

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE
ENGINEERING AND TECHNOLOGY

**DESIGN IN PUBLIC SPACES:
TRANSDISCIPLINARY DESIGN PROJECTS IN COLLABORATION WITH
LOCAL GOVERNMENTS**

M.Sc. THESIS

Selen ÇATALYÜREKLİ

Department of Industrial Product Design

Industrial Product Design Program

Thesis Advisor: Assoc.Prof.Dr. Çiğdem KAYA

APRIL 2015

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

**KAMUSAL ALAN İÇİN TASARIM:
YEREL YÖNETİMLERLE İŞBİRLİĞİ İÇİNDE YÜRÜTÜLEN
DİSİPLİNLERARASI TASARIM PROJELERİ**

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To my dear family, friends and dear Teyfik Erögüt

FOREWORD

I present my dearest regards to my thesis supervisor ıgdem Kaya who has motivated me not only at every stage of this thesis but also for my other life expectancies; to my dearest family; my friends Ece Őakarer, Tuba zkan, Emrah zturan and very special thanks to Selin Kartaloęlu. It is dedicated to my beloved friend Tevfik Ergt, who had gone to white cotton clouds, two weeks before the submission of this thesis.

April 2015

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ABBREVIATIONS

CABE	: Commission for Architecture and the Built Environment
ÇEKÜL	: Protection and Promotion of the Environment and Cultural Heritage
İSKİ	: İstanbul Water and Sewerage Administration
İSTON	: İstanbul Concrete Elements and Ready Mixed Concrete Factories Corporation
İTÜ	: İstanbul Technical University
İSPARK	: İstanbul Parking Corporation
PPS	: Projects for Public Spaces
TAK	: Design Atelier Kadıköy
ZEŞAT	: Zeytinburnu Urbanism Ateliers

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DESIGN FOR PUBLIC SPACES; TRANSDISCIPLINARY DESIGN PROJECTS IN COLLABORATION WITH LOCAL GOVERNMENTS

SUMMARY

This study starts from the hypothesis that besides social and economic factors, the public should have right to participate in the designing process of products for public spaces, as they are the main users of these products.

In Turkey, interdisciplinary design services for the public space are becoming widespread and innovative units are being formed in accordance with this development. However, it is important to involve relevant discourses of this progressive understanding of design for public space, within the legally binding design standards, supervisory institutions and bureaucratic culture. In this respect, the main purpose of this study is to identify and analyze the current positive developments and defective facilities of the active mechanisms of decision-making in this field, from the perspective of designers. To identify the stakeholders who run these mechanisms, their methods and also to reveal the operations of relevant existing institutions; are some propounded implications of this study.

Considering the participatory democratic culture in cities, I discuss the position of the state and other actors as service providers for public space, their ways of operation and the effectiveness of designers in decision-making processes. With this purpose in mind, I have interviewed some of the designers who take part in various processes of different design projects developed for the public space in collaboration with local governments. In this context, design services for public spaces are associated with the theoretical arguments based on personal experiences of designers.

Due to their roles in various stages of the design system developed for public space, the designers I have interviewed are exemplary of the positions through which designers may get involved in this system. By referring to the personal assessments of the designers and evaluating subsidiary actors and various working models suggested by interviewees, this study discusses (1) the dominant design vision operating in bureaucratic processes depending upon the administrator and his/her profession, (2) the positioning of the designer as the design advisor in the current system, (3) the projects and operations regarding public participation, (4) the working forms of collaborative institutions in the current system, (5) the effect of tendering regulations and of the development and production methods of projects on their realization.

Key Words: Design for Public Space, Design Participation, Transdisciplinary Design

KAMUSAL ALAN İÇİN TASARIM; YEREL YÖNETİMLERLE İŞBİRLİĞİ İÇİNDE YÜRÜTÜLEN DİSİPLİNLERARASI TASARIM PROJELERİ

ÖZET

Bu çalışmada, kamusal alanlar için tasarlanan ürünlerin tasarım sürecine, sosyal ve ekonomik etmenlerin yanısıra, kentin ana kullanıcısı olan kamunun da etki ve katılım hakkı olduğu fikrinden yola çıkılmıştır. Türkiye’de, kamusal alan için disiplinlerarası tasarım hizmetleri ve girişimci birimlerin oluşumu yaygınlaşmaktadır. Fakat bu yeni ve alternatif, kamusal alan için tasarım anlayışlarının; yasal olarak bağlayıcı tasarım standartları, denetleyici kurumlar ve bürokratik kültürü içinde bir söylemi bulunması önemlidir. Bu kapsamda araştırmanın temel amacı, etkin karar verme mekanizmalarının tasarımcıların perspektifinden neler olduğunun; nasıl ve kimler tarafından yürütüldüğünün tespit edilmesi ve incelenmesidir.

Şehirlerdeki katılımcı demokrasi kültürü bağlamında; devlet ve diğer aktörlerin kamusal alandaki servis sağlayıcı olarak konumları, işleyişleri ve tasarımcıların karar verme süreçlerindeki etkinlikleri ele alınıp yerel yönetimlerle işbirliği içinde yürütülen kamusal alan için tasarım projelerinin, çeşitli süreçlerinde görev yapan tasarımcılarla görüşülmüştür. Görüşülen tasarımcılar, kamusal alan için tasarım sisteminin farklı kademelerindeki görevleri itibarıyla, tasarımcının sistem içerisinde dahil olabileceği çeşitli pozisyonların bir örneklemini oluşturmaktadırlar. Kişilerin diğer seçim nedenleri ise, çalıştıkları proje veya kurumların çalışmalarının uygulamaya geçmedeki başarı durumlarıdır.

Araştırmadaki örneklemelerin teorik bağlamda karşılık geldiği noktaların saptanması açısından, öncelikli olarak kamusal alanın sosyo-politik açıdan tarihsel gelişimine bakılmıştır. Sırasıyla liberal kamusal alan, sosyal devlet demokrasilerinin kamusal alanı ve post liberal kamusal alanın gelişim süreçleri farklı teorisyenlerin yaklaşımları üzerinden aktarılmıştır. Bu aktarımlar sırasında, gelişim ve dönüşüm süreçlerinde etkin dinamikler ve bu dinamiklerin toplumsal ve fiziksel etkisi üzerinde durulmuştur. Kamunun kamusal alanlarda etkileşimi ve iletişimi, ekonomik ilişkileri; devletin kamusal alana müdahale biçimleri; kentlerin hakim küresel siyasi konjunktürlerinden etkilenme biçimleri öne çıkan parametreler olmuştur. Kısacası bu parametreler üzerinden, kamusal alanların ve toplumların dönüşümünün birbirleri üzerindeki karşılıklı etkileri ortaya konmuştur.

Kamusallık kavramının, estetik ve fonksiyon bakımından kamusal alandaki yansımaları değerlendirilmiştir. Bu değerlendirmelerde, Türkiye’den tasarımcılarla yapılan görüşmelerde aktarılan konular ve durumlarla ilişkili olduğu noktalar öne çıkarılmıştır.

Kamusal alana dair alınacak kararlara kamunun katılımı, tasarım süreçlerine katılımıyla mümkünlüğü araştırılmıştır. Tasarım süreçlerinin, gerekli tasarım tekniği bilgisiyle nasıl bir çerçevede tasarım ürünü kullanıcısı olarak kamunun birlikte yer

alabileceği irdelenmiştir. Bunun için mevcut yöntemler ve uygulamadaki etkinlikleri hem Türkiye’den, hem de uluslararası örneklerle alınmıştır.

Uluslararası örnekler Fransa, İngiltere ve Amerika Birleşik Devletleri’nden seçilmiştir. Bu örneklerden ilki toplum tarafından yürütülen alanlar ile ilgili bir rehber niteliğindedir. Yerel yönetimler ve topluluklara çeşitli örneklerle referans olabilmek amacıyla yayınlanmıştır. İkinci örnek ölçek olarak küçük fakat içerisinde yaşan etnik gruplar açısından kozmopolit bir şehirde gerçekleştirilen bir projedir. Bu projenin çıkış noktası ise ekonomik kesinti dönemlerine, toplumun birlikte üretim yaparak iyileşme sağlamasının mümkünlüğüdür. Yönetim birimlerini komünite ile birlikte oluşturma şekilleri ve tasarımcılar tarafından modere edilen proje yürütme yapıları mercek altına alınmıştır. Son örnek ise daha iyi kamusal alanlar yaratmak için oluşturulan ve alan yaratma (placemaking) akımını ortaya atan grubun kriterlerini içermektedir. Bu örnek daha çok standart ve prensipler anlamında bilgi sunmuştur. Bu üç örnek de yerel ve küçük ölçekli proje planlamalarını desteklemektedir.

Çalışma kapsamında tutulan Türkiye’den seçilen projeler ise; (İstanbul) Kadıköy Belediyesi ve Çekül Vakfı’nın işbirliğiyle oluşturulan ‘Tasarım Atölyesi Kadıköy’ (TAK), İstanbul Beton Elemanları ve Hazır Beton Fabrikaları San. Ve Tic. A.Ş. (İSTON), İstanbul Zeytinburnu Belediyesi ve özel sektörden konuyla ilgili diğer paydaşlar taraflarından yürütülmüştür. Bu bağlamda, Tasarım Atölyesi Kadıköy’de koordinatörlük görevinde bulunmuş mimar ‘Ömer Kanıpak’, yine aynı kurumda yürütülmüş ‘Kadıköy Simit Arabaları’ projesinden ürün tasarımcısı ‘Can Güvenir’ ve ‘Fenerbahçe Park Tasarım Rehberi’ projesinde çalışmış ‘anonim.istanbul’ peyzaj mimarlığı firmasından mimar Hande Kalender, Zeytinburnu Belediyesi’nden şehir planlamacısı ‘Kübra Şen Soytürk’ ve İSTON’dan ürün tasarımcısı ‘Mustafa Emre Gözlevli’ ile birebir görüşmeler yapılmıştır. Bu kurum ve kişilerin görüşme için ulaşılabilirlikleri ve nitelikleri bakımından barındırdıkları farklılıklar da seçim kriterleri arasındadır.

İSTON firmasından, Mustafa Emre Gözlevli proje bazlı değerlendirmelerden ziyade kurumun genel işleyişi, özel sektör ile işbirlikleri ve süreçlerin farklı işbirlikleri sırasında ayrıştığı ve çakıştığı noktaları değerlendirmiştir. Zeytinburnu Şehircilik Atölyesi’nden Kübra Şen Soytürk, oluşturdukları birimlerin işleyiş yapısını ve bürokratlarla birlikte şehir plancılarının çalışma şekillerine dair ifadeler paylaşmıştır. Tasarım Atölyesi Kadıköy’den ise iki proje hakkında bir tasarımcı ve iki mimar ile görüşülmüştür. Ömer Kanıpak geçmişte birimde koordinatörlük görevinde bulunmuş ve hem kurumun kuruluşuna dair vizyon ve yürütücülük ile ilgili kurumu anlatmıştır. Bunun yanında da belediye ve birim arasında özerk çalışma şekilleri ve işlerlikleri üzerine fikirleri paylaşmıştır. Hem Can Güvenir, hem de Hande Kalender’in yer aldığı projelere dair genel görüşünü bildirmiştir. Can Güvenir ise Kadıköy Simit Arabaları projesinin hem tasarım hem üretim sürecini aktarmıştır. Bu süreçte belediye, özel şirket ve özerk bir birim olarak Tasarım Atölyesi Kadıköy’ün bir iş etrafında nasıl bir işbirliği geliştiğini aktarmıştır. Hande Kalender ise bir özel sektör çalışanı olarak Tasarım Atölyesi Kadıköy yürüttükleri İstanbul Fenerbahçe Park tasarımı proje sürecine dair tecrübelerini aktarmıştır.

Süreçler ile ilgili görüşülen kişilerin ilettiği çeşitli çalışma modelleri ve yan aktörlerin değerlendirilmesi sonucunda bu çalışmada; (1) bürokratik aşamalarda yönetici kişiye ve mesleğine bağlı hakim tasarım vizyonu, (2) tasarımcının mevcut sistem içinde tasarım yönlendiricisi olarak konumlandırılması, (3) kamu katılımına

dair yürütülen çalışmalar ve işlerlikleri, (4) işbirlikçi kurumların mevcut sistem içerisindeki çalışma şekilleri, (5) projelerin gelişim ve üretim yöntemlerinin ve ihaleye çıkış mevzuatlarının projelerin gerçekleşmesi üzerindeki etkisi tartışılmış ve tasarımcıların kişisel değerlendirmelerine başvurulmuştur.

Anahtar Kelimeler: Kamusal Alan İçin Tasarım, Tasarım Katılımı, Disiplinler Arası Tasarım

1. INTRODUCTION

According to Habermas (1962), the concept of public space refers to a communicational space where public discussions concerning the general interests of all take place between civil society and the state under the guarantee of certain institutions. This conception of public spaces, as free and autonomous spheres grounded for negotiations between state and society, is found vital for democratic social structures. However, it is found insufficient to explain today's society and state segregation within public space's historical developments and today's social models. Overall sense is that, certain historical processes that the market economy has gone through have shaped the liberal public space (Özbek, 2004).

Fraser (1990) criticizes Habermas' definition of public sphere of being an explanation of a sphere where only political debates are taken; the economic relations has to taken into account in the current urban conditions.

'This arena is conceptually distinct from the state; it is a site for the production and circulation of discourses that can in principle be critical of the state. The public sphere in Habermas's sense is also conceptually distinct from the official economy; it is not an arena of market relations but rather one of discursive relations, a theater for debating and deliberating rather than for buying and selling. Thus this concept of the public sphere permits us to keep in view the distinctions among state apparatuses, economic markets, and democratic associations, distinctions that are essential to democratic theory' (Fraser, 1990).

With the emergence of the bourgeois class, the public raised its critical and intellectual voice against the state authority and transformed the public space where only the power of the sovereign had been represented (McCarthy, 1989). In this line, the concept of the public expanded beyond bourgeoisie and came to encompass disadvantaged social groups that were systematically hurt by the regulations of the state in relation to the free market economy (McCarthy (1989). That is to say, by the late 19th and early 20th century, the liberal public space had come to its end.

And the public space of social welfare state democracies was a space where various power bases negotiated and came to terms with policy makers over their own

interests. However, the public was left out during these negotiations. Also, McCarthy (1989) defines the current post-liberal period as the one in which classical Habermasian concept of public space lost its sociopolitical validity. Though McCarthy's (1989) question remains as 'Can the public space be effectively reconstituted under radically different socioeconomic, political and cultural conditions?'.

In this study, it is aimed to bring forward the structural analysis of today's prevailing government agencies' and designers' position in reconstituting the public spaces in question. In order to understand and define the peculiar reshaping parameters of post-liberal period in terms of design and bureaucratic culture in Turkey; existing formal design decision-making mechanisms have been chosen as a working ground.

In order to present the historical development of 'public spaces' concept for Turkey; Tanyeli (2005) analyzes the development of the public space from 19th century Ottoman to present-day Turkey. He reminds us of the question "to whom the public space operations in the Turkey's city life belongs to?" and answers it as "to no one" (p. 204). He thereby underlines that the public space has been getting smaller by means of various apparatuses and techniques. Yet, the public space has been filled up by constructive elements such as municipal buildings, restricted walking routes, lanes etc.. Those elements are constraining the use of the space for public, step by step. He also adds that main mechanisms that shape cities gain functionality through this ambiguity of the public space. The ambiguity that Tanyeli (2005) points out is directly about the relation between realm of authority and the public realm.

Public spaces are getting smaller in entire world. Besides, according to Sassen (2006), there is also the emergence of 'the terrain vagues' at the current urban condition of cities. At this point, the impact of maximizing real estate development by economic interventions is added to the ambiguousness of the relations between the state authority and publicity. "Terrain vagues' allow many residents to connect to the rapidly transforming cities in which they live, and to bypass subjectively the massive infrastructures that have come to dominate more and more spaces in their cities." (Sassen, 2006, p. 1).

Related to those statements, the following implications are brought forward to analyze the inhibitory constructive elements within the scope of this study:

- The local government purchasing order process, starting from the design phase.
- The structure of bureaucratic decision making mechanisms, while forming the public spaces.
- The methods that bureaucratic making mechanism are using for open debates about aesthetical notions.
- The relationship between democratic decision making mechanisms and bureaucratic culture.

In the study conducted to determine the processes of designs for the public space, there emerges a diversity of the areas of responsibility belonging to various actors; bureaucratic networks and local governments. Therefore, the networks formed by all these components are distinct in each time and difficult to map in general terms.

1.1 Method of the Study

Due to the obstacles over mapping the bureaucratic networks mentioned at the introduction part, the framework of this study has been delimited around the design disciplines of interviewed designers. And also institutional relations are detected over these concrete cases.

From two projects conducted in collaboration with İstanbul Kadıköy Municipality and Design Atelier Kadıköy¹ (TAK), a freelance product designer, an atelier coordinator architect and a landscape architect, an architect from a private company (who had involved in the workshops of TAK), an urban planner working at İstanbul Zeytinburnu Municipality and finally, a product designer working for İstanbul Metropolitan Municipality Owned Enterprise were interviewed. In total, the study has captured four concrete cases through the information gathered from aforementioned five interviewees.

At the very beginning of this research, I have reviewed design approaches of numerous international institutions and project examples. Since it was not possible to

¹ According to the information taken from <http://www.kadikoytasarim.org/en/about-tak-design-atelier-kadikoy/> ‘Design Atelier Kadikoy (TAK) is an organization formed by the collaboration of public (Kadikoy Municipality), private (Kentsel Strateji) and civil society institution (CEKUL) It follows strategic design management approach by assembling strategy and design notions in order to find solutions for spatial problems in Kadikoy district of Istanbul.’

capture the vastness of the global framework via an online search, I have also searched these examples through existing academic sources, peer-to-peer consultancies and online reviews in order to select the ones that can be counted as a milestone for the context of design for public space. These reviews are grouped as combination of the projects held by private companies as an advertisement campaign with permission of local governments or directly held by the local governments in collaboration with the private and independent design agencies. The results related to advertisement campaigns were eliminated though they had relation with the local governments. This is mostly because, even though the final result was a design of a product for the public space, the main motivation was to promote a brand. In contrast, the samples captured during the study were chosen according to their service provision qualifications for the benefit of the public realm.

In brief, in the light of those international examples, different implementation methods and approaches have been examined. Examples named ‘Projects for Public Spaces’, ‘R-Urban Project’ and ‘Community-Led Spaces; A Guide for Local Authorities and Community Groups’ are explained in detail in part 2.4.2 due to their power to change the design perception and democratic and participatory implementation approach for the public spaces.

Afterwards, I have investigated the counterparts of these examples in Turkey. I have started off with searching for the existence or non-existence of design standards, the newly established innovative initiatives and/or traditional bureaucratic institutions in the case of Turkey.

In this pathway, in order to get familiar with the independent operations that are involving young designers; I have participated in an interdisciplinary urban design workshop named ‘Give Voice to Your City’². It was a workshop held theoretically for two weeks in February 2014 and continued with the field and practical work till mid-April 2014. The workshop had stimulating knowledge-sharing and creative environment as well as discussion sessions that broaden the perspective to analyze public spaces. In this study, I learned more examples working on participatory and interdisciplinary design and also took part in creating one.

² For more detailed information about the outcomes of the workshop:
<http://www.sehrinesesver.com/kentsel-tasarim-atolyesi-istanbul/>

We were a group including architect, landscape architect and social scientist with a visual story telling background (myself). We created an installation project and a video work. In the project, as its captures are seen in figure 1.1, it is aimed to point out and represent different forms of public space invasions . In short, that workshop experience had been very influential for understanding, not only the perceptions of diverse disciplines, but also the practical dynamics of design processes at the creation level.

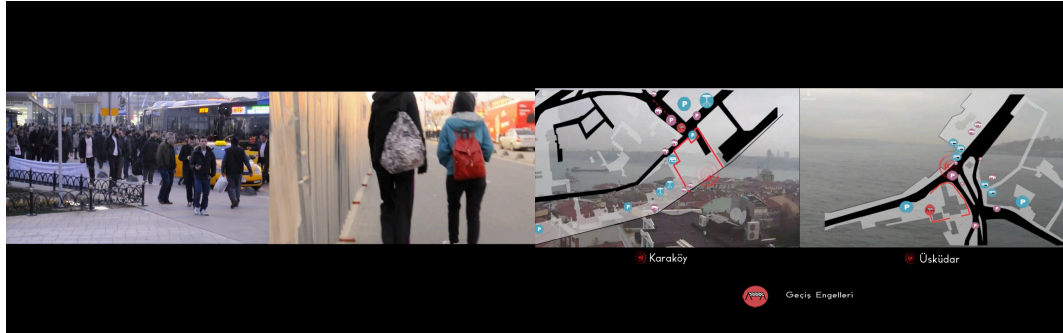


Figure 1.1: Screenshots from the video work shot at Üsküdar, Karaköy districts (Url-1).

The experience in this study provided information and experience to formulate the questions for interviewees about the implementation stages of design processes. The interviewee named Hande Kalender was met through that workshop.

In the light of literature reviews and workshop experiences, the various ways of being involved in design processes have been identified. As a result, formal ways in which designer can work to provide design service for public spaces have been identified as working (1) in a private company (that is executing design projects for public institutions); (2) in an innovative design initiative (working autonomously with the local government); (3) in a municipality owned enterprises (with a private company status), (4) as an independent designer, (5) at a municipality's department. However, there are also informal ways of appropriating the public space by public with design such as; putting an armchair or carpet on the street (which is a very traditional form of appropriating the streets in Turkey that can also be thought as an alternative way of urban space planning) or designing products by hacking the tools in public as seen in figure 1.2. The cases included in the study only captured the projects made in formal ways.

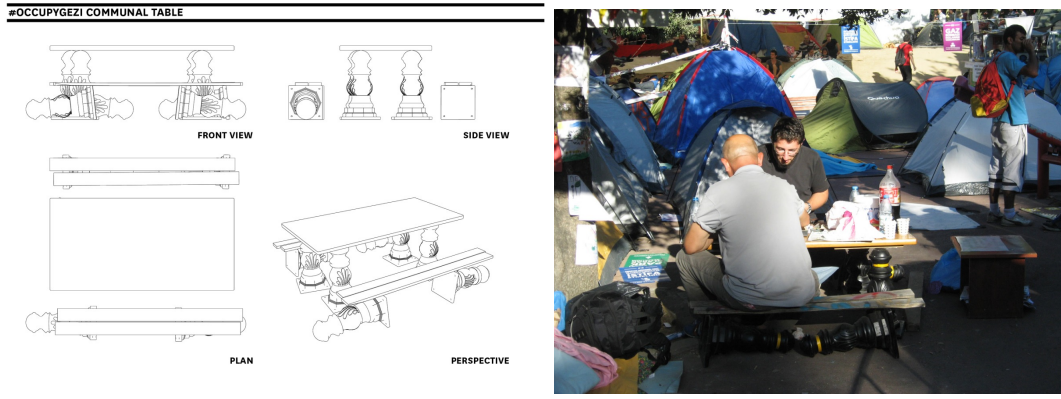


Figure 1.2: Gezi Park images from occupy gezi architecture blog (Url-2).

During the study, the main focus was understanding the different roles of designers in existing formal systems and their personal experiences in order to grasp the rationale behind the execution problems of innovative initiatives. Correspondingly, the names of the institutions of the projects conducted within the scope of this study are:

1. 'İstanbul Concrete Elements and Ready Mixed Concrete Factories Corporation' (İstanbul Beton Elemanları ve Hazır Beton Fabrikaları San. ve Tic. A.Ş.) (İSTON);
2. 'İstanbul Zeytinburnu Municipality' (ZEŞAT);
3. 'Design Atelier Kadıköy' (TAK), which was formed as a cooperation of 'İstanbul Kadıköy Municipality' and 'the Foundation for the Protection and Promotion of the Environment and Cultural Heritage' (ÇEKÜL), and some other relevant shareholders active in the private sector.
4. 'Anonim.İstanbul' landscape architectural work oriented private company.

My criteria for selecting interviewees were based on their accessibility for an interview and diversity of their occupational positions in different institutions. I held open and one to one interviews, with four people and I used snowball sampling method. Exceptionally, I just interviewed urban planner, Kübra Şen Soytürk via email. The formulation of questions and the interview was semi- structured. During the interviews, I formulated the questions in order to reveal designer's convergent implications between each other.

Respectively, I met landscape architect and architect Hande Kalender, on April 30th, 2014. She shared her remarks relating to 'Fenerbahçe Park Design Guide Project'

and a collaborative work experience with TAK team as an architect working in a private company.

On May 28th, 2014, I made the second interview with product designer Can Güvenir, about the ‘Kadiköy Bagel Carts Project’ that was held in collaboration again with TAK. Güvenir’s position included adding the perspective of an independent designer in terms of collaborative work with TAK. Different designers and architects working in separate projects of same institutions are taken into account to provide comparative result.

The third interview was held with Kübra Şen Soytürk from İstanbul, Zeytinburnu Municipality, on May 30, 2014. As an urban planner at the municipality, she shared her perspectives and experiences about directly working within the bureaucratic system.

On May 15, 2014, Gözleveli³, a product designer in İSTON was interviewed. He stated a designers position at a state owned enterprise where the customer relations work as a private sector system but heavily affected from bureaucracy (as the customers are mostly municipalities and other government institutions).

At this stage of the research, I had limited the interviewee number at four. However, later, on peer-to-peer discussions, and from the interviewed designers, it was recommended to include the opinions of a designer working for TAK team. I find this advice logical to present multiple sided and objective views and reached architect Ömer Kanıpak who has held the office of coordinator in TAK. I met with Kanıpak at his office on August 12, 2014. Besides, project based comments; he shared his general opinions about the future implementations of TAK.

I recorded the interviews on tape. These recordings made it possible to map the networks of institutions and actors and contributed to create a general framework for a systematical analysis of these complicated networks.

1.2 Aim of the Study

This research aims to document and understand the influential actors of decision-

³ Parallel to the interviewing processes, I reached ‘Industrial Designers’ Society of Turkey (ETMK)’ to gather information about their members working at any position related to design for public space. They gave the contact information of Mustafa Emre Gözleveli.

making mechanisms of design projects for public spaces, through the individual experiences of the designers. Throughout online reviews and direct interviews it has been inferred that in İstanbul- Turkey case there are different types of actors for design for public spaces. On one side, there are new innovative initiatives like ‘Design Atelier Kadıköy’ and ‘Zeytinburnu Urbanization Atelier’ which are working dependently or collaboratively with local governments. On the other side, there are private companies and municipality owned enterprises. However within the existing bureaucratic culture, all actors are facing similar problems at the execution levels. The main purpose of the study is to present a closer look to those levels of existing systems in order to make the problematic sides more visible. As a meta aim this can lead to more participatory processes and make it possible to provide more public centered approach at the design phases in the future.

1.3 Structure of the Study

The thesis at hand is composed of four chapters. In this first chapter, the introductory information about the development of the concept of ‘public space’ is presented in summary. The aim, the methodology and the structure of the study are stated.

In chapter 2: Public space and status of design, the theoretical background about the emergence and the usage of public spaces have been discussed within its historical context.

Also within the scope of the second chapter, legal implementations and institutions from different countries have been indicated in order to put forward the existing legislations and standardizations related to design for public spaces. Those parts are also important to offer comparative results in the following chapters together with the outcomes expressed at the third chapter, in terms of bureaucratic regulations.

In chapter 3: Examples of multidisciplinary design projects for public space worked in collaborations with local governments, the interviewed designers’ narrations’ are introduced fragments of a puzzle. They exemplify diverse work institutions that a designer can take part in the design for public space mechanisms. At the same time, the designers working on different projects are selected according to the achievement levels of the projects that they take part in. That achievement With that selection, it is enabled to present the comparative analysis of the implementation failures and

successes.

Consequently, the final part is concluded with the evaluations and interpretations of the case studies' outcomes. And those outcomes are related to the theoretical information and the international standardization systems.

2. PUBLIC SPACE AND STATUS OF DESIGN

In this chapter relation between design and public space have been presented together with the theoretical background about the emergence and the usage of public spaces in its historical context. Besides, alternative implementations and various institutional structure from different countries have been indicated. These international examples is also important to offer comparative results with the cases from Turkey, analyzed in chapter 3.

2.1 The Significance of Physicality of Public Space

‘On the street directly in front of us, a worthy man of about forty, with tired face and greying beard, was standing holding a small boy by the hand and carrying on his arm another little thing, still too weak to walk. He was playing nurse-maid, taking the children for an evening stroll. They were in rags. The three faces were extraordinarily serious, and those six eyes stared fixedly at the new cafe with admiration, equal in degree but differing in kind according to their ages...

.... Not only was I touched by this family of eyes, but I was even a little ashamed of our glasses and decanters, too big for our thirst. I turned my eyes to look into yours, dear love, to read my thoughts in them; and as I plunged my eyes into your eyes, so beautiful and so curiously soft, into those green eyes, home of Caprice and governed by the Moon, you said: "Those people are insufferable with their great saucer eyes. Can't you tell the proprietor to send them away?..." (Harvey, 2005, p. 2).

Harvey (2005) mentions Baudlaire's poem entitled 'The Eyes of The Poor', not only due to its success in depicting '*the contested character of the public space and the inherent porosity of the boundary between the public and the private*', but also the way '*it generates a sense of space where ambiguities of proprietorship, of aesthetics, of social relations (class and gender in particular) and the political economy of everyday life collide.*' (p. 3) He discusses about a right to occupy a new boulevard, ostensibly a public space. Baudelaire's lover contests for this 'right to occupy'. She wants someone to assert proprietorship over it and control its uses. Somewhat Harvey (2005) finds it remarkable to think easily to transpose the incident and

diverse emotions expressed from 1860s Paris to, say, and any upscale street life in 1990s New York. At this point, artist Shani Ha's artwork named 'Table for Two' is very relevant to what Harvey's citations about Boudlaire's story. In figure 2.1, there is the visual representation of the boundaries of public and private spaces that the artist aims to play through a restaurant table located on 7th Avenue in New York.

"The café (an exclusive commercial space) and the boulevard (the public space) form a symbiotic whole in which each validates the other. But this presumes the public space can be properly controlled.' (p. 4)



Figure: 2.1: 'Table for Two'. Retrieved in March 30, 2015 from (URL-3)

Harvey (2005), also states in '*Political Economy of Public Space*' that it is impossible to classify the relationship between the physicality of urban public space and the politics of the public sphere exactly. His focus was on the potent points of linkage between those spheres. He asserts the influence of physical aspects of urban public space on daily thoughts and political actions of ours within those spheres.

Harvey (2005) also depicts some examples of influential daily life experiences such as the jostle of the subway crowds, the blandness of a shopping mall, the grandeur of certain forms of urban architecture, the panhandlers on the sidewalk, or the peace of an urban park.

In this research, the very starting point is similar to those daily experiences that Harvey mentions. The curiosity to learn the process of decision maker of the aesthetically and functionally disruptive design projects and products are the main motivation behind this study. The features of those design products can be faced at any corner of the city in our daily lives. However as aesthetics is a quite relative concept, there should be some decision makers or factors influential in dominating the design decisions according to their personal preferences or according to other

social factors in different cases. That's how analyzed examples are diversified around the design of urban furnitures, landscape design of parks, and urban transformation projects in the study.

2.2 The Impact of Design In Public Sphere

The impact of design on public sphere is two fold. On one hand, due to physical and functional presence of the 'public' in public space, political deliberation and participation might have an impact on how the public takes part in social life. In other words, public can discuss and act politically according to their experience of participation in physical spaces. On the other hand, as it is seen at table 2.1, citizens' perception of ideal urban imagery and experience can get affected from design decisions.

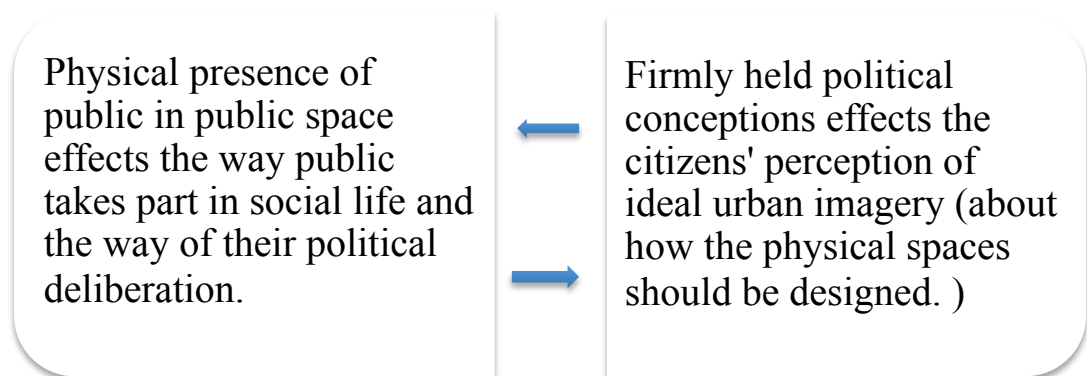


Table 2.1 : Relation between the physical presence of public and physical space.

Within the historical context, there is a very constituent example of shaping the urban public space and its potential on influencing politics in public sphere. Boulevard design in Paris that is constructed after the establishment of Second Empire in 1851, had caused the circumscription of 'social and nurturing republic-demanding workers' from the public sphere (Harvey, 2005). Harvey talks about the massacres of the June days of 1848 (before the establishment of Second Empire), in Paris; asserting that 'the proliferation in the Second Empire was considered strategic, designed to permit free lines of fire and to by-pass the hard to assail barricades erected in narrow, tortuous streets that had made the military suppression of 1848 so difficult' (2005, Pg. 3). That's why; control of boulevards was the first action of the military coup that established the Second Empire in 1851. With this rationale, the new boulevards were construed as public spaces to facilitate the state's protection of

bourgeois private property. He goes on with explaining the economic developments as the main domination that lead to the dependency of the new public spaces. At this point, it can be defined as a reciprocal act of the design of public spaces together with ‘the designation of public investments to prime the pump of private profit in the wake of the serious economic recession of 1847-9’ (Harvey, 2005). During that action of reviving economy, land and property owners’ resistance against the expropriation came in favor of inflation of land and property values. ‘Clearly, the meaning of the new public spaces depended in large measure upon the private interests (such as landowners, developers, construction interests and workers, commerce of all kinds) they supported.’ (Harvey, 2005, Pg. 3) Moreover, ‘“the right to the city’ become more and more of a bourgeoisie prerogative’ according to Sennett (as cited in Harvey, 2005).

At this point, our focus will be impacts of the mandated design criteria and the aesthetic forms of Hausmannization. Hausmann embraced public and private spaces around the boulevards of Paris in mutually supportive ways. Relatedly, Harvey underlines the fact that by expelling industrial activities from the city center, Hausmann also expels working class, who often stands at the center of political revolts (2005, Pg. 4). Therefore the integrated functions of industries’ together with the working class segregated in itself. By changing the physical design of locations, just the production function of the industries remains and as a result political powers of proles have aimed to be passivized.

According to Sennett’s (1976) statement in his piece named *The Fall of Public Man*, not only working class but also the intermixing of classes within districts was reduced by design in the remaking of the city by Haussmann in the 1850s and 1860s.

“Whatever heterogeneity occurred spontaneously in the division of private houses into apartments in the first half of the century was now opposed by an effort to make neighborhoods homogeneous economic units: investors in new construction and renovation found this homogeneity rational in that they knew exactly what kind of area they were putting their capital into. An ecology of quarters as an ecology of classes’ (Sennett, 1976).

Sennett asserted that Haussmann erected a new wall among citizens of the city as well as around the city itself. And this situation changed the very terms of localism and cosmopolitanism...” (1976). Here we take the debate from impacts of Hausmanization to today’s neoliberal cities. Political deliberations in question can be

practiced in the spaces left outside of the segregated suburbs, ghettoized gated communities as seen in figure 2.2, private places, tightly surveilled shopping malls, and even on streets (Harvey, 2005).



Figure 2.2: 'Morumbi district of Sao Paulo, Brazil.' Retrieved in April 1st, 2015 from (URL-4)

Today, urban spaces as public spaces that are captured by the market and capital interests (Özkan, 2012). Cities themselves become the part of marketing strategies and consumerism. Eventually, they are intervened according to market values. The main rationale behind these interventions are 'the need for control and management of globally expanded production lines and those technological developments, leads to global cities' (Sassen, 1991).

As those interventions are carrying capitalist attributes rather than being public good oriented, the structural characteristics and the texture is reproduced by the post modernist design principles and with a superficial style (Kurt, 2012). Yardımcı (2005) defines this reproduction of cities and their features as follows:

‘...cities are getting distinctive structure as sterile spaces produces for consumerist classes and tourists; and for otherness attributed peripheral areas. While that distinctive structure is producing comfortable centers for the cities’ privileged owners and global customers, on the other hand it necessitates strategies to keep out poor- low classes out. In this respect, land use at sterilized regions is created over the ownership characteristic and identity that poor people cannot consume. Temporary or permanent cultural implications and the eligibility of the representations in open spaces, are also constructing invisible walls that excluding low classes psychologically, on those spaces.’

Especially, at the part that Yardımcı underlines the influence of the quality of the representations and cultural implications, the position of design and designer is very important. It also reminds Tekeli's (1990) statements about up to down the effects of cultural differences of the background of an urban planner mostly coming from a middle class, producing for lower class goods. Hence, the importance of not settling the designer as an authority within the system is increasing. The system of combination of know-how of a designer together with the participatory processes is getting more and more important.

Besides Yardımcı's definition of distinctive structure of neoliberal cities, Özkan (2012) states her views on 'the unique geography' that capitalism creates today. According to her, the media which has expanded on each and every area with the help of capitalism, mass production and mass media tools; has flattened the urban differences. She also asserts that media has allocated cultural geographies from their context, it has also disrupted settled relations, inserting spaces into a uniform affinity and offer to the consumption of the consuming citizens. Yet, today capitalism has created an unique geography for itself (Özkan, 2012)

To sum up Yardımcı and Özkan's statements, capitalism has created monotype geography and excluded the lower classes that cannot enter to that geography. And the invisible obstacles not to enter to that geography, is created by the both physical and cultural implications on public spaces.

Furthermore, Sassen (2006) states her thought on those implications' 'mega' dimensions.

'The enormity of the urban experience, the overwhelming presence of massive architectures and dense infrastructures, as well as the irresistible utility logics that organize much of the investments in today's cities, have produced displacement and estrangement among many individuals and whole communities.'

Yet, according to Sassen (2006), keeping some of public space's openness, might, further, make sense in terms of factoring future options at a time when utility logics change so quickly and often violently.

Besides all these connections, turning back to the context of Hausmanization, here I come to the point that the second face of the same coin regarding the citizens' perception of ideal urban imagery. Clark defines Haussmannization as an attempt to put an image in place of a city, which had lost its old means of representation. 'What

had been lost was the idea of the city as a form of sociality, as a potential site for the construction of utopian dreams of a nurturing social order.’ (as cited in Harvey 2005, Pg. 5)

In short, dreams are just left to the aesthetical features of spectacle, excluding the power and function of public sphere. The city design that is Hausmann driven had brought a new form of aesthetic. The physical formulations created a system that presents aesthetics by the exhibition of commodities in department stores and the spectacle of Parisian architecture. The enticing shop windows had been designed to capture consumers to a private space, which had been organized in a way that is easy to enter from the public space.

Harvey takes the effects of Hausmanization in many different ways. ‘Once the city is imaged by capital solely as spectacle, it can then only be consumed passively, rather than actively created by the populace at large through political participation and interaction. In the previous social order, the city had been "a horizon of possible collective action and understanding.’ (2005, Pg. 5) As a result, the citizens had been transformed into mere spectators and consumers. Therefore, the passivity of politics tentatively or at least momentarily would be secured. (Harvey, 2005, Pg. 8)

Another effect had been about the deep anxiety and insecurity in bourgeois personality. ‘The drive, spearheaded by Haussmann, to make the right to the city their exclusive prerogative could not help but create its "other" primarily in the form of an increasingly homogeneous working class city where a quite different symbiotic relationship was set up.’ (Harvey, 2005, Pg. 11) That insecurity was related and against the image of hordes of workers, condemned for the most part to live on miserable wages and faced with notoriously insecure and often seasonally episodic employment, whom had to live somewhere. (Harvey, 2005, Pg. 12)

In order to present a brief comparative relation between the effect of Hausmannization and today’s neoliberal cities’ spectacle imagery, the concept of ‘creative cities’ can also be examined at the further steps of this research. As the neoliberal politics increase its power on economy in 1980s, the idea of ‘creative cities’ emerges creating enticing spaces and life quality, increased the competitiveness of cities against one another. Just like the aesthetics that Hausmann creates by spectacular commodity and the architecture for the bourgeoisie class,

today the role of art and culture has been transformed. Consequently, the sphere of ‘culture industry’ has come along. Transition of the industry-based economy to information-based economy conducted art and culture to turn into a product that can be sold as service or performance. The space gains economic value as cultural production and consumption increases.

2.3 Publicity In Terms of Function and Aesthetics

One can think of the actors of a design process as authorities determining the system of individuals’ reactions. That’s because, it is vital to set out the actors taking role in claiming the function of public spaces, in order to analyze its publicity. For the case of public spaces, the relation of designer and service demander can also be translated as a relation between designer and social order demander particularly. Özkan (2010) states while referencing to Alanyalı Aral that togetherness, expressions and communication among individuals in certain places are behavioral and psychological system reactions of individuals, as a reaction to physical settings of this space (Pg. 19). Accordingly, there are two occasions. The first, spaces are reproduced by the intervention of local governments and by their corporation with the market economies; the second, people are shaping and regenerating the space by participating to the life of space with their daily activities.

For the first occasion, design is mostly taken as a public service, demanded by the local governments or by the private companies with the permission of local governments. In Turkey, this service is mostly provided by tendering a specific project from municipal budgets to private organizations or by the design service provisions of urban planners, architects, designers and landscape architects working as civil servant in various municipal departments. However there is an ambiguous relation among the responsibility areas of designers, local authorities and the politics of public sphere in physical environments. Those ambiguous relations also remind Harvey’s statements mentioned in section 2.1. It was about the Baudlaire’s poem’s power of *generating a sense of space where ambiguities of proprietorship, of aesthetics, of social relations (class and gender in particular) and the political economy of everyday life collide*. The interconnectedness of the responsibility areas of designers and aesthetics; local authorities and proprietorship; politics of public space and the social relations are quite obvious. Even the integration of all those

concepts constitutes the ‘main mechanism that shapes the cities. And also as it is explained over Tanyeli’s statement as ‘main mechanisms that shape cities gain functionality through this ambiguity of the public space’ included in introduction part; those mechanisms implement their functions through another the ambiguous situation: ambiguity between public realm and realm of the authority.

Moreover, Madanipour, Hull and Healey (2001), also adds to the concept of intervention of local governments; *‘it is a part of the efforts of ordering cities.’* Planned actions of the municipalities on urban space is another actor playing a significant role in the (re)production of public spaces. ‘Planning is a professional duty offered to the usage of the citizens but it also represents the power of municipal authority in urban scale.’ (Özkan, 2005)

For the second occasion, participative actions and practices of public are preconditions of sociability and publicity in public space. For public, the exercise of claiming the right to city and identifying their individuality in it, could only be possible through this sociability where features of publicness of physical spaces. In order to measure the wellness of public space in terms of function, Özkan (2010) defines a good public space which requires the sociability and publicity in urban spaces:

‘Well designed public spaces can be defined as being successful in fostering participation. A good public space is a complex of functions where there is surprise in the design of the space, and also it is a space for people finding ways to use it not necessarily as foreseen by the designer. It should be incentive to experience people, so everyone can be able to participate. These spaces, are rich in terms of newness and possibilities they offer to individuals, are open spaces making various experiments possible. This is the measurement tool for the richness of a public space’. (p. 99)

Palmer states (Habermas, 1989) that *‘if there is no public opinion, there is also no activity reflecting or representing the activity of a group or set of groups.’* This feature of public space has to be taken into account while regulating the implementation of design activities. With the same rationale, if the user’s view is not included in the design of a product, basically there will be also no activity reflecting or representing the activities of the target users in terms of form and function. A design product cannot be solely formed over basic design principles or by excluding the existing social formations of a city. In this context, Özkan (2010) sites Malcolm Miles’s statement, *“traces of an invisible architecture of socialization overlie the*

visible environment” (p. 15).

Additionally, public realm is the most effective feature of both city and society where this interaction between the society and its environment takes shape effectively. Mills asserts that in a public, virtually many people express opinions as well as they receive them. Public communications are so organized that there is a chance immediately and effectively to answer back to any opinion expressed in public (Habermas, 1989, p. 249). Within this context, when ‘public sphere’ can be regarded as a design user, immediate and effective answering mechanisms can be taken as a great chance and a method for designers to have feedbacks from users.

To present another dimension, Sassen also stresses about the possible impacts on public spaces of those two occasions in combinations. There is a possibility that the impact of market economy can lead public to constitute their own ‘urban making’. The overwhelming presence of massive architectures and dense infrastructures, as well as the irresistible utility logics that organize much of the investments in today’s cities, have caused the displacement of many individuals and whole communities. In contrast, as a result, those enormous urban experience and strictly planned urban transitions in city;

‘... can also reinsert the possibility of urban making – poesis — in a way that massive projects by themselves do not. The “making” that concerns me here is of modest public spaces, constituted through the practices of people and critical architectural interventions that are on small or medium level scales. My concern here is not with monumentalized public spaces or ready-made public spaces that are actually better described as public-access than public. The making of public space opens up questions about the current urban condition in ways that the grand spaces of the crown and the state or over-designed public-access spaces do not.’ (Sassen 1990)

Additionally, Özkan (2010) also takes space as a living entity that cannot be planned or designed totally (p. 125). She thinks, only its behaviors can be foreseen. And also space is not only a medium of social relations, but also a product of them. However, the matter is how and to what extend this dynamic nature of social public spaces will be displayed in design. The limits of know-how of the designers as a person with technical and aesthetical modalities have to be taken into account while regenerating this ‘space as a product of social relations’.

The interactive relationship between the cities and the citizens shapes a space continuously. This interaction leaves signs on physical spaces. One can also regard

those signs as products of collective memory. In certain cases like ‘Fenerbahçe Park Design Guide Project’ those signs left to the initiative of designers approach to preserve the urban texture of the park or/ and regenerate with new materials with better technical specialties (This point the case will be discussed further, in chapter 3). Then the issue becomes ‘which technics or diameters are settled by the designers to detect and define the products of public memory. It can be either a texture of a ground or a urban furniture like a monumental product. Besides, are the capabilities of a designer enough to foresee or not? There is a gap in the literature about designer’s role in this system. Özkan finds it necessary for all the actors to take role in the sociability and publicity of a space in order to apprehend this relation exactly. In the section 2. 4. 1, where the different approaches for participatory design is examined, the closer look is presented to extend that designers can take part in providing publicity.

2.4 Participation Through Design In Public Spaces

In today’s free market economy, the cities have come to a point of competing with each other, in order to obtain their share from the global capital. Due to this order, implementations that is related to the city, gained a profit oriented position rather than being public good oriented. Thereby, it is now possible to say that the neo-liberal economy policies have been gradually affecting the urban spaces as stated below:

‘... In cities of developing countries, the segregation is growing between the groups who can integrate to the global world order and the groups who are continuously getting poorer and marginalized. This segregation is also getting concrete on spaces. Relatively such a physical segregation causes the disappearance of existencialibility of a collectively shared ground for the urbanites.’ (Bilsel, C., 2006)

Hence, the city turns into a space, in which there is not enough public space that includes the interaction, solidarity and equality between existential differences. From this standpoint, the significant matter becomes lack of strong public space along with the public sphere. Gürallar (2009) connects this aspect with transparency and participation at the formulation processes of public spaces.

‘Till now, in Turkey, as enough strong public sphere could not be provided to create public space, transparency and participation have not been provided as it is desired. In such a

situation, the public can not have a say at the formulation of spaces, instead, they accept the results.’ (Gürallar, 2009)

From another perspective, Özkan (2010) asserts that both the interaction of society with the physical environment and the interaction within the society, are the key aspects that determine the function of public spaces. Hence, what characterize the under-used spaces of cities are the memories of the public with physical spaces. In this study, it is the functions implied by designers has to be integrated with those memories, as they are the outcomes of the interactions that Özkan mentions. That’s why those relations between the society in itself and relations within the physical environment should be settled (decided on) as the main principles to take into account while shaping the cities.

‘Many functions are performed in the city as a result of the interaction between the society and its environment. Other than being the product of the living environment, these functions define the built environment in the city. Therefore, providing this relation is to be a key development principle in city making in both social and spatial aspects.’ (Özkan, S., 2010, Pg. 17).

One of the debates about those principles is the participatory design can be emphasized. The factors that show the necessity to accept negotiative and contributive design as the most pervasive approach, can be covered over some of the items that Soydan remarks about planing (1990). ‘The planner’ in those items, can also be thought as ‘a designer from any design related discipline that produces for the sake of public space’. In this respect, the importance and the necessity of participatory and contributive design relies on the following issues:

- To prevent the unsustainable (short term) and precautive project approaches of bureaucrats, which are to gain votes during election periods, and which are substantially irrelevant to the necessities of real life.
- To prevent the noneffective decisions of the planner to decide for the people,
- To eliminate the factors that the planner missed to take into account during the design process
- To prevent the planner to be an invisible totalitarian power through providing participation,
- To provide the compulsory transition from representative democracy to participatory democracy,

- To increase the operability and realizability of the plans (of the decisions),
- To provide a belief that the local planning decisions must be taken by the local people living in the region and that this way it is more beneficial,
- To prevent few number of people to procure the information to make speculations,
- To use the right to participate as it is declared in Universal Declaration of Human Rights,
- To use the right to participate as Turkey declares itself as a social state and the participation is indispensable element according to constitution. (Soydan, 1990)

From another perspective, as the society demands participation, the role of design in solving problems of public spaces would be heard out more influentially. That public sphere would present a ground for designers to think of public sphere (that in itself demands participation), as a tool to create public spaces supporting multiple voices to be heard in physical spaces. In other words, the emergence of public realm demanding access to public space creates a field of inquiry for designers in terms of participatory design practice.

In 1990, Tekeli specifies the two main conditions that makes obligatory to demand participation concept for the Turkey. First one is about the adoption of projects with basis from abroad, only by the approval of municipal councils. According to Tekeli (1990) the implementations of such plans are found insufficient for the development of cities. Possible failure of planners can cause the spread of the opinion that participation can conduce reflecting the realities of societies to the planning processes (Tekeli, 1990). Another point that Tekeli expresses is about the reflection of populist, which based on political culture at the planning field (1990).

In today's world, some of these reasons that Tekeli mentions above, twenty-five years ago, are still valid in practice. While some of them have been transformed by the neoliberal political economy dynamics.

2.4.1 Different approaches for design in public spaces

In this part, the different degrees of participation in urban planning are captured, relying on Tekeli's statements (1990). However, it is believed that every conviction can be thought totally related to the production of other fields of design disciplines, such as urban furnitures, spatial designs of parks etc. Whether the informative process, which is mentioned as a part of the initial approach, is held over the end

products of a pedestrian of a street or the landscape architects are making survey on the users of a park, as in the second approach, they both keep their validity in various disciplines.

The very first participation degree according to Tekeli is to infuse the end result of a plan into the public, as it is made up for the public interest. (1990) At this point, Tekeli asserts that as the flow of information is one sided and there is no possibility to make change on the plans according to the reactions of people, it cannot be defined as a participatory process. It can be just counted as a limited participation and limited provision of transparency, just like an advertisement campaign of a product, whose challenging sides are underlined for a public's good (Tekeli, 1990)

The second point is to inform the planner through the participation methods as when the planner listens the public opinion. Tekeli (1990) finds the planner's position very similar to the first degree. This is because, still it remains as a rational decision maker authority, producing the goods to the name of public. However in this situation, the planner is aware of the limitations about the subject s/he is working on. But the flow information is still one sided, which is from public to the designer. Yet, the dialogue is limited between the planner and the public.

The third is the participation of public to the planning decisions. Tekeli (1990) asserts that it is very radical change in the planning. In order to justify this radical transformation, the position of the planner and the concept of public good should be criticized. And that critic should cover the idea that in reality, the interest of powerful classes and the planner as a member of high middle and middle classes are supporting their own value judgments, and this is under the name of public interest. (Tekeli, 1990). By this approach, Tekeli claims that planners are seen as the supporter of the values of their own classes rather than being sole supporter of non-political and technical actions. Therefore, by the emergence of critical ground, planning itself becomes a ground for political action that everyone can join in the discussion and state his/her own interest openly. Tekeli (1990) also defines the situation as the mystification of planning. Because the evaluation of the quality of the planning is made over the participation process' perfection and goes beyond the evaluation of technical qualities of the plan. He also emphasizes that the idea behind that kind of participatory planning is 'ideal democracy, which can be settled at small communities as local democracies' (1990). Moreover, the small community

democracies are the preconditions for democratic processes to not to turn into the dicta of the majority (Tekeli, 1990). The operation of bus color survey as seen in figure 2.3, held by İstanbul Metropolitan Municipality in 2011, can also be discussed within the concept of dicta of majority.

Hence, that local participatory democracy perspective is more than just an offer for urban planning, but with that succeeding participatory approach on urban planning, can lead to the gain of legitimization of participation offers in the other fields.



Figure 2.3: Bus color public survey 2011 (Url- 5).

At the fourth approach; participation is taken as the tool for realization of ‘critical rationalism’. Tekeli defines the rationalism of the first and second approaches as the instrumental rationalism, which is positivist. Truths of science and goods of ethics, in other words theory and practice, are separated. Critical rationalists are working on removing this separation to create good society, to connect the good and the truth. (Tekeli, 1990) Unlike in the third approach, they do not agree to the result of the consensus of different interests or sides. ‘Pursuit of a good society is a pursuit of significant life.’ (Tekeli, 1990)

According to this fourth approach, good society is formed by one’s significant relation between his or herself and with others. In this context, we find a relation positive, based on its degree of reflecting ethic, aesthetic and even functional norms, which are all attributed as positive values. ‘Though those values cannot be observed

concretely, they can be objectivized within the context of public discourse'. (Tekeli, 1990) Critical rationalism tradition leads to the establishment of such a discourse. The values are named openly, compared, criticized and associated with each other; therefore they become a comprehensive structure. By that, people can transfer this structural form with each other. So that structured and formed values can be placed within the discourse and they become the subject of rational analysis.

According to Tekeli, the re-establishment of rationalism that is involving those values, can affect the perspective of participation from two sides.

1- 'Taking the emergence of a value related discourse as a normal consequence of society's operations, leads to the restoration of planner's position to a technician. This restoration occurs by accepting that the planner will work with those objectivized values.' (1990).

To open up this first point, it can be said that the designer can work with the objectified values of society, so that her or his position can be taken to the further points than being a technical operator, who, for instance, solely has know- how on design production. This point will be emphasized over two case studies about the İstanbul Concrete Elements and Ready Mixed Concrete Factories Corporation and Zeytinburnu Urbanization Atelier, which are covered in chapter three. Because specifically within the framework of working as a planner or designer in a state owned institution.

2- '*Second approach consists of planning to take an active role in public dialogue, as the discourse have been formulated based on values. By the provision of public participation to the developed plan, the validity of established discourse for the society will be tested*' (1990).

Tekeli (1990) also finds it remarking that in this approach, planner is participating in an already existing process within the society. In previous approaches, the excluded side is public and the participation of public is something that is tried to be provided. At this approach, however, it is the planner that is excluded, and the point is the participation of the planner. Tekeli expresses that perhaps this excluded position of the planner is much more closer to the realities of Turkey.

The fifth and the last participation approach includes the participation to the excitement of creation processes. Tekeli positions that approach within the local democracy understanding and also it can be counted as the expanded interpretation of third approach. And it is captured within Tekeli's work to present source creating feature of participation.

In this line, it is almost equally important to verify the international standards and some other approaches. *Community-led spaces creation attempts of local authorities together with the community groups in United Kingdom* takes debate to very further developments in terms of participation of community to the design processes. Accordingly, it is found beneficial to present community led design processes to give chance for comparative look for readers, at the next chapters.

2.4.2 Different Approaches from International Projects

In this part there will be three examples from countries such as France, United Kingdom and United States. The first one presents guidance information for local authorities and community groups. Second one is participatory design project named R-urban. And the last is presenting principles and perspective for better public spaces

2.4.2.1 Community-led Spaces; a guide for local authorities and community groups

Within the scope of study, emphasized case studies are taken from İstanbul, Turkey. Correspondingly, the factors that are driving the obstacles in terms of design participation of both designer and the community are examined. It is find out that today's participation implementations are mostly applied within the existing institutional bodies and bureaucratic authorities. According to Tekeli (1990), when the participation level stays in this frame, it cannot succeed and do not contribute to the development of society. However, if dimension of participation gains contributive features and the excitement of creating is collectively captured, people would not be solely bound up to the government sources (Tekeli, 1990). In these circumstances, people create and use their own sources. That's how, there is a possibility that the collective consuming and private consuming balances of society change and the participation solves the resource problems (Tekeli, 1990)

In a similar vein, 'Commission for Architecture and the Built Environment (CABE)' and 'The Asset Transfer Unit' at United Kingdom had published '*Community-led spaces: A guide for local authorities and community groups*', in 2010. They provide introductory advisory service about the main issues surrounding transfer of public space assets, to the community living in this neighborhood.

‘Commission for Architecture and the Built Environment (CABE)’ is a public body that is working as government’s advisor on architecture, urban design and public space. It is expressed in their website that they help local planners and to their public sector clients to apply national design policy and advise developers and architects, persuading to put people’s need first.

The other institution collaborated to the guide, ‘The Asset Transfer Unit’ is a center managed and based in UK. The unit is led and managed by the ‘Development Trusts Association’– in association with ‘Community Matters and the Local Government Association’. It is also emphasized in the web site that the communities and local governments are the funders of this unit (CABE, Asset Transfer Unit, 2010). It suggests ‘advisory services, guidance and support for gradual transfer of land and buildings from the public sector into mutual and community ownership and management’ (CABE, Asset Transfer Unit, 2010). In table 2.2, there is the brief comparison of field of works of these two institutions.

Table 2.2 : Comparison of CABE and The Asset Transfer Unit through their field of works

Commission for Architecture and the Built Environment (CABE)	The Asset Transfer Unit
Helps local planners and to their public sector clients to apply national design policy and advise developers and architects, persuading to put people’s need first.	Suggests advisory services, guidance and support for gradual transfer of land and buildings from the public sector into mutual and community ownership and management.

At the current situation in England, friends groups and resident’s associations in the neighborhoods are the influential actors on common lands in terms of service execution. These groups have already been providing volunteer, hands-on, practical support. It is stated that the survey results that is held by CABE, shows volunteers’

labor is equivalent to three full time staff for public sector organizations working in parks and opens spaces (CABE, Asset Transfer Unit, 2010).

A recent survey of local authorities, in autumn 2009, suggested there were 1,000 transfers under way in England. Parks and playing fields were the second most popular asset transferred over the previous two years – 16 per cent of the total. (CABE, Asset Transfer Unit, 2010).

The suggestion of the guide is to promote active involvement of community and asset transfer of public spaces from public bodies to community groups especially in underused or neglected spaces whether:

1. by managing the space themselves
2. by licensing
3. by leasing the space from local authority and taking ownership of it for the benefit of the community.

In legal terms, as long as it promotes social, economic and environmental well-being – for less than its market value, local authorities and some other public bodies can use their the power to transfer land. In the cases where a proposed discount exceeds £2 million, the permission of the secretary of state is needed. (CABE, Asset Transfer Unit, 2010)

However, there can be also challenges in terms of funding, maintenance, management and ownership according to the variety of types of spaces, their characteristics and uses. Therefore, there is also occurrence of necessity for the development of new models of finances to cover the costs of community enterprises.

In general, the guide elaborated the rationales behind the transferring the assets of public spaces from various points like:

- Advantages of transferring public open spaces to community groups.
- Critical the role of a public space within its wider green network beyond the immediate locality (regardless of who owns and manages it).
- Practical examples from transformation of neglected land on housing estates into community gardens, to exploit the opportunities for social enterprise
- Objectives, governance, finance and communications.

Within the guide, the reasons and the advantages of transferring public space assets are stated within the scope of economical advantages in times of ‘austerity’; in terms of subsidiarity greater involvement with local issues and social interaction to detect problems, skill sharing and generating effective partnerships between the local authority and residents.

The guideline asserts that local authorities cannot protect their budgets for open spaces. However, community organizations can dedicate their resources to the space in their care. Additionally, there is also ‘the Parks Trust Model’⁽⁴⁾ in England. Within the guide that trust model is mentioned, as they are better able to ‘*survive economic downturns and maintain a high quality network of public spaces*’ (CABE, Asset Transfer Unit, 2010).

Another advantageous point is stated about the social interaction and involvement of society. ‘*The people who live closest to the space care most deeply about it, and they usually spot opportunities or problems first*’ (CABE, Asset Transfer Unit, 2010). It is also stated that ‘s how asset transfer can generate better qualified spaces, responding directly to local demand’ (CABE, Asset Transfer Unit, 2010).

Next point about the beneficial sides of asset transfer is about local employment and skill improvement. People from different backgrounds and with different skills are getting involved within the system at parks and gardens. This way, they are starting to have knowledge on horticulture. The guide also points out that ‘*it may in time help address the national skills gaps that exist in specialist professions such as horticulture and landscape design*’ (CABE, Asset Transfer Unit, 2010). Besides, that involvement of the society can also generate more effective working partnerships between the local authorities and residents. Therefore, there can have a better understanding of the execution and implication processes and the capabilities of both sides as; the city councils and community groups.

‘Community groups became stronger and more confident, with many groups adopting a can-do attitude.’ (CABE, Asset Transfer Unit, 2010).

To look at the bigger picture of economy system, open space networks and strategies are found very important to understand the possible contributions of local authorities for the wider development framework. The guide claims that the asset transfer is presented as a diameter that can boost the local economy of the region by improving

people's perceptions of an area, encouraging business and visitors (CABE, Asset Transfer Unit, 2010).

Relatedly the next question occurs on minds as: 'What local governments are suggesting as a strategy to protect and maximize these benefits?'. Mapping the open space networks and making agreements to put standards for open space quality, quantity and accessibility is one way covered in the guide. While putting those standards, the guide settles the participatory approach principle by stating 'consultancy of local people' as an obligation.

At that point, 'The Asset Transfer Unit' also undertakes the role to analyzing the level of applications of community asset transfer strategies, policies and procedures by the local governments. It is found out that over a quarter of local authorities have a dedicated those strategies and few include guidance specifically on public spaces. However they still find it significant '*to inform an approach to transfer that ensures the need of local people are met effectively.*' (CABE, Asset Transfer Unit, 2010).

Nonetheless, many of the local authorities are searching alternative approaches for management arrangements. For instance, involving communities in public space management can range from (1) full transfer of ownership, (2) to shared management with the local authority retaining some responsibilities (for litter collection, street cleansing or grass cutting), (3) to interim community uses, is one of those arrangements (CABE, Asset Transfer Unit, 2010).

And those arrangements can be seen as part of an equality impact assessment which public bodies, including local authorities, now have a duty to complete.

'Any plans or policies developed for transferring public space assets, and any proposals for individual site transfers, should ensure that those groups that normally have less influence on decisions are actively involved' (CABE, Asset Transfer Unit, 2010).

There is a list of example management models for open spaces and parks. Buckinghamshire County Council is one of them that is covered within the guide (CABE, Asset Transfer Unit, 2010):

- Continuing to have the parks and green spaces managed by the council, but with greater freedoms, for instance by setting up a separate trading account with the ability to carry money over from one financial year to another.
- Transferring green spaces to other public sector organizations, such as parish councils.
- Changing to a public sector 'shared management' model, for example, by collaborating with

other local authorities transferring spaces to an environmental not-for-profit trust (local or national in scale).

- A combination of the above.

However, there is a possibility that none of those models can fit every park and in certain cases, rather a mixture of models was preferred, reflecting the range, scale and diversity of the spaces and the different maintenance regimes that were necessary to care for them (CABE, Asset Transfer Unit, 2010). Therefore, in order not to miss the quality, they follow the principles of the standards like ‘Green Flag Award’ standards. Additionally the following clauses are expressed (CABE, Asset Transfer Unit, 2010):

1. Establish whether you already have a dedicated community asset transfer strategy, and whether it covers public open space assets:

The Asset Transfer Unit is offered as counselor body if it is necessary, specifically on that establishment stages (CABE, Asset Transfer Unit, 2010).

2. Consider the feasibility of transferring sites:

The diameters for measuring the feasibility are expressed as: suitability, the long-term effect of transfer on the quality of space, including future maintenance and management costs, and the level of community interest (CABE, Asset Transfer Unit, 2010).

3. Make sure that options exist for different levels of community involvement.
4. Consider the implications of transfer on all sections of the community.

Legally, it is a duty of local governments to conduct an equalities impact assessment of their policy, and to publish a plan to mitigate any associated risks on related matters (CABE, Asset Transfer Unit, 2010).

5. Check how your various asset transfer options could affect your other policies.

Apart from partial function of the asset transfers within countries’ economic system in general; there are other dynamics that has to be counted at implementation processes in practice. Ownership statuses of the sites, quality and different types of open public spaces are few of those dynamics.

‘Although the majority of public open spaces are owned by local authorities or other public bodies such as the Environment Agency, there are other, often complex, patterns of public, private and voluntary sector ownership. Even with public land, responsibilities can fall between different departments such as highways, housing and parks. Some land is held in

trust for the benefit of the public and some is protected as common land. Many parks and gardens are valuable heritage sites that may be listed' (CABE, Asset Transfer Unit, 2010).

The guide tries to highlight different issues to consider and direct the institutions where to go for help. For instance, in order to reach the record of the ownership status of the lands, there is a listing system of 'English Heritage' institution. Or if local authorities are trying to find a way to catch national standards according to the status of the land, they can be informed about different 'award' programmes to apply for. Such as 'Green Flag Award' and 'Green Pennant Award'. Or, in order to understand the best management model for the land where there is a need for protection of wild life, local governments can collaborate with national charity organizations like 'Wildlife Trust', together with the local communities.

There are also many small, undesignated local wild areas that are of great local importance. In Northamptonshire, the county council has worked with many organizations to help create 80 pocket parks, in locations from town centers to quiet villages. The scheme was the inspiration for Doorstep Greens, a community-led regeneration program that provides important places for people to enjoy the natural environment close to home (CABE, Asset Transfer Unit, 2010).

In order to provide concrete understanding for all those issues, here we will briefly emphasize one case study from the guide. The case study is about the '*Red Cross Garden*'- open air sitting room, that local charity '*Bankside Open Spaces Trust*' (BOST) has secured funding to pay for its restoration with support from local people. That 'trust' still proceeds to manage today (CABE, Asset Transfer Unit, 2010).

Financially, BOST raised the money from the 'Heritage Lottery Fund' and 'Southwark Council'. Additionally, '*The cost of co-ordinating the work comes from a mixture of grants, particularly from Southwark Council and the Sainsbury family charitable trust*' (CABE, Asset Transfer Unit, 2010). Besides, as a labor, volunteers do the gardening. The trust's director, Helen Firminger asserts that:

'The largest portion of our funding comes from grants. Most of these grants are for involving people who are marginalized. It is very unusual to be funded for managing open space — grant makers understandably tend to think that the council should be doing that. It's the people-based work that funders are interested in.' (CABE, Asset Transfer Unit, 2010).

In terms of community interaction, they find it very effective to run the project on housing estates and in parks after school in order to bring a diverse community together. They use pictures and objects to illustrate ideas, demonstrating change with

ropes and poles on site rather than with a map in a meeting. (CABE, *Asset Transfer Unit*, 2010). As a result, isolated people from different cultures have overcome shyness and come into contact with their neighbors through simple gardening projects such as planting a hedge. (CABE, *Asset Transfer Unit*, 2010).

On the other hand, within the guideline it is indicated that BOST has become a vehicle for the Bankside community to act as a client and influence the quality of local green space, and it encourages high aspirations, including high-quality design (CABE, *Asset Transfer Unit*, 2010). Besides, it is denoted that it is typical for each project BOST's consultation identifies people's needs and these are written into a design brief that a steering group reviews and approves.

A design team is appointed and, once the design is developed in detail, landscape contractors are selected (CABE, *Asset Transfer Unit*, 2010).

In other words, here the position of community acting a client giving design brief to a customer, who finds funds by promoting a project as people-based work. That structure seems closer to a revised business model that only the actors of the business is involved more during the process, volunteer (free) labor is provided in return and the last result is shared between the sides.

'BOST's board of trustees is drawn from the local residential and business communities. The trust keeps everyone informed of project development and activities taking place in its network of green spaces (CABE, *Asset Transfer Unit*, 2010).

Though the consequence of the project is indicated as 'Working as a trust to improve many green spaces, not just one, has benefits: the organisation can build and sustain knowledge and skills, relationships can be built over time, and resources can be shared across sites' (CABE, *Asset Transfer Unit*, 2010). Anyway we still don't see a lot about the new formulations like form of the participation integrated with the reinterpreted design tools. Additionally, the indicators for a successful asset transfer attributed (1) to the enthusiasm and supportiveness of the relevant people in the council; (2) to the commitment and imagination of trustees and staff in management; (3) to the strictness of covenants on some green spaces, which can make it difficult to use the space to generate income (CABE, *Asset Transfer Unit*, 2010).

2.4.2.2 R-URBAN or how to co-produce a resilient city

R-Urban is a political project, a strategy and a bottom-up framework for resilient

urban regeneration, which promotes co- production in times of austerity in Colombes, a suburban town with 84,000 residents near Paris. Since 2011, 'atelier d'architecture autogérée' is the initiative that introduces a network of resident-run facilities. Petcou and Petrescu are the architects from this initiative and they are the ones who serve the following information about the project through their article named 'R-URBAN or how to co-produce a resilient city', on 'Saving' the city: Collective low budget organising and urban practice' (2015) issue of the journal named 'ephemera, theory& politics in organization'. While holding this resilient regeneration project they aim to advocate other roles for architects and planners as initiators and mediators of change and as social innovators who are able put radical social and political theories into practice.

Their keywords for the R-urban project are 'local action' and 'on a small scale' to reactive and sustain cultures of collaboration in public service provision. They state that they add new understanding to the perception of 'co- production' as 'necessity to engage citizens personally in the provision of public services in a context where these services have become inefficient and need reforming, and where the welfare state is no longer there to organise them.' They present their understanding of co-production as a shift in the power relationships revolving around services and production. Just like the 'Community-led spaces: A guide for local authorities and community groups' at part 2.4.2.1, though the scale of activities are formulated over local level, one of their point about the importance this attempt is about the imperative to adapt and find solutions to the long term environmental and economic crises societies face today.

In order to make cities more resilient, R-urban suggests a project which needs ideas, tools and spaces, time, agency and activators. Whatever they do would be the response to the exisiting situation as (1) the slow pace of governmental procedures, (2) the lack of consensus in further addressing the challenges of global crisis, (3) evaluation of those crisis consequences for people's lives. In this line, they inquired the potential of the initiatives over the following questions:

'Can architects be such agents? What tools and means can be used at times of crisis and scarcity? How can progressive practices be initiated while acting locally and on a small scale? How can civic cultures of collaboration and sharing be reactivated and sustained in economic, environmental and social terms alike? (Petcou C., Petrescu D., 2015).

Apart from formal regeneration projects conceived by specialist teams and facilitated by managerial structures; the architects and planners here take an active role as initiators, facilitators, mediators and consultants in various civic partnerships with residents, local authorities, public organizations, professionals, civic stakeholders. Here the project proposes very clear discourse: R-Urban does not propose an ideal model of transformation, but deals with the collapse of modern urban ideals, and their many failures in addressing the future. (Petcou C., Petrescu D., 2015).

Here, the point is, how they propose to make real all those ideals in that four-year period. R-urban has been designed to create a network around a number of 'collective hubs' that can host self-provided services and citizen-run production units. That's the way it can serve an alternative approach to withdrawn welfare services. The form and the context of these services initially set up as; cooperative housing, urban agriculture units, recycling and eco- construction projects by using local culture elements like recycled local materials, local skills. In sum, each of these hubs would serve complementary urban functions within the locally closed economic and ecological cycles.

Petcou and Petrescu (2015) detects the regions' problems carrying typical suburban features: *'social or economic deprivation and youth crime, typical of large-scale dormitory suburbs and the consumerist, car-dependent lifestyle in more affluent suburbs with generally middle-class populations.'* Besides, they asserted that the region had advantageous features by having very active civic life and approximately 450 local organizations. And Petcou and Petrescu (2015) states that they started their several collective activities drawing strength from that active civic life and from cultural diversity of Colombes's.

Notwithstanding, it is stated that no pre-existing communities are targeted. Instead, new communities formed through the project must agree on their own rules and the principles to be followed in its management. In this line, the first three pilot facilities – Agrocité, Recyclab and Ecohab – are created as 'collectively run hubs that catalyse existing activities with the aim of introducing and propagating resilient routines and lifestyles which residents can adopt and practice on individual and domestic levels, such as retrofitting properties to accommodate food cultivation and energy generation.' (Petcou C., Petrescu D., 2015.)

As seen in figure 2.4, ‘Agrocite’ as an agricultural unit that has a hybrid structure. It has components run as (1) social enterprises, (2) user organizations and (3) local associations. Yet, the micro- farm, market and café are the examples of social enterprises; the community garden, cultural and educational spaces are some of the examples of user organizations and local associations. Within those structures it comprises an experimental micro-farm, community gardens, educational and cultural spaces, plus a range of experimental devices for compost-powered heating, rainwater collection, solar energy generation, aquaponic gardening and phyto-remediation.



Figure 2.4: Picture of Agrocite: Urban agriculture hub in Colombes (aa) (Url-6)

Recyclab is a recycling and eco-construction unit that is formed to function as a social enterprise. It has presents services for storing and reusing locally salvaged materials, recycling and transforming them into eco-construction elements for self-building and retrofitting.

Ecohab is a cooperative of eco-housing project. It comprises a number of partially self-built and collectively managed ecological properties. Food cultivation, production spaces, energy and water harvesting, car sharing are the shared facilities and schemes, ecohab proposes. Additionally, it will also include two subsidized flats and a temporary residential unit for students and researchers in the future.

During the description R-urban, ‘locally closed’ is the very strong rhetoric that Petcou and Petrescu (2015) used. Though, for the future plans, their objective is stated as ‘*strategy will be propagated on larger scales: regionally, nationally, Europe-wide.*’ That rhetoric is about the spread of the model rather than the

expansion of the scope of the 'R-urban' project itself. Petcou and Petrescu (2015) also asserts that the project does not seek to institute a large-scale global movement opposing the financial capital that controls urban development, but instead aims to empower urban residents to propose alternative projects where they live, and to foster local and greater networks, testing methods of self-management, self-building and self-production. Here the discussion is more about the difference between Harvey's (2008) right to the city and freedom to access to resources for changing ourselves by changing the city and 'transduction' to for the formulation of 'experimental utopias' to propose alternative possibilities for urban practice that Lefebvre (1996) argues. For R-urban it can be said that it is much more closer to Lefebvre's. (Petcou and Petrescu, 2015)

At the very beginning of this part, R-Urban is defined as a political project. This way Petcou and Petrescu defines the strategy of R-urban which is not relegating economic responsibility to citizens because the state is unable or unwilling to assume it any longer. In contrast, R-urban claims the social and political right to question the state's power in terms of its role and responsibility by inviting the public institutions to join the process to challenge their routines.

In addition to urban residents and civic organisations, public institutions (e.g. city councils, regeneration offices, public land trusts, schools and cultural agencies) are also invited to take part in this experimental utopia, and to challenge their routines. (Petcou and Petrescu, 2015).

At this point another two important issues occur. One of them is funding. During the article there is not clear detail about the funding system. So, the readers are not clearly informed about the system of funding of the expenses except volunteer labor of the residents and local recycled materials. It is very important to see this detail especially for the project being made in times of austerity. In parallel, we don't really know the clear position of agencies like associations, public institutions within the new formulation of collaboration strategy.

However it is very worthy of R-urban 's discourse on micro-social and micro-cultural practices, relying on individual lifestyles and short innovatory potentials found on the level of everyday life. Especially, the way R-Urban maps the local capacity to invent and transform in detail, but also, in parallel, the administrative constraints that block it, proposing ways of bypassing them by way of restated policies and structures, is very related and significant experiment to take into account

while analyzing following cases of this study. In short we are all looking for the strategies as R- urban claims to be designed on *'to be a process and infrastructure that can grow with time, being easy to appropriate and replicate'* (Petcou and Petrescu, 2015).

2.4.2.3 'Projects for Public Spaces'; creating publicity in public spaces

Project for Public Spaces (PPS) is a nonprofit planning, design and educational U. S. based organization, founded in 1975. The purpose was to expand on the work of William (Holly) Whyte, author of *The Social Life of Small Urban Spaces*. Since 1975, they serve completed projects in more than 3000 communities in 43 countries and all 50 U.S. states and are the premier center for best practices, information and resources on 'placemaking'. In 2013, PPS formed 'The Placemaking Leadership Council (PLC)'. Now it has more than 700 members around the world. The purpose of the council is to strengthen Placemaking as an international movement and to establish a cross-disciplinary network for placemakers working in many diverse contexts.

The organization sets its vision as the organization, dedicated to enable people to realize just how inspiring their collective vision can be, and allows them to look with fresh eyes at the potential of parks, downtowns, waterfronts, plazas, neighborhoods, streets, markets, campuses and public buildings. *'It sparks an exciting re-examination of everyday settings and experiences in our lives.'*

It is asserted that, that approach helps citizens transform their public spaces into vital places that highlight local assets, spur rejuvenation and serve common needs. PPS sets out four key qualities for a 'successful place' as *accessibility*, *availability* for activities, *socialibility* and *comfortability*. In figure 2.5, the scope of these concepts are emphasized in detail.

'Great public spaces are where celebrations are held, social and economic exchanges take place, friends run into each other, and cultures mix.'

'...they are accessible; people are engaged in activities there; the space is comfortable and has a good image; and finally, it is a sociable place: one where people meet each other and take people when they come to visit.' (Retrieved from www.pps.org)

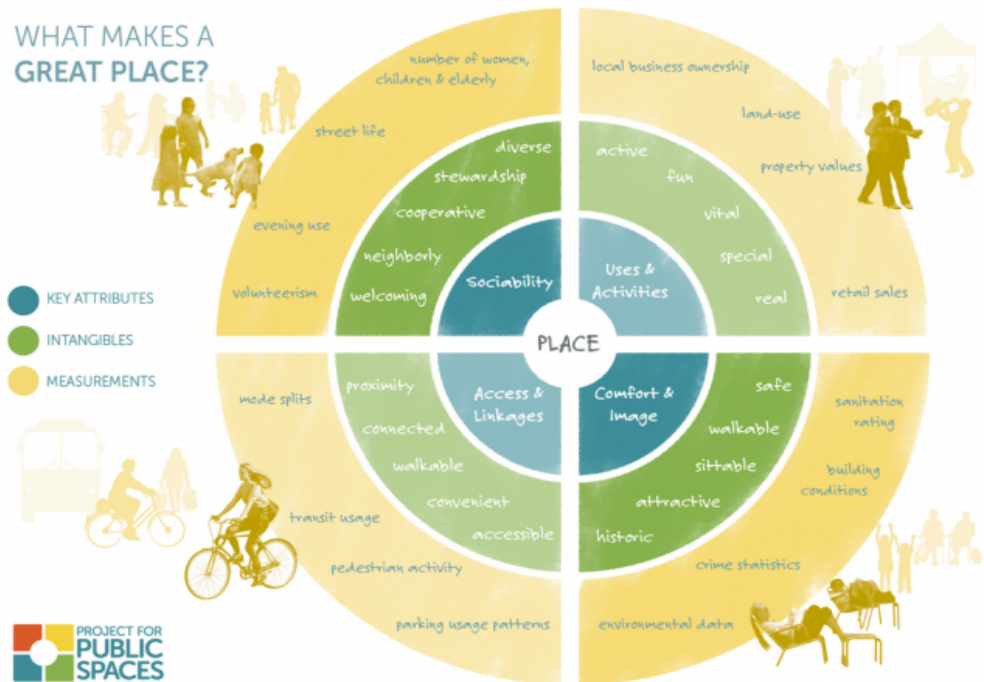


Figure 2.5: Projects for Public Spaces Placemaking Diagram (Url- 7).

According to PPS, the accessibility of a place can be judged by its connections to its surroundings, both visual and physical. Easiness to get to and get through, visibility both from a distance and up close’ are some of the features of a successful place. Moreover, comfort and a well presentation are some key features again for a place’s success. Comfort also covers the perceptions about safety, cleanliness, and the availability of places to sit. Activities are another main features of a successful place according to PPS. Because having something to do gives people a reason to come to a place – and return. If a space is empty and there is nothing to do that generally means that something is wrong with its formulation. Sociability is defined as a difficult quality for a place to achieve. However its attainment is very important.

‘When people see friends, meet and greet their neighbors, and feel comfortable interacting with strangers, they tend to feel a stronger sense of place or attachment to their community – and to the place that fosters these types of social activities.’

The main rationale of the movement is that the small scale is the best approach in creating and revitalizing public spaces. ‘*Indeed, cities fail and succeed as the place scale, but it is still this scale that goes ignored.*’ (cited from www.pps.org)

Projects for Public Spaces also present guidelines. There are ten principles of placemaking is explained below that help communities integrate diverse opinions into

a vision, then translate that vision into a plan and program of uses, and finally see that the plan is properly implemented.

- **‘The community is the expert’**

That principle sets the starting point by identifying skills, potentials and assets within a community. There are valuable and meaningful insights for the people. They should be revealed in order to understand how the area functions, and an understanding of the critical issues and what is meaningful to people. Additionally, collecting those information at the very initial points of the process will help to create a sense of community ownership in the project.

- **‘Create a place, not a design’**

This principle is totally about the way that the communities are built today. The way communities get institutionalized, is also part of the debates PPS sets out. As community stakeholders seldom have a chance to voice ideas and aspirations about the places they inhabit. Placemaking aims to create a place that has both a strong sense of community and a comfortable image, as well as a setting and activities and using that collectively adds up to something more than the sum of its often simple parts. So it has to be deconstructed this by showing planners, designers, and engineers how to look through wider lense.

- **‘Look for partners’**

The partners can be whether museums, schools, local institutions etc. Both having partners at the beginning to plan or brainstorming and developing scenarios with a dozen partners who might participate in the future; are invaluable in providing support and getting a project off the ground.

- **‘You can see a lot just by observing’**

Through observing the usages of the place, the kinds of activities are missing will be clear and what might be incorporated. Additionally, when the spaces are built continuing to observe them will teach even more about how to evolve and manage them over time.

- **‘Have a vision’**

Placemaking is explained as a quiet movement that involves planning, design,

management and programming of public spaces, rooted in community-based participation. It is aimed to enable people to realize the inspiration in their collective vision, and allows them to look with fresh eyes at the potential of parks, downtowns, waterfronts, plazas, neighborhoods, streets, markets, campuses and public buildings. It sparks an exciting re-examination of everyday settings and experiences in our lives. Also Placemaking process involves looking at, listening to, and asking questions of the people who live, work, and play in a particular space, to discover their needs and aspirations.

‘This information is then used to create a common vision for that place. The vision can evolve quickly into an implementation strategy beginning with small-scale, doable improvements that can immediately bring *‘benefits to public spaces and the people who use them.’* (cited from www.pps.org)

- **‘Start with the petunias: Lighter, Quicker, Cheaper’**

This principle is about the complexity of public spaces. One cannot expect to do everything right at the beginning. The best spaces experiment with are the Elements such as seating, outdoor cafes, public art, striping of crosswalks and pedestrian havens, community gardens and murals are examples of improvements that can be tested and refined over many years.

- **‘Triangulate’**

“Triangulation is the process by which some external stimulus provides a linkage between people and prompts strangers to talk to other strangers as if they knew each other” (Holly Whyte; cited from www.pps.org). A bench, a wastebasket and a telephone placement can be taken as an example. If they are places with no connection to each other, each may receive a very limited use. But if they are arranged together along with other amenities such as a coffee cart, they will naturally bring people together (or triangulate!)

- **‘They always say ‘it can’t be done’**

Creating good public spaces is inevitably about encountering obstacles, because formal institutions as the public or private sectors has the job or responsibility to “create places.” However, starting with small scale community-nurturing improvements can demonstrate the importance of “places” and help to overcome

obstacles.

- **‘Money is not the issue’**

This principle cannot be thought of independently from the sixth principle. As the community and other partners are involved in programming and other activities, this can also reduce costs. *‘More important is that by following these steps, people will have so much enthusiasm for the project that the cost is viewed much more broadly and consequently as not significant when compared with the benefits.’* (cited from <http://www.pps.org/reference/11steps/>)

- **‘You are never finished’**

By its nature, public spaces are dynamic grounds. And also that dynamism is what makes great public spaces and great cities and towns by being open to the need for change and having the management flexibility to enact.

3. EXAMPLES OF MULTIDISCIPLINARY DESIGN PROJECTS FOR PUBLIC SPACE WORKED IN COLLABORATION WITH LOCAL GOVERNMENTS

Here in this chapter, I'm explaining the design process, project operations and institutional structures through designers' narrations about the design for public space mechanism in Turkey. Four concrete cases are taken from three institutions such as Zeytinburnu Urbanism Atelier; İstanbul Concrete Elements and Ready Mixed Concrete Factories Corporation, Design Atelier Kadıköy. These cases are chosen from the projects that the interviewed designers' take part in. Designers from diversity of design disciplines have been chosen, to present comparative perspectives about multidisciplinary design projects. Besides there are commonalities between the cases. The interviews held with Gözlevli, Şentürk and Kanıpak are more about general operations of the institutions. And the institutions they have been working in, are the administrative structures. In contrast Güvenir and Kalender had been working project based with TAK and they present more detailed look to the operations.

3.1 İstanbul Zeytinburnu Municipality “Cultural Valley Project” and Zeytinburnu Urbanism Atelier (ZEŞAT)

As a city planner and urban designer in İstanbul Zeytinburnu Municipality, Kübra Şen Soy Türk took charge in the foundation of ZEŞAT, which was meant to conduct projects in the fields of urban planning, design, urban transformation and renewal depending upon the *Development and Urbanism Directorate* of the municipality. Since 2005, she has been working as a coordinator in the Cultural Valley Project conducted by ZEŞAT.

Soy Türk stated that the Cultural Valley Project was formed of three committees. The '*Decision Committee*' consists of the mayor, his relevant advisors and the consulted project coordinator (city planner); the '*Project Orientation Committee*' consists of the academics to receive their consultancy; and 'ZEŞAT' functions as the *Execution*

Unit. The list of details and structure of the institution, can be seen in table 3.1.

When ZEŞAT was founded in 2003, Zeytinburnu was chosen as the pilot area of the Earthquake Master Plan. In this line, İstanbul Metropolitan Municipality cooperated with Zeytinburnu Municipality in analysis works. Due to the status of Zeytinburnu as the pilot area, the process monitoring was carried out by ZEŞAT.

Table 3.1 : Zeytinburnu Şehircilik Atölyeleri (Zeytinburnu Urbanism Ateliers) (ZEŞAT)

Duty	To conduct urban planing, design, transformation ve rennovations projects
Administration	‘Project Decision Committee’, ‘Project Orientation Committee’ and ‘Execution Unit’
Project Name	Cultural Valley Project
Collaborators	Preservation Board, İstanbul Metropolitan Municipality, Regional Directorate for Foundations, Special Provincial Administration
Interviewed Designer	Kübra Şen Soytürk

Soytürk also stated that within the scope of Cultural Valley Project, ZEŞAT also cooperated with *Preservation Board, İstanbul Metropolitan Municipality and Regional Directorate for Foundations* in the approval processes of projects, and with Special Provincial Administration for the financing of the restoration of historical artefacts, as seen in figure 3.1. (Soytürk, K., personal communication, May 30, 2014) In the light of this information, we can sum up the public institutions that ZEŞAT cooperates with as *Preservation Board, İstanbul Metropolitan Municipality, Regional Directorate for Foundations and Special Provincial Administration*. ZEŞAT prepares project proposals in the works carried out in cooperation with these institutions. Regarding the operation of the Decision Committee, *Soytürk states:*

“The great majority of the Decision Committee of course consists of politicians; they have their promises, projects in their minds. This in fact constitutes the vision. It is the duty of the Orientation Committee and the Execution Unit to optimize the works carried out for this vision according to professional principles and rules and to activate various participatory processes”. (Soytürk, K., personal communication, May 30, 2014)

In addition to these words, Soytürk said that they were lucky in terms of the structure of the organization since Zeytinburnu Municipality as the Decision Committee encourages the other executive committees to optimize the works according to professional principles and rules and to activate various participatory processes. (Soytürk, K., personal communication, May 30, 2014)

In relation to the effectiveness of the designer as a municipal employee in decision-making mechanisms, Soytürk pointed out that it is a commonly held idea that the planner and the designer should be seen as a technician:

“Unfortunately, the planner and the designer have to work under these biased circumstances. Most of our colleagues are continuing to work accepting themselves merely as a technician, and some others are waging a professional struggle by trying to participate in decision-making processes with the thought that the more they intervene, the better decisions may be taken for the city.

In my opinion, the designer cannot be 100% active in the mechanism, but must absolutely be directive in the issues related to the profession and the city. Unfortunately, the designer needs the personal initiative of the administrative even to be able to follow up the process, let alone being active in it.” (Soytürk, K., personal communication, May 30, 2014, let alone being active in it.” (Soytürk, K., personal communication, May 30, 2014) (translated by Çatalyürekli, S., 2014)



Figure 3.1: Historical Building Restored Within the Scope of ‘Cultural Valley Project’ (Url- 8).

Implications:

- The design vision is directly related to the personal visions, initiatives and political promises of the mayor and the people assigned at the high levels of the bureaucratic hierarchy.
- Designers and academic consultants optimize the works to be done and activate various participatory processes, according to the professional principles and rules dependeningly to the vision determined by the mayor and other administrative bureaucrats.
- Most designers do their job accepting themselves merely as a technician, and some others wage a professional struggle.
- The effectiveness of designers in the decision-making mechanisms is based on giving ideas and making suggestions.
- Designers cannot fully participate in the decision-making mechanism in the institutions they work in. According to Soytürk, designers are included in the processes of projects conducted in cooperation with other institutions after high-level decisions are made.

3.2 İstanbul Beton Elemanları ve Hazır Beton Fabrikaları San. ve Tic. A.Ş. (İSTON) [İstanbul Concrete Elements and Ready Mixed Concrete Factories Corporation]

Mustafa Emre Gözleveli has been working as a product designer in İSTON since 2003. According to his statements in the interview, İSTON is an economic enterprise of İstanbul Metropolitan Municipality and its biggest shareholder is İstanbul Water and Sewerage Administration (İSKİ). İSKİ is also the biggest customer in terms of its transaction volume. İSTON mostly produces infrastructural components for İSKİ. Some of these are stream restoration components, railings, pipes, border components and eco-walls. Most of the customers apart from İSKİ include some other municipal companies. The design department of İSTON consists of five personnel. Three of them are designers and two of them are technical drawers. There is no procedural requirement for municipalities or their companies to buy the products they need from İSTON. However, due to the personalized bureaucratic relationships between certain

institutions, there emerges an option in İSTON to order for a design without paying any project designing fee and not to buy that designed product. According to Gözleveli, these kind of opportunities have turned İSTON into a design office from which municipalities and their companies benefit. Gözleveli also stated that İSTON had an operational structure of production which was based on personal relationships and persuasions of high-ranking bureaucrats (Gözleveli, E., M., personal communication, May 15, 2014). In addition, İstanbul Metropolitan Municipality may grant money to the county municipalities on condition that it will be spend in İSTON. It can be inferred that this system of conditional grant is clear form of fiscal relation between the institutions positioned at different hierarchical levels. In other words, if a municipality is responsible from a specific public services, it is obligatory to buy from İSTON to achieve the budget for that service. For that conditional grant occasions, there is a possibility that rather than making design choices appropriate for planning or design principles, municipalities are limited to the products on catalogue of İSTON. The list of details and structure about the institution can be in table 3.2.

Table 3.2: İstanbul Concrete Elements and Ready Mixed Concrete Factories Corporation (İSTON)

Duty	Concrete elements and ready mixed concrete production
Projects	Taxi stands, security cabins, urban furnitures etc.
Collaborators	İSTMARİN, İSPARK, İstanbul Metropolisian Municipality, district municipalities, municipality owned enterprises ve private companies
Interviewed Designer	Mustafa Emre Gözleveli

Gözleveli mentioned a case related to the cabin production in İSTON. (Gözleveli, E., M., personal communication, May 15, 2014). According to his statements,

İSTMARİN⁴, one of the customers of İSTON, demanded the production of a cabin all sides of which were to be made of glass. These cabins would be located on the entrance of yachts and function as a security cabin. However, as seen in figure 3.2, İSTON reported that these cabins would not be suitable for the yachts since they would make the security guards completely visible and not refract the light when the yachts were at sea. And yet, the relevant managers at İSTMARİN insisted on their demand for the production of these glass cabins and İSTON started the production anyway. The cabins were designed, produced and purchased. However, as it had been predicted before, they ended up with being disfunctional and were put away without being ever used. Having mentioned this case, Gözleveli commented that it was “problematic” to make political decisions when it came to the management of design processes. In this point, Thuma’s (2011) commentary on Arendth’s conceptualization on agency and publicness presents great chance to make significant description about the relativity of political decisions of agencies and public space.

‘Political party machineries take over formerly autonomous free spaces, political elites replace internal equality with hierarchy, or the whole project of stabilizing a public space fails completely.’



Figure 3.2: İSTMARİN Control Cabin (Url 9).

⁴ İSTMARİN İstanbul Metropolitan Municipality Enterprise. A brand established to manage and to construct boat parks, within the institutional body of İSPARK’ İSTMARİN, (2014). ‘Kurumsal’. Date accessed 12 Mayıs 2014. <http://www.istmarin.com.tr/kurumsal/>

What Gözleveli points is about the technical side of the decisions. However, as İstmarin as a public institution behaves in a way that political party machinery Thuma mentions. It sets up its hierarchical decision making system and bypassing the professional expertise.

Gözleveli talked about the effect of the design preferences on the development of the product as follows:

“Actually, customers are not informed on this subject. The municipality or the mayor are the customers, and they want to have what they have seen before. Therefore, we cannot renew the catalogues by putting aside what they have seen”. (Gözleveli, E., M., personal communication, May 15, 2014).

This concrete case is coherent with David Harvey’s arguments in his article “The Political Economy of the Public Space” (2005, p. 3). As Harvey states,

“There is therefore, an intriguing mix of socio-geographical perceptions, expectations and material conditions at work which need to be unpacked if we are to think more cogently about how urban design in general and the shaping of urban public space in particular might influence politics in the public space”.

Here, the socio-geographical perception and expectations of the mayors create the material conditions at work and they are very packed according to Gözleveli’s assertions. And this point, we can remember the circle shown at Table 2.1 at part 2.2 and Harvey in mind, to understand the long term affects of this limitations. Such limitations on renewing the catalogues (relatedly the design vision) caused by politics perceptions, can effect the ideal urban imagery of public on how physical spaces should be designed.

Gözleveli continued to emphasize the significance of the informed attitude of customers in their design preferences through the case of the marina cabins that they produced for İSPARK. He also mentioned that ‘Ulaşım (Transportation) A. Ş.’ gave İSTON a proper letter of instruction concerning the demanded product where they clearly stated the needs that the cabin would meet and the components it should have; as a consequence of this healthy communication, they had a very productive work with ‘Ulaşım A. Ş.’. Gözleveli explained the reason behind the difference between the institutions in terms of their operations and instructions as follows:

“The reason for this is that ‘İSPARK’, for example, is much more mixed in terms of the qualification of its employees. ‘Ulaşım A.Ş.’, by contrast, is not like that. There are really

good professionals there, they are really good at their jobs. Therefore, they more or less know what they want” (Gözlevli, E., M., personal communication, May 15, 2014)

This statement of Gözlevli, also can also be thought together with the ‘Community Led Spaces Guide’ at part 2.4.2.1, in terms of impact of persons’ skills, involved within the processes. At the final part of the part 2.4.2.1, the indicators for a successful asset transfer was associated with the enthusiasm and supportiveness of the relevant people in the neighborhood council and with the commitment and imagination of trustees and staff in management (CABE, Asset Transfer Unit, 2010). Here, we can see the similar context in Gözlevli’s statements.

Another problem, according to Gözlevli, is that *“there are a great number of institutions which has been dismissed or passivized since they have lost their qualitative constitutions for the tasks that they were assigned to”* (Gözlevli, E., M., personal communication, May 15, 2014). Citing ‘BİMTAŞ’ and ‘METROPOLİTAN Yenileme (Rennovation)’, which carried out the renewal projects of İstanbul Metropolitan Municipality, as the examples of these institutions that have been dismissed due to their inactiveness, Gözlevli also expressed that it should have been the municipality and the ‘Urban Design Directorate’, not the ‘Infrastructure Projects Directorate’, that prepared the tender process of the Taksim Square project (Gözlevli, E., M., personal communication, May 15, 2014). And yet the people qualified enough to conduct the project were working under the umbrella of the ‘Infrastructure Projects Directorate’, that was the reason why it was selected to undertake the project.

Soytürk (2004) also stated that İstanbul was one of the cities where the convergences of jurisdictions were experienced at its extremity. Gözlevli’s account of the İSTMARİN case and the institutions that have remained inactive and changed their functions over time is directly related to this convergence of authorities. The consequence of this chaos, according to Soytürk, is the fact that each institution comes up with different configurations in the public space and thus *‘the city is confused with various spaces which have different meanings and aesthetical values.’* (Soytürk, K., personal communication, August 10, 2014).

Implications

- Personal relationships between bureaucrats in the institutions create a gap based on demanding a product design without paying any project-designing fee and not purchasing it. This causes İSTON to be used as a free design office by other municipal companies.
- The personal vision of the administrator and the relation of his or her profession with designing have direct impact on the vision of the institution.
- In procedure, the directives of the designers regarding to products' designs are not binding. That fact causes public nuisance because of the unconscious decisions excluding design knowledge.
- It is not legally binding to work with certain design standards or competent suppliers on design for public space projects. That situation causes incompatible aesthetical configurations in the city. Especially the aesthetic languages of the different districts are mostly reflecting the 'corporate identity' of the municipality's visions.

3.3 Design Atelier Kadıköy (TAK) and “Kadıköy Bagel Carts Project”

‘Design Atelier Kadıköy (TAK)’ was founded in cooperation of ‘İstanbul Kadıköy Municipality’, ‘the Foundation for the Protection and Promotion of the Environment and Cultural Heritage (ÇEKÜL)’ and ‘Kentsel Strateji ve Proje Geliştirme Danışmanlık, İnşaat, Ticaret Ltd. Şti [Urban Strategy and Project Development, Consultancy, Construction and Commerce Cooperation]’. Ömer Kanıpak, an architecture, has been facilitating the coordination in TAK for approximately one and half a year since 2013. Can Güvenir, an independent product designer; has been participating in various projects including the ‘Bagel Carts Project’ since July, 2013. In this section of the article, I will report the operations of TAK and ‘the Bagel Carts Project’ from two distinct perspectives of an independent product designer and a coordinator in a comparative and correlative way.

According to Güvenir and Kanıpak, TAK is an enterprise which attempts to constitute a design network by bringing young designers and municipality together in order to address various design needs in Kadıköy. Kanıpak likens TAK to an “incubation unit” which has dedicated itself to meeting all the design needs of Kadıköy (Güvenir, C., personal communication, May 28, 2014), (Kanıpak, Ö.,

personal communication, August 12, 2014). In other words, TAK produces designs in a wide range of disciplines from architecture to illustration. The design projects include all those offered by voluntary designers, demanded by the municipality and requested by TAK as part of its own agenda.

While some of the projects produced in TAK are theoretical, some are for implementation. As an example of the theoretical projects, Kanıpak cited the simulation project, which had been produced to show how the districts of Kadıköy would change during the urban transformation. And he stated that they hoped this project can serve a guide to the municipality and can contribute to the production of strategic solutions for the city. As for the implementation projects, Kanıpak cited the project of ‘Kıyı-Köşe’ (Nook and Cranny) and stated that they wanted this project to be confirmed and easily implemented only with the budget of the municipality. (Kanıpak, Ö., personal communication, August 12, 2014) Thus they has prepared the instructions in accordance with this purpose since the very beginning. However, according to Kanıpak, none of the Kıyı-Köşe projects has been implemented so far due to the municipal elections and some changes in the administration although the Kıyı-Köşe program has been launched twice. Kanıpak also stated that the aim of TAK was to put as many projects as possible into practice. (Kanıpak, Ö., personal communication, August 12, 2014) The list of details and structure of the institution, can be seen in table 3.3.

Kanıpak specifically stated that one of the primary aims of TAK was to produce design project without opening design contests although it was the easiest way since its terms were legally defined. Kanıpak explained why contests were not principally a good method as follows:

‘...Because the administrative, or whoever has opened the contest, pulls back after opening the contest. Therefore, they cannot communicate their demands to the designers properly. There is also a jury between the designers and the administrative... Then, the jury starts to intervene with its different demands and criteria. Therefore, we have tried to move away from the idea of contest...’ (Kanıpak, Ö., personal communication, August 12, 2014)

Kanıpak explained that in order to move away from the idea of contest, they conducted the projects in the form of workshop so that all the designers would stay in touch both with TAK and with each other and work together in groups to directly come up with a single result (Kanıpak, Ö., personal communication, August 12,

2014). In this context, he also stated that the first meeting was held in TAK when a call was made to share expectations and ideas on a particular topic.

Kanıpak remarked that Kadıköy Municipality demanded a new design project for bagel carts since they had worn off and lost their hygienic quality; Güvenir added that there was also a demand for a common design language which would reflect the Kadıköy culture and could be applied in bagel carts, flower stores and taxi stands. (Güvenir, C., personal communication, May 28, 2014), (Kanıpak, Ö., personal communication, August 12, 2014). An open workshop was held in relation to these issues and the participants got involved depending on their interests in one of the groups that would produce designs for bagel carts, flower stores and taxi stands. The workshop lasted for approximately one and a half month and came to an end after five sessions. Then, the project to be applied was selected and the bagel carts had started to be produced.

Table 3.3 : Design Atelier Kadıköy (TAK) and Kadıköy Bagel Carts Design Project

Duty	To present urban strategies increasing local participation in design field, to support the production of individual or group (independent) projects related to Kadıköy district.
Projects	Kadıköy Bagel Carts Design Project
Collaborators	İstanbul Kadıköy Municipality, ÇEKÜL, Kentsel Strateji ve Proje Geliştirme (Urban Strategy and Project Development,), independent designers and groups, private companies
Interviewed Designer	Can Güvenir, Ömer Kanıpak

Güvenir and Kanıpak stated monitoring in the same manner that they were given a certain amount of autonomy while they were projecting how to associate their designs with the identity of the city and prepare the instructions accordingly. (Güvenir, C., personal communication, May 28, 2014), (Kanıpak, Ö., personal communication, August 12, 2014). They also stated that the instructions were prepared by the participants themselves, and some limitations regarding the budget and materials were not included in the instructions. Within the scope of the bagel carts project, the participants also interviewed with some bagel sellers (as seen in figure 3.3) and citizens and put the instructions into the final form in light of these

interviews at the end of the second session. Kanıpak pointed out that TAK had the ‘Plan and Project Directorate of the Kadıköy Municipality’, where mostly architectures and city planners work, approve the criteria in the instructions (Kanıpak, Ö., personal communication, August 12, 2014).



Figure 3.3: Screenshot from a video produced about the field work of workshop attendees (Url 10).

In the next meetings, the participants shared their designs and continued their work. And at the final stage, all the designs were presented for all the participants to see in a joint meeting. Later on, TAK submitted the project sheets to the municipality. Those who examined the sheets in the municipality included the 'Plan and Project Directorate', 'Technical Works Directorate', the mayor and his deputy from the Kadıköy Municipality (Güvenir, C., personal communication, May 28, 2014).

However, Güvenir expressed that he did not know the other projects that had been submitted to the municipality, to whom these projects belonged and how they had been decided to be submitted. (Güvenir, C., personal communication, May 28, 2014) Moreover, the municipality did not share with the designers the information regarding the institutions and actors that were going to make the final decision about the submitted designs and their selection criteria. In this context, it is a striking detail that the designers did not whether the other directorates participating in the decision-making process acted as a consultative committee or as decision makers.

Meanwhile, 'Emart Makine', a company producing corn carts, saw the video on the experiences of consumers about bagel carts and came to TAK to express their wish to collaborate. Then, TAK introduced the company to the municipality. From then on, the project started to be conducted with 'Emart Makine' and TAK left the project process. Kanıpak commented that *“it would have been better if TAK had not left the project since it could have observed and controlled the rest of the process”* (Kanıpak, Ö., personal communication, August 12, 2014).

Güvenir, on the other hand, stated that it was a lucky moment for the project to spontaneously come across a producing company (Güvenir, C., personal communication, May 28, 2014). The reason for that neither TAK nor the designer could not know for sure whether the project would be able to be realized in a contrary case.

After the mayor approved the design, the prototype was pieced together and its cost was calculated. Güvenir explained that they worked in close cooperation with the producing company while preparing the production drawing, finding a material supplier and deciding on the fine details. (Güvenir, C., personal communication, May 28, 2014). The producing company and Güvenir introduced the prototype to the mayor, the technical works director, the municipal police warden, the plan and project director, the director of real estate services and TAK in the Kadıköy square. According to Güvenir, the mayor verbally approved a re- design process in this presentation. And then, as seen in figure 3.4, the first prototypes of this re-design were prepared and distributed to bagel sellers.



Figure 3.4: ‘Öztürk Delivered Bagels With A Bagel Sellers Apron; Citizens Enjoyed ‘Bagel Tea’ (Url- 11).

Kanıpak remarked that he and TAK did not know much about the reciprocal agreements between the municipality and the producing company. But he also added that the municipality and the producing company figured out the payment issue within the scope of their internal structures (Kanıpak, Ö., personal communication, August 12, 2014). According to Kanıpak’s estimations, the municipality required bagel bakers to buy the carts; consequently, the producing company took the fee of

the carts from the bakers and kept them liable for the carts they bought. (Kanıpak, Ö., personal communication, August 12, 2014).

Kanıpak commented that the problem of the municipality was that it could not do anything without going out to tender. Although the municipality can make production tenders, it cannot make tenders for design services; instead, it is required to supply them “directly”. According to the relevant regulations, these kinds of services can be funded by means of either tenders or contests. (Kanıpak, Ö., personal communication, August 12, 2014). Therefore, as stated by Kanıpak, the current administration cannot overcome this problem stemming from the regulations.

In light of these explanations, it can be concluded that the processes of design registration and funding are executed in an ambiguous way due to the lack of an agreement between the designer and the municipality. As implied above, the actual cost of the bagel carts were calculated after the prototypes had been completed. And consequently, a second and verbally conducted approval process emerged and became binding for implementational decisions. In the case of an incompatibility between the budget and the implementational costs, it is always possible to go through yet another ambiguous process.

According to Güvenir, TAK is an enterprise operating on a voluntary basis, and yet the processes conducted in cooperation with municipal bureaucrats take long (Güvenir, C., personal communication, May 28, 2014). Notwithstanding, he finds it positive that there are no instructions to be followed in the workshop. The designer gets a chance to participate in the preparation process of the instructions. He thinks that the design process in TAK is carried out with a good conscience thanks to the executives in the workshop, and adds that the executives warn the designers at the start against the possibility that the designed products may not be produced at the end of the process.

According to the personal views of Kanıpak, the municipality should necessarily participate in decision-making process related to designs since it would be inappropriate not to include the municipality in the decision-making process of a project which is being carried out for it (Kanıpak, Ö., personal communication, August 12, 2014). But he also thinks that it would be more effective if the municipality participates in the preparative processes of instructions in workshops, as

well. Kanıpak suggests that both the municipality and the designers can cooperatively make decisions about the design selection:

“For example, in the Kıyı-Köşe project, the designers saw and voted for the designs of their fellow designers... It is not necessary to have a jury. But I think the agent which is going to realize the project, be it the municipality or any other company, should be included in the design process. And this agent does not necessarily have to be an expert on design”. (Kanıpak, Ö., personal communication, August 12, 2014).

Güvenir, on the other hand, maintains that TAK sometimes goes through certain problems since it is a new enterprise. The mutual relationships TAK establishes with other institutions will be on the right track soon (Güvenir, C., personal communication, May 28, 2014). Kanıpak insists on the fact that the municipality needs to figure out the problems regarding the regulations in a way that which gives designers their due (Kanıpak, Ö., personal communication, August 12, 2014) Thus, whether there should be an effective method to supply design projects apart from tendering a design competition. According to statements of interviewees, within the existing system this is only possible by either sponsors or the creation of new models in legal system.

In spite of all these things, Kanıpak thinks that TAK shows that this kind of a design milieu can actually be created (Kanıpak, Ö., personal communication, August 12, 2014). TAK has no problem in producing projects; moreover, it receives hundreds of projects from many other institutions. But it must not be ignored, according to Kanıpak, that these projects may sometimes not be realized due to the problems mentioned above and decision-making agents are not announced at the outset, both of which sometimes cause all the labor to be wasted. Kanıpak points out that in the situations such as this, the credibility of TAK may decline in the eyes of designers and they feel dissatisfied (Kanıpak, Ö., personal communication, August 12, 2014). According to Kanıpak, if these situations are not aimed to be eliminated, then TAK may start to function as an academic production unit or a school so that everyone will be aware of the fact that projects may not be realized (Kanıpak, Ö., personal communication, August 12, 2014).

TAK has conducted workshop format as design method for the design services for the public space. That contribution made it possible both for the municipality and designers to improve their cooperative practices. However, in this method, though all

the projects effectively developed in groups in the workshops; only one of those projects will be selected and produced. And the logic of contest will come back again with the objective of choosing a winner, at the final level. In this method, all projects are developed by spending so many working hours in long sessions, but a great majority of them turn out to be a design process without ever being implemented. And since designers do not get paid for their services in this mechanism, TAK is confined to work with volunteers and young designers, who hope to improve their personal portfolio and professional knowledge through the workshops held in TAK, rather than professional designers. Therefore, Kanıpak's idea turns out to be understandable that TAK should proceed with an academic rationale according to the current circumstances (Kanıpak, Ö., personal communication, August 12, 2014).

Implications

- The constitution of an institution such as TAK which takes aim at locality and participative decision-making processes is a positive development. However, mainly because of its economic dependence on other institutions during the implementation of projects, TAK could not systematize its relationships with the municipality and has to conduct personal relationships with municipal bureaucrats.
- The fact that designers do not get paid for the projects that they develop by spending so many working hours in long sessions confines TAK to work with volunteers and young designers, who hope to improve their personal portfolio and professional knowledge through the workshops held in TAK, rather than professional designers.
- The principle of transparency worked out well during the workshops of the bagel carts project; however, it remained insufficient in the sense that the information regarding the decision-making agents and their selection criteria was not shared with the designers.
- Not only the personal visions and preferences of bureaucratic decision-makers, but also those of professional designers in charge in more autonomous units directly influence the executive process of projects. While evaluating this point, Kanıpak states that there are no regulations, which would legally standardize the vision and principles of TAK, that the directive issue remains ambiguous. As long

as these ambiguities are not resolved, project attempts will continue to lose the energy that they have created at the outset.

- The mode and cost of production should be conducted at the formulation process of the design brief. Because, the possibilities which will be benefited from the production process, may also affect the design process.

3.4 Design Atelier Kadıköy (TAK), “Fenerbahçe Park Design Project”

Hande Kalender is landscape architect and architect working for ‘anonim.İstanbul’ company. In 2013, she took part in a project named ‘Fenerbahçe Park Design Guide’ that had held in collaboration with Tasarım Atelier Kadıköy (TAK). This project had been announced both through the official web site of TAK with an open call for all the designers and also with the direct informing call from the associated coordinator of the project, architect Ömer Kanıpak to the owner of the ‘anonim.İstanbul’ company.

According to the statements of Kalender, the rationale behind Kadıköy Municipality’s demand for a new design project have directly connected with the transfer of service provision responsibility of the park from the Metropolitan Municipality to Kadıköy (district) Municipality. It has also strongly emphasized in the brief which is published on official website of TAK that such a new landscape design project for Fenerbahçe Park would also present a new module and a guide for the other parks in Kadıköy district.

Additionally, Kalender explained the main motivation of ‘anonim.İstanbul’ company to attend this project as ‘an aspiration to take part in this co-creative and interdisciplinary design atmosphere and to have a chance to work with the landscape architects of the municipality and residents of the park at the same environment’ (Kalender, H., personal communication, April 30, 2014). And Kalender has explained the project development process as below (Kalender, H., personal communication, April 30, 2014). Besides, the list of details about the institution and the project can be seen table 3.4.

Workshop attendees had been comprised from recently graduated individuals, professionals and teams made up of colleagues etc. It was not an obligation to be an institution to take part in this project.

Table 3.4 : Kadıköy Design Atelier (TAK) and Fenerbahçe Park Project

The Role	To produce a design module for the parks for Kadıköy district
Name Of The Project	Fenerbahçe Park Design Project
Collaborators	Design Atelier Kadıköy (TAK), anonim.İstanbul, Independent Designers and design students, Kadıköy Municipality
Interviewed Designer and the Architect	Hande Kalender, Ömer Kamıpak

In the first, meeting the main purpose was sharing ideas and creating interaction between the different groups. Besides this purpose, the meeting was held on Fenerbahçe Park for its availability for the fieldwork to define the problematic sides of the space. So the attendees could find chance to interact directly with the main user of the park. At that stage there were six groups consisted of approximately thirty people at total. Three weeks after that meeting at the park, those groups had their second meeting to share their ideas.

In this line, as an introduction, TAK team organized a meeting with the workshop attendees from various disciplines, representatives from Plan and Project Directorate of the Kadıköy Municipality and TAK team at Fenerbahçe Park on July 23, 2013.

Subsequently, TAK team had prepared a survey intended for the users of the park, before the third meeting. Later on, those survey results had been shared on the web site of TAK. And the groups had taken these results into account on their design concept and project creation processes before the third meeting.

The preference of the location was very significant in terms of dynamism and interaction with public realm. Taking both the interaction creating purpose between the designers and the meeting held in Fenerbahçe park following citation from Sennett gains symbolic significance.

‘The public realm can be simply defined as a place where strangers meet. The difference between public and private lies in the amount of knowledge one person or group has about others; in the private realm, as in a family, one knows others well and close up, whereas in a public realm one does not; incomplete knowledge joins to anonymity in the public realm...

... Traditionally, this place could be defined in terms of physical ground, which is why discussions of the public realm have been, again traditionally, linked to cities... (Sennett, 2008)’

Yet, Fenerbahçe Park was the public realm that provided physical platform to meet the workshop attendees who did not know each other before. Besides, during the creation processes attendees used the anonymity and dynamism of the park on many levels in their fieldwork and direct surveys made with the public.

At the second step on August 16, 2014, two of those groups continued the processes. According to the personal opinions of Hande Kalender, the conditions for participating the workshop were too flexible. The number and the persons as the attendees were not fixed (Kalender, H., personal communication, April 30, 2014). As a result, one group consisted of seven members at total from ‘anonim.İstanbul’ company architects and two independent architects. The other group consisted of six members at total, including the head of landscape architecture department of İstanbul Technical University (İTÜ) Associate Professor Hayriye Esbah Tunçay and her five students from the faculty. Till that phase, there was not any representative from the municipality in the presentations and in discussion sessions. The collective and interactive idea sharing processes had just held between the groups and the TAK team, in combinations.

According to Kalender, that operation system was very parallel to the workshop system as they had been sharing their views about future scenarios and analysis openly. Then there was one more last internal meeting before the final presentations on September 9, 2014. On that third meeting, all the groups to present their projects to each other and give sincere critics (Kalender, H., personal communication, April 30, 2014).

In third meeting, Kadıköy Municipality’s inhouse landscape architects had started to get involved with the projects and shared their opinions besides designers and the TAK team. This meeting was the last meeting before the final projects’ presentation and the posters of the projects had been exhibited in TAK building. However at the beginning, it was planned to present at Fenerbahçe Park openly to the public by the collective decision of project attendees. Later on that decision had changed into just posters exhibition in park and posters presentation in TAK hall by TAK team and the municipality officials.

Kalender also criticizes about the operational part. At the first two meetings, the system of the project development process had been presented as a workshop. Especially till the forth step, the ideas had been shared just as workshop processes to develop the final projects. However, at the next steps, the operation of the project development process had been turned into competition between the two groups. The project of the wining group would be implemented. The public's opinion, decisions of the TAK team and the opinion of the head officers of municipality would be influential at the decision taking mechanisms.

In addition, Kalender states her comments about the public participation side besides the operational part (Kalender, H., personal communication, April 30, 2014). Till the third meeting, the feedback from public was in two ways. One, by online commenting system at the website of TAK and the other through the handwritten comments of Fenerbahçe Park visitors, on a notebook put nearby the project posters. In one evaluation, 'Project no.1', in the other one 'Project no.2' project had achieved. The results of those two evaluations had been shared with the depute mayor, designers, outsider observers, TAK team and municipality's landscape architects at the last presentation meeting made in TAK hall. Kalender finds the online comment system unefficient because it included non visitors. Therefore it was open to manipulation.

At this point, Kalender has also shared her general views on open public forum system as a public participation form and its counterparts on government agency structures. She finds it more important to take the opinions of public at the first side rather that just going the field and explaining the projects verbally. (Kalender, H., personal communication, April 30, 2014). Because, design is a very relative concept and if a person without a technical and an aesthetical knowledge, is participating to the design processes, it should be at the primary level. The needs and the requirements should be declared at the very beginning. Otherwise, for instance a blind person can just choose according to his or her own needs but cannot know the needs of other sighted persons. That can create a limit for the design. The project brief should provide this information to the designer. Otherwise, the official design standards for disabled persons are too open ended. That's why, the participation is directly relying on the project's owner's personal perspectives about the matter.

About the decision taking mechanisms, Kalender also states that the criterion for

choosing the winning project were not transparent. (Kalender, H., personal communication, April 30, 2014). According to the primary declarations, there would be collective decisions of one representative from each institution such as Kadıköy municipality, the 'Landscape Architectures Chambers', TAK team, project groups and also the results of public opinions. Later on that system turned into the decision of TAK team and the municipal officers. Kalender states that the representatives from each group even did not involved at the meetings after the presentations and the groups even do not know the name of the bureaucrats whom had taken the decisions. (Kalender, H., personal communication, April 30, 2014).

Kalender also finds it quandary about the institution that the design service had been demanded for. At the very first stage, design service had been demanded by TAK, however through the last decision taking phases, the process had been turned into a design service produced for the municipality.

‘As there was all process long there was TAK team involved in the project however at decision taking stage the municipality officials appears. In fact it is ambiguous that who had involved as an institution within the process. At the poster presentations there was no one listening, the depute mayor had fallen asleep and none of the landscape architects had said anything though they had been involved with the project groups within the process.’ (Kalender, H., personal communication, April 30, 2014).

In the forth meeting, Kalender thinks that their group presentation had not been listened and it was wasted. (Kalender, H., personal communication, April 30, 2014). And the meeting had ended with a statement that ‘and now the municipality will think about the projects’. There was not any information or payment for the design process. Just one manager, depute mayor and landscape architects had attended to the meeting and did not pay attention to the any details about the projects. For this reason, Kalender’s group had asked for another meeting and all the teams had attended to the one last meeting.

At that fifth meeting presentation, there had been an emergence of a surprising situation. Inhouse landscape architects of municipality made a presentation about their own project and joined as the third group at the very last stage. Kalender states that besides being such enforcement that third project was an inadequate project and it had just composed of analysis and signs of spots. (Kalender, H., personal communication, April 30, 2014).

And as a result at that very last and fifth meeting, the representatives of the municipality and TAK team had come up with a new offer of unifying the two projects into one. According to Kalender, the municipality justifies this offer as they could not embrace both projects implicitly. (Kalender, H., personal communication, April 30, 2014).

And everyone opposes to that new offer and at the very last point, three months long process fails without a result. At that point, a new design request from the municipality without any payment, ends up all the process.

After that termination, Kalender said that none of the institutions had not given any further information if any of those ideas had been used or if there is any regulations at Fenerbahçe Park. She states her views as follows:

‘As TAK and Kadıköy Municipality claims that they are trying something new and peculiar, it is a pity that the designer is feeling dubious about the decision taking mechanisms. In such a way, existing closed circumstances remain.’ (Kalender, H., personal communication, April 30, 2014).

Kalender also finds TAK team’s lack of systemization as a problematic side of that project development process. (Kalender, H., personal communication, April 30, 2014). The non-existence of formal contract between the TAK and the designers caused unpaid and wasted labor put on this project. No budget details had been shared for the design service that they had been working on for three months.

In relation to this, she also states more about the process about going out to tender (Kalender, H., personal communication, April 30, 2014). Kalender’s group has designed the project in stages to keep the park open during the renovation processes. They had planned like the railings would be taken off when the park was open or some specific operations should be held after another particular operation. But as there has been a problem in tendering those stages, the municipality had directly rejected and erased those stages. Kalender criticizes that direct rejection at the very last stage rather than putting little bit effort to investigate for any other procedural solution. She stresses the point that tendering legislations should be investigated very carefully. Besides those Kalender also emphasizes one last personal view about the tendering procedures. And as Kalender’s group had tried to obtain the results insistingly, the process and the results could not been manipulated.

Lastly, Kalender states her opinions with those words:

‘It is good that there is a new trial. We learned a lot from that Fenerbahçe Park experience. We have talked about those experiences with so many people and to change something it is necessary to have those experiences. To understand the problems within the system those were very good process for us. We all want participatory processes but maybe we cannot achieve them without experimenting the difficulties. Maybe the next time we will be thinking on how to develop the process compatible with the existing legislations. As a company we are trying this on our new project at Boğaziçi University’ (Kalender, H., personal communication, April 30, 2014).

Kalender remarks that it is directly related with the personal initiatives to create the participatory design process (Kalender, H., personal communication, April 30, 2014). Because, those decision making mechanisms can directly affect the timing of the projects. That’s why, in order to have more convenient processes, it is important to provide the public opinion by the total results to the designer rather than forcing him or her to work with a hundred people.

Implications:

- There are not any legislative regulations or standarts for the public participation to the design processes. Besides, as the participatory processes directly affect the timing of the projects. Yet, it is directly related with personal initiatives of design service providers and demanders.
- Taking into account the impact of legislation conflicts faced at the last stage of project development; it is important to involve service demander institution within the workshop processes directly.
- ‘Workshop’ as a method to create a design project, do not take part in existing tender laws. That’s how the municipality couldn’t pay the price of design labour that was spent for the projects. However the procedure is very clear for the design competitions.
- For the ‘Fenerbahçe Park Design Project’ the positions and the relations were ambiguous between the corresponding institutions. That situation directly affects the transparency of the decision-making mechanisms and the confidentiality of TAK development processes.

4. CONCLUSION AND ANALYSIS

During this study, starting from that curiosity to learn the ones who has decided for that implementation to define the physical boundary constructing elements, I tried to touch upon the contextual discussions as Sennett (2008) describes by the citation below. It is about the distinction between borders and boundaries in terms of public realm:

‘Borders can serve as tense, combative zones rather than friendly sites of exchange -- evoking some of the predatory activities along borders in natural ecologies. Planners and clients have to make a hard choice: is isolation and segregation better than the risk entailed in interaction?’

This way, this study has been born out of an interest concerning the design processes of the production of roadblocks, paving stones, and any other elements. As the users of the public space are exposed to those elements’ aesthetical languages, it has been an important topic also for the public to detect who are the main design users. Again as Senett (2008) says; ‘I would focus more on the physical boundary, the outer envelope, separating the spectators from buildings from their habitation, a boundary-condition which permits people only to look at rather than be in monumental public space.’ In short, I let those questions out: Which institutions make the decision on the production of these constructive elements deployed in the public space? What kinds of actors are there in these institutions? What are their professional titles? Is it possible for the public to participate in these decision-making processes? If possible, how and at which stage?

Through the interviews analyzed in chapter three, it is clearly set up that design for public spaces mechanisms are organized in a way that restricts not only the participation of the public but also the designers, in Turkey. That situation occurs in each period of the design process; whether during the production processes of urban furniture as Gözleveli mentions over İSTON operations, as city plans Şentürk assert that even the inclusion of planners within the process starts after high level decisions are taken by bureaucrats, and independent design projects transformed into a

bureaucratic body at the very last steps of the design process in the semi-independent initiative TAK, or afterwards.

From the interviewees, it was found out that the cause of these restrictions for designers are mostly hierarchical, meritocratic and closed for improvement operations within the bureaucratic system. However, with broader look to the structures of the bureaucratic systems, we see that they are heavily depending upon transformation of worldwide political and economic parameters like historical development of the cities from welfare ones to the neoliberal ones.

Turkey has not totally become a welfare state at any point of its political history, in contrast it is rapidly getting effected by neoliberal politic at the last decades. Within the study, we briefly analyzed the existence of physical representations and concrete evidences of neoliberalism from both economic and political trajectories. The bureaucratic system can comprise the institutions from the times where planning and design service is solely given by the state organs (remember five year development plans of central governments); to the times they become an operation that can be bought from private enterprises as an outsource services (mostly in by the methods neoliberal policies offer with tendering and design contest). Yet, none of those operations provided inclusionary approach for the public to the processes or really touched the local dynamics or textures. So, we are at times of pursuit for alternative model as a way out of both.

However, it is a pursuit that happening in international and national scopes. In Turkey, at the institutional level, the establishments of ZEŞAT and TAK are the results of search for alternative ways out of existing bureaucratic structures. At the designer level, that search is held by personal struggles within semi independent-institutions as Şentürk, Kanıpak and Güvenir states. In contrast, interfering the statements of Gözleveli; in İSTON, which has state owned enterprise status, the indications of this struggle seem even weaker. When we look at the international examples covered in the study, we see that that pursuit for an alternative model is more about the situations ‘welfare state is no longer there to organize public services’. The two examples, ‘Community Led Design Guideline’ and ‘R- Urban’ are trying to find solutions to austerity politics by promoting co- productive and resilient properties to the public spaces. The case study form ‘Community Led Design Guideline’ emphasizes the implementations on green spaces and the R-urban is

emphasizes the potential to create participative retrofitting properties to metropolitan suburbs. However both have used the method to give responsibility to residents in collectively managed units.

Herein, we created the context of the study of local government. In relation, it is also important to emphasize the differences between the approaches of cases from Turkey and international examples covered in terms of scope. All the international examples set their discourse over action at local level and use lexicon defining the vital standards like interactive, accessibility etc., needed for the public spaces. In other words visionary design terms are underlined strongly in all of the international examples. Besides, 'Community Led Spaces Guideline' and 'R- Urban' justifies their 'locally closed' context as their first small promotions of collaborations are the fragments of bigger picture in terms of global economic and environmental crises. In contrast, despite the TAK's discourse as an institution, ZEŞAT and İSTON cases from Turkey bureaucratic heritage supporting central government led hierarchy, causes city wide implementations. However, when the issue comes to funding of the projects, TAK also faces similar problems. Especially, Gözlevli's assertions about the conditional grant and the bureaucrats hoping to be appointed as a deputy at the next elections, are the concrete examples of dependencies to the central government.

In terms of position of designers, the designers who take part in the projects of TAK and ZEŞAT stated that they know very well that their positions are ambiguous in the non-standardized system of design services. But, they sometimes feel lucky to be able to participate in most of the design processes in their specific situations. As for the parts that they cannot intervene in, they comment that these situations occur from the discrete position of design services in the bureaucratic system and their incalculability within it. However, it is clear that designers hold no authority in decision-making processes. In other words, agents who have no expertise in the field, take the final design decisions. Here there maybe need for transition of authority to designers on technical and aesthetical issues. Both designers capabilities to test the public discourse and aesthetical approaches sets them into a very different position than a technician. However it is also very important to not to assign the designers as authority during the transition process. It is against the dynamic relation between the public and the space. In public spaces, there is or should be the opportunity to do what authority imposes, defines or order to do (Özkan, 2012). It doesn't matter who

is the authority. Despite these, in ‘R-urban’ project, the position of the designers and architects precisely stated as initiator and mediator of the project. The units they create is defined as ‘partially self built’.

If we live in a society where alienation and commodification patrols, what shall the architecture do? Shall it make us realize the alienation by annoying, surprising, terrifying or provide an illusion of a beautiful life hiding truth? (Žižek, 2011)

The common problems in the operation of all four examples analyzed here are directly related to the fact that design services developed for the public space have no official title as public services in the current bureaucracy. And thus cannot be inspected based on certain standards. This lack of standards has been compensated in TAK by design briefs which are prepared by experts in design field. However, TAK still operates the innovativeness on the basis of the personal visions of the project coordinators. According to Kanıpak’s account, there is no directive which requires the general vision and principles of TAK to be legally standardized. Although it is promising that the new enterprises bring a breath of fresh air to the bureaucratic system but this will not be permanent due to the unrealized design projects. The reason behind that matter is continuing position of the designer as a technician in the system and the design awareness may be lost in decision-making processes conducted in and through personal relationships. In order to overcome all these problems, the ambiguities in the regulations should be resolved.

There is a system based on personal relationships and visions of relevant actors. This situation especially arises when operating in the bureaucratic phases of the design process such as design orientation, decision-making on the final design and the participation of the public. However, there are some bureaucratic- cultural elements and processes of design services, which can be seen to dominate in the field irrespective of the individual aspects of projects. In contrast, in international examples, ‘the personal relationships’ are used at local level collaborations. It is an understanding that is necessary and very valuable for the collaboration between neighbors, associations and administrations.

Küçükerman (2001) points out that one must understand what city she is in once she steps out of the airport and starts to walk in the city. He contends that the urban aesthetic indicates first whether there is an authority in that city, and second whether the city wears the appropriate make-up. We can conclude from Şentürk’s account

that in the current bureaucratic system of ZEŞAT, it is again the authority which decides on to what extent the authority will be intertwined with the make-up of the city. In TAK, on the other hand, the authority does not center itself in the process of project generation and encourages the public participation in the aesthetical discussions. However, when it comes to make a decision on the final make-up, TAK is faced with the problem of not finding an official place in the regulations. Gözlevli's account of İSTON shows how a company organically linked to the state authority let the make-up be influenced by bureaucratic relationships during the decision-making processes concerning aesthetical issues.

There is also another fact that design has been used as a show material for political promises. The usage of public spaces are related with Şentürk's statements about the mayor's promises to people during electoral campaigns. It can be said that the design is part of the show, part of the make up of cities. Hope to meet on operations with processes and infrastructure that can grow with time, being easy to appropriate and replicate.

4.1 Limitations an Further Research

In this study, the interviews were held only with designers. These designers were choosen according to their positions to respresent various cases as projects and samples from institutions with different legal statuses. That state of the research was the limitation of the study. Especially, the cases from Design Atelier Kadıköy (TAK), only conferred with the designers. Thereto, it is also important to capture bureaucrats to present bilateral results. In short, at the further steps, samples of this research can be expanded by the interviews with bureaucrats or with more inhouse designers from municipalities. Eventually, that expansion can lead to different indications and implications.

In overall sense, there is a need for more investigations and academic studies about the cases and subjects related to design for public space in Turkey. Furthermore, design processes should be more defined and supported with legal regulations and guidelines with standards. These are the preliminary conditions necessary for creating participatory environment and democratic processes in design field.

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APPENDIX

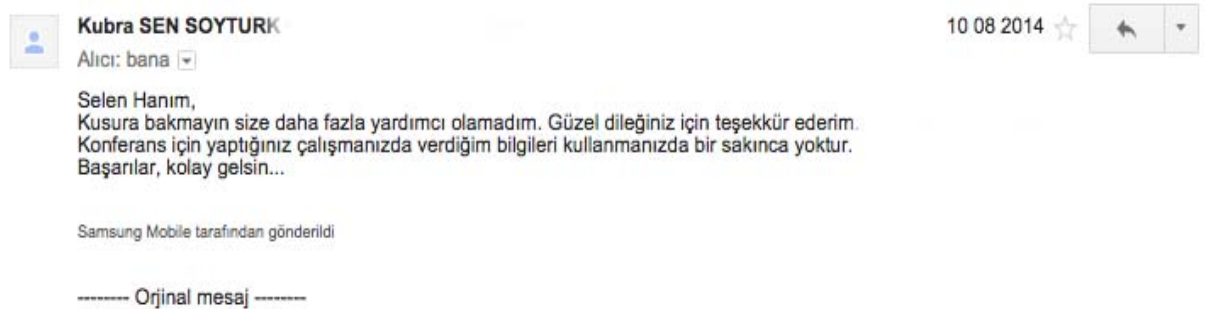
APPENDIX A

Consents of the Interviewees

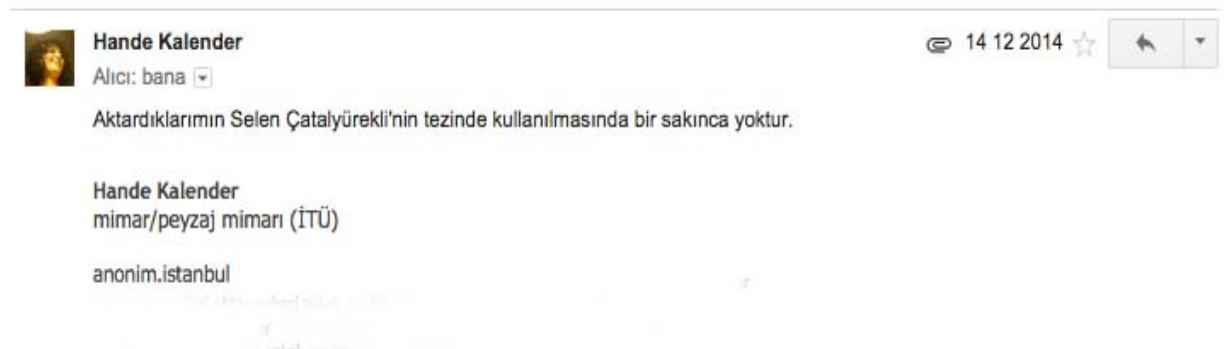
- (a) Ömer Kanıpak's consent to publish the information he shared
- (b) Kübra Şen Soytürk's consent to publish the information she shared
- (c) Hande Kalender's consent to publish the information she shared
- (d) Can Güvenir's consent to publish the information he shared



- (a) Ömer Kanıpak's consent to publish the information he share



- (b) Kübra Şen Soytürk's consent to publish the information she shared



- (c) Hande Kalender's consent to publish the information she shared



Can Güvenir

Alıcı: bana ▾

15 08 2014 ★



Merhaba,

Ellerine sağlık, bombastik olmuş...değişiklikleri kırmızı ile işaretledim, sarılar da düzeltilmiş metin olarak ekledim. Fotolara aşağıdaki linkten ulaşabilirsin.

<https://www.dropbox.com/sh/b46beubhdzt5izr/AA>

umarım seni fazla strese sokmamışımdır...
haberleşiriz tekrar

(d) Can Güvenir's consent to publish the information he shared

APPENDIX B

Comparative Analysis

COMPARATIVE ANALYSIS						
Project	Community Led Design Guide	R-Urban	İSTON	Fenerbahçe Park	Kültür Vadisi	Bagel Cart
Country	United Kingdom	France	Turkey	Turkey	Turkey	Turkey
Contributors	Local Associations, Community Groups, Public Bodies (City Councils), Professionals, Trusts	Local Associations, Community Groups, Public Bodies, (aaa), Professionals, Civic Stakeholders	Municipalities, Private Companies	Municipality, TAK, Private Company, Independent Designers, Students	Municipality, Municipality run department: ZEŞAT	Independent Designer, Municipality, TAK, Bagel Producer Companies, Sponsor Company
Participation Level	Full transfer of assets and independent management of community	Created Hubs are collectively run by the community, designers are partial initiators	Limited Personal Attempt of Designers with Limit Methods	Field Work as One to One Interviews of Designers, Surveys	Limited Personal Attempt of Designers with Limit Methods	Field Work as One to One Interviews of Designers
Founding	Volunteer work, Local Authority Budgets, Funds	Unclear	Municipalities, Private Companies	Volunteer Works of Designers	Municipality	Sponsor and Volunteer Works of designers

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PROFESSIONAL EXPERIENCE AND REWARDS:

PUBLICATIONS, PRESENTATIONS AND PATENTS ON THE THESIS:

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