased visual perception of the neighborhood by using urban design visualization techniques and community to rely on the implementation and realization of the project.

This thesis concentrates on the inhabitants of the urban space which is entitled as users throughout the thesis. Other actors like local municipality workers and professionals are entitled as designers whatever their professions are in order to simplify the explanation of the participatory design processes.

2.3.2.2 How Does Urban Designer Obtain Inputs from User? - Participatory Design Methods

Community participation is a multi-actor process searching for specific methods and techniques to gather all actors together and work collaboratively in line with a common goal. Participation processes should be directed with various effective methods. In the literature there are various ways and methods of integrating community into the decision-making process related to shaping and managing their environment. All methods and techniques are required to have sufficient planning time and well-defined goals, strategies and action plans. Besides, they are criticized due to being time-consuming, inefficient and not very productive and therefore, they have evolved in time according to these criticisms (Rosener, 1978, as cited in Sanoff, 2005).

Selection of the most efficient method is as important as the term itself. Identification of an effective method for each community engagement process is a significant issue to provide *"galvanization of community participation process and pave the way for collective decisions to be made in an efficient and effective way."* (Thompson, 2008, xiii, as cited in Wates, 2008). Each participatory project needs to adapt various

methods and techniques in accordance with local problems and situations. Each participatory project has its own dynamics and characteristics in itself. Methods and techniques for participation vary depending on the area characteristics such as its scale, location and aims; the position and attitudes of the actors, citizens' manners, professionals' backgrounds, technological advancements and so on. There are many factors customizing the participatory processes in accordance with specific requirements of the neighborhood. In line with different uses and characteristics, a wide range of methods and techniques can be selected or combined in various forms (Wates, 2008; Sanoff, 2000).

In accordance with the purposes of participation, a series of methods, techniques and formats were suggested by professionals. Defining methods and techniques depends on the availability of time and resources, complexity of the issue, number of people and type of the groups to be involved and the type of information to be obtained. All methods and techniques have been amended, customized in line with local conditions, and adapted to the new settings, technological advancements and community profiles. Different kind of techniques may be suitable for different target groups. For example, oral processes are often preferred by more extrovert communities whereas written submissions may be useful when detailed information is needed. Both qualitative and quantitative information can be obtained by using various techniques (Toker U., 2012; Sanoff, 2000; Wates, 2008).

Sanoff (2000) suggests various participatory approaches for *strategic planning, visioning, charrette process, community action planning, participatory action research, participation games, workshops, post-occupancy evaluation, visual preference and appraisal*. Each approach has its own process in itself. For instance, community action planning offers an application-oriented approach aiming to stimulate community for planning, designing, implementing and managing their own settlement programs. "*Visioning is a process that seeks to create living useful guides for actions intended to position the community for the future"* (Thomas et al., 1988, as cited in Sanoff, 2000). Participatory action research is a recently emerging and extensive approach being used in different fields of social practice. It is unlike other practices of social investigation, which incorporates its political and methodological

intentions more obviously (Kemmis & McTaggart, 2008). The charrette process means a collaborative decision-making activity where all actors work intensively together over a period from two or three-day workshop to a two-week event. Most important and distinctive characteristic of charrette is being an intensive process. In addition, it was designed to assist open public forum between all actors of urban planning or design project. The results of the process come up rapidly depending upon compressed schedule. The charrette starts with gathering and exchanging information and generating ideas. Then it moves along with decision making, design review, discussion on proposals and receiving feedback. Finally, it concludes with a presentation of designs and findings Brief meetings can be appropriate for goal setting, strategy identification and design concept development phases whereas short-time is not enough to employ an action plan and conduct planning or design games (Sanoff, 2000; Toker U., 2012; Retrieved from: http://www.dse.vic.gov.au/effective-engagement/toolkit/tool-design-charrettes).

Toker U. (2012), presents different kind of methods for each stage of his V process that is composed of five stages including preliminary exploration, goal setting, strategy identification, action planning and connecting decisions to planning and design outcomes. For instance, awareness walk or awareness camera activity can be conducted for preliminary exploration stage. For the goal setting, he suggests likes and dislikes analysis, wish poems, PARK analysis, interviews and others. For physical planning and design decision-making, he also suggests design games, images of life and selecting from among alternatives method (Figure 7).

Figure 7 Voting for the design alternatives (Retrieved from: http://bettercities.net/places/places_new_urban_development/high-point-0)

The participatory methods play a significant role in the efficiency of participatory design process. There are various methods available in the literature, however, these methods sometimes may not be applicable in terms of acquiring inputs from the user. At this point, creativity of the designer gains importance. Urban designer should observe the community and take an action in accordance with the community profile. Göksu (personal interview, March, 2016) mentions the importance of the designer's creativity by illustrating the problem and its solution. In one of their projects, they visited the field to obtain information from the community that was under the threat of the transformation process. The transformation process of the area became contradictive and therefore, it attracted many academicians to do research on the area. The community got tired of answering questions of the designers, and they started to tell the researchers that they could only answer their questions if the researchers paid to them. The designers realized that they would not be able to obtain inputs from the users in an efficient way and then tried to come up with a solution. They changed their strategy and then started to provide a cinema course for children living in that area. Within the scope of the course, children took lessons from a professional film-maker and the teacher asked them to record a video about the problems and opportunities regarding their environment. As a result, many children participated in the course, they

learnt how to use a camera, and thought about their environment. They recorded their environment, the conversations with their parents, and also the interview with one of the real estate agents. Children managed to collect the required data that designers could not achieve to obtain (F. Göksu, personal interview, March, 2016). Therefore, the designer's method to reach the source of inputs has an important role in the participatory design process.

2.4 Examples

These examples are analyzed and discussed to understand how the urban planner or designer organized the design process. There are three different projects based on different contexts: urban renewal, urban revitalization and new urban settlement project all of which structured around participatory approaches. They are investigated with their design processes. In the previous section, the general framework for evaluating the participatory design processes was revealed. In this section, three examples are evaluated within the established framework.

2.4.1 Example 1: Urban Transformation Process of Kabelwerk, Vienna, Austria

Kabelwerk, one of the biggest former cable and wire factories of its kind, constitutes one of the pioneering participatory urban revitalization projects in Vienna with its extensive co-operative planning process. The old factory was located in Meidling district (Figure 8) which is 12th municipal district in the southern outskirts of Vienna with over 80,000 inhabitants. The transformation area was more than eight hectares and supposed to be home to 3000 city dwellers. It was also planned as a commercial area with offices, shops and catering facilities under the marketing slogan of "New Piece of City" which is considered as one of the most original projects of Vienna (Buchner, Kohoutek, & Pamer, 2004).

Figure 8 Location of Meidling District in Vienna and the transformation area in the neighborhood (Google Maps, 2016)

The cable factory was shut down in 1997 after a hundred years of production. The deserted huge plant was deemed as a fundamental characterizing element for Meidling district. Losing the identity of the neighborhood was one of the greatest fears of local community; thus, co-operative planning process, which is a process-oriented style of planning, was seen as an opportunity to fill the identity gap of the neighborhood. The aim of the urban transformation project was to provide a new identity by preserving the existing cultural patterns of the neighborhood, creating living spaces which have a strong social relationship with its vicinity and building an intercultural dialogue among users, supporting the multi-functional use and designing a residential and commercial complex for all people with different profiles. This informal planning process was conducted by the Municipality of Vienna with the involvement of all key actors –local community, local governments, non-governmental organizations, professionals, developers etc. - using comprehensive participatory process and methods, which included project and conflict resolution efforts even after the site was built. Involvement of different actors formed the heterogeneous character of the project. Co-operative planning process was considered as a tool and an opportunity during and even after the implementation of the project since it ensured eagerness and enthusiasm among the community rather than just having a theoretical discussion among actors (Buchner et al., 2004).

2.4.1.1 History of the Site

Kabelwerk "Kabel and Draht AG" (KDAG) was established in 1905 in the southern outskirts of Meidling district in Vienna where many industrial enterprises were established in the second half of the 19th century due to cheap land prices and rents which decreased the production costs. Before Kabelwerk was built on the area, agricultural communities were living in the district as well as surrounding vicinities of the neighborhood. Although the production capacity was high, the factory was closed in 1997 since the production facilities started to move away from Meidling district gradually. Kabelwerk industrial site remained idle for a long time after the factory was closed in 1997. KDAG created a characteristic identity as a huge and important enterprise in the district for a century (Buchner et al., 2004).

2.4.1.2 The Design Process

The area with its character, structure and location provided a very special reference factor for the population. Municipality staff first visited the area and they observed the inhabitants' concerns and reactions regarding this huge vacant industrial site. Citizens were deeply concerned about their neighborhood and the future development and transformation of the factory because they were afraid that the neighborhood would lose its identity as a consequence of a possible traditional urban transformation project. Municipality workers who obtained some implications after long conversations with the community were the first to realize the situation. After revisiting the area, municipality workers started to think about how to make use of the abandoned area of 68,000 m2 in the future. The co-operative planning process was initiated by the municipality workers and supported by the community members in 1998. Although participatory process was commenced by the municipality; afterwards, it evolved into a participatory process with a heterogeneous structure composed different actors– developers, architects, politicians, citizens, administrators, etc. ranging from its inception to pre and while construction and even after the settlement of the residents.

In 1998, as a first step of the participatory planning process, approximately 7000 households in the vicinity were *informed via e-mail* about the project and they were requested to join the *citizens' competition*. Within the scope of the competition,

citizens were asked to present their suggestions on the future use of the site in written form or by means of drawings as well as certain ways of practical implementation of the plans. Interestingly, many participants expressed their opinions not stating how the project area should look like, but how it should *not* look like. Their suggestions focused mostly on low rise buildings and a combination of both housing and commercial units. Throughout these ideas, "Am Schöpfwerk" which is an example for mass housing located in the neighborhood, was given as a negative model from the vicinity due to lack of multi-functional usage. Many participants demanded the traffic problem to be solved and part of the old plant to be preserved as a reminder of the old cable factory, preferably its smokestack. Citizens' opinions were evaluated by a *jury* which was composed of the Chairman of the District Office, the local parish priest, one journalist and representatives of the City of Vienna along with a minority of professionals including urban planners, architects and others. This was done on purpose so as to involve the citizens at optimum level. As a result of the competition, there was one winner who suggested specific and logical solutions such as a "car-free neighborhood" to overcome the problem of congestion. In addition to the citizen competition, citizens were asked to take part in a *citizens' advisory board* which would composed of three representatives among the inhabitants. Its main aim was to inform people and accompany the process with mutual consultation activities. Following the citizens' competition in the same year, a Europe-wide tender for an *urbanistic idea competition* was announced for the professionals. As a result of the competition, two projects were awarded, and five projects were purchased. The winner prize was given to a project that suggested a joint venture for development of both the urbanistic master project and the draft land use and development plan based on a compression of social networks (Buchner et al., 2004).

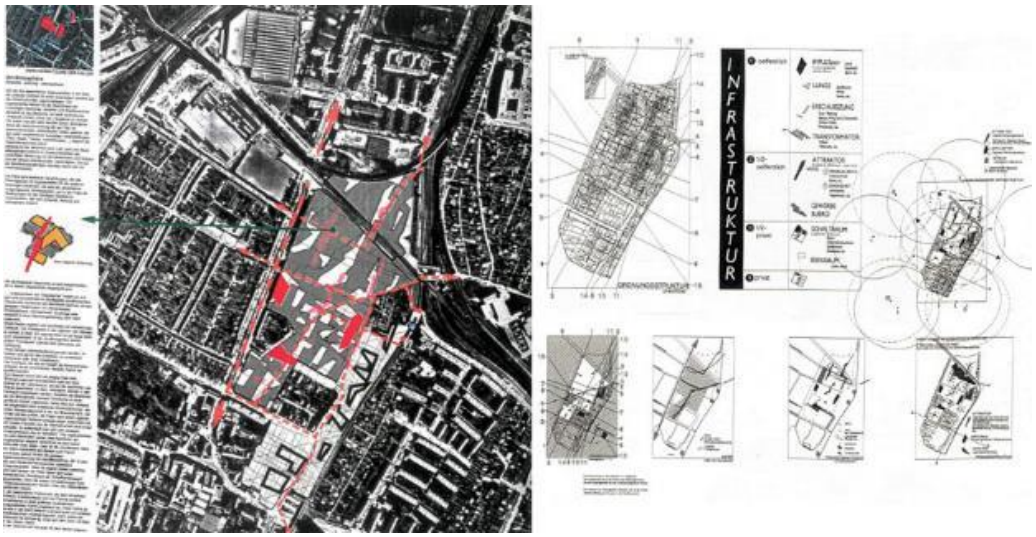

Figure 9 The first prize (Buchner et al., 2004)

The project (Figure 9) took publicness of the site into consideration by designing paths extending from lines of movement outside the grounds into the site. The flats as private core cells (private) and the infrastructure required in residential areas (public) are to be complemented by further, semipublic (attractors) and semiprivate (switch-spaces) infrastructure. The public elements include; *impulsers*: highly public points (pub, shop, sport facilities, etc.); *lungs*: predefined green and open public spaces (playground, meadow, beach, etc.); *access routes*: the system of roads, paths and special linear figures (footpaths, cycling tracks, bypasses as routes through buildings, car roads, promenade, etc.); *transformers*: places of exchange (car parks, flea market, etc.). The semi-public elements include*; attractors*: extended housing space, private non-flat rooms (guest rooms, office, etc.); *common areas* (learning rooms, daycare room, etc.); shops, offices. The semi-private elements include; *switch-spaces*: extended housing space (office, multi-generational living, playroom, space for rent, etc.), non-flat rooms. Finally the private elements include of flats (Buchner et al., 2004).

The project had four cores (Buchner et al., 2004):

- Interpretation of the housing needs on the basis of flexibility
- Encouragement of manifold activities by means of specific infrastructure and subtlety of spatial structures
- Activation, participation, identity

- Density and vibrancy created by dividing the project among several developers and planners as well as additional tendering of very small-scale planning areas

Within the scope of the project three big events (Figure 10) were organized along with minor meetings. The first meeting was held in 1999 for sharing the results of the urbanistic idea competition with the community, and a photo exhibition was organized. The second event took place in 2000, and citizens were informed about the draft land use and development plan. Last meeting organized for presenting the individual projects and open-space concepts to the community (Buchner et al., 2004).

Figure 10 The posters of the three big participatory meetings (Buchner et al., 2004)

In addition to design study of the urban area, the factory was used for temporary cultural activities between the close-down and the beginning of the construction period. Different kind of cultural events were organized by the association of IG Kabelwerk; theatrical performances, music events, workshops, movie days, exhibitions and so on. Cultural events that was planned to be temporary in the beginning turned into permanent cultural activities afterwards. Temporary cultural activities aimed to generate publicity and keep the area vital and prevent disuse and vandalism in the area. It would also deal with the identity gap formed after the closedown of the factory. Cultural activities ensured that all participants of the activity were directly or indirectly integrated into the urbanistic planning process during these

activities which were also a part of citizen participation process. During these activities, IG Kabelwerk organizations together with the Meidling District Municipality generated social interactions with local residents. A lot of visitors across the whole city participated in the activities along with the inhabitants of the neighborhood (Buchner et al., 2004).

The participatory design process of the site ends up with developing the land use and development plan. The whole process is seen in the Figure 11.

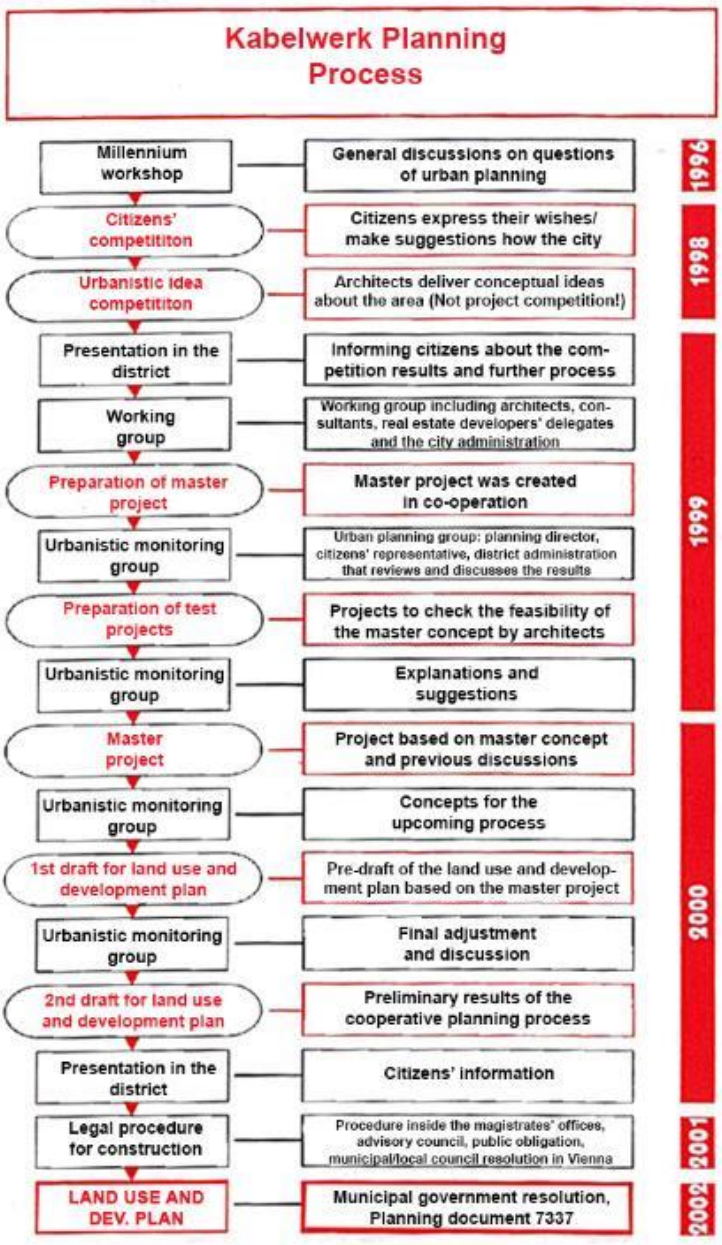

Figure 11 Kabelwerk Planning Process (Buchner et al., 2004) (Translation: Author)

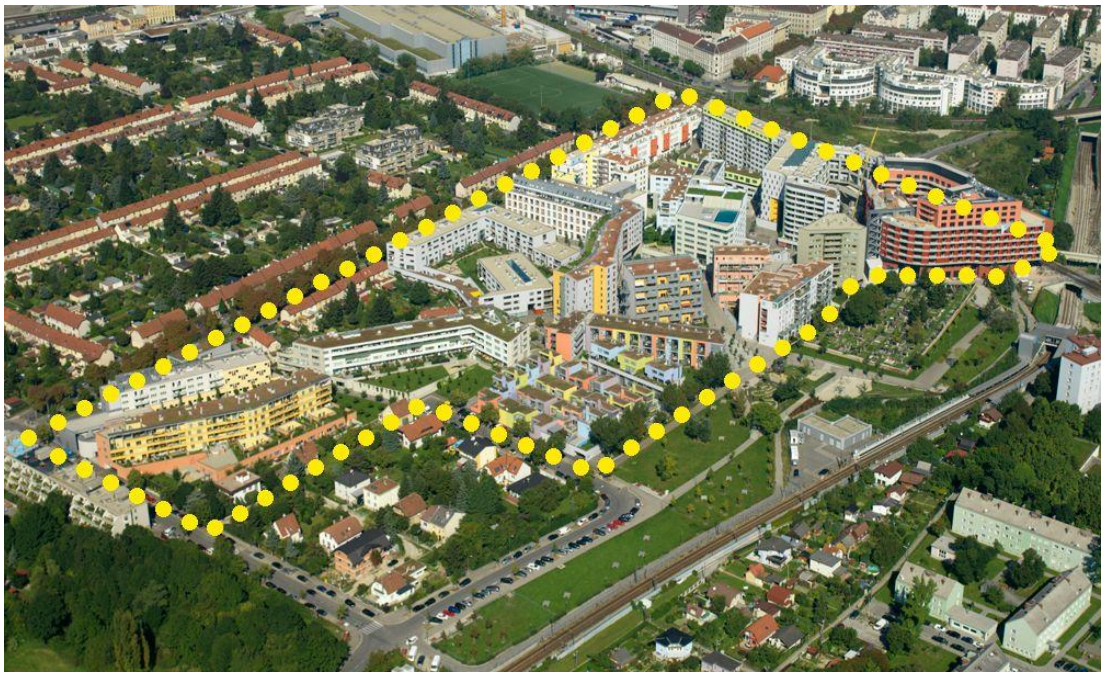

Figure 12 General view from the site (Retrieved from: http://www.acfny.org/fileadmin/useruploads/fdfx_image/Press_Images/Vienna_Model/HIRES/10_KABELWERK.jpg)

2.4.1.3 Findings of the Example 1

Urban transformation process of Kabelwerk which was initiated by the municipality, received participation from both stakeholders of the project and designers who were selected at the end of the architectural competition. The phases of the project were continuously reviewed by the urbanistic monitoring group. The outcomes of the physical design process were identified in the beginning by asking citizens what they would want for the area. The answers to this question were not mainly about demands, but what they did not want in the area. They also gave negative examples from their surrounding area. In addition, establishing a temporary cultural center is beneficial in terms of gathering people together and ensuring that the community discuss about the project in the meantime. The solidarity of inhabitants still maintained today, which is the reflection of the participatory design process.

The participatory design phase of the "Urban Transformation Project of Kabelwerk" mainly follows these stages:

- Meeting with the community to observe the inhabitants opinion

- Thinking about how to make use of the space
- Informing the community about the project
- Inviting the community to participate in the citizens' competition
- Starting an urbanistic idea competition
- Creating conceptual ideas about the area
- Review of results by the users
- Creating a master project
- Review of results by the urbanistic monitoring group
- Checking feasibility of the master project
- Evaluation of results by the urbanistic monitoring group
- Preparation of the master project
- Development of the first draft project for the land use and development
- Review of the results by the urbanistic monitoring group
- Development of the second draft project for the land use and development
- Review of the project by the users
- Legal procedure for construction
- Preparation of land use and development plan

The following table (Table 2) shows the design processes with the methods for acquiring inputs and the source of inputs for the whole process:

SOURCE OF INPUT	**PHASES**	***method***
User	Data collection about the desires and suggestions for the future use of the site	Drawing sketches and in written forms by the users
Designer	Starting a competition to create preliminary ideas	Urbanistic idea competition
User	Informing citizens about the results	Presentation

Designer	Developing the project	Drawing sketches
Urbanistic monitoring group	Reviewing the results	-
Designer	Testing and refining the project	-
Urbanistic monitoring group	Reviewing the results	-
Designer	Developing the project	-
Urbanistic monitoring group	Reviewing the results	-
Designer	Preliminary sketches	-
Urbanistic monitoring group	Reviewing the results	-
Designer	Developing the preliminary sketches	-
Designer	Informing citizens	Presentation in the district
Designer	Legal procedure for construction	

Table 2 The design process of Kabelwerk and methods used throughout the process

As seen in the Table 2, the users were integrated or informed during the whole process. The designers and urbanistic monitoring group maintains continuous relationship. The

designer used different methods for integrating people to the process such as starting a citizens' competition and carrying out interviews on the field during the process. Meanwhile, establishing a "citizen's advisory board" was useful for acquiring user demands outside the participatory meetings.

2.4.2 Example 2: İzmit New Urban Settlement Project, İzmit, Turkey

İzmit new urban settlements project is one of the pioneering participatory urban design initiatives in Turkey aiming to integrate city dwellers and especially low-income working groups into the decision-making process. This urban and architectural design project was conducted by the Municipality of İzmit in the early 1970s. The Municipality aimed to establish new settlement areas on both southern and eastern part of the city as a solution for housing deficit due to the increase in city population. It was intended to build residential complexes providing 30,000 dwelling units with a range of community facilities within a ten-year time period (Bulca, 1977). The project was seen as an important initiative, since *active citizen participation* was accepted as a principle bringing broader perspectives into city and regional planning and architecture practices in Turkey. The municipality launched a participatory urban settlement design project aiming to trigger social organization together with creating spatial models for the new settlement areas. The concepts of community integration, co-operation and collaboration in design became prominent in the whole process. The project basically aimed to create thorough interconnecting social, economic and technologic aspects within the framework of participation. The goal of the project was to develop horizontal relations with citizens (Çavdar, 1978).

2.4.2.1 History of the Site

To begin with, in the 1970s, İzmit was in a period of rapid industrialization, and therefore the city faced the waves of inward labor migration. Industrial enterprises in the city were affiliated to the organizational vertical labor union where those immigrants started to work. Accordingly, urban development in İzmit was impacted by tremendous population growth. However, İzmit did not have unauthorized housing at high rates as in Ankara or İstanbul, which was a problem in big cities of Turkey at

that time. There were several reasons for this situation: first of all, the city received migrants from nearby towns rather than the other cities of Turkey. Secondly, the migrant workers were working for organized labor in the districts or cities where they lived, thus, they preferred to become members of cooperative housing associations to become a homeowner. Thirdly, rough topography of the city was not convenient for building squatters. Therefore, squatter settlements or illegal housing developments did not majorly develop in the city. However, the city faced housing deficiencies due to increasing migrant population, and therefore, the municipality of İzmit desired to solve the problem (Bulca, 1977).

2.4.2.2 The Design Process

İzmit new urban settlement project was an important initiative and comprehensive decision-making process, the planning process of which lasted three years. It consisted of architectural and open/public space design components.

Various actors took part in the project; namely users, project leaders, architects as well as city manager as the initiator and leader of the project, junior administrative officers, bureaucracy elites, party managers, party members, sociologists and technocrats (Bayazıt, 1982).

Briefly, the process starts with the preparation process in which data were acquired from sample users through different methods and interpreted by the planners so as to identify the problems before having a meeting with the real users of the area. Secondly, real users of the area were defined and design inputs were acquired through different participation methods in order to identify needs and constraints of the users.

A 741-ha land was expropriated by the municipality to build the new settlements in accordance with the Law No: 775. The settlements were planned to be developed on both southern and eastern part of the city. In total 30,000 housing units were planned; 12,000 units in eastern part, and 18,000 units in western part (Bulca, 1977).

After land expropriation, the municipality conducted planning studies and system research. In addition, organizational works were conducted such as member registration for new settlements, integrating registered members into groups in

cooperative societies and running a massive publicity campaign so as to keep the community organization alive (Çavdar, 1978).

Planners conducted a preparation program with sample users. It was important to do a research with sample users before defining real users in order to establish participatory framework. In 1974, the municipality conducted a pre-feasibility study and social surveys were carried out with 1000 households. Following that, a workplace survey/questionnaire was conducted with 500 workers. The aim of this preliminary research was to define socio-economic framework of the upcoming participatory process and to determine the specific problems of sample users that was in a rapid social change. The survey was designed to gather information about socio-economic issues, which also emphasizes on spatial configuration and defines specific parameters of problematic issues. Family structure, life-style, space order and economic restrictions were questioned and interpreted in the survey. Secondary aim of this type of a research was to reveal the effects of existing forms of spatial organizations on social structure; how spatial organizations split the community and alienated individuals. In this way, drivers and tacks of social change could be analyzed throughout the process. In addition to social and workplace surveys, planners carried out a field study in local coffee houses and syndicate clubhouses and communicated with sample users (Çavdar, 1978). In parallel with participatory aims and characters, face-to-face social interaction was important to initiate effective dialogue for preliminary process as Wates (2008) proposed in his community planning events processes.

Based on the preliminary analyses and surveys with sample users, space settings and design typology were identified with regard to the social context. The method of defining problems regarding spatial organization and the use of technology was based on the approach of Pattern Language of Christopher Alexander (Alexander, 1977). In this way, real values or data obtained from preliminary participatory processes, were inserted into design typology settings. Thus, the whole process achieved dynamism with citizen integration into space setting process (Çavdar, 1978).

Design typologies presenting real values within the participatory framework were as follows (Çavdar, 1978):

- Private entrances into each dwelling unit in multi-storey blocks
- Private balcony and courtyard systems which are directly connected to dwelling units and an extension of interior spaces when required for functional reasons.
- The design solutions for guest rooms, flexibility of which renders possible observation of the evolution of life styles
- Increased number of bedrooms by taking crowded households into consideration, minimum space size and flexibility for change in the course of time
- Multi-purpose room design and extendible size of rooms for meetings or other events
- Flexibility of position and size of the kitchen in accordance with multiple purposes

Effectiveness of design typologies were considered and evaluated during the participatory events and meetings. This evaluation showed that design typologies projected by planners and architects were misguided and replaced with community members' opinions. On the other hand, analysis of user expectations revealed as a result of the interviews with community provided an opportunity for creating appropriate design typologies.

Alexander's pattern language (1977) led to define technological utilization for building systems. It was important to establish a building system that provides an opportunity for the flexibility in architecture with the help of technological advancements. Planners and architects carried out a comprehensive research on building systems by which needed flexibility for users' demands could be obtained. They found that prefabricated systems could more or less address the purposes of flexibility in architecture. Economic and cultural constraints and distinctive characteristics of the project required building special prefabricated system in accordance with participatory design purposes. These requirements were asserted as follows (Çavdar, 1978):

- Various types of usage and functional reasons require different size and form of architectural components and systems should provide an opportunity for this flexibility.
- Spatial composition in architecture should be interchangeable for different demands.
- Users' demands in terms of functional organization and connection of dwelling units such as privacy, vista points and closeness to vital or noisy/silent areas require different space compositions and variations and thus, the system should be adapted to these changes.
- Architectural envelope should be defined by users' economic constraints and spatial composition should be organized within this envelope and should not exceed the limits. This kind of a system requires flexibility that works in line with economic constraints.
- Building system should provide flexibility for individual design preferences in terms of self-directed interior space configuration.
- Building system should provide an opportunity for design variations in accordance with individual thoughts of different users. System should enable spatial design variations of dwelling units to create spontaneous aesthetics on building facades.
- System should be legible and apprehensible for users to adapt technological utilization

These requirements and opinions regarding dwelling unit demands were combined with legal necessities (employment policy, earthquake disaster prevention), labor, raw material resources and production rate and a new and indigenous prefabricated system was established. At this point, Çavdar (1978) emphasizes that cost analysis showed that prefabricated systems are more efficient in comparison to conventional building systems. Briefly, prefabricated systems brought considerable advantages by offering various architectural plans defined by users (Çavdar, 1978).

As a result, preliminary examination process basically aimed to obtain socio-economic information about users' daily life, economic opportunities and restraints, space usage preferences, demands about architecture and external environment. Sample surveys

revealed social, economic and technological contexts and problems of the community which led preliminary design typologies to emerge. Meanwhile, planners and architects defined most flexible technological building systems that participatory design processes require and prefabricated systems were selected as a result of the comprehensive research process. Preferred prefabricated systems required design typologies to be updated in accordance with users' preferences (Çavdar, 1978).

Second phase of the project, participatory design process, started with identifying real users of the project in 1976. In the first stage of this phase, household groups composed of 30 families were invited to meetings to realize informal interviews with planners and architects. These meetings' aim was to provide information about the whole participatory process and explaining the common language to be used throughout the process. Architects evaluated the informal interviews in terms of spatial configuration. Çavdar (1978) indicates that another important role of architects was stimulating the imagination of users regarding perception of socio-spatial relationships and common-ground.

Following the informal interviews, architects arranged individual interviews with families both at their individual dwellings and planning bureau. This phase, in which spatial decisions were made, was led by architects trained on facilitating participatory organizations. Architects, as facilitators, helped users to determine their real requirements and express their feelings. The determinant inputs regarding space that were obtained during individual interviews with users were recorded on the systematically prepared reports. The main responsibility of architects was to detect users' demands and demands' reasons which would be turned into decisions and to inform or warn users about the socio-spatial and economic results of their decisions. Although architects had already produced (comprehensive) inventories of various results of the possible spatial preferences before meetings, they needed to revise the possible results when users' demands change during events. In such cases, architects' ideas were integrated into inventories afterwards through the feedback mechanism (Çavdar, 1978).

On the other hand, in addition to these stages, architects tried to identify the effects of existing housing conditions on users and spatial-alienation of users by means of pre-

defined indicators. This research helped architects to perceive the restrictions caused by relative poverty. When architects analyzed the restrictions influencing on users decisions and communication regarding space, they decided to meet with individual families in planning atelier (Çavdar, 1978). Çavdar (1978) emphasizes that architects have a major role for destroying sense of alienation and they are expected to stimulate collective action to create spatial organizations for community development throughout participatory decision-making process.

After holding meetings with individual families and making spatial decisions regarding necessities of each family, architects adapted these decisions into preliminary design schemes and showed specific design solutions to the users in the following participatory meetings organized in the third stage. Plan decisions were discussed in groups and revised in accordance with users' requests. Architects used efficient techniques to enable users to easily understand the architectural plans during the events. They used simplified drawing techniques and developed various large-scale three dimensional models and 1:1 scale construction elements. In addition to architectural discussions, users identified their demands about zone, district, area or location of their residents. These street groups are identified as fundamental units of settlement's decision-making mechanism that is sustained in a communal life environment. During these meetings, users and professionals widely discussed the decisions on neighborhood relations, housing life and defined regulations about these issues by using different methods.

Users' preference specifically was based on single-detached dwelling with a garden, since most of the users had migrated from rural areas. However, expected change in their daily-life and economic restrictions required these preferences to be re-evaluated. At the end of the negotiation, majority of users adopted most optimal solutions for dwelling units; three-storey buildings with private entrances through stairways from their own courtyards whereas other building type preferences were less desired. In architecture, they defined living and sleeping area as two main action areas and kitchen as a sub-action area that can be penetrated through these main action areas. Action areas may require an alteration in size in parallel with various life-styles of users. Another architectural inventory compiled for functional components such as

bedrooms, guest rooms, living rooms, multi-purpose rooms, kitchen and balconies provides solutions for various forms and sizes moved in modular grid (Çavdar, 1978).

Participatory design process continues with setting out architectural plans fed by users' decisions. Discussion reports were turned into architectural plans using methods similar to "identity-kit" method that brings various pieces of human face together in order to identify the whole. Stages of this phase include;

- Discussion reports of decision-making conversations are adapted to spatial necessities form.
- Building type preferences are controlled
- In parallel with life-style preferences, master plan is drawn up based on action areas given priority by users and relationship between defined action areas.
- Spatial configuration is organized and two main action areas are determined based on each family's preferences
- Two action areas selected are integrated into the master plan (Çavdar, 1978)

At the end of this process, total cost is easily calculated since the number of prefabricated units and material quantity for these units are identified in advance. Thus, if total cost of the building does not fit with user's purchasing power, professionals define new action areas in parallel with the user's priorities. Lastly, user selects the most suitable one among different alternatives re-produced by architects.

In the first year of the project, 1500 users in total participated in the participatory design events (actively in the decision-making process). 7 different master plans were developed for the building type "single-detached dwelling with garden". These plans enables drawing up 32,500 different architectural plans based on 7 master plans. At this point, Çavdar (1978) puts emphasis on technological utilization in participatory design processes. He asserts that as long as planning inventories are produced together based on user and planner communication, computer-based planning can be used effectively in participatory design processes.

2.4.2.3 Findings of the Example 2

İzmit project is one of the comprehensive participatory design projects conducted in the early 1970s in Turkey. The project process started with data collection which was first conducted with the sample users of the area. After the preparation for users, the real participatory design process started and the designers held meetings, interviews or discussion with the real users of the area. These meetings were organized both in the cafes and the houses of the users. In addition, the process was not linear and the whole participatory design process was self-improving through feedback loops. Although the project could not be implemented, the design process was fruitful.

The phases of the participatory design process is evaluated within the established framework as follows:

SOURCE OF INPUT	**PHASES**	***method***
Sample user	Preliminary data collection	Surveys, workplace questionnaires and interviews
Sample user	Problem identification	Fieldwork
User (group)	Problem identification	Interview
User (individual household)	Identifying necessities and restrictions	Interview
User	Identifying economic restrictions	Interview
Designer	Developing the landscape project	

Designer	Developing the architectural project	
Designer	Finalizing the project	

Table 3 The design process of Izmit New Urban Settlement Project and methods used throughout the process

According to the table, users' contribution to the process is observed in the majority of the phases. The designers stimulated an organized process and acquired inputs from the users regarding both urban space and dwelling units.

2.4.3 Example 3: Urban Revitalization Project of Yeldeğirmeni Neighborhood in İstanbul, Turkey

The Yeldeğirmeni Urban Revitalization project has been chosen as one of the examples in this thesis for two reasons. First, it is a pioneering participatory urban renewal project and practice in Kadıköy Municipality of İstanbul. Second, the participatory design and implementation process of the project had an influence on the existing neighborhood life although the physical intervention on public space was limited whereas Kabelwerk Urban Transformation project and İzmit Urban Settlement Project aimed to create new settlement areas.

The project started in 2010 and lasted for three years under the municipality initiative with the partnership of ÇEKÜL and the collaboration of the neighborhood volunteers, and sponsored partially by a private company (A. Arısoy, personal communication, March, 2016). The neighborhood has an important role due to its location, different transportation opportunities, historical assets, multi-cultural environment and social diversity in the district. The Yeldeğirmeni neighborhood, also known as Rasimpaşa neighborhood, is located in Kadıköy district of İstanbul, Turkey between the center of Kadıköy and Haydarpaşa Railway Station (Figure 13-14).

Figure 13 Left: Location of Kadıköy district in İstanbul, Right: Location of the neighborhood in the district (Google Maps, 2016)

Figure 14 General view of the neighborhood from the Marmara Sea, 2016 (Source: Author's own archive)

The area was in danger of gentrification with its significant location, and the neighborhood culture was nearly collapsed. The goal of the project was to ensure revitalization of the neighborhood culture and urban spaces via the low-budget interventions against upcoming gentrification pressure on the neighborhood. Öztürk (as cited in Arısoy, 2014) asserts that the Yeldeğirmeni project aims to rebuilding community and local consciousness/awareness by leading civil initiatives that would help protect the existing cultural assets and urban identity in the neighborhood. The neighborhood culture could be revitalized by gathering the community together in the public spaces. Therefore, the project aimed to gain idle or low-quality public spaces and create a network between the communities.

The project is analyzed through the participatory design process, methods and the effects of the participatory process on inhabitants and urban space. In this context, an

in-depth interview was carried out with the architect of the project from ÇEKÜL foundation regarding how the designer stimulated and maintained the process and what were the role and approach of the designer. In addition to the interview with the designer, another interview was conducted with the head of "Gönüllü Evi" so as to reveal how the role of designer was perceived by the user and whether the process was effective for reclaiming public life.

2.4.3.1 History of the Site

Yeldeğirmeni neighborhood which is located in Kadıköy district of İstanbul is one of the oldest districts of the city that has specific settlement characteristics. Many archeological remains showing the history of the neighborhood dating back to the 1st century B.C. were found during construction works in Yeldeğirmeni. The neighborhood was named after the windmills built by Abdülhamit the 1st in 1770s. The windmills were constructed to fulfill flour needs of the inhabitants. The area was one of the favorite recreational areas of İstanbul until 19th century with small summerhouses and corner stores which were mostly owned by Greek of Turkish citizens. Besides, the harbor was also used by the navy and Muslims that would set off for pilgrim's journey (Arısoy, 2014).

Street and neighborhood fabric emerged first in the early 19th century and rapidly developed after 1885 in the area. After a fire outbreak in another neighborhood, Kuzguncuk in İstanbul, Jewish people were resettled in Yeldeğirmeni neighborhood and started to live together with Muslims and Greeks in the same neighborhood. Thus, cultural diversity increased in the neighborhood at that time. Furthermore, Yeldeğirmeni neighborhood is the first place in Kadıköy district where apartments were built towards the end of 19th century. These apartments had their own architectural styles and characteristics (Arısoy, 2014).

Following the years of proclamation of the Republic of Turkey, population of Turkish and Jewish residents was equal. There were also Armenian, Greek, Albanian, Bulgarian and Iranian communities residing in the neighborhood (Arısoy, 2014). These findings show that the neighborhood had a multi-cultural environment, diverse

communities were living in a peaceful atmosphere and social coherence and, inhabitants had a neighborhood culture.

Yeldeğirmeni has a grid street plan, which is rarely found in the historic fabric of Turkish cities. It gives a form to current local character of the neighborhood such as sea view from each perspective of streets, small squares emerging in the intersections of the streets and courtyards in the midst of building blocks. After 1950, the neighborhood was exposed to transformation process that would give a different character to the neighborhood. Old historical buildings were partially destroyed and high-rise buildings were built instead. However, the grid street layout was not affected because of this transformation. Since the change was observed at building level, the grid pattern has been maintained until today (Arısoy, 2014).

In the 1950s, the neighborhood also faced a social transformation. Minority population was decreased and Anatolian citizens constituted the majority of the population. Most of the new inhabitants of the neighborhood came to work at Haydarpaşa Harbor and they started to reside in Yeldeğirmeni. The social character of the neighborhood was changing. The neighborhood was registered as urban protected area by the Preservation Board in 1981 due to its historical assets. The draft got through the Council of Monuments in 1996. Currently, there are 302 registered buildings most of which are in the style of art-deco and, they are one of the most impressive examples of Istanbul's domestic architecture (Arısoy, 2014).

2.4.3.2 Problematic Situation of the Neighborhood

The current population of Yeldeğirmeni neighborhood is 16,201 (Retrieved from: http://www.yeldegirmeni.kadikoy.bel.tr/altsayfa.aspx?id=2060), and the inhabitants consist of largely Turkish residents, Erasmus students and street artists. Local people call themselves 'Yeldeğirmenli' instead of saying "İstanbullu" or "Kadıköylü" which reflects their sense of community. The values of Yeldeğirmeni neighborhood was still partially maintained itself in the area, although cosmopolitan community culture did not thoroughly exist. The church, mosque and synagogue are founded and still used by

the community. Arısoy (2014) asserts that the inhabitants in the neighborhood know how to show tolerance to other cultures.

As a result of urban transformation policies, historical small houses with gardens turned into at least four or five-storey apartments after the 1980s. Increase in FAR (Floor Area Ratio) led to high density apartment blocks and resulted in transformation of social relations in the neighborhood. Furthermore, plots of the neighborhood were infilled and caused loss of public spaces. Community preferred to spend their time in their dwelling units rather than meeting in public spaces. Children were not been playing on the streets, customers of the small corner shops disappeared and crime rate was rising in the neighborhood. According to a survey carried out in the neighborhood, if the residents had had an opportunity to live in another place, they would have preferred to leave the neighborhood. The dwellers who had lived in historical buildings over the years started to leave the neighborhood and the remaining dwellers showed utter disregard for the health and sanitation of the neighborhood. Accordingly, value of the properties decreased and landowners started to sell their properties. Physical problems brought along social problems, social pattern of the neighborhood was changing and the neighborhood was losing its identity (Arısoy, 2014). Thus, neighborhood was apparently in danger of losing the identity, social interaction and collective memory.

In addition to these problems, one of the most significant problem of the neighborhood was traffic and parking along the streets. The side-streets became giant parking lots for visitors of Kadıköy district since the area was close to waterfront. Parking problems brought along decreased walkability of the streets which is a critical concept in sustainability of urban design. Increasing walkability provides street connectivity and usage of open spaces (Arısoy, 2014).

In the 2000s, Yeldeğirmeni faced external urban problems apart from the internal dynamics mentioned above. The neighborhood was under pressure of other planning activities around the area. The site was threatened with gentrification problem due to the major urban projects that would socially, economically and environmentally affect the neighborhood. Hence, Yeldeğirmeni was not able to resist the pressure of heavy

traffic; small shops could not compete with super markets and inhabitants were not able to cover rent expenses (Arısoy, 2014).

2.4.3.3 The Design Process

Regarding the problems mentioned above, Kadıköy Municipality wanted to interfere in the upcoming gentrification process. "Yeldeğirmeni Neighborhood Renewal Project", started in 2010 and determining vision and action plan for the neighborhood, lasted one year. The whole process, project and implementation, concluded in 2013 (A. Arısoy, personal communication, March, 2016).

The gentrification risk of the area required a different approach than other projects because of its external and internal dynamics. Therefore, the foundation suggested a social-oriented project that would bring solutions specific to local problems. The project would put community in the center of focus which was more important than the historical buildings according to Arısoy (personal communication, March, 2016). He reports that the idea of integration of the community emerged after this point. In brief, the project was initiated by the local authority in partnership with ÇEKÜL, and the community was integrated into the process afterwards.

In 2010, when the project started, the neighborhood faced a collapse as mentioned above. Therefore, the primary aim of the project was rehabilitation of these problems and revitalization of the area with its own dynamics (A. Arısoy, personal communication, March, 2016). As seen in the annual report of the municipality (Onur, 2010), the aim of the project was to set up integrative projects and practices in the neighborhood that provided permanent revitalization with physical, economic and social improvements and conservation of the physical and social assets of the neighborhood in 2010. In this sense, aims of the projects, similar to the explanation of Arısoy (A. Arısoy, personal communication, March, 2016), are stated as follows:

- To preserve the historical character and neighborhood culture
- To conserve the neighborhood identity and relationships
- To fix the damaged urban fabric
- To create public space in the neighborhood

Within the scope of the project, twenty three sub-projects were conducted under two main titles of “creating civil initiative” and “reclaiming public spaces”. All projects had cross-correlation and complemented each other.

In 2009, the municipality set up the project process by formulating the main urban design principles for the neighborhood. Within the scope of these principles, the aim was to improve the identity of neighborhood through creating vital commercial streets, façade improvement program, standardization of advertising signboard, color coding for buildings and landscape planning (Onur, 2009). The projects were designed by professionals in the preliminary stage of the process as seen in Figure 15.

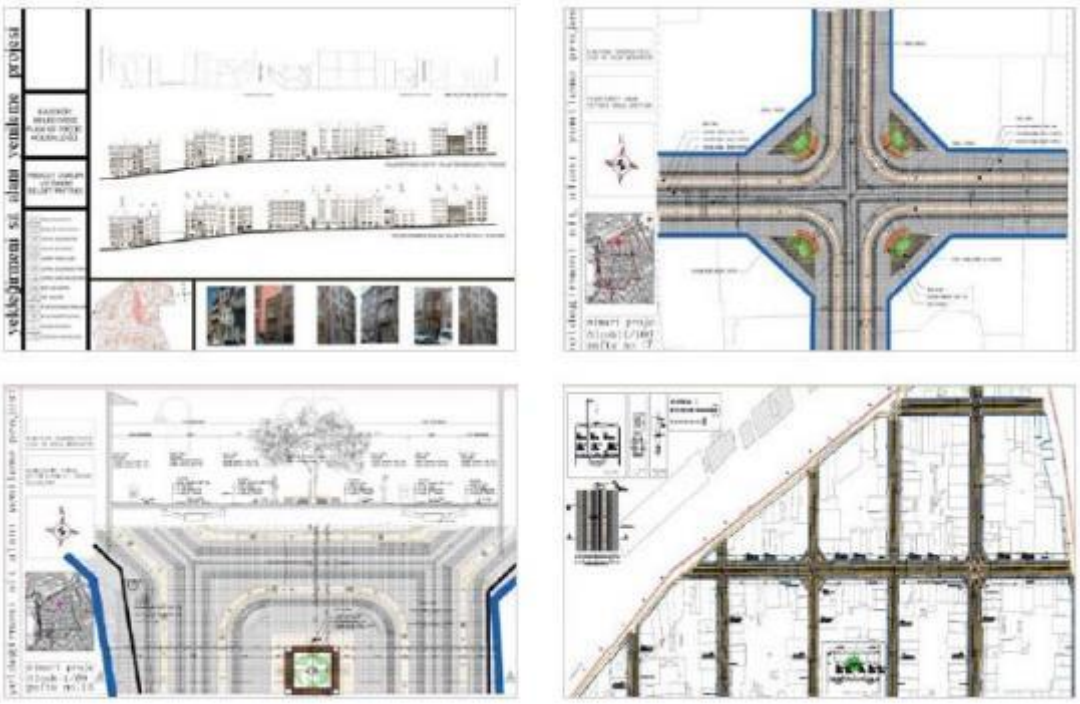

Figure 15 The project developed by municipality workers within the scope of the first stages of revitalization project (Onur, 2009)

In 2010, the municipality requested from ÇEKÜL foundation to work collaboratively for the project. The reason for the joint venture of Kadıköy Municipality and ÇEKÜL foundation was that the foundation had previous experiences regarding conservation and revitalization of historical urban areas. Architect of ÇEKÜL, A. Arısoy, (personal communication, March, 2016) indicates that the design process started with *problem*

identification. According to the municipality, the main problem was the collapse of the neighborhood in terms of economic, social and physical aspects.

In 2010, in addition to preliminary studies for the project, the municipality conducted façade rehabilitation works in the neighborhood at the same time. Within the scope of the project, façade analyses were performed and color codes were identified for some of the buildings (Onur, 2010).

Afterwards, the designers and technicians both from the municipality and ÇEKÜL first carried out a field work consisting of analyses and organized various events with the community to identify the problems and underlying reasons of these problems. All the analyses were carried out under the coordination with the municipality workers and ÇEKÜL professionals (A. Arısoy, personal communication, March, 2016).

In this context, site analyses were carried out by the designers under these topics:

- Site analysis (boundaries, urban axis, focal points)
- Circulation (transportation, pedestrian)
- Open spaces (courtyards, recessed spaces on the street, idle spaces between the plots and graveyard in the neighborhood)
- Public spaces
- Uses (commercial , offices, education, health)
- Historical fabric (edifices, registered buildings, ownership)
- Urban fabric (pattern, scenario, number of floors, sections, typologies

In addition to that, literature review and a demographic analysis were carried out, all of which formed the basis for typical urban design analysis process. Following the site analysis, fieldwork continued with designers. They conducted qualitative and quantitative analyses to identify and fine-tune the problems and find solutions. Arısoy (personal communication, March, 2016) mentions that the problems identified by the professionals beforehand, in deed may stem from various major/minor problems related to other issues that only user can explain. Some inhabitants thought that they were living in the neighborhood since the rents were affordable. But indeed, they preferred not to live in this place. They stated that it was always possible for them to

leave the apartment since they were tenants. Therefore, they did not want to invest in the place (Arısoy, personal communication, March, 2016).

Arısoy (personal communication, March, 2016) indicates that user integration was important to reveal the real reasons behind the problems that only user knows and designer does not. In parallel with this purpose, they carried out surveys and questionnaires with the community, and also conducted focus group interviews, wide-scale workshops, one on one interviews (A. Arısoy, personal communication, March, 2016).

According to the annual report of Kadıköy Municipality (Onur, 2011, p. 160), the studies conducted in 2011 are as follows:

- Site analyses of the neighborhood were updated and spatial development plans were prepared.
- Literature review was carried out regarding urban revitalization and urban renewal strategies throughout the world. Updated neighborhood strategies were checked and a new strategic framework was prepared.
- A web site (http://www.yeldegirmeni.kadikoy.bel.tr/) was established in order to share the development of the project and obtain users' opinions and suggestions and also a "Neighborhood Forum" was established.
- A brochure was prepared to lead the owner of the building regarding how to receive fund from provincial special administration for building restoration.
- Oral history studies regarding historical documentation of the neighborhood were conducted.
- An urban agriculture workshop was held with the high school students.
- The professionals carried out interviews with institutions that had ownership in the neighborhood such as fellow countrymen associations, local artisans, the head of mosque, church and synagogue and refugee's shelter.
- Some businesses destructing the social structure of the neighborhood were closed.
- The improperly used plots such as car parking areas were identified, and these areas were attempted to be closed.

Within the scope of the project, there were twenty three complementary projects. Some of them required direct participation, and some of them required basic level of user participation. But mostly, the participation was about the function of the space rather than morphology due to content of the project; because, the neighborhood was established as a protected area which restricted the intervention on space. In addition, the aim of the project was to bring along a long-term social effect with limited intervention. The most important attempt of the designers was establishing a social center, namely Rasimpaşa Volunteer House[9], in the neighborhood and using this center as a tool for integrating citizens into the revitalization process. Arısoy (personal communication, March, 2016) explains the reasons for establishing this center as follows:

> *"We created a place in which both participatory process and social activities would take place. In this building, there should be social reinforcement and social services that inhabitants desire to get. Indeed, the inhabitants use this space to get these services. The public nature of the space is important, thereby, the users can use this space whenever they want. Thus, the inhabitants would gradually find themselves within the process. For example, the tangible thing that we did was to establish a study center for children and a children's mental health center. Actually, women and children have a constructive role in the process; because mothers are taking their children to these centers and they want to do something when their children are occupied with their school works. Therefore, we created a space for women in another storey of the same building where they spend time, and that is used for the participation activities. For example, this place was first used for sports activities for women. At first, 5 people came, then 10 and then 20 people started to come. These people did not go there to participate in any design activity. They just went there for doing sports! However, this team gradually became a community. That was our aim already… creating a civil initiative. This community integrated into the process in time. Because, when they gather together, they started to talk about common problems. And, when this group includes a member from project team, the designer is automatically nourished by these conversations."*

Within the framework of the thesis, two sub-projects are explained. The first one is "the common courtyards project" that would increase the common areas and trigger the social initiative in the neighborhood. Implementation phase of this sub-project received participation. Secondly, the neighborhood park was another participatory

[9] Rasimpaşa Gönüllü Evi

design process of the project, and the inhabitants were integrated into the design process rather than its implementation.

2.4.3.4 The Common Courtyards Project

The Yeldeğirmeni neighborhood mostly consisted of perimeter building blocks with idle courtyards. There were huge voids in the midst of the block which was divided by the plot boundaries, and these areas were mostly used as coal cellar, backhouses, rubbles and so on. The project aims to increase the common and public spaces by demolishing the walls separating idle areas between these courtyards. Thus, courtyard system consists of gardens belonging to each plot would be created for each block. The project aimed to integrate users mostly into the implementation phase of the project. According to the designers, acquisition of the project would be as follows (Arısoy, 2014):

- Increasing common, open and green areas, and semi-public spaces (sports areas, green areas, urban agriculture)
- Restoring the social unity (meeting areas for the people)
- Safe area for children's playground
- Increasing safety of the buildings

Within the scope of the project, the designers first identified two pilot building blocks and held meetings with users of the dwellers. They informed users using banners and carried out one-on-one interviews with each user of these two blocks. However, this attempt was not successful because, there were users who did not support the project, and even if one user objected to the project, it could not be implemented legally. Then, designers changed their strategy. They offered users to implement the project on just one plot of the building blocks. They thought that this one garden could be an inspiration for other plot owners (A. Arısoy, personal communication, March, 2016).

Figure 16 The information banner handed out to inhabitants of the neighborhood (Retrieved from: https://www.facebook.com/yeldegirmeni.kentbahceleri)

Thus, this movement could gradually spread and a group could be formed in the neighborhood. The inhabitants themselves could plant the seeds in the gardens rather than municipality workers. In brief, a civil initiative was aimed to be developed with the help of increasing common and public spaces in parallel with the project goals (A. Arısoy, personal communication, March, 2016). Participation within the scope of this sub-project was expected at implementation level rather than its design phase due to its content.

Within the framework of this project, the designers worked collaboratively with an experienced NGO in order to create urban gardens in the plots. Initially, these idle areas were cleaned up and edible plants were planted in the plots collaboratively with their own users, the designers and NGO members. Besides, they created a Facebook group called "Yeldeğirmeni Kent Bahçeleri" (https://www.facebook.com/yeldegirmeni.kentbahceleri) and they exchanged experiences on the website (A. Arısoy, personal communication, March, 2016).

The reflection of the project was mostly positive especially during the implementation phase which roughly lasted for two-three years. For example, Arısoy (2014) observed that the users who did not know each other for many years met and socialized during the planting process (Figure 17). First year, the inhabitants were influenced by the other garden owners and they demanded gardens. Thus, the gardens spread around the blocks. "The Yeldeğirmeni Kent Bahçeleri" members started to meet in Rasimpaşa Volunteer House. NGO held a series of seminars for the garden owners on planting, harvesting or pickling. The NGO provided organic seeds and plants to the users and planted collaboratively (A. Arısoy, personal communication, March, 2016).

Figure 17 The inhabitants are planting on their own plots (Retrieved from: https://www.facebook.com/photo.php?fbid=101322643349098&set=ecnf.100004140871490&type=3&theater)

2.4.3.5 The Neighborhood Park Project

The park was one of the most desired facilities in the neighborhood since the beginning of the project. Within the scope of this project, the municipality initially announced the project in the neighborhood and invited users to the meetings via banners (Figure 18). They also shared the events through the web site in the "Neighborhood Forum".

Figure 18 The banner on the project asking what kind of a park would inhabitants desire (Retrieved from: http://yeldegirmeni.kadikoy.bel.tr/HaberDetay.aspx?id=2220)

The designers held two meetings. In the first meeting, almost twenty users were asked about the desired function of the area such as basketball hoop, children playground, sitting areas. Then, the landscape architects from Kadıköy municipality developed alternative projects in line with the demands of the users. In the second meeting, the designers showed the design alternatives to the users and expected them to vote for one. These alternatives were also voted on the web site (A. Arısoy, personal communication, March, 2016).

Figure 19 Landscape designers are showing the design alternatives to the users (Retrieved from: http://www.yeldegirmeni.kadikoy.bel.tr/HaberDetay.aspx?id=2247)

With the information obtained from meetings and votes, the landscape architects elaborated the details of the project and the project was implemented in 2013. At first, the park had no name. However, after Gezi protests, the inhabitants named the park Ali İsmail Korkmaz who has died during the protests (A. Arısoy, personal communication, March, 2016).

Figure 20 Entrance of the park and a view from the wall art, 2016 (Source: Author's own archive)

Figure 21 Cat shelter set up by the inhabitants, 2016 (Source: Author's own archive)

In brief, the neighborhood park was designed by the landscape designer in collaboration with the inhabitants using the following methods:

- Informing people with banners and website
- Organizing meetings
- Selecting among the alternatives in the meetings
- Voting the project through the web site

2.4.3.6 Findings of the Example 3

Urban revitalization project of Yeldeğirmeni neighborhood is a comprehensive project as a whole consisting of minor projects. The inhabitants participated in some of the projects conducted by the municipality. The project provides productive participatory design examples. For example, the "Neighborhood Park" project was a small area in the neighborhood, however, the after-effects of the participatory design were salient.

Another minor project, creating common courtyards, is a good example for participation in the implementation phase. Although there were not any physical

design attempts for the courtyards, the community gladly took part in the implementation process.

The design process starts with the data analysis of the neighborhood. This analysis was conducted by the designers. Then, the problem definition was conducted with the community. During the problem identification process, the designers first conducted group meetings. However, they observed that these meetings ended up with discussions between the municipality workers and users. They changed their strategy and started to carry out focus-group interviews which would take more time but be more efficient (A. Arısoy, March, 2016).

The most important point of the "Urban Revitalization Project of Yeldeğirmeni Neighborhood" project was establishing the social center (Rasimpaşa Volunteer House) which was an indirect method for integrating people to the project spontaneously rather than dictating them a timetable for the meetings and discussing the problems and wishes about the neighborhood in a few hours. This social center still exists in the neighborhood and the inhabitants are using this area for various social activities. This approach is similar to Kabelwerk project's cultural center. This kind of centers attract more people and create a discussion platform.

CHAPTER 3

A CASE STUDY: DÜZCE HOPE HOMES PROJECT, DÜZCE, TURKEY

Düzce Hope Homes Project[10] aims to establish a new settlement area for the people who lost their living spaces after the earthquakes of 17th August and 12th November 1999 in Düzce, in Turkey. The process starts with a struggle which lasted fourteen years taken up by the community to gain their housing rights after the earthquakes. After acquiring the land, the process continued with designing and building their environment collectively. When the prospective inhabitants of the area, the members of the cooperative called Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims[11], demanded for living in an environment that they desire, the members of the leading group of the project, namely Düzce Hope Studio[12], came together voluntarily, and stimulated a design process with the cooperative members.

The first reason for selecting this case is that this project was triggered and aimed to be realized by the community rather than a municipality or an NGO unlike the examples in the previous chapter. This demand demonstrates that the community has *something* to say or express their wishes for their living space and they are not passive clients. The comprehensive participatory design process took nearly one and half years which shows the joint and enthusiastic endeavor for creating a collective space to live. The demand for acquiring housing rights brought struggle and solidarity within the victim tenants that triggered a collective house production process.

The second reason for selecting this case is that one of the participatory design methods, design game, was not observed in the previous example's methods discussed

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[10] Düzce Umut Evleri Projesi
[11] S.S. Evsiz Depremzedeler Dayanışma Konut/Yapı Kooperatifi
[12] Düzce Umut Atölyesi

in the previous chapter. Game playing method, as mentioned in the literature review, is a simulation of a real situation that helps to gather information regarding the users' demands on the layout by playing games.

Third reason of the selection is that the participatory design process ended up with a design output. The process was organized and structured jointly, and users actively and systematically participated to the design process.

3.1 Introduction

Düzce was a district in Bolu Province that became a province in its own right after the earthquakes, which killed 845 people and injured another 4,948 according to the Prime Ministry Crisis Management Centre of Turkey. A number of buildings were damaged, destroyed or suffered significant damage, and many should urgently have been pulled down. The epicenter of the earthquakes that struck on 17th August, 1999 was Gölcük, while the 12th November, 1999 earthquake was centered on Düzce (Retrieved from: http://www.duzce.gov.tr/12-kasim-duzce-depremi).

After the earthquakes, 8,300 buildings were constructed on behalf of the landholders to replace those that had been damaged or demolished, while on the other side, the government constructed prefabricated as temporary housing for the earthquake houses for earthquake victims. As a result of government policies, landholders again became homeowners again, while tenants were excluded from any benefit from the housing rights (D. Öztürk, personal communication, March, 2016). Therefore, the tenants started to look for various solutions to their housing rights problems (Yalçınalp, 2012). In 2002, when the temporary settlement was dismantled, tenants became homeless, and they had to search for accommodation. Some moved in with relatives, while others were forced to move into prefabricated or damaged houses, again as tenants. Accordingly, after being excluded from benefiting from the property rights by law, they opened a court case to obtain land for housing (Öztürk , 2015). Tenants struggled for finding solutions to their housing problems within the law, and they established Düzce Earthquake Victims Association[13] after the earthquake, allowing them to work

[13] Düzce Depremzedeler Derneği - DEPDER

together to identify solutions to their accommodation problems (D. Öztürk, personal communication, March, 2016).

3.2 Actors of the Project

In 2003, the tenants established a cooperative called Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims which was an extension of the previously established Düzce Earthquake Victims Association. In 2003, the cooperative applied for a state-funded loan, and demanded land and technical infrastructure from the Ministry of Public Works and Settlement[14] (Öztürk, 2015), although they were destined to have to continue their struggle for the next years.

The tenants were unable to receive a reply to their demands from the ministry or any other official institutions, compelling the cooperative members to speak up and organize a series of demonstrations in both Ankara and Düzce (Yalçınalp, 2012). The struggle continued from 2003 until 2013 with protests, negotiations and official calls, and further efforts to claim their rights.

As a result of the protests and official requests of the Düzce Earthquake Victims Association, the ministry allocated six plots of land to meet the housing needs of low-income citizens, which were to be used for the construction of 850 dwellings in accordance with law no. 775 (Düzce Umut Atölyesi, 2015b, as cited in Öztürk, 2015). This allocation was, however, rejected by the cooperative, in that it did not meet the requirements of the cooperative (Öztürk, 2015).

After cooperative rejected the land allocation suggested by the ministry, it turned its attention to the Mass Housing Administration of Turkey[15] in 2011, which allocated a new piece of land for the cooperative in Beyköy District of Düzce in 2012 for ten year maturity (D. Öztürk, personal communication, March, 2016). After the land was officially handed over to the cooperative, TOKİ started a master planning process that lasted for one-and-a half years, which was eventually approved by the Ministry of

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[14] Bayındırlık ve İskan Bakanlığı
[15] Toplu Konut İdaresi Başkanlığı – TOKİ

Environment and Urbanization[16] in 2013. TOKİ prepared the urban development plan of the area, and this plan received the approval of the Düzce Municipality. In 2014, the Directorate of Land Registry[17] approved the property rights of the cooperative members, after which, the Düzce Earthquake Victims Association and Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims made a request to the One Hope Association[18] to design their settlement on the master plan that had been legally assigned to them (Öztürk, 2015).

There are different reasons behind the unusual request of cooperative members from the One Hope Association. During the long and difficult struggle process which lasted many years, the cooperative faced a number of changes. Some members departed from the cooperative because of different reasons. Some found accommodation themselves, some started to live in houses as tenants. Meanwhile, some utilized the opportunity that TOKİ provided, such that some members bought a dwelling from TOKİ houses which located nearby the current project area. In addition, after the Directorate of Land Registry approved the property rights of the members, they could have assigned the design and construction phases of the project to TOKİ as well. However, the cooperative members stated a preference for building their own living space that they themselves would design and produce, and live in a collaborative environment. The most important reason for abstaining from buying a house from TOKİ was the desire for living together in an environment that they wanted. During the fight for their rights for ten years, the cooperative members built up strong relationship, which motivated the members by a deep desire for living together, although each of them was living in different places at that time (D. Öztürk, personal communication, March, 2016).

The members' demand from One Hope Association led professionals in the association to think about how to respond to this kind of unusual request. Öztürk (personal communication, March, 2016) explains the reaction and approach of the members of One Hope Association and Düzce Hope Studio as follows:

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[16] Çevre ve Şehircilik Bakanlığı
[17] Tapu Müdürlüğü
[18] 1 Umut Derneği

> *"There was an unfamiliar demand from the users regarding shaping their environment. Architects knew how to design and planners knew how to plan. However, none of us knew how to respond to this request. As planners or designers, for months we discussed amongst ourselves how to cover the users' demand. We desired our response would be worth of this request."*

The open-call for the project was triggered by the One Hope Association. The founder of the association, Erbay Yücak, was part of the struggle process as a lawyer and volunteer, and had also close relationships with the earthquake victims of Düzce. Meanwhile, the volunteers of the One Hope Association carried out interviews and held meetings in 2012 to define the principles of the project and to share and discuss the findings of the interviews with the community (Yalçınalp, 2012), although the process was interrupted by legal problems related to land legitimization and property deeds for nearly two years. In 2014, the process was started again from beginning, and the One Hope Association made an open call for volunteers to take part in the collective work for the design and realization of the project. In response to this announcement, professionals, academicians and students from disciplines such as architecture, city planning, civil engineering, communication, sociology and law, members of the general public volunteered their services and some members of the One Hope Association desired to take part, and One Hope Association established the Düzce Hope Studio within its own body. (D. Öztürk, personal communication, March, 2016). According to their website (https://duzceumutatolyesi.wordpress.com/biz-kimiz/), they work collectively on an open and equal basis, and aim to demonstrate that *"a different kind of dwelling production process is possible in Turkey"*. Most of the volunteers, most specifically, the academicians and students, believe in the power of solidarity and the reflection of this unity and collaboration on space. This bottom-up project process is seen as a long-awaited experience or desired goal for planners, designers or any professional related to the community. The volunteers wanted to observe how the community would shape their environment, and how this process would intrinsically give shape to the built environment and also the social structure.

On the website, volunteers indicate the reasons for their participation in the project as follows:

> *"The reason for my involvement in this project goes back to the times when I was taking the course "Assistance for persons building his/her own house",*

which teaches user-oriented architectural practices … After many years, at the beginning of the 2000s when this subject transformed from an interest into a goal, I turned back to academic life to find answers to my questions about how to integrate the user into the design process, what the role of architect is in this process and what the practices are … The Düzce project is one that I have dreamed about for many years; it makes me feel that I am doing an important thing, and is the thing that makes me forget about my "architecture identity" … It is an opportunity to dive into an utopia in which the users have an opportunity to have a voice, and an opportunity to create a living space and through a collaborative implementation…" (Hande Akarca, retrieved from: https://duzceumutatolyesi.wordpress.com/biz-kimiz/)

"… this collaborative process reminds me of a fantastic work of fiction in which many precious ideas are discussed, in which a hero emerges whenever the synergy of the group dissipates, in which we feel like we are undertaking a long journey with a group of self-sacrificing and hardworking people without knowing where we will go, but on a journey that excites the process' instructiveness, regardless of the consequence… It is a good feeling to be part of this journey…" (Derya Karadağ, Architect, retrieved from: https://duzceumutatolyesi.wordpress.com/biz-kimiz/)

"Realizing this project through collaboration and without any authority or expectations from anybody helps to break down the mainstream perceptions. In this process, nobody is drawing or designing something and imposing these outputs on the subject of design (which means here as a user); instead, people who are influenced by the design are designing their own environment, and we, as "experts", are in solidarity with the community." (Mustafa Çelebi, City and Regional Planning Student, retrieved from: https://duzceumutatolyesi.wordpress.com/biz-kimiz/)

These findings demonstrate that each volunteer was eager to contribute to the process.

Below the participatory design process of the project is elaborated, investigating how the Düzce Umut Derneği team organized the design process, which methods and techniques were used, and how the designers reflected these ideas on the physical design.

The demand of the cooperative members from the One Hope Association can be seen as a sign of the solidarity among them that was established throughout their struggle to obtain property rights. After the land was allocated, the design process was realized with the participation of members of the cooperative, under the guidance of One Hope Association which reflects the community's idea of "*belief makes it possible to live in*

a different environment", similar to their belief in claim for their property rights from the very beginning of the process.

Before the project process started, cooperative set out the following basic project principles (D. Öztürk, personal communication, March, 2016):

1. Developing a self-sustained financial model based on cooperative membership fees and advance payments
2. Making new rules and regulations rather than adopting those of other cooperatives, with four criteria defined for membership of the cooperative:
    a. Being a victim of the Düzce earthquake
    b. Being a Turkish citizen or a foreign person with rights to own property in Turkey according to land register law number 2644, or the legislation in force
    c. Not being a homeowner anywhere in Turkey
    d. Working on the implementation phase of the construction as a construction worker

Figure 22 A Poster hung on the wall of the cooperative informing cooperative members how to participate in the housing process, entitled "Let's solve our housing problem collaboratively" (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/10/)

3.3 The Design Process

In 2014, the property deeds were drawn up by TOKİ and the project process was officially started, however, as mentioned before, the volunteers of One Hope Association had already organized the first meeting with the cooperative members on 8th January, 2012 to gather socio-economic data about the prospective inhabitants, including their employment status, income, solvency and capacity for work in the construction phase of the project (Yalçınalp, 2012).

The Düzce Hope Studio team (hereafter, the designers of the project) structured the whole project process in three main phase: *analysis, synthesis* and *design*. The design process began with an analysis by the designers of the existing data, after which the

results of the analysis were discussed and evaluated by the members of the cooperative (hereafter, the users) and the designers. During the synthesis process, design principles that would lead the following design phases were divided into two groups, covering the spatial and financial aspects. The designers and users exchanged and discussed ideas in the meetings and workshops before and after each decision-making phase, adopting various methods and instruments such as interviews, surveys, participatory games and focus-group meetings, alongside the plan reports (Öztürk, 2015).

Before beginning the analysis, the designers first defined the main restrictions of the project, of which there were four: time limits, economic constraints, the maximum number of dwelling units that could be accommodated on the site and regulations. Firstly, the time limits are subject to TOKİ regulations, which state that cooperative members must start construction and complete the building to the level of the plinth within two years from the day the lands were legally allocated to them, and if they failed to do so, TOKİ would have the right to cancel the contract. Secondly, the designers deemed that the financial restrictions such as payments of TOKİ credit, monthly fee for the cooperative and being low-income (D. Öztürk, personal communication, March, 2016) of the cooperative members would force them to create just one house type. Thirdly, the limited size of the site would lead them to design higher buildings, which would be unpopular among the earthquake victims (D. Öztürk, personal communication, March, 2016). If the buildings were designed as only two or three storeys, the required number of properties would not be achievable, and there would be insufficient space for public and common areas. If the buildings were designed as four storeys, an elevator would be built in accordance with the regulations. Finally, the legal restrictions were related to the location of the project area, which was in a first-degree seismic zone. As the project site was subject to the Regulations for Buildings to be Constructed in Seismic Zones[19], there were various design restrictions to be applied in the master and architectural plans (Öztürk, 2015).

After pre-defining the design restrictions, the designers brought together the existing plan documents for the site analysis of the area. The site is located in the Beyköy

[19] Deprem Bölgelerinde Yapılacak Binalar Hakkında Yönetmelik

District of the city of Düzce and has a total area of 42,228 m2. It lies 700 m from the Beyköy district settlement area and 1,500 m from the highway (Figure 23), and is affiliated to the Beyköy district municipality (TOKİ, 2013, as cited in Öztürk, 2015).

Figure 23 Up: Location of the Düzce city in the Turkey map. Down: Location of Beyköy district in Düzce (Google maps, 2016)

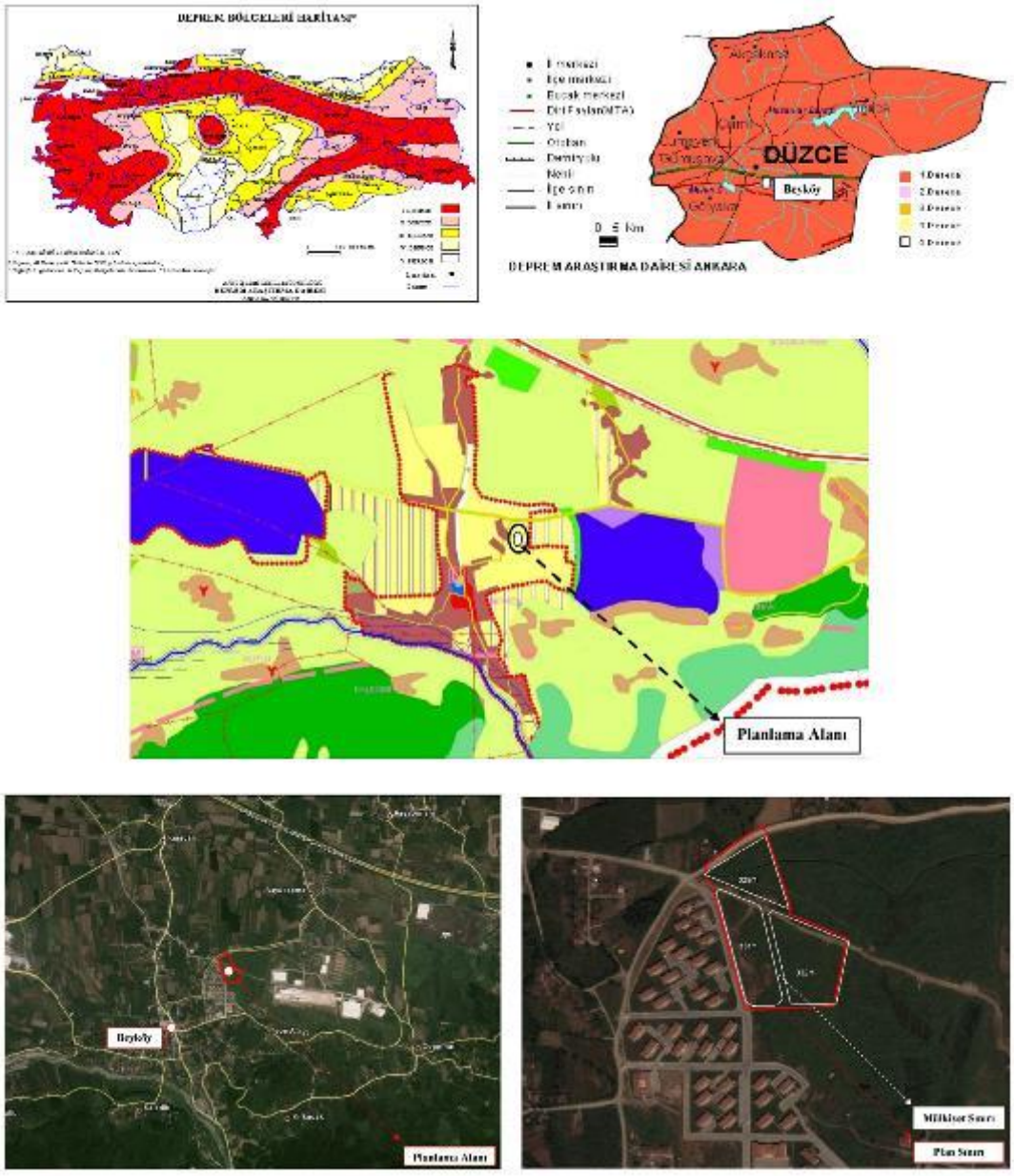

Figure 24 The site analysis documents were collected and interpreted by designers for the first design research phase. From top to bottom: seismic zone map of Turkey, seismic zone map of Düzce, upper-scale master plan, project site views and boundaries (Öztürk, 2015)

A mass-housing area is located on nearby plot that was built by TOKİ (Figure 24). In the immediate surroundings of the project area is partly built-up area containing a glass manufacturing plant. The project site is served by transportation infrastructure connecting the project site to the center of the district. In the upper-scale master plan (1/25000 scale), the project site and its surrounding are defined as a new urban

development area and an illegal housing prevention zone (TOKİ, 2013, as cited in Öztürk, 2015).

Figure 25 General site view (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/2/)

Figure 26 TOKİ mass housing dwelling units located on nearby plot of the project area (Source: Düzce Umut Atölyesi Archive)

Figure 27 The view of glass manufacturing plant from the project area (Source: Düzce Umut Atölyesi Archive)

Total area of the project site that consisted of three building blocks is 42.228 m² (Figure 28) and the area permitted for construction is 50.673 m². According to the master plan of the project site, the maximum building height is 12.5 meters, which means that maximum number of storeys is four. The surface area of building block no. 329 is 9.912 m² and construction area is 11898.4 m²; the surface area of building block no. 331 is 15.034 m² and construction area is 18.040 m²; whereas the surface area of building block no. 332 is 17.282 m² and construction area is 20.738 m². The project involves 389 cooperative members some of which left the cooperative due to many reasons within years and the current number of the cooperative is 234. According to the master plan, social facilities and recreation areas are also included besides the residential areas. However, commercial activities are not allowed to be built on the site (Yalçınalp, 2015). The 1/1000 scale implementation plan obliged building codes as follows: FAR=1.20, Hmax=12.50 and two-storey detached buildings (Öztürk, 2015).

Figure 28 Master plan of the project area which shows three building blocks with their block number (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/8/)

3.3.1 First Meeting with the Users – Interviews, Questionnaires and Drawings

After carrying out the site analysis, the design team made a household survey of a total of 154 householders (83 women, 71 men) to evaluate their socio-economic situation. The first socio-economic analysis was conducted in 2012, during which 300 people were polled, however the data needed to be updated due to the changes in number of members in the cooperative. Accordingly, the designers opted to repeat the interviews to ensure a healthier process. The designers asked questions related to household size, average age of the residents, employment situation, solvency, etc., so as to define the design principles in accordance with the informed economic opportunities/constraints (Öztürk, 2015).

In addition to this information, the designers wanted to learn about the users' ability to work on the construction of the project. The cooperative made it compulsory for all members to work on the construction of the building, with the intention being to minimize costs and to implement the project in a collaborative way. Therefore, in

addition to the questions mentioned below, the respondents were asked about any knowledge or skills in the construction field (D. Öztürk, personal communication, March, 2016). In the interviews carried out both in 2012 and 2014, the designers acquired information about: household size (btw 1-8), average household size (3.34), average age of women (45.69), average age of men (43.06), average age of total (33.89), percentage of working population (36%), percentage of population with insurance (68%), percentage of people in need of nursing, including children (31.8%), percentage of disabled or sick people (13.8%), percentage of people with the ability to work in construction (28.6%) and the percentage of people with access to construction materials (27%) (Yalçınalp, 2012) (Figure 29). The designers understood from their first investigations that the factors/facilities desired most by the participants for the project area were a kindergarten, employment area and accessibility (Öztürk, 2015).

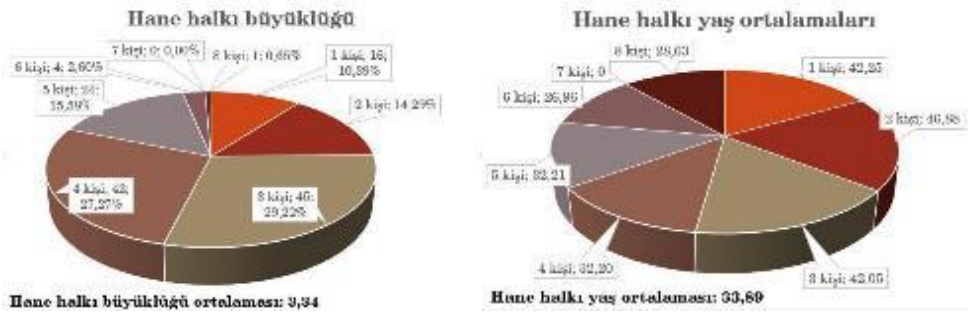

Figure 29 Graphics showing the results of the interview. Left: household size, Right: average age of total (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/10/)

As a second step, after the interviews and questionnaires, the designers organized workshops called “What kind of a neighborhood?” with both adults and children so as to learn about their dreams for the prospective living spaces. The designers wanted users to draw what they desired to see in their environment on layout plan of the area. (D. Öztürk, personal communication, March, 2016). General information gathered from the drawings show that the users wanted buildings with terraces, children playground, parks, green areas, commercial areas, parking area, balconies, buildings with one to four storey, sitting areas within two buildings.

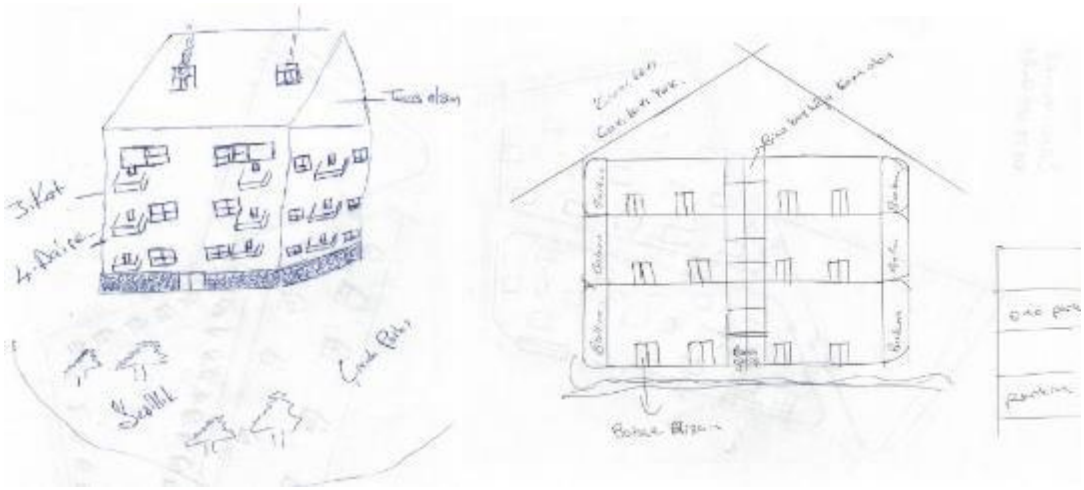

Figure 30 Users' drawings and desires regarding their living spaces (Source: Düzce Umut Atölyesi Archive)

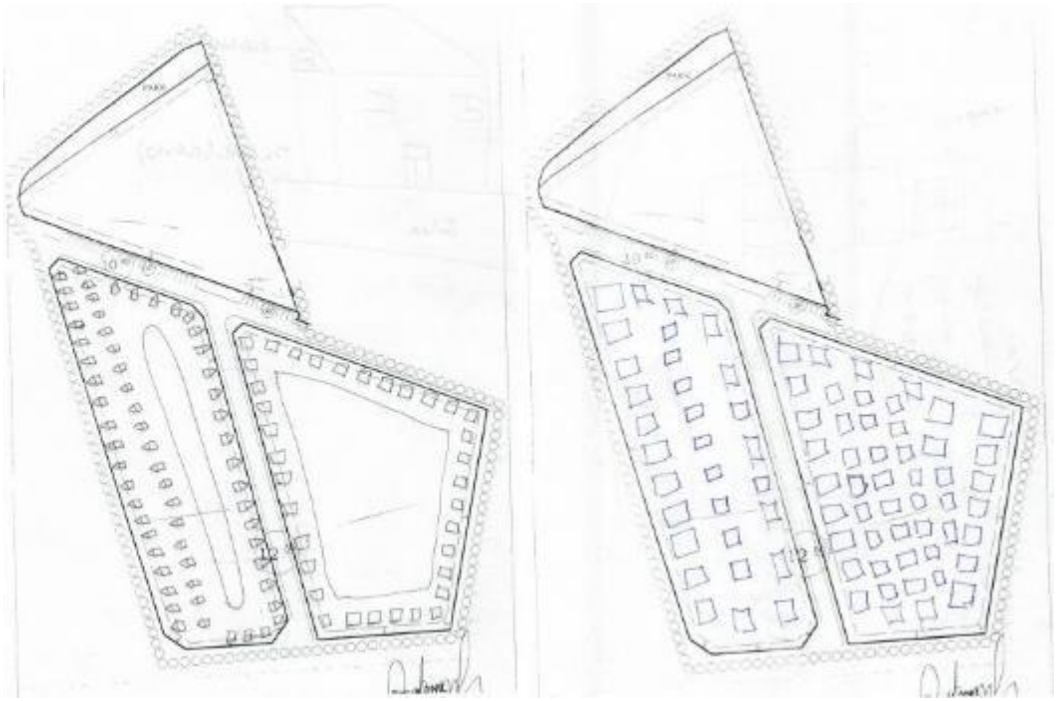

Figure 31 Users' desires regarding the layout plan and common areas (Source: Düzce Umut Atölyesi Archive)

3.3.2 Participatory Game Playing: Design Inputs Acquired from Users

After evaluating the findings of the surveys and reports, the designers carried out extensive research to understand the demands of the users. At the beginning of 2015,

the members of One Hope Association invited the Düzce Design Atelier[20] to identify all of the volunteers who with a deep desire to take part in the project and to help in the creation of a collaborative design process. After the invitation, the first meeting with the volunteers was held in accordance with the aims mentioned above at the office of One Hope Association on January 13th, 2015. The volunteers included 30 people from different disciplines, including architecture, city planning and urban design. During the meeting, the One Hope Association members and volunteers decided to organize a workshop so as to give form to the collaborative and participatory design process (Yalçınalp, 2015).

Figure 32 New volunteers at the Düzce Design Atelier hold a meeting (Retrieved from: https://duzceumutatolyesi.wordpress.com/)

The Düzce Design Atelier held two workshops at Mimar Sinan Fine Arts University on January 17th and 24th, 2015. The aim of the first workshop was to identify how to give shape to the collective and participatory process, to draw up a timetable and then to begin gradual entry into the field, which meant starting to host meetings with the users. The second workshop was a critical stage in which the designers identified the method of integrating the members into the process. They concluded that the most efficient method was to play a design game with the users in which they would collaboratively design the users' environment. In parallel with this decision, the designers designated the aim of the game, as well as its format and rules.

According to Yalçınalp (2015) and Öztürk (2015) the aim of the game playing method was as follows:

[20] Düzce Umut Atölyesi

- Acquiring information about the master plan and mass configuration.
- Visualizing user demand and their results, showing specifically the results of the 100 m2 dwelling units that were desired by most of the users.
- Observing the users' genuine demands related to financing, time and other restrictions, and understanding the underlying reasons behind these demands.
- Identifying the priorities of users.
- Improving the skills of collaborative decision-making and negotiation within the seven created groups.
- Observing what designers can learn from users.
- Triggering creativity.
- Playing a game altogether contributes significantly to the empowerment of social relationships.

Designers set the game settings and played the game initially to fine-tune the rules (Figure 33). The game involves the positioning of the dwelling units, facilities and open/public spaces (Öztürk, 2015). According to Öztürk (2015), the settlement game trial helped to define the game instruments, organization and rules. Yalçınalp (2015) and Öztürk (2015) explains the format and rules of the game as follows:

- The principal aim of the game is to place/situate/fit all 392 dwelling units onto the site, along with open/green/common areas.
- There will be seven play groups of varying income levels that may be divided into two.
- Each group should comprise two moderators, at least two reporters, two site managers, responsible for procurement of game instruments, and one negotiator.
- Each group should consist of at least 15 and at most 25 users and each should participate in the game, encouraged by the designers.
- The game phases start with the locating of units, continue with discussions and end with negotiations, lasting a total of one hour.
- If any user objects to another user's decision, he/she should write his/her reasons and post it on the unit.
- One-storey buildings are not allowed.

- A minimum of two and maximum six dwelling units are allowed on each storey.

Figure 33 Designers are playing the trial participatory design game to perceive the game process and fine-tuning the rules (Retrieved from: https://duzceumutatolyesi.wordpress.com/)

In the preparation phase, the designers decided to prepare dwelling units by using models and site plans at 1/200 scale. Any common area suggestions that came into light during the trial game should have become definite, and any features of the surroundings of the site, such as TOKİ mass housing units, the glass factory, mountains, sun-light, etc. should have been indicated on the models. During this process, the designers decided to organize a focus group meeting with participants with different user profiles that would be held after the game on the same day, for which they prepared questions with various professionals.

After the second workshop, some volunteers arranged an excursion to Düzce and asked the users what name they would like to give to their sites, asking them what kind of names had come to their mind in the 15 year period in which they had fought for building rights; what subjects come to mind when they think about their life once they move into the living space; what they feel about the cooperation and solidarity among the future residents. The suggested site names put forward by the users were collected categorized under eight headings: Corporation and Solidarity; Hope; The Process; Labor; Nature; Marginal; and Earthquake (Yalçınalp, 2015).

On the 8th of February 2014, nearly 50 designers including architects, engineers, city planners, lawyers, psychologists, sociologists, communicator professionals and students went to Düzce in order to play the participatory game with 189 right owners (users). Designers organized a total of 10 participatory games, involving 250 users on 8th February, 2014. The designers created three different building types with floor areas of 50 m2, 80 m2 and 110 m2. The users were required to place these various units on the site during the game sessions, each of which lasted 10 minutes.

As indicated in the game rules, the designers assigned themselves various roles, including moderator, reporter, site manager and negotiator, although the role of designer could change according to the situation in the participatory process. For example, according to Öztürk (2015), moderators encouraged the users to place 392 dwelling units on the site, but informed the users if they had placed them illegally. In addition, the designer gets involved when any user objects to the decision of another user, directing him/her to write the reasons for their objection and posting it on the relevant unit, after which the objection is discussed during the negotiation phase of the game. The reporters take notes on any repetitive building typologies put forward by the users. The designers document the layout plans of each 10 groups by taking photos. After locating all of the dwelling units, the layout plans are discussed both among the users and with experts. Lastly, the final version of the layout plans are photographed, and the designers evaluate the results of the game through the photographs and reports, with all layout plans converted into digital form with AutoCAD program (Öztürk, 2015).

Below, one of the game process played with the seven groups is analyzed in order to present what kind of inputs were received from the users and how designers analyzed these inputs.

The third group played three games (Figure 34) and users mainly commented on the location of the building/social facility units, common areas and architectural design while they were locating the building/social facility units on the site.

Figure 34 The layout design alternatives created during the design game (Retrieved from: https://duzceumutatolyesi.wordpress.com/)

Some demands of the users regarding location of the building units and social/recreational facilities are given in the below list. Below list includes various desires that came from different users:

- "We want to take a walk in the site"
- "Swimming pool is costly and unnecessary"
- "We do not want orchard"
- "Orchards may be located on the perimeter of the site and green spaces can be located in midst of the blocks"
- "Roadside parking could be useful"
- "Carpark should be close to the buildings similar to TOKİ housings"
- "We want to enclose the area with fences and if we use a green fence, it looks aesthetic"
- "Service road may be located in front of the fences"
- "Green areas should be wide"
- "Green areas exist in the villages, I want to see buildings in this site"

- “Green areas should be located around the roadside, we can plant trees on the plot boundaries”
- “We want both front and backyards”
- “The gap between two buildings should be at least 1-1,5 meter”
- “4 buildings side by side is too much for attached housing, the buildings should be detached and the buildings should not prevent the sunlight”
- “Attached housing is unaesthetic”
- “Attached housing provides heat gain, and there remains much more open space if we attach buildings”
- “We want courtyard system instead of street axis”
- “The buildings should not be located on the perimeter of the block because there remains a wide and undefined open space in the midst of the blocks”

Users’ requests regarding common areas are common big oven and kitchen, kindergarten, women atelier, hairdresser, small market, multi-functional hall for ceremonies and kermis area, pergola and café for elder people, social facilities and fruit trees. They also expressed their demands in these sentences as follows:

- “Anyone that want an orchard can go to his/her villages”
- “Each parcel should have the same common areas in itself”
- “We want volleyball and basketball court and playground for the children in the courtyards”
- “I do not want child playground too much on the site”
- “There exist one mosque in the neighborhood, so we do not need one more in the area”
- “I want a shopping mall in the area”
- “We do not need a shopping mall in the area, do each neighborhood need one?”

There are some common demands by users’ regarding architecture of the buildings as follows:

- “Similar type buildings should be designed together”
- “Elevator is costly, therefore, we should not build more than three-storey buildings”

- “Our priority is three storey-buildings, if the buildings do not fit in the area, then we can add one more storey”
- “We want two balconies, front balcony that belongs to the kitchen and one back balcony”
- “I want my kitchen and living room to be large”
- “We want cellar and storeroom in our houses”

Users’ different points of view regarding architecture is explained as follows:

- “Optimum number of building storey is two, maximum three storey”
- “Düzce is located in the seismic zone, therefore four or five storey is not acceptable”
- “If the buildings with 16 dwelling units do not face problems with sunlighting, the buildings can be four-storey”
- “Studio-type dwelling units are unnecessary”
- “Studio-type dwelling units can be located on the top-floor and be useful for young people”
- “Four storey buildings are acceptable for me if my dwelling unit will be 100 square meter”
- “I want my unit with semi-closed terrace”
- “Terrace is costly and its maintenance is difficult, dwelling unit can be expanded instead of terrace”
- “Duplex apartment is useful”

As seen in the above-mentioned conversations, users made sometimes similar or sometimes totally opposite requests regarding the concepts of *location, common areas* and *architecture*. These inputs refer to both functional and morphological aspects of the design. At this point, designers have an important role for analyzing and interpreting the results of these demands. Which data would be eliminated by the designer and why?

Users’ decisions can be totally integrated or designers may try to impose their own decisions. Besides, users’ demands may sometimes be unadaptable and impracticable or designers’ suggestions may contradict with the demands of users. At this point, it is

important for designer to know how to negotiate and resolve conflict. As seen in this project, designers did not intend just acquiring inputs from the designers. During the game, they collected the data, they encouraged users to explain the reasons of users' preferences and lastly they tried to come to an agreement among users. The evaluation of the designers is explained in the following sections, namely Designers' Reflections Regarding the Game and Focus Group Meetings.

3.3.3 Focus Group Meeting: Design Inputs Acquired from the Users

After the game, designers carried out focus-group meeting with the users which was held on the same day as the game, and involved users from all age groups, including children, the middle-aged and the elderly. The designers identified their role in the meetings, and described the aim and method, and asked questions to garner data from the users prior to the meeting. According to the rules, each group was required to consist of at least one moderator and two note takers, as well as one person who would be responsible for observing the group, both during the game and within the focus group meeting. The designers were also expected to encourage users to get involved and express their demands, especially related to spatial problems (D. Öztürk, personal communication, March, 2016).

The designers started by identifying the profile of the users. The focus group meetings were held with three above-mentioned groups, who would have diverse and specific needs related to their daily lives and their use of space. The questions asked to the elderly and men concentrated in particular on the settlement plan, the common areas, daily life, social facilities and the dwelling units themselves. During the meeting, the designers were able to observe the conversations, attitudes and reactions of the users.

The first question aimed to identify the satisfaction level of the users related to the design game, and continued with five further questions, as follows:

1. What things would you want to change and what would you want to leave as is in your neighborhood?
2. What are your daily life activities? Where and how do you meet your neighbors or friends?

3. How do you imagine your environment could be changed, or what could be created to facilitate an easier life?
4. What kind of production could be made in this area? If a common workspace is created in the neighborhood, what kind of work (cultivation, production etc.) could be carried out? What kinds of facilities should be provided by the designers in the social facility areas?
5. Is there anything in your house that you are satisfied with? Do you have any recommendations about windows and balconies in terms of your neighborhood relationships? What do you want in your dwelling unit that differs from your existing house, such as elevator, emergency button, etc.?

In addition to these questions, the designers took notes about other recommendations that were not covered in the interviews and wrote their personal observations during the interviews.

At the end of the game, designers asked questions both to the players, in other words users, and themselves about the games' efficiency. Most of the reflections of the users were positive. However, some designers mentioned that they expected more creative results regarding design but they were also satisfied with the game practice and state that this collaborative process is more important than the results (M. Bedir, as cited in the web site https://duzceumutatolyesi.wordpress.com/page/7/).

3.3.4 Designers' Reflections Regarding the Game

Designers organized two workshops (5^{th} and 6^{th} workshops) among themselves for the preliminary consideration of the process. Their agenda regarding design process was; the assessment of the game and focus group meetings; reporting and sharing the results; discussion on design principles; identification of design and scenario groups; creating spokesman group; evaluating the design alternatives that worked in Darmstadt Technical University by the master students. Designers also talked about the organizational topics such as process organization for the following design workshop with the users in Düzce (Yalçınalp, 2015).

Subsequently, designers organized a seminar in Mimar Sinan Fine Arts University with other designers and some cooperative members, and discussed about the results of the game and focus group meetings.

Figure 35 Designers and cooperative members are discussing the process results in Mimar Sinan Fine Arts University (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/6/)

As mentioned before, within the context of the thesis, one of seven groups' game result analysis process would be explained here. It is aimed to show inputs' transmission process which is explained in the previous section, and how designers analyzed these inputs.

After the 5th and 6th meetings and seminar with users, designers evaluated the results of the game via photographs and reports. They computerized all layout plans via AutoCAD (Figure 36) (Öztürk, 2015).

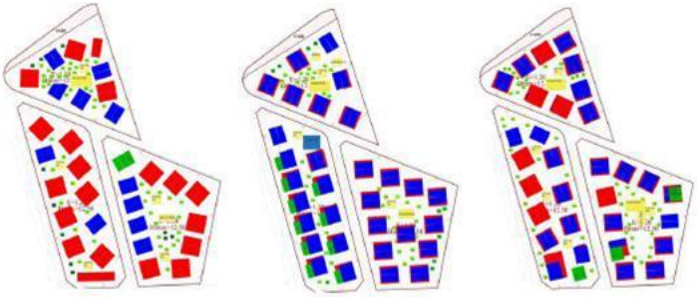

Figure 36 The digitalized version of three different games that were played by the third group (Retrieved from: https://duzceumutatolyesi.wordpress.com/2015/02/28/duzcelilerin-yerlestirdigi-maketlerin-2-boyuta-aktarilmis-krokileri/)

Then, designers overlapped three design alternatives in order to see the similarities and dissimilarities of different design alternatives as seen in Figure 37. Lastly, they identified building masses, open and green areas and social facilities in different colors.

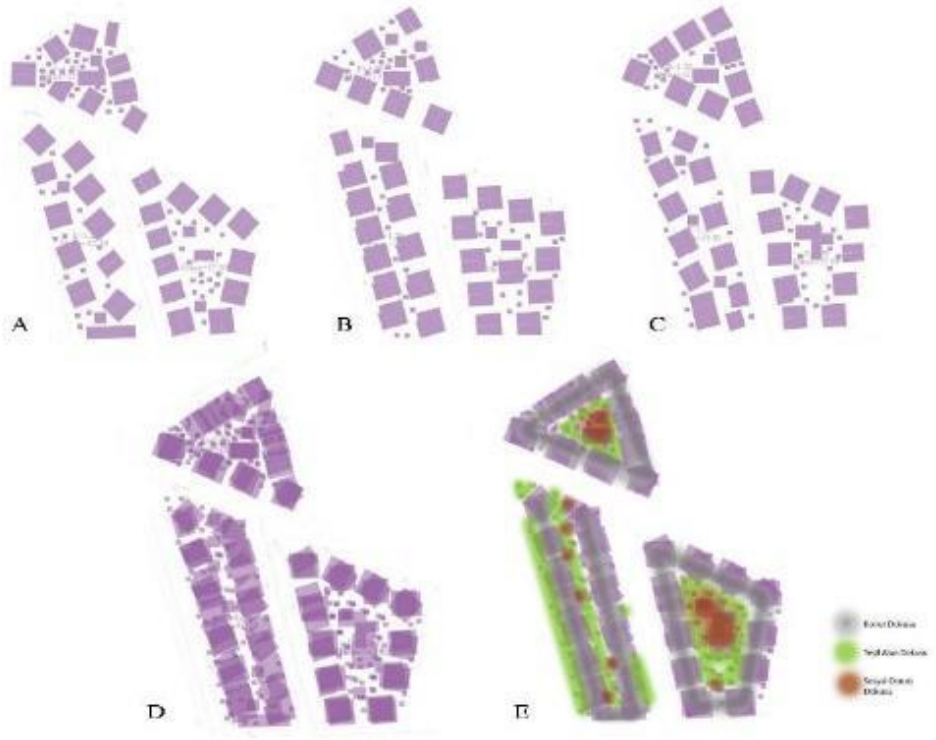

Figure 37 A: First design alternative B: Second design alternative C: Third design alternative D: Overlapped version of design alternatives E: Grey areas show residential patterns, Green areas show open and green areas, Brown areas show social facilities (Source: Düzce Umut Atölyesi Archive)

Designers repeated the same analysis process for other alternatives that came from game sessions of other six groups. Later, the designers classified the alternative layout plans according to the criteria defined by each game group and overlay the plans so as to reveal the dissimilarities between the projects (Figure 38). The different layout plans were also analyzed for sun and wind exposure using a 3D modelling program (Öztürk, 2015).

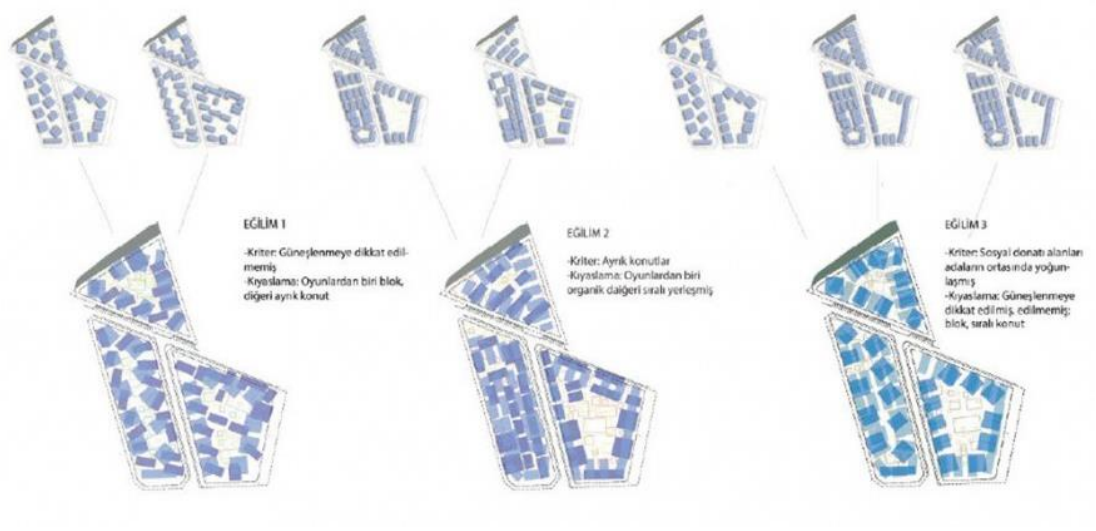

Figure 38 Overlaid alternative design solutions that emerged during the game (Source: Düzce Umut Atölyesi Archive)

The inferences of designers regarding the game are as follows: three of the projects developed during the games resembled the TOKİ mass housing projects; two failed to take into account sun exposure; and all tended to position the buildings to the perimeter of three blocks. Social facilities and recreational areas were located at the intersection points of the three blocks, since the users did not want roads within the three blocks, and there was a belief that locating the common areas at the center of the three blocks would facilitate integration of the three parts. In the other three games, the social facilities and recreational areas were dispersed around and between the buildings. In addition to these demands, the users showed a preference for low-rise buildings, although, they understood that stipulating a maximum of three-storeys would leave them short of the required 392 dwelling units. Accordingly, they were convinced to accept a mix (of three-and-four) storey buildings. Lastly, 80 percent of users stated a preference for apartments with floor areas of 110 m2 rather than 50 m2 (Öztürk, 2015).

After analyzing the game results, the designers identified the general tendencies among the users. When these findings were evaluated by the designers, they saw that there were 10 clear tendencies. They decided to analyze the efficiency of these 10 different projects by professional methods: drawing the 3D models of projects in Rhino program (Figure 39) (Yalçınalp, 2015).

Figure 39 Left: Designers are drawing the 3D models in Rhino program Right: Designers are collaboratively working (Retrieved from: https://duzceumutatolyesi.wordpress.com/2015/02/28/rhino-ekibi-calisiyor/)

3.3.5 Designers' Reflections Regarding the Focus Group Meetings

Focus group meeting results were evaluated after the design game results. As mentioned before, the designers carried out four focus group meeting sessions as well as one-on-one interviews with users. According to the reports of Düzce Umut Derneği, the results of focus group meetings were evaluated under three different topics (Düzce Umut Atölyesi, 2015):

- Feedback in regard to the design game
- Existing situation
- Expectations

Most of elderly people approved of the design game, and gave thanks to the organizers for being given the chance to visualize their settlement area. The design game made them feel like that they are part of a participatory process, and they were informed about the legal procedure related to the project during the process. Not all agreed, however, as some users found the game to be unbeneficial, difficult to understand and a waste of time (Düzce Umut Atölyesi, 2015).

According to the designers report, most of users currently live in villages, where they are satisfied with their neighborhood relations, but criticized the poor infrastructure and environmental pollution. They said that the needs of disadvantaged and disabled people were overlooked, and almost all complained about poor sound and heat

insulation. Many spoke about the need for a cellar and storehouse (Düzce Umut Atölyesi, 2015).

The users wanted buildings to be a maximum of three-storeys, but if the buildings had to be four-storeys, then they wanted an elevator. They also voiced a need for a community health center in the neighborhood. Most of the users stated a preference for a garden floor flat, seeking easy access and asked the designers' to consider disabled access. They said they would like the settlement area to be fenced, and to have security at the entrance. They wanted a reading hall, a wedding-ceremony hall and henna night salon in the social facility building. Some wanted a mosque, or to be close and have access to a mosque and a market. They wanted good access to the rest of the city via public transport, and access to large open and green spaces, good infrastructure, good insulation and wide sidewalks. Solar energy was also a popular request. Lastly, they requested large kitchens and balconies where they can spend their time (Düzce Umut Atölyesi, 2015).

Another focus-group meeting was held with 25-60 year-old men, who were asked the same questions as the elderly participants. These users' views regarding the design game were similar to the elderly respondents. They mostly found the game beneficial, and a good opportunity to visualize specifically the land compatibility and different sized dwelling units. Similar to the elderly respondents, the male users also complained about the lack of storage, the small size of the rooms and balconies, poor sound and heat insulation, bad infrastructure, the lack of car parking and social facilities (Düzce Umut Atölyesi, 2015).

The expectations of this group were focused on car parking, and disabled access in and around the buildings. They stated a desire to use the social facility area for wedding ceremonies and meetings. But they also wanted areas for cultivation and green-houses in the lands surrounding the area, while access to public transport was another crucial point for men. According to them, each building should have a water tank, sound and heat insulation and storage and a cellar.

The designers carried out semi-structured interviews to obtain information about the households and focus-group studies with women to identify their specific demands.

After acquiring general information about the female respondents, the designers asked for their thoughts about the design game. The questions regarding their daily life were as follows (Düzce Umut Atölyesi, 2015):

1. How do you spend your time at home? Where do you go when you spend time outside the home?
2. Where and how do you spend your time with your neighbors when you meet?
3. Do you have time to set aside for yourself?
4. Where and how do you spend your time with your family, children, women friends and guests?
5. Do you engage in any activities with your neighbors, relatives etc.? If so, what kind of activities? How would you use a common area, if included?
6. Which places do you use most often in your house? What would you like to change or leave unchanged in your living space?
7. What would you like to change or leave unchanged in your life?

The designers collected the findings of the focus group meeting with women under two headings, being common thoughts and different thoughts. Most of the women users stated a desire to be active in their neighborhood life and to engage in collective activities with other cooperative members. Accordingly, they said there should be a multi-purpose social facility area with various functions, such as a kindergarten, a center for the elderly, and areas for workshops, ateliers and courses. The women users also stated a desire to have a place for the organization of fairs and for selling items to make a side income. Markets and shops were desired in the area, and similar to the other focus group recommendations, they also wanted open and green spaces, walking trails, fencing around the area, wide balconies and a cellar, located either in the buildings or in the dwelling units themselves. Unlike other groups, women demanded an optimum sized open/closed kitchen with room for a dining table. They also wanted a bus stop close to their site. A minority of women stated the desire for a disaster assembly area, an open-air cinema, bicycle paths, a skateboard park, an orchard, a fitness center, a swimming pool, a hairdresser, a salon for wedding, engagement and circumcision ceremonies in the social facility area, and a dining hall where users can make or sell food. Importantly, at the end of the discussions during the interview, the

women respondents withdrew their demands for a swimming pool due to the economic infeasibility (Düzce Umut Atölyesi, 2015).

Lastly, the designers carried out focus group meeting with children. Prior to the game, the designers decided upon the methods to be used during the meeting and the activities to be included under the guidance of child psychologists. The intention was to identify the spatial expectations of children by drawing pictures and playing a design game that suited the age group. The designers asked the younger children to draw pictures and the older children to play games regarding indoor and outdoor space. The designers asked the children about the building heights, to which most, who are currently living in low-rise apartments, stated a preference for modern and high-rise buildings, since it makes them feel like they are flying, etc., although some stated a preference for living in low-rise buildings as a result of a fear of earthquakes. A few do not want to live in attached buildings as they would not be able to play with other children at the same time due to crowding. In contrast, some stated a preference for living in attached housing, in that vast number of people can live in such buildings (Düzce Umut Atölyesi, 2015).

Besides that, designers also defined the topics that should be explained to the community in the next meeting since one aim of the game was informing users and raising awareness of users about the prospective negative or positive effects of the demands of users. Thus, after evaluating the games and the meetings with the focus groups, the designers informed the users about the possible consequences of their demands. These points are given below (Öztürk, 2015):

1. The users should be informed about the importance of taking sun direction into account with 3D simulations
2. Three game users wanted to create buildings similar to TOKİ mass housing projects, although this was already rejected by most of the users at the beginning of the project. The designers thought that the users should be informed about the results of this typology. The designers related this tendency to the users' incapacity to visualize alternative housing typologies, and so they considered presenting different housing alternatives to the users.

3. The users tended to position the buildings at the perimeter of the blocks. The designers attributed two reasons for this tendency. First, the constraints of the game materials do not allow design flexibility; and second, the users' inclination to enclose the project area boundary with a firewall. First and foremost, this suggestion was rejected since interference with public space is impossible, and the designers also wanted to show the effects of gated communities on daily life practices.
4. The designers relate the reason for clustering of social facilities, open spaces and common areas at the intersection of the three building blocks to reducing the effects of the factory located close to the area, and to the misperception of the real size of the vacant space amid the blocks. The designers wanted to help users to understand the dimensions of this huge space through 3D models.
5. The designers attributed the tendency of the users to locate the social facilities, open spaces and common areas around and between the buildings to the limited time of the gaming session, and to the users' inclination to enclose the project area with social facilities. The designers suggested that this enclosure problem may be solved by creating a system of courtyards within the blocks.
6. Lastly, the designers understood that the desires of the users to live in 110m2 rather than 50 m2 dwellings could be attributed to them having lost their homes during the earthquake, after which they were forced to live in 70-75 m2 temporary housing for many years. The users were eager to become homeowners again, and expressed this by saying "we want to live in comfortable houses". The designers wanted to demonstrate that the users could also live comfortably in units smaller than 110 m2.

3.3.6 First Official Meeting with Public Enterprises

As the design studies were proceeding on one hand, on the other hand the official meetings were held with the local municipality and Directorate of Land Registers (Tapu ve Kadastro Müdürlüğü) for solving official problems and discussing about the layout plan. Initially, an application was made to Directorate of Land Registers by board members of the cooperative and few volunteers so as to start the construction

with the official permission. Later, the committee paid an official visit to Municipality of Beyköy Düzce (Yalçınalp, 2015).

Figure 40 Mayor and the committee are discussing about the project (Retrieved from: https://duzceumutatolyesi.wordpress.com/2015/03/06/duzcedeki-ilk-resmi-kurumlar-ziyaretimiz/)

During the meeting the committee explained the scope and content of the project and the project team. They showed the news release regarding the participatory process that fell into national press and the blog of the project. (Yalçınalp, 2015).

The meeting was an important step for fine-tuning the layout plan. Because the committee acquired critical information regarding land use plan that would affect the layout plan. Mayor informed the committee regarding that TOKİ mass housing typologies which was located in the adjacent block of the project area separated into three groups in respect to low-income, middle-income and high-income groups. He asserted that TOKİ housing area is lack of social facilities, and in the future both inhabitants of TOKİ and cooperative may suffer from the lack of area for social activities. He informed that it is possible to build sports field and pasture area close by the project area although not yet certain. In addition to that, he asserted according to development plan, a water treatment plant is planned to be built on nearly 100.000 square meter land nearby the project area in the future. The committee asked another

questions regarding development plan and investigation of ground conditions. They organized the second meeting with the mayor and decided to be in continuous communication regarding the project (Yalçınalp, 2015).

3.3.7 7th Workshop before the 2nd Participatory Design Meeting

After designers identified general tendencies, they organized 7th workshop. The agenda of this workshop was to work collectively on alternative layout plans in the direction of the users' tendencies and to organize the second big participation meeting with users due to these reasons as follows (Yalçınalp, 2015):

1. Informing users about their demands' prospective positive and negative effects and opening these topics up for discussion
2. Presenting the alternative design outputs considered by the designers and collaboratively deciding for the one layout plan
3. Collecting data from users about their interior design demands
4. Offering cost alternatives

During this workshop, designers separated into six groups as follows: architectural and layout plan design group, modelling group, designing participatory process group, ecology group, cost analysis group and communication group. Ecology group created alternative design solutions regarding economic and ecologic solutions for dwelling units and common areas. They generated ideas on how to reflect users' own ideas, and how to acquire inputs via participatory methods for the next step. Design group worked on the layout plans by taking users' tendencies and their professional experiences into consideration. In conclusion, design team created 11 design alternatives and presented them to other groups. Figure 41 shows the workshop process and working process of different teams.

Figure 41 Designers are working on different themes regarding participatory process. Last figure shows one of the alternatives created by architectural and layout design group (Retrieved: https://duzceumutatolyesi.wordpress.com/page/5/)

At the end of the day, designers decided to organize the participatory meeting with the users on 15th of March 2015. In order to be prepared for this big meeting and fine-tune the layout plan alternatives, they organized 8th workshop (Yalçınalp, 2015).

3.3.8 8th Workshop before the 2nd Participatory Design Meeting

After the designers interpreted the game results, interviews and focus-group discussion, they started working for finalizing alternative layout plans and organizing the participatory interior design game as well. Besides that, information acquired from the local municipality had important points to be considered by the designers. Therefore, they met 8th times to work together on the project and organization. In this meeting, they evaluated the inputs which was obtained from the local municipality, organized interior design workshop and established a timetable for the design process.

Figure 42 Left: Interior design units to be placed in the dwelling units by users during the game (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/4/)

As a result of the workshop designers created 5 different layout projects to be shared with users in the second participatory meeting as seen in Figure 43.

Figure 43 Layout plan alternatives (Source: Düzce Umut Atölyesi Archive)

Designers created the layout plans in respect to users' various demands and undesired things explained under the title of "*Design Inputs Acquired from Participatory Game Playing and Focus Group Meetings*". Each group carried out performance analyses of each project in terms of ecological sustainability, safety, accessibility, privacy, common areas, green areas and neighborhood relations. They explained advantages and disadvantages of the morphology of the building blocks. Alternatives ranged according to cost analysis of the designs, from cheapest alternative to expensive (Düzce Umut Atölyesi, 2015).

Figure 44 First design alternative (Source: Düzce Umut Atölyesi Archive)

According to designers' report, in the first alternative (Figure 44) all buildings are four-storey. The design typology gives an opportunity for common green areas and orchards, however sun lighting is low and four-storey buildings obliged to put lift in the buildings. Courtyard system within the block and gradual transition to the buildings increase the safety. Each courtyard system have playground within the three building blocks. Ground floor dwelling units and lifts provide accessibility for disabled people. Well-defined courtyard systems increase the feeling of privacy. So, there will be no necessity for fencing the area. This type of courtyard system would provide different form and size of inner courtyards as well as wide open areas that may be used for social activities like wedding and other ceremonies. On the other hand, wide open areas are also require more communion with other users. The multi-storey buildings decrease the floor space of the buildings which increase the green spaces and courtyard within the blocks. Wide green areas may also be used for creating green-belt between the glass factory and the project area. The courtyard system provides an environment for

users to meet. However, wide size of courtyards decrease the possibility for users to meet in the space (Düzce Umut Atölyesi, 2015).

Figure 45 Second design alternative (Source: Düzce Umut Atölyesi Archive)

According to designers' report, the performances of the second design alternative (Figure 45) has same urban design principles with the first one apart from smaller courtyard system than the first project. Small courtyards increase the possibility for users to meet in the space. The cost of this project is more than the first design alternative (Düzce Umut Atölyesi, 2015).

Figure 46 Third design alternative (Source: Düzce Umut Atölyesi Archive)

In third design alternative (Figure 46), each dwelling unit is designed three-storey. It creates an opportunity for sun lighting from two side. None of units are having sunlight from third side. This design typology does not provide an opportunity for common gardening and orchard. It has no well-defined entrances, common areas and courtyard systems which decreases the safety validation and does not provide privacy in building blocks. Ground floor dwelling units provide easy accessibility. There is no wide and well-defined open and green areas for social facilities. Lack of wide green areas prevent to locate green belt between the glass factory and project area. Small and few number of common areas may break off the neighborhood relations. The cost of the project is more than the first two ones (Düzce Umut Atölyesi, 2015).

Figure 47 Fourth design alternative (Source: Düzce Umut Atölyesi Archive)

The fourth design alternative (Figure 47) consists of four-storey buildings. Unlike third design alternative, the fourth one is convenient for gardening and orchard areas. Similar to the third one, it has an opportunity for sun lighting from two side, but none of units are having sunlight from third side. This alternative has no well-defined entrances as well, however, wide green areas reach to its maximum size within five alternatives. This gives an opportunity for realizing social activities like ceremonies. Meanwhile, wide green areas need extra effort for its maintenance and control. The size of the areas does not let the privacy. Although the big size of the green areas, green belt cannot be located between the blocks and factory. Undefined common areas may break off the neighborhood relationships (Düzce Umut Atölyesi, 2015).

Figure 48 Fifth design alternative (Source: Düzce Umut Atölyesi Archive)

Last alternative (Figure 48), the most expensive one, consists of both three and four storey buildings. It is convenient for common gardening and orchard facilities. Sunlighting from two sides of the dwelling units is hard to be achieved. It has courtyard systems within buildings which helps providing safety, and prevents to fence the project area. It has increased accessibility to playgrounds. Well-defined common areas support the privacy. There are both fragmentary and wide green areas which also convenient for creating green belt between the factory and project area. Middle sized common areas increase the meeting possibility.

The advantages and disadvantages of each alternative show that designers designated the morphological performances. The morphological performances of each design alternative may be enlarged and interpreted by different designers. Users' demands and the way of use of space may show alteration in time without looking at the designers' aims and production of space.

After revealing the design alternatives and being prepared for the next meeting, designers went to Düzce for the next participatory meeting (Düzce Umut Atölyesi, 2015).

3.3.9 2nd Participatory Meeting with Users - Selecting Among Alternatives and Participatory Interior Design Game

The second participatory meeting took place on 15th of March 2015 with almost 50 volunteer designers and 140 users in Düzce to present their findings to the users in a meeting in order to discuss the issues raised. On the same day, the architects organized participatory game workshop for the floor plans. They prepared posters and layout plan alternatives for the settlement and presented them to the users. The main aims of the meeting were to create a discussion platform on design alternatives and to play participatory interior design game with users. Designers went to venue for making the organization before users came to the place (Figure 49). The organization would take place in the wedding hall in Beyköy District of Düzce.

Figure 49 Left: One designer is hanging the design alternatives. Right: Support group of wage-earning employment (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/4/)

The designers explained the findings of the game and discussed with the respondents the underlying reasons of the users' preferences. During the architectural and interior design game, designers carried out one-on-one workshops. The designers garnered information from the users about use of space, space layout, room size and interior design (Öztürk, 2015).

The meeting started with the designers' presentation regarding the inferences and tendencies of game results (Figure 50) which was explained under the title of "Designers' Evaluation Regarding Design Game and Focus Group Meetings". Five different layout plan alternatives were presented to the users via computer based 3D models. They showed these findings to the users and discussed these results with them.

Figure 50 Designers are presenting the overlapped version of design alternatives which was emerged from the design game (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/4/)

After the presentation, designers showed design alternatives to the users and evaluated the advantages and disadvantages of different alternatives (Figure 51). The users were informed about their demands' prospective adverse and positive effects of their choices.

Designers selected the method of *"selecting among design alternatives"* which was mentioned in the literature review chapter of this thesis. However, unlike the method mentioned in the literature review, the designers did not want users to vote for one among the alternatives. Instead, they aimed to present these alternatives to the users

and discussing about the design performances actively. They used these alternatives as a tool for facilitating the discussion process.

Figure 51 Left: Designers are explaining the projects, Right: Users are discussing the design alternatives (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/4/)

Synchronously with the poster presentations, each layout plan alternatives were showed to the users via computer based 3D models (Figure 52). 3D model presentations provided an opportunity for designers to gain a clearer perception about design alternatives. Most importantly, users could make alterations on these models with the help of designers and show the immediate results of their demands which was important in the interest of saving time (Yalçınalp, 2015).

Figure 52 Discussions on the 3D models (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/4/)

On the same day, the architects organized a participatory interior design game workshop (Figure 53) for floor plans with ten user groups. The results of the design game formed a basis for the architectural and interior design game. They prepared interior design units that consist of various functions in different sizes. These units help users to create various space configuration during the game. The game were played with each household and steered by one designers. The game process supported with the one-by-one interviews of designers and each users (Yalçınalp, 2015).

Figure 53 Interior design game are being played with each household (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/4/)

After the participatory interior design game, users attended to focus group meetings in order to generate ideas on the neighborhood culture, how to enhance social and cultural relations and peer production based on creating neighborhood culture (Yalçınalp, 2015).

3.3.10 9th, 10th and 11th Workshop

Designers held the next three meetings for evaluating results of the second participatory design workshop. They collectively worked with other designers on the alternative layout plans and floor plans of the dwelling units. In parallel with the user demands, designers created new design alternatives to be discussed and turned into the final plans of the project in the next meeting with users (Öztürk, 2015). Öztürk (2015) asserts that new members joined the Düzce Design Atelier. Increasing number of volunteers demonstrates the process created a stronger network, and the project gives enthusiasm to other people.

Figure 54 Design outputs of the designer (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/3/)

3.3.11 3rd Participatory Meeting with Users

Third participatory design meeting is the last event that directly gives form to layout and floor plans. Designers explained layout plans, floor plans and dwelling unit typologies to users. Users and designers discussed each details and pros and cons of the alternative designs, and worked on the final layout plan (Öztürk, 2015).

Figure 55 The final discussion takes place regarding the design alternatives with the users (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/3/)

3.3.12 12th Workshop

Designers held workshop for finalizing and fine-tuning the layout and architectural plan in May 2015. Final design inputs that acquired from the 3rd participatory design meeting were transferred into final outputs (Öztürk, 2015). As a result, final layout plan, architectural drawings and interior design alternatives were created by Düzce Hope Studio members as seen in Figure 58-59-60-61.

Figure 56 Designers are working on the final project (Retrieved from: https://duzceumutatolyesi.wordpress.com/2015/05/16/bahar-atolyesi/)

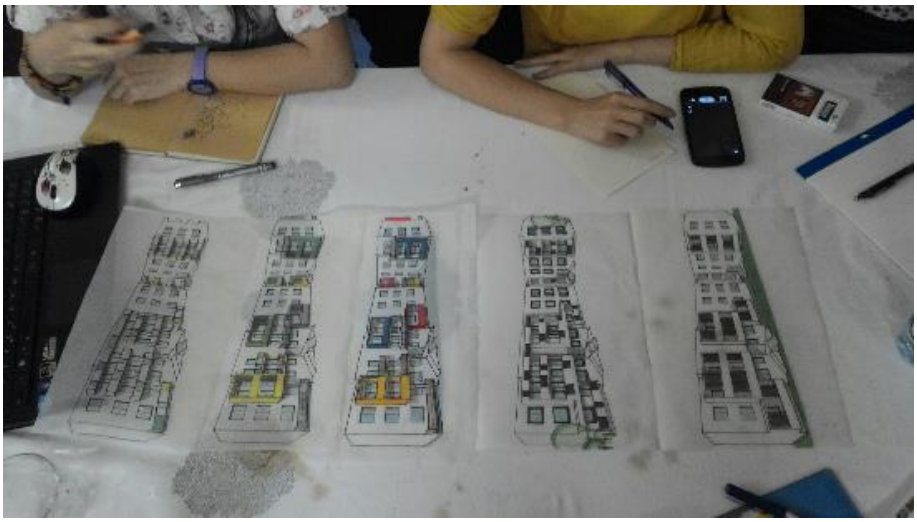

Figure 57 Façade alternatives (Retrieved from: https://duzceumutatolyesi.wordpress.com/2015/05/27/el-emegi-goz-nuru-cephe-eskizlerimiz/)

Figure 58 Final version of the layout plan (Retrieved from: https://duzceumutatolyesi.wordpress.com/category/genel/page/2/)

Figure 59 3D models of the project area, a view from the courtyard within one block (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/2/)

Figure 60 3D models of the project area, a view from the children playground (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/2/)

Figure 61 Up: Floor plans Bottom Left: 3D models of interior design outputs. View from the kitchen. Bottom Right: View from the living room (Retrieved from: https://duzceumutatolyesi.wordpress.com/page/2/)

3.4 Findings of the Case Study

The participatory design process starts with the site analysis and problem definition by the designers. The users are firstly integrated into the socio-economic data collection phase. The developed conceptual diagrams together and after the designers evaluated the results, the community reviewed the designer's suggestions, commented on the designer's solution and finally they gave the decisions collectively. The collective physical design process and the reciprocal knowledge sharing process is an important

point for the process. The designers used various methods like interviews, questionnaires, surveys, participatory design games, selecting among design alternatives, workshops and focus-group interviews. These methods were also observed in the other participatory design projects in the literature.

The main aim of the participatory design game and focus group interviews was to identify the general tendencies of users regarding their prospective living environment. After the game and focus group meetings, designers organized meetings both among themselves and with cooperative members. The assessment process was not straight, in other words, the evaluations were not merely made by the designers themselves. They held meetings and workshops with the users during the whole evaluation process. Designers and users discussed the reasons and results of their demands. Therefore, the assessment process was continuous, consultative, participatory and iterative.

The phases of the design process are summarized as follows:

- Collecting data, regarding the area and defined the main financial, legal and local restrictions
- Gathering together the existing plan documents and they made site analysis
- Making a household survey in order to evaluate the socio-economic situation
- Organizing workshop called “What kind of neighborhood”
- Evaluating the findings of the survey and reports (designers)
- Organizing workshops to identify how to give shape to the collective process
- Identifying the method of “participatory design game”, setting the rules and the format
- Testing the game with the designers
- Playing the game with the users
- Conducting focus-group interview
- Evaluating the results of the game and focus-group interview with the designers
- Acquiring inputs from the municipality
- Creating five design concept alternative
- Review of the community
- Evaluating the results of the meeting

- Creating new design alternatives regarding layout plans of the dwelling units
- Review of the community regarding layout plans, floor plans and dwelling unit typologies
- Organizing workshops to finalize the project and creating design output

The participatory design process is evaluated within the scope of the established framework as seen in Table 4.

SOURCE OF INPUT	**PHASES**	***method***	**OUTPUT**
Designer	Data collection (legal, local, financial context)	Secondary data analysis, maps	Identifying main restrictions
User	Data collection (Socio-economic data)	Interview and questionnaire	Identifying design principles, economic opportunities
User	Data collection (users' demands)	Drawing conceptual sketches	Users' first aspirations regarding the area
Designer	Identifying the data acquiring method regarding the layout plans	Workshop	Defining the participatory design game method and game settings
Designer	Testing the game	Workshop	Fine-tuning the game rules
User	Data collection regarding the layout plans	Participatory design game	Creating layout alternatives

User	Data collection regarding the layout plans	Focus group interview	Users' daily life habits, desires for the area
Local authority	Data collection regarding the legal issues	Interview	Legal restrictions that would affect the layout plan
Designer	Evaluating the results of the game and focus group interviews	Workshop	Creating design concept alternatives
User	Review of the users	Selecting among the alternatives	Identifying one design concept
Designer	Evaluating the results of meeting	Workshop	Drawing alternative preliminary sketches
User	Review of the users	Selecting among the alternatives	Decisions about layout plans, floor plans and dwelling unit typologies
Designer	Evaluating the results of meeting	Workshop	Design output

Table 4 The design process of Düzce Hope Homes Project and methods used throughout the process

This table displays the participatory design meetings during the whole process. Firstly, they carried out site analysis, collected data about the users, made literature review and evaluated the results of the meetings with the users which corresponds to research phase within the thesis framework.

The designers organized twelve workshops during the whole process, they decided what kind of methods to be used during the events, they invited and informed users about the events, and get in contact with the local authority. These activities reveal the organizer role of the designer.

Thirdly, they performed facilitator role during the whole events specifically in the participatory design game. As mentioned earlier, during the game, different roles were assigned to each designer such as moderator, reporter, site manager and mediator. Some of these roles were assigned to them during the whole process. For example, during the game there were various demands that were conflicting with each other. At this point, the user performed the mediator role for conducting negotiation. After the game, some of the users' demands were not applicable to the area according to legal or financial restrictions. The designer had to solve this conflict and explained the situation to the community. This is another example for designer's mediator role.

In addition to role of the designer, during the design process the designers used diverse methods for acquiring input from the user. There were three main participatory design meeting with the user, however, the designers also visited the field and conducted spontaneous interviews with the users in addition to the organized meetings. Besides that, since the cooperative members and the One Hope Association had relationships before the participatory design process started, the communication regarding the problems took less time in comparison with the other cases. The connection within the users were strong enough to solve the conflicts easier. Besides that, it is easier to acquire additional inputs from the users due to the continuous connection with the community members.

Lastly, it is observed that design game revealed different aspirations of the user. The users' preference with regard to their livings space first concentrated on some facilities like kindergarten, employment area and accessibility and so on. However, these preferences show an alteration and the comments of users became diversified during the design game process. This shows that the methods used by the designers revealed various aspirations and increased creativity of the users. Users also stated that they became satisfied with the game and their awareness increased as mentioned in the

previous sections. The methods used to obtain information from the user have an important role for the whole participatory design process.

The process of Düzce Hope Homes Project is collective and comprehensive process into which many actors integrated. Firstly, the designer team consisted of many professionals and students. The project was studied in Darmstadt Technical University and presented in the Harvard University. It also had media coverage about the participatory design game and the process of users' acquiring their housing rights which was the first tenant movement of Turkey.

CHAPTER 4

CONCLUSION

The main aim of this thesis is to find out how existing participatory urban design models are implemented in the design process of Düzce Hope Homes Project. It also elaborates how project specific conditions impacted on the realization of the design process. For this reason, the thesis is mainly structured around the participatory design *process* and *methods* for integrating user to the continuum. In parallel with this aim, historical development of the user participation and then the purposes, benefits and characteristics of the participation are investigated so as to reveal the reasons for why community participation has an importance for production of urban space. Afterwards, the conventional and participatory urban design models are elaborated, and a general framework was established which shows the flow of information during the participatory design process. This framework is utilized in analyzing the Düzce Hope Homes Project. The overview and discussions related to the notion of participation, as well as the analysis of Düzce Hope Homes Project as a participatory design process provide us with a number of outcomes.

Düzce Hope Homes Project demonstrates the importance of the solidarity within the inhabitants. In this project, the participatory design process was triggered by the community. The process to obtain their housing rights for many years brought about the demand for living together in an environment upon their request. The participatory design process was seen as a tool for creating this collective environment. The terms "community" and "participatory process" have a reciprocal relationship. In this project the cooperative members (community) stated a preference for building their prospective living space (participatory design process) that they themselves would design and produce. The members of the community were eager to participate in the

process. Community's enthusiasm to be part of the process may influence on the *flow of information* on each phase of the design process. Convincing people to participate in the continuum is an important part of any design process. According to Toker (2012), outreach is expressed as *"the act of identifying, contacting, and recruiting community members to participate in a community design process".* He asserts that that it is one of the most time consuming processes in participatory design. As seen in the case, community-led projects have advantages since the community is already disposed to participate and take part in the design process which facilitates the process, helps saving time and effort. Briefly, it is important for designer to well-identify the community profile, since it has a great influence on the project timeline.

Secondly, the role of designer gains importance as an individual being in contact with the community members and as a team that organize the whole process. Urban design is a multi-disciplinary profession which should be in collaboration with sociology, psychology, economics and other related disciplines in addition to architecture, landscape architecture, city and regional planning professions. Variety of professions among the members of the *"designer team"*, accordingly the statement of different point of views, and the collaboration between the designers help to respond to variety of problems of the community members, and encourage increased participation in the events. Düzce Hope Studio members were able to carry out a focus group interview with users with different profile. For example, they organized workshops with children, because, the design team consisted of various disciplines one of which was the psychology, therefore, they were able to conduct this focus group meeting.

Lastly, the main aim of the participatory design process should be kept in mind throughout the whole process. It does not matter what timeline, activity format, or instrument selected, the goal of participation is to make sure that genuine participation in decision making is achieved as discussed in Section 2.2.3 in Chapter 2. Participatory design phases and input acquiring methods and tools should serve for participatory design with these goals. It is important to reveal the requirements of the community and integrate these needs to the design process. A design solution (design output/end product) that responds to community's requirements helps to create socially sustainable environments.

These inferences show that the production of urban space is a *process* besides the production of the design output. Participatory urban design process is a tool for triggering the social development with bringing together all actors while creating an environment. Besides that, it may be said that even the site is not built at the end of the process, conducting participatory design processes may help improve the feeling of the solidarity within the inhabitants.

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APPENDIX

QUESTIONS FOR INTERVIEWS

I. Urban Revitalization Project of Yeldeğirmeni Neighborhood

1. How did the project come to the agenda of ÇEKÜL foundation? Who initiated the project?
2. Can you mention the content of the project?
3. What were the aims of initiating the participatory decision-making process in the neighborhood?
4. How did you inform the community about the project and meetings before the project started? What kind of outreach methods were used? *(Flyers, advertisements, online methods, etc.)*
5. The project consists of twenty three sub projects. Did community make any contribution for identifying the projects in addition to the projects suggested by the designers?
6. Did inhabitants take part in all of the projects? If not, why did not you find community's participation necessary in these projects?
7. Who were the actors of the project? Who were the target resident group? Who took part actively in the project?
8. Who contributed to the project apart from the community? Did you get opinions from the outsiders?
9. Could you mention the profile of the community and participants?
10. What are the main phases of the design process?
11. In which phases did the community participate?
12. What kind of participatory design methods were used throughout the whole process and specifically in "The Common Courtyards Project" and

"Neighborhood Park Project"? *(Awareness walks, questionnaires or surveys, focus group interviews, workshops, charrette etc.)*

13. What kind of questions were asked to the participants in terms of the dimensions of urban design? *(Functional dimension, morphological dimension, social dimension etc.)*
14. What kind of responds come from the community? *(Functional dimension, morphological dimension, social dimension etc.)*
15. To what extent did you reflect the inhabitants' demands? Did you eliminate any of their aspirations? Why?
16. Did you inform people about the decisions which were not acceptable by the designers?
17. What kind of methods were used to invite people to these meetings?

II. Düzce Hope Homes Project

1. How did the project come to the agenda of Düzce Hope Studio? Who initiated the project?
2. How was Düzce Hope Studio established within the framework of the project?
3. Can you mention the content of the project?
4. What was the role of the community for identifying the purposes of the project?
5. How did the design team organize the process? What are the main phases of the design process?
6. How did project specific/local specific conditions impact on the organization of the design process?
7. How did you inform the community about the phases of the project and meetings before the project started? What kind of outreach methods were used? *(Flyers, advertisements, online methods, etc.)*
8. Did inhabitants take part in all of the phases? If not, why did not you find community's participation necessary in these phases?
9. Who were the actors of the project?
10. Who contributed to the project apart from the community?
11. Could you mention the profile of the community and participants?
12. Which phases did the community participate?

13. What kind of participatory design methods were used throughout the whole process? *(Awareness walks, questionnaires or surveys, focus group interviews, workshops, charrette etc.)*
14. Why did you use design game method?
15. What kind of questions were asked to the participants in terms of the dimensions of urban design? *(Functional dimension, morphological dimension, social dimension etc.)*
16. What kind of responses come from the community? *(Functional dimension, morphological dimension, social dimension etc.)*
17. To what extent did you reflect the inhabitants' demands? Did you eliminate any of their aspirations? Why?
18. Did you inform people about the decisions which were not acceptable by the designers?
19. What percentage of people attended to the meetings? What kind of methods were used to invite them to the meetings?
20. Did you confront with any problem during the meetings? If so, how did you solve the conflict?
21. Do you think that the participation process and participatory methods were efficient? Why?

III. Interview with the Founder of Design Atelier Kadiköy

1. Did the atelier contribute to "Urban Revitalization Project of Yeldeğirmeni Neighborhood"? How?
2. How do you handle "participatory decision-making" in the frame of urban design projects?
3. What are the main goals to be reached through initiating the participatory decision-making process?
4. How does the design team organize the process? What are the main phases of the design process?
5. How does project specific/local conditions impact on the organization of the design process in Turkey?