

AN ASSESSMENT MODEL FOR PARTICIPATORY ARCHITECTURE:
THE EXAMPLE OF THE SOLIDARITY ARCHITECTURE EXHIBITION
GROUPS

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DEDICATION

To Demir, Rana and my parents...



ABSTRACT

The relationship between participation and architecture has been discussed for more than fifty years, along with human-oriented design approaches. Scientists from the field of architecture and other related disciplines have been tackling the concept of participatory architecture and its various aspects through several methods and theories. This thesis aims to present a model by setting forth multiple dimensions of participatory architecture. The purpose of this model is to evaluate participatory architecture, making use of a multi-dimensional perspective to participatory architecture practices.

Individuals need to have a certain level of say in the emergence of the place where they spend their daily lives, state their ideas and requests, and experience the space they use to take ownership of the area and establish a bond. It is an accepted fact that the user exists not as a subject but as an object within the architectural product produced in conventional architecture and construction processes. However, architectural figures, groups, and collectives also produce products applying alternative models contrary to these processes. Architectural forms that offer examples by adopting understandings that incorporate users through various tactics, methods and designs can be seen in different geographies.

This thesis study focuses on the projects that incorporate users in processes through alternative architectural products. The thesis study model searches for the potentials, opportunities, and threats in participatory architecture. In this context, the theoretical and practical background of the literature research was carried out primarily to understand the concept of participation and its dimensions related to architecture. The inferences made here reveal the multiple dimensions of participatory architecture. These dimensions are levels and processes, players and participation techniques.

The study addresses the applied processes conducted by the Solidarity Architecture Exhibition Groups (SAEx) that have compiled alternative architecture practices

employed in Turkey in recent years. Conducted by quantitative techniques, the thesis uses a summative evaluation methodology. It builds a three-stage model for method of analysis. Participation ladder analysis (1), stakeholder typology analysis (2) and participatory techniques analysis (3) have helped interpret the architecture activities carried out with participants. In light of the evaluation, this thesis discusses the issue of participatory architecture using various observations made in the processes. This discussion describes a guiding method for participatory architecture. Data collected from primary and secondary sources are tested using a structured evaluation form to carry out the analysis. The structured evaluation form is a systematic examination that questions the existence of the specified parameters. The resulting findings provide information about the strengths and weaknesses of participatory architecture and its place in the Turkish world of architecture. The participant discusses architecture in the light of various inferences observed in the evaluation processes. This discussion describes a guiding participatory method of architecture.

Chapter 1 provides detailed information on the problems, hypothesis, research questions, aims of the research, the scope of the research, and the methods used to conduct the research. Chapter 2 describes the concept of participation and its relations with architecture as a profession based on theoretical and practical studies. Chapter 3 describes the methodology of the study, the level and process relationship, players and participation methods described as multiple dimensions of participation are classified based on references from the literature. A new analysis model is introduced according to this classification. In line with the parameters determined by the three-stage analysis method, data collection criteria from primary and secondary sources related to the production of SAEx groups determined as case studies are specified within the scope of the study. Chapter 4 focuses on the data collected in 28 projects of the SAEx groups in line with the parameters determined in the previous chapter and various findings collected applying the three-stage analysis method. The results obtained are based on these findings. The last chapter discusses the relationship between participation and architecture, first in SAEx and then in Turkey and the global context, in the light of findings and results.

ÖZET

Katılım ve mimarlık ilişkisi, insan odaklı tasarım yaklaşımları ile birlikte yarım asrı aşkın bir süredir tartışılmaktadır. Katılımcı mimarlık; mimarlık ve ilgili disiplinlerden bilim insanları tarafından çeşitli yöntem ve teoriler ile farklı boyutlarıyla ele alınmaktadır. Tez çalışması katılımcı mimarlığın çoklu boyutlarını tanımlayarak bir model ortaya koymayı hedefler. Bu model, katılımcı mimarlık pratiklerine belirli bakış açısı getirerek değerlendirme yapmayı amaçlamıştır.

Bireyin, gündelik yaşantısını geçirdiği mekanın ortaya çıkış sürecinde belirli bir düzeyde söz sahibi olması, fikir ve talep beyan etmesi ve deneyimlemesi kullandığı mekanı sahiplenmesi ve bağ kurması açısından önemlidir. Alışlagelmiş mimarlık ve inşa süreçlerinde kullanıcının, özne olarak değil, üretilen mimarlık ürünü içerisinde nesne olarak var olduğu kabul edilmiş bir gerçekliktir. Ancak bu süreçlerin aksine alternatif modeller ile üretimler gerçekleştiren mimarlık figürleri, grupları ve kolektifleri de bulunmaktadır. Çeşitli taktik, yöntem ve kurgular ile kullanıcıyı dahil eden anlayışları benimseyerek örnekler veren mimarlık biçimleri farklı coğrafyalarda belirir.

Tez çalışması alternatif mimarlık üretimleri ile katılımcıyı süreçlere dahil eden çalışmalara odaklanır. Ortaya koyduğu model ile katılımcı mimarlık süreçlerinin içinde barındırdığı potansiyelleri, imkanları ve tehditleri aramayı hedeflemiştir. Bu bağlamda öncelikle katılım kavramı ve mimarlık ile ilişkili boyutlarını anlamaya yönelik literatür araştırması yapılmış, teorik ve pratik arka planı okunmuştur. Buradan yapılan çıkarımlar ile katılımcı mimarlığın çoklu boyutları ortaya konmuş ve değerlendirme parametreleri belirlenmiştir. Bu boyutlar düzey and süreç ilişkisi, aktörler ve katılım teknikleridir.

Çalışma, Türkiye’de son yıllarda yapılan alternatif mimarlık pratiklerini bir araya getiren Dayanışma Mimarlığı Sergisi gruplarının yürüttüğü uygulamalı süreçleri değerlendirme modelinde ele alır. Niceliksel yöntemler ile yürütülen çalışmada özetleyici bir değerlendirme metodolojisi kullanılmıştır. Üç aşamalı bir analiz

yöntemi modeli oluşturur. Katılım düzey analizi (1), paydaş tipoloji analizi (2) ve katılım teknikleri analizi (3) ile süreçlerde katılımcılar ile yürütülen mimarlık faaliyetleri yorumlanmıştır. Analiz çalışmasını yapmak adına birincil ve ikincil kaynaklardan toplanan bilgiler, yapılandırılmış değerlendirme formu ile sınıanır. Yapılandırılmış değerlendirme formu belirlenen parametrelerinin varlığını sorgulayan sistematik bir inceleme strüktürüdür. Ortaya çıkan bulgular, bizlere katılımcı mimarlığın güçlü ve zayıf yönleri ile Türkiye mimarlık ortamındaki yeri hakkında çeşitli bilgiler verir. Katılımcı mimarlık meselesini, değerlendirme ışığında, süreçlerde gözlemlenen çeşitli çıkarımlar ile tartışır. Bu tartışma yol gösterici bir katılımcı mimarlık yöntemi tarifler.

Tez çalışmasının birinci bölümünde problem, hipotez, araştırma sorusu, kavramsal çerçevesi, tezin amacı, hedefi, kapsamı ve araştırma yöntemi ile ilgili açıklamalara yer verilmiştir. İkinci bölüm teorik ve pratik arka planda katılım kavramı ve mimarlık eylemi ile olan ilişkisini tarifler. Üçüncü bölümde çalışmanın metodolojisi tariflenmiştir. Katılımcılığın çoklu boyutları olarak tariflenen düzey ve süreç ilişkisi, aktörler ve katılım yöntemleri literatürden atıflar ile sınıflandırılmıştır. Bu sınıflandırmadan yeni bir analiz modeli ortaya konmuştur. Üç aşamalı analiz yöntemi ile belirlenen parametreler doğrultusunda çalışma kapsamında alan çalışması olarak belirlenen Dayanışma Mimarlığı Sergisi gruplarının üretimlerine ilişkin birincil ve ikincil kaynaklardan veri toplama kriterleri belirtilmiştir. Dördüncü bölümde ise bir önceki bölümde belirlenen parametreler doğrultusunda gruplara ait 28 projeden veriler toplanmış ve üç aşamalı analiz yöntemi ile çeşitli bulgular edinilmiştir. Bu bulgular ile sonuçlar elde edilmiştir. Son bölümde ise bulgular ve sonuçlar ışığında önce gruplar özelinde ve Türkiye ile küresel ölçekte katılım ve mimarlık ilişkisi tartışılmıştır.

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LIST OF ABBREVIATIONS

AKW	Another Kind of Workshop (Başka Bir Atölye)
AfA	Architecture for All (Herkes İçin Mimarlık)
AoA	Assembly of Architects (Mimar Meclisi)
CS	Case Study
DUA	Düzce Hope Studio (Düzce Umut Atölyesi)
EMPArch	Evaluation Model for Participatory Architecture
HYG	Historic Yedikule Gardens (Tarihi Yedikule Bostanları Koruma Girişimi)
IAP2	The International Association of Public Participation
KG	Kuzguncuk Gardens (Kuzguncuk Bostanı İyileştirme ve Koruma Projesi)
LSE	London School of Economics
NGO	Non-governmental Organisation
PAR	Participatory Action Research
PIP	Project Information Poster
PP	Plankton Project
RIBA	Royal Institute of British Architects
SAEx	Solidarity Architecture Exhibition
TDK	The Turkish Language Association
TOKI	Housing Development Association in Turkey

1. CHAPTER INTRODUCTION

In democracies, individuals have the right to have a say on the characteristics of spaces where they live. After the year 2000, urban and spatial movements considerably accelerated, particularly in developing countries that base their economy on the construction and related sectors such as Turkey. These movements consider users (citizens) an object. These architectural products that replace users as a subject emerge due to the abstract and non-abstract production of various experts as per the decisions of authorities, administrative units and investors. In public or private sphere, users are expected to conduct their daily activities in a space that is an already finished product. This brings along spaces and urban pieces which do not meet the demands of users who do not feel they belong there.

It is possible for users to have a say on the spatial issues targeting their needs. Users can play a role in the production of spaces thanks to the opportunities offered by the relationship between the concept of participation and architecture. Working with the user as the subject in architectural production makes the overall process more meaningful. Understanding users; using their demands as an input to the design process conducted in accordance with their needs, desires and dreams; and getting feedback and views from them help create spaces that users can experience with a sense of ownership.

Reducing the issue of participation in architecture processes to a narrow framework such as a mere statement of opinion by users would not be the right approach. The

issue should be addressed from a broad perspective, with its multiple dimensions and layers. In this context, this thesis aims to explore the relationship between the concept of participation and architecture and present a model that will guide the potential future studies through several conclusions. In line with this objective, it is necessary to set forth, at the outset, the multiple dimensions of the relationship between participation and architecture and establish a conceptual framework to evaluate and discuss the model.

1.1. Hypothesis of the study

This thesis has been shaped based on the hypothesis “A systematic examination of participatory architectural production with all of its components is possible with a multi-dimensional evaluation model”. Therefore, some research questions were used to determine the different dimensions to be covered by this thesis and structure it to present an evaluation based on several case studies.

1.2. Research Questions

The thesis study follows a systematic approach by looking for answers to the below mentioned questions.

- What kind of a model can we use to evaluate products of participatory architecture?
- Which criteria and parameters are decisive in the participatory architecture evaluation model?

- How can the evaluation model be analyzed as per the applied participatory architecture studies, with its parameters?
- In light of the outcomes, what kind of a roadmap can the model describe for us in terms of participatory architecture production?

1.3. Conceptual Framework of the study

The right approach would be to lay out the basic concepts first and build the interactions between them to evaluate the relationship between participation and architecture. According to Jenkins (2010), all comparative or evaluation studies require the completion of some kind of an analytical framework with key concepts to structure the study. In this context, the following questions can be considered as key concepts in a study on the relationship between architecture and participation:

- What is understood by participation?
- How is this conceived of in the context of the architecture process? (Jenkins, 2010)

A framework needs to be identified to seek the answers to these questions. The way in which participatory architecture is addressed can vary from a methodological point of view. The triggers and the way in which production processes emerge, can differ. In addition, the number of participants can be lower or higher. All of these are possible. These possibilities give way to unique processes. What is of the essence here is to organize processes while certain dimensions are lacking without asking these questions and evaluate.

In dictionaries, the word participation is generally defined as the act of “taking part in” an event or activity. But who are the three different types of “participants” in architecture processes? Jenkins (2010) defines them as follows:

- the architect and other design professionals,
- the client who commissions the building,
- the users of the building and -the general public who are exposed to the building in some form or other.

Thus, it is generally acceptable that the architect and other professionals play an active role in architecture processes. Client participation is also considered normal in some processes. However, a process of more extended participation is obviously necessary. Thus, the following question should be asked: “how can different participants participate?” Jenkins (2010) defines the forms of participation in these three extended categories:

- Providing information, which is basically a one-way flow, from the professional to the client, user group or wider public.
- Consultation, which is essentially a two-way flow between professionals and clients, users and the wider public.
- Some form of negotiated/shared decision-making between professionals and clients, users and the wider public.

How can wider forms of social participation be envisaged within the architecture process? As defined in the Royal Institute of British Architects (RIBA) Plan of Work, processes can be simplified as ‘related to the design stages’, ‘related to the construction stage’, ‘related to the post-completion stage’. These initial definitions

by Jenkins allow a three-dimensional analytical framework (for e.g. see Fig. 1.1) to be created (Jenkins, 2010).

- The nature of the participant; client, user and wider public,
- The form of participation; information, consultation and decision-making

Stages of the architectural process; design, construction and post-completion.

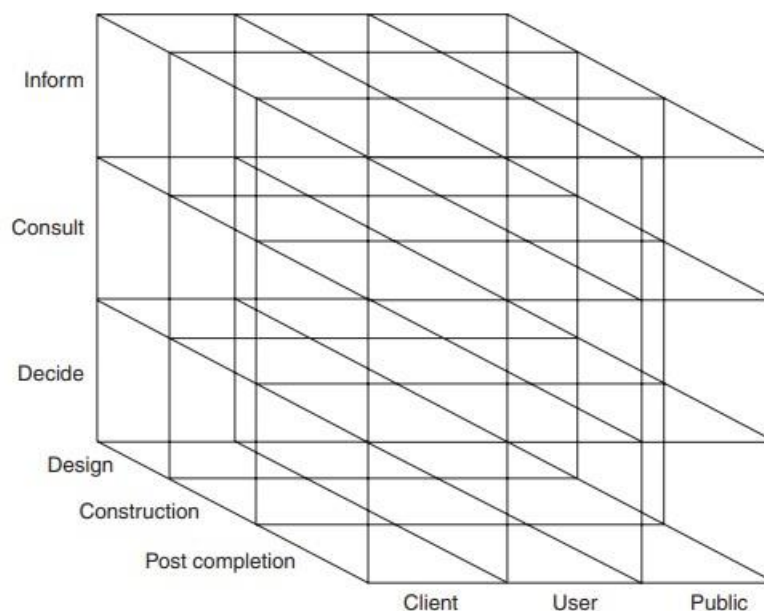


Figure 1.1: 3D Analytical Framework of participation in architecture (Jenkins, 2010)

However, as shown in the figure, an over-simplified framework carries certain risks. Therefore, the analytical framework should allow mapping to adjust to different situations. Jenkins (2010) defines the other key concepts to be evaluated in different contexts, as follows:

- different philosophical bases for participation as the basis for understanding value judgements,
- the role of 'supply' and 'demand' in participation,

- the relationship between process and product,
- the way value is determined,
- the link between participation and different building types,
- the differences between participatory ‘techniques’ and ‘tools’.

The connections between the theories developed with different perspectives on the relationship between participation and architecture define the conceptual framework in different stages. The evolution of different aspects of participatory architecture and the potential developments in the field define new production models for us. These models are diverse. Diversity enriches the environment of architecture. In addition, an environment of multi-stakeholder architectural production emerges as an alternative way of production.

The level-process relationship based on Arnstein’s ladder theory seeking to identify the level of participation constitutes the first stage of the conceptual framework.

Stage 1 seeks to identify a level in Arnstein’s (1969) ladder for four phases (decision making, design, implementation and use) of the process that are defined in the applied participatory architecture studies conducted by the groups on which this thesis focuses.

Afrassiabi (1985) and van Randen (1985) define the actors of participatory architecture. The involvement of stakeholders and the relationships they build add value to architectural activities. The role played by the user in the process and the position and the approach of the designer must be explored. Contributions of administrative units and supporting actors to the process on different levels create a

multi-stakeholder environment of architectural production. Thesis explores at length the involvement of different actors that it defines on a large scale to observe the network to which the practice of applied participatory architecture expands.

Analyzing the involvement of other stakeholders and their relationships with designers and users as main actors, this step is defined as **Stage 2** in the conceptual framework.

Every participatory architecture process is unique. It is necessary to plan the process and establish a program and an organizational chart to conduct a healthy process of applied participatory architecture production. Stakeholders involved in the process have different roles. Their level of knowledge, skill and contribution differs. The architecture process requires a certain level of knowledge and background. The relationship to be built with stakeholders who have never experienced this process (users) actually attaches a great deal of responsibility to other stakeholders such as designers and administrative units.

It is necessary to obtain quantitative data on the user and the target group, organize meetings to understand them and seek ways to communicate. Design collaboration techniques and strategies help establish communication between professionals and users. It is only possible to speak the same language and cover some ground if a strong channel of communication is established in an environment of trust.

Technical collaboration, especially in the decision-making and implementation phases of the process, constitutes a solid step towards construction. Designers and experts from engineering disciplines are required to turn ideas in mind to concrete

steps. Other steps needed to meet financial and economic requirements necessitate the involvement of different experts and supporters. Communication between these stakeholders and users through information-sharing activities and feedback in different phases points the process in a certain direction. **Stage 3** is a method incorporated into evaluation to question various methods, techniques and strategies in this process whose focal point is the user while all stakeholders participate in the organization at certain levels.

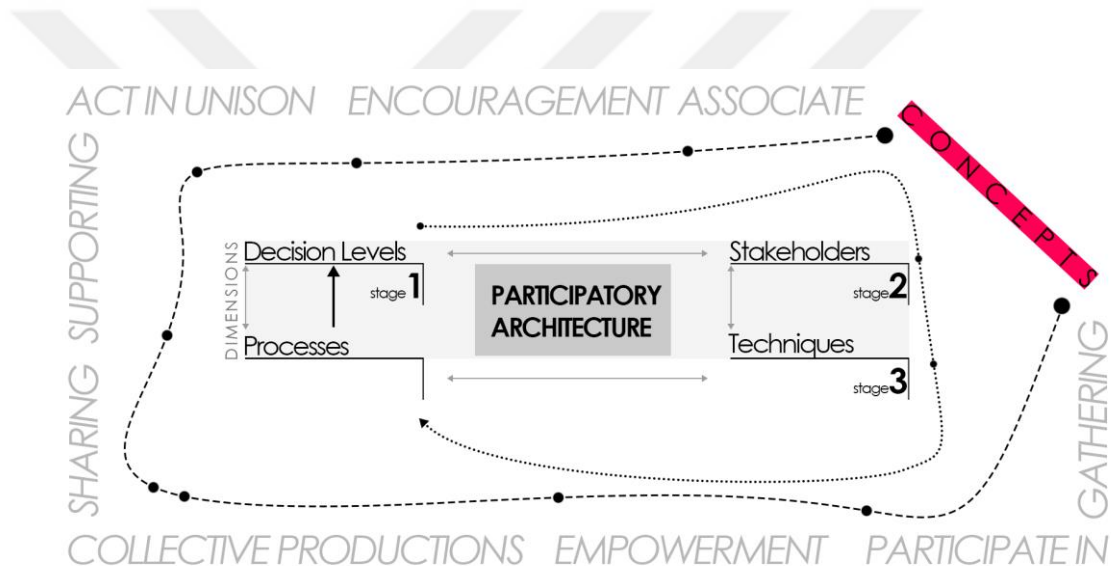


Figure 1.2: Map of relationships between concepts

Based on these definitions, this thesis

- Explores different theories generated on the relationship between participation and architecture,
- Seeks the relationship between the levels and processes of participatory architecture,
- Discusses the role of the architect, the user element and the public aspect and observes the existence of a relationship between the architect and other actors,
- Questions the use of participation techniques and methods.

1.4. Aim of the study

This thesis study aims to investigate and evaluate the forms of relationship established between the phenomenon of participation and the action of architecture in various dimensions. Architecture and its processes require complex and long-lasting actions. Different players participate in these actions at certain levels in different processes. Individuals who are users in the process, from the decision-making processes to implementing the act of building, which is a professional endeavor, are ignored and not included in the process. However, when the relationship between participation and architecture is taken together, the user becomes part of the process at a certain level, actively or passively. At this point, one of the purposes of the thesis study is to understand the level of involvement of the users. It is very important to understand the origins of events in the context of place and to observe the triggering elements in small-scale and collective initiatives.

The players of architectural processes are diverse and demonstrate a heterogeneous distribution. Individuals who design, guide, approve, undertake, support, and use the work in various processes and forms are involved. Another goal of the thesis study is to look for relationships between players at this point. The existence and roles of the user, designer and guiding public, which are the subjects focused on, should be examined in the light of participation and architectural relationship. It also aims to identify secondary stakeholders who encourage, facilitate and support.

There is a language difference between expert groups who are professionals under normal circumstances and users who do not have any opinions or dreams about

architectural production methods. There may be differences between the perspective of the society and the perspective developed by experts who make public, design, technical and socio-economic valuations with a wider approach during the decision-making phase. It should be underlined that there is a need to follow a path in which the interests of the society are taken into consideration at this point. The architecture itself requires its own language and skills, especially in the design process. The act of designing that takes place in the mind and pen of the expert is usually an individual, subjective and technical process. In addition, the application phase is a special, closed, complex and risky area of specialty that requires know-how accumulation. It is necessary to develop various methods, tactics, games and activities to involve the individual who is a user in these processes. Thus, by finding a common language, designs can be developed in line with various ideas and decisions supported by strong communication, and these can be applied together with the user. The aim is to understand the techniques by examining the studies made in the literature and presenting a form of inquiry in the model.

The parameters, criteria and concepts related to participatory architecture should be defined to evaluate this production. The main objective is to set forth the multi-dimensional layers of participation and architecture based on some inferences drawn from theoretical and applied studies. The conceptual framework determined by multi-dimensional layers presents an Evaluation Model for Participatory Architecture (EMPArch). The EMPArch was applied to the projects included in the Solidarity Architecture Exhibition (SAEx) and discussed within fieldwork. A multi-

layered evaluation of participatory architecture studies led to the relative general results.

1.5. Scopes of the study

The objectives of this thesis are:

- To set forth the concepts analyzing the relationship between participation and architecture,
- To draw a certain evaluation model framework based on these concepts, measure the levels of participation and link the levels to processes,
- To observe stakeholders and relationship networks,
- To analyze participation techniques in architecture.

1.6. Content of the study

Uzer underlines that Hamdi describes the role played by informality in urban life through the gradually increasing superiority of small-scale projects over large-scale ones. He states that the bottom-up impact of self-organizing systems are effective in creating larger and more meaningful changes (Hamdi, 2013 as cited in Uzer, 2017).

Within this context, the scope of this thesis covers the products of local-scale participatory architecture that are self-triggering and self-organizing, the theories that feed the concepts related to evaluation and some applied studies. It defines certain concepts by drawing inferences from the discourses on theories. It aims to make an evaluation through the model presented by the framework drawn by the concepts. This model is limited to the examination and evaluation of 28 projects produced by Architecture for All, Assembly of Architects, Historic Yedikule

Gardens, Another Kind of Workshop, Kuzguncuk Gardens, Duzce Hope Studio and Plankton Project who have brought together their products produced with various scales, stakeholders and techniques in different spaces in Turkey with a collective consciousness under the name of Solidarity Architecture Exhibition; and the discussion of the project-specific and generic results.

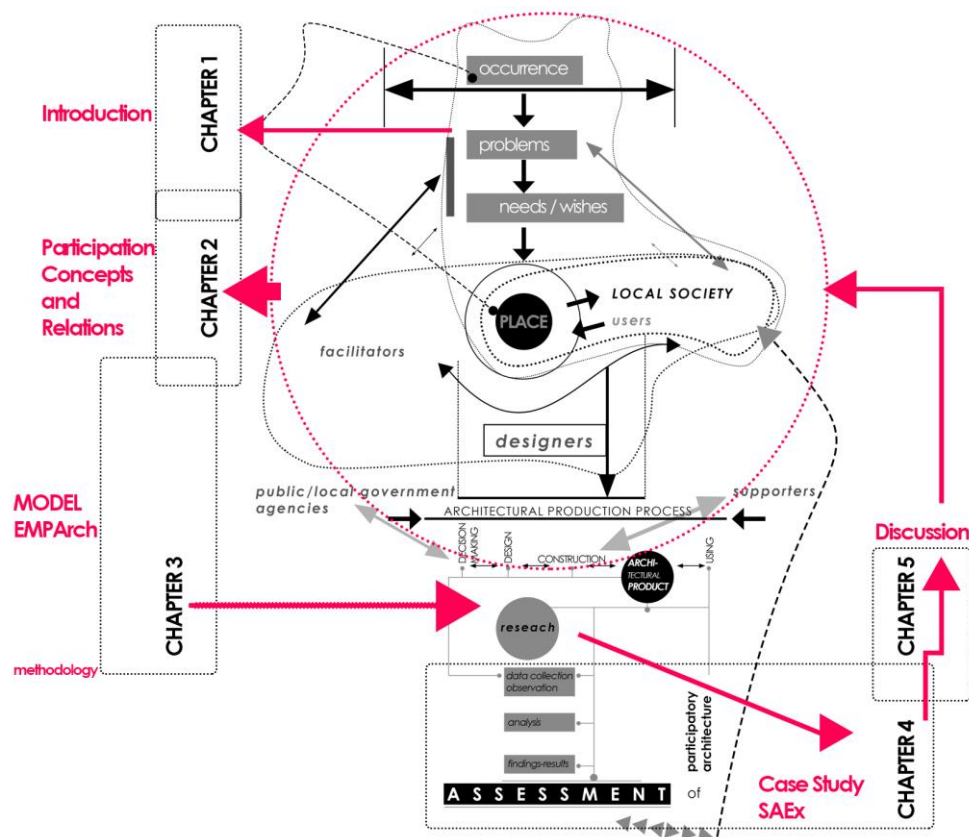


Figure 1.3: Content diagram of the study

The second part of the thesis study examines the concept of participation and its relationship with architecture. In this context, Chapter 2 first discusses the action of architecture and the place of the designer, user and public, who are the fundamental players of the action of architecture. Lefebvre's theory on the place is explained based on the user-designer dimension (Lefebvre, 1974). This chapter also includes

opinions and discourses on the concept of participation. Skeptical approaches to the concept of participation and the concept of participation in the current architectural environment are conveyed from a critical point of view. The relationship of the concept of participation with architecture is examined within its environment through examples of historical development and relationship with practice. Theoretical and practical discourses and productions are used in the Literature Review section. Finally, the methods and models developed for evaluating participatory architecture are explained.

Chapter 3 focuses on the model EMPArch created for participatory architecture analysis. The methodological operation of this model is described. A systematic method of analyzing data collected from primary and secondary sources is developed. Levels and processes are defined as multiple dimensions of participation, and players and participation techniques are explained. After explaining the general structure of the dimensions described in this section and their classification in the literature, it is stated how the dimensions are handled in the model and how they work. In line with this method, a scoring system is developed consisting of Exists/Does not exist (exists (2), partially exists (1) and does not exist (0)) for the comparison of project data through a structured evaluation form.

Chapter 4 focuses on an evaluation made using EMPArch model through SAEx groups. The project, which constitutes examples of applied participatory architecture produced by the groups, is analyzed in accordance with the three-stage parameters defined in Chapter 3. For this analysis, various groups were contacted,

information was obtained by e-mail, and these groups were asked to fill out the structured information form. a workshop was also observed. Thus, primary resources were collected. In addition, the book of Solidarity Architecture Exhibition (2017), web and social media pages of the groups and various articles were used as secondary sources. Various findings were obtained as a result of the analysis studies carried out on the collected data.

The thesis study discusses the place of the phenomenon of participation through the results of the findings of Chapter 5 primarily in the SAEx groups and in the architectural environment of Turkey. Moreover, it also offers foresight by discussing the relationship between the conventional forms of architecture and the user as a subject on a global scale through level and process, players and techniques, which are defined as dimensions of architecture. This foresight offers us guidance in the studies to be carried out on participatory architecture.

1.7. Significance of the study

A literature review in light of scientific data shows us the contribution of many theoretical and applied studies on participation and architecture to the academic environment. The evaluation model presented through the conceptual framework of the thesis which is fed by currently valid theories set forth in the past and the inferences drawn from implementation will set an example for future studies on participatory architecture within its original structure proposal. The original evaluating model and the criteria within can play a guiding role for the planning and organization of future participatory architecture studies.

1.8. Research Methodology

The evaluation model presented through the conceptual framework of the thesis which is supported by theories that maintain their relevance today and interferences drawn from implementation sets forth a model which consists three-stage research analysis. The research analysis is made up of a level analysis investigating the level or participation and the existence of participatory processes in the first stage; an actor analysis questioning the diversity of stakeholders involved in the process in the second stage and a method analysis exploring the participation techniques and approaches used in the study in the third stage. The thesis was conducted with a quantitative method. It was conducted in the form of an evaluation research as observed in literature. The case studies were evaluated based on certain standards and criteria from a summative evaluation perspective.

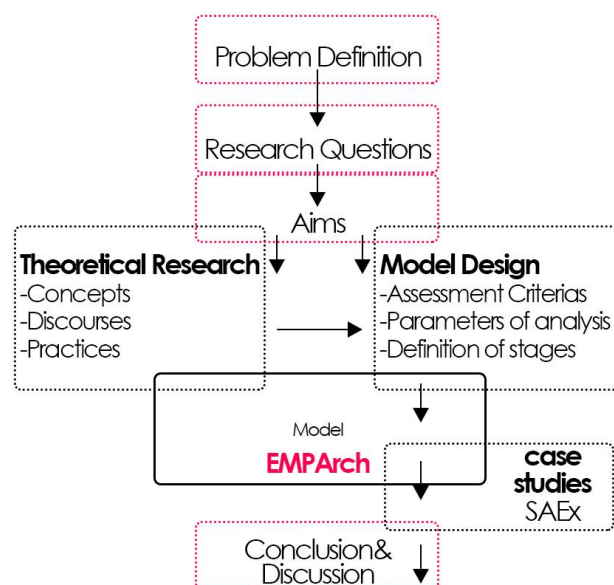


Figure 1.4: Research methodology of the study

The first part of the thesis study explained the hypothesis, research questions, conceptual framework, aim, scope, content, and research method. In this context, Chapter 1 defined the evaluation dimensions of participation which relations with architecture on conceptual framework. Furthermore, on introduction part, thesis clarified the target of research in general.

2. CHAPTER PARTICIPATION CONCEPT

According to Cornwall (2002) participation does not occur in void. It is affected and shaped by a series of social and contextual factors. The social and historical context of participation as well as its relationship with politics and today's urban reconstruction strategies are affected and shaped by each other. Cornwall (2002) defines participation "*as a contextualized practice*". Within this context, this thesis is in a quest where it questions and evaluates the holistic relationship between today's dynamics social, economic, cultural and technological dynamics and architecture. In this quest, the right approach would be to first understand the issue of participation and the related concepts and then to evaluate and comment on it at the intersection of architecture. Therefore, the concept of participation needs to be elaborated.

Individuals' right to make their voices heard by getting involved in certain networks is among their most basic rights. The Turkish Language Association (TDK) defines the concept of participation as "the act of participating and joining and stakeholdership" (Sözlük, 2005). In addition, the word participate in Turkish

(katılma) comes from the same root as the concept of participation (katılım) and it is defined as “the process of entering into a social situation through communication or common actions, joining” (Sözlük, 2005). In English, the word “participation” is derived from the root “part-” and it means being a part of something or sharing. In the social sciences dictionary, the concept of participation is explained as “contribution of people who will directly or indirectly be affected by a decision, to one, more or all of the processes of preparing, ripening, taking and implementing that decision, in line with their abilities” (Demir & Acar, 1992).

Thinking of participation within the context of users’ daily life will help us better understand how the issue of participation is conceptualized. As Cornwall puts it, understanding participation as a contextualized practice requires positioning it as per true political, social, cultural and historical factors and understanding approaches that determine the places where participation occurs (Cornwall, 2002). The concept cannot be detached from the cultural and social values of the society in the place where participation occurs.

The concept of participation is not a one-way but a mutual and/or multi-dimensional action that is created by establishing relationships among individuals in a society. The act of participating is an existential situation. It is a shadow of an individual’s existence. An individual, consciously or unconsciously, joins or participates in numerous activities and relationship networks in their daily life (Hacılibeyoğlu, 2013). Electing local or central governments or taking decisions in

line with certain ideas in a neighborhood or a building can mean participating in a consensus or objection.

von Busch (2018) states that participation in architecture and urban planning was generally permitted to happen in a small space left by decision-makers as an air pocket so that citizens can play. In this context, we encounter the use of participation as a political tool, as a tokenist way to which the authority resorts to maintain its dominance.

Participation is not a practice that is demanded by only those who have a real say on architecture in urban areas. Participation also attracts politicians' fantasies and hopes (White, 1996; as cited in Cornwall, 2008). In today's politics, participation discourses are an important tool used for driving politicians forward in the political scene.

There are some interconnected reasons behind why politicians in national and local governments and users/participants think that participation is necessary. The fact that both governments and users/participants think that participation is necessary, has inter-connected reasons. These reasons are as follows:

1. Participation is considered a way for increasing the transparency of democratic institutions by directly engaging the society in the decisions that affect their daily lives (Beetham et al., 2008).

2. It is believed that engaging the individuals of a society in decision-making processes and bringing them together around a common interest will empower them and help build unity in a society (Foot, 2009).

3. Participation is considered a tool to improve public services and provide efficient services to meet the needs of the society (Duffy, 2007).

4. Participation is associated with a series of personal benefits for individual participants ranging from the satisfaction of being engaged in an activity to an increase in leadership and learning skills, from personal development to a boost in self-respect (Popay et al., 2007).

In this context, participation is associated with “*a society with social justice, efficient public services and confident citizens*” (Beetham et al., 2008) and considered as the manifestation of active citizenship (Brannan et al., 2006).

The concept of participation exists in various dimensions, scales and types in the daily life of an individual in a society. Ok defines the concept of participation as the contributions we make to the environment where we spend our daily life at the micro-level and as the active support or the opposing view to the decisions of central and local governments at the macro-level (Ok, 1985, as cited in Hacılibeyoğlu, 2013). Participation is the ensemble of the dialectical relationships of a positive or negative, supporting or opposing nature that an individual builds with their environment in various ways. It occurs in various dimensions and scales as spontaneous reactions in daily life or organized behaviors (Hacılibeyoğlu,

2017). The dimensions and scales of participation are associated with the size of interaction networks established in daily life.

Participation as an organized behavior is considered as a control mechanism for the activities of public and private sectors with an active civil society and solidarity (De Tocqueville, 2000). Participation also develops the links and the collective norms that build social capital. Through solidarity, individuals have the potential to, in a way, guide and manage the activities of public and private sectors by reaching a common ground with their approvals or opposing views.

These direct or indirect behaviors can range from engaging in an activity to witnessing an event and approving a discourse. Activities such as supporting, listening to and watching second and third parties taking actions in daily life and the impact created on these individuals are actually the effects of participation, as well (Hacılibeyoğlu, 2013). Communication established by individuals with their environment of daily activity can be considered as the epicenter of participation in a way.

There are many drivers that shape participation today and potentially in the future. These drivers connect, overlap and affect each other and include political, social, economic, environmental and technological drivers (Brodie et al., 2009). Drivers can connect with each other only through communication between individuals and societies. The language of communication builds several interaction networks, and these networks lead to many social results.

Gilchrist (2004) states that anthropological studies show that community organizations exist in all human societies and studies on humans and other advanced primates prove that we have a common tendency to socialize as an instinct and a desire to connect and cooperate with others. The interest in organized life has a rich history in political philosophy. De Tocqueville (2000) says that the civilization would be in danger if people had not made it a habit to form organizations in daily life. It is a sort of a defense mechanism for societies to reach a consensus and support such consensus.

Participation also defines a series of consciously organized behaviors in daily life. This can be described as convening, cooperating and acting together for a certain purpose. Membership to organizations with representation power such as associations, chambers, unions and institutions can help increase the impact and power when the individual level of impact and power of sanction is low. Individuals can also participate in independent civil movements and units on a voluntary basis as activists, without being a member of any organization. The power created by consensus and pluralism can yield results affecting the masses at macro-level though actions at micro-level. In this context, participation is an integrative concept while the concept that brings this integrality together is communication (Hacılibeyoğlu, 2013). In fact, the first contact between architecture and participation occurs in this integrative framework. Spatial interventions and small-scale practices conducted via networks established through communication and micro-actions give the society the courage to have an active say on the spaces of their life.

Sanoff (2000) defines the concept of participation as the exchange of important values through events and interactions in a society. The environment created by the decisions of administrative units, experts and contractors which constitute a small group as compared to the society (urban users), has a great impact on its users. In this context, the concept of participation presents itself as an opportunity in producing and shaping cities and urban spaces used by the society. This opportunity can be seized by designing a changing and evolving communication process rather than a linear process among actors (Sanoff, 2000). Therefore, the concepts related to the relationship between participation, design and architecture must be addressed.

2.1. Act of Architecture

Architecture is mainly associated with designing a space. It is shaped by individuals' needs for shelter and protection. Thus, individuals are actually the main actors of the architectural activity. Individuals' demands, needs and dreams are ideally shaped by the geographical and physical conditions of their environment and social, cultural and economic circumstances. Each relationship is shaped in a different way between the individual, the architect and other stakeholders; they, then, give birth to several definitions, ways of operation and considerations. These considerations address the abstract and non-abstract dimensions of the architectural product through various interactions.

The act of architecture inherently builds a strong connection with many disciplines and concepts. The architectural product becomes visible through its networks of interaction and the connections it builds. Jenkins (2010) defines the relationship

among design and production areas, government, environmental psychology, planning and transformation and the related clusters (for e.g. see Fig. 2.1).

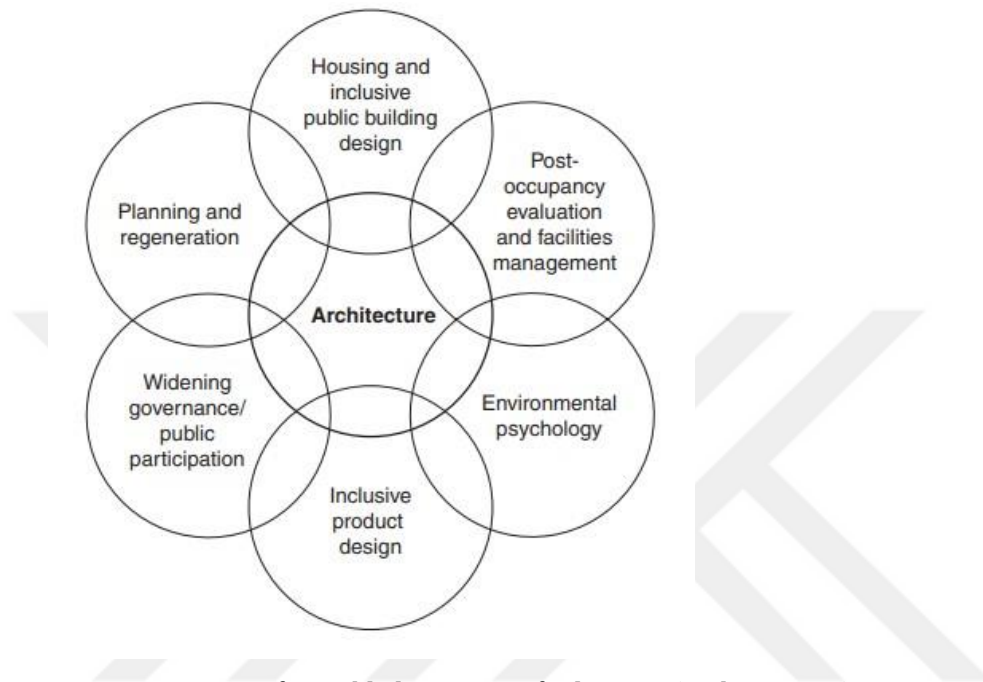


Figure 2.1: Areas of possible literatures of relevance (Jenkins, 2010)

Güney and Yürekli state that architecture is not a closed system with its buildings and structures. Developments in the world of science and thought reveal that architecture is an open and self-referential system. In terms of the way of communication, architecture evolves in parallel with the studies in the field of ontology. They underline that architecture is not merely a system; it is an asymmetrical process of communication established with “the others” in that moment (Güney & Yürekli, 2011). Therefore, it is likely to encounter some implications of existential doctrine in the field of architecture. We can see the manifestation of Heidegger’s philosophical views in the field of architecture in the work titled *Genius Loci* by Norberg-Schulz. Here, architecture is defined as an act

that brings out the existing spirit of nature and turns it into a place out of a piece of land (Norberg-Schulz, 1984). An individual who does the act of architecture in light of the conceptual data develops ideas through the doctrines of nature. These ideas guide them toward the production of a new layer in nature. The user has a place, larger or smaller depending on different views, in the production of this layer because the user integrates with the product as it comes into being and the space becomes a place of experience.

The architectonic structure of architecture does not stand on a path that goes towards the non-existence of a system of internal contrasts such as fullness-emptiness, interior-exterior, thickness-thinness, light-shadow; it turns towards their existence. In this context, architecture's way of existence and method of production turns towards an ideal. This ideal is, in fact, an objective that individuals and societies set for themselves. This objective is also produced and implemented by individuals themselves. Architecture is actually an act that is directly associated with human beings, coming to existence by their doing. Jenkins (2010) states that new knowledge is now produced with a focus on the concept of participation (for e.g. see Fig. 2.2) thanks to various disciplines that investigate the dynamics, habits of use and needs in individuals' daily lives and designers' efforts to develop new methods between processes and building types. He underlines that there are methods designed in the same way as the architectural practice produced by Henry Sanoff in the academic domain.

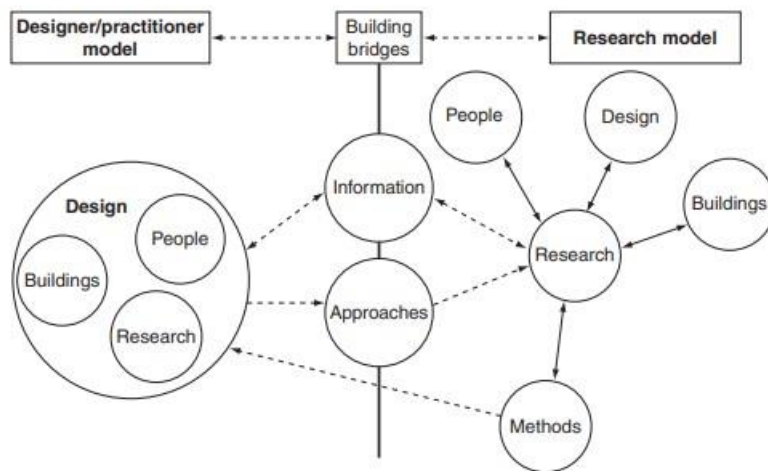


Figure 2.2: Models of knowledge of relevance (Jenkins, 2010)

This thesis examines the relationship between the act of architecture and participation. At this point, a precious reference would be to look at Fathy (2010) and his theory. His theory is about a life-long quest for local architecture engaging users as actors, in the poverty-stricken village of Gournia in Egypt. Fathy gathered the society around a purpose. He produced low-cost buildings with traditional construction methods and local materials. He encouraged users to learn about, become conscious of and use construction and building techniques. Making use of a method that brings into focus the one-on-one relationship between the act of architecture and users, he defined his work in New Gournia as an open, experimental construction site. He tried to produce new typologies related to the village with the use of traditional methods and architectural elements and use mud-brick elements associated with Egyptian architecture.

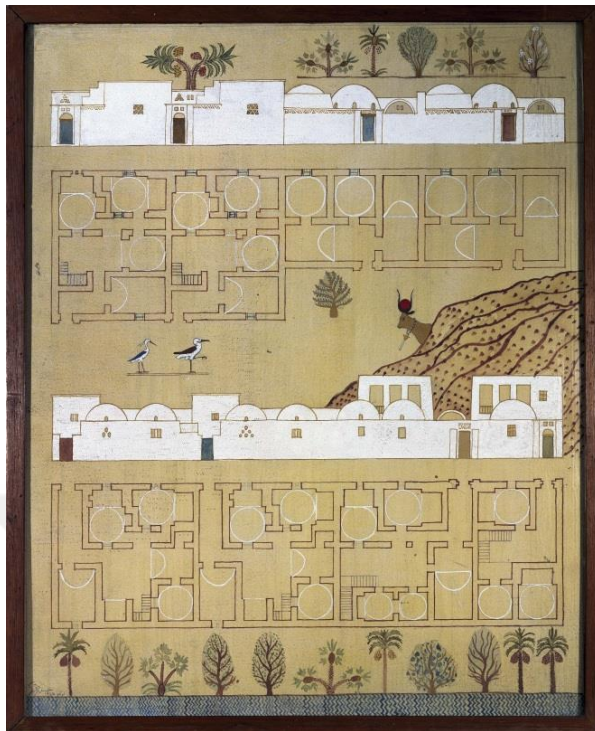


Figure 2.3: Gouache of New Gournia houses, 1946. Original image: Aga Khan Trust for Culture, Photo: Gary Otte (URL1)

Envisaging to relocate the village with the aim of protecting to the extent possible the monuments in archaeological sites unconsciously damaged by local users, the “New Gournia” project was conducted between 1946 and 1953. “Old Gournia” was turned into public space taking into account the demands and desires of the local people. Statistical studies were used to set forth the quantitative and qualitative information about the users in “New Gournia” with a participatory principle. The project was designed in a flexible way to personalize houses based on users’ characteristics, habits, preferences and tendencies. Implementing all of these designs with traditional building techniques and local materials gave way to a unique project in terms of both participatory architecture and locality.

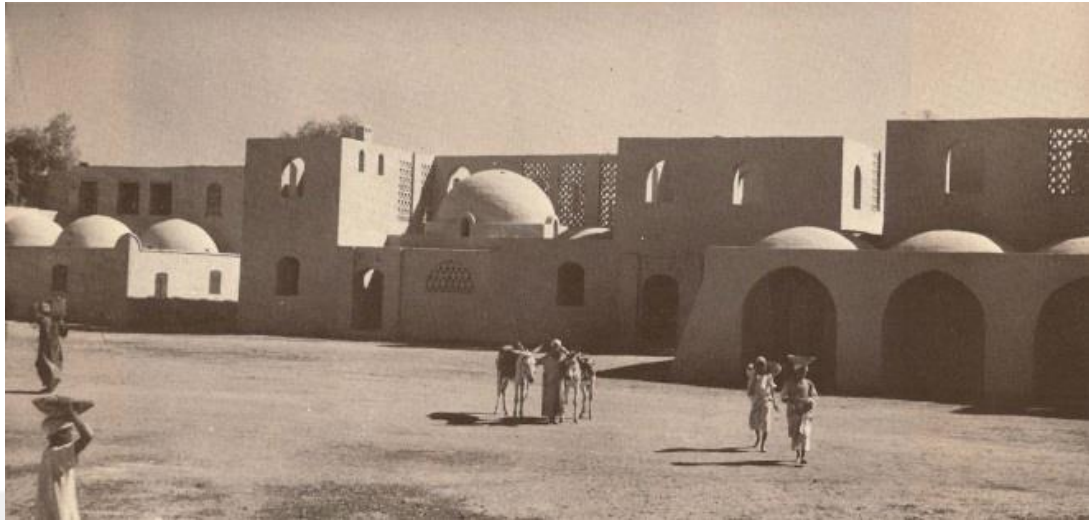


Figure 2.4: Village of New Gurna in 1948. Original image: Rare books and special collections library, American University in Cairo (URL2).

Affected by many parameters, the act of architecture inherently takes place on various scales based on the designer's approach and language. Here, the responsibilities distributed in the organizational chart of the act and the end targets are decisive. The architect who is a stakeholder plays a big role in designing the organizational chart and distributing responsibilities, and more importantly, in approaching the product to emerge from many aspects. At this point, it is necessary to analyze the role assumed by the architect.

2.1.1. The Role of Architect

Architects, planners, designers, managers and engineers take on great responsibilities in individuals' daily lives through their actions and practices. The duty of architects and other experts is to design safe and healthy spaces where individuals can carry on living. However, architects and other experts can produce in line with other actors' interests, ignoring individuals' lives because of political,

economic and ideological concerns. This has caused a lack of ownership and a problem of communication between users and spaces.

The role of architects in the processes of design, planning and implementation is undoubtedly very valuable. Here, we can define the experts from other disciplines of design who generate ideas on various scales and produce functional products in line with the set criteria as designers rather than architects assuming that this group bears similarities with architects in terms of their roles.

It is not always possible for individuals to realize their needs related to the space that they experience in their daily lives, claim their rights and communicate with experts. Here, designers' observation and analysis skills can help raise awareness among individuals. In addition, administrative units and authorities need to support individuals in building their physical built environments with a sense of responsibility at various urban and spatial scales; take steps towards solving the problems by playing a conciliating role, and encourage the society (Bulut, 2016). It is possible to increase the level of awareness with a sense of solidarity, through communication networks established within the society. Parameters such as socio-cultural values, economic factors and education levels are directly associated with the level of awareness and the efforts of claiming rights.

A common language between designers and individuals as users can only be developed by creating an environment of mutual trust and willingness through the use of various methods and technical and tactical tools under the moderation and mentorship of designers. In order to provide such an environment, the

communication channels between designers with a high level of know-how and users with demands must always actively and dynamically function and all stakeholders must be guided towards a common goal.

The role of the expert is to facilitate decision-taking for the society in line with its desires in a well-planned process. This facilitating role includes enabling them to come together and explore the ways of taking a decision. Several techniques can be used for the organization of the desired changes in daily life. In this way, individuals grasp the situation, their options and what needs to be done (Sanoff, 2006).

Professionals' recommendations must be organized in a way that is acceptable and interesting to individuals (Faga, 2006, as cited in Bulut, 2016). The duty of an expert starts before the process starts. The expert must consciously come together with the people in a serious process of public participation. The expert must well know, analyze and understand the desires of individuals making up the society.

The expert needs to inform the society on how to participate in a meaningful way and what kind of power they have in the decision-making process. People can be encouraged to participate in this way (Sanoff, 2006). This will also increase participation in future participatory architecture studies.

The participatory architecture-based design approach allows experts and users to be in interaction. Thanks to this interaction, their needs and desires can be identified in a correct way. Decisions are taken collectively under the coordination of the expert. The process of executing decisions is organized with the active participation of all

actors and the facilitating role of the expert in the processes of design, planning and implementation. The expert acts as a mentor and adapts the participating actors to the process of design with the correct design tools and methods. As experts approach the product to emerge from the perspective of a certain target group, it is necessary to analyze the user factor here.

2.1.2. User Factor on Design Process

Ever since the times when the act of design was conducted professionally by architects and other experts, buildings that were diversified in function especially after the industrial revolution have been shaped with the stylistic interpretations of architects with their unique characteristics. Here, the user is an object that moves in a limited way within the boundaries of a clearing found in a finished agricultural product. As a matter of fact, users must have the right to have a say and present their views on the space in which they will exist with their needs and demands. This is the only way that users can feel they belong to a space.

Individuals who design, transform and adhere to and expand their own living space in line with their needs are defined as users within the object produced with standardization that came with the industrial revolution. These design processes that detached individuals from the process of production and defined them as mere users started to be questioned as of the second half of the 20th century as human-oriented design processes and approaches than engage users in production came to the forefront (Sander, 2009). Clearly, there have been shifts between the user as the subject and the architectural product as an object in different points in time. In a

construction environment where the user is ignored, the architectural product itself becomes the subject.

In general, individuals making up the society have limited or little if any experience and background about the physical built environment. But this should not mean that individuals cannot have a say in the development of their physical environment because individuals use, experience and add value to the physical built environment. Without a doubt, individuals will feel they belong more to an environment if they experience the process of development of that physical built environment that meet their demands in line with their own ideas. It is a social responsibility to reveal individuals' needs and desires of which they are not aware and manage their demands.

The place of individuals as users in the production of spaces has become a topic of discussion in new design disciplines. Similarly, citizens' right to have a say on the relative urban arrangements related to the use of cities is a topic of discussion.

Harvey states that urban rights add up to some collective power and underlines that urban rights should be considered as a collective, social element rather than individual decisions (Harvey, 2003). Individuals cannot make sense of or own up to the spaces that are produced through certain decisions without their knowledge.

In today's consumer society dating back to the industrial revolution, it is common and acceptable for individuals that end-users acquire a ready-to-use product in return for a certain price in line with supply and demand and use and consume this product for a certain period of time. In line with their living and spatial rights and

thanks to awareness-raising activities in a society, it is likely that users' communication and connection with a space will become stronger when users are involved in the production process of that space. It is critical to understand the concept of dual space set forth by Lefebvre (1974) to understand the notion of space in a process structured in the expert's mind where users are in the focal point as the subject and have a say on the environment to host their living dynamics. He describes the space on the mind of the expert who designs and the space where the user lives as abstract space and concrete space, respectively.

2.1.3. Lefebvre's Theory of Space

As a result of globalization, the borders in the world became thinner leading to the development of many currents of thought. Many philosophers started to discuss daily life following the 1968 Revolution. Lefebvre (1974) set forth some theories on the urban concept. According to Lefebvre, the decision mechanism is in the hands of experts who ignore user preferences. The responsibility of taking a decision on building the physical environment is transferred from governments to experts such as architects and designers. The power belongs to experts (Lefebvre, 1974). Experts may seem like they can manage everything; however, they analyze the city based on their own expert opinions and they are concerned with functional issues. On the other hand, users' (true owners of a city) right to have a say is limited. Here, the conflict between democracy and representation is underlined.

Lefebvre & Gaviria (1970) states that in the capitalist production of social space, dominated space would be the experienced space and the representational spaces.

Daily life spaces are relegated to the background. On the other hand, the abstract space would be the dominant space of experts. Urban daily life is where the stakes of a revolutionary struggle are found. But this domination of space stems primarily from the domination related to the social relationships of capitalist productions. Each urban space is a political product. Because they are produced based on public policies. Urban policies reflect a specific development vision desired by national or local governments. Concrete spaces are ready-to-use spaces where we live and where our needs are met.

Lefebvre (1974) conceptualizes space in three categories: Perceived space, conceived space and lived space. This conceptualization in three groups have some interpenetrating, ambiguous spaces that cannot be divided with clear borders. The right approach would be shaping these ambiguous spaces with participatory multi-stakeholder processes and addressing them in line with citizens' demands, needs and desires rather than turning them translucent according to the views of a certain group of experts.

Perceived space is about a material space that can be empirically observed. It allows for directly experiencing the space through spatial practices. It covers buildings, structures, living and working spaces. Perceived space is concerned with planning, implementing and practice. There is a strong connection between perceived space and conceived space (Bavilolyaei, 2018).

Conceived space is the representation of space. It is on the minds of architects and experts. It is an abstract, conceptualized space. These abstractions play an important

role in the daily social practices of individuals who are the users. Abstract space is the most dominant version of spatial production methods that exist today. Lefebvre explains conceived space as “the space of the capital”. The approach to conceived space is based on the ideology and the rhetoric of the existing political power and its functions according to the economic circumstances of the time (Ghulyan, 2017).

Lived space is the processed version of perceived and conceived space. It represents the real spatial experience of individuals who are the users, in their daily lives. They are social spaces that are directly experienced. Lived space represents not only a scene where social life occurs but also a complementing element to social life. Social relationships and lived space strongly interlock in daily life (Bavilolyaei, 2018). Lived space does not need the calculations or spatial practices of the political power, decision-making mechanisms and designers. Conceived space has a certain technical language that is generated by experts and this language might differ. Similarly, lived space has symbols and imagery generated by citizens who are the users. Lived space is dynamic and open to changes. Quantitative characteristics of the space gain importance in the concept of lived space, in addition to qualitative characteristics.

2.1.4. Dimension of Public Administration on Participatory Architecture

Even though the concept of participation differs in form according to time and place, it somehow sustained its importance in planning studies. An urban product may be a process that a planner decides on and conceives based on scientific data using various techniques and met by the society as a finished product. The

participation approach can also envision the participation of individuals from all segments of the society and the completion of the project through joint decisions.

We can make sense of the public dimension of participatory planning and architecture using in the UK such as Community Technical Aid Centres. The method of engaging the society in urban planning and architecture activities through participation previously observed in the North of Europe and USA was implemented in the UK in 1960s. Even though some participatory policies were adapted and structured according to the cultural values of the society and then put into trial, they were not successful until 1980s. In 1980s, with the contributions and the support of the Royal Institute of British Architects (RIBA) and the government, several methods were developed to engage individuals in the design process of spaces that they will use in the future. Local governments took on responsibilities in including the users in the process and, in this way, participation was adopted as a vital necessity (Baba, 2009). The role assumed by local administrations actually describes a participatory model that has a top-down design. It is safe to say that the local practices that adopt the methods established in line with the “plan of work” set forth periodically by RIBA conduct an appropriate process.

In 1968, the rules and regulations that allowed citizens to participate in urban design practices made user participation an integral part of urban design. According to Banfield, adopted as a governance responsibility, the concept of participation is a part of citizens’ daily life as much as a daily task in London (Banfield, 1960, as cited in Baba, 2009). In the 1968 urban planning, the administration in London gave

the citizens the right to choose by providing them with different alternatives. In this context, the 1968 participation model of London was designed with five principles:

- 1 The project must be communicated to citizens through adequate information-sharing methods. Information-sharing methods must be identified based on the data on the region.
- 2 Citizens must be provided with an adequate number of alternatives within the project.
- 3 User participation must be included in the project budget in terms of time and cost.
- 4 Citizens must be trained on which parts and issues of the project they can intervene in. This is critical to produce constructive results.
- 5 Views of citizens must be evaluated by an independent board; the necessary revisions must be conveyed to the administration (Baba, 2009).

At this point, policies and attitudes adopted by administrative units are decisive. The ideals above can help conduct a transparent process with rational and good intentions in line with certain principles and establish communication networks with user groups through necessary organizations. However, the principles laid out are open to manipulation with tokenistic approaches, for political reasons. There could be behaviors giving the impression that citizens have been consulted. Citizens could also be given promises within the scope of an election campaign or a populist approach through polls and surveys for identifying their demands. Realization of such promises is directly related to the political stance and tendencies of administrative units.

According to Firidin participation must involve public actors. However, it is quite challenging to engage all public actors in the process (Firidin, 2009). Involvement of local actors directly connected to and associated with the issue ensure the right

governance of the process. Macro-level regulations and permits are managed by central administrations.

There are some basic roles to be played by the public sector in participatory planning and design processes. The first one is to meet the needs and demands of the residents of a city and neighborhood. The public sector must support the fulfillment of infrastructure and transport needs and individuals' basic needs. It must take on roles such as encouraging people to participate and removing the barriers that prevent them from participating especially in decision-making and planning. It must inspire trust by playing a planned, active role from the beginning until the end of the processes while taking part in various communication networks in line with the transparency principle.

There are participation activities that refer to public decision-making mechanisms as participating in other general social responsibilities such as elections and voluntary work. The kind of participation that aims to facilitate active citizenship is called public participation. Public participation activities include the participation of a great number of experts in public decision-making processes. Another participation model is community participation and is related to community development activities and organizations. This model is defined as an ensemble of bottom-top approaches initiated and conducted by social service experts or directly by users for the purpose of affecting or correcting social policies (Bavilolyaei, 2018).

2.2. Literature Review

Literature review was carried out with a perspective analyzing the concept of participation and the relationship between participation and architecture. Discourse and implementation methods built on the theories set forth, stated and referred to in the books, articles and thesis studies on the relationship between participation and architecture were investigated. Concepts such as the history of the relationship between participation and architecture, today's participatory architecture, objectives, levels, actors, methods, scales and the evaluation dimension of participation were also investigated. In addition, views of experts including architects, urbanologists, sociologists and political scientists and their studies on the concept of participation were consulted.

2.2.1. Theoretical Studies on Literature

The book titled *Architecture, Participation and Society* (2009) examining the issue of participation and its relationship with architecture in a certain conceptual framework was analyzed (Jenkins & Forsyth, 2009). The book titled *Architecture and Participation* (2005) consulted Giancarlo de Carlo's article called *Architecture's Public* (2005) and Jeremy Till's article called *The Negotiation of Hope* (2005) as sources that interpreted the issue of participation and architecture from different perspectives (Jones et al., 2005). The model developed by Day & Parnell (2003) presents a step by step, practical guide for conducting a joint design action. This study which constituted a distinctive recommendation and set an example with its creative narration and statements was examined in this thesis.

Arnstein's (1969) book titled "A Ladder of Citizen Participation", her study defining the levels of participation and his views were consulted as she is one of the pioneers of the participatory architecture movement. Hacılibeyoğlu's (2013) thesis titled "A model proposal for user participation in architectural design process" and his article generated based on this thesis titled "Design Model with User Participation in Architecture" (Hacılibeyoğlu, 2017) served as inspiring sources for this thesis. Hacılibeyoğlu's statements especially on the stages that participatory architecture went through and on the related concepts were consulted for architectural processes.

Articles of van Randen (1985) and Afrassiabi (1985) were referred to from the Design coalition team: Proceedings of the International Design Participation Conference (DPC,'85), Eindhoven, 22-24 April 1985, related to the actors of participatory architecture were analyzed and interpreted for the evaluation model. The participation methods developed and implemented with experimental techniques by Sanoff (2000, 2005, 2008) were examined and utilized. The theories and methods that were examined are conceptual approaches addressing different dimensions of participatory architecture. These approaches contributed to the establishment of a conceptual framework for the thesis. In light of the theories interpreted within the conceptual framework, EMParch was set forth and a three-stage evaluation method was proposed.

Doctoral dissertations addressing participatory architecture and studies contributing to these dissertations in the system of the Higher Education Board were examined.

In her doctoral dissertation titled “Consideration of high-rise buildings on globalization process under the context of user-environment relations a proposal of user participation model for Istanbul-Levent”, Baba (2009) tackled participatory architecture models in three different metropolitans. She conducted a user-oriented process in Istanbul-Levent and presented results through surveys and data collection studies. In her doctoral dissertation titled “Flexible planning approaches in house design and the participation of inhabitants in the process of house design”, Üstün (2000) addressed the concepts of housing and flexibility through a process of participatory design. Conducted through survey analyses, the dissertation included a field study in Eskişehir. In his doctoral dissertation titled “A model proposal for user participation in architectural design process”, Hacılibeyoğlu (2013) addressed participatory architecture processes and developed a system of analysis. He used certain case studies to examine this system of analysis and finalize the study. In her doctoral dissertation titled “Evaluation of user participation approaches through architectural design and application processes”, Babilolyaei (2018) used several case studies to examine the concept of tokenism based on discourses developed through theories of participation.

The case study-based evaluation proposal set forth in the article titled Community Design (Re)Examined (2005) by Francis, (2005), the structure built on participation and evaluation in the article named An Evaluative Framework for Community-based Design by Rios (2006), the proposal on evaluation research set forth by Neuman (2000), and (Rowe & Frewer, 2004) discourse on evaluating participation guided the model in this thesis. The article titled “The Techniques of Participatory

Design for Inclusive Public Space Provision in Kampung Kota of Surakarta” by Kusumaningdyah & Purnamasari (2018) is a strong reference source for participatory architecture evaluation research with the systematic analysis method it presents.

2.2.2. Practical Studies on Literature

Studies conducted in alternative architecture quests by leading and entrepreneurial architects such as Fathy and Kroll with different theoretical infrastructures and diverse stakeholders were consulted as they lay the foundation for the implementation element of participatory architecture. Therefore, in a world where architecture perspectives and scales have been changing and the way of operation has been diversified in the past 20 years, this thesis touches upon the studies of die Baupiloten (URL3) and Urban Think Tank (URL4) that moved their university architecture studios outdoors; the participatory processes of offices targeting qualified production such as Elemental (URL5), Tyin Tegnestue (URL6) and Atelier Bow-Wow (URL7).



Figure 2.5: TYIN Tegnestue Architects, Klong Toey Community Lantern, Bangkok, Thailand, 2011 (URL8) (edited by author, 2022).

The studies turning towards a new participatory architecture movement produced by groups such as Atelier d'architecture autogérée (URL9). There are, of course, several valuable individualistic, collective, official and academic initiatives that base their practice on the relationship between participation and architecture.



Figure 2.6: Atelier D'Architecture Autogeree, Ecobox, Quartier la Chapelle, Paris, France, 2001-2005 (URL10).

In addition, groups working on cities and spaces with the support of universities and institutes with a holistic approach comprising training, practice and cooperation were analyzed as part of an up-to-date approach. These groups that adopt the

principle of generating livable spaces through spatial interventions on various scales in cities play an important role in strengthening connections between the designer and the society. Interaction networks are built on serious issues such as climate problems, inequalities, epidemics, etc. through local governments and organizations, which leads to a practice where we get out of university studios and rather approach the entire city as a studio while presenting solution proposals.



Figure 2.7: Elemental, Quinta Monroy, Iquique, Chile, 2003 (URL11)

The thesis investigated the studios and laboratories established within the Urban Laboratory (URL12) department of University College London, the Regional and Urban Planning (URL13) department of London School of Economics and the Rural Studio (URL14) of Auburn University and academies where the issues of training, practice and participation are discussed with their multiple dimensions. In this context, the relative studies question the priority fields (feminist cities, globalizing urbanisms, wasteland etc.) and their relationships related to urban issues from a multi-disciplinary, critical, creative and collaborative perspective. It was observed that the Regional and Urban Planning department of London School of Economics

conducted studies that expanded to a large, global network of local government relationships and experienced urban research and practices on different scales.



Figure 2.8: Rural Studio, Faunsdale Community Center, Faunsdale, Alabama, USA, 2017. Transforming one of the oldest building in the historical downtown into a new community center (URL15)

In Turkey, participatory architecture discussed and practiced by many architects or architectural groups. As an example of this, Bektaş (1982) emphasized Cengiz Bektaş Architectural Workshop's practices such as Edirne S.S. Yeni Cumhuriyet Neighborhood S. Social Insurants Building Cooperative in 1973.

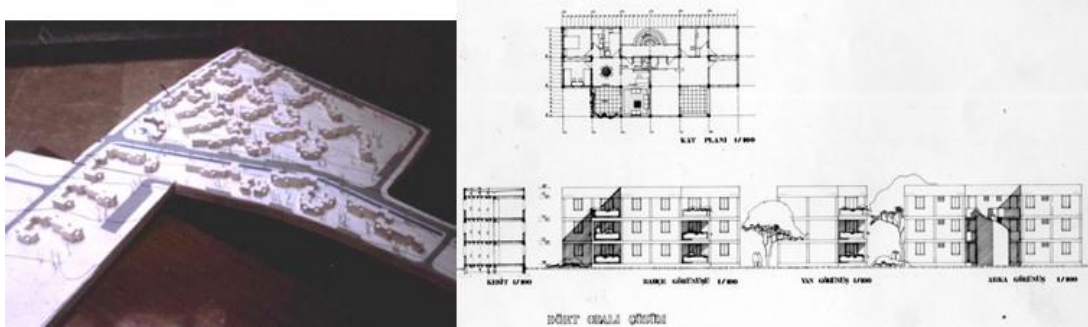


Figure 2.9: Cengiz Bektaş, An example to social housing problem in Turkey: Edirne Cumhuriyet District Research and Approach, Binevler, Edirne, Turkey, 1978 (URL16) (edited by author, 2022).

Furthermore Çavdar (1982) discussed United Architects Architectural Office practice; Izmit Reformist Residential District Project (for e.g. see Fig. 2.10, Fig. 2.11, and Fig. 2.12) related with theory of Open Building by Habraken (1972).



Figure 2.10: United Architects Architectural Office, Meeting with Users, Izmit Reformist Residential District Project, Kocaeli, Turkey, 1978 (URL17) (edited by author, 2022).

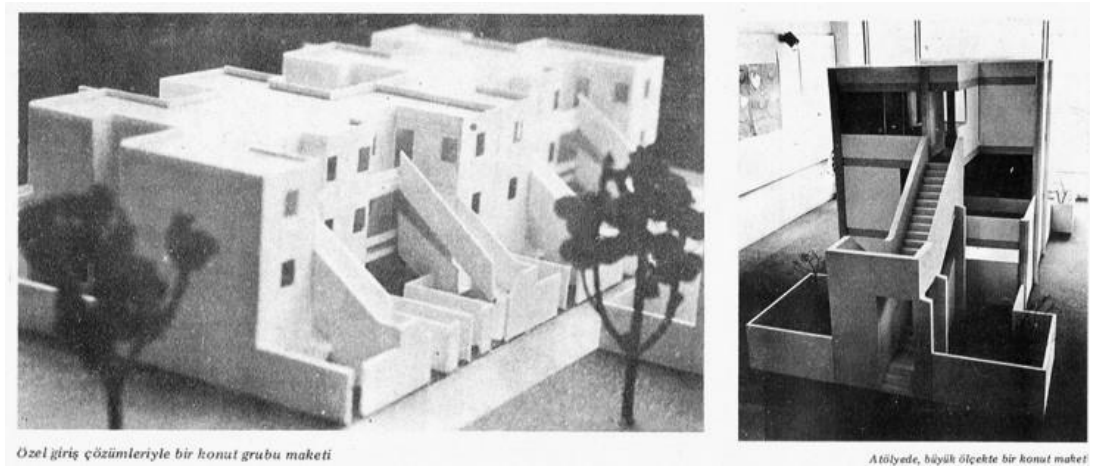


Figure 2.11: United Architects Architectural Office, Models of Residences, Izmit Reformist Residential District Project, Kocaeli, Turkey, 1978 (URL18) (edited by author, 2022).



Figure 2.12: United Architects Architectural Office, Plans of Residences, Izmit Reformist Residential District Project, Kocaeli, Turkey, 1978 (URL19) (edited by author, 2022)

Additionally Yücel (1982) mentioned public participation in the process of the physical environment creation.

2.2.3. Participatory Architecture Theory

In the general sense, the main purpose of individual participation is to inform and raise awareness among the people, measure the reaction of individuals who make up the society in relation with the proposed action and seek the optimum solutions to

the problems for the interest of the community to be affected by the decision (Creighton, 1996; Sanoff, 2000, as cited in Bulut, 2016). The purpose is also to produce higher quality public decisions that will create a peaceful atmosphere when the society is involved in the decision-making processes. If individuals who make up the society are involved in the process, they attach more importance to the decisions and take more ownership of the process (Sanoff, 2000). The awareness and experience gained by the society through experiencing together are an important opportunity for administrations in terms of benefiting from individuals in the decision-making processes. Then, considering that participation is a political concept, administrators can create a useful environment to sustain their power by engaging individuals in the relative processes.

The user-centered design approach putting individuals at the heart of the production process and considering them as the subject emerged in the United States of America in 1970s, in light of the data mentioned above. In addition, co-design ideas engaging users in the production process were developed in Europe. Sanders and Stappers evaluated (for e.g. see Fig. 2.13) user-centered design approaches (Sanders & Stappers, 2008).

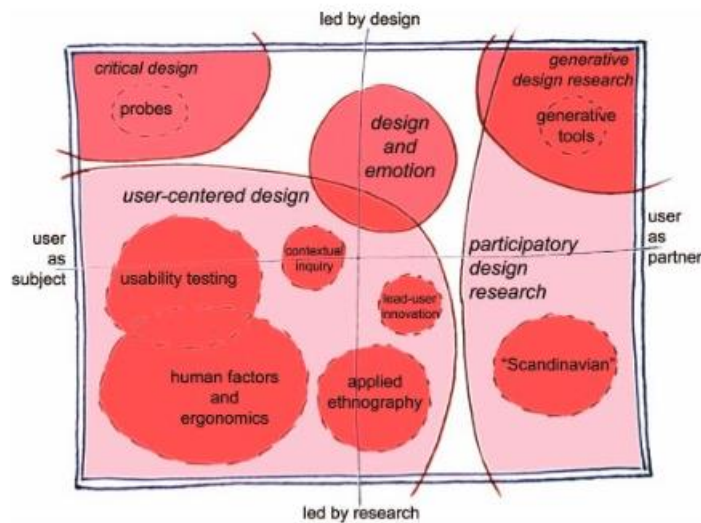


Figure 2.13: The current landscape of human-centered design research as practiced in the design and development of products and services (Sanders&Stappers, 2008)

When participation is defined as an environment where information is produced collectively, two dimensions of participation come forward: tool and method. The social, cultural and economic context enabling the act of participation and stakeholders' way of addressing the issue shape these two dimensions in the process. Conceptualizing participation in architectural practices help simplify an act that is inherently complex.

Sanoff (2006) underlines that professionals designing the participatory process should approach participation through the questions set forth by Wulz (1986) to conceptualize it (Wulz, 1986, as cited in Sanoff, 2006). This conceptualization can be realized with the questions who, what, where, how and when.

- Who are the users to participate?
- What should be included in participation?
- Where should the path of participation take us?

- How should individuals be included?
- When in the process is participation required?

Participation is a complex process. An effective process of participation requires rigorous design. It is necessary to well analyze and study the individuals in the focus group at the outset. Methods such as community surveys, review boards, advisory boards, task forces, neighborhood and community meetings, public hearings and public information are successful examples in literature.

Sanoff summarizes participation theories and practices:

- There is no “best solution” to design problems. Each problem has alternative solutions (Peattie, 1968; Sanoff, 1990).
- Decisions of actors that are not included in the design discipline are not always worse than decisions of experts (Rittel, 1972; Sanoff, 1990).
- The design of the process must be transparent and as open to all actors as possible (Rittel, 1972; Sanoff, 1990).
- All actors must convene in panel discussions. Thus, they can exchange ideas and produce common results. This is a continuous and variable process with no end. It must be well managed, evaluated and collectively revised in line with the needs to emerge (Sanoff, 1990).

Burns (1979) divides participation into four categories: Awareness, Perception, Decision-making and Implementation. Awareness means exploring the area of production. Perception requires grasping the realities and understanding the social, cultural and economic circumstances of the area of production. Decision-making describes the establishment of a program for the process. Finally, implementation

suggests that individuals are completely engaged in implementation through these three stages and take on responsibilities along with experts and that the results are observed to draw lessons.

De Carlo (2005) describes the practice of participation as “participation in action”. Each stage within the process is actually a part of the operation. Each stage is a part of design and, beyond this, the use is a stage of the operation. At this point, the experimental process takes us towards obtaining results through endless possibilities rather than a fixed architectural production method. Here, an architectural vision must be in interaction with individuals’ way of self-representation to meet their own needs (Tan, 2008). Active communication channels must allow an experience with practical, critical and solution-oriented mutual improvements.

According to De Carlo (2005), the four parameters that can be defined as scale, time period, project scope and diversity of actors are associated with ideology-based pragmatic criticisms against the participant practice. The infrastructural operation and multi-layered design of large-scale projects can negatively affect the participatory architecture processes on top of complicating communication between groups and individuals. Therefore, De Carlo defines participation as a “decision-making mechanism” in order to resist to criticisms (Tan, 2008). The setbacks stemming from the complex nature of the design and implementation processes negatively affect the user.

De Carlo (2005) describes two main factors that prevent participatory practices: reluctance and fears of actors. Tan (2008) describes the obstacles before the

realization of participatory practices caused by these factors, based on four stakeholder groups:

- Local administrations are against such a practice because it causes conflicts, or the intervention affects future programs,
- Public administrations are against such a practice because it prevents bureaucratic mobilization,
- Academia is against it because the entire educational curriculum and practice must be revised accordingly,
- Professionals are against it because it multiplies responsibility and makes it multi-layered; transfers design from a private area of practice to a social field; discloses professional confidentiality.

2.2.4. Skepticism: Participation

There are also those who argue that the concept of participation entails some potential threats and therefore requires a skeptical attitude. In this context, Miessen (2011) underlines that participatory approaches need collaboration. However, he also states that this is likely to produce results serving the objectives of the authority that holds the absolute power. Collaboration mentioned here requires bringing together individuals' areas of action and the authority's objectives around a common denominator. Accepting the options presented by the authority without any objection turns the scale in favor of the authority.

He states that participation can be realized to a certain extent and the system can function with activities where citizens can directly include their own knowledge in the process. Participation can be achieved in projects that are not so large in scale and in public areas where people can grasp the layers. However, participation becomes difficult in complex and large-scale processes where it is challenging to

grasp the layers (Jones et al., 2005). Thus, adopting a realistic perspective towards the society playing a role in the decision-making processes of large-scale, high-budget and multi-stakeholders projects would be the pragmatical approach.

In his books titled “The Nightmare of Participation (2011)”, “The Violence of Participation (2007)” and “Did Someone Say Participate? An Atlas of Spatial Practice (Miessen & Basar, 2006)”, questions the concept of participation (Miessen, 2007, 2011; Miessen & Basar, 2006). He underlines that the concept of participation entails traps and potential deadlocks. He also states that the concept is brought forward as a soft method of politics and is politically marketed based on other idealized concepts such as negotiation, inclusiveness and democratic decision-making in times of elections and crisis and accepted without questioning by individuals (Miessen, 2011).

The emphasis of democracy on equal citizenship, public opinion and freedom of choice exists in an uneasy relationship with the scientific expert’s rational and computational spirit. This uneasiness in the field of design usually results in ignoring users’ knowledge, desires and demands (Fisher, 2000). While regulation requirements, field problems and technical difficulties encountered in developing architectural products make the processes complex as it is, the existence of demanding users and new stakeholders can carry the risk of bringing the processes to a deadlock. This is why, the authority, contractors and designers hesitate in engaging new stakeholders in the process.

A problem in participation is related to the transparency of the communication channels to be established between experts and non-experts. Experts have to play a dominant role in the process based on the terminology, professional drawing codes and language that they have to use as required. In architecture, it is impossible to achieve the idealized version of full participation. For this to happen, each actor has to have fully open communication channels and a complete set of knowledge.

However, the codes of the tools that are used, the contracts, the superiority of the expert's knowledge level and the power of the authority account for a challenging process (Till, 2005). Architecture's social responsibility towards the society is to hear, understand and meet the demands of the society, at least to a certain extent. Therefore, architecture needs to adopt an attitude of empathy, at least at a basic level.

According to Maier, participants sometimes prefer not to show willingness to participate or "not to participate" in collaboration between actors for different and complicated reasons (Maier, 2001 as cited in Babilolyaei, 2018). Here, the public sector and experts should play an encouraging, promoting and motivating role.

Since participants are not aware of the negative circumstances in practice in some participatory architecture processes, these processes are conducted in an unrealistic and unclear way. Therefore, it is critical to be aware of the different architectural production tools and techniques. It must be clearly understood how to create and adapt the practice as it continues. Most importantly, the overall objectives of participation must be understood by defining a basic system of values and dominant

institutions/individuals with a clear approach (Jenkins & Forsyth, 2009). All individuals cannot equally participate in a process. Thus, everyone should assume and fulfill responsibilities at different levels.

In the architectural practice, there is a concept that can be defined as a threat between the ideal and the reality. Architects hold on to a perfect model in practice. They try to get closer to its simplified and idealized version; the Vitruvian Triad: commodity, firmness and delight. However, this triad moves away from the reality, given the problems and political issues in the world. The architect's expertise can be defined as a different language skill. Individuals' communication language is highly different than that of experts. These communication channels running on different codes must be adapted to each other to make use of experts' knowledge and understand users' demands and engaging them in production processes. It is, therefore, important for them to meet in the same frequency (Till, 2005). At this point, methods and techniques to be developed by experts to design the communication language play a critical role. The communication language must lead to an act of design that is specific to a target group and reveals and defines their wills and desires.

2.3. Relationship Between Participation and Architecture

We encounter the concept of participation in human studies and research in several science disciplines as a multi-dimensional area of action. The way that these disciplines address the concept of participation, their perspectives and assessments may differ. Physical sciences, social sciences, human sciences or health sciences can

associate participation with very different concepts. Thus, it is important to set forth the concept of participation in the areas of interest of different disciplines and the other concepts with which these disciplines are associated. For instance, sociology explores cultural values of a segment of the society through the concept of participation while, in the field of medical research, participation can be achieved with vaccination campaigns on a voluntary basis. Therefore, the right approach would require drawing conclusions from different observations, definitions and interpretations specific to the relative discipline rather than fitting the concept into one single definition. Thus, this thesis focuses on the elements at the intersection of architecture and the concept of participation.

Along with urban planning movements that accelerated in parallel with industrialization and the construction of mass housing in the 19th century, a period of low-quality architecture which did not reflect individuals' ideals or thoughts or meet their demands started. This was met with criticisms from large groups in the society in 1950s. Environmental problems caused by the industrial age led to a series of developments (Bavilolyaei, 2018). One of the developed arguments is that communities should have a say on urban and spatial issues. Time has shown us that results are more efficient when individuals are engaged in decision-making processes. In addition, it is observed that the society takes more ownership of a program when the society is a part of the process (Sanoff, 2008). Therefore, it is safe to say that the individual's connection with the space becomes stronger when the individual is involved in the production processes.

There is a limited level of discussion in the academic circles of physical and technical sciences by the nature of these fields. The main reason behind this is that objective criteria based on scientific data gain recognition in the fields such as engineering, physics, chemistry and health sciences. However, participation of the society in user role and development processing through scientific methods is important especially in the fields of computer science, embedded systems and software development since technological developments are associated with the interests, curiosity and perception level of the society. A study that focuses on the relationship between usability and software development and explores usability activities' implications on software development and design quality Juristo et al. (2007) states that usability contributes to the quality of the application, in the design phase of the software. Studies that produce individual-based data employ user experience in different phases on a voluntary basis. Vaccination campaigns can be cited as an example.

Social sciences, particularly management, education, politics, public relations and marketing, communication and sociology discuss, explore and conduct scientific studies on the concept of participation. Today, the use of communication tools made participation visible. The actions of individuals in the past, without using today's communication tools accounted for a passive relationship. Today, active relationships can be built on a global scale using the internet, social media and mobile applications. In the mid 20th century, television and radio served as an information tool used by individuals for merely watching and listening. Today, active participation can be achieved at the same time, while watching or listening

through social tools established by extensions, software and technologies.

Participating in online courses, connecting to a live broadcast or sharing questions through the social media can be cited as examples.

Science and technology studies were leading creative approaches to understand the impact of social changes by focusing on the anthropology, the relativity, and the materiality of scientific developments. French sociologists and theorists Latour (1996) and Callon (1999) developed methodologies to read the impact of relations on social circles. These theoretical viewpoint carried these studies to the field of architecture that to understanding the architectural conception, space organisation, and contextual relations within its effect of social changes on the design process after 1980s. The outlook of Actor Network Theory and its concepts on questioning how the relations between people, society, objects, and concepts are agreed, designed, applied, lived, maintained, and/or demolished.

Various institutes and research companies conduct user experience studies and research at the intersection of physical sciences and social sciences. Battarbee & Koskinen (2005) states that the earlier the relationship with the user is established, the higher the level of satisfaction about the practice will be. User experience comes to the forefront in several fields from on-line shopping, social media tools, digital cultural experience tools to software interface use in parallel with today's technological developments. Experimental processes are monitored in sample groups and put into practice in larger masses. Here, participation research and evaluation studies are critical. Conducting the right forms of evaluation and analysis

and getting results in this way allow a healthy conduct of product development processes for many interfaces and mobile apps and getting higher quality products in the end.

Participation as a concept exists in different forms in every field of design from urban design to architectural design, from interior design to product design. Because the act of design inherently establishes various interactions with several disciplines, stakeholders and users. We encounter the relationship between participation and architecture in literature under several different names and scopes such as citizen participation, public participation, design participation, participatory design, participatory architecture, architectural participation, collaborative design, design collaboration, etc. This thesis examines the relationship between participation and design under the general title of “participatory architecture”.

2.3.1. Overview of the History of Participatory Architecture

Sanoff (2005) refers to Plato’s Republic when explaining the foundation of the concept of participation. Beheshti (1985) argues that the concept of civilization dates back to the Greek Civilization. The concept of participation can be associated with equality, democracy and an ideal, pluralistic state. Turner states that in early 20th century, Geddes discussed the issue of where people should stand as an actor in urban planning processes conducted with local administrations and designers (Turner, 1977). Majority of society can be considered as an area of action that can represent people in the decisions of local administrations, even today.

Christopher Alexander and his study group at the Center for Environmental Structure of the University of Berkeley addressed an innovative method despite several design methods set forth in 1960s. This method adapts the universal “Do it yourself/DIY” principle to housing and says, “Make your own house”. This idea is shaped based on the theory that individuals should build their environment themselves, from design until completion, with a minimum level of professional help. This theory puts traditional construction methods of thousands of years, from before industrialization, in a framework of modern planning and construction (Alexander et al., 1977). Cities have a complex texture. Sociological relationship networks between individuals and the society make up this texture. Alexander states that, with modernism, several planning studies have weakened this relationship. He proposes a system that cannot be named but can strengthen urban communication networks with a certain quality through a pattern language. Each pattern defines an urban rule to respect and allows operators to construct buildings that are specific to their users. In this way, if this language is complete from a morphological point of view, individuals’ creative efforts will make a whole rather than the chaos we observe today.

It is argued that the use of the term of participation dates back to late 1600s, to the contexts where citizens contributed to local administrations, services and the solution of regional problems (Hansen&Prosperi, 2005, as cited in Babilolyaei, 2018). In Scandinavian countries, movements for protecting labor and workers’ rights and shaping them through various models go hand in hand with the discussions on the concept of participation. In addition, the fact that technology and

business life are now integrated is a supportive element for regulating laborers' demands through participation movements (Gustavsen, 1992). In the transition from full human labor to co-production by machines and individuals, participation movements were tools for advocating people's rights against the approaches that push human labor into the background.

The "Foundation for Architectural Research" founded in the Netherlands under the leadership of Habraken, expanded into scientific circles through its scientific research and experimental architecture practices, articles and declarations. Thus, participatory architecture studies produced various experimental examples in different geographies. In addition, periodical events were organized such as the Participatory Design Congress that still continues today. Habraken argues that the "connection" that should be established between individuals and their houses is destroyed because of mass-housing and that this "connection" can be recovered with an organization (Habraken, 1972). Here, the role of an architect in the process of creating an architectural product is not designing a house; it is designing the "supporting systems" where a house will be placed. Individuals' mobility in mass houses which combined collective space and individual space, disappeared. That is, "act of producing monotonous, ready-to-use and finished houses" brought along by mass-housing completely eliminated the role of individuals that are users. According to Habraken, this problem in housing is not a result of industrialization, but a result of today's adopted network of organization (Gür, 1993, as cited in Üstün, 2000). Thus, the focus of stakeholders who play a role in the organization of

the production of houses must shift away from the architectural product considered as the subject towards the user who is now the real subject.

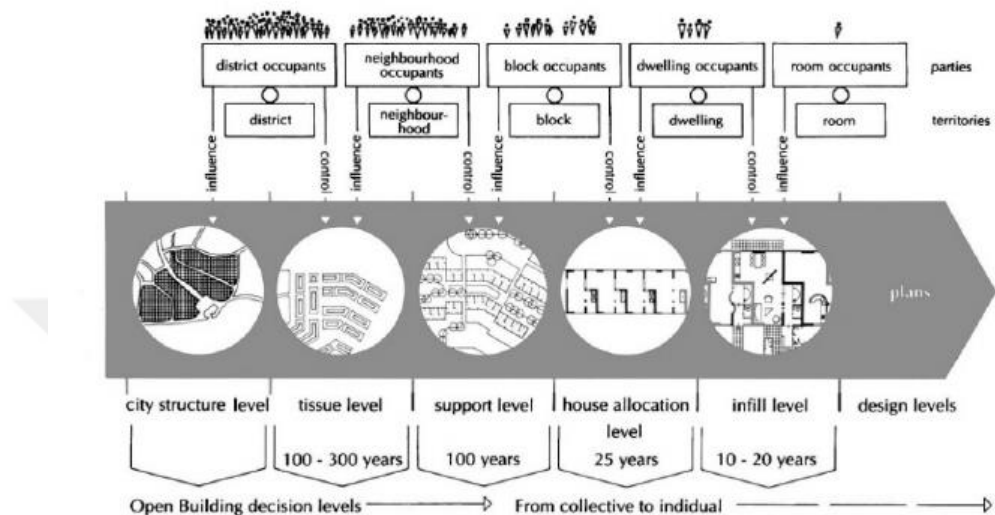


Figure 2.14: Open Building (Habraken, 1961.)

Personal requests can only be related to the equipment and plans related to an individual's own living spaces (Habraken, 1972). Today's technological advantages may allow for an effective use with the participation of individuals. This objective derived the concepts of support and detachable units in practice. Support includes decisions controlled by the society. Detachable unit is the area where individual decisions are valid. Detachable unit covers all non-load bearing building components belonging to individuals (Habraken et al., 1976). Habraken also states that the main problem behind the break of the "connection" between houses and individuals can be solved by identifying collective and individualistic responsibilities in the right way (Habraken, 1970). The main role in designing the connection between detachable units and individuals belongs to contractors and the public sector. These stakeholders must first realize the necessity of establishing the

connection. As a second step, designer teams must seek techniques that deliberately engage users in the processes and innovative alternatives.

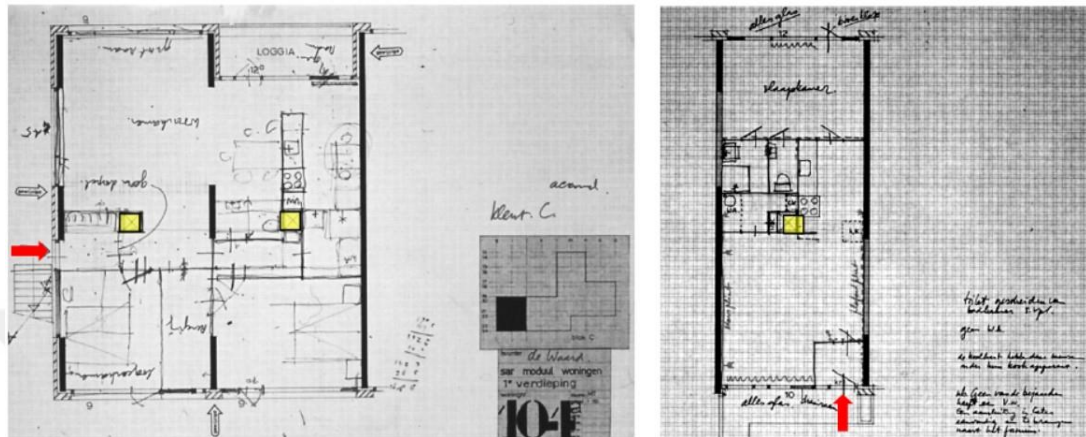


Figure 2.15: Molenvliet, Papendrecht, The Netherlands, 1978. Infill sketch after user consultation and infill contract drawing (URL20).

Habraken (1972) bases the distinction between support systems and detachable systems on technical reasons. Here, a support system means a framework system.

With the same perspective, detachable systems are not finishing elements. Resilient support systems are infrastructure whose production is under the responsibility of stakeholders from different segments of the society. Habraken's Stichting Architectural Research (SAR) method was utilized to conduct projects such as Molenvliet Papendrecht (1969) (for e.g. see Fig. 2.15, 2.16, and 2.17), Delft Diagoon House, Huis in Eigen Hand, Landelijke Bouwvereniging Kasko, Stichting Open Bouwen (Netherlands) and Les Marelles (France) (Üstün, 2000).



Figure 2.16: Molenvliet, Papendrecht, The Netherlands, 1978. Two times one hour consultation with a family to design the specific layout of their dwelling (URL21).

Papendrecht, Molenvliet settlement is a good example explaining SAR's principles. The project's author and the winner of the relative competition is Frans van der Werf. While the architect identified factors such as the 2400-core-house project's layout and the load-bearing scheme, users designed their own living spaces in line with Habraken's theory. The architect also made contact with users when it came to interior planning and guided them (Şahinler, 1995 as cited in Üstün, 2000). The project was partially completed in 1978 and in compliance with the targeted scheme to a great extent.

Gür states that based on Habraken's theory, Turner advocates that houses must not be considered a finished product as a result of a process; but the process itself. It does not matter "what the house is" as a finished product; what matters is rather "what it does and presents to people". Individuals' participation in the phases of design, construction and management with their own decisions is necessary for solving housing problems (Gür, 1993). This approach can lead to a rich

understanding of space from different perspectives with spatial solutions brought by personal demands.



Figure 2.17: Molenvliet, Papendrecht, The Netherlands, 1978 (URL22)

In his book titled *Housing by People*, Turner (1977) uses two main concepts to explain the reasons why users should be engaged in house production processes. These are flexibility and improvability. Turner also underlines that houses designed on a large scale are less resilient; they consume more energy and lack flexibility. He states that large-scale social housing projects do not survive long to explain that regulations do not meet user requirements.

According to Üstün, Turner advocates that house design, construction and management decisions and responsibilities should belong to individuals and local organizations; local resources and labor should be promoted; lower-energy systems should be supported, and the formats used should not disrupt the environmental balance. In this context, he argues that everyone should have equal access to information and resources in a process of self-management and should be free to take initiative for their private spaces (Üstün, 2000). It is argued that shanty housing is quite frequent in developing and rapidly urbanizing countries and offers great potential in terms of meeting users' shelter needs in city planning studies. In summary, Turner's theory leads to the following conclusion: the first step of urbanization is for the authority to offer the necessary components such as infrastructure, transport, water, electricity, heating and communication to neighborhoods and city units. This step is followed by solid, small-scale and user-oriented production of superstructure that consumes low energy and utilizes local materials, with the participatory design principle.

2.3.2. Participatory Architecture: Current Approaches

In his article titled "Housing Production from a Humanistic Point of View: The Issue of 'Other Actors'", Ataöv (2013), discusses the concept of participation in today's world of planning and architecture through three different questions:

- From which perspective do we look at participation?
- Why do we care about participation?
- How can we implement participation?

As an answer to the question “From which perspective do we look at participation?”, Ataöv states that users cannot be ignored in the process of transforming living spaces into human experiences and tasteful spaces. He also defines this process as an area of information production and sharing. He argues that the meaning and the value that users attach to spaces cannot be defined by anyone else. He underlines that we should approach the issue bearing in mind that participation is “human and vital” (Ataöv, 2013). In today’s changing world, especially after the pandemic as the needs are reshaped in spaces used by individuals, integrating users’ ideas into the design of a space is not a proposal but a necessity.

As an answer to the question “Why do we care about participation?”, Ataöv (2013) cites two main reasons; one societal and one pragmatical. The first one supports the democratization of the society, the empowerment of its identity and its learning. The second one allows the process to be conducted in an efficient and active way by securing commitments for the implementation of the decisions made by participants.

Finally, as an answer to the question “How can we implement participation?”, Ataöv cites two main principles. The first principle is consolidating vertical relationships. The second principle is designing plans as a horizontal process of information production. However, the most basic attitude that will validate the processes of consolidation and design sets forth the necessity of putting these two principles in the local context (Ataöv, 2013). Considering that vertical relationships account for communication established among stakeholders, they should adopt a

two-way, continuous and responsible method that is open to reconciliation.

Horizontal relationships, on the other hand, should be conducted through collaborations and exchanges among stakeholders themselves.

Awan et al. (2013) is a leading thinker who recently plays an active role in evaluations of the relationship between participation and architecture. In their Spatial Agency project (www.spatialagency.net), Spatial Agency: Other Ways of Doing Architecture (2013), they focus on other ways of doing architecture. In this context, they attach meaning to the networks shaped by actors, their discourse and methods. Jones et al. (2005) brought a new perspective to the issue with an approach based on architecture and participation practices. The conceptual framework set forth by Jenkins & Forsyth (2009) presents experiences related to potential process planning and actor relations from different geographies. Relative reasons, participatory methods and evaluation studies were observed in case studies.

In recent years, we encounter the experiences on the integrality of theories, discourse and practice in academic circles through institutes, workshops, city and space laboratories and several collective initiatives founded in a way that covers participatory architecture. These experiences are supported through networks of communication and interaction with national and local administrative units.

Bringing together administrative units and users at an intersection, these initiatives act as catalysts in a way. Caracas Think Tank founded in Venezuela by the Architecture Master Studio of Swiss Federal Institute of Technology in Zurich

within the scope of Urban Think Tank (URL4) generated research, practices and studies through the participatory model (for e.g. see Fig. 2.18).



Figure 2.18: Urban Think Tank, Metro Cable, San Agustín, Caracas, Venezuela, 2011 (URL23) (Edited by author, 2022).

Die Baupiloten (URL3) is an initiative founded under the collaboration of Technical University Berlin and Susanne Hofmann. The initiative was launched in 2003 with the participation of fourth and fifth-year students in the department of architecture. Aiming to prepare architecture students for professional life, their studies sought to provide an integrality of research, education and practice (for e.g. see Fig. 2.19). Hofmann is responsible for all processes from finding employers and projects to the design of students, management and implementation..

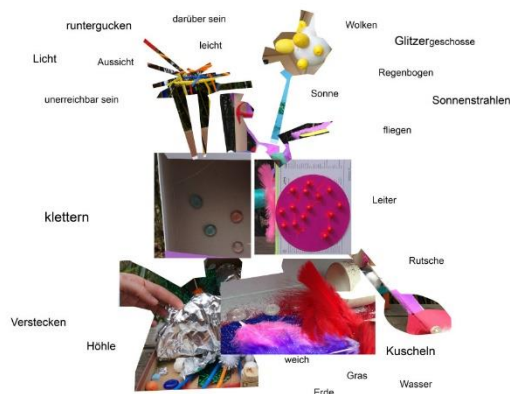


Figure 2.19: die Baupiloten, Kindergarten, Participatory Process-Childrens' Workshop, Ernst-Hugo Weg, Hannover-Langenhagen, Germany, 2016-2017 (URL24).

Baupiloten develops supporting and integrating projects for schools and kindergartens. Most of its production is made up of these projects. Contrary to Rural Studio, professional stakeholders conduct the implementation; not students or Baupiloten. Design students develop their design in a workshop. Meetings and workshops are organized to come together with school administrators, students (users) and parents. Workshops are also organized for drawing and modelling studies. In such projects of collaboration, students are responsible for certain pre-identified sections. Hofmann acts as a mediator in these projects.

The example of Baupiloten combines university education with practice. Baupiloten is a feasible option for corporate employers, with an organizational structure that also allows the design process to be conducted independently from a university (for e.g. see Fig. 2.20).



Figure 2.20: die Baupiloten, Kindergarten, Participatory Process-Childrens' Workshop, Ernst-Hugo Weg, Hannover-Langenhagen, Germany, 2016-2017 (URL25).

Participatory architecture studies produced through organizations with different organizational schemes as cited here serve as references from different points of view. They present new ideas to implementers. Here, it is necessary to conduct an evaluation by filtering through several studies. It is necessary to understand processes and their structures and explore important breaking points and indispensable aspects. Several theories were developed on the evaluation of participation and several models were set forth. Section 2.4 addresses these models.

2.4. Evaluation of Participatory Architecture

Evaluating the relationship between participation and architecture is a complex and multi-layered act. Each production requires evaluation in itself and in its own context. An evaluation must be conducted with an objective perspective in a certain, systematic framework. It is necessary to interpret the data stemming from the analyses with a skeptical approach and address the results from the perspective of different stakeholders and dimensions.

Evaluating participatory actions with a certain methodology will help remove the prejudices about the process. Hence, the act of participation will no longer be unfinished; it will be well understood among individuals. Doubts and uncertainties in participatory processes will be reduced. Evaluating participation with a certain methodology will ensure that citizen participation gains acceptance among experts that guide the process and the political power, and provide a useful system (Rosener, 1978).

Evaluation is difficult because the concept of participation is a complex process. The inability to make a definitive decision about the evaluation criteria makes it even more difficult. There is not a well-established evaluation method in literature; different tools and methods can be used for assessment. The inability to implement the right criteria for evaluating participation stems from a lack of quality methods. It is important to evaluate participatory processes for all actors and stakeholders (Rowe & Frewer, 2004). It is quite valuable to set forth a systematic research analysis model for evaluation. Parameters of this model can, of course, vary.

Pluralism, increasing impact and power through joining forces and claiming rights are important criteria in evaluation studies. According to Rosener, participation means different things for different individuals. For some, it means the sharing of the decision power while for a certain group it can mean merely explaining a certain idea (Rosener, 1978). For a participatory process to be successful,

- its targets and objectives must be identified.

- it must be questioned whether there will be causality between the intended participatory process and its objectives.

If participation is to be evaluated for a certain group, all actors should be informed on the participation criteria and measurements. For evaluating individuals' participation, participants' awareness on the use of the proposed method in a continuous way until the end of participation and on the use of it as a tool to achieve other targets should be questioned.

Francis defines The Case Study Method as the evaluation process of a project's decision-making and outputs in a well-documented and systematic way. Only in this way, it provides information on the practices, policies and theories to be proposed and undertaken (Francis, 2005). In addition, Yin (1994) expressed the necessity of having the stages of design, conduct, analysis and publication of results in a typical case study method.

Participatory action research (PAR) is a community-based design evaluation method that can be an alternative to the case study method. PAR emerges as an important approach to citizen participation. It plays an important role of guiding, finishing and evaluating social projects. It is an alternative scientific method of research. PAR tries to focus on issues such as social developments, resource management, organizational decision-making and community health (Rios, 2006). Thus, the researcher actively participates in the action research and experiences the process; collects data; observes and evaluates.

Neuman defines evaluation research as a program, a policy or a method used to measure the effectiveness of the way of doing something. Evaluation research has a flexible structure. Researchers can conduct their own research. There are two types of evaluation research: formative and summative. Formative evaluation evaluates the processes of a certain activity through various observations, tests and questionnaires. Summative evaluation, on the other hand, evaluates the results of a certain activity upon the completion of a part or the entire activity according to certain standards and measurements (Neuman, 2000). Since many studies focus on a narrow area rather than focusing on larger scale research processes and inputs and outputs, evaluation research has its limitations despite having several advantages.

Rios states that evaluation is the key element in successful social development (Rios, 2006). In this context, evaluation can be used for measuring the role of local stakeholders and mediators, the activities in the processes and the impact of the neighborhood (Yin, 1994). Different forms of human sciences make data and information understandable by the society and initiate a process of measurement and assessment.

3. CHAPTER

MODEL FOR ASSESSMENT OF PARTICIPATIVE ARCHITECTURE SOLUTIONS

3.1. Evaluation Model for Participatory Architecture “EMPArch”

Evaluating participation and participatory architecture is possible with a multidimensional perspective. The participatory architecture models proposed by different theories, strategies, tactics and games, and the level of polyphony that emerges from them give us an idea as to the research on evaluation. This study's method can be categorized as an evaluation research aiming to analyze projects produced with a pluralistic understanding in terms of participation. Neuman (2000) defined evaluation research as applied research seeking to determine how well a program or policy is working or achieving its goals and objectives. In this way, a program or policy can be considered as the evaluation of the project process in the discipline of architecture. Here, the descriptive method is used to analyze and evaluate the projects.

This model proposes three levels for analysis: participation ladder analysis, stakeholder typology analysis, and participation techniques analysis. These levels were defined because of their interaction with the qualitative and quantitative characteristics of participation approaches. Each level of the study will be explained in the following paragraphs with their relevant details.

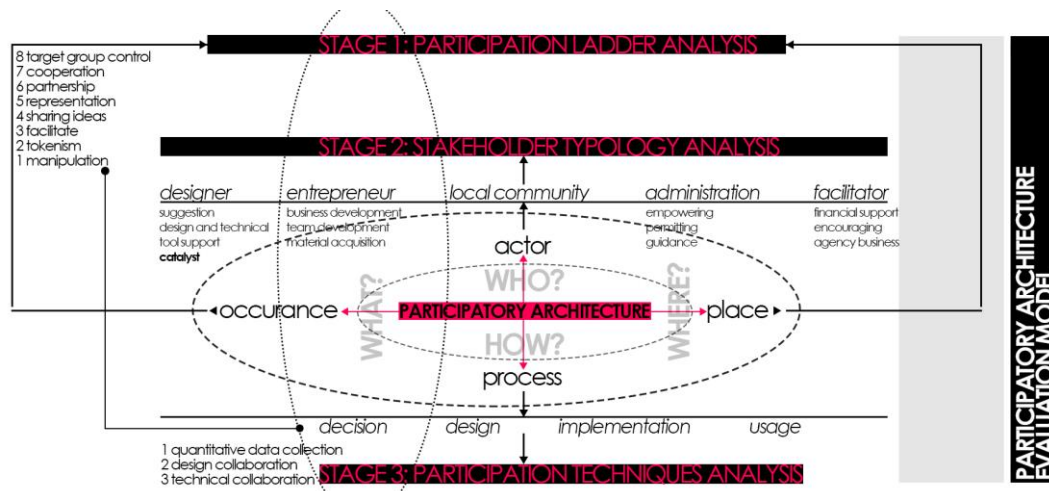


Figure 3.1: Analysis Stages of the study

3.1.1. Methods of the model

Participatory architecture and its various aspects have been evaluated with a quantitative method. This thesis focuses on evaluation research. Summative evaluation evaluates the results of a part of or entire activity according to certain criteria and measurements. In this context, this thesis utilizes summative evaluation through some identified case studies. The model of the thesis uses a three-stage descriptive analysis method to identify the criteria.

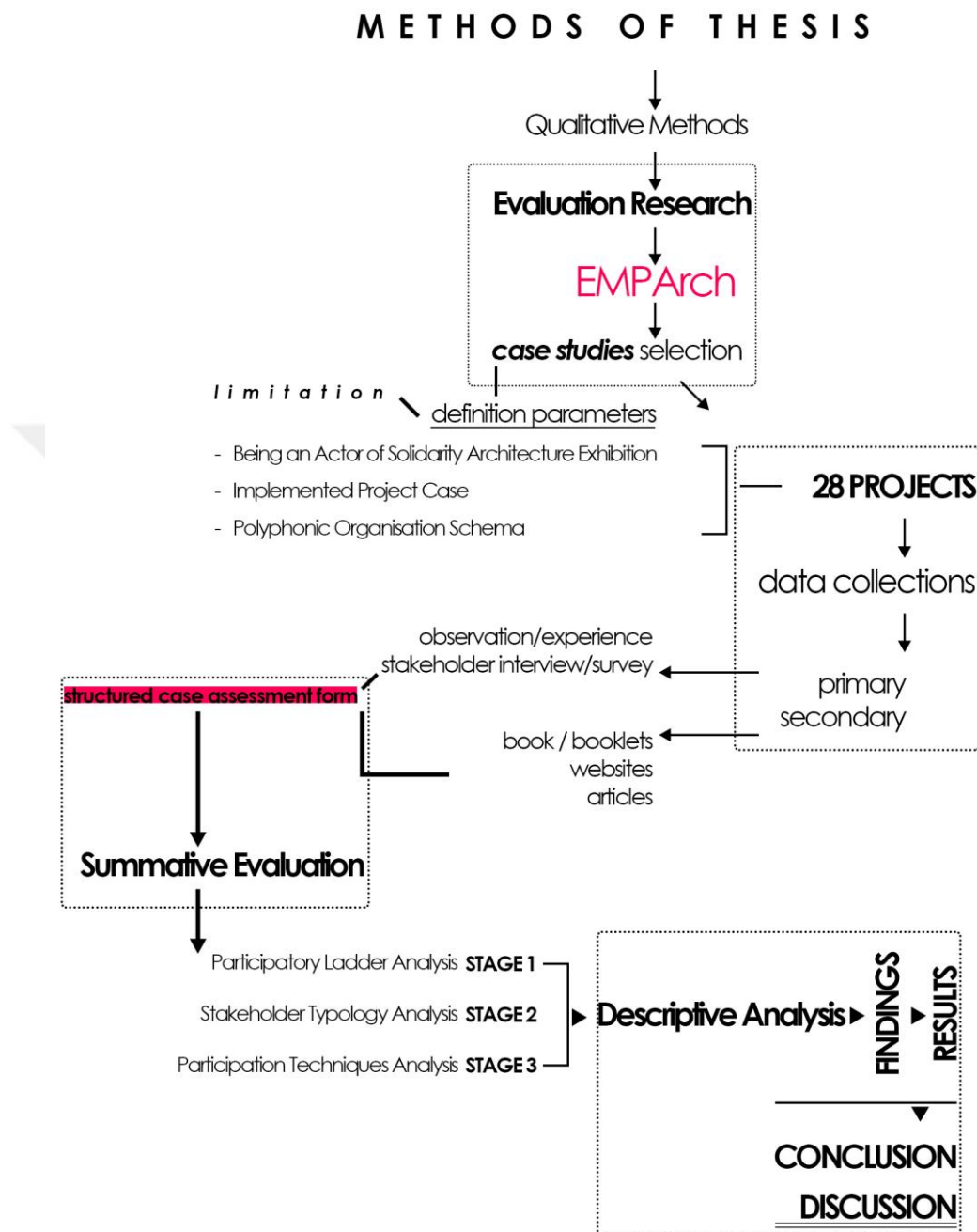


Figure 3.2: Methods of thesis

The case studies consist of 28 projects carried out by SAEx in the thesis study. Data were collected from primary and secondary sources for analysis purposes. Groups

were asked to fill out a structured evaluation form via e-mail, and certain groups responded to this call by providing information and filling out the form. I also participated in the Dilek Doğan Garden project conducted by The Assembly of Architects (AoA) for observation purposes. In addition, visual, qualitative and quantitative data were collected from the book on the Solidarity Architecture Exhibition, the groups' websites, and social media accounts.

In line with the data collected, a scoring system (for e.g. see Fig 3.3) was developed to understand the level and process relationship, player diversity and participation techniques, and analysis was carried out based on this scoring system as ((2) for exists, (1) for partially exists and (0) for none. The scoring aided identify the A, B and C categories for participatory architecture. This category has been used to interpret findings and results. Maximum total score defined as 84 (2 points addition for international and national administration support). Between 72-82; A category, between 57-71; B category, and between 42- 56; C category on structured case assessment form.

3.1.2. Data Collection Techniques

Online and Email Based Interviews Through Structured Assessment Form (for e.g. see Fig. 3.3): A structured scoring form was prepared by the researcher in order to test the evaluation model proposed in the thesis. Within the scope of the research, two representatives of the groups that participated in the SAEx were interviewed via email and asked to make an evaluation using the scoring form to be able to

understand and evaluate their approaches of participatory architecture. This evaluation produced a wide range of data.

EVALUATION MODEL FOR PARTICIPATORY ARCHITECTURE

Structured Case Assessment Form		0 absent [NO] 1 partially present 2 present [YES]
STAGE 1	PARTICIPATORY LADDER ANALYSIS 8 target group control 7 cooperation 6 partnership 5 representation 4 sharing ideas 3 facilitator 2 tokenism 1 manipulation 1/ decision mechanism — 0/1/2 2/ design cooperation — 0/1/2 3/ technical cooperation — 0/1/2 4/ usage — 0/1/2 max. score = 8 on STAGE 1	
STAGE 2	STAKEHOLDER TYPOLOGY ANALYSIS 1/designer 2/entrepreneur 3/local community 4/administration 5/facilitator 1 architect 2 designer 3 specialist 4 technician 5 advisor 6 supporter (technical) 7 academician 8 design student 9 financier 10 investor 11 sponsor (economic) 12 supporter 13 user 14 practitioner 15 specialist 16 special groups 17 volunteer 18 international x2 19 national x2 20 local 21 association 22 non-govn. organisation 23 chamber 24 university/institute/school 25 individual initiation 26 volunteer actor x 26 — 0/1/2 max. score = 52+2 54 on STAGE 2	
STAGE 3	PARTICIPATION TECHNIQUES ANALYSIS 1/questions 2/who? 3/what? 4/where? 5/how? 5 decision 6 design 7 construction 8 usage 9 quantitative data collection 10 design collaboration analysis 11 technical collaboration analysis implementation x 11 — 0/1/2 max. score = 22 on STAGE 3	
A 72-82 B 57-71 C 42-56 EMPArch max. TOTAL score = 84 //		

Figure 3.3: Structured Case Assessment Form

Observation: Observations were made by attending the applied participatory architecture workshop organized by the Assembly of Architects, one of the groups that participated in the SAEx. Visual data was collected during observation such as photos and videos in addition to taking notes related to the workshop. The Solidarity Architecture Exhibition book (2017) printed in January 2017 with the support of the Büyükkent Branch of the Chamber of Architects was used as a secondary source. In addition, projects and texts published on the relative groups' web sites, social media tools and printed material were scanned to be used as a secondary source. These sources were used to observe and analyze other groups' approaches to the relationship between participation and architecture and collect some data.

Analysis: Seven groups that participated in the SAEx were included in the case study of the model proposed by the thesis. Among these groups are Another Kind of Workshop, Architecture for All, Assembly of Architects, Düzce Hope Studio, Historic Yedikule Gardens, Kuzguncuk Gardens, Plankton Project. 28 applied participatory architecture studies by seven groups were included in this research on applied participatory architecture. The data was collected from 28 projects through a structured scoring form. In light of this data, the relationship between participation and architecture in the projects of these groups were multi-dimensionally analyzed based on quantitative methods.

3.2. Stage 1: Participatory Ladder Analysis

Several participation techniques and several typologies were developed to examine the qualitative results of these techniques. These typologies are accepted not only in

the field of architecture but also in fields that analyze participation from different perspectives, such as sociology, communication, psychology, political sciences, technology, advertisement and community sciences.

The International Association of Public Participation (IAP2) proposes a spectrum presenting a framework for analyzing the scope and depth of participation. This spectrum revealed an unequal distribution of resources since the UK includes only a certain segment of the society in certain periods in events containing several participatory processes (Cornwall, 2008). The International Association for Public Participation divides the levels of participation into five categories: Inform, Consult, Involve, Collaborate and Empower. People's decision-making power increases as we move from Inform to Empower.

3.2.1. Arnstein's Ladder of Citizen Participation and Levels

After coming up with her theory, Arnstein was both criticized and referred to in terms of the categorization of participation techniques as she had an impact on several scientists. She talks about a deliberate and voluntary redistribution of power to unpowered and excluded citizens in the economic and political planning process by the absolute authority. Arnstein refers to participation as providing the right to contribute to citizens. In A Ladder of Participation, Arnstein seeks answers to the following questions (Arnstein, 1969):

- What is citizen participation?
- What is its relationship to the social imperatives of our time?

In order to answer these questions, Arnstein develops a ladder of participation clearly expressing the depths of participation moving from non-participation to citizen control (for e.g. see Fig 3.4). The first two levels (1-2) are in the non-participation category. Thus, the process starts with manipulation and therapy where the authority in charge or politicians try to place people on rubber stamp through campaigns to serve their illusory interests and ideas. Next degrees (3-4-5) can be defined as “Degrees of tokenism” and entail a one-way flow of communication through informing, consultation and placation. The highest degrees involve community partners in decision-making (6); influencing the decision-making process through community representatives (7); and citizen control through governing the programs of public institutions or local administrations (8) (Tatlić, 2019)



Figure 3.4: The Ladder of Citizen Participation (Arnstein, 1969)

As suggested by Arnstein's ladder, the ladder of participation is also valid for today's social relations (Arnstein, 1969). According to Cornwall (2008), many

events, studies and activities that are claimed to be participatory processes today are actually on the lower degrees of the ladder. Cornwall also suggests that Arnstein's ladder is used as an idealized version of the concept of participation and that the kind of participation on the top degree of the ladder is perceived as the best kind of participation. However, since Arnstein's ladder of participation tries to idealize the process, it brings along some questions such as Control of what? Which citizens?

What are social requirements? What is the society trying to achieve? For which reasons does the government delegate to people? (Cornwall, 2008). Causality should be established, and answers should be sought taking into consideration sociological and cultural aspects from a contextual perspective rather than a generalized one.

According to White, participation has politics in itself. Politics define who plays a role in participation and how. The network of relationships proposed by White (for e.g. see Table 3.1) is a useful model for exploring multiple dimensions of individual and community participation and their interest (White, 1996). Each stakeholder has different roles and responsibilities that weigh differently in participation by its very nature. Thus, stakeholders should not be evaluated under the same conditions.

Table 3.1: Participation Typology (White, 1996)

Interests in Participation			
Form	Top-down	Bottom-up	Function
Nominal	Legitimation	Inclusion	Display
Instrumental	Efficiency	Cost	Means
Representative	Sustainability	Leverage	Voice
Transformative	Empowerment	Empowerment	Means/end

Here, White (1996) underlines the two main directions in development planning: who and level. Who suggests that people are not a homogeneous group and that special mechanisms are needed to engage relatively disadvantaged groups. Level, on the other hand, suggests that local people's participation in implementation is not enough in itself; they should also be included in decision-making and management processes. Defined by White as simply an analytical device, the conceptual framework aims to gather all aspects of participation under one roof with a comprehensive perspective. She divides participation into four main types based on its characteristics. The first column shows the form of participation. The second shows the interests in participation from the "top down": that is, the interests that those who design and implement development programs have in the participation of others. The third column shows the perspective from the "bottom-up": how the participants themselves see their participation and what they expect to get out of it. The final column characterizes the overall function of each type of participation.

In literature, there are various studies on different groups representing the society, based on Arnstein's ladder of participation (Arnstein, 1969). Wilcox proposed a five-stage ladder of participation. This ladder emphasizes collective work and collaboration (Wilcox, 1994). Wilcox's participation criticizes the kind of participation where power is one-sided. Wilcox also denies the discourse suggesting that the kind of participation where the society holds the power is the "best participation". Wilcox' model explained below operates with the understanding that acting together brings much more benefits than the benefits acquired by individuals or governments working alone.

- Information: Telling members of the community (users) what is planned.
- Consultation: Offering a number of options and listening to the feedback you get; however, new ideas are not allowed.
- Deciding Together: Encouraging others to provide some additional ideas and options and join in deciding the best way forward.
- Acting Together: Different groups of the society, management and experts decide together what is best and they form a partnership to carry it out.
- Supporting Individual Initiatives: Support and advice is offered to local participants or organizations so that they can develop their own agenda in line with certain guidelines.

Arnstein's (1969) analysis is actually the basis for the efforts of understanding to which degree individuals participate in architectural production processes. Hart (1992) expanded and adapted Arnstein's ladder to evaluate the effectiveness of the youth and children in participation processes. Thus, similar adaptations can be applied to all user groups.

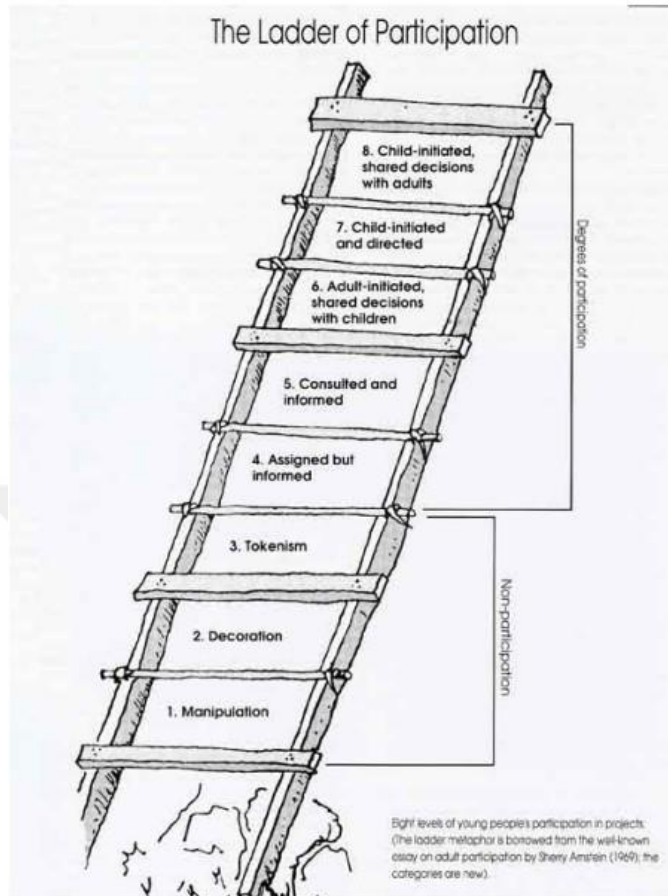


Figure 3.5: Eight level of young people's participation (Hart, 1992)

The thesis has developed a method using Arnstein's eight-degree-ladder for questioning the relationships between participation levels and processes. To understand this method, it is first necessary to discuss the relationship between architectural processes and levels.

3.2.2. Processes Related to the Act of Architecture

Hacılibeyoğlu conceptualizes the act of architecture in four main stages: decision-making, design, implementation and use. The process starts with a prediction, demand, need or rights claim and is connected to the previous and next stages. These processes complete and create each other (Hacılibeyoğlu, 2013). Actually,

there is not a clear divide between these processes; turn-arounds and feedbacks between the processes are quite likely. Arditi and Günaydın set forth the model of building production process cycle. This model describes the building production activity as a process that is made up of inception, design, construction and use stages (Arditi & Günaydın, 1998). In this context, Jenkins (2010) defines the typical architectural design process' as seen in the figure (for e.g. see Fig. 3.6). In this definition, demarcation is sharp; task descriptions are clear and the actors on the path to the end product and the objective are transparent.

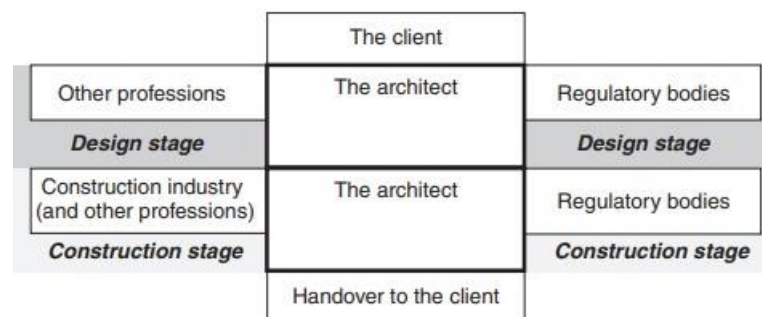


Figure 3.6: The typical architectural design process (Jenkins, 2010)

The mentioned processes in the execution of the act of architecture may vary depending on the scale, dimensions, time period, etc. of the planned action. Other processes, different tools and new concepts can be added. The diversity and number of actors can have different effects on a project. Reconstruction and political relations can create variability in the processes.

The number and diversity of actors, whether a given process provides a stronger right to say or not, and the feedback generate several possible, alternative architectural processes. Jenkins (2010) developed a possible design and-build

process with wider social participation (for e.g. see Fig. 3.7) as an alternative to the typical architectural design process.

	The client	
Regulatory bodies	The architect and other professionals	Building users
Design stage		Participation in the design process
Construction industry and regulatory bodies	The architect and other professionals	
Construction stage		Construction stage
	Handover to the client	Post-completion evaluation
Regulatory bodies	Architect/client/other	Building users/general public

Figure 3.7: A possible design and-build process with wider social participation (Jenkins, 2010)

Day & Parnell (2003) stated that it was necessary to analyze the participatory architectural processes from a different perspective (for e.g. see Fig. 3.8).

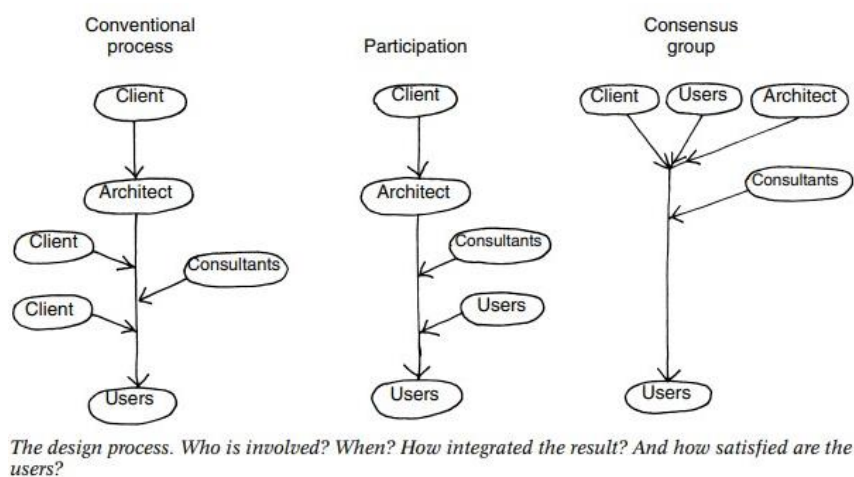


Figure 3.8: The design process (Day&Parnell, 2003)

They underline the necessity to analyze the processes by seeking answers to the questions of Who? When? What kind of an impact did it have on the result?

3.2.2.1. Decision Making Process

The decision-making process in architecture can be defined as a collective quest for ideas at an identified or non-identified location, scale, function of concept by stakeholders in a democratic environment in line with the relative needs. In light of these ideas, it is expected to identify demands that will benefit the individuals making up the society.

Users are directly affected by a certain set of design decisions. A decision is a preference creating commitment to a certain path of action. Decision is defined with two main characteristics: specificity and being committed. Even though the decision-making process is defined as an administrative, technical and political process, participation is also a part of the decision-making process (Dulgeroglu, 1977). At this point, the responsibilities falling upon the public authorities and users are differentiated; so is their manner of being included in the decision process.

Hacılibeyoğlu states that there are some deciding and guiding factors in the decision process. He states that this process will be shaped according to whether the decision-maker is a real or legal identity. Obviously, the situations where decision-makers express multiple opinions or require approval affect this process. The evaluation of the decision process requires defining and analyzing private/singular or public/plural stakeholders (Hacılibeyoğlu, 2013). At the scale of private and singular space, the decision-making process develops in line with the demands shaped by individuals' needs. At this point, a process can be realized both independently with individuals' personal initiatives and through communication

with architects or other experts who are stakeholders. At the scale of public space, the decision-making process is more complex and complicated as compared to the scale of private and singular space.

Several ideas and opinions can emerge in the decision-making stage of a physical space in a city or neighborhood where individuals in a society use in their daily lives. The generated ideas directly or indirectly affect the lives of the residents of that city or neighborhood. This is why, stakeholders need to speak the same language; develop common ideas and identify objective values.

The decision-making process at the scale of public space is comprehensive; it has various actors and a heterogeneous structure. Faced with the guidance, proposals and limitations of international, national, central and local administrative units, users are the main actors at this stage. The other stakeholders are associations, foundations, civil society organizations, representatives and professional chambers. Another important group of stakeholders in the decision-making process at the scale of public space is experts. The professionals that produce technical opinion and concrete data on the method such as city and public planners, urbanists, architect and engineers can be considered in the category of experts. Considering the economic aspects, experts on finance and economy can also be stakeholders, just like sociologists who examine the social and cultural elements and make proposals. Stakeholders from different backgrounds mean that different evaluations can be made. It is safe to say that stakeholders of heterogeneous distributions control the process at different levels. It is likely to have different demands and requests in a

pluralistic environment. However, it is highly important that different groups reach a consensus.

When it comes to central governments, they are expected to adopt an approach addressing the decision-making process with a holistic and comprehensive way and guiding the process on a large scale, in line with various objectives. Local administrations, on the other hand, are expected to conduct a communication-oriented process considering citizens' needs and demands. Local administrations also need to identify their objectives in line with development planning on the scale of cities and neighborhoods and play a role in the decision-making process by taking ownership of historical, cultural and ethnic values.

Representation of individuals who are the users in the decision-making process related to public space is critical. Individuals with different levels of knowledge on urban and physical environment are sometimes not aware of their needs or, even if they are, cannot voice them. Therefore, group leaders, representatives of civil society organizations, foundations and associations have the responsibility of being the voice of the group they represent for community and public benefit. It is also critical for professional chambers to declare their opinions through technical and concrete data in line with their area of expertise considering ethical values in a way that would benefit the society.

Stakeholders demand to have a say on the decision-making process. The important thing here is to make sure that actors contribute to the process in an understanding of democratic thinking. Other issues to consider are the impact, timing and extent of

the contribution of stakeholders. Needs are the factor that creates the decision-making process and are expected to turn into demands in line with the principles of democracy, pluralism and reconciliation in a multi-stakeholder environment (Hacılibeyoğlu, 2013). Processes are more likely to be successful in pluralistic environments seeking to speak the same language in a reconciliatory tone. The contributions and impact of different stakeholders may vary because of the very nature of the process.

The contribution of the discipline of architecture to the decision-making process on the scale of private and singular space can be in the form of consultancy or guidance. When it comes to the decision-making process of public spaces, this contribution can be made with the networks of interaction built through individual or collective initiatives of architects or groups of architects. These networks of interaction can establish communication among the residents of cities, neighborhoods or individuals and raise their awareness. What is more, these groups of architects can provide benefits to the issues of organization and planning in line with their professional skills and expertise. The discipline of architecture is expected to contribute to the decision-making process of public spaces by presenting their opinion and evaluation through professional chambers.

3.2.2.2. Design Process

The process of architectural design does not occur in void. TDK defines design as “the framework designing the methods and procedures to be adopted in different stages of a research process.” The root of the word design, in Turkish “tasar”, is

defined as “drawing, writing or plans showing the sequence and the level of a work or a thought bir iş” (Sözlük, 2005). The lexical meaning of design actually describes organization and planning. Introducing an architectural product requires addressing many concepts such as the identification of needs, establishment of demands, operationalizing, spatial organization, structural design, physical environment and form and material decisions.

Design is complicated as it is not a single-dimensional notion measurable by numeric values (Baba, 2009). Activities involving participation should be programmed in the objective design phase (Habraken, 1986). Meetings, ateliers and workshops should be organized to include stakeholders in the design process. These events should be organized in an open-ended way to enable various conclusions to be made in a sufficient time period, since all stakeholders are not experts.

The process of design is a long journey that starts in the mind of the architect and moves towards reality. This journey has comprehensive, complex and interwoven routes. Hacılibeyoğlu categorizes this route into three separate phases. These three components are definition, mental process and representation (Hacılibeyoğlu, 2013). It is predicted that the route will lean towards different directions for each architectural action. These routes also lead to unique interaction networks and results.

The definition process is the first phase of communication. The identification of needs and then demands bring along several uncertainties, questions and problems. A flow of information takes place to overcome problems through communication.

At this point, the definition process starts. Problems are understood; data is set forth and analyzed. The mental process is an introverted process of interpretation and thinking in the mind of the architect in light of the data presented by the analyses. The interpretation process here gives birth to abstract ideas. The ideas and solutions generated in the mind need to be materialized. At this juncture, representation comes in. Representation can be described as the communication language of the architect. Representation helps materialize abstract ideas for implementation and convey them to experts and users through a common language (Hacılibeyoğlu, 2013). These three main components of the act of design are the must-use stops on the route going from a need to a concrete product, even though their structure can vary.

Two and three-dimensional drawings produced on different scales to explain ideas, diagrammatic and schematic narration, physical models and perspective expressions developed through various architectural tools are among architectures' conventional representation methods. There are also some innovative representation tools for communication with other stakeholders, developed through the use of today's technologies such as virtual reality, augmented reality and animation techniques. The internet and social media tools that are now a part of daily life and the printed media channels are also some interfaces that support representation and reach out to large masses.

It is important that users are also engaged in the process along with architects to meet on common ground. Here, architects who are the experts with advanced skills

of analysis, understanding and interpretation need to offer guidance by acting as a catalyst or a mentor. It is very difficult for individuals with no experience of designing an architectural product to clearly express their desires. Individuals are not competent in using the design tools, either. It is necessary to consider various plays, techniques, methods and activities set forth by the participatory architecture theory to reveal individuals' thoughts and ideas in the design process of participatory architecture steps.

3.2.2.3. Construction Process

The process of implementation is defined as the act of constructing. It is the process where the abstract idea that emerged in the process of design in line with the demands and requests is developed with its technical aspects and transformed into an architectural product. The process is a technical, complex and special one that is conducted in a certain order and controlled manner (Hacılibeyoğlu, 2013). It occurs in an identified time period and an environment where professional knowledge is put into practice and many areas of expertise are needed. The process requires collaboration and communication among professions of expertise such as engineering, architecting and contracting; and, transparency, willingness to compromise, integrity and a proper business plan make this process meaningful.

The first phase of the implementation process is the preparation of implementation projects by architects and engineers based on the decisions made in the design process. The construction phase can only be initiated once detailed projects are prepared with necessary calculations, organization and planning.

This process requires coordination and communication among experts.

Implementation projects prepared with a technical language are adapted to the reality with technical tools and methods. Hacılibeyoğlu (2013) defines the process of implementation as an introverted and special process with pre-defined limitations and actors, that requires expertise because of the tools, methods and technical communication it uses.

The process of construction is more complex and introverted. The organizational network covers various experts such as architects, contractors, producers, implementers, builders and sub-contractors. Even though the organizational network of these experts expands into a large scale, the process is actually introverted. That is, experts and individuals with no active role in the process cannot intervene unless there is a special situation. The process advances with highly concrete steps, in a pre-identified way, in line with the calculations and planning.

The process of implementation is an introverted, complex and special process conducted by experts. Individuals' (users') participation in this process is generally very low. It is possible to conduct an applied participatory architecture process involving a decision-making and a design process taking into account the subject, location and scale. Literature review reveals various examples from different geographies.

It is possible for individuals (users) to actively participate in the implementation processes through the networks of communication and interaction that implementing experts establish with administrative units and foundations,

associations, civil society organizations and group leaders. This means that individuals go beyond having a say, declaring an opinion and having their demands fulfilled in relation to a space affecting their daily lives and actively build it. There are of course important parameters here such as individuals' desire to participate in the implementation phase and their knowledge and skills of construction.

Individuals can actively participate in the process of implementation despite having no knowledge on construction thanks to the establishment of support units through NGOs, associations and foundations. Such support units can include donations or provision of material, food and clothing on a voluntary basis.

3.2.2.4. Usage Process

Decision-making, design and implementation processes move towards a certain target (architectural product) through a multi-stakeholder organization network.

There can, of course, be feedback between these processes during transition. The process of use for private or public space starts once the concrete space that emerges as a result of the end of the implementation process interacts with the individual.

Here, the interaction between the individual and the space is unique. These interactions present an environment of experience with no limitation or repetition. Other stakeholders are not at all, or only indirectly, involved in the experience.

The concept of participation has social value since it brings together different disciplines and covers users' experience of use after the process of design (Baba, 2009). Spaces are in a process of transformation with infinite possibilities in line with individuals' needs and personal preferences. This transformation offers

individuals an experimental space. The space is shaped over and over again in parallel with individuals' perspectives of the space and way of using them.

Individuals who are the users perceive the space with all the values they have.

Individuals interpret the space with their social, cultural and physical actions. Thus, the space goes beyond being a mere product and interacts with the individual through various concepts such as taste, ownership, identity, satisfaction and functionality (Hacılibeyoğlu, 2013). At this point, the individual forms an opinion on the space he/she experiences through positive or negative reactions. This idea can vary over time. The individual connects the space with what he/she perceives and feels.

3.3. Stage 2: Stakeholder Typology Analysis

Stakeholder diversity is invaluable. The qualitative distribution of stakeholder groups is not homogeneous. Obviously, stakeholders of heterogeneous distributions have different tasks and responsibilities. There are differences between active stakeholders' impact on the process and that of passive stakeholders. Very high or very low number of certain stakeholder groups can negatively impact the process; for instance, processes involving a very crowded decision-making mechanism, or a low number of users can cause uncertainties and deadlocks.

Actors of Participatory Architecture Processes: Participatory architecture is a design approach where users and other stakeholders work together with architects and experts in the processes of design (Sanders et al., 2010). Users' daily habits,

education level, lifestyle and their expression in the image of their physical environment play an important role in participatory architecture processes.

Designers and experts should well analyze user backgrounds and guide the participatory architecture process. It is only possible to make use of participatory architecture where users contribute to decision-making and design processes (Sanoff, 2008). Formal and informal events organized with users present the expert actors an environment of contact for analysis. van Randen (1985) lists the participants involved in the process of design:

- User: For participatory architecture processes to be meaningful, users' participation in every stage is critical. Participation model can vary by the process. Users' efforts to claim their rights, defend their own parcels/land, demand specific shelter or seek a spatial product representing their own social identity and traditions can be triggers for users to participate in the participatory architecture process. Besides, users can be involved in participatory architecture processes for the purposes of claiming other users' rights; meeting their needs of basic shelter, education and health or improving their physical spaces as volunteers or representatives guiding the community (such as associations or NGOs).
- Users can play an active role in the design of their own living spaces; for instance, in the production processes of public spaces such as gardens, schools, libraries, sanctuaries, community centers and squares at the local level or of new urban centers at an urban level. Users' background is important in determining the quality of the product to come out of these processes. The guiding party in decision-making and design processes should observe the user very well.
- Architects, Designers and Planners: Experts' main responsibility is to bring together users in participatory architecture processes; help them reach a

consensus on what they want to do; plan the process and guide them on how to proceed and on the use of the design tools.

- **Local and Central Authority:** It is the relative authority's responsibility to identify the relative policies, set the rules and obtain the permissions in every stage from decision-making until use.
- **Consultants:** They are defined as groups of experts from different technical, economic, historical and sociological disciplines, giving support to all processes.
- **Contractor / Builder:** For the works that require a high level of construction cost, participants can make a labor contract with a contractor / builder for implementation purposes, independently from the process. Participants can also be included in the participatory architecture processes as contractors in a non-profit or low-profit structure for volunteer projects or projects for improving the situation of special groups.
- **Component Manufacturers:** Since the participatory architecture process is conducted to present physical production in an applied way unlike other participation-related disciplines, a large amount of equipment, several materials and structural elements are needed. Materials can be supplied in non-profit or profit-oriented way, depending on the design of the participatory architecture model.
- **Housing-management Organizations:** This group of actors can be included in the process as non-profit organizations by making recommendations for users on renting a house, buying a house or sharing independent houses, etc.
- **Financiers:** Investment systems can help make a choice by presenting several possibilities or preferences. This group is involved in participatory projects to make collective, low-risk investments and make profit in order not to be affected by a sharp and unexpected decline in the economy.
- **Clients:** Users can also be the client of another actor in the project.

Afrassiabi (1985) divides the process of participation in architecture in three main categories:

- Designers
- Public and Local Authority
- Users

Designers: This defines the group accounting for the relations forming the technical part of the process of participatory architecture. According to Afrassiabi a project process is made up of planning, research, control and design. In order to avoid any setbacks in the planning phase; hierarchal work distribution, collaboration and horizontal division among the project offices are necessary (Afrassiabi, 1985).

Local Authority: It is important that the local authority institutions make the necessary arrangements in their regulations, budget plans and programs in the participatory architecture project process. In addition to this, they need to support the necessary formalities assumed by designers and planners (group 1).

Users: Continuity is of the essence in participatory architecture. Even though participants' workload and roles in the process, all actors must be well informed about the process. In addition, all actors must be engaged in the process, even if the extent of engagement may vary.

Afrassiabi (1985) uses a two-phases diagram to presents the model for relationships among actors (designers, local authority and users) (for e.g. see Fig. 3.9).

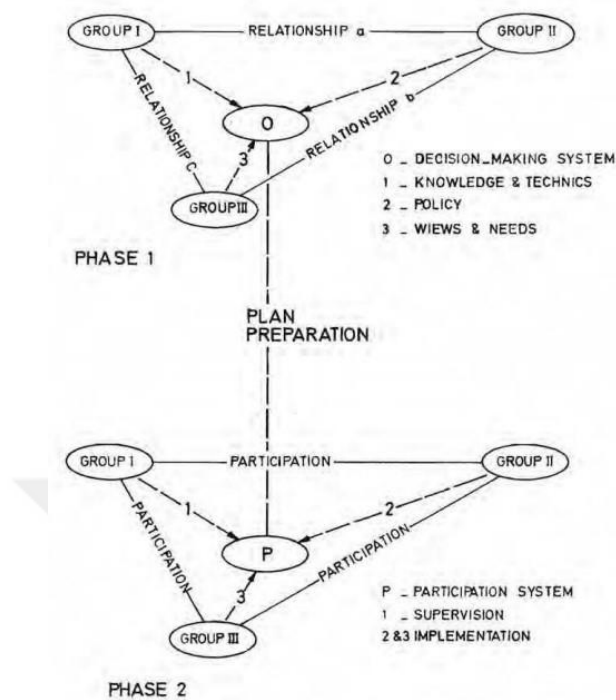


Figure 3.9: Participation System Model (Afrassiabi, 1985)

The first phase of this two-phases diagram expresses the order of relationship among the three actors and their roles in the decision-making process. The second phase can start if the first phase is conducted properly. The second phase demonstrates the roles taken on by the three actors in the planning and implementation phases of the participatory process (Afrassiabi, 1985). The relationship between the first and the second group is based on the consensus and agreement between the second and third groups. Designers who make up the first group can be in collaboration with the local authority as consultants. This group can also guide users in line with their individuals demands and desires. The group of designers must have a strong capability of coordination. Local authorities should also support this coordination.

Wates & Thompson (2013) defines the project actors as facilitators, complementing disciplines, local interest groups, international, national and regional institutions that are either individuals or organizations and organizers and directors who are coordinators in a standardized organizational chart. All actors play an important role in the process' phases of decision-making, preparation, planning use and monitoring. Actors can range from designers and planners who only work with communities in need to new generation professional groups who build partnerships with financial institutions and public sector developers. Here, the participation of actors with different roles brings serious responsibilities.

Sanoff states that all actors should fulfill these responsibilities in decision-making, learning and teaching processes (Sanoff, 2000). Diversifying the number of actors in terms of quantity can weaken the control mechanism. A group's numeric superiority and therefore dominating other stakeholders is also a potential problem. To avoid this, organizers and directors must rationally distribute roles and responsibilities among participants and control the feedback.

3.4. Stage 3: Participation Techniques Analysis

Wulz defines active and passive forms of participation where experts and users are positioned on two opposite ends. While expert autonomous architecture is based on the architect's own ideas and values and benefits from the architect's knowledge; client, investors and users act together with the architect in user autonomous architecture (Wulz, 1986). This contrast describes participation forms on seven different levels:

- Representation: The architect who is the expert produces a product using his/her own knowledge and experience, taking into consideration users' needs and putting himself/herself in their shoes. This can be described as the most passive form of participation.
- Questionary: The architect conducts the process based on generalizations in line with the identified needs of anonymous users in statistical data and studies. This eliminates the possibility where experts design based on their knowledge and experiences.
- Regionalism: In this form of participation the architect who is the expert shapes the characteristics of local architecture taking into consideration the cultural, traditional and geographical data.
- Dialogue: This describes the unofficial statements of the architect (expert) and the local people. The oral communication method is the form of participation conducted through making use of people's knowledge, commenting on the proposal of the architect in the process of design and asking questions.
- Alternative: It is assumed that the architect knows the user. This form of participation enables the product alternatives produced by the architect who well analyzes and interprets the user profile to be evaluated through collective decisions.
- Co-decision: This form of participation aims at active participation of individuals making up the society and ensuring effective and direct participation of users. It is assumed that, for direct participation, all actors need to know each other; all participant should be interested and motivated; they should allocate time to all phases of the project and users should bear any additional costs.
- Self-Decision; Segal's (1907-1985) self-build housing system provides a low-cost housing solution to users. Its flexibility thanks to the modular system and its openness to users' comments make it quiet practical. The system's structure is

open to changes and transformations during implementation and in the future. This was developed with a skeptical approach against the architectural products of mass-production with no regard of user needs and demands. It allows housing production through a ready-to-use tool under a small-scale collaboration among multiple actors such as suppliers, residents, local implementers and users. The tool contains a construction system presented in a, light weight, dry and detachable way on top of a basic plan, section and instructions that users can understand. Segal plays a pioneering role in housing design with this participatory method that he developed.



Figure 3.10: Walter Segal, “Segal Method”, London, UK (URL26) (edited by author, 2022)

There are several techniques and strategies to conduct a participatory architecture process in literature. The main phases of these techniques consist of building a common language, organizing workshops, surveys, face-to-face interview and group meetings in the process of design and technical cooperation. In general, techniques and strategies aim to enable participant groups to clearly and transparently express their ideas; increase their awareness-level; develop their ability to express their thoughts and perceptions. Sanoff groups the participation techniques in design and technical cooperation in five main categories (Sanoff, 2000):

- **Awareness Methods:** This technique allows studies for increasing users’ level of awareness on participatory processes. Making announcements through

communication tools such as television, newspapers and radio or organizing events such as parades and exhibitions is effective to introduce the participatory process. People will be able to observe their environment more closely thanks to this technique.

- **Indirect Methods:** Face-to-face meetings are very beneficial. They provide high quality, detailed data. Surveys are an important tool to collect information and ideas from users and help people perceive their physical environment.
- **Group Interaction Methods:** This is conducted face-to-face, as a workshop attended by six to ten participants. It includes a series of meetings organized to solve a given problem. The “design in” approach can be included in this method. This is an applied study session with plans, photos and models, attended by experts and other actors.
- **Open Ended Methods:** This technique is used to attract the attention of a large audience. They can be named as a community meeting or an open forum. With these techniques, experts can share information throughout the process. Planning ballots allow those who cannot express their feelings or attend meetings to actively participate.

Brainstorming Methods: This is an effective method that can be used to solve problems in teamwork. These studies can be realized with three to nine participants and they need to follow three rules: Find as many solutions as possible; encourage interesting ideas and out off criticism/judgement.

Table 3.2: Methods and techniques of participation (Sanoff, 2000)

METHODS	Awareness Methods	Indirect Methods	Group Interaction Methods	Open Ended Methods	Brainstorming Methods
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Techniques	Exhibition Media tools Walks	Survey Questioning Interview	Workshop studies	Public meetings Local media Planning voteing	Classical brainstorming Brain products method Interactive brainstorming method
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Brainwriting studies can help produce results easily and rapidly, without having to gather the participant group in a certain environment, through techniques such as gallery, pin card, nominal group technique, cranford slip writing, delphi method and ringii process. Other activities such as participation plays, workshops, studies in virtual and augmented reality environments and software and application-based studies provide important support for participatory architecture efforts. These activities allow users and experts to speak a similar language.

Participation plays simulate the real situation. The concept of play is fun. Therefore, plays attract participants' attention and present a learning environment with a higher level of efficiency as compared other workshops. They can also be adjusted to the level of education, age, sex, and socio-cultural status of the participant group. These plays help overcome challenging processes by promoting empathy with the problems of the real world and identify the main characteristics of the process.

Workshops do not have a specific type; they can be designed differently. They are an important activity to strengthen communication and human relations. People gathered by a common objective form a high-level interaction environment.

Workshops give people skills such as listening and problem-solving. They make important contributions to the culture of discussion and aim to help participants to defend the ideas in their mind and find support. They make use of methods such as acting as group action, teamwork, individual and collective communication. They are supported by board games, card games, modelling, summation, inventory and check-list building, role-play and collage activities.

Workshops can be realized periodically, with pre-identified themes and objectives. However, workshops should be announced to all participants before they are organized; all participant must be informed on the theme and the objective. Thus, the process becomes efficient. Experts who have completed or still continue their design education have the command of workshops' order and functioning.

Augmented and Virtual Reality can ensure the right perception of an architectural product beforehand. Virtual environment can be included in the participatory process for the purposes of receiving support when the process comes to a deadlock and seeing the final product. However, the use of virtual environment requires a working environment supported by expertise and competence. Thanks to experts' support, users' ideas can be reflected to this environment and guide the works.

Applications and software carry participants to a given virtual platform and shape the process by analyzing users' demands, requests and ideas through some tools designed beforehand by experts, in order to maximize the level of interaction among participants.

Informing citizens with various methods is the first stage of community participation. Obviously, information-sharing tools can change along with technological tools, today's requirements and new methods. All of the methods cited below should not be necessarily utilized. What is important here is to select suitable, easy-to-understand and supportive methods for the target group. Active participation is correlated with the method of information-sharing (J. L. Creighton, 2005). Baba compiles the methods for informing citizens in literature, as cited below (Baba, 2009). These methods are flexible as they can be adjusted; strengthened or weakened.

1- Briefing, 2- Exhibit and Displays, 3- Feature Stories, 4- Information of Repositories, 5- Internet, 6- Mailing out Key Technical Reports or Environmental Documents, 7- Mass Mailing, 8- Media Interviews and Appearances on Talk Shows, 9- Media Kit, 10- News Conferences and Media Briefings, 11- Newsletters, 12- Newspaper Inserts, 13- News Release, 14- Paid Advertisement, 15- Panels, 16- Presentations to Community Groups, 17- Public Service Announcements, 18- Symposia

It is critical to inform the relative users to receive their feedback for a project in a city or neighborhood under the collaboration of actors. This requires a holistic organization and network of communication (J. L. Creighton, 2005). The good functioning of participatory processes is based on the principle of two-way feedback from experts to users and from users to experts who conduct the process. This is explained by the concept of bottom to top, top to bottom (Malbert, 1998). As shown

below, Baba defines 37 methods used in participatory architectural processes for receiving feedback in various countries, (Baba, 2009).

1- Advisory Groups and Task Forces, 2- Appreciative Inquiry Summit, 3- Beneficiary Assessment, 4- Charette, 5- City Walk, 6- Coffee Klatch, 7- Computer Aided Negotiation, 8- Consensus Building, 9-Consensus Conference, 10- Facilitation, 11- Field Trip, 12- Focus Groups, 13- Future Search, 14- Groupware, 15- Hotlines, 16- Internet, 17- Interviews, 18- Large Group/Small Group Meeting, 19- Meetings, Hearings and Workshops, 20- Multiattribute Utility Analysis, 21- Open Houses, 22- Open Space, 23- Participatory Rural Appraisal, 24- Participatory Technology Assessment, 25- Participatory Television and Cable Television, 26- Plebiscite, 27- Polls and Surveys, 28- Public Hearing, 29- Public Meetings, 30- Retreat, 31-Samoan Circle, 32- SARAR, 33- Task Force, 34- Town Meeting, 35- Visioning, 36- Workshops, 37- Putting It All Together

Evidently, methods and techniques of great diversity have been developed for participatory architectural processes on the scale of cities and spaces. These methods aim to actively engage different groups in these processes by making use of social media, digital tools and devices and printed media in addition to traditional methods, in line with today's technological advancements. Below are the main points observed in several methods of participation:

- Revealing people's desires through gatherings, meetings and workshop activities,

- Providing a transparent and democratic environment of exchange through plays, ballots and feedback,
- Encouraging different stakeholders so that they become an active part of production processes; delegating; raising awareness and promoting production,

Designing collaborations between experts to take concrete steps for the fulfillment of the revealed demands. In the chapter on the evaluation of participatory architecture processes, the contribution of different models laid out in this chapter will be questioned. Without a doubt, initiatives that develop certain methods and design an organizational chart have quite positive activities in production processes.

3.5. Implementation of Model

This model proposes three levels for analysis: participation ladder analysis, stakeholder typology analysis, and participation techniques analysis. Participatory architecture and its aspects have been evaluated with a quantitative method. This thesis focuses on evaluation research. Summative evaluation evaluates the results of a part of or entire activity according to certain criteria and measurements. In this context, this thesis utilizes summative evaluation through some identified case studies. The model of the thesis uses a three-stage descriptive analysis method to identify the criteria.

The design here addresses participation from three main aspects, from a holistic point of view. The participatory architecture case studies addressed in this context evaluate the categorization of participation, diversity of actors and participation techniques with a scoring study.

STAGE 1 Participation Ladder Analysis: Three different types of categorization were analyzed. Citizen participation levels and related concepts are set forth in various scientific studies. Building on Arnstein's (1969) work, Hart (1992) set another ladder. We also build on the categorization studies in literature and match the processes of participations with different levels on an eight-step ladder. Levels suggested by this thesis (for e.g. see Fig. 3.11)

Drawing on this, this thesis approaches Arnstein's ladder through the definitions below.

- Manipulation (1): manipulating the focus group into mandatorily using the project's end product without engaging them,
- Tokenism (2): imposing certain project ideas to the focus group,
- Facilitator project, (3): merely informing the focus group about the project,
- Sharing Ideas (4): receiving the relative focus group's opinion about the envisaged project,
- Representation (5): coming up with convincing ideas and producing; project production from which the focus group benefits (the focus group passively watches the project),
- Partnership (6): developing in collaboration; conducting the project by engaging the focus group in the project processes as an active actor,
- Co-operation (7): conducting the process by delegating some power to skilled and competent experts to make sure that the project is produced by and under the control of the focus group,
- Target Group Control (8): when the project is conducted by and under the control of the focus group through the project's own organizational network.

participation ladder analysis

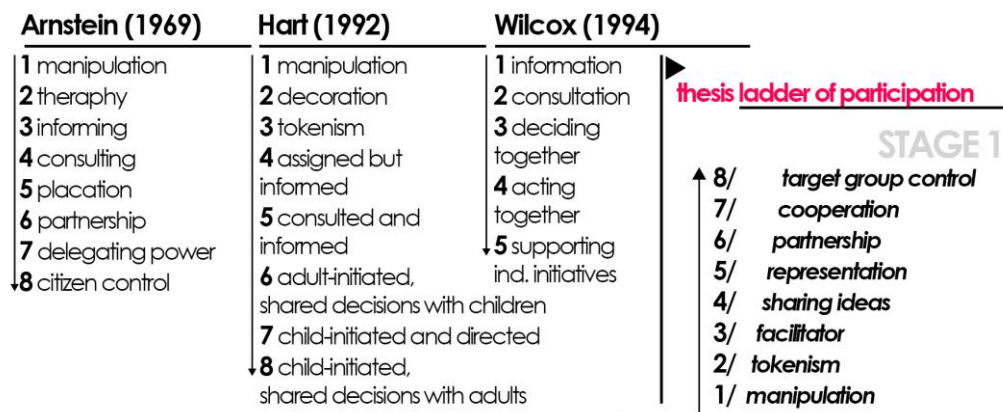


Figure 3.11: Participation ladder (inference by literature) analysis of the study

STAGE 2 Stakeholder Typology Analysis: Since the concept of participation is about individuals converging or diverging around certain ideas, diversity of actors makes processes more meaningful.

the classification of stakeholders

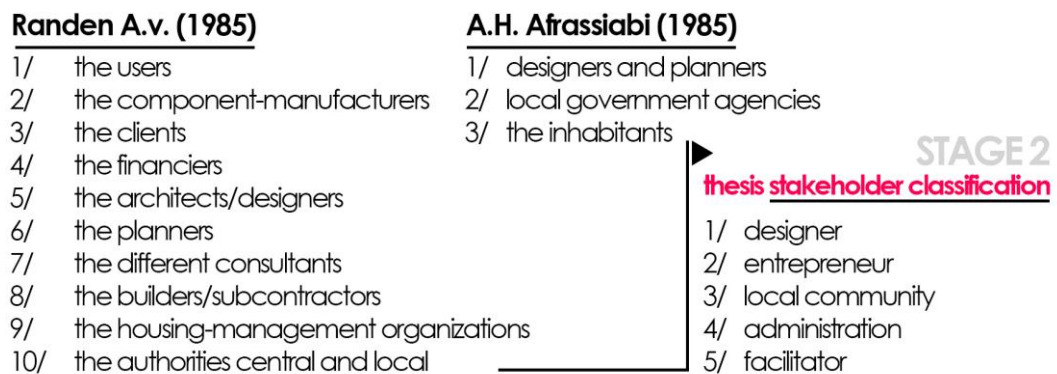


Figure 3.12: Stakeholders (Inference by literature)

Actors that can be associated with the act of architecture are set forth in different classifications. The thesis aims to question the existence and diversity of actors through a classification on a large scale (for e.g. see Fig. 3.13).

STAGE 2		<i>stakeholder typology analysis</i>		
1/designer	2/entrepreneur	3/local community	4/administration	5/facilitator
-architect	-financier	-user	-international	-association
-designer	-investor	-practitioner	-national	-non-governmental organisation
-specialist	-sponsor	-specialist	-local	-chamber
-technician	-supporter	-special groups		-university/
-advisor	(economic)	-volunteer		institute/
-supporter				school
(technical)				-individual
-academician				initiation
-design student				-volunteer

Figure 3.13: The classification of stakeholders of the study

Actor Network Analysis was carried out as part of the method. The system to conduct the data mapping and analysis was set up to study the ties established between actors and the weight of the roles actors assumed. Nodes and edges were defined using the Graph Commons online programme. Interpretations were delivered on the big picture made up of nodes (point: actor) and edges (line: tie) here (for e.g. see Fig. 3.14). Nodes represent animate or inanimate individuals, groups, companies, foundations and other actors. Edges, on the other hand, represent the existence of ties between the actors with whom unidirectional or mutual communication was established. In the dissertation study model, nodes were gathered under designer, entrepreneur, local community, administration and facilitator headings. The greater the number of edges connecting with a node (actor), the bigger its weight and activity on mapping in both graphical and centralisation

terms. Such increase also boosts the weight and activity of the group which is the main heading.

Cooperations, direct and indirect relationship networks, density of networks of groups aggregated under the Solidarity Architecture Exhibition to observe the clusterings (for e.g. see Fig. 3.14). It is possible to observe the networks created by local implementers and specialised advisors with architects, designers, and students and the user with support of universities, civil society organisations, associations and foundations as well as private firms. The data, central actors, and clusters formed in the mapping designed in this context were visualised with a single picture. Open source SAEx Actor Network Analysis has structure that can be enhanced by researchers, continuously updated by different actors and through addition of new relationship networks.

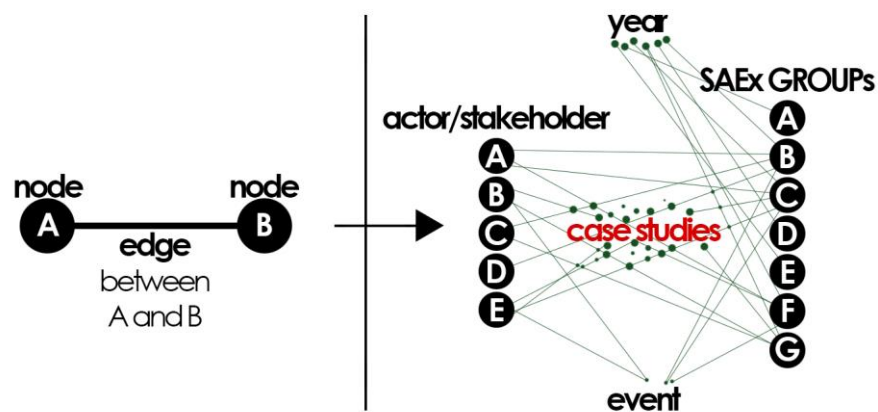


Figure 3.14: The rule of relationship mapping of Actor Network Analysis

STAGE 3 Participation Techniques Analysis: This thesis includes the methods, techniques, strategies and collaborations developed for types and techniques of

participation (for e.g. see Fig. 3.15) in evaluation by questioning their existence, in Stage 3. In this context, this study tries to understand the techniques by asking the questions such as:

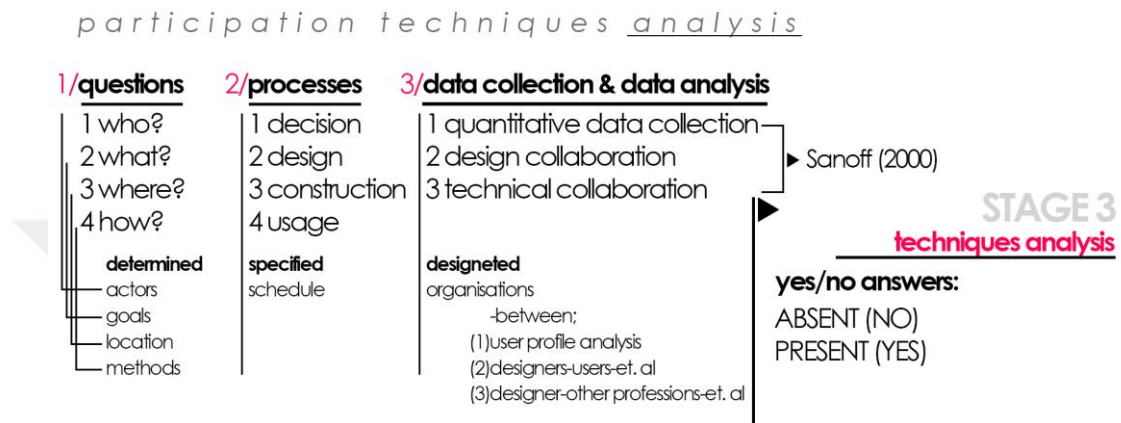


Figure 3.15: Participation techniques analysis

- -Has a structure been developed related to the diversity of actors to be included in the study?
- -Where are the actors in the activities of participatory architecture?
- -Has the area where the study will be conducted been identified?
- -Is there a schedule for participatory architecture process?
- -Was actors' design collaboration organized?
- -Has a qualitative data collection process been conducted to understand the relationships between the target group and space?
- -Were methods/strategies/techniques were used for engaging non-expert groups in design activities?
- -Was technical collaboration designed for especially implementation among different expert groups?

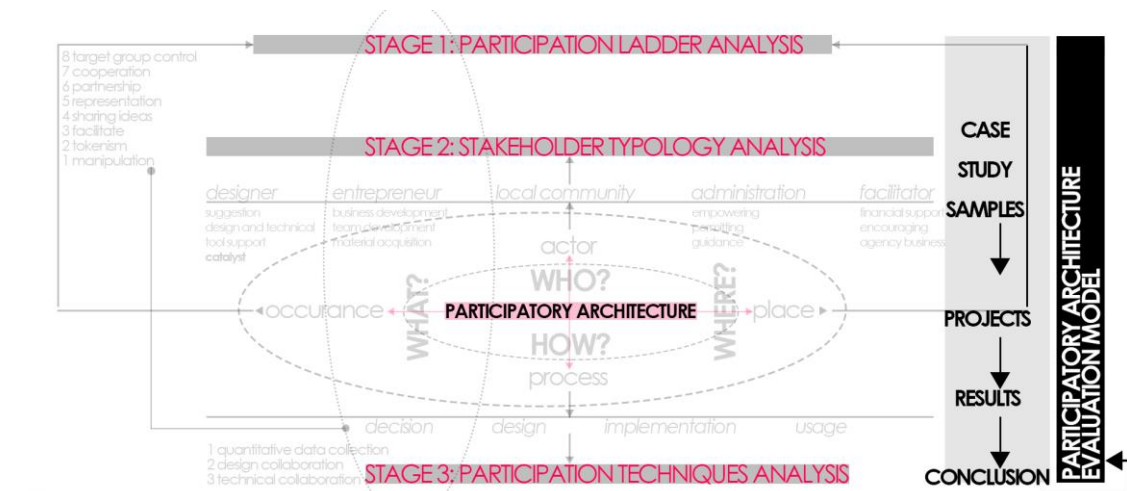


Figure 3.16: Evaluation Stages of the study

Data collection is required before evaluation analysis. The analyzed cases contain various contextual (for e.g. see Fig 3.16) relationships. The three-stage research analysis required a scoring form. The structured case assessment form was used to collect data on three stages.

4. CHAPTER CASE STUDIES

The multidimensional structure in participatory architecture has a complex system. Each project has specific variables. The way every project is handled and interpreted by the specific approach of the architect is different, and therefore the organization of stakeholders is also different. This causes us to gain different experiences and results with changing conditions each time.

This study sets out from the proposition that participatory architectural work will be evaluated and their potentials, and positive and negative aspects, will be determined and guide the planned studies in the future. In this context, we made evaluations of

different aspects of the process in line with the defined dimensions (event, place, actor, and process) and determined analyses. Figure 4.1 shows the conceptual framework of the participation ladder analysis, stakeholders typology analysis, participation techniques analysis and also indicates the interactions of the elements of these factors with the specific questions.



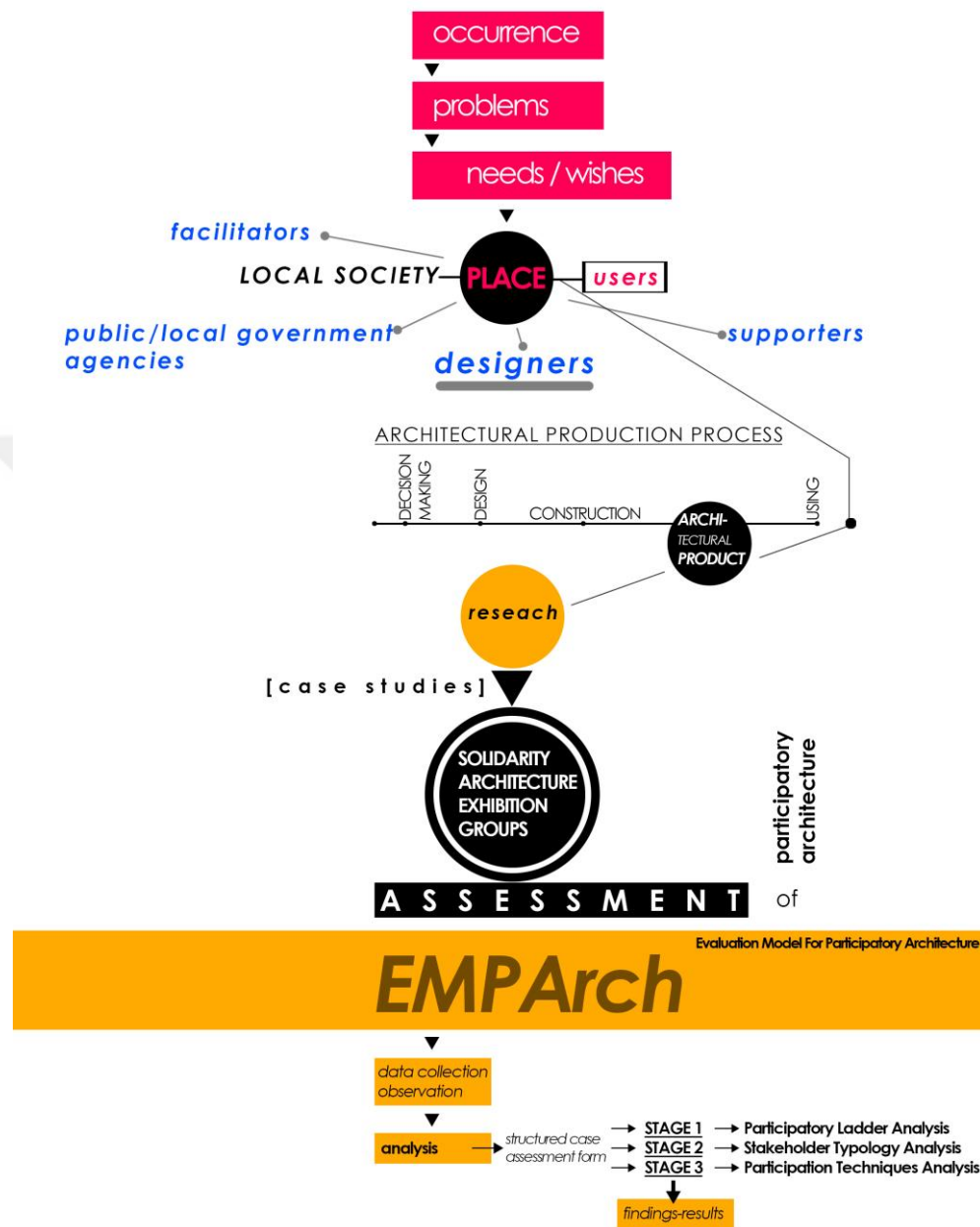


Figure 4.1: Implementation of case studies

Each group is unique in terms of their way of production and the geographical context of their area of activity and they should be addressed and evaluated as such.

It is necessary to analyze their production in their own context in addition to

discussing its place in the architectural environment of Turkey. Therefore, the thesis aims to make an evaluation through a systematic research analysis based on the groups while making a general evaluation on the SAEx and their stance towards the conventional architectural practices in Turkey. In this context, EMPArch which is the proposed evaluation model within the scope of this thesis, was utilized to examine studies of various numbers and scales by Another Kind of Workshop, Architecture for All (AfA), Assembly of Architects (AoA), Duzce Hope Studio (DHS), Historic Yedikule Gardens (HYG), Kuzguncuk Gardens (KG) and Plankton Project (PP).

4.1. Solidarity Architecture Exhibition and Its Groups

The typical way of working in the architectural environment of Turkey in recent years can be observed in many fields including the architectural practice based on rapid production, architectural media organs and architectural education. However, a breakthrough is evident in parallel with global and national developments including important issues such as the pandemic, economic uncertainties, unemployment and climate change. As the number of students allowed in the under-graduation programs in faculties of architecture has increased in the past decade, there is a considerable number of young graduates from departments of architecture. While these young graduates are trying to cope with unemployment, the pandemic and the economic crisis, they will also bring new breath to the country. Their way of working will inevitably change and lead to new quests. The groups involved in the

SAEx are the pioneering groups aiming to speak their minds through their unique practices against the conventional ways of working.

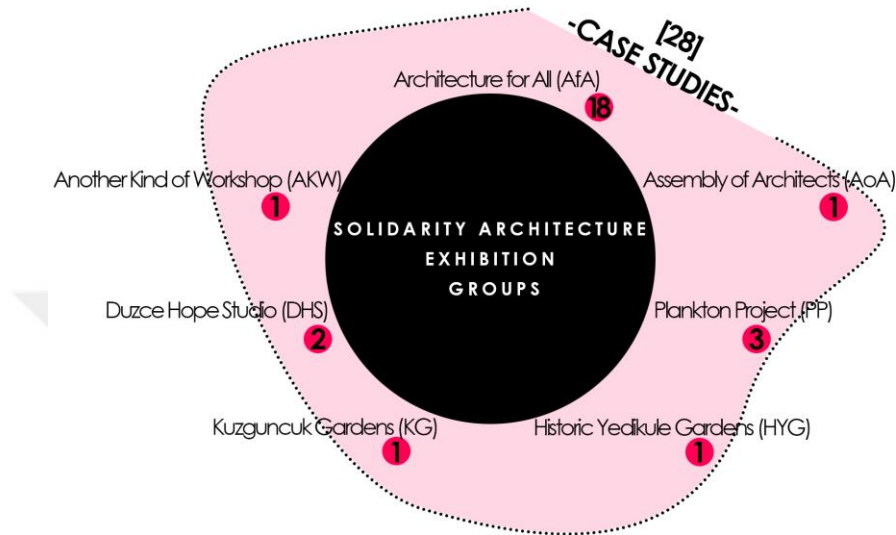


Figure 4.2: Distributions of Projects

Omacan says The Solidarity Architecture Exhibition combines the work of seven different groups (for e.g. see Fig. 4.2) of architecture representing an artery which will surely create a prominent line in the upcoming period (Omacan, 2017).

Table 4.1: SAEx groups and their projects

	GROUP NAME	PROJECT NAME	LOCATION	YEAR
1	Another Kind of Workshop	AKW_ "Başka Bir Oyun" Architectural Practice	Saraylı-Gölcük-Kocaeli, TR	2008
2	Architecture For All	AFA_ Akşemsettin Primary School Library and Studio	Akşemsettin-Fatih-Istanbul, TR	2017-2020
3	Architecture For All	AFA_ Pembeviran Primary School Playground and Garden	Pembeviran-Çınar-Diyarbakır, TR	2019
4	Architecture For All	AFA_ Ketenci Primary School Refurbishment and Garden	Ketenci-Hinis-Erzurum, TR	2019
5	Architecture For All	AFA_ Selim III Primary School Play Garden	Üsküdar-Istanbul, TR	2019
6	Architecture For All	AFA_ Darica Primary School Open-class and Garden	Darica-Harran-Şanlıurfa, TR	2018
7	Architecture For All	AFA_ TCYOV Headquarters Renewal	Kadıköy-Istanbul, TR	2018
8	Architecture For All	AFA_ Güllü Open Classroom and Play Track	Güllü-Eşme-Uşak, TR	2017-2018
9	Architecture For All	AFA_ Yırca Soaphouse	Yırca-Soma-Manisa, TR	2017-2018
10	Architecture For All	AFA_ Ayşe Temizel Secondary School Library	Soma-Manisa, TR	2017-2018
11	Architecture For All	AFA_ Boğada	Kadıköy-Istanbul, TR - El Risco-Canary Islands, SP	2017
12	Architecture For All	AFA_ m3 - Ayazağa Primary and Secondary School Playground and Garden	Ayazağa-Sarıyer-Istanbul, TR	2016
13	Architecture For All	AFA_ Kavar Cooperative Sales Office	Kolbaşı-Tatvan-Bitlis, TR	2014-2015
14	Architecture For All	AFA_ Çorum Reading Room For Children	Çorum, TR	2014
15	Architecture For All	AFA_ The Beyoğlu Cinema	Beyoğlu-Istanbul, TR	2013
16	Architecture For All	AFA_ Kargı Construction Workshop	Kargı-Akkuş-Ordu, TR	2012
17	Architecture For All	AFA_ Ovakent Construction Workshop	Ovakent-Ödemiş-Izmir, TR	2014
18	Architecture For All	AFA_ Ovakent Cafeteria	Ovakent-Ödemiş-Izmir, TR	2014-2015
19	Architecture For All	AFA_ Women and Children Spaces I-II-III	Villages-Tokat, TR	2015-2016
20	Architecture For All	AFA_ Meraklı Kedi Elementary School Landscape Workshops I-II-III	Ankara, TR	2016-2019
21	Assembly of Architects	AoA_ Dilek Doğan Playground	FSM-Baltalimanı-Sarıyer-Istanbul, TR	2016
22	Düzce Hope Studio	DHS_ Düzce Hope Housing Project	Beyköy-Düzce, TR	2015- ...
23	Düzce Hope Studio	DHS_ Open Site of Construction Beyköy and Grid Beyköy Projects	Beyköy-Düzce, TR	2016
24	Historical Yedikule Gardens	HYG_ Baraka Yedikule	Yedikule-Fatih-Istanbul, TR	2016-2017
25	Kuzguncuk Gardens	KG_ Kuzguncuk BostanA	Kuzguncuk-Üsküdar-Istanbul, TR	2010-2015
26	Plankton Project	PP_ Pulley Moda	Kadıköy-Istanbul, TR	2016
27	Plankton Project	PP_ "Durak Ovacık" Bus Station Project	Ovacık-Tunceli, TR	2015
28	Plankton Project	PP_ "Montaj Mekan" and "OMURGAartuklu" Installation Projects	Mardin, TR	2015

These groups develop several practices (for e.g. see Table 4.1) in order to respond to social needs, acting on a voluntary basis. Coming from a large variety of architectural background, these seven groups vary in their ways of working, approaches and scales. Their various quests in architecture has a unique value and importance for the architectural literature of Turkey. They propose unique approaches to architecture and alternative ways of architecting developed by these groups in the context of communities and cities. The common characteristic of these groups is that they follow a path based on alternative architectural practices that support urban rights claims; act collectively rather than through individual initiatives targeting media visibility; and focus on the issue of participation in face of the established design discourse in the world of architecture.

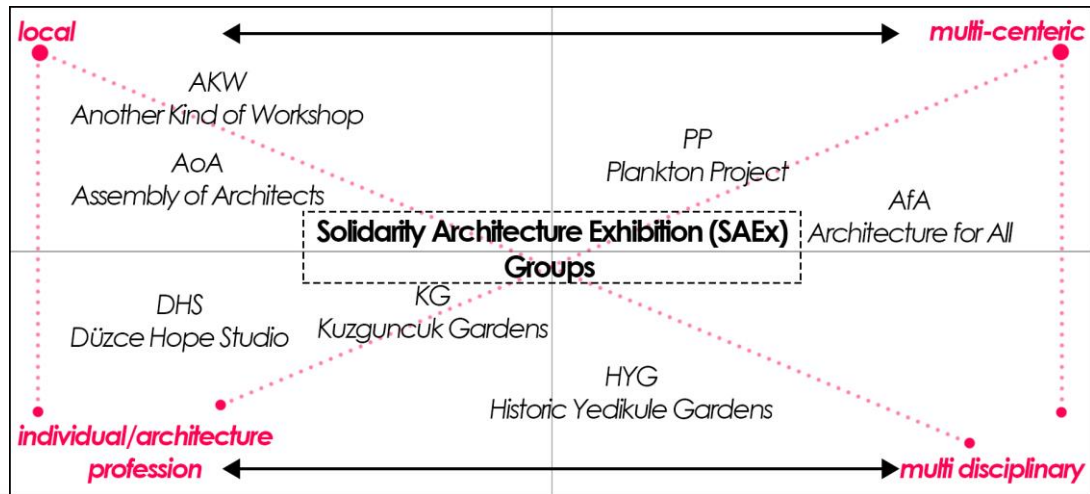


Figure 4.3: Mapping of Solidarity Architecture Exhibition Groups

The urban struggles supported by these groups in different contexts and spaces (for e.g. see Fig 4.3) are quite valuable. What's more, the experimental architecture practices conducted by these groups open up a new field upon which actors of architecture must reflect and discuss (Omacan, 2017).

4.1.1. Another Kind of Workshop

The information on this group and its work can be found on AKW web site:

<https://www.baskabiratolye.com/homepage> and in the Solidarity Architecture Exhibition (2017)

book; visuals are based on AKW web site at <https://www.baskabiratolye.com/baska-bir-oyun-eng>.

The group built on architectural infrastructure that discusses the concepts related to social relations including justice, equality, social classes, education, nature and ecology and develops architectural products in the context of place-space. The workshop's structure is also open to inter-disciplinary studies. Another Kind of Workshop (AKW) addresses the issue of production of spaces in a user-oriented manner, taking into consideration the context of the place, in interaction with several disciplines. AKW conducts research for the local level, in accordance with

local demands. Because the team believes that life is about daily activities and cares about the local people and locality in the area that they observe.

It has been observed that AKW seeks solution proposals with a spirit of social responsibility created by the problem rather than the personal interests of the workshop and/or the architect's ego, when a need is identified in urban or rural areas. Proposals are developed upon discussion with local users and are open to the views of experts or participants from every segment of the society. It has been observed that the workshop is open to innovative quests taking into consideration alternatives to the developed proposal. Participatory architecture workshops were organized, attended by users and local experts with easy-to-reach, economic materials and simple techniques and construction methods.

This pluralistic workshop undertakes collaborations for a more equal, just, free and better world with an activist attitude. It is possible to conduct collective production and/or action with such collaborations. Participation can only be achieved in this kind of pluralistic environments. Participation in architecture can be meaningful through activities that protect individuals' rights, produce with users and for users. Otherwise, this will be tokenism. It is safe to say that the workshop expresses itself with well-rooted, acceptable arguments rather than by uttering strong words to drive itself forward. It was also observed that they always defended the rights of users.



Figure 4.4: Mapping of AKW

Case Study 1 -AKW_ Another Kind of Game Architectural Practice - “Saraylı-Örcün” Summer Workshop (URL27, URL28)

It seems that there is an ongoing transformation process in the village life in Saraylı where the local people’s livelihoods depended on rural agricultural activities before the Gölcük Shipyard was opened and people started to join the labor-force of the shipyard under the effects of industrialization. After the earthquake in 1999, the political authority allocated productive agricultural land to the construction of permanent residential areas. AKW defines Saraylı as an open laboratory for discussing, examining and speaking about urban issues making use of architects, urbanologists, sociologists and disciplines focusing on human beings.

It has been identified that the study was elaborated through exchanges of ideas and talks in areas where especially women spend their daily lives such as the women’s market, village coffeehouses and under the plane trees in the square. In addition, meetings were organized on weekends to understand children when they did not

have to go to school. Some design decisions were made as a result of these observations. Designer stakeholders set forth certain spatial proposals such as playgrounds for children; flexible activity areas for young people; exhibition, collective cooking or kitchen areas for women. The model for the playground comprising alternatives developed for different spaces excited all stakeholders and turned out to be a trigger to move to implementation. The “tire park” activity was organized based on an idea to repurpose used tires under the instructions of a former shipyard workman on rope knitting and knot methods; this activity was realized with the participation of children, university students, architects, local people and other stakeholders.

In this context, the study collected 8/8 points in Stage 1; 44/54 points in Stage 2 and 20/22 points in Stage 3. Therefore, the total of evaluation points was calculated to be 72/84. The study constitutes a Category A participatory architecture example. ***It has been observed that the conducted process was ideal in terms of participatory architecture.*** Active public participation makes the process very valuable. The support of the Foundation for the Protection and Promotion of the Environment and Cultural Heritage (ÇEKÜL) took the process beyond being a mere architectural production process and turned it into an environment where various issues were addressed. It has been deduced that experts such as architects and sociologists experienced village life to understand the village and the villagers; observe their needs and desires and meet their demands to the extent possible. It has been observed that students who pursue their education of architecture, academics and volunteers became integrated with local users and that they were willing to take part

in active production. The outputs of “Saraylı-Örcün” Summer Workshop were visualized by creating a project information poster (PIP).



Figure 4.5: PIP of “Saraylı-Örcün” Summer Workshop

4.1.2. Architecture for All

The information on this group and its work can be found on AfA web site:

<https://herkesicinmimarlik.org/en/> and in the Solidarity Architecture Exhibition (2017) book;

visuals are based on AfA web site at <https://herkesicinmimarlik.org/en/works/>. Systematic and detailed project process texts were read and interpreted; the relative findings and results were set forth.

The Arcitecture for All (AfA) Association is a voluntary platform founded by professionals from various design disciplines and other related disciplines and students. This platform has the status of an association and seeks pluralistic solutions to the social problems specific to Turkey and in the world through design. AfA contributes to the society by engaging several actors in the processes of design, project and implementation through a participatory mechanism in urban and rural areas which are difficult to reach for the concept of design.

It is observed that AfA projects have a multi-disciplinary environment where alternative solutions are sought outside the conventional practice of architecture, and the concept and the issue of design are frequently discussed. The lean, simply applicable and original solution proposals generally set forth in the final products are, in fact, the results of an alternative architectural design. The discipline of architecture has responsibility towards the society and AfA has assumed the task of passing this responsibility of playing a role in social projects onto students pursuing their education in the disciplines of design. It has obtained an important place in Turkey's architectural environment as it attaches importance to acting together; generates process-oriented, rather than result-oriented solutions to problems and seeks innovative architecture.

AfA produces contextual projects aiming to tap into the potential of the place of the project, taking into consideration the socio-cultural and economic circumstances there. Repurposing, repair and brand-new projects are generated with design and implementation processes involving multiple actors. It has been observed that, in each project, actors come together with different purposes and methods. These methods define a different working model. In turn, different models allow for generating new experiences and drawing new design routes. This produces unique scenarios in which participants can participate in various ways.

On one hand, AfA's efforts to bring together its own members and students from design disciplines set an example for participatory architecture. On the other, they occupy a high level on the participation ladder as they engage local people, target

groups, projects' real users, several public institutions and organizations and local administrations and local laborforce in projects.

The Associations's activities are announced through their communication tools; they observe certain principles and calendars. It has been observed that participatory processes are initiated with announcements and open invitations in a way that meets the requirements of participatory processes. It has also been observed that individuals and organizations associated with the topic are contacted before design to build the economic and administrative infrastructure of the processes. Discipline and a shared sense of responsibility are of great importance among the actors of a project.

Projects generated by Architecture for All are grouped under the titles of Abandoned Rural Schools, Spaces for Women and Children, "Meraklı Kedi"

Primary School, Singular Projects, Exhibitions and Scale 1/1

(<https://herkesicinmimarlik.org/en/works/>). Particularly the projects falling under Abandoned Rural Schools and Spaces for Women and Children constitute a suitable platform for the discussion and evaluation of the concept of participation within the discipline of architecture.



Figure 4.6: Mapping of AfA

Case Study 2 -AfA_ Akşemsettin Primary School Library and Studio Project (URL29)

This project is in AfA's "Individual Projects" portfolio. It covers the design and implementation works of a library and a studio in a renovated primary school with historical characteristics in a neighborhood densely populated by Syrian refugees. It was observed that the project was supported through a foundation and an association. University lecturers and students contributed to the design process. A private international high school delivered material and transportation support. The principal and students of this primary school also supported the process. The implementation process was conducted under difficult circumstances as it coincided with the peak of the COVID-19 pandemic. Skaanim Design Atelier helped identify a series of design criteria in 2017; the implementation had to be delayed when financial support was withdrawn; and new support in 2020 helped reinstate implementation. Design and implementation works were conducted with architecture students. Since the school was partially closed under the rules of the

pandemic even though it is public space; the team was limited to the school personnel, employees, architecture students and experts.

The diversity of actors is limited since the work was only conducted in the interior; did not involve any complicated details or a lengthy process; and was realized with a semi-closed community. However, this is not an obstacle preventing the project from being conducted and offering a solution. In the structured evaluation form, the study collected 6/8 points in Stage 1, 34/54 points in Stage 2 and 19/22 points in Stage 3. The total score is 59/84. A Total of 59 Evaluation Points places this study under Category B participatory architecture examples.

A decision-making and design process involving students would make this more meaningful. Such studies are of utmost importance for understanding the cultural and social context for especially migrant children. Demands and expectations can be revealed through joint meetings, workshops and activities. A multi-cultural structure contains spatial potential. People take ownership of spaces whose design is realized in line with their desires. Finally, the flexible design principles have been observed to be a positive approach. They helped create an environment where students can shape the space as they wish, offering different use opportunities.



Figure 4.7: PIP of Akşemsettin Primary School Library and Studio Project

Case Study 3 -AfA_ Pembeviran Primary School Playground and Garden Project (URL30)

The process is made up of three workshops including design studio (1), collect-complete-conceive studio (2) and implementation studio (3). This project is in AfA's "Individual Projects" portfolio. Initiated upon the request of the principal and then turning into a multi-stakeholder structure with several communication networks, the process covered the design of several architectural spaces and elements, budgeting, material supply and implementation. Various methods, techniques and strategies were experienced particularly in the design of the playground. Along with the use of design strategies developed through the use of simple materials and tools, the efforts to find a common language with children made the process quiet meaningful. In addition, workshops organized within the scope of the "Cümbür Cemaat Festival" held in Diyarbakır Racetrack bringing together administrators, teachers and students of village schools in Diyarbakır are

invaluable events for building a network of interaction reaching out to more students and teachers (URL30).

Based on the observed events and activities, it is evident that the study can be positively evaluated in terms of participatory architecture with its design and implementation phases. The study collected 8/8 points in Stage 1, 38/54 points in Stage 2 and 22/22 points in Stage 3 in the structured evaluation form. This places the total of evaluation points at 68/84. The study sets an example of Category B participatory architecture.

Ensuring a good flow of information with children through workshops in line with their demand, collecting information about the school and the village through several meetings and interviews, creating data through photography and drawing studies are all positive activities when it comes to the evaluation of participatory architecture. In addition, identifying the principles through alternative design templates produced by individuals and groups would be a right approach to program the process in a good way. The design process of mental production in Mardin developed through a multi-centered interaction network while being location-specific all at the same time and the implementation process of physical material production in Izmir describe to which extent the process of architecting becomes rich, full of surprises and experimental with participation.



Figure 4.8: PIP of Pembeviran Primary School Playground and Garden Project

Case Study 4 -AfA_ Ketenci Primary School Refurbishment and Garden Project (URL31)

This project is in AfA's "Individual Projects" portfolio. The story of the Ketenci Project was triggered through the network of interaction established with the "Güllü Open Classroom and Play Track Project" founded with participatory architecture methods. School and village visits conducted with students, surveys, data documentations, interviews with village heads, students and teachers were all positive efforts for conducting a multi-stakeholder process. It was observed that ideas were developed to meet the physical and spatial needs of not only the school, but also the village. The workshops held with students in different periods and their integration to Turkeybuild Istanbul were invaluable initiatives to expand the established communication channels.

The process has been participatory thanks to a strong organizational chart of interaction networks, communication established with the local community and

participation of tens of stakeholders in the process resulting in a final product. In this context, the study collected 7/8 points in Stage 1, 31/54 points in Stage 2 and 18/22 points in Stage 3. The total of evaluation points is calculated to be 57/84. The study sets an example of Category B participatory architecture.

It was observed that wooden products were built with easy-to-access materials in refurbishment and remodeling practices conducted for culture and sports events indoors and in the school garden. In addition, the grandstands produced for the field planned for sports activities were made of stones which are made of natural and traditional building materials integrating with the surroundings in line with the physical context and topographical data. The project is a small-scale, multi-stakeholder example of participatory architecture conducted with the support of school administrators, students, local fore-persons, material suppliers and local administrative units, with the support of a well-established construction fair and finally with academic collaboration.



Figure 4.9: PIP of Ketenci Primary School Refurbishment and Garden Project

Case Study 5 -AfA_ Selim III Primary School Play Garden Project (URL32)

This project is in AfA's "Individual Projects" portfolio. The process was launched when the coordinator of Harezmi Training Pattern of Üsküdar Provincial Directorate of National Education was contacted. It is observed that sketching and modelling activities were conducted to understand the views of students. Students were contacted in their classes. It was ensured that primary school students were engaged in the design and decision-making processes with various design tools and methods. The design proposals developed under the cooperation between AfA and the students were evaluated before a large group of users. Making use of models and drawing tools, the participants decided upon a final product which then moved to the implementation stage. It was observed that the implementation process was conducted with the participation and contributions of academic circles and the participation of student unions on a voluntary basis.

It was concluded that the process was conducted with an organizational chart and planning in accordance with a certain time schedule with harmonious and active participation of a multi-stakeholder structure. In this context, the study collected 7/8 points in Stage 1, 30/54 points in Stage 2 and 21/22 points in Stage 3. This means that the total of evaluation points is 58/84. The study sets an example of Category B participatory architecture.

The cooperation established in the implementation phase actually allowed for students to learn about materials and practice building techniques. The skills of utilizing each and every part of materials and thinking of elements produced for

different purposes (such as vehicle tyres) as elements of the physical place open up a new horizon for students. The project was also archived in a book.



Figure 4.10: PIP of Selim III Primary School Play Garden Project

Case Study 6 -Afa_ Darica Primary School Open-class and Garden Project (URL33)

This project is in AfA's "Individual Projects" portfolio. The process was launched upon the initiative of KODA (Village School Exchange Network) that was established to support teachers in rural schools; and developed with ideas generated by AfA and the Urban Initiative of City and Child that focus on urban children and childhood. Some visits were organized with the participation of students in order to understand the village and the surroundings of the school. This also contributed to the process of participatory architecture by enabling stakeholders to know users better. Models of alternatives were used to elaborate the process of design together with students, teachers, the village's youth and children and the local community. In this context, an available classroom was used to conduct the design process for

improving challenging neighborhoods and implementing a market garden practice.

Since the workflow unfolded in an unexpected way, the implementation phase was conducted in a different time period.

Contextual studies were conducted in line with topographical data with easy-to-reach local material such as hay bales, stones and mud-brick. Procedures and practices specific to traditional building techniques were experienced thanks to local forepersons. Design and implementation stages are open to unexpected situations. Physical circumstances, material supply and work planning all affect these processes. It was observed that the implementation was not completed on time for some products as the study was affected by these factors. The uncompleted works were finalized in the process of use with active participation of students and teachers. Thus, the study collected 5/8 points in Stage 1, 28/54 points in Stage 2 and 18/22 points in Stage 3. This means that the total of evaluation points is 51/84. The study sets an example of Category C participatory architecture.



Figure 4.11: PIP of Darica Primary School Open-class and Garden Project

***Case Study 7 -AfA_ Youth Re-autonomy Foundation of Turkey (TCYOV)
Headquarters Renewal Project (URL34)***

This project is in AfA's "Individual Projects" portfolio. The process was launched with location discovery studies upon invitation from the Youth Re-autonomy Foundation of Turkey. An open invitation was issued for students from architecture and design disciplines to be included in design and implementation and, as a result, 11 students were identified. The foundation offers guidance and support for children aged 12 to 18 who are pushed, or at risk of being pushed, into delinquency and their siblings. It was observed that stakeholders organized necessary meetings for understanding the building's identity, way of operation and physical requirements in order to identify spatial activities to be carried out in the foundation's headquarters. It was also observed that children were consulted through dedicated meetings. The design process of the necessary studies on the facade and in the interior was conducted through physical modelling studies and sketches by children and other stakeholders.

It was observed that material and labor-force was supplied through various support mechanisms and sponsors. A survey was conducted with children to better understand the colors and physical requirements of the space. A workshop was held with the attendance of lighting experts. Although the planned furniture work was cancelled in implementation because of the economic fluctuations throughout the project, it was possible to review the plastering works and conduct wall painting procedures including colors and graphs decided by children.

It was unexpected that implementation was only partially completed because of economic circumstances. On the other hand, the target group of the intended work and the level of social awareness established are among the project's positive aspects. The efforts of encouraging children to share, take on responsibility and help each other through an experimental process are invaluable. In this context, the study collected 6/8 points in Stage 1, 30/54 points in Stage 2 and 18/22 points in Stage 3. This means that the total of evaluation points is 54/84. The study sets an example of Category C participatory architecture.



Figure 4.12: PIP of TCYOV Headquarters Renewal Project

Case Study 8 -AfA_ Güllü Open Classroom and Play Track Project (URL35)

This project is in AfA's "Individual Projects" portfolio. It was observed that the process was launched upon interactions with a teacher who participated in and supported the Abandoned Rural Schools projects. Evidently, this was a quite extensive participatory architecture process comprising architecture student clubs, local people, teachers and students. The project included meetings and information-

gathering interviews as well as discovery trips. Model-based methods were used to identify needs together with the school's students and develop ideas. The first drafts were set forth in accordance with the demands, making use of introduction meetings with the local people and sketches and surveys. It is also safe to say that several spatial decisions were made concerning the village in general. It was also observed that some ideas were generated related to the use of the space when the school is closed or when there is a need.

It was concluded that the implementation process was managed with a contextual approach in light of the environmental data (trees' location and slope). The project experienced several implementation techniques before it was completed, thanks to several material sponsorships and financial support. In this context, the study collected 7/8 points in Stage 1, 28/54 points in Stage 2 and 21/22 points in Stage 3. This means that the total of evaluation points is 56/84. The study sets an example of Category C participatory architecture. In addition, the fanzine and book that were prepared specifically for the project and the journal that was kept throughout the process were very beneficial methods in terms of forming a memory for the future.



Figure 4.13: PIP of Güllü Open Classroom and Play Track Project

Case Study 9 -AfA_ Yırca Soaphouse Project (URL36)

This project is in AfA's "Individual Projects" portfolio. A process of organization started in Soma along with the resistance triggered by the cut out olive trees; continued with an established sense of solidarity and led to the formation of a team when the judicial process was won and the olive trees were replanted. This team also organized to form a structure that would support soap-making out of olive trees rather than coal production in Soma and women employment; and enabled a learning environment. The process involving participatory architecture started when the team bought a century-year-old house with the idea of producing a space in harmony with the architectural structure of the village to host soap and food production and sales activities. The process of renovating the house included discovery visits, surveys, visits to facilities operating on a similar logic, preparation of alternative sketches and stages of designing spaces for the local people and

guests. Consultant Hayriye Sözen and We're Architecture office hosted architecture students and AfA group members for the processes of design and production.

It was observed that AfA and other design stakeholders were partially involved in the implementation process. It was observed that fore-persons and other contracting actors were able to work in a predominantly professional environment in the process of repairing the building. AfA members inspected the implementation process through visits. Implementation costs were covered by soap sales and sponsor support. It was observed that, unlike AfA's other studies under collaboration with public institutions, associations and foundations, this study's implementation process had an extended chart of needs and functions dominated by professionals. Thus, the study collected 7/8 points in Stage 1, 28/54 points in Stage 2 and 19/22 points in Stage 3. This means that the total of evaluation points is 54/84. The study sets an example of Category C participatory architecture.



Figure 4.14: PIP of Yırca Soaphouse Project

Case Study 10 -AfA_ Ayşe Temizel Secondary School Library Project (URL37)

This project is in AfA's "Individual Projects" portfolio. This study is the 11th Blue Library Initiative conducted by MAPUDER. However, unlike the first 10 initiatives whose production was based on a conventional architect-client relationship, this was the first Blue Library Initiative that was based on a participatory architecture process. It was observed that professional architects, architecture and interior architecture students and AfA team members all participated in the design process. Within this design process, a jury helped evaluate different alternatives and their proposals were compiled in a book.

It was observed that a multi-stakeholder implementation workshop was organized with the support of MAPUDER, which led to some revisions in design decisions. The implementation process was similar to that of Yırca Soap Factory and received a large level of participant support in a limited period of time. Positive aspects include the efforts to adopt a participatory design method and the study's well-programmed approach during implementation. Unlike the other projects with extensive participant networks, this project's network remained limited. The study collected 6/8 points in Stage 1, 23/54 points in Stage 2 and 13/22 points in Stage 3. This means that the total of evaluation points is 42/84. The study sets an example of Category C participatory architecture.



Figure 4.15: PIP of Ayşe Temizel Secondary School Library Project

Case Study 11 -AfA_ “Boğada” Project (URL38)

This project is in AfA’s “Individual Projects” portfolio. This architectural practice was conducted with an international participatory community and support as much as it was produced with a local perspective. It was observed that the project decisions were made based on interviews with local users, observations and analyses once groups from different disciplines decided on the project area. The second pillar of the project involved the improvement of the El Risco neighborhood in the Canary Islands, within the scope which the residents of the neighborhood and designers came together in a collective initiative to generate some proposals. It was observed that the neighborhood’s residents were consulted on their requests and opinions through surveys, at every stage of the design process.

It was concluded that the local people supported the implementation process on a voluntary basis in addition to the participation of collective teams in the process of manufacturing equipment; after technical sketches and models were produced and

the necessary material was supplied. This was a multi-centered process comprised of three pillars. Positive aspects include the established collaboration, a strong communication network and interaction with local communities. The small scale activities were completed in a successful way with a good program and organizational chart. Thus, the study collected 8/8 points in Stage 1, 35/54 points in Stage 2 and 20/22 points in Stage 3. This means that the total of evaluation points is 63/84. The study sets an example of Category B participatory architecture.



Figure 4.16: PIP of "Boğada" Project

Case Study 12 -AfA_ m3 - Ayazağa Primary and Secondary School Playground and Garden Project (URL39)

This project is in AfA's "Individual Projects" portfolio. The process was conducted under cooperation with MEF University. It was concluded that the process was launched when the administrators and teachers of the Ayazağa primary and secondary catering to 1800 students contacted MEF University and shared their request of improving their outdoor and social areas. A part of the school area could

not be used because of a water canal going through the school garden and dividing the school's outdoor area into two. Therefore, the project first step was a workshop titled "A Bridge for Dream" held in the summer of 2015 for reorganizing this idle area. It was observed that AfA provided support on participatory architecture methods in this workshop. The process continued with a series of interviews, opinion exchange events and activities in 2016. This participatory architecture process received contributions from the Design and Make! Studio of the first year students of the Faculty of Art and Design of MEF University, AfA members and volunteers.

It was observed that administrators, teachers, students and families also contributed to the decision-making process which adopted a resilient approach to define outdoor areas. Because of the variety of demands and the size of the area, some decisions had to be taken during implementation. Architecture students designed together in an experimental environment the concrete, wooden and metallic materials. The process was completed with the manufacture of solid equipment and elements. Thus, the study collected 7/8 points in Stage 1, 31/54 points in Stage 2 and 20/22 points in Stage 3. This means that the total of evaluation points is 58/84. The study sets an example of Category B participatory architecture.



Figure 4.17: PIP of “m3” Project

Case Study 13 -AfA_ Kavar Cooperative Sales Office Project (URL40)

This project is in AfA’s “Individual Projects” portfolio. The process was launched when the Hüsnü M. Özyegin Foundation took initiative and contacted AfA for the objective of supporting agricultural development and production in one of the poorest regions of Turkey. The process was then developed with the demand of constructing a cooperative sales office for selling milk and dairy products and honey produced in the region and offering a stopover for visitors at the same time. The selected location was an intersection on Van-Tatvan road providing access to Hüsnü M. Özyeğin Foundation- Deniz Süren Secondary School, which creates a system that can also serve teachers and students.

It was observed that the online meetings and decision-making and design processes attended by the foundation’s managers, cooperative managers and AfA members led to the development of the idea of an architectural practice promoting alternative production and detachable products resistant to physical conditions and meeting the

needs. It was also concluded that AfA members monitored the process by talking to local forepersons and suppliers in the process of implementation. Unlike most AfA projects, this project was not an experimental one; it rather focused on the architectural product while adopting a design model based on a pluralistic understanding. Thus, the study collected 8/8 points in Stage 1, 36/54 points in Stage 2 and 19/22 points in Stage 3. This means that the total of evaluation points is 63/84. The study sets an example of Category B participatory architecture.



Figure 4.18: PIP of Kavar Cooperative Sales Office Project

Case Study 14 -AfA_ Çorum Reading Room Project for Children (URL41)

This project is in AfA's "Individual Projects" portfolio. The process was launched upon the initiative of the Educational Volunteers Foundation of Turkey (TEGV), when they contacted the Provincial Public Library of Çorum. It was observed that this participatory architecture process was designed under TGEV's cooperation with AfA. Stakeholder decided to construct a reading room at the library for children

under 14 years of age. In addition to this reading room, a theater stage, a flexible playground and an interaction area were integrated to the design. It was concluded that TEGV and local suppliers sponsored and supported implementation. Thus, the study collected 6/8 points in Stage 1, 22/54 points in Stage 2 and 18/22 points in Stage 3. This means that the total of evaluation points is 46/84. The study sets an example of Category C participatory architecture.



Figure 4.19: PIP of Çorum Reading Room Project For Children

Case Study 15 -AfA_ “The Beyoğlu Cinema” Project (URL42)

This project is in AfA’s “Individual Projects” portfolio. An open invitation was issued for sustaining a historical film theater screening independent films, as a result of which 50 stake holders were engaged in the process of making a series of spatial adjustments and improvements. It was concluded that there was an exchange of ideas on the physical/architectural conditions and problems of the film theater and the foyer, communication methods and event proposals. In addition, larger groups were consulted on various topics using social media.

Advertising and production agencies were asked for support and they replied positively; they were then included in the processes of setting forth informative digital products and interior applications for the purpose of spatial improvement. In this way, the Beyoğlu Cinema, one of the most important actors of independent and traditional cinema culture, acquired a fresh and new identity. Social media was also used as a tool for participatory architecture to post videos on the history, importance and new identity of the Beyoğlu Cinema. However, participatory architecture production was not involved in design and implementation, even though the study was based on a multi-stakeholder network in the decision-making process. Thus, the study collected 4/8 points in Stage 1, 16/54 points in Stage 2 and 12/22 points in Stage 3. This means that the total of evaluation points is 32/84. Even though AfA members and other actors did participate in the process, it cannot be defined as a process of participatory architecture from a holistic point of view, according to the criteria set forth by this thesis.



Figure 4.20: PIP of “The Beyoğlu Cinema” Project

Case Study 16 -AfA_ Kargı Construction Workshop (URL43)

This project is in AfA's "Abandoned Rural Schools". It was observed that the process was launched upon initiative of AfA and developed with the establishment of the necessary interaction networks by provincial and district local administrations. Because of the increase in the number of students enrolled in the school, local people intended to construct a second building, however, this building had not be completed because of the lack of means when it was opened to use. Upon AfA's online open invitation, ten students selected out of 180 applications from architecture students and some AfA members conducted the design process and participated in implementation for a while in accordance with the decisions made to complete the unfinished work.

It was concluded that local people were included in several events and meetings within this process for the purposes of understanding and becoming closer to them. Thus, the study collected 7/8 points in Stage 1, 26/54 points in Stage 2 and 17/22 points in Stage 3. This means that the total of evaluation points is 50/84. The study sets an example of Category C participatory architecture.



Figure 4.21: PIP of Kargı Construction Workshop

Case Study 17 -AfA_ Ovakent Construction Workshop (URL44)

This project is in AfA's "Abandoned Rural Schools". It was observed that the administrators of Ödemiş and İzmir Directorates of National Education and AfA interacted and hence launched the process. The process was developed with the demand of local people to repurpose the Kemal Atatürk Primary School which became idle as Ovakent's population decreased, as a business school for people with mental disabilities, since physical conditions of the building also allowed it. A large network of participants comprised of 37 architecture students and AfA members and local builders and craftsmen participated in the implementation process.

The study has the characteristics of a good example of solidarity and participatory architecture process thanks to the building techniques learned from local craftsmen in the implementation workshop and the solution proposals developed for unexpected situations caused by implementation. Involving a variety of stakeholders, communication with local people and a variety of supporters, this is an

exemplary participatory process. Thus, the study collected 8/8 points in Stage 1, 44/54 points in Stage 2 and 20/22 points in Stage 3. This means that the total of evaluation points is 72/84. The study sets an example of Category A participatory architecture

In addition, construction site journals kept throughout the workshop and the archive established using photos and videos were part of an important effort to raise awareness among large groups and forming a memory in the society.



Figure 4.22: PIP of Ovakent Construction Workshop

Case Study 18 -AfA_ Ovakent Cafeteria Project (URL45)

This project is in AfA's "Abandoned Rural Schools" portfolio. Followed by the landscaping workshop organized with high school students in 2013 and 2 implementation workshops (design and implementation) organized with university students in 2014, the Cafeteria Project was conducted in the fall of 2014 with the participation of university students and AfA members. The manufacture was

predicted to involve wood in the beginning and then moved to reinforced concrete carcass and gas concrete solutions in the implementation phase of the process in which university students from architecture departments participated through activities such as technical site visits to factories or construction sites. It was concluded that the project was completed in the summer of 2015 thanks to the support of local craftsmen and AfA members.

It was identified that the process adopted the understanding of participatory architecture and moved away from an experimental workshop environment towards a purpose-oriented manufacture environment. Thus, the study collected 8/8 points in Stage 1, 24/54 points in Stage 2 and 16/22 points in Stage 3. This means that the total of evaluation points is 48/84. The study sets an example of Category C participatory architecture.



Figure 4.23: PIP of Ovakent Cafeteria Project

Case Study 19 -AfA_ Women and Children Spaces Projects I-II-III (URL46, URL47, URL48)

This project is in AfA's "Women and Children Spaces" portfolio. The Mother Child Foundation (AÇEV) and UBS Optimus Foundation started "An Equal Start for Children In Rural Zones" initiative in 24 villages of Tokat in 2012, then, between 2014 and 2016, AfA joined the initiative and helped conduct a series of participatory architecture processes in five villages of Tokat.

It was observed that this process included several interior design practices and building improvement activities to create an environment of solidarity where women in rural areas can pursue their education, supported by awareness-raising activities so that they can join the labor-force and to create facilities where school-age children can spend time. One of the objectives was also to create modern study areas for children enrolled in school such as reading and social activity rooms. It was observed that students from universities' design departments, AfA members, local people, craftsmen, women and children helped conduct the process supported by foundations, associations and local administrations. Thus, the study collected 5/8 points in Stage 1, 38/54 points in Stage 2 and 18/22 points in Stage 3. This means that the total of evaluation points is 61/84. The study sets an example of Category B participatory architecture. Here, AÇEV's role is critical. However, AÇEV team seems to have played a dominant role in the project as compared to other stakeholders, because of the very nature of the process.



Figure 4.24: PIP of Women and Children Spaces Projects I-II-III

Case Study 20 -AfA_ Meraklı Kedi Elementary School Landscape Workshops I-II-III (URL49, URL50, URL51)

This project is in AfA's "'Meraklı Kedi" School Project" portfolio. The school's students, teachers, parents who are members of BBOM Ankara Cooperative, university students and AfA members launched the process through three workshops in 2015, 2016 and 2019 in a pluralistic environment in line with democratic and ecological values and the project continued with a process of implementation that produced landscape and equipment in the garden of the school based on participatory architecture principles. The Another School is Possible Ankara Cooperative (BBOM) was in a quest of innovative educational spaces based on four principles (democratic governance, alternative education, ecological balance and free financing) in light of different education models (Montessori, Reggio-Emilia, Waldorf etc.) and, in parallel with their quest, the project made ecologically

sensitive and flexible design decisions, activating open spaces with AfA's pluralistic design understanding.

It was observed that, in light of these decisions, the generated ideas included outdoor classrooms, applied workshop spaces, gathering and recreational areas (amphitheaters, canopies, school assemblies), playgrounds (landing sand pits, climbing walls, music corner, slides, swings), ecological application areas (addible garden, rainwater storing area, composting area, bird house) and general designs necessary for people with disabilities (ramps, etc.). These design ideas were implemented by the school's students, teachers and parents and AfA members and architecture students in the framework of certain principles and a certain time-schedule, at certain intervals. The implementation process offered a unique educational environment and practice opportunities to architecture students with its different and experimental methods. In the structured evaluation form, the study collected 8/8 points in Stage 1, 30/54 points in Stage 2 and 19/22 points in Stage 3. The total score is 57/84. A Total of 57 evaluation points places this study under Category B participatory architecture examples.



Figure 4.25: PIP of Meraklı Kedi Elementary School Landscape Workshops I-II-III

4.1.3. Assembly of Architects

The information on this group and its work can be found on AoA facebook page:

<https://www.facebook.com/mimarmeclisi/> and in the Solidarity Architecture Exhibition (2017)

book; visuals are based on AoA facebook page at <https://www.facebook.com/mimarmeclisi> and the archive which was established during the Dilek Doğan Park Project's workshop in the summer of 2017.

In today's architectural design environment, individual characteristics, professional and personal egos come to the forefront and architectural discussions revolve around to which extent economic benefit is obtained from the final product rather than whether the production is, in fact, in the interest of the society; and the workflow models are conducted in accordance with such discussions. AoA, on the other hand, declares using their architectural knowledge for the sake of "Architecture for People, Not for Income". The assembly designs and shapes its communication networks in this direction. Comprised of academics at universities, architects and architecture students pursuing their professional practices either in the

public or private sector, this community functions on a voluntary basis and has a structure that develops along with the diversity of products.

AoA aims to cater to the needs of the society and making use of their professional knowledge in the interest of the society. It supports the architectural discourses and demands of the people who claim their egalitarian and democratic rights. The group's objectives include defending spaces, taking ownership of the past and the memory, identifying problems and seeking solutions in line with the needs of local people. In this context, generated projects, activities and texts aim to make improvements with and for participants.

It was observed that the group targeted multi-actor participation with the generated projects, activities and texts and received academic, technical, financial and emotional support to conduct its studies. AoA conducted an improvement project in the Küçük Armutlu Neighborhood in its locality, with its locals, in line with the above-mentioned objectives. In addition to the Küçük Armutlu Neighborhood, it enables the communities in certain parts of Istanbul who cannot enjoy basic rights such as rights to shelter, nourishment, education and worship to be reactively or proactively included in the process and to access these rights.

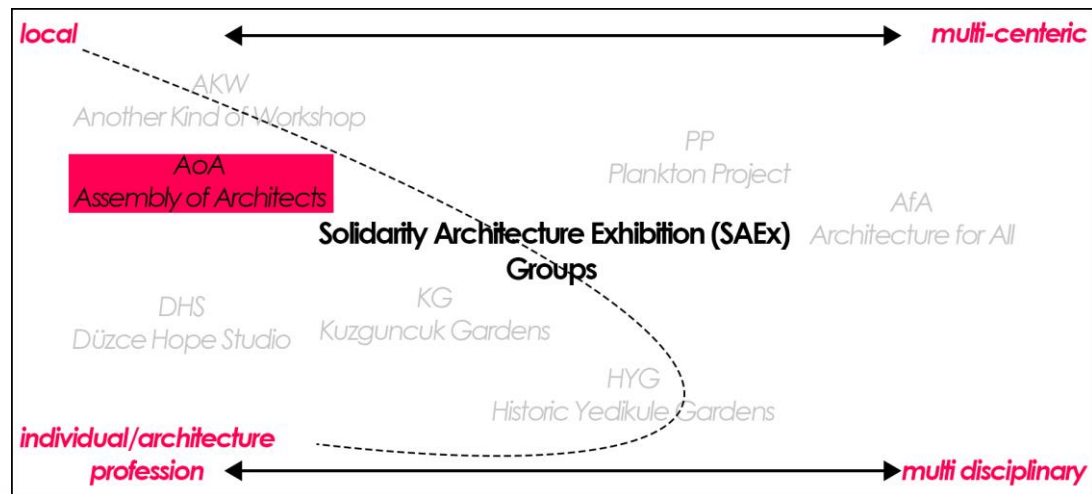


Figure 4.26: Mapping of AoA

Participants play an active role in the decision-making process, as much as they do in the processes of design and project development. It is possible to include an individual or individuals with no education on architecture or related disciplines in decision-making processes using various design strategies (Lee, 2008), moderated by the group of architects. Meetings, design tools, games and workshops encourage participation.

Case Study 21 -AoA_ Dilek Doğan Playground Project (URL52)

Along with the Collective Construction Workshop – My own experiences and observations; the National Architectural Idea Competition for Küçük Armutlu’s Improvement in its Locality, with its Locals produced ideas targeting different areas of the neighborhood through a strong network of communication and interaction throughout the entire process. The discovery trips attended by the jury of the competition, architects and students along with users, pre-colloquiums, jury colloquiums, exhibitions and urban discussion platforms all add up to an exemplary

process as a whole. In parallel with the products coming out of this whole, it was decided to organize some Collective Construction Workshops. In this context, two project areas were identified, for which implementation workshops were held, attended by students from architecture and design disciplines upon open invitation with pre-identified schedules and programs. Simultaneously, an open invitation was launched for material supply and, hence, sponsors in and around the neighborhood delivered the necessary material support.

Implementation preparations started in the areas identified with the support of the residents of the neighborhood, architects, academics, team of craftsmen, technical experts, university students and consultants. The process continued with reading workshops and other simultaneous activities in a sincere environment of exchange with the residents of the neighborhood. In the implementation process, first of all, the ground was leveled as much as possible, and then, the location for concrete lugs to form the structure of the park was identified. Some molds were prepared for concrete lugs and the procedure of pouring the concrete was carried out with the help of local people and craftsmen. Then, the collective work on dimensioning wooden elements prepared for the structural system started. It was observed that a close connection was established among university citizens, neighborhood residents and experts participating in the workshop. Meanwhile, new ideas were in the process of being developed to meet the emerging needs and demands of the residents of the neighborhood. At this point, this process was stopped by public institutions and authorities citing various reasons and the production raised in the locality was demolished. In this context, the study collected 6/8 points in Stage 1,

42/54 points in Stage 2 and 19/22 points in Stage 3. This means that the total of evaluation points is 67/84. The study sets an example of Category B participatory architecture.



Figure 4.27: PIP of Dilek Doğan Playground Project

4.1.4. Düzce Hope Studio

The information on this group and its work can be found on DHS web site:

<https://duzceumutolyesi.wordpress.com/> and in the Solidarity Architecture Exhibition (2017) book; visuals are based on DHS web site at <https://duzceumutolyesi.wordpress.com/>.

Duzce Hope Studio is a multi-disciplinary formation that has come together upon demand from Duzce Housing Cooperative for Homeless Earthquake Victims and a call from the Solidarist Workshop (Dayanışmacı Atölye) which operates under the Association of Hope (Bir Umut Derneği). This formation includes professionals, academics, students and volunteers from various disciplines such as architecture, planning, engineering, sociology, communication and law.

Hundreds of earthquake victims who lost their houses after the earthquake in Duzce in 1999 pursued their rights' claim for years. Their claim to enjoy their rights to housing and shelter mostly remained unanswered. Since the cooperative and the studio helped launch the relative activities on the 20th anniversary of the earthquake, the studio has been exerting vigorous efforts to conclude this struggle of right-owners. DHS conducts this collective process in a transparent manner and believes that a different method can be adopted for the relative housing production practice.

Right-owners' trust in, support and contribution to the Studio as users right from the beginning of the process add up to an example of participatory architecture.

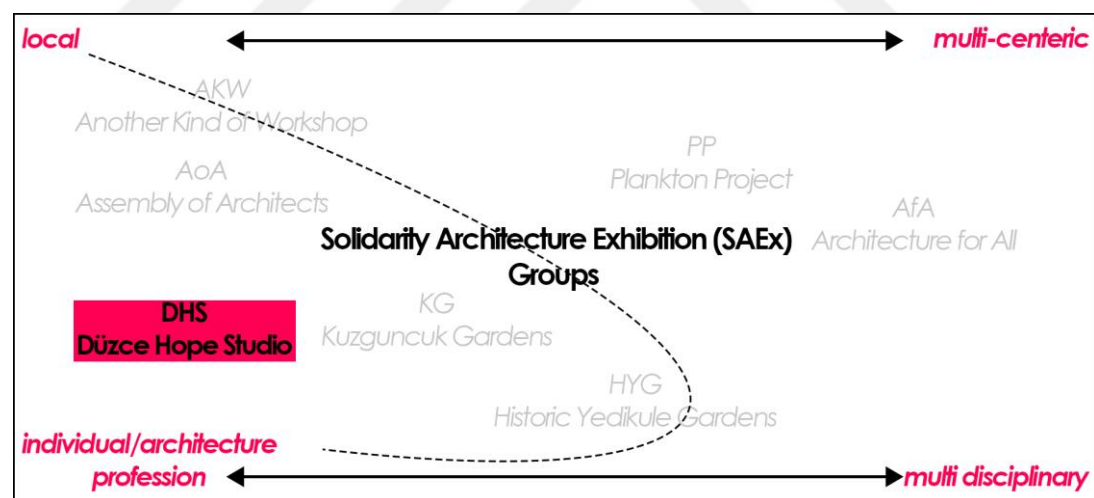


Figure 4.28: Mapping of DHS

Case Study 22 -DHS_ Duzce Hope Housing Project (URL53, URL54)

The process was launched when the earthquake victims who had lived in rental apartments lost their homes in the Marmara Earthquake in 1999 which shook Turkey to the bone came together and founded a cooperative to overcome their

problems. It seems that long years of legal struggle, rights' claim and challenging processes came closer to a solution once the people engaged in solidarity as a community in face of the same problems. It was observed that this process paved the way for building a large scale neighborhood on some land defined thanks to certain legal gains and organizations. This process of making dreams come true took a different dimension when the path of cooperative members, earthquake victims and those in need intersected with that of the "Bir Umut" Association and the Atelier Solidarist.

Various meetings were held to make decisions based on the participatory architecture model. In this context, a stain study was set forth in line with users' demands. This stain study was elaborated through several techniques such as a layout plan and a housing plan. Once certain design and layout decisions were made and local technical teams were involved in the process for implementation, licensing projects were produced and implementation started.

Even though financial difficulties, fluctuations in construction costs and other problems in the process created ups and downs and demotivated participants from time to time, the process kept moving on. Therefore, the project is a comprehensive and quiet successful example of participatory architecture taking into consideration the way in which the process emerged, level of participation, diversity of actors, activities for understanding users' profile, design collaboration in accordance with users' desires and technical cooperation with local experts. The study collected 8/8 points in Stage 1, 49/54 points in Stage 2 and 22/22 points in Stage 3. This means

that the total of evaluation points is 79/84. The study sets an example of Category A participatory architecture. As seen in the structured evaluation form, the Düzce Hope Housing Project is a unique process of participatory architecture.



Figure 4.29: PIP of Duzce Hope Housing Project

Case Study 23 -DHS_ Open Site of Construction Beykoy and Grid Beykoy Project (URL55)

Having been convinced that alternative housing production was indeed possible after being invited by the Duzce Housing Cooperative for Homeless Earthquake Victims and the Solidarist Workshop; architects, academics, students and volunteers from different disciplines launched the process as its stakeholders. The design process was conducted in a participatory manner in accordance with the rights ensured as a result of a legal struggle; then, the implementation phase was launched. Here, the path of PP intersected with that of DHS for the design and implementation of the construction office.

The construction site office emerged as the first building in the area, which was promising to the cooperative partners. It was observed that this office served various functions throughout implementation; then, the intent was to turn it into a social focal point as a production studio for the residents of the neighborhood. In addition, some decisions were made on the urban equipment and furniture to be used by potential residents of the neighborhood and some of these decisions were put into implementation. In this context, the study collected 2/8 points in Stage 1, 12/54 points in Stage 2 and 10/22 points in Stage 3. This means that the total of evaluation points is 24/84. PP's participation in the process as a stakeholder for a different purpose constituted a new perspective and a novelty. However, the study was not described as a participatory architecture process in accordance with the criteria set forth by this thesis because of the architectural production model implemented in this construction office project.



Figure 4.30: PIP of Open Site of Construction Beyköy and Grid Beyköy Project

4.1.5. Historic Yedikule Gardens

The information on this group and its work can be found on HYG web site:

<https://khasyedikulebostanlari.wordpress.com/yedikule-bostanlari/> and in the Solidarity

Architecture Exhibition (2017) book; visuals are based on HYG web site at

<https://khasyedikulebostanlari.wordpress.com/yedikule-bostanlari/>.

Made up of competent experts in their areas, the Initiative for Protecting Yedikule Gardens aims to raise awareness among the residents of the neighborhood who are the users of Yedikule Gardens and establish a platform for communication. Founded in July 2013, the initiative's main objective was to prevent the reorganization that predicted the demolishment of the walled city gardens. This multi-disciplinary platform exerts efforts to create a defense mechanism against tens of dangers posed by self-interest focused groups exposing Yedikule Gardens to the risk of deperdition in Istanbul's transformation process; follow the necessary legal procedures; and conduct solution-oriented talks with the relative channels of the bureaucracy. HYG generates ideas within the framework of participatory architecture for engaging Yedikule Gardens in citizens' daily life through various functions. It aims to bring together the gardens and all residents ranging from children and young people to the elderly, through accurate and to-the-point interventions.

HYG plays an important role also in terms of creating social benefits through training efforts on urban agriculture, slow food, organic plant species and awareness-raising in agriculture. HYG has organized many activities for increasing social awareness, acting together and having a common voice on the above-mentioned issues.

Organizing resistance activities against unplanned urbanization, raising awareness among the local people and sustaining Yedikule Gardens' existence as arable land add up to an important social responsibility project. Getting closer to both its own multi-disciplinary structure of members and to local people who are the users via discussions, meetings and actions within the scope of its protection efforts and hence getting to know better all parties' sensitivities and skills; the group actually supports the reintegration of individuals who are getting lonelier in today's world back into the society.

The initiative pursues its efforts to sustain the legacy of urban agriculture and transfer it to future generations. HYG advocates that urban agriculture has always existed in the long urban history of Istanbul and should exist in the future as well; that gardens are part of immovable cultural heritage and that all efforts must be exerted to sustain gardeners as part of intangible cultural heritage, too. Therefore, it is critical both to advocate rights on behalf of local people in their locality and to conduct awareness-raising activities for users on the agricultural technologies of the future.

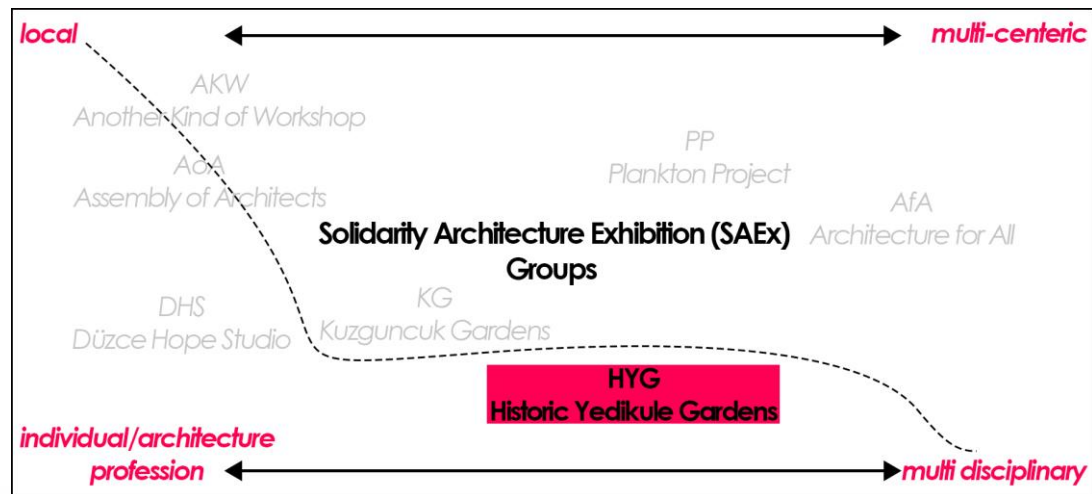


Figure 4.31: Mapping of HYG

Case Study 24 -HYG_ “Baraka Yedikule” Project (URL56)

This study was selected because it offers important implementation opportunities and it is based on participatory architecture; and it is observed that Plankton Project plays an active role in it as a participant. Representing a cultural activity and having a years-long tradition, gardening activities in Yedikule Gardens are faced with several limitations and impositions. The process was triggered when gardeners’ greenhouses and cabins were demolished in January 2016. It was observed that the starting idea was to facilitate farmers’ activities to a certain extent for those who struggle to sustain their urban agricultural activities on the land outside the Yedikule Historical Walls and build them a place to provide them with resting, shelter and storage spaces. It was observed that the study engaged archaeologists, historians, conservators, urban researchers, architects and volunteers and specialists from several collectives, in addition to gardeners. The process also included several talks with local administrative units.

Gardeners' needs and desires were identified through interviews, site visits and exchange of ideas to make decisions, which was quite meaningful for a participatory process. It was observed that a light, temporary, detachable and portable structure without any groundwork was proposed in line with the awareness and responsibility of being outside Yedikule Walls and inside an archaeological site. This structural system was also intended to be size-adjustable with a detachable modular design. However, unfortunately, this design was not put into practice for several reasons. In this context, the study collected 3/8 points in Stage 1, 32/54 points in Stage 2 and 14/22 points in Stage 3. This means that the total of evaluation points is 49/84. The study sets an example of Category C participatory architecture.

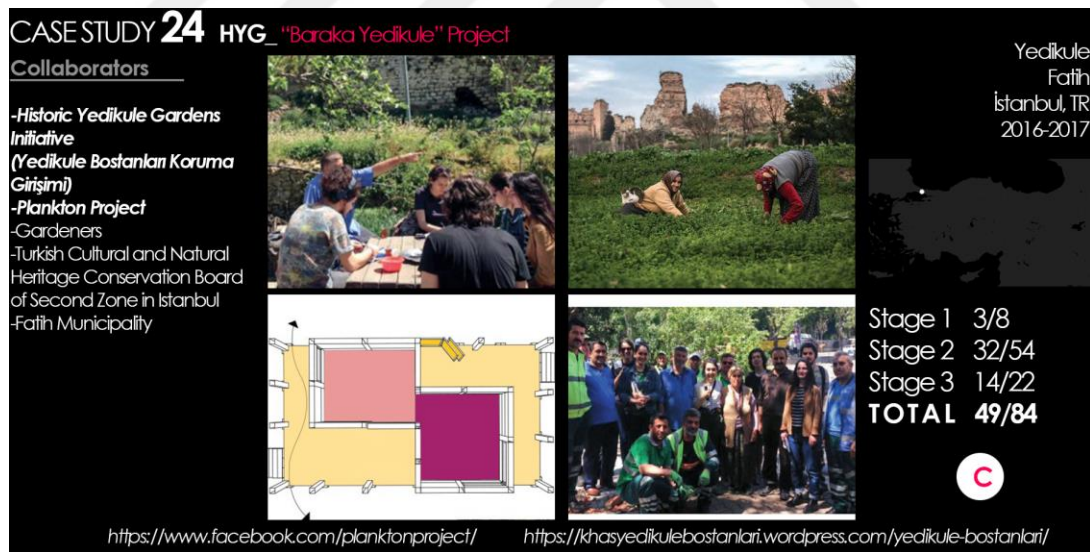


Figure 4.32: PIP of "Baraka Yedikule" Projects

4.1.6. Kuzguncuk Gardens

The information on this group and its work can be found on Boğaçhan Dündaralp's Office DDRLP page: <http://ddrlp.com/2017-11-kuzguncuk-bostani-bostan-hikayeleri-66kolektif/> and the Master Thesis of Burçin Fatma Tunç (Tunç, 2015) and in the Solidarity Architecture Exhibition (2017) book; visuals are based on web site at <http://ddrlp.com/2017-11-kuzguncuk-bostani-bostan->

hikayeleri-66kolektif/ and Solidarity Architecture Exhibition (2017) book. Structured case assessment form filled by Boğaçhan Dünderalp on behalf of KG.

Kuzguncuk Ilya's Garden is on the Anatolian side of Istanbul in the district of Kuzguncuk on the coast of Bosphorous. It is a place where vegetable farming has been done in the city for years. Since the garden is a large green area in Kuzguncuk, it is considered important for urban transformation. After the Regional Directorate of Foundations leased the space to a foundation for 10 years in 1992, with the goal of building a hospital on the site, the residents of Kuzguncuk neighborhood began taking action to protect the garden. The hospital initiative was stopped by collecting signatures at street festivals and submitting the petitions to the relevant authorities (Dünderalp, 2017).

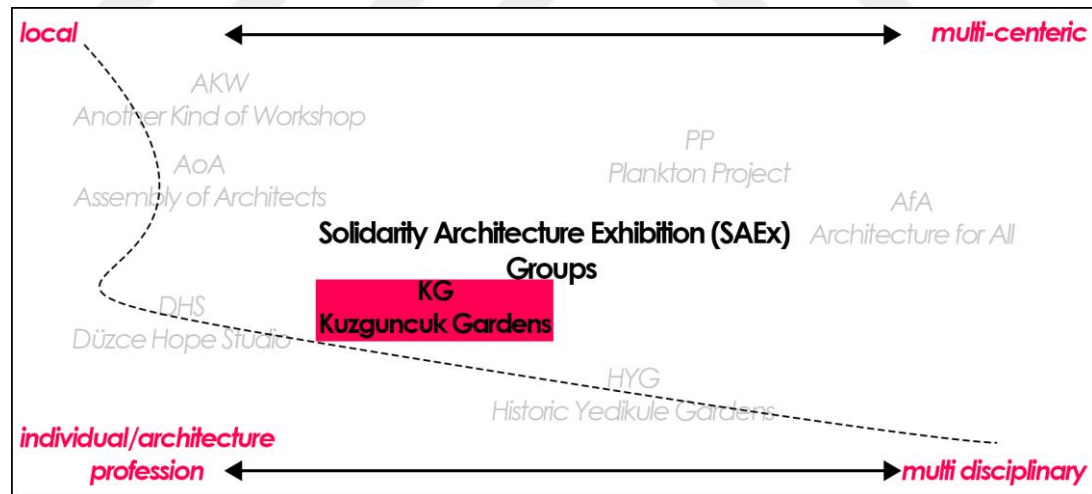


Figure 4.33: Mapping of KG

The next attempt to build a private school was stopped thanks to the contributions of residents and professional chambers. With the activities of the chambers and the neighborhood, the municipality's zoning amendment was rejected and then a decision was made to stop the project. The garden remains a green space by virtue

of having been allocated to a company as a plantation area between 2001-2011. In 2011, the Regional Directorate of Foundations attempted to reopen the garden to be used as a site for a private school (Tunç, 2015).

At that point, the Kuzguncuklular (Citizens of Kuzguncuk) Association objected to the school project by organizing festivals. The association tried to share news of its struggle in various environments. With the effect of these studies, the private school allocation project was unable to get approval from the Board of Monuments.

However, objections to the High Council of Monuments, who received approval and then the initiative to begin, continued.

The self-initiative activities of the neighborhood continued to do urban agriculture in the area. The land was leased by the local municipality in 2014, causing some reactions against some projects of the municipality.

Case Study 25 -KG_ “Kuzguncuk BostanA” Project (URL57)

Dundaralp (2017) stated that with the association’s initiative, the municipality decided to go forward with the land development together with the neighborhood and, as a result of the evaluations and meetings, they decided the land would remain as a garden. The areas not used for agriculture were set aside for sitting, playing, and walking activities. Dundaralp (2017) gives the basic principles of planning and design were defined as follows from their experience. He mentioned that nature should not be harmed when all kinds of add-ons are removed (1), natural materials should be used, not concrete (2), walls should be improved with drywall technique,

though without using mortar (3), one should not interfere with any area that has the characteristics of a river (4), and according to the plant inventory, the green area should be protected and enriched (5).

The project was made possible not only by the discourse of “touching my greenery,” but also by grasping the urban dynamics of the day and opening approaches to this field up for discussion, including how its own production, social, and economic models cannot be built on a single model without losing its current value. Dündaralp evaluated the study as 8/8 points in Stage 1, 18/54 points in Stage 2 and 21/22 points in Stage 3. This means that the total of evaluation points is 47/84. The study sets an example of Category C participatory architecture.



Figure 4.34: PIP of “Kuzguncuk BostanA” Project

4.1.7. Plankton Projects

The information on this group and its work can be found on PP facebook page:

<https://www.facebook.com/planktonproject/> and in the Solidarity Architecture Exhibition (2017)

book; visuals are based on PP facebook page and web site at

<https://www.facebook.com/planktonproject/> and <http://www.arkiv.com.tr/proje/durak-ovacik/5735>.
Structured case assessment form filled by Hüma Şahin on behalf of PP.

Plankton Project (PP) is named after microscopic, uni-cellular planktons living mutual lives under different conditions in the aquatic ecosystem which is the most important source of our planet. Plankton Project is fed by the dynamics of daily life; carries out agricultural production by understanding the physical and social environment from the perspective of a designer and interpreting it from a critical point of view. It was observed that the platform played a guiding role in the process of creating micro-scale designs which participants can develop in accordance with their own needs, in our cities enveloped by a living environment produced with consumption-based economic relations in mind.

In addition to generating theoretical ideas, the group adopted the city as a research lab; integrated itself to daily life through professional practices and included users' needs and desires in the program. PP is trying to develop a new understanding criticizing today's conventional architectural system with hierarchical classification; independent from implementation and/or manufacture; ignoring end users in the process. This new understanding was observed to be a structure that puts people at its center and produces by listening to them, explaining to them and sharing with them.

This multi-disciplinary group has a collective working order including both students and professional experts from the fields of architecture, urban and regional planning, landscape architecture and graphic design, as well as users, in line with a certain distribution of tasks.

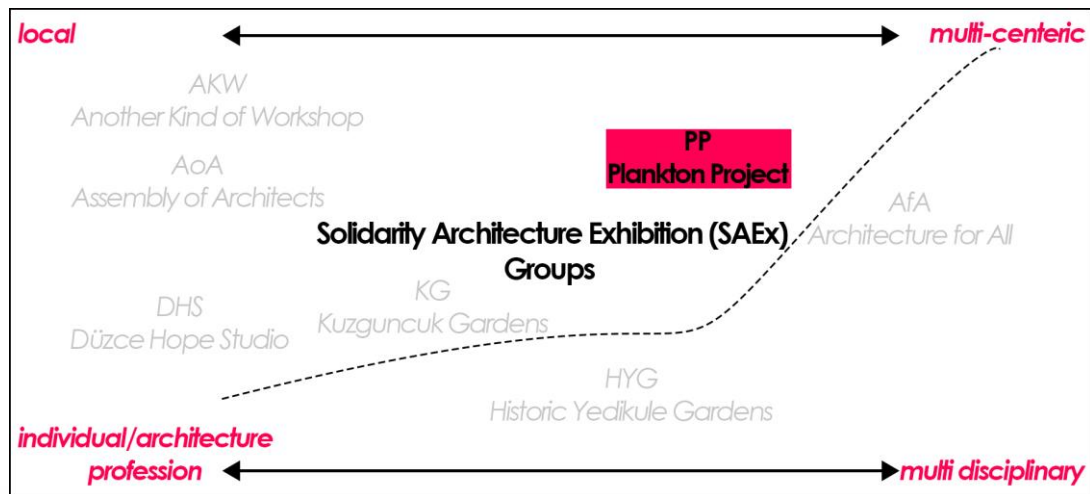


Figure 4.35: Mapping of PP

Case Study 26 -PP_ “Pulley Moda” Project (URL58)

The process was launched as a result of some observations made on the circulation on the Moda Avenue and developed through ideas of a space of experience that can be installed on a route that is only used for passage. This space of experience presents different customizable use alternatives thanks to a movable pulley design. As a matter of fact, this space of experience provides the community with a potential framework of interaction, being in the part of the city where it is. Shared by the people it brings together, this space is believed to have a structure that can be extended and transformed.

Even though this was a small-scale study, its impact was thanks to the spatial awareness efforts in the background with the processes of design and implementation being conducted by the PP team and a sponsor they engaged, craftsmen from the neighborhood and volunteering participants. The study collected 2/8 points in Stage 1, 18/54 points in Stage 2 and 10/22 points in Stage 3. This

means that the total of evaluation points is 30/84. From a participatory architecture point of view, although the study was developed through several stakeholders and their interactions, it cannot be defined as an applied participatory architecture process when considered from a holistic perspective in line with the evaluation criteria identified in this thesis.



Figure 4.36: PIP of "Pulley Moda" Project

Case Study 27 -PP_ "Durak Ovacık" Bus Station Project (URL59)

It was observed that the Municipality of Ovacık and PP group members interacted and launched a participatory architecture process that brought together local people, laborforce, local administrations and architects. It seems that all actors take on responsibilities at different levels from the process of design until implementation. The group put the knowledge acquired through architecture education into practice in an open lab environment and learned several new techniques while doing so. It was observed that PP actively worked in various roles from the beginning until the end of the process. Here, once again, the municipality adopted a principle of

including the people it serves in the process. The decision-making process involved meetings and an environment of exchange. Climate data seems to have been an important factor in the process of shaping the project. In this context, the team sought architectural solutions that are suitable for winter conditions of heavy snow and extremely hot summer conditions. It was also observed that the conventional idea of “bus station” was not really embraced by local users. The efforts of building a bus station that “belongs to the area” from a contextual point of view were shaped with a design idea.

The involvement of the craftsmanship of a team of experts in implementation and their competent contributions to the process of manufacturing were among the positive aspects of the process. The fact that local people got involved in the process of implementation in various ways on a voluntary basis and played a supportive role in technical collaboration with craftsmen makes the study highly meaningful. With these in mind, the study constitutes an exemplary participatory process with a fully solidarist stance. In this context, the study collected 7/8 points in Stage 1, 38/54 points in Stage 2 and 15/22 points in Stage 3. This means that the total of evaluation points is 60/84. The study sets an example of Category B participatory architecture. These approaches supporting, promoting, encouraging and enhancing local principle with the principle “the people have the say and the authority” adopted by the municipality paves the way for many alternative forms of architecture and offers new experiences. Thus, both the local environment and the environment of architecture gain unique qualities.



Figure 4.37: PIP of "Durak Ovacık" Bus Station Project

Case Study 28 -PP_ "Montaj Mekan" and "OMURGAartuklu" Installation Projects (URL60)

"Montaj Mekan" and "OMURGAartuklu" projects were conducted under collaboration with the Faculty of Architecture of Mardin Artuklu University. Associating architecture not only with its technical aspects but also with art branches such as literature and cinema, the process of design here involved efforts of reinterpreting the perceived space and rearticulating it through different tools. It was observed the executives of the project identified the design of the atelier and aimed to implement it with an encouraging program. Various installation and implementation processes were conducted in line with the decisions made in the process of design, taking into account the environmental data and the relationship between the space and its environment. Thus, taking into consideration the study's design and processes and the relationship among actors, the study collected 5/8 points in Stage 1, 21/54 points in Stage 2 and 18/22 points in Stage 3. This means

that the total of evaluation points is 44/84. The study sets an example of Category C participatory architecture.



Figure 4.38: PIP of "Montaj Mekan" and "OMURGAartuklu" Installation Projects

4.2. Findings

EMPArch was used to evaluate the participatory architectural production processes in the case studies above, which presents different results with various aspects. First and foremost, it must be stated that each study is the product of very hard work. EMPArch requires a holistic approach to the projects analyzed in the case studies. The data revealed by the scoring system in the structured evaluation form gives us some clues.

Most of the studies collected “2” points in Stage 1, meaning that participatory processes EXISTED in decision-making and design parts of production. Some projects also collected 1 point (PARTIALLY EXISTS) or 0 point (DOES NOT EXIST) because of some inner setbacks, environmental factors and economic

problems that emerged in the process of implementation. In addition, some projects, even though they were few in number, collected 0 point (DOES NOT EXIST) because they could not move to the process of use. The table below (for e.g. see Fig. 4.39) shows the groups' Stage 1 points.

Total points here give us clues about the existence of participation at a certain level according to the Ladder of Participation. However, it must be underlined that levels determined here have a more ambiguous and flexible quality as compared to the criteria defined in Arnstein's ladder, because of the scale and structure of the studies (Arnstein, 1969). The reason is; these studies involve internally triggered processes conducted in limited periods of time in line with objectives identified with good intentions for a smaller target group at the scale of spaces or neighborhoods, as opposed to the scale of city wide decisions.

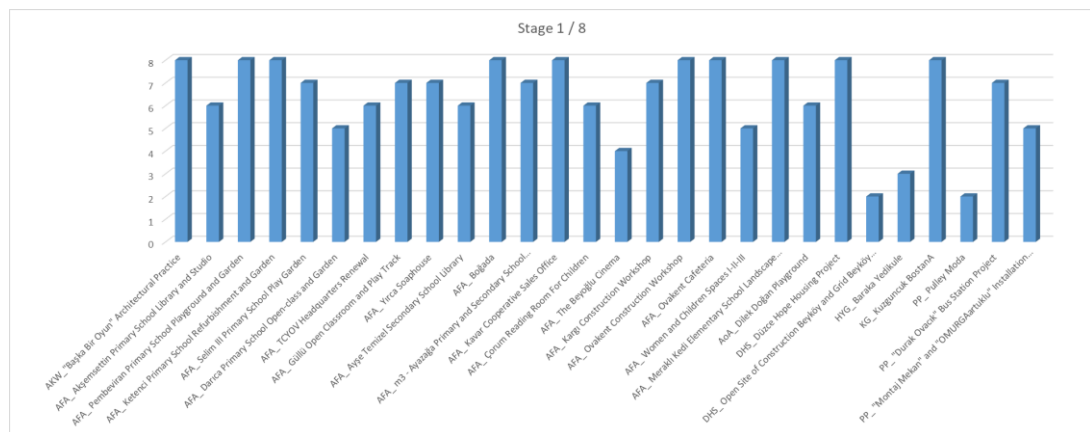


Figure 4.39: Results of Stage 1 Analysis (Participation Ladder)

Stage 2 examines the differences among groups in terms of their structure and the communication networks that they have established. Here, the most important factor for scoring is the target group covered by the study. It was observed that processes

were generally extended with active participation of target groups, participation of local communities, diversity of design groups, experts, specialists and academic support. Consultant also supported the processes occasionally. Material supply, labor-force and technical support were also among factors that had an impact on scoring, particularly in implementation. It was observed that some projects were supported by administrative units and institutions (for e.g. see Fig. 4.40).

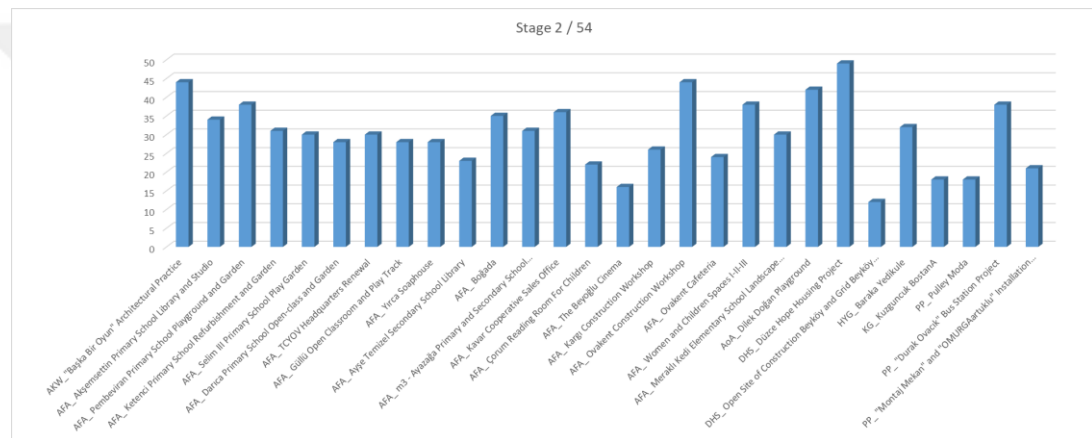


Figure 4.40: Results of Stage 2 Analysis (Stakeholder Typology)

When it comes to Stage 3; process planning, data collection and cooperation are all related as suggested by Sanoff (2000, 2005, 2008). In this context, the case studies were evaluated in accordance with the parameters stated above (for e.g. see Fig. 4.41). The definition of location, identification of actors, design methods and techniques to be used in the process and activities to establish a common language to communicate with participants are among the factors that are scored.

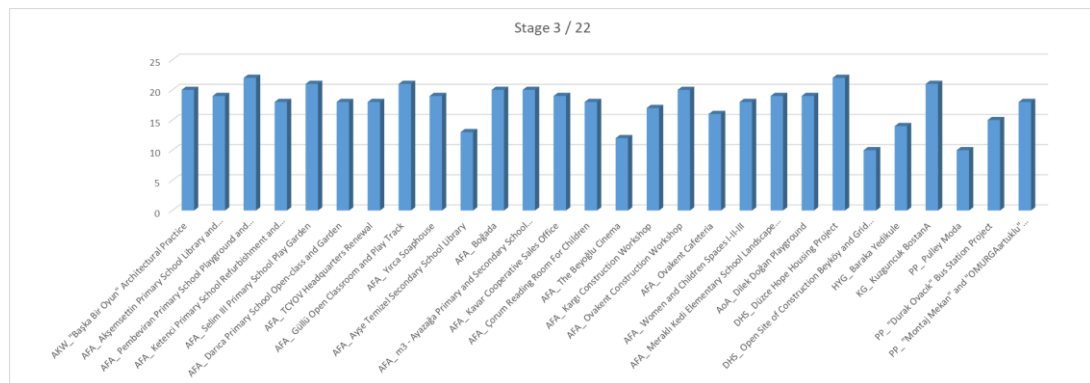


Figure 4.41: Results of Stage 3 Analysis (Participation Techniques)

A common characteristic observed in the case studies is that the planning and organization of processes were primarily conducted by the SAEx. The total results of three stages analysis can observe in Table 4.2. What is meant here is that different stakeholders and actors secondarily contributed to such planning activities. A positive aspect observed in the studies is that members and university students in design teams established a very close connection with local people and users to know and understand them better. Even though this does not mean a documented process of data collection, it is an invaluable process of collecting, understanding and interpreting data for designers. Contributions made by professionals and local experts to the labor-force paved the way for technical cooperation particularly in the process of implementation, which led to 2 points (EXISTS).

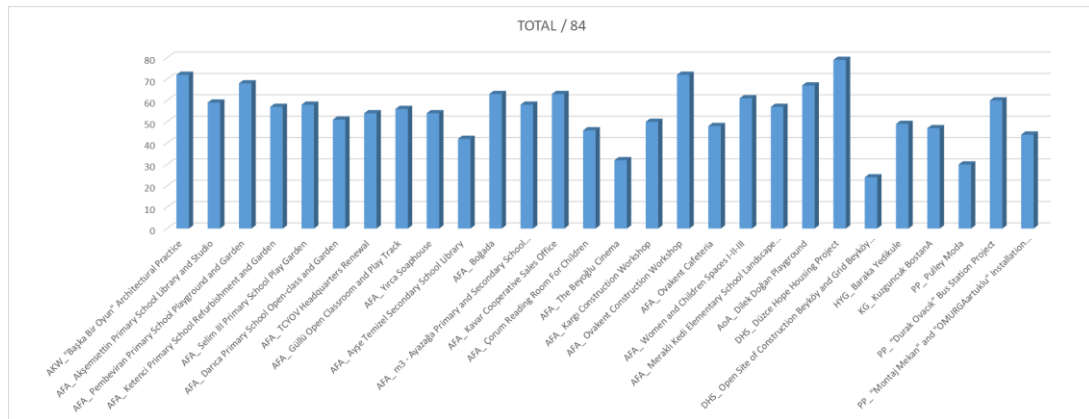


Figure 4.42: Results of Total Evaluation

Projects that scored between 72 and 84 points were defined as Category A participatory architecture studies and identified to be well-programmed activities with pre-determined terms of reference, expanding into large groups. Even though the groups that intersected within projects all have different stories and had all experienced different problems over the years, they gathered around a common denominator, for the same objective. For instance, Düze Hope Studio's journey of participatory process involves its history, its efforts to form an association and a cooperative, the establishment of an interaction network upon securing some rights after long years of rights' claim and the expansion of this network over the time.

The broadest definition of projects classified as category B participatory architecture studies with a score of 56 to 71 points includes the concepts of experience and initiative. The processes in this category were observed to have emerged in line with ideas developed by teams with high energy through various networks. The inclusion and ownership of university students from design disciplines and the hospitality of local people paved the way for an environment of interaction in these projects that can be considered small or medium scale, based on volunteer and devoted efforts.

The most important, outstanding quality of projects defined as category C participatory architecture studies with a score of 42 to 56 points is the limited diversity of stakeholders. The studies that have a certain level of participation and apply the basic principles of planning; but have a small number of stakeholders or participants are categorized in this group. It is important to state here that the studies in this category also have strong interaction networks established with local people and users. Target groups which are the users actively participate in these studies through established communication networks using methods similar to those in higher categories.

Studies that collected less than 42 points conducted architectural production through individual initiatives of teams, for the use of certain user groups, with a limited network of interaction. At this point, even though the studies falling under this category utilize different communication networks and methods, they are in general not in line with the holistic evaluation criteria identified by this thesis. The total results of three stages analysis (for e.g. see Table 4.2) give us logical clues which define an evaluation framework with maximum score (blue), minimum score (green), maximum total score (yellow) and minimum total score (red) in Table 4.2.

Table 4.2: Results of three stages analysis

	PROJECT NAME	SCORE				
		Stage 1	Stage 2	Stage 3	TOTAL	
		8	54	22	84	72-84 A
						57-71 B
						42-56 C
1	AKW_ "Başka Bir Oyun" Architectural Practice	8	44	20	72	A
2	AFA_ Akşemsettin Primary School Library and Studio	6	34	19	59	B
3	AFA_ Pembeviran Primary School Playground and Garden	8	38	22	68	B
4	AFA_ Ketenci Primary School Refurbishment and Garden	8	31	18	57	B
5	AFA_ Selim III Primary School Play Garden	7	30	21	58	B
6	AFA_ Darıca Primary School Open-class and Garden	5	28	18	51	C
7	AFA_ TCYOV Headquarters Renewal	6	30	18	54	C
8	AFA_ Güllü Open Classroom and Play Track	7	28	21	56	C
9	AFA_ Yırca Soaphouse	7	28	19	54	C
10	AFA_ Ayşe Temizel Secondary School Library	6	23	13	42	C
11	AFA_ Boğada	8	35	20	63	B
12	AFA_ m3 - Ayazağa Primary and Secondary School Playground and Garden	7	31	20	58	B
13	AFA_ Kavar Cooperative Sales Office	8	36	19	63	B
14	AFA_ Çorum Reading Room For Children	6	22	18	46	C
15	AFA_ The Beyoğlu Cinema	4	16	12	32	n/a
16	AFA_ Kargı Construction Workshop	7	26	17	50	C
17	AFA_ Ovakent Construction Workshop	8	44	20	72	A
18	AFA_ Ovakent Cafeteria	8	24	16	48	C
19	AFA_ Women and Children Spaces I-II-III	5	38	18	61	B
20	AFA_ Meraklı Kedi Elementary School Landscape Workshops I-II-III	8	30	19	57	B
21	AoA_ Dilek Doğan Playground	6	42	19	67	B
22	DHS_ Düzce Hope Housing Project	8	49	22	79	A
23	DHS_ Open Site of Construction Beyköy and Grid Beyköy Projects	2	12	10	24	n/a
24	HYG_ Baraka Yedikule	3	32	14	49	C
25	KG_ Kuzguncuk BostanA	8	18	21	47	C
26	PP_ Pulley Moda	2	18	10	30	n/a
27	PP_ "Durak Ovacık" Bus Station Project	7	38	15	60	B
28	PP_ "Montaj Mekan" and "OMURGAartuklu" Installation Projects	5	21	18	44	C

4.3. Discussion

The most basic deduction based on these studies of the SAEx groups that we analyzed with the EMPArch participatory architecture model is “every process is unique”. Each study has its own starting point, context and background with which they bring the concept of participation into existence and, in addition, they all possess different qualities with their different sets of stakeholders, production methods and scales.

The analyzed studies show that the public sector did not act as a trigger in these processes. Even though it played active, partially active or passive roles within the process, they did not play a guiding role in developing ideas for the production of physical spaces that would benefit target groups. It did get involved while

developing proposals coming from a group, team or collective initiative; but, it did not set forth the first proposal as a stakeholder.



Figure 4.43: Locations of case studies on Turkey

It was observed that some groups conducting the studies focused on a certain neighborhood, district or area while some concerned Turkey (for e.g. see Fig. 4.43) in general. Here, the interaction networks, collaboration and contact established by team members in the groups are decisive. The issue of place, functions (for e.g. see Table 4.3) and scale can, of course, differ among the groups in line with their principles and environmental context. This actually enriches our analysis since it shows different group structures with different architectural quests. Diversity is the only key concept the way for innovative approaches and alternative quests and production processes needed by the architectural ecosystem today.

Table 4.3: Distribution of Project's Functions

NUMBER OF PROJECT	FUNCTION	Case No
1	Residential/Housing	cs22
3	Library/Reading Room	cs2, cs10, cs14
9	Playground/Garden/Recreation	cs1, cs3, cs5, cs6, cs8, cs12, cs20, cs21, cs25
1	Installation	cs28
1	Urban Furniture/Equipment	cs27

5	Refurbishment	cs7, cs9, cs15, cs16, cs17
3	Public Social Space	cs11, cs18, cs26
3	Shalter	cs13, cs23, cs24
2	Refurbishment and Garden	cs4, cs19

The teams stood by and/or behind the groups that can barely, or not at all, have access to architects or architectural production processes and helped them contribute to these solidarist processes. From the perspective of users, experiencing these small-scale interventions that they could not even visualize before by being actively involved in them, encouraged them for new practices.

In an effort to observe the relationship between SAEx groups by means of data mapping on the whole picture, the Graph Commons, which is open source and runs with multiple stakeholders, online data visualisation and analysis was conducted. Stakeholders collected from primary and secondary sources related to each group and their study were identified with nodes and edges (for e.g. see Fig. 4.44).

Generated relationships may be seen online via URL⁶¹ and they may take on new nodes and edges as well as new additions, missing actors may be defined and new projects may be included in the system.

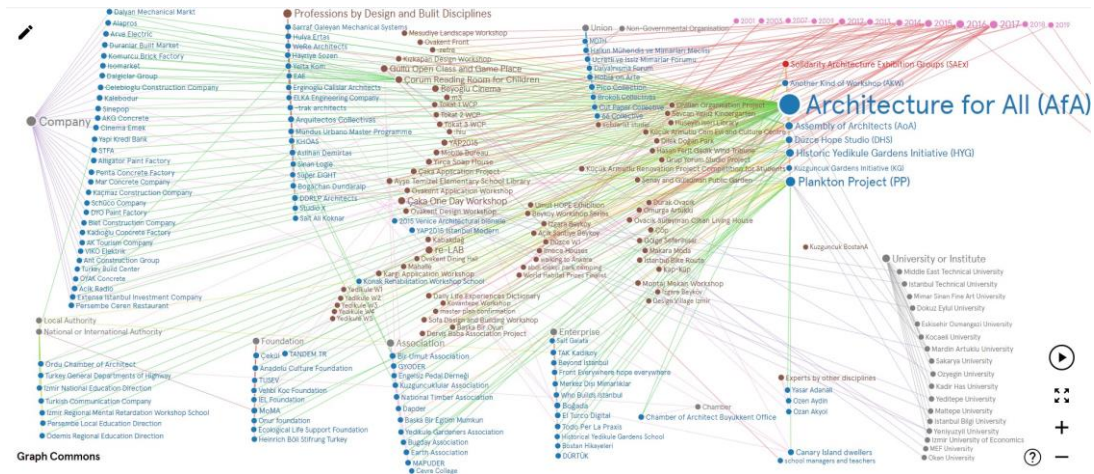


Figure 4.44: SAEx Groups Actor-Network Analysis via Graph Commons (URL61)

In this context, the ties of AfA, which forms the majority of the 28 case studies (with 19 projects), were observed to be the node (actor) with the heaviest weight and activity (for e.g. see Fig. 4.44) due to its greater quantity, sharing the work with different actor groups to the extent possible in every project, and with these actors assuming active roles also in other projects. It was observed that associations and universities had higher activity in studies compared to other stakeholders. Furthermore, it was noted that companies also had heavy weight since they were indirectly linked to the practice of architecture and physical production economy and workforce. Cooperation of each group with other groups was also observed without a strict distinction. The most readily interpretable example was observed to be the active participation of PP in the Düzce Umut Evleri project with DHS as the main actor.

The evaluation made in this thesis reveals that these studies were triggered by small scale groups, individual initiatives or local people; however, they led to production aiming to tell a story to the society in capital letters. Thus, it is necessary to

elaborate the issue, look specifically at each group and reach a conclusion. On this thesis, the main concern is about architectural sociology which can not define with absolute architecture practices. Thus, thesis study discussed the groups briefly with multi dimensions below.

Another Kind of Workshop (AKW) is a workshop developed on a voluntary basis. Having produced practices at different scales with strong motivation for research and production around Kocaeli and Istanbul, this workshop makes contact with users and local parties, which is reflected in its products. AKW's willingness to understand users' wishes and desires were in fact a part of its data collection methods. It is safe to say that their meticulously planned studies, although few in number, are very successful examples of participatory architecture.

Architecture for All (AfA) production has a system that is based on a certain methodology and certain communication networks; it provides benefits for various groups with the support of its members and university students. Having the institutionalized structure of an association, the team is unique in the sense that they produce sustainable, alternative architectural practices in an environment of architecture dominated by capitalism such as Turkey. In addition, the journey of AfA's architectural practices starts by accepting users as a stakeholder and continues by production taking into account the local dynamics, which is perhaps the definition of modern architecture. It is observed that AfA considers all parts of Turkey as areas of design. New experiences are created through networks that grow with a snowball effect. In general, it is safe to say that they have developed a very

successful tool and package with their participation methodology, stakeholder networks and implementation experience, from an architecture evaluation point of view. Therefore, it is recommended that the group visualizes their package shaped by experience, so that it can set an example for wider communities and architecture groups.

Assembly of Architects (AoA) attaches great importance to urban rights and the use of these rights, which is reflected in their studies focusing on the Küçükarmutlu Neighborhood putting an emphasis on the discourse on urban rights and the steps taken in this field, rather than the production itself. They develop ideas with users at different scales to meet the basic needs such as shelter of the people living in the area for many years with a strong sense of ownership. Thus, they present an example of solidarity with the local people who are being pressured to move with financial interest-focused arguments. The small-scale architectural practices they produce are, in fact, references made to solidarity. The competition that they organized with the locals in their locality, implementation of the ideas coming out of this competition and the participatory processes planned for implementation all provided inputs to the evaluation model. The group secured a meaningful place in the scene of participatory architecture with their systems and organizations.

Duzce Hope Studio (DHS) conducts large-scale architectural practices after having overcome quite lengthy processes. They help user groups conduct the process with a solidarist approach and ensure a suitable environment for developing ideas with the participation of designers and experts, which also forges a link with other scientific

discussions. In this context, the tragedies suffered by groups deeply affected by the urban, sociological and economic implications of the earthquake should be addressed by other disciplines. This thesis evaluates the group and its work from a participatory architecture perspective and observes that the positive effects created by this organically developing interaction network lead to successful outcomes.

Historic Yedikule Gardens (HYG) is an awareness-raising movement created for the purposes of making urban agriculture and cultural and historical traditions just outside Yedikule walls sustainable and protecting not only the walls but also agricultural activities on this land adjacent to the walls and gardeners conducting these agricultural activities. Thanks to the inclusion of experts from several disciplines, supporters and gardeners; participatory architecture played a very important role in these studies intending to sustain these gardens that have left its mark in the memory of the city and its residents for many years and to promote these truck farming activities through higher quality auxiliary facilities. Agricultural production here was also supported with several activities enabling citizens to experience the gardens and perceive the layers.

Kuzguncuk Gardens (KG) process involves the efforts of the neighborhood residents to preserve the gardens as they are by taking ownership, resisting to their destruction and revitalizing them. The process was conducted in a participatory way with a call from the residents of the neighborhood, initiatives of the group and support of volunteers. The design and implementation phases of the gardens involved a multi-stakeholder participatory process supported by several activities in

compliance with today's dynamics. Focusing on a certain area, this study is an example of solidarity which has evolved along with the architectural practices it creates over time.

Plankton Project (PP) seems to play an active role within the Solidarity Architecture groups even though it has a small core team. They played important roles in several cooperation efforts and studies conducted by other groups. The interaction networks that they establish with user groups and the local community are invaluable within the scope of their contextual work that they design through small-scale interventions. Their high quality business development efforts addressing highly important concepts such as locality, holism and originality in architectural processes also created a very positive opinion for the evaluation.

Some of the studies which comprehended participation with its various dimensions are prominent with right-seeking or rights advocacy about the place. In this context, principles of preserving and upholding in situ and with locals are observed within the process in the face of gentrification attempts. KG and AoA's ideas, reasons for coming together, productions and architectural stance constitute an example of rights advocacy. Likewise, DHS and Earthquake Victims of Düzce setting up a cooperative, seeking their right to accommodation, and acquiring spatial gains through their years-long stance of solidarity are reflections of a painstaking process of rights-seeking. Additionally, efforts were made to uphold the Historic Yedikule Urban Gardens and traditional culture of vegetable gardening in a protectionist manner through small spatial touches and by improving the spatial qualities of

gardeners, by engaging the city-dwellers through various workshops and activities, by aiming to raise awareness about urban farming and its history. A multidisciplinary defence mechanism was set up.

5. CHAPTER CONCLUSION

Various parameters in the environment of interaction formed by architects, users and the final product guided the process of evaluation in the case studies evaluated by EMPArch set forth in this thesis. Bearing this in mind, it is possible to make some deductions based on this evaluation. Conceptualizing these deductions shall allow them to be discussed in other circles, based on this thesis.

The dissertation addressed the projects of SAEx groups which aimed to generate benefit to users through **small-scale and low-budget spatial interventions**, and which were executed physically and have had an implementation phase to date.

Participatory architecture productions may surely be comprehended through different scale and organisation networks. Roles assumed and weights carried by the actors may be varied and diverse. New parameters may be added to, removed from the three-phase analysis study or weights of the parameters may be changed because of the open-ended and flexible structure of the model.

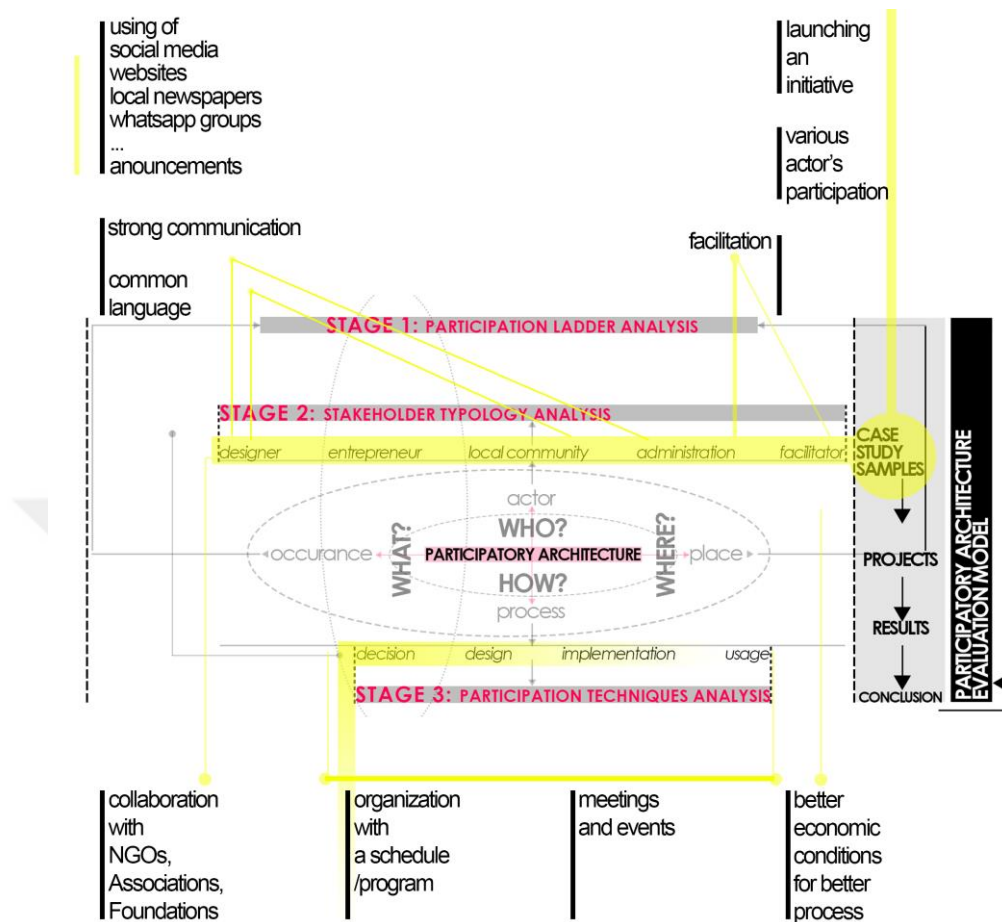


Figure 5.1: Conceptual outputs of EMPArch Model

Designing an **honest and transparent network of communication** is of the essence. It is necessary to have the target user group believe in the process and share a collective perception that they will benefit from it. Then, users will accept to actively participate in the process with their demands. It is important for the public, professional and design stakeholders to inform the community about the stages within a process. Obviously, the process is complicated with a comprehensive structure covering several inputs since the act of architecture is associated with concrete production. Economic aspects are directly associated with the public sector, investors and sponsors. Communication and collaboration established within

a certain logical framework and the continuity of a process are among critical factors.

The roles of stakeholders are not distributed **homogeneously** in participatory architecture processes. To the contrary, actors' distribution is heterogeneous. Therefore, they should not be expected to have similar roles and responsibilities. In addition, all stakeholders should fulfill their responsibilities and look out for others' responsibilities in a process. Especially public authorities and/or design teams who will serve as a guide for the process play critical roles in this environment of interaction. Thus, participatory processes must, first and foremost, be built on a mutual trust environment among individuals. Individuals are willing and excited to experience the process when there is an environment of mutual trust.

Actors may vary depending on the reasons of emergence of projects. In this context, future studies may assign different **weights and significance** to actor or evaluation parameters in the model. Similarly, different scoring systems may be developed or additional points may be attributed depending on the criteria instead of 0/1/2. The model is flexible that transform other evaluation forms. New evaluation parameters may be added to understand the level of contribution of each actor, the extent to which each actor plays an active role, and to reveal the triggers.

[illegible]

In the studies examined in Figure 5.2, some stakeholders were observed to take part in multiple projects. Hence, observing the communication networks between the actors has the potential to help to generate useful data for the model.

The notion of participatory architecture entails **challenges and traps** as much as they bring along potential opportunities. Trying to get people's approval by creating false perceptions through political approaches, forcing them into making a certain choice among alternatives, preparing action plans that exclude people from all processes while distracting them with other activities are among the potential traps.

It is quite difficult to gather people around a common ground so they can approve ideas set forth in a decision-making process. Inherently, people cannot be expected to be of the same opinion, at the same time. Thus, an environment of discussion where people can declare their ideas, share their opinions and oppose to each other with **a democratic attitude** can be created. It is critical to respect individuals' ideas, try to understand them and support them. Individuals can gather around a **common ground** if they try to understand and internalize ideas.

Thus, the process of transforming decisions taken around a common ground into a concrete space is very complex and difficult. Finding the correct balance in the environment of communication among architects and designers who are the experts on design and users and other stakeholders is critical. The architect needs to manage the multi-stakeholder environment as **a moderator** and develop methods to design a language of communication among individuals who are not knowledgeable in space production. This language of communication can be managed by using models and

various drawing instruments as well as digital techniques. It is necessary to know and understand users; express their ideas in a concrete, spatial manner and readdress the space in line with the feedback received from them. It is also a necessity to let users have a say using alternative production and to subject the end decision to the collective approval of users.

Thus, this thesis advocates that the design aspect should be subjected to architects' knowledge and control and be shaped by collective decisions in an environment where all stakeholders can express their ideas; however, architects should play an active role in solution finding efforts requiring architects' expertise such as deciding on a method, function, material and scale. It also advocates that architects and other professional stakeholders should play active roles in technical issues such as structural decisions, material use and space organization. Thus, users and other stakeholders must be informed through various activities and meetings and given feedback in parallel with their ideas.

Evidently; stakeholders such as experts, builders and suppliers play a more active role in implementation. **Enabling people to experience** the process in particularly small-scale and simple manufacturing processes will encourage users to take ownership of the space. In addition, some motivational problems and deceptions could emerge within the process because of challenges created by both economic and technical aspects of implementation. Experts should give information to users to prepare them for potential outcomes. The responsibility of promoting, encouraging and supporting designers, experts and other stakeholders for high quality concrete

production falls upon both the public sector and the stakeholders who bear the financial burden. At this point, users' interests must be prioritized rather than contractors' interests.

It is important for the public management, including central and local administrations, to adopt a triggering role of developing ideas and proposals for producing physical spaces to benefit the society; presenting these ideas and proposal to the society; discussing them with the society and using the feedback to implement the decisions taken to meet the demands. The public sector should also play a facilitating role to overcome challenging situations and legislative limitations. It should also adopt a protective role against potential issues that could put the society under threat. Public authorities should also encourage and engage the community (users) in the processes starting from decision-making until use, giving them a say related to spaces where they will spend their daily life. In this way, the public sector can play an encouraging and guiding role.

Obviously, individuals who make up the society do not have as much spatial information as experts. Individuals may not have a sufficient level of awareness on spatial requirements. It is the responsibility of experts and public officials to increase the level of awareness on the needs of individuals. Formal and/or informal training sessions, awareness campaigns, and collective practices are needed at this point. This helps the community come together; form an environment of solidarity in line with their demands; and act.

Solidarity and collaboration make groups stronger in many aspects in participatory processes. In fact, architecting for the purposes of creating a concrete product requires a serious discipline. In this context, a rational approach should be adopted to plan organizations and programs. It is also necessary to always have a plan B because of the complex aspects of the actions to be conducted related to architecture. Regulations and technical and economic requirements may disturb the process or lead to negative outcomes. In this case, experts have a great responsibility of directing the process towards a different route and realizing the potential benefit for the target user group.

It was observed that the notion of **place** was crucial in the covered case studies. Generally speaking, it was noted that the studies considered the notion of place contextually in both physical and sociocultural terms. Productions and processes were undertaken together with interpretations of places, analyses, and its user. Study did not address the notion of **time**. The focus remained on the practical studies conducted by SAEx groups. Different research to be developed based on the model may address the notion of time as an evaluation criterion.

This thesis puts the concept of participation in the center of processes as a requirement rather than an approach. The key issue that should always be kept in mind is that designers and public officials set forth a product for a user or a group of users. That is; the subject is not the architectural product but users themselves. This is the approach that this thesis advocates.

The dissertation does not argue for the domination of the user group or their control over all processes. To the contrary, it is beneficial to know the user group; examine their connection with the place; and understand their needs and desires. In this context, it is ideal to conduct a process under experts' control in the phases of design and implementation, also making use of activities for hearing user groups' opinions and feedback at a sufficient level.



APPENDIX B

AppendixB 1: Assessment form of case study 1

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case Information Case/Project Name: Saraylı-Örcün Summer Workshops- "Başka Bir Oyun" Architectural Practice Year: 2008 Location: Saraylı-Gölcük-Kocaeli, TR Collaborators: Another Kind of Workshop (Başka Bir Atölye) ÇEKÜL Union of Historical Towns Rural Development Committee of Turkish Ministry of Environment and Urbanisation Chamber of Architects						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	2	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	14	44	DESIGNER		
	architect	2		B1A		
	designer	2		B1A		
	specialist	0		Mr. Hüseyin (sailer's knot technique)		
	technique	2		Mr. Hüseyin (woodworker)		
	advisor	2		design team supporters		
	support	2		academicians as supporters		
	academician	2		design student as designers		
	design student	2		ENTREPRENEUR		
	ENTREPRENEUR (8 points max)	5		Craftsmen		
	financier	1		Craftsmen		
	investor	0		Local Users		
	sponsor	2		LOCAL COMMUNITY-user		
	supporter	2		Saraylı village-dwellers		
	LOCAL COMMUNITY-user (18 points max)	16		Local Builders and Technicians		
	user	2		Carpenters		
	practitioner	2		Children and women		
	specialist	2		Local-dwellers		
	special groups	2				
	volunteer	2				
	ADMINISTRATION	3				
	International	0				
	national	1				
	local	2				
	FACILITATOR (12 points max)	9		neighborhood unit		
	association	2		Rural Development Committee of Turkish Ministry of Environment and Urbanisation		
	non-governmental organization	2		ÇEKÜL		
	chamber	2		Chamber of Architects, Union of Historical Towns		
	university/institution/school	1		Kocaeli University		
	individual initiation	0				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	20	QUESTIONS (8 points max)		
	Who?-actors	2		multiple workshop series, meeting with local society and design games		
	What?-event	2				
	Where?-place	2				
	How? - process	1				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	1				
	Usage	2				
	DATA COLLECTION & ANALYSIS (6 points max)	6		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	2		Analysis, investigation, survey		
	Design collaboration analysis	2		Workshops		
	Technical collaboration analysis	2		Drawing and calculations		
	TOTAL EVALUATION POINT	72				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 2: Assessment form of case study 2

Evaluation Model for Participatory Architecture / Case assessment form					
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Akşemsettin Primary School Library and Studio Year: 2017-2020 Location: Akşemsettin-Fatih-Istanbul, TR Individual Projects Collaborators: Architecture For All (Herkes için Mimarlık) Support Foundation for Civil Society in Turkey The Association of Sulukule Volunteers Istanbul Technical University Istanbul St. Michel French High School Zaas and Yerce Architects Municipality of Şişli Dr. Zeynep Kuban					
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)
	8 public inspection		6	decision mechanism	1
	7 delegated authority			design cooperation	1
	6 partnership	public authority		technical cooperation	2
	5 convincing			usage	2
	4 advice	symbolic participation			
	3 information				
	2 therapy				
	1 manipulation	no participation			
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information	
	DESIGNER (16 point max)	12	34	DESIGNER	
	architect	2		Eda Ünerden, Ege Vaizoglu, Ekin Güneş, Emre Gündoğdu, Esra Yüksek, Fırat Altundağ, Meris Eren, Merve Şimşek, Sarper Takkeci, Sıla Avar, Zeynep Kuban	
	designer	2		above	
	specialist	0		Prof. Dr. Zeynep Kuban	
	technique	0		Zaas and Yerce Architects	
	advisor	2		academicians as supporters	
	support	2		ITU Architecture Faculty Students	
	academician	2		ENTREPRENEUR	
	design student	2		Hildegard Grosse, Br Shopping, Akatlar Leo Club and individuals	
	ENTREPRENEUR (8 points max)	6		Istanbul St. Michel French High School, Şişli Municipality	
	financier	2		Zaas Architects, Yerce Architects	
	investor	0		LOCAL COMMUNITY-user	
	sponsor	2		Students of Akşemsettin Primary School	
	supporter	2		School Managers, Students, Teachers	
	LOCAL COMMUNITY-user (18 points max)	10		Şişli Municipality	
	user	2		FACILITATOR	
	practitioner	0		Support Foundation for Civil Society in Turkey, The Association of Sulukule Volunteers	
	specialist	0		Istanbul Technical University, Istanbul St. Michel French High School	
	special groups	2			
	volunteer	2			
	ADMINISTRATION	2			
	international	0			
	national	0			
	local	2			
	FACILITATOR (12 points max)	6			
	association	0			
	non-governmental organization	2			
	chamber	0			
	university/institution/school	2			
	individual initiation	0			
	volunteer	2			
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information	
	QUESTIONS (8 points max)	7	19	QUESTIONS (8 points max)	
	Who? -actors	2		Process re-organised due to pandemic conditions	
	What? -event	2		PROCESS (8 points max)	
	Where? -place	2			
	How? - process	1			
	PROCESS (8 points max)	7			
	Decision	2			
	Design	2			
	Implementation	2			
	Usage	1			
	DATA COLLECTION & ANALYSIS (6 points max)	5		DATA COLLECTION & ANALYSIS (6 points max)	
	Qualitative data collection	1			
	Design collaboration analysis	2			
	Technical collaboration analysis	2			
	TOTAL EVALUATION POINT	59			
	A	72-84			
	B	57-71			
	C	42-56			

AppendixB 3: Assessment form of case study 3

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Pembeviran Primary School Playground and Garden Year: 2019 Location: Pembeviran-Çınar-Diyarbakır, TR Individual Projects Collaborators: Architecture For All (Herkes İçin Mimarlık) Mardin Artuklu University Xlab Group Izmir Metropolitan Municipality Directorate of Urban Design and City Aesthetics Izmir University of Economics Cut Paper Group KODA (Turkish Village School Exchange Network) Design Workshop-"Collect-Complete-Design Workshop"-Implementation Workshop Çağlar Wood Carpentry						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	2	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	38	DESIGNER		
	architect	2		Altınur Yıldırım, Aylin Gökür, Büşra Kayalar, Cansu Dinç, Cenk Dereli, Emre Gündoğdu, İklim Topaloğlu San, Melih Yavuz, Yuvarcan Atmaca		
	designer	2		above		
	specialist	0		Çağlar Wood Carpentry		
	technique	2		design team supporters		
	advisor	0		academicians as supporters		
	support	2		design student as designers		
	academician	2		ENTREPRENEUR		
	design student	2		Izmir Büyükşehir Belediyesi Kentsel Tasarım ve Kent Estetiği Şube Müdürlüğü, İyİ Tasarım İzmir, 4		
	ENTREPRENEUR (8 points max)	6		Çağlar Wood Carpentry		
	financier	2		Izmir Metropolitan Municipality Directorate of Urban Design and City Aesthetics		
	investor	0		LOCAL COMMUNITY-user		
	sponsor	2		Students of Pembeviran Primary School		
	supporter	2		School Managers, Students, Teachers		
	LOCAL COMMUNITY-user (18 points max)	14		Local Community of Pembeviran		
	user	2		Izmir Metropolitan Municipality Directorate of Urban Design and City Aesthetics		
	practitioner	0		neighborhood unit		
	specialist	0		FACILITATOR		
	special groups	2		Mardin Artuklu University Xlab Group, Izmir University of Economics Cut Paper Group		
	volunteer	2		KODA (Turkish Village School Exchange Network)		
	ADMINISTRATION	4				
	International	0				
	national	2				
	local	2				
	FACILITATOR (12 points max)	6				
	association	0				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	2				
	individual initiation	2				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	8	22	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	2				
	PROCESS (8 points max)	8		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	2				
	DATA COLLECTION & ANALYSIS (6 points max)	6		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	2				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	68				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 4: Assessment form of case study 4

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Ketenci Primary School Refurbishment and Garden Year: 2019 Location: Ketenci-Hinis-Erzurum, TR Individual Projects Collaborators: Architecture For All (Herkes İçin Mimarlık) Hınıs District Governorship Erzurum Provincial Directorate for National Education, Hınıs District Directorate for National Education Yapı Fuarı (Turkeybuild İstanbul Fair) Erzurum Atatürk University, Architecture Department Arkitera Erzurum Office Furniture Company						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority			design cooperation	2	
	6 partnership	public authority		technical cooperation	2	
	5 convincing			usage	2	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	10	31	DESIGNER		
	architect	2		Ayıldız Beceren, Didem Öztürk, Eda Ülker, Elif Tan, Emirhan Albayrak, Emrah Güllüoğlu, Emre Gündoğdu, Esra Ergün, Eylem İpci, Gizem Nur Büyükkara, Habip Yılmaz, Hasan Murat Çetin, Melike Keleşoğlu, Muhammed Kapıkçı, Neslihan Demircan, Öznur Kahraman, Tuncer Çağrı Çakmur, Utku Karakaya, Zilan Kuranlioğlu		
	designer	2		above		
	specialist	0				
	technique	0				
	advisor	0				
	support	2		ten architecture students from various universities		
	academician	2		academicians as supporters		
	design student	2		Erzurum Atatürk University Architecture Faculty 1st. Year Students		
	ENTREPRENEUR (8 points max)	4		ENTREPRENEUR		
	financier	2		Yapı Fuarı – Turkeybuild İstanbul Fair		
	investor	0				
	sponsor	2		Erzurum Ofis Mobilya		
	supporter	0		Arkitera (passive participation)		
	LOCAL COMMUNITY-user (18 points max)	10		LOCAL COMMUNITY-user		
	user	2		Students of Ketenci Primary School		
	practitioner	0				
	specialist	0				
	special groups	2		School Managers, Students, Teachers		
	volunteer	2		Local Carpenters, Eda Ülker		
	ADMINISTRATION	2				
	international	0				
	national	0				
	local	2		Hınıs District Governorship, Ketenci Local Authority		
	FACILITATOR (12 points max)	7		FACILITATOR		
	association	2		Erzurum Provincial Directorate for National Education, Hınıs District Directorate for National Education		
	non-governmental organization	0				
	chamber	0				
	university/institution/school	2		Erzurum Atatürk University Department of Architecture		
	individual initiation	1		An interior designer		
	volunteer	2		Volunteer architecture students from various universities		
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	18	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	1				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	4		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	57				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information						
Case/Project Name: Selim III Primary School Play Garden						
Year: 2019						
Location: Üsküdar-Istanbul, TR						
Individual Projects						
Collaborators: Architecture For All (Herkes için Mimarlık)						
Harezmi Training Pattern						
Okan University Architecture Department "Brokoli" Student Society						
Harezmi Training Pattern School coordinator and teachers						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	6 public inspection		7	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	1	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	10	30	DESIGNER		
				Beril Sezen, Efcan Soysal, Ekin Güneş, Emre Gündoğdu, Merve Gül Özokcu, Mina Öner, Sarper Takkeci		
	architect	2		above		
	designer	2		Teachers of school and coordinator of "Harezmi" Training Pattern		
	specialist	0				
	technique	0		Okan University Architecture Department "Brokoli" Student Society		
	advisor	0				
	support	2		ENTREPRENEUR		
	academician	2		Harezmi Training Pattern Fund		
	design student	2		Teachers of school and coordinator of "Harezmi" Training Pattern		
	ENTREPRENEUR (8 points max)	4		LOCAL COMMUNITY-user		
	financier	2		Students of Selim III Primary School		
	investor	0				
	sponsor	0		School Managers, Students, Teachers		
	supporter	2		"Brokoli" Student Society		
	LOCAL COMMUNITY-user (18 points max)	10		FACILITATOR		
	user	2				
	practitioner	0				
	specialist	0				
	special groups	2				
	volunteer	2				
	ADMINISTRATION	2				
	international	0				
	national	0				
	local	2				
	FACILITATOR (12 points max)	6				
	association	2				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	2				
	individual initiation	0				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	8	21	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	2				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	6		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	2				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
TOTAL EVALUATION POINT		58				
A *****		72-84				
B *****		57-71				
C *****		42-56				

AppendixB 6: Assessment form of case study 6

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Darıca Primary School Open-class and Garden Year: 2018 Location: Darıca-Harran-Şanlıurfa, TR Individual Projects Collaborators: Architecture For All (Herkes İçin Mimarlık) Mardin Artuklu University Faculty of Architecture-Xlab Student Club Urban Initiative of City and Child United Teachers Network for Multigrade Class Teaching KODA (Turkish Village School Exchange Network)-Sabancı Foundation Fund Program Şanlıurfa Provincial Directorate for National Education						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		5	decision mechanism	1	
	7 delegated authority	public authority		design cooperation	1	
	6 partnership			technical cooperation	1	
	5 convincing	symbolic participation		usage	2	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	28	DESIGNER		
	architect	2		Betül Alioğlu Barutçu, Emre Gündoğdu, Mıhrıban Duman, Mina Öner, Yuvacan Atmaca		
	designer	2		above		
	specialist	2		Urban Initiative of City and Child-Başak İncekara, Teachers-Emine Özder and Firdevs Beytimur		
	technique	0				
	advisor	0				
	support	2		design team supporters		
	academician	2		academicians as supporters		
	design student	2		design student as designers		
	ENTREPRENEUR (8 points max)	2		ENTREPRENEUR		
	financier	0				
	investor	0				
	sponsor	0				
	supporter	2		KODA: Mehmet Altundağ, Sabancı Foundation Fund Program		
	LOCAL COMMUNITY-user (18 points max)	8		LOCAL COMMUNITY-user		
	user	2		Students of Darıca Primary School and dwellers		
	practitioner	0				
	specialist	0				
	special groups	2		School Managers, Students, Teachers		
	volunteer	2		Local Community of Darıca		
	ADMINISTRATION	1				
	international	0				
	national	0				
	local	1		Şanlıurfa Provincial Directorate for National Education		
	FACILITATOR (12 points max)	6		FACILITATOR		
	association	0		Sabancı Foundation Fund Program (passive participation)		
	non-governmental organization	0				
	chamber	0				
	university/institution/school	2		Urban Initiative of City and Child		
	individual initiation	2		United Teachers Network for Multigrade Class Teaching		
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	8	18	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	2				
	PROCESS (8 points max)	6		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	implementation	1				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	4		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	51				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 7: Assessment form of case study 7

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: TCYOV Headquarters Renewal Year: 2018 Location: Kadıköy-Istanbul, TR Individual Project Collaborators: Architecture For All (Herkes İçin Mimarlık) Youth Re-autonomy Foundation of Turkey (TCYOV) Akef Construction and Architecture ON-OFF Lighting-Ali Berkman Alligator Paint Company						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		6	decision mechanism	2	
	7 delegated authority			design cooperation	1	
	6 partnership	public authority		technical cooperation	1	
	5 convincing			usage	2	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	30	DESIGNER		
	architect	2		Beste Kural, Buse Usta, Cansu Olgay, Cansu Karaman, Cenk Dereli, Emre Gündoğdu, Erdem Üngür, Esra Ergün, Furkan Şen, Gökçe Kalkan, Leyla Akan, Merve Gül Özoku, Merve Patat, Mıhrıban Duman, Mina Öner, Pınar Gamsız, Sıla Yılmaz, Tuğay Yılmaz, Yasemin Cennet Sünbül, Anıl Tuhanioğlu, Ayda Özcan, Berçem Tapancı, Cenk Dereli, Ebru Şevli, Ecem Çam, Elif Doğan, Emine Vildan Karahisarlı, Emre Gündoğdu, Erdem Üngür, Erhan Yüce, Esra Seymenoğlu, İrem Şal, Kadir Çavuşoğlu, Özge Yavuz, Sena Üstol, Simay Efe, Tacmin Sarı, Utku Karakaya, Zeynep Bala Tuncer, Zeynep Candar		
	designer	2		above		
	specialist	2		ON-OFF Lighting-Ali Berkman		
	technique	0				
	advisor	0				
	support	2		design team supporters		
	academician	2		academicians as supporters		
	design student	2		15 architecture and design student as designers		
	ENTREPRENEUR (8 points max)	6		ENTREPRENEUR		
	financier	2		Akaf Construction and Architecture		
	investor	0				
	sponsor	2		Alligator Paint Company		
	supporter	2		Akaf Construction and Architecture		
	LOCAL COMMUNITY-user (18 points max)	6		LOCAL COMMUNITY-user		
	user	2		Children		
	practitioner	0				
	specialist	0				
	special groups	2		Children and managers of foundation		
	volunteer	2		Paint Craftsman		
	ADMINISTRATION	0				
	international	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	6		FACILITATOR		
	association	0		Youth Re-autonomy Foundation of Turkey (TCYOV) (passive participation)		
	non-governmental organization	0				
	chamber	0				
	university/institution/school	2				
	individual initiation	2				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	8	18	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	2				
	PROCESS (8 points max)	6		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	1				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	4		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	54				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 8: Assessment form of case study 8

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Güllü Open Classroom and Play Track Year: 2017-2018 Location: Güllü-Eşme-Uşak, TR Individual Project Collaborators: Architecture For All (Herkes İçin Mimarlık) Istanbul Okan University Brokoli Student Group Izmir University of Economics Cut Paper Group Turkish Timber Association Building Fair – Turkeybuild Istanbul Eşme Directorate of National Education						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		7	decision mechanism	2	
	7 delegated authority			design cooperation	2	
	6 partnership	public authority		technical cooperation	2	
	5 convincing			usage	1	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	28	DESIGNER		
	architect	2		Altınar Yıldırım, Arya Çakır, Betim Bülbül, Büşra Kayalar, Cihan Gencal, Deniz Pınar Ay, Eda Akkaya, Efcan Soysal, Emre Gundogdu, Esra Ergün, Fırat Altundağ, İbrahim Emre Erkek, İdil Çubukçılı, Melih Yavuz, Serkan Kara, Serkan Yavuz, Utku Karakaya, Yuvaçan Atmaca		
	designer	2		above		
	specialist	0		Turkish Timber Association		
	technique	2		Istanbul Okan University Brokoli Student Group, Izmir University of Economics Cut Paper Group		
	advisor	0		academicians as supporters		
	support	2		15 architecture and design student as designers		
	academician	2		ENTREPRENEUR		
	design student	2				
	ENTREPRENEUR (8 points max)	4		Alligator Paint Company		
	financier	0		Building Fair – Turkeybuild Istanbul		
	investor	0		LOCAL COMMUNITY-user		
	sponsor	2		Güllü Primary and Secondary School students		
	supporter	2		Paint Craftsman		
	LOCAL COMMUNITY-user (18 points max)	12		Children, teachers		
	user	2		Local Dwellers		
	practitioner	2				
	specialist	0		Eşme Directorate of National Education		
	special groups	2		FACILITATOR		
	volunteer	2		Turkish Timber Association (passive participation)		
	ADMINISTRATION	2				
	International	0				
	national	0				
	local	2				
	FACILITATOR (12 points max)	4				
	association	0				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	2				
	individual initiation	0				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	8	21	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	2				
	PROCESS (8 points max)	8		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	2				
	DATA COLLECTION & ANALYSIS (6 points max)	5		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	1				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	56				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 9: Assessment form of case study 9

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Yırca Soaphouse Year: 2017-2018 Location: Yırca-Soma-Manisa, TR Individual Project Collaborators: Architecture For All (Herkes İçin Mimarlık) Hayriye Sözen We're Architects Necessary Needs Association (TIDER) Kenan Kahya Yırca Hanımeli Association, Yırca Village Association Yırca Soaphouse Project, Yırca Hanımeli Commercial Enterprise						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		7	decision mechanism	2	
	7 delegated authority			design cooperation	2	
	6 partnership	public authority		technical cooperation	2	
	5 convincing			usage	1	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	28	DESIGNER		
	architect	2		Ahmet Minez, Anıl Tuhanioğlu, Ecem Tüfekçi, Emre Gündoğdu, Fevza Çınar, Fırat Altundağ, Furkan Demirtaş, Gökçe Er, Hatice Kübra Öztürk, İdil Bayar, Kenan Kahya, Melek Aydoğan, Melih Yavuz, Merve Gül Özokcu, Mesut Adanır, Mina Öner, Yağmur Kutlar, Yuvaçan Atmaca, Zehra Ersoy		
	designer	2		above		
	specialist	0				
	technique	0				
	advisor	2		Hayriye Sözen		
	support	2		We're Architects		
	academician	2		academicians as supporters from HIM		
	design student	2		architecture and design student as designers		
	ENTREPRENEUR (8 points max)	8		ENTREPRENEUR		
	financier	2		ABS Plaster Company		
	investor	2		Yırca Hanımeli Handmade and Homemade Company		
	sponsor	2		Yırca Hanımeli Handmade and Homemade Company		
	supporter	2		Hayriye Sözen, ABS Plaster Company		
	LOCAL COMMUNITY-user (18 points max)	4		LOCAL COMMUNITY-user		
	user	2		Women producers of Yırca Village		
	practitioner	0				
	specialist	0				
	special groups	0				
	volunteer	2		Kenan Kahya, local craftsmen		
	ADMINISTRATION	0				
	international	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	4		FACILITATOR		
	association	0		Yırca Hanımeli Association, Yırca Village Association (passive participation)		
	non-governmental organization	0		Necessary Needs Association (TIDER) (passive participation)		
	chamber	0				
	university/institution/school	0				
	individual initiation	2		Yırca Soaphouse Project, Yırca Hanımeli Commercial Enterprise, Kenan Kahya		
	volunteer	2		Kenan Kahya		
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	19	QUESTIONS (8 points max)		
	Who? - actors	1				
	What? - event	2				
	Where? - place	2				
	How? - process	2				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	5		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	1				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	54				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 10: Assessment form of case study 10

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Ayşe Temizel Secondary School Library Year: 2017-2018 Location: Soma-Manisa, TR Individual Projects Collaborators: Architecture For All (Herkes İçin Mimarlık) Mavi Pusula Education and Aid Association (MAPUDER) (Blue Library Project Initiative No:11) Super Eight Architecture Office						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		6	decision mechanism	2	
	7 delegated authority			design cooperation	2	
	6 partnership	public authority		technical cooperation	1	
	5 convincing			usage	1	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	23	DESIGNER		
	architect	2		Bilge Acı, Bora Ergün, Burak Ergül, Canan Hacıoğlu, Emre Gündoğdu, Firat Altundağ, Hakan İlkoba, İbrahim		
	designer	2		above		
	specialist	0		Super Eight Architecture Office		
	technique	2		Mavi Pusula Education and Aid Association (MAPUDER)		
	advisor	0		academicians as supporters from HIM		
	support	2		6 architecture and interior design student as designers		
	academician	2		ENTREPRENEUR		
	design student	2				
	ENTREPRENEUR (8 points max)	4		Mavi Pusula Education and Aid Association (MAPUDER)		
	financier	0		Mavi Pusula Education and Aid Association (MAPUDER)		
	investor	0		LOCAL COMMUNITY-user		
	sponsor	2		Students		
	supporter	2		School Managers and teachers		
	LOCAL COMMUNITY-user (18 points max)	5		FACILITATOR		
	user	2				
	practitioner	0				
	specialist	0				
	special groups	2				
	volunteer	1				
	ADMINISTRATION	0				
	international	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	2				
	association	0				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	0				
	individual initiation	2		MAPUDER Project No:11		
	volunteer	0				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	13	QUESTIONS (8 points max)		
	Who? - actors	1				
	What? - event	2				
	Where? - place	2				
	How? - process	2				
	PROCESS (8 points max)	4		PROCESS (8 points max)		
	Decision	1				
	Design	1				
	Implementation	1				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	2		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	1				
	Technical collaboration analysis	1				
	TOTAL EVALUATION POINT	42				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 11: Assessment form of case study 11

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Boğada Year: 2017 Location: Kadıköy-Istanbul, TR - El Risco-Canary Islands, SP Individual Projects Collaborators: Architecture For All (Herkes İçin Mimarlık), Arquitectos Collectivos X, Tandem Turkey Design Atelier Kadıköy (TR) Hablar en Arte (SP) designtrak (TR) Repairs Club (TR) Todo Por La Praxis (SP) Pico Colectivo (SP) RE_Lab Initiative Program Kadıköy Municipality Anatolian Culture Foundation						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	2	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	35	DESIGNER		
	architect	2		Adnan Oğuzhan, Alper Atmaca, Aytekin Gezici, Batır Seçilmiş, Batuhan Esirger, Begüm Sarıncı, Berke Özkay, Özkök, Bihter Çelik, Büsra Begen, Diego Peris, Dilara Kara, Doğan Güngör, Elif Çetin, Eylül Şenses, Flavia Introzzi, Hasan Kesen, Inez Pilo, Jon Garbizo, Liana Kayumcuyan, Mert Yaman, Miguel Valle, Mutlu Güngör, Nihan Bulsun, Onur Atay, Öge Uzunyayla, Pinar Gamsız, Rengin Aytan, Sezin Karcan Kaya, Sorgun Akkor, Stevenson Pina, Ufuk Emin Akengin, Ulaş Olkun		
	designer	2		above		
	specialist	0		Todo Por La Praxis,-trak		
	technique	2		Repairs Club, Design Atelier Kadıköy,-trak		
	advisor	0				
	support	2		ENTREPRENEUR		
	academician	2				
	design student	2				
	ENTREPRENEUR (8 points max)	3		LOCAL COMMUNITY-user		
	financier	0		Dwellers from Kadıköy and El Risco		
	investor	0				
	sponsor	1		Dwellers from Kadıköy and El Risco		
	supporter	2		Kadıköy Municipality		
	LOCAL COMMUNITY-user (18 points max)	12		FACILITATOR		
	user	2		Anatolian Culture Foundation		
	practitioner	0		Hablar en Arte		
	specialist	0				
	special groups	2		RE_Lab Initiative Program, Hablar en Arte		
	volunteer	4		Local volunteers and designers		
	ADMINISTRATION	1				
	international	1				
	national	1				
	local	2				
	FACILITATOR (12 points max)	8				
	association	2				
	non-governmental organization	2				
	chamber	0				
	university/institution/school	0				
	individual initiation	2				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	20	QUESTIONS (8 points max)		
	Who? -actors	1				
	What? -event	2				
	Where? -place	2				
	How? - process	2				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2		Surveys		
	Design	2		Technical Drawings		
	Implementation	2		Application with local dwellers		
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	6		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	2		Interviews		
	Design collaboration analysis	2		Meetings		
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	63				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 12: Assessment form of case study 12

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: m3 - Ayazağa Primary and Secondary School Playground and Garden Year: 2016 Location: Ayazağa-Sarıyer-Istanbul, TR Individual Projects Collaborators: Architecture For All (Herkes İçin Mimarlık) MEF University Art, Design and Architecture Faculty (FADA) Design and make! Studio OYAK Concrete Company Sarıyer Municipality A Bridge for Dream Project Initiative (MEF FADA)						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		7	decision mechanism	2	
	7 delegated authority			design cooperation	2	
	6 partnership	public authority		technical cooperation	2	
	5 convincing			usage	1	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	31	DESIGNER		
	architect	2		Anil Tunahioğlu, Ekin Güneş, Emre Gündoğdu, Mert Can İldiz, Merve Gül Özokcu, Özge Ocal, Sercan Koçak, Serkan Kurt, Yağmur Kutlar, Yasemin Sünbül		
	designer	2		above		
	specialist	0		OYAK Concrete Company		
	technique	2		MEF FADA		
	advisor	2		MEF University Architecture Department Academicians		
	support	0		28 first year architecture students		
	academican	2		ENTREPRENEUR		
	design student	2		MEF FADA		
	ENTREPRENEUR (8 points max)	6		OYAK Concrete Company		
	financier	2		Sarıyer Municipality		
	investor	0		LOCAL COMMUNITY-user		
	sponsor	2		Ayazağa Primary and Secondary School Students		
	supporter	2		Students, Teachers and School Managers		
	LOCAL COMMUNITY-user (18 points max)	10		Sarıyer Municipality		
	user	2		FACILITATOR		
	practitioner	0		MEF University		
	specialist	0		A Bridge for Dream Project Initiative (MEF FADA)		
	special groups	2				
	volunteer	2				
	ADMINISTRATION	2				
	international	0				
	national	0				
	local	2				
	FACILITATOR (12 points max)	3				
	association	0				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	1				
	individual initiation	0				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	20	QUESTIONS (8 points max)		
	Who? -actors	1				
	What? -event	2				
	Where? -place	2				
	How? - process	2				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2		Interviews		
	Design	2				
	Implementation	2				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	6		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	2		Interviews		
	Design collaboration analysis	2		Meetings		
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	58				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 13: Assessment form of case study 13

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Kavar Cooperative Sales Office Year: 2014-2015 Location: Kolbaşı-Tatvan-Bitlis, TR Individual Project Collaborators: Architecture For All (Herkes İçin Mimarlık) Kavar Agricultural Development Cooperative Hüsnü M. Özyeğin Foundation Mother Child Education Foundation (AÇEV) Women Beekeepers Project Initiative in 2011 Murat Bayramoğlu Gürün Karabey						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	2	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	8	36	DESIGNER		
	architect	2		Alican İnal, Ayben Aydoğan, Ayşe Selin Gürel, Cenk Dereli, Ceren Sözer, Dilara Kara, Emre Gündoğdu, İdil Yücel, Merve Gül Özokcu, Mihriban Duman, Tanık Keskin, Yağmur Kutlar, Yelta Köm		
	designer	2		above		
	specialist	0				
	technique	0				
	advisor	2		Gürün Karabey (Cooperative Director)		
	support	2		Murat Bayramoğlu		
	academician	0				
	design student	0				
	ENTREPRENEUR (8 points max)	8		ENTREPRENEUR		
	financier	2		Hüsnü M. Özyeğin Foundation		
	investor	2		Kavar Agricultural Development Cooperative		
	sponsor	2		Hüsnü M. Özyeğin Foundation		
	supporter	2		Murat Bayramoğlu		
	LOCAL COMMUNITY-user (18 points max)	14		LOCAL COMMUNITY-user		
	user	2		Women Beekeepers		
	practitioner	2		Local Craftmen		
	specialist	2		Contractors and Material Suppliers		
	special groups	2		a kitchenette for local school teachers		
	volunteer	2		Local dwellers		
	ADMINISTRATION	2				
	international	0				
	national	0				
	local	2		Kavar Agricultural Development Cooperative		
	FACILITATOR (12 points max)	6		FACILITATOR		
	association	2		Hüsnü M. Özyeğin Foundation		
	non-governmental organization	2		AÇEV		
	chamber	0				
	university/institution/school	0				
	individual initiation	2		Women Beekeepers Project Initiative in 2011		
	volunteer	0				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	19	QUESTIONS (8 points max)		
	Who? - actors	2				
	What? - event	1				
	Where? - place	2				
	How? - process	2		Online Meetings		
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2		Interviews		
	Design	2		Online Meetings		
	Implementation	1				
	Usage	2				
	DATA COLLECTION & ANALYSIS (6 points max)	5		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	1		Interviews		
	Design collaboration analysis	2		Meetings		
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	63				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 14: Assessment form of case study 14

Evaluation Model for Participatory Architecture / Case assessment form					
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Çorum Reading Room For Children Year: 2014 Location: Çorum, TR Individual Project Collaborators: Architecture For All (Herkes İçin Mimarlık) The Educational Volunteers Foundation of Turkey (TEGV) Serpil Çetin (Çorum TEGV education unit manager) Çorum City Public Library ARV Electrics, Duranlar Building Supply House, Izomarket, Dalıyan Machine Supplies, Alapala Holding Şeref Kaya, Asu Berk, Tanay Kısar, Salih Sarıçimen, Arif Hikmet Kol, Serkan Beyaz, Özlem Kavakçı Taç, Recep Çelebioğlu, Ömer Akdağ, Direnç Dalgıç					
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)
	8 public inspection		6	decision mechanism	1
	7 delegated authority	public authority		design cooperation	1
	6 partnership			technical cooperation	2
	5 convincing	symbolic participation		usage	2
	4 advice				
	3 information				
	2 therapy				
	1 manipulation	no participation			
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information	
	DESIGNER (16 point max)	8	22	DESIGNER	
	architect	2		Alican İnal, Emre Gündoğdu, Merve Gül Özokcu	
	designer	2		above	
	specialist	0			
	technique	0			
	advisor	2		Serpil Çetin (Çorum TEGV education unit manager)	
	support	2			
	academician	0			
	design student	0			
	ENTREPRENEUR (8 points max)	4		ENTREPRENEUR	
	financier	0			
	investor	0		ARV Electrics, Duranlar Building Supply House, Izomarket, Dalıyan Machine Supplies, Alapala Holding	
	sponsor	2		TEGV	
	supporter	2		LOCAL COMMUNITY-user	
	LOCAL COMMUNITY-user (18 points max)	6		Students	
	user	2			
	practitioner	0			
	specialist	0			
	special groups	0			
	volunteer	0			
	ADMINISTRATION	2		Çorum City Public Library	
	international	0			
	national	0			
	local	2		FACILITATOR	
	FACILITATOR (12 points max)	4		The Educational Volunteers Foundation of Turkey (TEGV)	
	association	2			
	non-governmental organization	0			
	chamber	0			
	university/institution/school	0			
	individual initiation	0			
	volunteer	2		K, Tanay Kısar, Salih Sarıçimen, Arif Hikmet Kol, Serkan Beyaz, Özlem Kavakçı Taç, Recep Çelebioğlu, Ömer A	
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information	
	QUESTIONS (8 points max)	7	18	QUESTIONS (8 points max)	
	Who? -actors	2			
	What? -event	1			
	Where? -place	2			
	How? - process	2			
	PROCESS (8 points max)	7		PROCESS (8 points max)	
	Decision	2			
	Design	2			
	Implementation	1			
	Usage	2			
	DATA COLLECTION & ANALYSIS (6 points max)	4		DATA COLLECTION & ANALYSIS (6 points max)	
	Qualitative data collection	0			
	Design collaboration analysis	2			
	Technical collaboration analysis	2			
	TOTAL EVALUATION POINT	46			
	A *****	72-84			
	B *****	57-71			
	C ***	42-56			

AppendixB 15: Assessment form of case study 15

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: The Beyoğlu Cinema Year: 2013 Location: Beyoğlu-Istanbul, TR Individual Project Collaborators: Architecture For All (Herkes İçin Mimarlık) El Turco Digital Sarraf Galeyan Mechanics						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		4	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	0	
	6 partnership			technical cooperation	1	
	5 convincing	symbolic participation		usage	1	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	10	16	DESIGNER		
				Samim Magriso, Hayrettin Günc, Emre Gündoğdu, Alican İnal		
	architect	2		above		
	designer	2		El Turco Digital		
	specialist	2		Sarraf Galeyan Mechanics		
	technique	2		Ozan Akyol (El Turco Digital)		
	advisor	2				
	support	0				
	academician	0				
	design student	0				
	ENTREPRENEUR (8 points max)	0		ENTREPRENEUR		
	financier	0				
	investor	0				
	sponsor	0				
	supporter	0				
	LOCAL COMMUNITY-user (18 points max)	4		LOCAL COMMUNITY-user		
	user	2		City Dwellers		
	practitioner	0				
	specialist	0				
	special groups	0				
	volunteer	2				
	ADMINISTRATION	0				
	international	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	2		FACILITATOR		
	association	0				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	0				
	individual initiation	0				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	12	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	1				
	PROCESS (8 points max)	2		PROCESS (8 points max)		
	Decision	0				
	Design	0				
	Implementation	1				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	3		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	1				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	32				
	A *****	72-84				
	B *****	57-71				
	C ***	42-56				

AppendixB 16: Assessment form of case study 16

Evaluation Model for Participatory Architecture / Case assessment form					
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Kargı Construction Workshop Year: 2012 Location: Kargı-Akkuş-Ordu, TR Abandoned Rural Schools Collaborators: Architecture For All (Herkes İçin Mimarlık) Abandoned Rural Schools Project Initiative Kargı Ferhat Akbulut Primary and Secondary School Real Estate Investors Association (GYODER) Ordu Provincial Directorate for National Education Akkuş District Directorate for National Education STFA Investment Company Kargı School Parent-Teacher Association					
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)
	8 public inspection		7	decision mechanism	2
	7 delegated authority			design cooperation	2
	6 partnership	public authority		technical cooperation	2
	5 convincing			usage	1
	4 advice	symbolic participation			
	3 information				
	2 therapy				
	1 manipulation	no participation			
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information	
	DESIGNER (16 point max)	6	26	DESIGNER	
	architect	2		Emre Gündoğdu, Hayrettin Güneş, Erdi Özenses, Giray Çıvık, Beyza Boyacıoğlu, Tuncer Çağrı Çakmur, Merve Güzel, Okan Öznelmas, Uğur Latif Çelebi, Seyithan Özer, Şeyma Sarıbekiroğlu, Sırma Gül Mısırlı, Salih Kılıç	
	designer	2			
	specialist	0			
	technician	0			
	advisor	0			
	support	0			
	academician	0			
	design student	2		Architecture Students	
	ENTREPRENEUR (8 points max)	6		ENTREPRENEUR	
	financier	2		Ali Özenses	
	investor	0			
	sponsor	2		STFA Investment Company, Real Estate Investors Association (GYODER)	
	supporter	2		Ali Özenses	
	LOCAL COMMUNITY-user (18 points max)	10		LOCAL COMMUNITY-user	
	user	2		Students and teachers	
	practitioner	0			
	specialist	0			
	special groups	2		Kargı School Parent-Teacher Association	
	volunteer	2			
	ADMINISTRATION	2			
	international	0			
	national	0			
	local	2		Ordu Provincial Directorate for National Education, Akkuş District Directorate for National Education	
	FACILITATOR (12 points max)	4		FACILITATOR	
	association	2		Real Estate Investors Association (GYODER)	
	non-governmental organization	0			
	chamber	0			
	university/institution/school	0			
	individual initiation	0			
	volunteer	2			
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information	
	QUESTIONS (8 points max)	7	17	QUESTIONS (8 points max)	
	Who? -actors	2			
	What? -event	2			
	Where? -place	2			
	How? - process	1			
	PROCESS (8 points max)	6		PROCESS (8 points max)	
	Decision	2			
	Design	2			
	Implementation	1			
	Usage	1			
	DATA COLLECTION & ANALYSIS (6 points max)	4		DATA COLLECTION & ANALYSIS (6 points max)	
	Qualitative data collection	0			
	Design collaboration analysis	2			
	Technical collaboration analysis	2			
	TOTAL EVALUATION POINT	50			
	A *****	72-84			
	B ****	57-71			
	C ***	42-56			

AppendixB 17: Assessment form of case study 17

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Ovakent Construction Workshop Year: 2014 Location: Ovakent-Odemis-Izmir, TR Abandoned Rural Schools Collaborators: Architecture For All (Herkes İçin Mimarlık) Abandoned Rural Schools Project Initiative Odemis Province Directorate for National Education -Hüseyin Temizel (Mukhtar of Ovakent), -Odemis Municipality -Ali Berkman, -Banu Tatari -Erginoğlu&Çalışlar Architects -Inci Holding, -Ant Construction -DYO Painting Company -EAE Lighting, -Schüco -Kalebodur, -Yapi Kredi Bank -Vehbi Koç Foundation -Ovakent Mentally Disabled Vocational School Project						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority			design cooperation	2	
	6 partnership	public authority		technical cooperation	2	
	5 convincing			usage	2	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	16	44	DESIGNER		
	architect	2		Alican İnal, Altın Yılmaz, Anıl Taşdemir, Ayben Aydoğan, Begüm Sarışın, Betim Bulbul, Burak Yıldırım, Cenk Dereli, Ceren Sözer, Çağrı Çakmur, Deniz Paçacı, Didem Vayreri, Dilara Kara, Efecan Soysal, Elif Aydın, Emre Gündoğdu, Erdem Ünü, Evrim Kafa, Gizem Bozkurt, İdil Yücel, İter Sönmez, İrem Sönmez, İrem Yıldız, Kadriye Özdemir, Merve Gül Özkoc, Mustafa Demir, Muzaffer Çınar, Nilüfer Çalışkan, Oğul Öztunç, Oğuzhan Çökünlü, Özlem Altun, Selin Gürel, Setenay Doğan, Setenay Kamazoğlu, Sinan Dağ, Şizen Türkal, Tanık Keskin, Valeska Wagner, Yağmur Kutlar		
	designer	2		above		
	specialist	2		Banu Tatari		
	technique	2		Ali Berkman		
	advisor	2		Zeynep Ceren Erdinç		
	support	2		Erginoğlu&Çalışlar Architects		
	academician	2		Architecture Students		
	design student	2		ENTREPRENEUR		
	ENTREPRENEUR (8 points max)	6		Inci Holding		
	financier	2		Ant Construction Company, DYO Painting Company, EAE Lighting, Schüco, Kalebodur		
	investor	0		Yapi Kredi Bank		
	sponsor	2		LOCAL COMMUNITY-user		
	supporter	2		Students and teachers		
	LOCAL COMMUNITY-user (18 points max)	14		builders		
	user	2		craftsmen		
	practitioner	2		Mentally Disabled Students		
	specialist	2				
	special groups	2				
	volunteer	2				
	ADMINISTRATION	2				
	international	0				
	national	0				
	local	2				
	FACILITATOR (12 points max)	8		Hüseyin Temizel (Mukhtar of Ovakent), Odemis Municipality, National Education Directorate of Odemis District		
	association	2		FACILITATOR		
	non-governmental organization	0		Vehbi Koç Foundation		
	chamber	0				
	university/institution/school	2				
	individual initiation	2				
	volunteer	2		Ovakent Mentally Disabled Vocational School Project Initiative		
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	20	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	1				
	PROCESS (8 points max)	8		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	2				
	DATA COLLECTION & ANALYSIS (6 points max)	5		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	1				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	72				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 18: Assessment form of case study 18

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information						
Case/Project Name: Ovakent Cafeteria						
Year: 2014-2015						
Location: Ovakent-Odemiş-Izmir, TR						
Abandoned Rural Schools						
Collaborators: Architecture For All (Herkes İçin Mimarlık)						
Abandoned Rural Schools Project Initiative						
Odemiş Province Directorate for National Education						
-Hüseyin Temizel (Mukhtar of Ovakent)						
-Erginoğlu&Çalışlar Architects						
-Ovakent Mentally Disabled Vocational School Project						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	2	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	8	24	DESIGNER		
	architect	2		Emre Gündoğdu, Didem Veyeri, Cenk Dereli, Merve Gül Özoku, İrem Sönmez, Kadriye Özdemir, Çağrı Çakmur, Deniz Paçacı, Nilüfer Çalışkan, Efecan Soysal, Altın Yıldırm, Tanık Keskin		
	designer	2		above		
	specialist	0				
	technique	0				
	advisor	0		Erginoğlu&Çalışlar Architects		
	support	2		Architecture Students		
	academician	0		ENTREPRENEUR		
	design student	2		AKG Gazbeton Factory, Kadioglu Concrete		
	ENTREPRENEUR (8 points max)	2		LOCAL COMMUNITY-user		
	financier	0		Students and teachers		
	investor	0		Mentally Disabled Students		
	sponsor	2		Mustafa Aslantaş, Mehmet Bağlan, Havva Özkan, Hüseyin Temizel		
	supporter	0		Hüseyin Temizel (Mukhtar of Ovakent), Odemiş Municipality, National Education Directorate of Odemiş Distri		
	LOCAL COMMUNITY-user (18 points max)	10		FACILITATOR		
	user	2				
	practitioner	0				
	specialist	0				
	special groups	2				
	volunteer	2				
	ADMINISTRATION	2				
	international	0				
	national	0				
	local	2				
	FACILITATOR (12 points max)	4				
	association	0				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	0				
	individual initiation	2				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	16	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	1				
	PROCESS (8 points max)	6		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	1				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	3		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	1				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT	48				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 19: Assessment form of case study 19

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Women and Children Spaces I-II-III Year: 2014-2015-2016 Location: Keşlik (I), Ayvalı and Ormandibi (II), Akın and Güryıldız (III) Villages-Tokat, TR Women and Children Spaces Collaborators: Architecture For All (Herkes İçin Mimarlık) Women and Children Spaces with AÇEV Project Initiative Mother Child Education Foundation (AÇEV) UBS Optimus Foundation "An Equal Start For Children In Rural Zones" project initiative						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		5	decision mechanism	1	
	7 delegated authority			design cooperation	2	
	6 partnership	public authority		technical cooperation	1	
	5 convincing			usage	1	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	38	DESIGNER		
	architect	2		Ceren Bek, Emre Gündoğdu, Merve Gül Özokcu, Merve Güzel, Sarper Takkeci, Yasemin Sünbül		
	designer	2		above		
	specialist	0		Carpenter Duran Usta		
	technique	2		Emine Kuzutürk (AÇEV)		
	advisor	2		Some of HIM Members as Academicians		
	support	0		Architecture Students		
	academician	2		ENTREPRENEUR		
	design student	2		Architecture Students		
	ENTREPRENEUR (8 points max)	4		ENTREPRENEUR		
	financier	0		UBS Optimus Foundation		
	investor	0		LOCAL COMMUNITY-user		
	sponsor	2		Students and teachers		
	supporter	2		Local Craftmen		
	LOCAL COMMUNITY-user (18 points max)	14		Musician Şükrü Yıldız		
	user	2		Village women and children		
	practitioner	2		Local Volunteers		
	specialist	2				
	special groups	2				
	volunteer	2				
	ADMINISTRATION	2				
	international	0				
	national	0				
	local	2				
	FACILITATOR (12 points max)	8		FACILITATOR		
	association	2		Mother Child Education Foundation (AÇEV)		
	non-governmental organization	2		UBS Optimus Foundation		
	chamber	0				
	university/institution/school	0				
	individual initiation	2		"An Equal Start For Children In Rural Zones" project initiative		
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	18	QUESTIONS (8 points max)		
	Who? actors	2				
	What? event	2				
	Where? place	2				
	How? process	1				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	1				
	Usage	2				
	DATA COLLECTION & ANALYSIS (6 points max)	4		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT		61			
	A *****		72-84			
	B ****		57-71			
	C ***		42-56			

AppendixB 20: Assessment form of case study 20

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Meraklı Kedi Elementary School Landscape Workshops I-II-III Year: 2015-2016-2019 Location: Ankara, TR "Meraklı Kedi" School Project Collaborators: Architecture For All (Herkes İçin Mimarlık) BBOM Ankara Cooperative Özyeğin University Club of Architecture and Design (OZUCAD)						
Stage 1	Participation ladder analysis		TOTAL POINT OF STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	2	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT OF STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	10	30	DESIGNER		
	architect	2		AFA		
	designer	2		AFA		
	specialist	0				
	technique	2				
	advisor	2				
	support	0				
	academician	0				
	design student	2		Özyeğin University Club of Architecture and Design (OZUCAD)		
	ENTREPRENEUR (8 points max)	2		ENTREPRENEUR		
	financier	0				
	investor	0				
	sponsor	2				
	supporter	0		Bağca Bir Okul Mümkün (BBOM) Ankara Cooperative		
	LOCAL COMMUNITY-user (18 points max)	10		LOCAL COMMUNITY-user		
	user	2		students		
	practitioner	2				
	specialist	2				
	special groups	2		students and teachers		
	volunteer	2		students and parents		
	ADMINISTRATION	0				
	International	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	8		FACILITATOR		
	association	2		Bağca Bir Okul Mümkün (BBOM) Ankara Cooperative		
	non-governmental organization	2				
	chamber	0				
	university/institution/school	0		Özyeğin University Club of Architecture and Design (OZUCAD) (passive participation)		
	individual initiation	2				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT OF STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	7	19	QUESTIONS (8 points max)		
	Who? - actors	2				
	What? - event	2				
	Where? - place	2				
	How? - process	1				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	1				
	Usage	2				
	DATA COLLECTION & ANALYSIS (6 points max)	5		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	1				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT		57			
	A *****		72-84			
	B ****		57-71			
	C ***		42-56			

AppendixB 21: Assessment form of case study 21

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information						
Case/Project Name: Dilek Doğan Playground						
Year: 2016						
Location: Kucuk Armutlu District-Sarıyer-Istanbul, TR						
Collaborators: Assembly of Architects (Mimar Meclisi)						
Prof. Dr. Murat Çetin						
Pir Sultan Association						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		6	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	0	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	16	42	DESIGNER		
	architect	2		MM		
	designer	2		MM		
	specialist	2		specialist from human sciences		
	technique	2		structural development team (civil engineer and technician)		
	advisor	2		Dr. Murat Çetin		
	support	2		design team supporters		
	academician	2		academicians as supporters		
	design student	2		design student as designers		
	ENTREPRENEUR (8 points max)	6		ENTREPRENEUR		
	financier	2		Pir Sultan Abdal Association Boğaziçi Cemevi		
	investor	0		Local Storekeeper		
	sponsor	2		Local Users		
	supporter	2		LOCAL COMMUNITY-user		
	LOCAL COMMUNITY-user (18 points max)	12		Children of Küçük Armutlu District		
	user	2		Local Builders and Technicians		
	practitioner	2		Children		
	specialist	0		Landscape Architect		
	special groups	2		neighborhood unit		
	volunteer	2		FACILITATOR		
	ADMINISTRATION	2		Pir Sultan Abdal Association Boğaziçi Cemevi		
	international	0		Chamber of Architects - Büyükkent İstanbul		
	national	0				
	local	2				
	FACILITATOR (12 points max)	8				
	association	0				
	non-governmental organization	2				
	chamber	2				
	university/institution/school	0				
	individual initiation	2				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	8	19	QUESTIONS (8 points max)		
	Who? - actors	2		multiple workshop series, meeting with local society and design games		
	What? - event	2				
	Where? - place	2				
	How? - process	2				
	PROCESS (8 points max)	5		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	1				
	Usage	0				
	DATA COLLECTION & ANALYSIS (6 points max)	6		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	2				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT		67			
	A *****	72-84				
	B *****	57-71				
	C ***	42-56				

AppendixB 22: Assessment form of case study 22

Evaluation Model for Participatory Architecture / Case assessment form					
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Düzce Hope Housing Project Year: 2015-continue Location: Beyköy-Düzce, TR Collaborators: Duzce Hope Studio (Düzce Umut Atölyesi) "Bir Umut" Association Atelier Solidarist "Kader Kismet" Studio S.S. Evsiz Depremzedeler Solidarity Residences/Construction Cooperative Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims					
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)
	8 public inspection		8	decision mechanism	2
	7 delegated authority	public authority		design cooperation	2
	6 partnership			technical cooperation	2
	5 convincing	symbolic participation		usage	2
	4 advice				
	3 information				
	2 therapy				
	1 manipulation	no participation			
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information	
	DESIGNER (16 point max)	16	49	DESIGNER	
	architect	2		DHS	
	designer	2		DHS	
	specialist	2		Urban Planners	
	technique	2		Civil Engineers, Urban Design Master Students	
	advisor	2		Lawyers and sociologists	
	support	2		Urban Design Master Students	
	academician	2		Academics from Communication Design, sociology and law school departments	
	design student	2		design student as designers	
	ENTREPRENEUR (8 points max)	6		ENTREPRENEUR	
	financier	2		Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims, TOKI	
	investor	2		Düzce Solidarity Housing Cooperative and DüzceHope Construction Company	
	sponsor	0		Düzce Solidarity Housing Cooperative, Düzce Hope Studio, Düzce Municipality	
	supporter	2		LOCAL COMMUNITY-user	
	LOCAL COMMUNITY-user (18 points max)	16		Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims	
	user	2		Local Builders and Technicians	
	practitioner	2		Project Specialists and Engineers for licensed project	
	specialist	2		Düzce earthquake victims	
	special groups	2			
	volunteer	2			
	ADMINISTRATION	3			
	international	0			
	national	1		TOKI, Ministry of Environment, Urbanization and Climate Change of Turkey	
	local	2		Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims, neighborhood unit	
	FACILITATOR (12 points max)	11		FACILITATOR	
	association	2		"Bir Umut" Association-Atelier Solidarist	
	non-governmental organization	2		Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims	
	chamber	1		Chamber of Architects - Büyükkent Istanbul	
	university/institution/school	2		MSGSU, Darmstadt Technical University-Mundus Urbano Studio	
	individual initiation	2		Atelier Solidarist-"Kader-Kismet" Studio	
	volunteer	2		Plankton Project	
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information	
	QUESTIONS (8 points max)	8	22	QUESTIONS (8 points max)	
	Who? -actors	2		multiple workshop series with games	
	What? -event	2			
	Where? -place	2			
	How? - process	2			
	PROCESS (8 points max)	8		PROCESS (8 points max)	
	Decision	2		Site Plan Game	
	Design	2		House Plan Game	
	Implementation	2		Guide for House Selection	
	Usage	2			
	DATA COLLECTION & ANALYSIS (6 points max)	6		DATA COLLECTION & ANALYSIS (6 points max)	
	Qualitative data collection	2		Analysis, investigation, survey	
	Design collaboration analysis	2		Workshops	
	Technical collaboration analysis	2		Drawing and calculations	
	TOTAL EVALUATION POINT	79			
	A ****	72-84			
	B ****	57-71			
	C ***	42-56			

AppendixB 23: Assessment form of case study 23

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Open Site of Construction Beyköy and Grid Beyköy Year: 2016 Location: Beyköy-Düzce, TR Collaborators: Duzce Hope Studio (Düzce Umut Atölyesi) Plankton Project Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims "Bir Umut" Association-Atelier Solidarist						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		2	decision mechanism	1	
	7 delegated authority	public authority		design cooperation	1	
	6 partnership			technical cooperation	0	
	5 convincing	symbolic participation		usage	0	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)		12	DESIGNER		
	architect	2		PP, DHS		
	designer	2		PP, DHS		
	specialist	0				
	technique	0				
	advisor	0				
	support	0				
	academician	2				
	design student	2				
	ENTREPRENEUR (8 points max)	0		ENTREPRENEUR		
	financier	0				
	investor	0				
	sponsor	0				
	supporter	0				
	LOCAL COMMUNITY-user (18 points max)	4		LOCAL COMMUNITY-user		
	user	2		Residences users		
	practitioner	0				
	specialist	0				
	special groups	0				
	volunteer	2				
	ADMINISTRATION	0				
	international	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	0		FACILITATOR		
	association	0		"Bir Umut" Association-Atelier Solidarist		
	non-governmental organization	0				
	chamber	0				
	university/institution/school	0				
	individual initiation	0				
	volunteer	0				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	6	10	QUESTIONS (8 points max)		
	Who? - actors	0				
	What? - event	2				
	Where? - place	2				
	How? - process	2				
	PROCESS (8 points max)	4		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	0				
	Usage	0				
	DATA COLLECTION & ANALYSIS (6 points max)	0		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	0				
	Technical collaboration analysis	0				
	TOTAL EVALUATION POINT		24			
	A *****		72-84			
	B ****		57-71			
	C ***		42-56			

AppendixB 24: Assessment form of case study 24

Evaluation Model for Participatory Architecture / Case assessment form					
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Baraka Yedikule_ A shed design for gardeners Year: 2016-2017 Location: Yedikule-Fatih-Istanbul, TR Collaborators: Historic Yedikule Gardens Initiative (Yedikule Bostanları Koruma Girişimi) Plankton Project The Initiative for the Preservation of Historic Yedikule Gardens Gardeners Turkish Cultural and Natural Heritage Conservation Board of Second Zone in Istanbul Fatih Municipality					
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)
	8 public inspection		3	decision mechanism	1
	7 delegated authority			design cooperation	1
	6 partnership	public authority		technical cooperation	1
	5 convincing			usage	0
	4 advice	symbolic participation			
	3 information				
	2 therapy				
	1 manipulation	no participation			
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information	
	DESIGNER (16 point max)	13	32	DESIGNER	
	architect	2		The Initiative for the Preservation of Historic Yedikule Gardens, Plankton Project	
	designer	2		The Initiative for the Preservation of Historic Yedikule Gardens, Plankton Project	
	specialist	2		Preservationists	
	technique	2		Archeologists	
	advisor	2		Academicians	
	support	1		The Initiative for the Preservation of Historic Yedikule Gardens	
	academician	2		Historians	
	design student	0			
	ENTREPRENEUR (8 points max)	1		ENTREPRENEUR	
	financier	0			
	investor	0			
	sponsor	0			
	supporter	1		The Initiative for the Preservation of Historic Yedikule Gardens	
	LOCAL COMMUNITY-user (18 points max)	14		LOCAL COMMUNITY-user	
	user	2		Yedikule Gardeners	
	practitioner	0			
	specialist	0			
	special groups	2		Yedikule Gardeners	
	volunteer	2		designers and architects	
	ADMINISTRATION	4			
	international	0			
	national	2		Turkish Cultural and Natural Heritage Conservation Board of Second Zone in Istanbul	
	local	2		Fatih Municipality	
	FACILITATOR (12 points max)	4		FACILITATOR	
	association	0			
	non-governmental organization	2		The Initiative for the Preservation of Historic Yedikule Gardens	
	chamber	0			
	university/institution/school	0			
	individual initiation	0			
	volunteer	2			
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information	
	QUESTIONS (8 points max)	7	14	QUESTIONS (8 points max)	
	Who?-actors	2			
	What?-event	2			
	Where?-place	2			
	How? - process	1			
	PROCESS (8 points max)	4		PROCESS (8 points max)	
	Decision	2			
	Design	2			
	Implementation	0			
	Usage	0			
	DATA COLLECTION & ANALYSIS (6 points max)	3		DATA COLLECTION & ANALYSIS (6 points max)	
	Qualitative data collection	1			
	Design collaboration analysis	1			
	Technical collaboration analysis	1			
	TOTAL EVALUATION POINT	49			
	A *****	72-84			
	B ****	57-71			
	C ***	42-56			

AppendixB 25: Assessment form of case study 25

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Kuzguncuk BostanA Year: 2010-2015 Location: Kuzguncuk-Uskudar-Istanbul, TR Area: 16.500 m2 Collaborators: Kuzguncuk Gardens Initiative (Kuzguncuk Bostanlari) Üsküdar Municipality Association of Kuzguncuk Dwellers Chamber of City Planners Local Community of Kuzguncuk						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		8	decision mechanism	2	
	7 delegated authority	public authority		design cooperation	2	
	6 partnership			technical cooperation	2	
	5 convincing	symbolic participation		usage	2	
	4 advice					
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	6	18	DESIGNER		
	architect	2		Boğaçhan Dündaralp- Tülay Atabey-Berna Dündaralp-Lale Ceylan		
	designer	1		design assistants		
	specialist	0				
	technique	0				
	advisor	0				
	support	2		design team supporters		
	academician	1		academicians as a supporters		
	design student	0				
	ENTREPRENEUR (8 points max)	2		ENTREPRENEUR		
	financier	0				
	investor	1		Üsküdar Municipality		
	sponsor	0				
	supporter	1		Association of Kuzguncuk Dwellers		
	LOCAL COMMUNITY-user (18 points max)	5		LOCAL COMMUNITY-user		
	user	2		Local Community of Kuzguncuk		
	practitioner	0				
	specialist	0				
	special groups	1		Association of Kuzguncuk Dwellers		
	volunteer	2		Local Community of Kuzguncuk		
	ADMINISTRATION	0				
	international	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	5		FACILITATOR		
	association	0				
	non-governmental organization	2		Association of Kuzguncuk Dwellers		
	chamber	1		Chamber of City Planners		
	federation	0				
	individual initiation	0				
	volunteer	2		Local Community of Kuzguncuk		
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	8	21	QUESTIONS (8 points max)		
	Who? -actors	2				
	What? -event	2				
	Where? -place	2				
	How? - process	2				
	PROCESS (8 points max)	8		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	2				
	DATA COLLECTION & ANALYSIS (6 points max)	5		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	1				
	Design collaboration analysis	2				
	Technical collaboration analysis	2				
	TOTAL EVALUATION POINT		47			
	A *****	72-84				
	B *****	57-71				
	C ***	42-56				

AppendixB 26: Assessment form of case study 26

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Pulley Moda Year: 2016 Location: Moda-Kadıköy-Istanbul, TR Collaborators: Plankton Project Red Bull Art Around Initiative						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		2	decision mechanism	1	
	7 delegated authority			design cooperation	1	
	6 partnership	public authority		technical cooperation	0	
	5 convincing			usage	0	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 points max)	13	18	DESIGNER		
	architect	2		PP		
	designer	2		PP		
	specialist	2		Local Capenters		
	technique	2				
	advisor	2				
	support	1				
	academician	2				
	design student	0				
	ENTREPRENEUR (8 points max)	1		ENTREPRENEUR		
	financier	0				
	investor	0				
	sponsor	1		Red Bull		
	supporter	0				
	LOCAL COMMUNITY-user (18 points max)	4		LOCAL COMMUNITY-user		
	user	2		Moda Dwellers		
	practitioner	0				
	specialist	0				
	special groups	0				
	volunteer	2		designers and architects		
	ADMINISTRATION	0				
	international	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	0		FACILITATOR		
	association	0				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	0				
	individual initiation	0				
	volunteer	0				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	6	10	QUESTIONS (8 points max)		
	Who? - actors	0		Art Around in Moda		
	What? - event	2				
	Where? - place	2				
	How? - process	2				
	PROCESS (8 points max)	4		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	0				
	Usage	0				
	DATA COLLECTION & ANALYSIS (6 points max)	0		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	0				
	Technical collaboration analysis	0				
	TOTAL EVALUATION POINT		30			
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

AppendixB 27: Assessment form of case study 27

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: "Durak Ovacik" Bus Stop Year: 2015 Location: Ovacik-Tunceli, TR Area: 6 sqm Collaborators: Plankton Project Ovacik Municipality						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		7	decision mechanism	2	
	7 delegated authority			design cooperation	2	
	6 partnership	public authority		technical cooperation	2	
	5 convincing			usage	1	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)		38	DESIGNER		
	architect	2		PP		
	designer	2		PP		
	specialist	2				
	technique	1				
	advisor	0				
	support	2				
	academician	1				
	design student	2				
	ENTREPRENEUR (8 points max)	3		ENTREPRENEUR		
	financier	1				
	investor	0				
	sponsor	1		Local Construction Markets		
	supporter	1		Ovacik Municipality		
	LOCAL COMMUNITY-user (18 points max)	14		LOCAL COMMUNITY-user		
	user	2		Local Dwellers		
	practitioner	2		Local Builders		
	specialist	1				
	special groups	1				
	volunteer	2				
	ADMINISTRATION	2				
	international	0				
	national	2		Ovacik Municipality		
	local	2		FACILITATOR		
	FACILITATOR (12 points max)	9				
	association	1				
	non-governmental organization	2				
	chamber	2				
	federation	0				
	individual initiation	2				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	5	15	QUESTIONS (8 points max)		
	Who? - actors	1				
	What? - event	1				
	Where? - place	2				
	How? - process	1				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	3		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	2				
	Technical collaboration analysis	1				
TOTAL EVALUATION POINT		60				
A *****		72-84				
B ****		57-71				
C ***		42-56				

AppendixB 28: Assessment form of case study 28

Evaluation Model for Participatory Architecture / Case assessment form						
Evaluation Model for Participatory Architecture / Case information Case/Project Name: Montaj Mekan and OMURGAartuklu Year: 2015 Location: Mardin, TR Collaborators: Plankton Project Mardin Artuklu University						
Stage 1	Participation ladder analysis		TOTAL POINT of STAGE (8p)	activities	Evaluation (0,1,2)	
	8 public inspection		5	decision mechanism	1	
	7 delegated authority			design cooperation	1	
	6 partnership	public authority		technical cooperation	2	
	5 convincing			usage	1	
	4 advice	symbolic participation				
	3 information					
	2 therapy					
	1 manipulation	no participation				
Stage 2	Stakeholder typology analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (54p)	actor/specific information		
	DESIGNER (16 point max)	12	21	DESIGNER		
	architect	2		PP		
	designer	2		PP		
	specialist	2		Video Artist Erdal Inci		
	technique	0				
	advisor	0		Architect Çağın Taşkın		
	support	2		Mardin Artuklu University Faculty of Architecture Students		
	academician	2		ENTREPRENEUR		
	design student	2				
	ENTREPRENEUR (8 points max)	1				
	financier	0				
	investor	0				
	sponsor	0				
	supporter	1		Mardin Artuklu University		
	LOCAL COMMUNITY-user (18 points max)	4		LOCAL COMMUNITY-user		
	user	2				
	practitioner	0				
	specialist	0				
	special groups	2		Architectural Design Studio Students		
	volunteer	0				
	ADMINISTRATION	0				
	international	0				
	national	0				
	local	0				
	FACILITATOR (12 points max)	4		FACILITATOR		
	association	0				
	non-governmental organization	0				
	chamber	0				
	university/institution/school	2		Mardin Artuklu University		
	individual initiation	0				
	volunteer	2				
Stage 3	Participation techniques analysis	Evaluation 0,1,2	TOTAL POINT of STAGE (22p)	project/specific information		
	QUESTIONS (8 points max)	8	18	QUESTIONS (8 points max)		
	Who? - actors	2				
	What? - event	2				
	Where? - place	2				
	How? - process	2				
	PROCESS (8 points max)	7		PROCESS (8 points max)		
	Decision	2				
	Design	2				
	Implementation	2				
	Usage	1				
	DATA COLLECTION & ANALYSIS (6 points max)	3		DATA COLLECTION & ANALYSIS (6 points max)		
	Qualitative data collection	0				
	Design collaboration analysis	2				
	Technical collaboration analysis	1				
	TOTAL EVALUATION POINT	44				
	A *****	72-84				
	B ****	57-71				
	C ***	42-56				

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