

# **ORGANISATION OF DESIGN COOPERATIVES AS A PART OF CO-PRODUCTION MOVEMENTS**

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**by  
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# **ABSTRACT**

## **ORGANISATION OF DESIGN COOPERATIVES AS A PART OF CO-PRODUCTION MOVEMENTS**

This study investigates new ways of working models for designers by examining a design cooperative while contributing to the literature of new generation cooperatives in Turkey.

In this study a case examination of a design cooperative has done regarding the phenomenon of new generation cooperatives and various expanded roles of designers. The case of design cooperative is from İzmir. New generation cooperatives emerged due to changes in market forces and make cooperatives to revive. On the other hand, design works scope has facing changes and tries to solve more complex problems day by day. With the help of the literature, changes in economic patterns, new generation cooperative, expanded roles of designer and penta-helix framework for multiple design initiatives is mentioned. Platformİzmim Service and Solidarity Cooperative is form İzmir is examined through determined points. Case of cooperative defines itself as design cooperative regarding their membership structure and the profile of members.

Examination done via semi-structured interviews with volunteered members regarding various layers. In order to lay contextual relation several meetings done for understanding of İzmir context. Design cooperatives give the impression of a new practice that can enable all disciplines that have an impact on the design of the environment we live in, and thus the formation of a wide range of ideas and designs within the mediating practice which involves negotiation between various penta-helix actors. Penta helix is one of the concepts of the cross-sector collaboration of stakeholders (community, government, business, academics, and social entrepreneur). Yet it observed that several key factors still needs to be discussed to place design cooperative in eligible category.

## ÖZET

### BİRLİKTE ÜRETİM HAREKETLERİNİN PARÇASI OLARAK TASARIM KOOPERATİFLERİNİN ORGANİZASYONU

Bu çalışma, Türkiye'deki yeni nesil kooperatifler literatürüne katkıda bulunurken bir tasarım kooperatifini inceleyerek tasarımcılar için yeni çalışma modellerini araştırmaktadır.

Bu çalışmada, yeni nesil kooperatifler ve tasarımcıların çeşitli genişletilmiş rolleri olguları üzerinden bir tasarım kooperatifi incelemesi yapılmıştır. Tasarım kooperatifi örneği İzmir'de bulunmaktadır. Sektörde etkisini gösteren güç değişiklikleri yeni nesil kooperatifler olgusu ile kooperatifçiliğin yedinden önce çıkmasını sağlamıştır. Öte yandan tasarım çalışmaları kapsamında da değişiklikler yaşanmakta ve her geçen gün daha karmaşık problemler çözülmeye çalışılmaktadır. Literatür yardımıyla ekonomik düzendeki değişiklikler, yeni nesil kooperatifler, tasarımcının genişletilmiş rolleri ve kolektif tasarım girişimleri için dörtlü sarmal (penta-helix) modelinden bahsedilmiştir. Platformİzmir Hizmet ve Dayanışma Kooperatifi İzmir'den olup, belirli araştırma katmanları üzerinden incelenmektedir. Kooperatif, üyelik yapısı ve üye profili itibarıyla kendisini tasarım kooperatifi olarak tanımlamaktadır.

Kooperatif incelemesi çeşitli olguların araştırılması için gönüllülük üzerine ortaklar ile yapılan yarı yapılandırılmış görüşmeler ile sağlanmıştır. İzmir bağlamını anlayabilmek içinse çeşitli odak grup toplantıları düzenlenmiş ve çeşitli panel ve toplantılara katılmıştır. Tasarım kooperatifleri, içinde yaşadığımız çevrenin tasarımında etkisi olan tüm disiplinlerin, çeşitli aktörler arasındaki müzakereyi içeren arabuluculuk pratiği (dörtlü sarmal-penta-helix) içerisinde geniş bir fikir ve tasarım yelpazesinin oluşmasını sağlayabilecek yeni bir yöntem izlenimi vermektedir. Dörtlü sarmal, paydaşların (topluluk, hükümet, iş dünyası, akademisyenler ve sosyal girişimci) sektörler arası iş birliği kavramlarından biridir. Yine de tasarım kooperatifini verimli hale getirebilmek adına tartışılması gereken birkaç kilit faktör eksikliği gözlenmiştir.

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## **LIST OF ABBREVIATIONS**

CIC: Community Interest Company

DESIS: Design for Social Innovation and Sustainability

İAA (İMA): İzmir Akdeniz Akademisi (İzmir Mediterranean Academy)

ICT: Information and Communication Technology

ILO: International Labour Organisation

İMM: İzmir Metropolitan Municipality

İZKA (İDA): İzmir Kalkınma Ajansı (İzmir Development Agency)

KOOP-BİS: Kooperatif Bilgi Sistemi (Cooperative Database)

NGC: New Generation Cooperatives

TC: Traditional Cooperatives

SI: Social Innovation

UK: United Kingdom

UN: United Nations

# CHAPTER 1

## INTRODUCTION

As a result of the transformation started with neoliberal politics, concepts such as city, urban space, housing, urban planning, design and building construction processes gained new meanings. New urban textures, social relations and forms of production emerged with the actions of economic policies of neoliberal approach to reform the city and urban space. Since the beginning of the 21st century, the growth of asset prices, the rapid increase in urban real estate prices and the overvaluation of the securities have become the obstacles of the firms that to produce or contribute to production by themselves in the sector through the conceptual studies, design projects, and executive project works. Consequently, while concepts such as co-design, co-production, and solidarity gained importance, they searched for new practices that could be realized within the framework of these concepts. The new generation cooperative model has been one of the answers to this search, and design cooperatives initiative have emerged from the understanding.

Design cooperatives give the impression of a new practice that can enable all disciplines that have an impact on the design of the environment we live in, and thus the formation of a wide range of ideas and designs within this framework. The values offered by the design cooperatives are to reach broader perspectives both in the production of ideas and in the search for financing resources, and to enable people from all kinds of professional and artistic disciplines to contribute to the built environment. Depending on the values presented, the harmful competitive environment in the affected business culture may give place to sharing knowledge and experience.

In this respect, this study will investigate new ways of working models for designers by examining a case of design cooperative. Study also contributes to the literature of new generation cooperatives in Turkey.

## **1.1. Aim of the Study**

This study aims to examine and understand design cooperatives motivation, foundation, and method of production through new generation cooperative and expanded roles of designer concepts. This study contains an example of a design cooperative from İzmir. Analysis conducted to understand how are determined concepts fulfilling within the cooperative.

## **1.2. Scope of the Study**

### **1.2.1. Method & Research Questions**

This study has been conducted to lay a foundation for understanding the causality behind the togetherness of individuals, who are working as designers and/or architects as being members of creative industry sectors, under the cooperative organisation which is re-gained attention with the concept of new generation cooperatives as freshened business model. In addition to that author is a member of the cooperative which have been selected for examination in this study.

In this respect a case of “Platformİzmim Hizmet ve Dayanışma Kooperatifi”, which defines itself as the first ‘design cooperative’ in Turkey, has been examined from the view of determined topics from İzmir. Various reports and analysis of local institutions (such as İzmir Development Agency, İzmir Municipality etc.) indicates that there is potential of clustering of creative industry sectors in İzmir. Also, studies that have conducted in the ambition of becoming designer and creative city of İzmir also strengthens the case selection from İzmir.

Conceptual framework has drawn by literature review and research layers are added with intellectual background by focus group meetings. Research layers led shaping semi-structured interview questions that have made with cooperative members, conceptualization, and self-observation.

Additionally, as the interviews proceeded with dialogue (between researcher and interviewee), and occasionally spontaneous responses, unexpected secondary and/or tertiary questions occurred. Interviewees were contacted and have been informed about study to provide extended understanding. Secondary data collection for the case has

been provided by online platforms and obtained from cooperative managers. Primary data collection has been made through semi-structured interviews.

Moreover, the following research questions of the study tried to be answered regarding to case;

- Is this new practice providing a new strategy of resilience in crises times for small-scale private firms that make design, construction, and production projects or is it a new strategy of extension of business of these firms?
- Does the organisational model of cooperative allow flexible and adaptable working methods for designer or is it producing in much more Fordist ways of manufacturing?
- How does the collaborative environment of cooperative structure effect the creativity of so long individual working designer?

### **1.2.2. Field Research & Interviews**

Field research in this study can be categorised in two parts. In first part of field research, two different focus group meetings were made to provide research layers to literature review and to provide better understanding of İzmir reality. Focus group meetings lasted for an average of two hours, and to provide flexible discussion environment brief presentation of study has been made to clarify studies framework and discussion started with several open-ended questions. With those questions, dimensions of İzmir reality and experiences and expectations in related ecosystems were tried to be discussed.

In the second part of field research, interviews with “Platformİzmim Hizmet ve Dayanışma Kooperatifi” members were conducted. The interviews lasted an average of nearly thirty minutes and were conducted over six open-ended questions so that interviewees could explain their motivation and experiences, but simple questions are also included.

### **1.2.3. Self-Observation**

In order to understand the reality of İzmir, where the design cooperative is based, self-observations were made by participating in various meetings and panels. Participants in these events included people who have intellectual background and carry out studies and research in the fields of creative industries, design, urbanism, and

architecture in İzmir. These observations have added an additional layer for analysing such an example within the context of İzmir. In addition, as stated before, the author is a member of this cooperative since beginning and attended the meetings during the establishment phase of the cooperative. Therefore, there was an opportunity to observe the communication of individuals with each other, their behaviour during the sharing of ideas and their cooperation on working for and division of labour for fulfilling the requirements for the establishment of cooperatives.

#### **1.2.4. Case Examination**

Case examination term have different layers in this study. Regarding scope of this study main case is the design cooperative. And design cooperative was examined within in the frame of two main aspects (a) new generation cooperative and (b) designers' expanded roles regarding the context of the İzmir city. First in order to understand those two main aspects several examples are given from the field of new generation cooperatives in İzmir context and also from the field of expanded roles of designer around the world. Later on, before examination of design cooperative clear and sufficient information about İzmir context from the view of design, creative industries and design initiatives were given.

#### **1.3. Structure of the Thesis**

This study examines design cooperative organisation, its potential and relation to context regarding its organisational model and establishment purpose in six main chapters. In first chapter, overall information is given to provide readers understanding of the aim, research methodology, and case description of Platformİzmim Hizmet ve Dayanışma Kooperatifi with its reasons of selection.

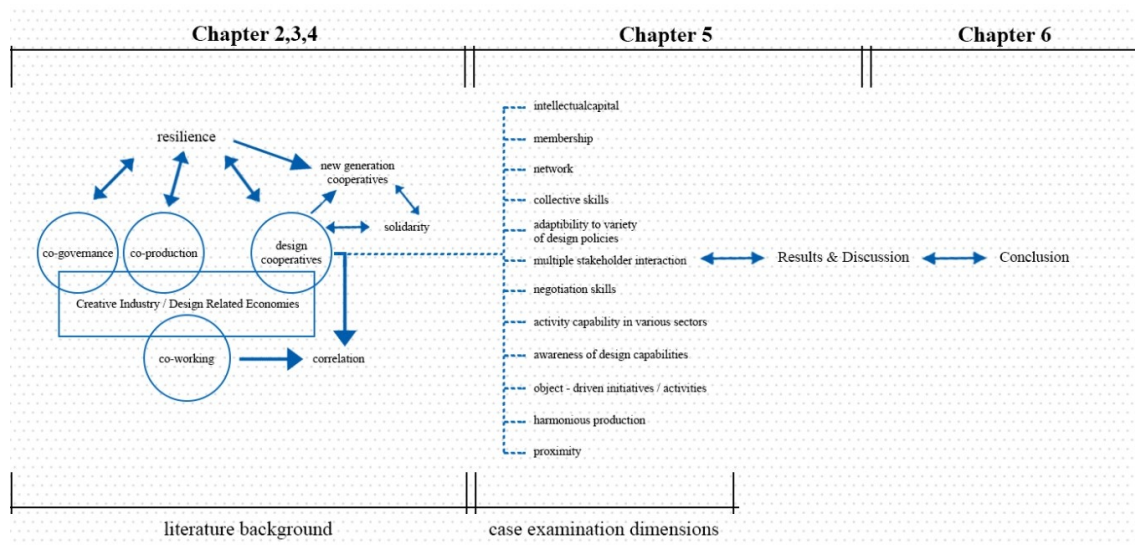


Figure 1.1. Structure of thesis

In the second, third and fourth chapter in order to expand the understanding of the readers, the intellectual background is given. Change in economic patterns that led the way to New Generation Cooperatives phenomenon and expanded roles of designer investigated from the frame of urbanism and design approaches and broader examination through examples are given.

The fifth chapter includes and shows the examination, interview reflections, collected and derived data and analysis of case regarding the determined layers in order to understand causality. Results and discussion part of the study includes general implications and deductions considering the case analysis and intellectual background.

Finally, last chapter presents the summary of the study, inferences through case examination and further research potentials.

## **CHAPTER 2**

### **NEW CONCEPTS AND TERMS IN DESIGN AND DESIGN RELATED ECONOMIES**

#### **2.1. Change in Economic Patterns**

The urban phenomenon is one of the areas where neoliberal ideas, which have been effective all over the world since the mid-20th century, showed the greatest impact. City in terms of socio-economic and socio-cultural aspects; is defined as an inhabiting area where social life is organized according to professions, division of labour, different areas of specialization, where institutionalization gains intensity, complex human relations affect the whole daily life (Keleş, 2006).

Several new concepts emerged in urban sphere with the increase in attempts to restructure the policies as capital-oriented policies created from the neoliberal point of view, where the state withdrew its endeavours on the urban sphere. These concepts can be generalised as, newly formed social relations, new urban patterns, and new modes of production. And so, the city gained a desirable form for people to live, and the increase in the urban population and the search for living spaces continued.

Later, gaining strength with the globalization process; the fact that capital and space continue to intersect in cities on a local scale (Kaypak, 2013) and the economy has begun to take its power from cities, have increased the competition between cities and pushed the cities of developing countries around the world into a “branding” race. This branding race is seen as a method for those cities for being able to compete with world cities and this led to several expectations from local governments such as creating solutions for economic, social, and cultural problems (Ersöz, 2009).

In such environment, creative economies and cultural economy-oriented approaches increase their importance within urban branding strategies (Dereli, 2016). And human capital and talented workforce is seen as having determining role in creative economy and creative city phenomenon. The main key of this creative economy is to attract the talented workforce to city, who will activate the creative industries among the

city, and to keep those forces in the city. Therefore, innovation and creation of attractive living environments in the city according to preferences of that talented workforce pool have become priority for authorities (Ministry of Development, 2018). In the meantime, the increasing role of knowledge in production processes has transformed the global economy and this change created a necessity which is a dynamic interacting environment for innovation and technology production, also can be called as the structure of living ecosystems that would accelerate the production of knowledge. (İZKA, 2020). It is emphasized that economies that can combine knowledge, technology and creativity can have a claim in growth and competitiveness, therefore developing economies should aim transforming their economies in such basis, in other words in knowledge-based economy (Rosenberg, 1982; Naisbitt, 2006).

While the creative economy -which ensures the existence of the creative services, products and environments that the cities have customized for themselves as the way of branding- continues to have the potential for steering local and regional policies with the lifestyles and physical spaces it creates (Dereli, 2016); at the beginning of the twenty-first century, with the increasing interest in cities, value rising of real estate and asset prices, the rapid institutionalisation of capital owners and increasing their influence on the city caused design firms -that serve alone in the sector and make efforts to produce ideas, do designs and project works- hard times in the sectoral economies. Therefore, this situation has made it difficult for the individuals who do these jobs, to have a say in the city which is shaped by their work. With the addition of changing technologies, in the search for new business models to survive while interlacing relationships between various actors, all around the world professions of city designers are gathering under the roof of different kind of organisations such as platforms and collectives for also still being in co-production process of living environment. Examples can be given as Urban Design Collective in India, Urban Design Forum in New York City, USA etc.

In following section, the concepts that may have prepared the environment for changing business models will be mentioned as the solidarity and collaboration gained importance due to harmful competitive effects of sectoral economies.

## **2.2. Co-Co-Co Logic**

Developments in the field of information and communication technologies (ICT) and the increasing use of these technologies have brought about new ways of sharing and creating ideas. In this context, things become less dependent on space and time (Kyrö and Artto, 2015). This situation has led to questioning and creation of alternatives in the world of work; from working spaces to vocational production and management of production processes. In the rest of the section, the concepts of co-working, co-production and co-governance are mentioned as referring to these alternatives.

### **2.2.1. Co-Working**

While ICTs supporting a high flexibility and hybridization of workplaces - including unusual places like libraries, cafes, restaurants, hotels, and airport lounges- self-employed and freelance workers still need social and professional interaction in order to reduce the risks of isolation (particularly high in-home working) and to increase meeting opportunities (Johns and Gratton, 2013; Moriset, 2014). Within this context the late 2000s witnessed a wide diffusion of innovative workplaces named co-working spaces. The first one, labelled “Hat Factory,” was founded in 2005 in San Francisco by the computer engineer Brad Neuberg, and since then the growth of co-working spaces have been exponential across the world. The related knowledge growth of the number of creative and digital workers, is as well as the subsequent spread of co-working spaces and makerspaces (Anderson, 2014), have produced various effects including changes to space (triggering urban regeneration), to the economy, and to society favouring knowledge transfer, informal exchange, interaction, and collaboration (Mariotti, 2017).

Coworking is a self-organizing, non-competitive, joint work and a sharing and flexible working model (Brown, 2017). Co-working spaces are claimed to be innovative workplaces where independent (and frequently precarious) knowledge-based, creative, and digital workers -mainly freelancers or self-employed professionals- share their workspaces. They rent a desk (for months, days, or even just hours) in return for different kinds of services: both traditional (such as, for instance, administrative offices, meeting rooms, or spaces of aggregation) and digital such as, for instance, wi-fi connections, or printers (Mariotti, 2017).

Co-working spaces integrate knowledge, creative, and digital workers (Moriset, 2014), and their geographical proximity and non-hierarchical relationships, which are typical of collaborative communities, may generate socialization and, consequently, business opportunities (Spinuzzi, 2012). According to another study co-working spaces are regarded as potential “serendipity accelerators” designed to host creative people and entrepreneurs, who endeavour to break isolation and to find a convivial environment that may favour meetings and collaboration (Moriset, 2014).

Coworking spaces are shared workplaces utilised by different sorts of knowledge professionals, mostly freelancers, working in various degrees of specialisation in the vast domain of the knowledge industry (Gandini, 2015). By sharing resources, such as work equipment, freelancers lower their personal operation costs and can engage in more projects that demand more specialised equipment. Moreover, the fact that most of the co-working space users also share leisure time means that co-working advances the spatial and social proximity of freelancers and produces a sense of community even outside formal working relations (Avdikos, 2017).

Laing (2013) states that if we take pioneering approach of a landscape of work, or a workscape, we can explore what are the emerging characteristics of the design and architecture of the spaces, buildings, and even urban areas, to support different kinds of organizational needs and patterns of work. It involves shared environments in which individuals and small groups gather to work in a community, usually paid for on a membership basis and charged either monthly or daily. These spaces provide a community workspace with shared services that let individuals and small groups share ideas and mutually support each other’s work (Kojo, 2016)

Networking features as the most important elements of co-working, as the average co-worker made 3.6 new and useful acquaintances in 2 months. It seems that spatial proximity in CSs fosters trustworthy relations between freelancers of the same or different occupations that can eventually lead to professional collaborations. This collaborative environment in CSs is generated through their open nature and the mobility of freelancers (Avdikos, 2017).

What still sets co-working spaces apart from other forms of shared workspaces remains the centrality of social interactions (“community”) and the underlying principle of cooperation (knowledge sharing or “collaboration”) as core features (Capdevila, 2014; Waters-Lynch et al., 2015; Brown, 2017)

### 2.2.2. Co-Production

With recent economic struggles new forms of collaborations between multiple actors such as users, private and public bodies forced to be reconsidered, and this ignited debates on co-production (Nesti, 2018). In private sector, co-production relies on two trends; one is producing goods more efficiently which results as participation of co-producers (who are possible end-users) in specific activities of production process (Vargo and Lusch, 2004; Von Hippel, 2007) and other one is end-users' experiences with products or services can create added value for a company by becoming co-producers (Vargo and Lusch 2004).

In public sector, end-users are citizens (Voorberg, Bekkers & Tummers, 2015). According to the European Commission 'social innovation mobilizes each citizen to become an active part of the innovation process'. Co-production and social innovation are referred as 'magic concepts' (Pollitt and Hupe, 2011) that have been embraced in recent years as a new public sector reform strategy, referring the social challenges and economic providence that governments are struggling with. In their study Voorberg, Bekkers, and Tummers, (2015), unveiled the relationship between co-production and social innovation in a systematic way through literature as addressing participation and collaboration with relevant stakeholders including end-users for creating long-lasting outcomes to communal needs; and co-production and co-creation were often seen as interchangeable in the literature (Voorberg, Bekkers, and Tummers, 2015). Therefore, co-production has been discussed by researchers for decades. And so, to involve extensive scope of participants and to be utilised to various services the idea of co-production expanded to cover variety types of 'co-activities' such as co-design and co-evaluation (Nesti, 2018).

Co-production, from the point of end-users' involvement in the production process, is closely related to the concept of citizen participation and social innovation in urban policy literature. In terms of degree of citizen involvement, Voorberg, Bekkers, and Tummers (2015), identified three types of distinction:

- (a) citizens as co-implementer: involvement in services which refer to the transfer of implementing activities in favour of citizens that in the past have been carried out by government,*
- (b) citizens as co-designer: involvement regarding the content and process of service delivery and*

*(c) citizens as initiator: citizens that take up the initiative to formulate specific services.*

At the local level, municipalities have been urged by the search for innovative solutions to local problems to generate a common ground for citizens' involvement for experimenting new products or services with professionals through co-production approach (Nesti, 2018). In any case, whether the degree of citizen involvement type is (a), (b), or (c) that have mentioned above, co-production is perceived as a value in the production process. In their study Voorberg, Bekkers, and Tummers (2015) observed that several studies address the increase of citizen involvement as an objective to be met during the production process along with other objectives such as being more effective, gaining more efficiency and creating more customer satisfaction.

### **2.2.3. Co-Governance**

Supporting and enabling collaboration is becoming essential for legal governance structure in the world of an interconnected global networks. Among government and multiple sets of stakeholders, sharing authority and responsibility for decisions, actions and policy making stands for collaboration in the context of governance (Harrison et al., 2012). Multi-level collaboration occurs as inter-organizational or through government-citizen relationship (Nap and Pardo, 2014).

The term governance has been used extensively both by academics and practitioners. Pollitt and Hupe (2011) review the literature and practical world of the governance concept in their study and mentioned the how OECD in 2005 overviewed reforms of public management and describes the central problem as 'how to organize the public sector so that it can adapt to the changing needs of society, without losing coherence of strategy or continuity of governance values'.

Iaione (2016) proposed the urban commons governance matrix in his study for transforming whole city into sharing, collaborative, cooperative, commoning ecosystems that enable collective action for the urban commons. Commons here refers as the idea of all urban spaces and services and in his another study he relates urban commons concept to a new kind of urban welfare (Iaione, 2015). This matrix is framed according to six governance models, account for micro, meso or macro level (public, public-private, shared, collaborative, cooperative, and polycentric). The matrix is built as an urban governance gradient (that visualised four layers of co-governance from

shared to polycentric) and upon the values of civic collaboration and subsidiarity (Iaione, 2016).

In their deeply investigated literature study Pollitt and Hupe (2011) have come to conclusion that among all efforts there may be a rough common core belong to the notion of governance that navigating society or making policy increasingly requires the active participation of a range of actors while interlining multiple new forms of networks in addition to government itself (Pollitt and Hupe, 2011). So, enabling this navigation to partnerships between those actors can be called good governance. But in addition to all that co-governance requires relationships and collaborative works among citizens, knowledge institutions, civil society organizations, private businesses, and other groups (Iaione, 2016).

### **2.3. Co-operatives**

Ostrom (1972) in his study on cooperation highlights evidently that solution for the common pool resources is cooperation, no public or private management of commons resources is able to deal with such complex issue. And a cooperative is defined by both the International Co-operative Alliance and the International Labour Organization as “an autonomous association of persons united voluntarily to meet their common economic, social, and cultural needs and aspirations through a jointly-owned and democratically-controlled enterprise”. All around the globe cooperatives have been engaged in all sectors of the economy while not only operating as profit-oriented but also with wider principles and ethics. And so, due to their potential to foster socio-economic development and to reduce poverty, cooperatives have been rediscovered in recent decades (Bibby & Shaw, 2005; Birchall, 2003, 2004; FAO, 2012; Münkner, 2012; UN, 2011; Vicari & De Muro, 2012). National and international organisations are concerned with understanding the extent to which cooperatives in developing countries have been able to cope with economic and political crises and the current environment of economy and finance led for a revival for cooperative organisations (Borda-Rodriguez and Vicari, 2014). The fact that the United Nations declared 2012 as the “International Year of Cooperatives” also underlines the importance given to this business model in the globalization process.

## **Cooperative Resilience**

Aiming to become more efficient and productive in the current era of globalization, cooperatives developed strategies such as reducing quantitatively and partnering with other cooperatives as well as developing themselves qualitatively. During this process cooperatives face various threats and challenges however only strategic based restructuring policy as new generation method adopter cooperatives were able to survive (Başaran, Öz Saraç, Tunçağıl, Uçan, Gökalp, Kıyak, 2016).

This raises the question of how resilience of cooperatives are appears during fluctuations.

There is no or any general known typology of cooperatives and whatever the type of co-operative, they can be found in most economic sectors. Worldwide, co-operatives can range in size, from large companies to small, village-based enterprises. Thus, saying as membership organisations with a stated democratic mode of governance for all types of co-operatives will not be wrong and all types of cooperatives both possess and require collective capability if they are to be resilient organisations will be accurate (Borda-Borda-Rodriguez, Johnson, Shaw, Vicari, 2016). Therefore, in this part of the study term ‘cooperative’ refers to an organisational form instead of a particular type.

Resilience of cooperatives is going to be mentioned in two ways; first reviewing the existing literature on cooperatives and identifying factors that appear to be being resilient and second by empirical analysis done with data provided by Turkish Union Of Chambers And Commodity Exchanges (TOBB) on started and closed cooperative and corporate numbers years between 2009-2019.

The concept of resilience as mentioned earlier in this part is discussed through literature. Several studies have done this discussion from differing point of view by investigating what weakens the organisations. Fischer and Kothari (2011) have done starting point with their study between 2000 and 2011 by founding that of adapting to shocks and rapid (and often adverse) change while maintaining core functions as common conceptualisation to resilience. Another systematic review of this literature done by Borda-Rodriguez and Vicari (2014) tells that, co-operatives are able to develop resilience by also embracing a reflective attitude towards their own performance and limitations and identifies some of the relevant conducive factors that are keys to cooperative resilience. Following factors as dynamic processes summary of what Borda-Rodriguez and Vicari (2014) states in their work.

## ***Membership***

The literature suggests that a membership inspired by cooperative values is crucial for co-operative resilience (Borda-Rodriguez and Vicari, 2014). In order to work equitably and conform to co-operative values and principles, some pre-conditions are required, according to Münkner (2012) these include: knowledge, skills and investment in members' education. Informed and skilled members are more likely to understand and be committed with the co-operative business. Smith, Puga, and MacPherson (2005) and Majurin (2012) also argue that members that understand or are familiar with the co-operative values are more likely to promote the inclusion of, often marginal, groups such as women and youth within cooperatives enterprises. Co-operative failure due to low member involvement is not often because of the problem of motivation but the lack of member education (Birchall, 2011). Moreover, for larger co-operatives it is essential to create an environment to improve participation by providing members with information to support their involvement, in other words capacity building in terms of education and training and ensuring that opportunities are open to as many members as possible will encourage members involvement (Birchall and Simmons, 2004). Additionally, another recognised fundamental element of co-operative development and sustainability is trust between members (Spear, 2000).

## ***Collective Skills***

Social learning and collective skills are seen as necessary for co-operative resilience because they provide members with a common background with respect to processes and activities within the co-operative (Borda-Rodriguez and Vicari, 2014). Collective skills are the abilities and capacities developed by members that learn from each other and from external actors (Busemeyer and Trampusch, 2012). When members share the background, information and knowledge can be effectively communicated and translated into action which in turn contributes to the development of a resilient structure (Borda-Rodriguez and Vicari, 2014). Collective skills that are mentioned here should not only be considered as only for co-production process of cooperative (in matter of cooperative type) but also for cooperative governance. Moreover, cooperative governance here contains several interacting aspects (member participation, corporate governance, and operation management) supported with sufficient flow of information between (Simmons et. al.,2007).

## ***Networks***

Networks can be horizontal where homogeneous co-operatives are gathered in Unions to: (i) increase their marketing and bargaining power; (ii) fulfil contracts; (iii) offer services to primary co-operative members; (iv) share risks and opportunities. Networks can be established vertically among co-operatives in the same supply chain as well as with other market players and external agents. External agents might play a crucial role for co-operative development. There is another type of network that can be described as a network of networks (i.e. cooperative umbrellas, peak or apex organisations) (Borda-Rodriguez and Vicari, 2014). Their main tasks range from co-operative development to representing co-operatives with government and other institutions, from lobbying to advocating at local, national and sometimes also international level (Menzani and Zamagni, 2010).

## ***Innovation***

Innovation enables organisations to improve their technological and economic performance. At the same time, innovation relies on organisations' capacity to develop adaptive capacities (as the organisation's ability to learn and respond to shocks) (Borda-Rodriguez and Vicari, 2014). In that sense, innovation involves a continual matching process between technological and organisational practices of the innovator and is generally driven by a combination of the; market forces and demand (Garcia and Calantone, 2002), institutional incentives and hurdles (Pavitt, 2003) and scientific knowledge and technological opportunities (Nathan, 1982). Innovation therefore requires the interaction of a number of actors (i.e. government, private companies and development agents). Such interactions are particularly important in developing countries where co-operatives have fewer resources and struggle to be part of the global market economy (Borda-Rodriguez and Vicari, 2014).

## ***Role of Government***

Co-operatives require adequate government support in order to flourish (Borda-Rodriguez and Vicari, 2014). Supports can be categorized as;

- An economic, political and legal system that recognises cooperatives as autonomous private member-owned form of business (Borda-Rodriguez and Vicari, 2014).

- A co-operative development policy, drawn up in the spirit of internationally identified guidelines (ILO, 2002; UN, 2001).
- An infrastructure environment which facilitates co-operative activities: communications, transport, and logistics; and information and extension services (Borda-Rodriguez and Vicari, 2014).

## **Empirical Analysis**

Solidarity, collaboration, cohesiveness and gathering within various institutions to achieve a certain common purpose has been seen in various ways in Turkey since ancient times (such as ‘Ahilik’, ‘İmece’, cooperatives etc.) (Bilgin and Tanıyıcı, 2008). Cooperatives has been persisting their activity nearly for a century in Turkey. Even though this long-term existence and quantitative level of cooperatives, there is still a gap both in national and global markets between cooperatives and other corporate organisations. Even though in recent decades by the help of ‘new generation cooperatives’ phenomenon expectations started to be met. This phenomenon provides a framework for cooperatives to make use of technological developments as well as to create ability to cope with shocks and crises.

Empirical analysis conducted in this part with the data, provided by Union of Chambers and Commodity Exchanges of Turkey (TOBB), on established and closed organisations (corporate and cooperative organisations). With the analysis the tendencies of organisations were tried to be determined for ten-year period (between 2009-2019).

## **Methodology**

To analyse and compare the tendency of organisations two categories have been created; ‘cooperative’ category which includes cooperative organisations and ‘corporate’ category which includes all other type of corporate organisations. To constitute the tendency ratio following formula generated;

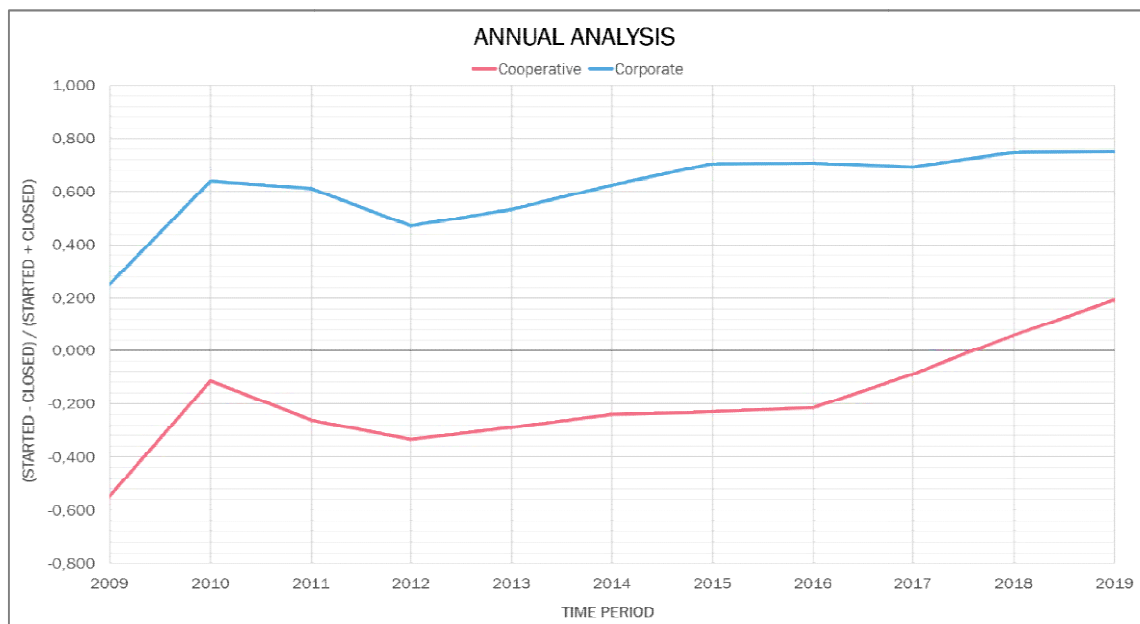
$$T_{\text{category}} = \frac{(\text{STARTED} - \text{CLOSED})_{\text{category}}}{(\text{STARTED} + \text{CLOSED})_{\text{category}}}$$

Depth analysis done with the following formula;

$$D_{\text{category}} = \frac{T_{\text{category peak}}}{T_{\text{category trough}}}$$

## Findings

Co-operatives in developing countries are generally more exposed to economic, political and climate crises than their counterparts in the developed world (Birchall, 2004) this should not be ignored while interpreting findings. Results are translated into three graphics for closing/starting tendency and a matrix for depth analysis results (based on moving average graphic) for better examination.



Graphic 2.1. Annual analysis of ten-year period for closing/starting tendency of organisations

Firstly, in Graphic 1 overall tendency of cooperative organisations is in negative value area until around last quarter of 2018. On the other hand, overall tendency of corporate organisations is in positive value area for last decade. Secondly, in 2012

fluctuation in Turkey both organisation models effected in similar direction. When we look at the Graphic 2, we can observe that cooperative organisations are more likely to be affected from seasonality. Graphic 3, confirms the increase of the cooperatives around 2017. In the depth analysis derived from Graphic 3 at the time of two major fluctuations in the last 10 years, corporate organisations were affected at approximate values while cooperatives have developed and emerged from the recent fluctuation at a surplus value.

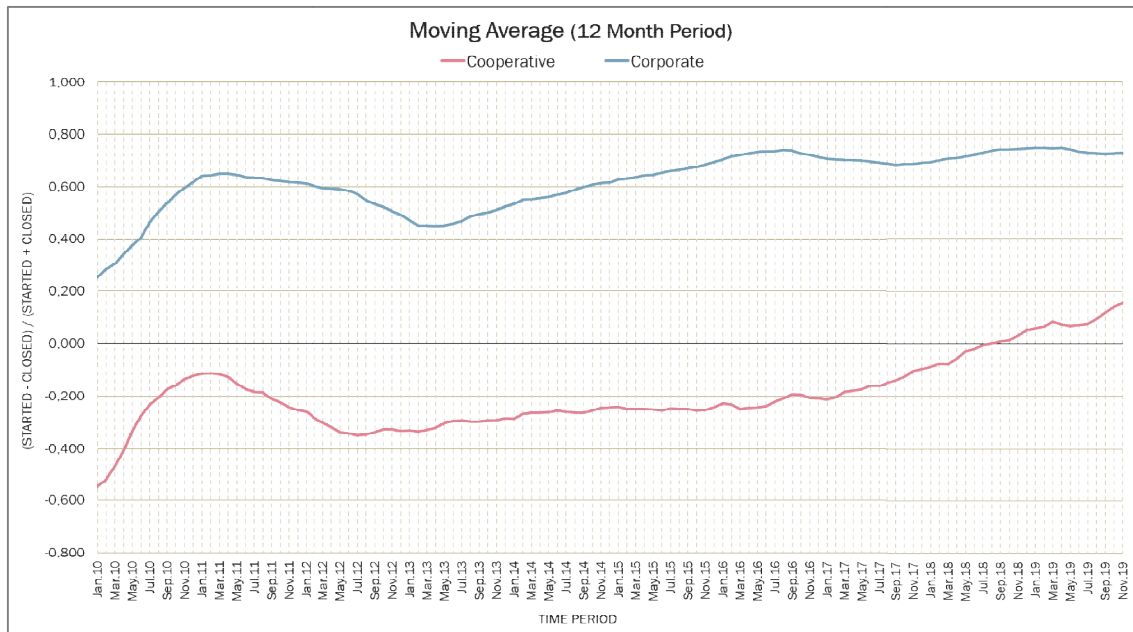
<i>D<sub>year, organisation</sub></i>	2010	2019
Corporate	1,061	1,030
Cooperative	2,256	0,444

Table 2.1. Depth Analysis based on Moving-average.

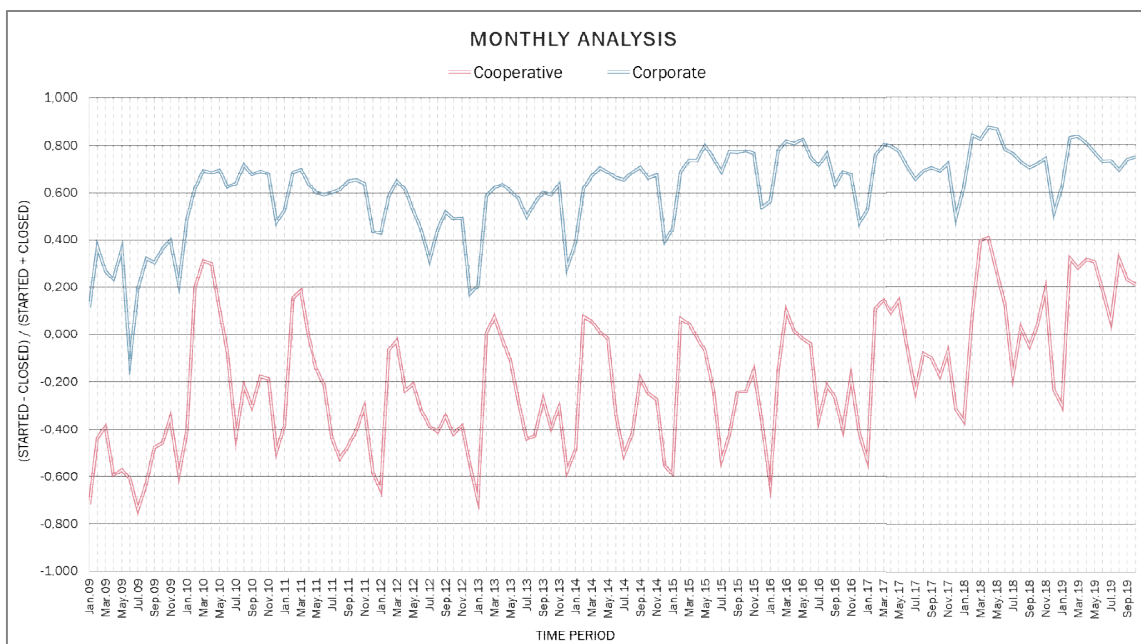
As can be seen in Graphs 1 and 3, it is possible to say that, although the number of values in the fluctuation in 2012 was at different levels, all organizations were affected in the same direction but by the depth analysis it is obvious that cooperative organisations were much more affected in 2010. When we compare 2019 depth analysis and Graphic 3 cooperatives exhibit powerful stand against 2018 fluctuation. In the light of these deductions the answer to question about the resilience of cooperatives, which is tried to be answered within the scope of this empirical analysis, against fluctuations can be given as yes.

The fact that cooperative activities are sustained with the universal framework of cooperative principles, carries cooperatives to a scale from local solidarity to global relations. Working together, collaborating and solidarity can be seen in Turkish society for centuries in different forms such as ‘imece’, ‘loca’ or ‘ahilik’ in parallel with the cooperative principles (GTB, 2013). Therefore, it is possible to say that the foundation of Turkish society is prone to cooperation and solidarity, in other words cooperation organisations. However, as can be seen from the earlier analysis in this study, cooperative activities remained at lower levels than corporate activities. Yet there are several cooperatives which are strong in their sectors in the market (Çetin and Gazi, 2015). These cooperatives have restructured their organisational framework due to the competitive environment created by the globalisation as well as the developments that

are changing the world. This phenomenon of restructuring has found itself in the literature as new generation cooperatives.



Graphic 2.2. Monthly analysis of ten-year period for closing/starting tendency of organisations without seasonal adjustment.



Graphic 2.3. Moving average for closing/starting tendency of organisations

New generation cooperative phenomenon has widened the scope of activity areas of cooperatives with the help of developing technologies while providing an opportunity for cooperatives to re-organise their structural organisations, without departing from fundamental cooperative principles. Cooperatives also became large laboratory, experimenting innovative and sustainable forms of work and work relations, by taking advantage of developing technologies. They are experimenting new forms such as social cooperatives, platform cooperatives, science and innovation cooperatives, community cooperatives, business and employment cooperatives, labour intermediation cooperatives, industrial and service cooperatives, multi-stakeholder cooperatives etc. These new forms give opportunity to cooperative organisations to develop a set of dynamic capabilities in order to adjust to shocks, ease its effects and cope with the consequences while simultaneously taking advantage of opportunities emerging from a crisis.

Cooperatives have been created to support and strengthen economic activities of self-employed producers in the economy, through various forms of shared services with members of different stakeholders in an equal way. Through cooperatives, self-employed producers and civil institutions can enjoy various services which were not available to them due to the small size of their organisation and lack of applicable formal arrangements. Many studies and reports show that shared service cooperatives among citizens, designers and producers can play an important role in organising, supporting and representing them, by providing them a formal framework through which their economic activities and businesses can be recognised as captain of industry and members can negotiate with public authorities.

In all in that to sum up in the search of city designers for new business models to survive while interlacing relationships between various actors, cooperatives seem like an option under the umbrella of new generation cooperatives concept. In next chapter new generation cooperative concept will be investigated.

## **CHAPTER 3**

### **NEW GENERATION COOPERATIVE CONCEPT AND DEFINITION**

#### **3.1. New Generation Cooperatives**

The idea of "gaining power from togetherness" has come to the fore in order to cope with the problems caused by social and economic imbalances which occurred due to decrease in public sector activities through globalization, and private sector was not able to find efficient solutions due to maximization of profit policies (Olalı, 1987). And so 'cooperatives' foundation lay on this idea. In other words, cooperatives have emerged in history to meet the need for goods and services that cannot be met by the public sector and existing businesses. The common feature of these organisations is to produce goods and services while not neglecting economic and social benefits (ILO, 2009). Therefore, cooperatives and other forms of collaborative organisations and managements, social enterprises and partnerships are parts of the social solidarity economy (ILO, 2016).

In ILO COOP Cooperatives and the World of Work series, it is stated that in the rapidly changing world of work, cooperative organisations are in the search for ways to meet the needs of their members' which are becoming more and more complex, to improve their members' livelihoods, to provide services to members and to develop their field of work (ILO, 2019). On the other hand, towards the end of the twentieth century, while all the cooperatives in the world are expected to comply with several fundamental principles, it is seen that there is no coherent cooperative organisation that complies with all these principles (Rehber, 2006).

While some concepts affecting the world of work gaining new meanings (such as coworking, co-production and co-creation which are mentioned in previous chapter) cooperative organisations are also in state of flux. The reasons for these changes are often explained by the struggles that cooperatives face. Those struggles depend on

several problems in; management and monitoring, fund raising, investment and marketing (horizon problem).

On the one hand, search for ways to meet the needs of their members' which are more complex, to improve their members' livelihoods, to provide services to members and to develop their field of work of cooperative organisations and on the other hand, strategies (also defined as resilience of cooperatives in Chapter 2.3) developed against struggles have led the way for creating new generation of cooperative organisations.

In the first place the new generation cooperatives (NGCs) have emerged due to globalization, technological developments, driving force of competitive conditions and the transition from traditional agriculture to industrial agriculture production. Therefore, when it comes to NGCs in practice, agricultural cooperatives come to mind first (Akçay and Ünlüönen, 2020).

The new generation cooperatives that emerged and developed in developed countries appear in studies with different names in the literature such as new wave cooperatives, value added marketing cooperatives, closed cooperatives, unions with certain members (Cook and Iliopoulos, 1999; Fulton and Sanderson, 2002).

Although the new generation cooperatives are a new way of cooperative, they do not have any new or different legal infrastructure, in other words, traditional cooperatives (TCs) and new generation cooperatives are the same under the law. In NGCs, membership relations defines by adding articles to prime contract, that been signed while becoming member, and those articles refers to related regulations according the cooperative activities of this membership relations, duties and rights (Akçay and Ünlüönen, 2020).

NGCs vertically integrate and provide producers larger earnings by selling processed products instead of raw products (Nilsson, 1997) thus essentially, new generation cooperatives differ from traditional cooperatives in that NGCs focus on value-added products instead of raw commodities. Relating to that, re-developed membership strategy is what distinguishes NGCs from TCs, which is a well framed membership that stems from the market driven nature of NGCs which often targets niche markets that desire specific value-added products (Coltrain et al., 2000). In other words, from the view of market strategies frame it is observed that cooperative organisations go through structural changes from defensive mentality that aims to protect producers' interest in the market economy, to offensive mentality that supports producers to industrialise and to get a share from globalisation (Rehber, 2006).

From another point of view NGCs differ from traditional cooperatives by the simultaneous existence of four key features in the frame of operating model concept (Cook ve Iliopoulos, 1999). These features are *large capital or equity requirements, delivery contracts (rights), closed membership, management (including monitoring) and/or governance, and transferable shares*. Although each of these features can be found separately in traditional cooperatives, it has to be simultaneously in the new generation cooperatives. Still, the NGCs also have some similarities with traditional cooperatives such as; “one vote per person” instead of “voting per share” principle in accordance with the concept of democratic governance, the distribution of the excess earnings as dividends among the members and the election of the board of directors among members (Stefanson, Fulton ve Haris, 1995).

It is possible to benefit from the work of Akçay and Ünlüönen (2020) for a broader investigation of some of the key features -*need for large amount of equity, closed membership, and management and/or governance*- within the scope of this study:

About closed membership feature, although there is the principle of open membership in traditional cooperatives, certain conditions are determined in order to be a member in the cooperative's prime contract. In NGCs, there is limited and/or closed membership, the number of members and/or membership is related to the volume of the intended activities and activity areas of the cooperative therefore criteria for becoming member is more defined (Akçay and Ünlüönen, 2020).

About management, boards of directors are generally both similar to traditional cooperatives that work on a voluntary basis and to NGCs that are professionally managed. On the other hand, it was stated that the new generation cooperatives should be managed by a self-governance system rather than by professional managers (Akçay and Ünlüönen, 2020).

About large amount of equity, even the NGCs also adopt and aware of the social responsibility objective of cooperatives, they aim to increase profit by producing products with high added value (Akçay & Ünlüönen, 2020) and this makes it compulsory to invest within the cooperative. In other words, this means need for large equity in cooperative establishment is more vital.

When we return to Turkey sphere, it is considered that the first application of modern cooperatives established under the name of “state funds (memleket sandıkları)” (an organisation similar to agricultural credit cooperatives) by the state in 1863. Yet the

first major development in cooperative organisations corresponds to the Republic Period (General Directorate of Cooperatives, 2012).

Firstly, cooperatives emerged in agricultural sector due to the social and economic considerations of the time and concentrated in the agricultural sector for many years. Later, it has expanded to sectors such as transportation, consumption, credit-surety, and especially housing construction due to the changes in the economic and social structure and the emergence of additional needs (Özcan, 2007).

When we mind today, cooperatives in Turkey operate regarding to three different ministries depending on their type and activity area. The three ministries are; Ministry of Trade, Ministry of Agriculture and Forestry, and Ministry of Environment and Urbanisation (Figure 3.1). In “Cooperative Strategy and Action Plan of Turkey” (2012) this situation stated as the overall services offered to cooperatives in Turkey are carried out in line with the regulation sets out in the cooperative law while establishment. Operation, inspection, and training services of cooperatives are carried out by relevant ministries which are Ministry of Trade, Ministry of Agriculture and Forestry, and Ministry of Environment and Urbanisation (General Directorate of Cooperatives, 2012).

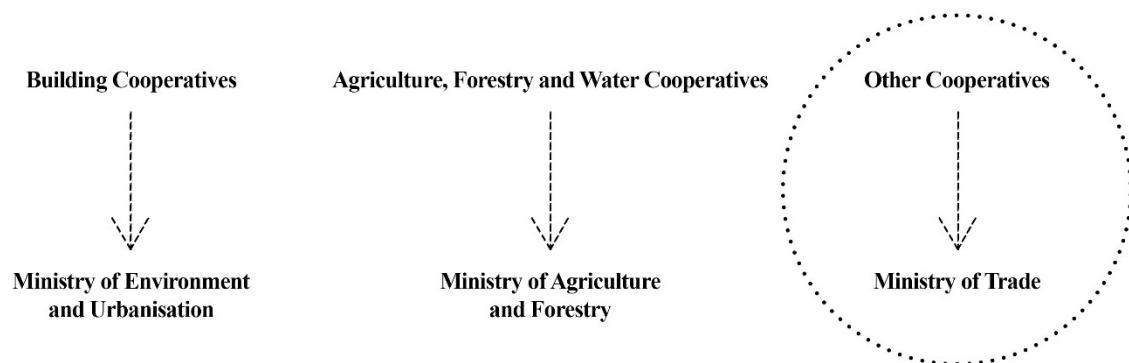


Figure 3.1. Cooperatives in Turkey operate regarding to three different ministries

Although cooperatives have improved quantitatively in Turkey, organisations are still not up to grade in terms of economic, public, and social functions (General Directorate of Cooperatives, 2012).

On the other hand, the level of efficiency achieved by cooperatives was once again seen with the economic crisis that emerged in 2008 which have affected the whole

world (Ministry of Trade, 2013). In addition to this with UN's designation of 2012 as the International Year of Cooperatives, under the coordination of Ministry of Trade in Turkey together with public institutions and sector representatives the "Cooperative Strategy and Action Plan of Turkey" have been prepared in order to plot a route for cooperatives and to ensure the change and transformation of the cooperative sector is simultaneous and qualified as with the developments around the world (Ministry of Trade, 2013).

Within the framework of this plan, it is aimed to identify new fields with high potential for cooperatives and to carry out incentive researches for the establishment and development of cooperatives in these fields (General Directorate of Cooperatives, 2012). Additionally, it is mentioned that new cooperative establishment is increasingly taking place in sectors such as information and communication technology, and in fields of maintenance service, handicrafts, tourism and culture (Ministry of Trade, 2013).

As a result of all these preparations and examining the fields of activity of the cooperatives; "new generation cooperatives" concept in Turkey, aims to provide solutions to the struggles faced by cooperatives, that are been mentioned in previous part of the study, without departing from fundamental principles of cooperative organisations and to fill the void which occurs due to lack of organisation of work groups which are taking advantage of discoveries and technology. Akçay and Ünlüönen (2020) states that it is noticeable that cooperatives, which are defining themselves as NGC, in Turkey are operating in different fields, especially in the service sector, rather than the agricultural sector. They also highlighted that studies investigating new generation cooperatives in Turkey is very limited (Akçay & Ünlüönen, 2020).

Moreover, referring to "Our Ministry; operates in all types of cooperatives except for building, forestry and agricultural cooperatives. There are more than 30 types of cooperatives in our country. Also; as announcement made to the public on October 17, 2012, Cooperative Strategy and Action Plan of Turkey and within the scope of decree-Law No. 640 on the establishment of our ministry new generation cooperatives are affiliated to our ministry" declare of Ministry of Trade we must acknowledge that new generation cooperatives sphere of Turkey is consisted from cooperatives that operate regarding to Ministry of Trade ([www.ticaret.gov.tr/kooperatifcilik/sikca-sorulan-sorular/kurulus](http://www.ticaret.gov.tr/kooperatifcilik/sikca-sorulan-sorular/kurulus)). Therefore, the subject matter of this study which is 'design cooperatives' phenomenon under the umbrella of new generation cooperatives must be affiliated with the cooperatives that operate regarding to Ministry of Trade in order to

place all analysis and hypothesis into NGC sphere of Turkey. And so it is necessary to clarify such thing that from here on term ‘new generation cooperative (NGC)’ or ‘cooperative’ refers to cooperatives that operate regarding to Ministry of Trade.

Accordingly, in the continuation of this section, examples of the new generation cooperatives, which are mentioned in first chapter within the scope of field research as the first focus group meeting, is investigated. These examples have been selected by analysing the cooperative database, doing research on the cooperatives, their fields of activity and their relations with the design discipline.

### **3.2. Examples of New Generation Cooperatives**

As previously mentioned “Cooperative Strategy and Action Plan of Turkey” have been prepared in order to plot a route for cooperatives and to ensure the change and transformation of the cooperative sector is simultaneous and qualified as with the developments around the world and in this plan one of the goals was to establish a database for producing beneficial statistical data of cooperatives and providing more efficient services to cooperatives (General Directorate of Cooperatives, 2012) and accordingly a KOOP-BİS (Cooperative Information System) database has been created by the Ministry of Trade ([www.ticaret.gov.tr/kooperatifcilik/projeler/tamamlanan-projeler/kooperatif-bilgi-sistemi-koop-bis](http://www.ticaret.gov.tr/kooperatifcilik/projeler/tamamlanan-projeler/kooperatif-bilgi-sistemi-koop-bis)).

Within the scope of this study, comparative analyses were conducted about the cooperatives operating under the Ministry of Trade between 2012 and 2021, from the data that given in Strategic Plan and the data collected from KOOP-BİS database. As a result of these analyses, 13,384 cooperatives of 18 different types were operating under the Ministry of Trade in 2012; while in 2021, 18,784 cooperatives of 34 different types operate ([www.koopbis.gtb.gov.tr/Portal/kooperatifler](http://www.koopbis.gtb.gov.tr/Portal/kooperatifler)). In Table 3.1, the species that emerged after 2012 are marked.

**Kooperatif Bilgi Sistemi**

Anasayfa İstatistikler Kooperatifler İletişim SSS Arama

**KOOPERATİF ARAMA**

Ünvan:  İl:

Kuruluş Tipi:  İlçe:

Kooperatif Türü:

[Ünvan Kuruluş Tipi Türü Merkezi Web Sayfası](#)

**T.C. Ticaret Bakanlığı**  
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**Yayınlar**  
> T.C. Ticaret Bakanlığı  
> Stratejik Plan  
> İdari ve Faaliyet Raporu  
> Bakanlık Yatırım Programı  
> Diğer Yayınlar

**Teşkilat**  
> T.C. Ticaret Bakanlığı  
> Bölge Müdürlükleri  
> İl Müdürlükleri  
> Yurt Dışı Teşkilatı  
> Teşkilat Şeması

**Destek**  
> Hazırlan Alınan Hattas İçin Tıklayınız

Figure 3.2. Homepage of KOOP-BİS Database  
(<https://koopbis.gtb.gov.tr/Portal/kooperatifler>)

As a result of the analysis, three cases of NGCs from İzmir, were determined within the scope of field studies (earlier mentioned as first focus group meeting), in order to add layers for NGCs indicators and so to investigate the relationship between the NGCs and the design cooperative phenomenon through a design cooperative case from İzmir in the following chapters (Chapter 5). These cooperatives have been selected from 3 different types and while determining these types, they have been chosen from the sectors that seem to be related to the work of design. Examples are as following; BilimKOOP from scientific research and development field, Genç İşi Cooperative from education sector, and BisiKOOP from service sector. The reasons for choosing these types of cooperatives can be summarized as design should be in a constant relation with innovation and research by its nature, and design work and design process brings with it continuous learning and education. Finally, the design work has been operating under the umbrella of the service sector in Turkey. What is mentioned in the diagram in Figure 3.3, which describes relationships between these four (scientific research and development, education, service, design) fields, is that the design work is related to these three types but cannot be included in one of the three types.

2012 (Cooperative Strategy and Action Plan of Turkey)			2021 (koopbis.gtb.gov.tr)		
#	tür	sayı	#	tür	sayı
1.	Eğitim	30	1.	Eğitim	82
2.	Esnaf Sanatkar Kredi Kefalet	993	2.	Esnaf Sanatkar Kredi Kefalet	1.043
3.	Hamallar Taşıma	11	3.	Hamallar Taşıma	13
4.	İşletme	585	4.	İşletme	1.013
5.	Küçük Sanat	331	5.	Küçük Sanat	435
6.	Motorlu Taşıyıcılar	6.734	6.	Motorlu Taşıyıcılar	7.531
7.	Sigorta	3	7.	Sigorta	8
8.	Tarım Satış	322	8.	Tarım Satış	470
9.	Tedarik ve Kefalet	7	9.	Tedarik ve Kefalet	8
10.	Temin Tevzi	344	10.	Temin Tevzi	470
11.	Turizm Geliştirme	391	11.	Turizm Geliştirme	660
12.	Tüketim	2.970	12.	Tüketim	4.348
13.	Tütün Tarım Satış	66	13.	Tütün Tarım Satış	73
14.	Üretim ve Pazarlama	483	14.	Üretim ve Pazarlama	817
15.	Yardımlaşma	24	15.	Yardımlaşma	30
16.	Yaş Sebze ve Meyve Pazarlama	37	16.	Yaş Sebze ve Meyve Pazarlama	46
17.	Yayıncılık	31	17.	Yayıncılık	41
18.	Bağımsız Tarım Satış	22	18.	Bilimsel Araştırma ve Geliştirme	14
			19.	Basın yayım ve İletişim	1
			20.	Çocuk Bakım Hizmetleri	0
			21.	Deniz Yolcu Taşıma	33
			22.	Deniz Yük Taşıma	1
			23.	Elektrik Enerjisi Üretim ve Tüketim	9
			24.	Fikri Mülkiyet Hakları ve Proje Danışmanlığı	6
			25.	Gayri Menkul İşletme	296
			26.	Hizmet	39
			27.	Kadın Girişimi Üretimi ve İşletme	447
			28.	Karayolu Yolcu Taşıma	644
			29.	Karayolu Yük Taşıma	160
			30.	Kalkınma	19
			31.	Pazarcılar İşletme	8
			32.	Sağlık Hizmetleri	2
			33.	Tedarik ve Dağıtım	1
			34.	Yenilenebilir Enerji Üretim	16
toplam		13.384	toplam		18.784

Table 3.1. Cooperative Numbers regarding the years 2012 and 2021 (data 2021 collected in month of April)

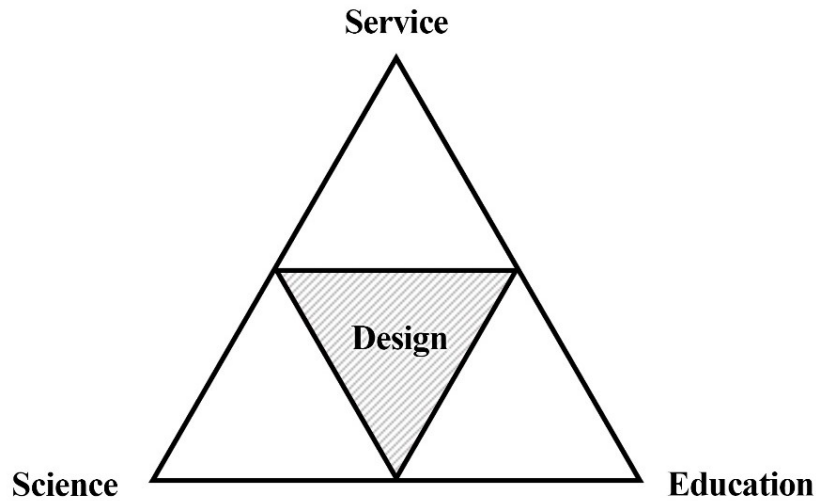


Figure 3.3. Types of cooperatives which design work can relate

In addition to that, the fact that these examples are from İzmir, in first focus group meeting helped us for better understanding of İzmir reality and NGCs network in İzmir. And the first focus group meeting attendees are selected cooperatives' executive members.

This part of the study continues with the investigation of NGCs features through selected examples. The discussion made with the help of focus group meeting notes and research on examples.

### **3.2.1. Case of Education: Genç İşi Kooperatif - Youth Deal Cooperative**

Youth Deal Cooperative is an education cooperative established in Izmir in 2015 and registered by the General Directorate of Cooperatives. It also defines itself as a social cooperative and does not distribute dividends to its members in accordance with the resolution of general assembly. It is a member of 51<sup>st</sup> Committee of Izmir Chamber of Commerce, which is Scientific and Technical Activities Profession Group, and also a full member of International Co-operative Alliance Youth Network. The main activities of Youth Deal Cooperative are cooperative consultancy and advocacy, project development and implementation, field research and data analysis, and strategic consultancy and capacity building ([www.gencisi.org/ne-yaptik/](http://www.gencisi.org/ne-yaptik/)).



Figure 3.4. The logo of Youth Deal Cooperative.  
(Source: gencisi.org)

If we investigate the cooperative further from the frame of NGCs concept in the scope of this study, we need to highlight several features. Firstly, if a person wants to become a member, they need to experience a volunteering process (period of 6 months) as a candidate member, after the period person's statement and process is evaluated then their membership approved. Such kind of systematic decision-making and operating mechanisms creates intellectual accumulation among members and new members can both benefit from this accumulation and contribute to this accumulation. Cooperative states that these kind of rules about becoming member enables sustainable partnerships inside the cooperative.

Secondly, the preferred management method (or decision making and implementation method) of cooperative is sociocracy, and their definition is "Sociocracy is a governance model that includes patterns and regulations that ensure harmony and consistency among organisations while ensuring the efficiency and performance of organisations" (YDC, 2020). The dynamic process and the horizontal hierarchy of this governance method keep members active and enables participation in various kinds of process (decision making, project developing, implementing etc.).

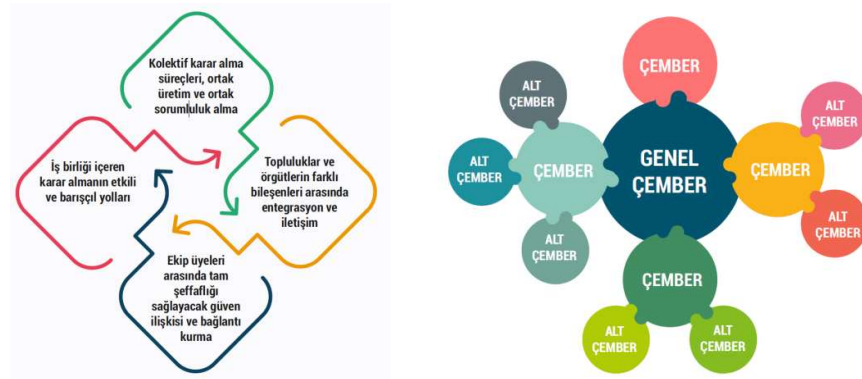


Figure 3.5. Sociocracy Method.  
(Source: Youth Deal Cooperative Education Manual)

Thirdly, unlike the general idea of an NGC understanding, as mentioned before Youth Deal Cooperative does not distribute dividends among members. The reason beyond this is the fact that Youth Deal Cooperatives defines itself as a social cooperative. For the cooperative's administrative expenses twenty five percent of earnings are transferring to cooperative remainder is shared among the members (who worked for that project) at the same unit wage according to the time they worked. But profit is kept for future projects. This again points to the feature of large equity requirement of NGCs. Therefore, we can assume this feature of Youth Deal Cooperative as a feature of being NGCs.

### **3.2.2. Case of Scientific Research and Development: BilimKoop Cooperative - ScienceCoop**

ScienceCoop Cooperative is a scientific research and development cooperative established in Izmir in 2020 and registered by the General Directorate of Cooperatives. It is one of the four scientific research and development cooperative in İzmir. Establishing motivation of the cooperative is to bring scientists and professionals together to contribute to sustainable development and social development, to spread sustainable business models, and to carry out activities to promote members.



Figure 3.6. The logo of ScienceCoop.  
(Source: bilimkoop.org)

During the focus group meeting cooperative states that, in recently established cooperative process of organisational culture continues by reading, researching, and discussing. The activities carried out so far are mainly in field of training and consultancy services. And most of the discussions conducting collectively with the Open Innovation Association (Açık İnovasyon Derneği) about new generation phenomenon, how should new generation be, and how can struggles of cooperatives in

Turkey be overcome etc. Some of the projects that have been held in the partnership of ScienceCoop and Open Innovation Assoc. are Hack'n'Break open innovation camps, OpenCampus project, and open innovation talks.

Members defines the work of cooperative as “Our cooperative is an innovative social organism that develops collective intelligence, adapts at the same pace to rapid changes in the new and developing world, combines knowledge and experiences, develops solutions to every problem with people from different disciplines, turns the solutions of the problems into products and new services, and feeds on the culture of openness” ([www.bilimkoop.org/](http://www.bilimkoop.org/)). Accordingly, membership policy is semipermeable in order to maintain sustainable partnerships.

### **3.2.3. Case of Service: Bisikletliler Kooperatifi - Cyclists Cooperative**

Cyclists Cooperative is a service cooperative established in Izmir in 2018 and registered by the General Directorate of Cooperatives. It is the first and only cyclist and third solidarity and service cooperative in Turkey. The motive of the cooperative for establishment is to carry out economic, social, and cultural activities in order to develop and popularise bicycle transportation in Turkey while creating solutions to the common needs and problems of cyclists ([www.bisikoop.wixsite.com/bisikoop/vizyon](http://www.bisikoop.wixsite.com/bisikoop/vizyon)).



Figure 3.7. The logo of Cyclists Cooperative.  
(Source: [bisikoop.wixsite.com](http://bisikoop.wixsite.com))

If we investigate the cooperative further from the frame of NGCs concept in the scope of this study, we need to highlight several features. Firstly, number of members of the cooperative is 40 and those members are co-founders of the cooperative. They define themselves as people with intellectually productive who wants to contribute to

cycling world. And they state that until the cooperative's organisational culture is settled cooperative won't be ready for new members.

Secondly, this need for service cooperative as commercial institutional organisation of cyclist raised from both insufficiency of public sector investments on bicycle world and inability of individual cyclists or bicycle groups for providing needed service infrastructure. Instead of non-profit organisational form they chose to gather under cooperative organisation to fulfil cyclists service needs. Thus, they state that cooperative is able to communicate with public authorities much easier. This shows us that Cyclists Cooperative is targeting a niche market of cycling world.

Thirdly, apart from members cooperative has large network of volunteers that many activities are accomplishing through this network. And they state that in such short and during such tough times they have managed to accomplish many projects such as, second-hand bicycle market, bicycle festival, sharable bicycle project and BisiDestek project.

Prior to conclude this chapter, in Chapter 2 we stated that city designers are in the search for new business models to survive while interlacing relationships between various actors and cooperatives seem like an option. In Chapter 3 we investigated what are NGCs and to where these organisations reach. In other words, we investigated NGCs as an alternative model of organisations for designers due to their potential of foster both economic and social sustainable developments. In next chapter interlaced relationships between various actors and the role of designers building such relations will be investigated. Moreover, the next chapter includes examples of designers' activities adapted to the expanded roles -which we try to explore- under the variety of organisational models. Those examples are from around the world in the contrary of new generation cooperative examples -which are from İzmir.

## **CHAPTER 4**

### **EXPANDED ROLES OF DESIGNER**

#### **4.1. Change in Design's Scope and Designer's Role**

The phenomenon of 'design' is a historical concern for decades whether in a manner of epistemology or as a methodology. In this study design term is referred as a discipline (Cross, 2001). And therefore, when we use the term 'designer' we aimed to cover variety kind of designers who participate, create and work in urban sphere. On the other hand, Goldschmidt (1995) in her study mentions that from the Vitruvius's first century studies on architecture there is the courageous acceptance of designer as they should know a little bit about everything since design work requires varied knowledge and the ancient designer was absolute authority with an outstanding capability for mental integration and synthesis (Goldschmidt, 1995).

With the help of the technological developments and changing needs, scope and complexity of many design tasks requires multiple expertise and/or division of labour and this keeps the norm of team work in design between current subject of discussions (Goldschmidt, 1995). Furthermore, also in business world the traditional boundaries of professions are blurring and creating a need for complex interventions negotiated between different socio-economic actors working in teams for triggering innovation (Mortati and Cruickshank, 2011). And this pressures the traditional modes of urban planning for reconsidering priorities of newly built developments (Hernberg & Mazé, 2017). And so, urban planning and/or urban design are also experimenting more flexible strategies such as adaptable use of building and designing spaces to cope societal and environmental challenges that are impacting cities in various ways (Mäntysalo et al., 2015; Krueger and Gibbs, 2007).

The transition towards sustainable behaviours of living and producing requires radical changes (Manzini & Rizzo, 2011) and the overcome of the gap between classes due to new urbanism and smart city movements (Harvey, 1997) needs broader solutions in regional designs for usability and accessibility (Calzada & Cowie, 2017). The need for change and solution is on every level of socio-technical systems, from the small

scale of daily-life solutions to the large scale systems favouring transformation as whole cities while keeping emerging stakeholders in mind (Manzini & Rizzo, 2011) and reconsidering not only the usability of the technology but also the impact at the community level (Calzada, 2016).

In order to achieve such challenges, there are several corresponding strategies and variety of developments have been emerged and search continues. Calzada and Cowie (2017), used the perspective of Helix Thinking, which investigates the variety of stakeholders' involvement in the development of city-regions particularly in smart city discourse, for taking on such challenges (Calzada & Cowie, 2017). It is important to remind that term smart city here refers to cities that are embracing ICTs as a key component of their infrastructure with the societies embracing the idea (Calzada, 2016). And with the assumption that smart city concept is one of the leading drivers of urban sustainability and regeneration initiatives within policy and governance discourses (Martin de Jong et al. 2015). But in this study, we tried to focus on the 'designer' in such strategies and implementations to explore how designer's role expanded.

	<b>Rethinking Stakeholders' Helixes-Strategies</b>		
	<b>Triple Helix (TH)</b>	<b>Quadruple Helix (QH)</b>	<b>Penta Helix (PH)</b>
<b>Literature</b>	•Etzkowitz & Leydesdorff, 2000	•Goddard, 2016	•Ostrom, 2010 •Anttiroiko, 2016 •Calzada, 2017a and 2017b
<b>Multi-Stakeholders</b>	•Public •Private •Academia	•Public •Private •Academia •Civic Society	•Public •Private •Academia •Assemblers: (Social) Entrepreneurs or/and Activists
<b>Paradigms</b>	PPP	Civic Universities	Urban Commons
<b>Governance Scheme &amp; Citizenship Response</b>	Invisible Citizenship	Reactive Citizenship	Proactive Citizenship
<b>Techno-Politics of Data</b>	Technocratic Top-Down	Institutionalised Bottom-Up	Emergent & Complex Bottom-Up

*Table elaborated by Calzada, 2016*

Table 4.1. Triple Helix, Quadruple Helix and Penta Helix Frameworks  
(Source: Calzada and Cowie, 2017)

In their way of investigation, Calzada and Cowie (2017) suggested to rethink Stakeholder-Helixes Strategies for an update to Penta Helix framework. The involvement of an additional (fifth) helix (representing entrepreneurs, activists,

assemblers, or bricoleurs) is the new feature of PH brings which addition emphasizes involvement of citizenship (Calzada and Cowie, 2017) and also creates a space for experimenting across institutional boundaries in search of the urban commons (Ostrom, 2010; Iaione, 2016). By updating institutional structuralist helixes to PH their aim was to broaden this framework's usage to include complex layers of a city which are, physical elements (buildings, infrastructure, green spaces etc.), technology and data while sustaining flows and entrepreneurial networks of citizens (Calzada & Cowie, 2017).

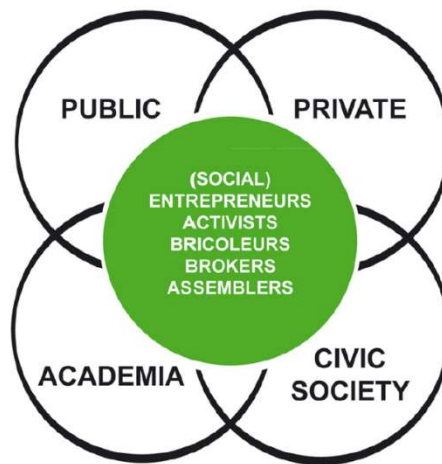


Figure 4.1. Penta Helix Framework  
(Source: Calzada, 2018)

Penta Helix framework encourages local entrepreneurship and social innovation (Deakin et al., 2018) by involving local authorities, private sector, academia and research centres, civic society, (social) entrepreneurs, activists and agents (Calzada, 2019). Examples of multi-stakeholders' mutual operations in different cities significantly are coming from social innovation field with the discovery of urban governance engine through multi-stakeholder framework (Calzada, 2016).

As mentioned before, urban planning and urban design fields are experimenting more flexible strategies to cope societal and environmental challenges while on the other hand 'social innovation' phenomenon occurred as a response to financial and economic crises which favours human agency and encourages the local communities and citizen to be involved in transforming their urban environment (Nyseth and Hamdouch, 2019). In their study of investigation of social innovation's transformative factor in local urban development Nyseth and Hamdouch (2019) discuss the topic

through several dimensions such as participation and governance, social capital and networks, civic movements and bottom-up initiatives, collective action and engagements in socially creative initiatives (Nyseth and Hamdouch, 2019).

On the other hand, in Calzada's study (2013) on EU strategic horizon programme, he discussed those practices of social innovation that have mentioned in programme should be reconsidered from territorial approach. Furthermore, he reminds that deeper studies must be done for territorial development strategies in the field of economic and political sphere due to the regained importance of place and changes in scales (Calzada, 2013). This also happens to be in line with the statements of Nyseth and Hamdouch (2019) about the transformative power of social innovation draws its potential from institutional, political, socioeconomic and cultural contexts as a "territorially-embedded dynamics" (Nyseth and Hamdouch, 2019). And as Manzini (2010) says even from different starting points, cases of social and technical innovation around the world are promising for sustainable developments. Different actors in different cases are acting around similar ideas of an active well-being based on the matters of community and urban commons, production systems via networks of collaborative actors both in local and global relationships while referring to places (Manzini, 2010).

This all comes to that engaging new development perspectives and experimenting with flexible strategies relies on the capability of the local actors to change the way of doing things (such as transforming urban environments, urban developments, governance approaches and practices), and these changes require planners, designers and city developers, as well as citizens (Nyseth & Hamdouch, 2019). Therefore, in the following section of the study several cases that involve designers and variety of actors are discussed through stakeholder-helices strategies in mind whether they intended to act in such strategy or not. Discussion will help us to understand how designers' roles have expanded both to variety of embraced roles, to traced networks and to execution of projects.

## **4.2. Examples of Designer's Role - In the Middle of Penta-Helix**

The scope of design activities, and therefore requested capabilities and skills from designer, is getting wider day by day (Manzini, 2014) to overcome challenges that brought by the transition towards sustainable behaviours of living and producing with

the extended notion of participation/participatory design (Manzini & Rizzo, 2011). What Manzini (2011) stated was particularly in the field of design for social innovation (Manzini, 2011) is also valid for other design fields. For example Hernberg and Mazé (2017) discuss the potential of new work of architects/designers as mediating temporary use in the framework of the ‘urban agent’ concept, for opening urban or real estate development to new kinds of groups -especially for the ones who need empowerment (Hernberg and Mazé, 2017). Their meaning of the mediating practice is negotiating between various actors who have capabilities, addition with the potential actors who are able to provide their agency if access offered to related spaces in the context and the defined role for mediator is to be actively engaging with different stakeholders through workshops and communicating activities, making selections in network-building and interpreting regulations while achieving certain goals (Hernberg and Mazé, 2017).

Another example can be given from built heritage field, in their study Gantois and Schoonjans (2015) states that coping with the material aspects of conservation and restoration is much more recognised framework and what is lacking is the intangible layers, in other words not focusing on the “nameless local” (Gantois & Schoonjans, 2018). Also, the shift in architectural paradigms both in the academic world and governmental policies from conventional to community-based architecture as more participatory working approach redefined the roles of architects (Gantois and Schoonjans, 2018). They suggest that future architect can be the mediator between the native nameless inhabitant and the newcomer while dealing with an existing structure in each environment and this could be possible by understanding the interactions and attachments of people with their environment which can be seen as land shaping factors (Gantois & Schoonjans, 2018). This understanding also will help designers to develop better and more nuanced urban and landscape strategies (Gantois & Schoonjans, 2018).

As previously mentioned, shift in design paradigms and the extended notion of participatory design highlights one point that designer’s role must be extended too (Manzini and Rizzo, 2011). At present, the role of designers working as facilitators or mediators is the most commonly recognized (Manzini, 2014). Still, recognising designers as design activists or triggers seem to be very promising too (Meroni, 2011; Simeone & Corubolo, 2011) and this will also let designers to make the best use of their specific sets of capabilities and their sensitivity (Manzini, 2014).

While they can work as members of a co-design team, collaborating with a specific group of final users, they can also work as design activists, that are able to

launch design initiatives (Manzini & Rizzo, 2011). This part of the study continues with the investigation of several cases for the extended roles of designers in various contexts and fields. The term design initiatives here refers using specific design devices such as, prototypes, mock-ups, design games, sketches, and models (Manzini, 2014) while collaborating with other disciplines in order to generate clear design approach to the today's complex design problems. Cases have been selected as a sample of organisational formed from variety of fields which are in the line with technological developments and the changing sphere of urban phenomenon. Selection logic for examples is dependent on this while also depending on their work of interlining multiple new forms of networks.

The investigation and example selection done with the help of the second focus group meeting notes and research on examples. In this second focus group meeting attendees are designers or hosts of work environments that involve designers from İzmir, yet cases are worldwide examples. This focus group meeting also helped us for better understanding of İzmir reality from the view of designers expanded roles, the needs of designers in collaborative working environments and emerging network relations. While on the other hand, worldwide cases helped us to grasp whether there are boundaries of these expanded roles or network relations. Do they stay bounded to conventional urban sphere, or did working in different layers with multiple stakeholders have brought out unexpected collaborations and working fields for designers? With such questions in mind, we start to examine first example for expanded roles of designer in following section from the field of design for social innovation.

#### **4.2.1. Social Innovation as Design Field - DESIS Network Labs**

To trigger and support transition towards sustainable living and producing, Design for Social Innovation and Sustainability (DESIS) Network of design-led research labs started in 2009. Activities started likewise that period's social innovation character which are mainly aiming to collaboratively solve problems in mature industrial societies with citizens' initiatives (Manzini and Cipolla, 2021). Founders originate DESIS Network to three main international activities between 2005 and 2008 which were according to them contained introduction for the notions of creative community and social innovation ([www.desisnetwork.org](http://www.desisnetwork.org)). And this situation emerged constructive conditions in several design schools worldwide to start an international

network on these topics. Following in two years of establishing DESIS Network spread to several regions in the world while partnering with different actors in the various scales of local, regional, and global. With the ambition of promoting and supporting social change DESIS Network Labs located in design school and design-oriented universities. Here we should acknowledge that foundation of DESIS Labs lays on such understanding that universities have capability for the experimentation of creative projects in social innovation while empowering interaction between internal and external actors can be fostered by design practices if chance given (Manzini, 2015).

While within this worldwide structure to discuss regional specificities and improve regional programs several DESIS Labs located in convergent areas (UK, Asia). DESIS is a no-profit and cultural association since 2014. Regarding to its nature of being in design schools and design-oriented universities DESIS aims to generate a new understanding of the design knowledge as design for social innovation (Manzini, 2010) to promote meaningful social changes in collaboration with multiple stakeholders. As this understanding in mind, design schools considered as agents of sustainable change in the context of two main arguments: the shift that we are experiencing from product to systems and services and from linear processes to networked design processes (Manzini, 2011a.). And these networked design processes bring changes in the role of professional designers and the design experts which contrary to traditional being only creative member of interdisciplinary design processes (Manzini, 2011a). In this new context, design experts have the key function about offering design capabilities to emerged co-designing processes with non-professionals ([www.desisnetwork.org](http://www.desisnetwork.org)).



Figure 4.2. Logo of DESIS Network  
(Source: [www.desisnetwork.org](http://www.desisnetwork.org))

Moreover, design schools, in their work to build a better future, now have the potential to play a second important role as agents of sustainable change ([www.desisnetwork.org](http://www.desisnetwork.org)). DESIS Network focuses on the field of design for social innovation towards sustainability in this double role of the design schools while supporting a learning environment where students (as future designers) involve in current societies' problems, opportunities, and design methods. Which also would be beneficial both for students (by developing projects and creating critical knowledge as a preparation for solving future problems) as well as for citizens and/or citizen initiatives (by being used to work with designers).

Since establishment to today, 48 DESIS Labs, which are nodes of the DESIS Network, participated and/or created social innovation-related projects place in different areas of application and adopt different tools and strategies ([www.desisnetwork.org](http://www.desisnetwork.org)). The table below has taken from website and presents DESIS Labs projects that are organized on themes for action and themes for reflection. It was aimed for identifying main sectors and frameworks that are being developed regarding social innovation (SI) projects.

	<i>Food</i>	<i>Making</i>	<i>Clothing</i>	<i>Caring</i>	<i>Housing</i>	<i>Place-making</i>	<i>Others</i>
Product for SI	12	37 46	23	(12)			30
Service for SI	32			5 24 25 28 33 35 44	22	19 (32)	
Infrastructuring	9					20 31	
Digital SI				16 18 (35)			
Income generation/ entrepreneurship	26	27 42	34	29		10 21	7
Environmental concern		43			41		15 (30)
Co-design	(1) 38	8				1 2 3 4 6 (8) 11	(11) 17a 17b
Design/art performances						(6)	13
Scenario building/ envisioning				40 45		36 39	
Design theory and practices			(34)				14 (17a 17b)

Table 4.2. Table of DESIS Labs Projects (themes for action x themes for reflection).  
(Source: [www.desisnetwork.org](http://www.desisnetwork.org))

On the website of DESIS Network, in addition to table it is stated that several Labs projects are converging in two main areas which are referred as DESIS Thematic Areas: Design for Social Innovation and Cities (DxSIC-TA1) and Design for Social Innovation and Services (DxSIS-TA2). Design for Social Innovation and Services-TA2 includes sub-areas as following: *design for strengthening relations, design for human/nature relationships, design for empowerment and self-knowledge, design for university-community engagement, design for collaboration and conviviality* ([www.desisnetwork.org](http://www.desisnetwork.org)). In scope of this study DxSIC-TA1 is examined broader. And Design for Social Innovation and Cities Thematic Area includes sub-areas as following ([www.desisnetwork.org](http://www.desisnetwork.org)):

*Design for social cohesion, city-making based on the social dimension projects.* These projects aim to overcome preconceptions and break down communication barriers, trying for bridging social differences. Using public spaces as stage area also brings shared spaces to life. Designer contribution is mostly being as design activist, based on communication and service design.

*Design for regenerating commons, city-making based on communities-in-place.* These projects relate to a physical space, and they are aimed at creating a community that relates to the space in different ways. So, these projects enrich the scenario of the city as urban commons (meaning relational goods that improve quality of life) by linking physical spaces to networks of people willing and able to take care of them. The projects included in this group are very frequently developed in the framework of co-design processes (also intended as community-building processes), integrated with tools and competences coming from different design disciplines, primarily interior and space design.

*Design for urban production, city-making intended to enhance a distributed urban economy.* Projects that support and connect a variety of production activities. They enrich the urban ecosystems, bringing production (and therefore jobs and the related social capital) back into the city. The main design disciplines involved are strategic design, product-service system design and communication design.

*Design for urban infrastructure, city-making involving the creation of ecosystems.* The starting point of these projects is one or more (existing or to be created) physical artefacts (later perceived as an infrastructure) which could trigger and support different activities and communities. These projects propose the idea of a city as a set of ecosystems where a variety of communities and social networks can flourish while

design can mainly serve to co-promote a new generation of material and non-material infrastructure (such as knowledge, products, places and digital platforms). Besides architecture and planning, the main design disciplines involved are interior and environment design and product-service system design.

Before concluding this section, it is acceptable to say that the context when DESIS established was long ago. The recent crisis led founders to re-consider several factors to adjust their activity such as *re-territorialisation*, *micro-sociality*, *more online life* (Manzini & Cipolla, 2021).

In this section we mentioned a network of lab organisations in worldwide which carry out activities in an understanding that it is mandatory to expand designer's role by generating a new way of design knowledge for transition to sustainable change through social innovation. In this example expanded roles of designer covered by examination not examination of the individual designer but the phenomenon of designer's role.

Following example for expanded roles of designer is from the field of community-based entrepreneurial association in urban sphere.

#### **4.2.2. Urban Interventions for Exploration of Today's Urban:**

##### **UrbanTank**

UrbanTank is voluntary association that supports community-based entrepreneurial enablement in urban environments by intervening through research projects in variety of local scales and environments. Using tools and methods of participatory design, they try to explore how people relate to cities and public spaces through time, mostly in the context of today. Two main coordinators of the association are architects. They claim that this exploration also brings human-centred solutions for urban living. Their network of collaboration depends on the project and research teams generally includes academics, design students, architects, and planners. Further investigation on several project of UrbanTank can help us to understand this flexible network of collaboration and the fields of the studies.

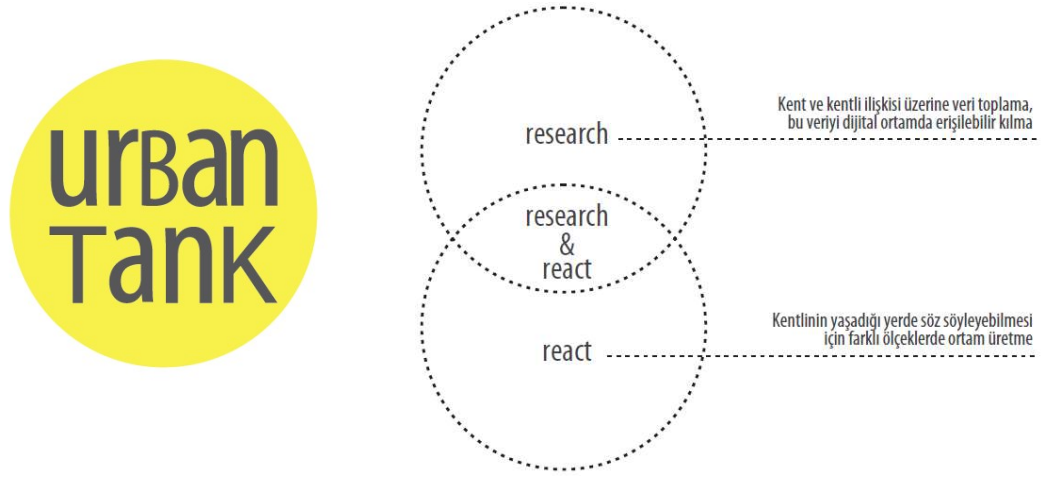


Figure 4.3 - UrbanTank's categorisation of their studies.  
(Source: Cumulus, 2015)

For example, ‘Cumulus’ is one of their interventions as an installation that have made with hanging white papers, in a such shape that reminds a cloud, over a public space that called ‘Küçükpark’. Those papers remain people of neighbourhood’s thoughts, wishes and gratitude on Küçükpark which have been neglected therefore is underused for a long time.



Figure 4.4 - Cumulus Installation by UrbanTank.  
(Source: [urban-tank.org/cumulus](http://urban-tank.org/cumulus))

This underused situation of Küçükpark gained the attention of the municipality and a wish for a recovery of the space became priority for them. In order to achieve that

Bornova Municipality, while in the search for a trigger to a participatory process, wanted to create a collaborative platform with civic, academic and public actors. Cumulus was the starting point of a designed initiative called BENCE Küçükpark, which's aim is to plan events, workshops, public forums to develop new ideas and receive feedbacks as well as consult various actors to expose challenges and assemble needs of the public during the park's re-design. Installation itself have been hung together with the participants. Every participant hung their paper of ideas (whether in form of word or pictures) to thread. Several days later ideas collected by designer team and analysed. Together with pre-research about this public space and later analysis citizen wishes and warnings defined.

Unfortunately, BENCE Küçükpark (translated as For Me Küçükpark is...) events remained limited as one (Cumulus) due to inconsistency of the public actor despite all the effort of academic and civic actors. Yet, installation displayed a unique set of capabilities of designers in producing tools for participation in İzmir for the first time and highlighted the enthusiasm of citizens for participation about a revival of long time neglected public space in their neighbourhood if given the chance.

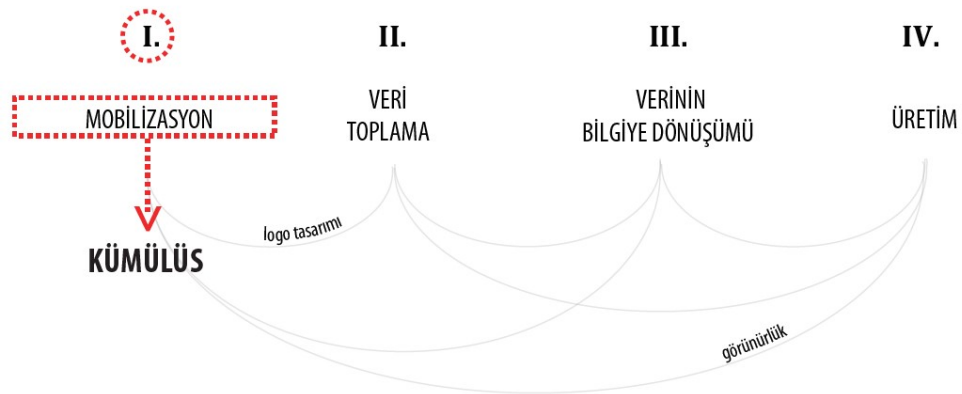


Figure 4.5 - Designed Place of Cumulus in the BENCE Küçükpark process.  
(Source: Cumulus, 2015)



Figure 4.6. Process of Cumulus Installation by UrbanTank.  
(Source: [urban-tank.org/cumulus](http://urban-tank.org/cumulus))

Another example of UrbanTank projects about being an interface for citizen in urban spaces is ‘Düş-e-Zemin’ (translated as Dream-Ground) which located in Kültürpark which is city’s one of the biggest and greenest public space. Installation designed and implemented within Good Design İzmir\_4 (series of events that held in İzmir city by İzmir Mediterranean Academy, will be broader mentioned in next chapter) scope in a nearly weeklong workshop process. This time installation aimed mainly for children to develop a different kind of perspective for ‘a playground’ instead of predetermined playgrounds that are built in a functionalist manner. Workshop process have done together with coordinators (academic actors) and group of design students (architecture, urban planning, urban design) with the support of public actor (İzmir Mediterranean Academy).



Figure 4.7. Dream-Ground Installation by UrbanTank.  
(Source: [urban-tank.org/dus-e-zemin](http://urban-tank.org/dus-e-zemin))

Workshop planned and consisted of three phases: design, implementation and experience. In the first phase of the workshop, the participants (who are mostly design students as mentioned above) analysed the children's experiences of K lt rpark and discovered potential spots for spatial intervention. This intervention will be aimed to transform the space through the children's reactions. After design process, in the second phase, the public installation was built in the selected spot. In the last phase, different aged groups of children were planned to be encouraged to participate variety of activities while engaging with the installation.



Figure 4.8. First phase of the Dream-Ground workshop process.  
(Source: @iyitasarimizmir)

While aiming to trigger children's imagination, variety of spatial consideration accommodates (such as open-enclosed, low-high, sound factor, and light-dim) to the installation to enrich perception of children about space. Even during the implementation process of installation, attention of children has been gained and in the end Dream-Ground embraced and intensely used by them. Yet, installation have been removed several weeks later before last phase of workshop (experience phase) has properly done.



Figure 4.9. Dream-Ground Installation by UrbanTank.  
(Source of left photo: [urban-tank.org/dus-e-zemin](http://urban-tank.org/dus-e-zemin))

The last example of UrbanTank projects that is going to be mentioned in the scope of this study is 'Dissappear'. This project differs from other selected examples with two main points: the mode of interface and the production process. First it is a mobile application not an installation, yet still is act as an interface for citizen in urban context but this time not only in physical context also between reality and fiction. Application is an urban game and while answering questions about daily life, time, place and belonging in the city, users draw their own route and travel along Kemeraltı. Kemeraltı is a historical commercial district that accommodates multiple different spatial layers in an urban context. Urban game enables different way of exploration both for citizens, whom Kemeraltı streets are part of their daily life travel, and tourists.



Figure 4.10. Disappear by UrbanTank.  
(Source: urban-tank.org/disappear)

Second distinction is the way project developed. Project developed in collaboration with and inspired by multiple organisations (MeetLab and Artopolis, Budapest as main collaborative partners; Anadolu Kültür in İstanbul, inSITU Network, Yaşar University in İzmir), supported by Balassi Institute (Budapest) and Hayy Open Space (İzmir), and funded by Tandem Turkey, European Cultural Foundation (Amsterdam) and E. V. mitost (Berlin). This network of collaboration's foundation was the shared interest of the three organizations in urbanism, use of public space and the role of artistic practices generating public discourse about the actual and abstract environment people live in. Teams gathered in different cities for different work items to work on the project, while regular online meetings also occurred. In İzmir for field research with a toolkit that developed by UrbanTank, in Belgrade to sort out working schemes, online meetings for updating each other on the progress they have accomplished. Before implementation, series of event for analysing context and regarded topics (such as art in public space, urban games, historical context, storytelling) a series of talks and presentations held. Students and young professionals from architecture, film, urban planning, graphic design, game design and literature involved to implementation process through an open call. Implementation teams included interdisciplinary researcher, writers, filmmakers and game developers. And as a result of working sessions a complex augmented audio narrative in a mobile phone application, a booklet and an experimental film come out. The working method itself, considered as can be adapted in the future to other contexts and locations in transition

therefore methodology and conceptual background of the project wanted to be published in a book format by Tandem Turkey.



Figure 4.11. Disappear by UrbanTank  
(Source: [urban-tank.org/disappear](http://urban-tank.org/disappear))

In this section we examined three projects of UrbanTank which is in organisational form of voluntary association. Their tools and methods of participatory design are not strictly bounded and have capability of adapting to the whichever context the intervention and/or interface is designing for. Working with designers in urban context, whether it is a physical one or digital one, creates an advantage for project to be executed. Also, organisation has the ability of linking networks due to its academia-based nature between multiple actors except with private actors. Therefore, while their ambition to re-create interdisciplinary designer teams for different design problems in different context working method works fruitfully, due to form of organisation, they need to proceed their studies with the support of funding initiatives (generally from public actors). And whenever some governmental changes or regulative struggles occurs public actors tend to withdraw themselves.

Following example for expanded roles of designer is from the field of property development which led to a transformation of an urban region while benefitting for society both in economic and social matters.

### **4.2.3. From Property Management to Urban Transformation - Baltic Creative CIC**

Baltic Creative Community Interest Company located in the Baltic Triangle initiated in 2009 but opened doors in 2012 to provide workspace for the creative and digital sector. And in their statements on their website ideas started come to life with group of visionaries that are local likeminded voices who wanted to find a way to stop the displacement of creative and digital businesses by profit-driven developers after the inevitable revitalisation of an area where they proceed their activities ([www.baltic-creative.com](http://www.baltic-creative.com)).



Figure 4.12. Logo of Baltic Creative CIC  
(Source: [www.baltic-creative.com](http://www.baltic-creative.com))

The Baltic Triangle, located in Liverpool City centre a once neglected site which has now experiencing a major transformation. Abandoned warehouses and other industrial structures are now being utilised and inhabited by a variety of small local businesses and aside from recreational businesses, there are also offices specialising in creative and digital sector which could be counted as majority (Fairey, 2018). At present, operating collectively as a form of business community across the Baltic Triangle Area, space is dominated by independently run businesses and Baltic Creative CIC is an example for such community (Fairey, 2018) as a form of community interest

company (social enterprise business model also the CIC approach is acknowledged as a fair and sustainable business model) in property management business. It has also played a significant role about transforming the Baltic Triangle area with the wide range of tenants such as a well-known, established music producer, an auction house, app developers as well as photographers, journalists, digital marketing agencies and developers (Armstrong-Gibbs, 2016).



Figure 4.13. Tenant Mix of Baltic Creative CIC  
(Source: Baltic Creative CIC Annual Report 2019)

Foundation of Baltic Creative depends on good governance and returning to the founding principles when presented with challenging strategic decisions (Armstrong-Gibbs, 2016) and with consideration of the need to add expertise and diversity to the Board to ensure we meet the challenges ahead collaborations and partnerships continue to underpin our communities (Baltic Creative CIC, 2019). In 2019 annual report of Baltic Creative CIC it stated that 70% of businesses collaborate in several forms such as

shared space to shared services, to joint pitching and shared buying as well as sector-wide collaboration and partnerships (Baltic Creative CIC, 2019). Moreover as an organisation, Baltic Creative CIC has an collaborative nature and collaborating with over 30 companies, developers, local authorities, support agencies and education providers (Baltic Creative CIC, 2019). To be a sustainable business the emphasis is to support the creative community by adapting to the ever-changing needs of the creative and digital sector and its entrepreneurs (Armstrong-Gibbs, 2016), which is the focus sector of Baltic Creative CIC as mentioned earlier, both young businesses as well as those who are established.



Figure 4.14. Baltic Creative CIC in Numbers.  
(Source: Baltic Creative CIC Annual Report 2019)

On the other hand, there might be a contradiction for CICs which is that usually the 3rd sector (voluntary sector) is considered as non-profit driven and can be fostered over reliance on revenue grants and charity donations. Nevertheless, CIC business model creates different kind of and in a broader sense of beneficial environment for society. Especially, Baltic Creative CIC does not developed solve problems in such areas (education, social or health) that can be called typically problematic in developing world (Armstrong-Gibbs, 2016). Yet, CIC's role is to challenge unemployment and lack of opportunities in specified sector as fulfilling the task of social enterprise side of the model, in Baltic Creative CIC this specified sector is creative and digital sector. In other

words, they are creating a beneficial environment by providing employment, workspaces, and sustainable conditions for businesses to grow in sector. In Baltic Creative CIC example this creating vibrant and ultimately wealthier and safer community is provided by utilising under used area of the city (Armstrong-Gibbs, 2016) and this led to transformation of the post-industrial area (Fairey, 2018). Moreover, Fairey (2018) in his study investigates Baltic Creative and similar cases and states that it is possible to regenerate, repurpose and revitalise post-industrial spaces while also ensuring the protection of the local culture and heritage (Fairey, 2018). Baltic Creative CIC achieved this by recognising that property ownership allows control and permanency and returned resources into the company to ensure the creative community is protected, nurtured, and served (Armstrong-Gibbs, 2016). Specified legal conditions of CICs' encourage to fulfil these tasks by letting well-defined businesses to operate within the scope of specified sector.

Example of Baltic Creative was not directly including designers as key actors but contains designerly way of thinking and knowing (Cross, 2018) in itself. It is also standing as a good example of sustainable business model while leading to transforming neglected area of a city together with economic transformation as well as cultural enrichment. Following example for expanded roles of designer is from emerging field of hackathons.

#### **4.2.4. Design in Hackathons and Hackathon-like Events**

Hackathons are short-term events to ideate, develop and present a solution to a problem by participants who work in small groups (Flus and Hurst, 2021) in same place around a given theme. Usually events are carried out with the ultimate objective of increasing the capacity in the regional entrepreneurship ecosystem by developing collaboration, creativity, and interaction in mind (Demirdöğen, 2017). Hackathons may also be referred to as game jams, design jams, hacking festivals, hack days, design sprints and codefests (Briscoe & Mulligan 2014), among others and can be organised in various topics. Therefore, hackathons are organized in all kinds of fields and can present differences as objectives or in formats. The online platform [hackathon.com](http://hackathon.com) lists thousands of hackathon events all over the world, centred around a broad range of topics ([www.hackathon.com/theme](http://www.hackathon.com/theme)).

Even though there is diversity of hackathons (energy, robotic, civic, green, health hackathons etc.), some general frame for the format of the events can be drawn. The specified aims of a hackathon can be defined by the organizers as well as can be created during the event (Briscoe & Mulligan, 2014; Jones et al., 2015). Hackathon starts with some informative presentations about the event and challenges, explaining the tools available and physical constraints. The work is done in smaller groups, commonly three to six participants per group (De Winne et al., 2020) through the night. This working process includes brainstorming, building prototypes. And, at the end of the hackathon, teams present their work in a competition for prizes via pitches (Briscoe & Mulligan 2014). In the scope of this study, hackathons are not categorised, thus refers to a format inspired by hackathons, which can be considered as ‘hackathon-like events’ and as new names continue to emerge due to being adapted for different uses by different stakeholders (Flus and Hurst, 2021).

Flus and Hurst (2021) reviewed the literature with the purpose of discovering the role that design, both as an activity and/or instructional goal, plays in hackathons in their study and they come to a conclusion that hackathons also present themselves as unique and authentic settings that create aspects of design activity as it arises in real-life practice (Flus and Hurst, 2021). They categorise design processes that occur at hackathons in three: (1) *Participants’ design process*; it is apparent that participants in hackathon-like events follow a design process similar to ones followed in more common design tasks. (2) *Design process facilitated by hackathon structure*; the encouragement of the design process followed by hackers is shaped by the structure of the hackathon event itself. (3) *Hackathons as a tool to teach design*; this category often observed in the events with the expressed purposes of teaching hackers (generally engineers) how to design (Flus and Hurst, 2021).

Hackathons are also about creating interactive environment between participants with diverse backgrounds, functions and skill sets, about creating an opportunity to meet new people and form networks for the long term, contrary of being only about the results (Angelidis et al., 2016; Briscoe & Mulligan, 2014). While on the other hand, the importance of horizontal integration between different professions, inclusion of stakeholders, communities and researchers is increasingly becoming the focus for managing the contemporary urban environment, the vast amount of information and unique potentials of existing technologies are not being used extensively in the practise (Pogačar and Žižek, 2016). In their study Pogačar and Žižek (2016), are questioning

ways to increase information and knowledge exchange between various stakeholders (public and private sector, NGOs, universities) due to increasing demand of them for open data and contextual information on urban events and processes, in order to make them useful for strategic planning as well as in day-to-day operations. And ways for not to tangle to bureaucratic obstacles while combining local knowledge with expert's opinions with the common goal of achieving sustainable urban development (Pogačar & Žižek, 2016). Their study presents a model for collaboration in the name of urban hackathon which originated from civic hackathons by using similar approach in using the potential of information technologies and stakeholders' involvement in the field of urban development and renewal (Pogačar & Žižek, 2016). With this model their ambition is to fulfil the idea of activating citizens in decision-making processes and transforming them to co-creators of urban space (Pogačar, 2014).

To conclude what we have mentioned about hackathons is that they can focus on improving specific applications, certain genres of applications, or on developing new technologies (Briscoe & Mulligan, 2014). They can aim to encourage participation for co-creation. They can be restricted to participants from specific demographic groups and can even spread beyond the conventional tech world to address social issues (Briscoe & Mulligan, 2014). Even, company-internal events are organized to encourage new product innovation. Apart from commercial goals, hackathons can also have scientific aims (De Winne et al., 2020). But it is important to remind that, hackathons create an environment to get creative ideas flowing and build concepts, which can later be converted into concrete products or designs. Organisers should be aware that they are not a rapid and low-cost way to develop apps, software or business plans (De Winne et al., 2020).

Person who has education of design and/or specific set of design skills also has the tendency for being adapted to any form of design required scenarios. It is because the ability of designers to critically discuss their processes and decision-making. During hackathons designers are able to recall not just what decisions they made, but the rationale for each decision and how it served their event goal (Flus and Hurst, 2021). Varying levels of expertise significantly affect participants' design activities, productivity, and performances at hackathons towards success despite the lack of studies in such area Flus and Hurst (2021) have stated their anticipation in their study.

By design, hackathons are expected to enable collaboration between experts of different topics naturally (Frey and Luks, 2016). Moreover, Its interdisciplinary character makes the hackathon an appropriate tool to benefit from the knowledge and expertise of different individuals and organisations (De Winne et al., 2020). Another importance of this tool is that during events focusing all the energy into participation, community building and establishing wide collaboration and information exchange. Those aspects are becoming a required exercises for sustainable development (Kaja Pogačar & Žižek, 2016). In this section we argued that hackathons or hackathon-like events also contains design aspects in the process not only designer-selves. Yet on the other hand, while search for sustainable development continues also in urban sphere, it is surprising that designers from urban field are not participating in such events as expected. As a designer matures and rise in their level of expertise, their understanding of what it means to design may also change and expand (Daly et al., 2012). Hackathons have the potential for designers to gain an awareness of their own capabilities and open new work field.

Prior to conclude this chapter, in Chapter 3 we investigated what are NGCs and to where these organisations reach. In Chapter 4 so far, we investigated interlaced relationships between various actors and the boundaries of the role of designers between emerging networks. We wanted to conclude this chapter by summarizing those previous chapters to present readers layers for reviewing the design cooperative in Chapter 5. Following section contains this summary.

### **4.3. Research Synthesis**

In the beginning of the study, we mentioned that designers are in the search for new business models to survive. Regarding to that, NGCs are investigated and several keywords as indicators identified. We also mentioned designer is also embracing expanded roles. Those new roles have several names (mediator, agents, facilitator, trigger, activist etc.) with slight differences but ultimately aiming interlacing relationships between various actors, linking networks, producing in many ways, and shaping dynamic social conversations about what to do and how (Manzini, 2014). Either way heroic individual designer shifts their role to a team member. Sometimes as a design activist or sometimes as a co-design team member.

Table below, filled with those keywords, which presents layers for examination of a design cooperative generated through literature and focus group meetings. Interview questions for design cooperative members were shaped also regarding to this table, by doing so we aim to examine design cooperative broader.

References \ Key Words	New Generation Cooperatives (Chapter 3)				Expanded Roles of Designer (Chapter 4)			
Borda-Rodriguez and Vicari, 2016	Membership (consciousness)	Collective Skills (both in governance and in production)		Network (of organisation)				
Coltrain et al., 2000	Well Framed Membership		Niche Market Targeted Activities					
Calzada, 2016					Multi Location/Sector (multiple stakeholder interaction)			
Deakin et al., 2018							Local Entrepreneurship	
Manzini, 2013						Adaptability to variety of design policies		Co-production/ Co-creation
Hernberg and Mazé, 2017							Negotiation skills between various actors	
Meetings No.1	Intellectual Capital	Governance Skills			Network (of individual)			
		Capability of Cooperatives in various sectors (apart from conventional activity areas of old cooperatives)						
Meetings No.2		Harmonious Activeness (both inside the organisation also with other similar organisations)		Proximity (both as physical and through networks)	Awareness of designs' capabilities (gained by interacting with variety of diciplines)		Object-driven initiatives / activities	Participation

Table 4.3. Summary of Chapter 3 and Chapter 4 as keywords regarding to literature and focus group meetings

As mentioned in first chapter field research in this study is categorised in two parts. In first part of field research, two different focus group meetings were made. The first of these groups has been formed by individuals that are presenting new generation cooperative examples from İzmir that are related to design discipline, who have also provided information about cooperative examples in Chapter 3. Attendees of first meetings are actively participating in new generation cooperative ecosystem and conducting studies in this subject. Discussions during this meeting, led us to a better understanding of new generation cooperative concept and its relation to İzmir context, also provided research layers about new generation cooperative keywords of the table above. The second of these groups has been formed by individuals that are hosting designers in several ecosystems and/or creating such environments for designers. Discussions during this meeting, led us to a better understanding of expectations of

designers in such environments, also provided research layers about expanded roles of designer and keywords of the table above.

In following chapter, before examination of “Platformİzmim Hizmet ve Dayanışma Kooperatifi” (design cooperative case) information of İzmir reality will be presented. Then preliminary analysis and emergence of cooperative will be mentioned. Finally, before conclusion chapter results are discussed.

## CHAPTER 5

### PLATFORMİZMİM DESIGN COOPERATIVE IN İZMİR

#### 5.1. Case of İzmir

In order to develop better understanding of the design cooperative case of this study it is important to provide information about the context of its origins. Of course, İzmir city has multiple different context layers due to its nature. Here in the scope of this study the relationship between İzmir context and design related creative economies would be sufficient.

Dereli (2016), evaluated İzmir from the view of UNESCO Creative Cities Network criteria's and to do that he first explained the case of İzmir in the context of design and creative sector. Foundation of his study lays on the aim of becoming a city of design of İzmir. He mentions this goal has led several ways in the search for a branding for İzmir. City of design here refers to not only a city that surrounded by well-designed elements but a city that benefits from all areas of design as receiving services and becoming both consumer and producer while supporting qualified design (Dereli, 2016; İMM, 2011). In order to reinforce the idea İzmir Metropolitan Municipality have been doing several the projects and events from the year of 2009. First of these events was 'Kültür Çalıştayı' (İzmir Culture Workshop) held by municipality in 2009 containing several series of workshops in sub-topics and main outcome of workshops was to make İzmir the city of art and culture, and design. 'Tasarım Forumu' (Design Forum) followed this event in 2011 and added the idea of being aware of what design is as whole city as a priority (İMM, 2011). With the ambition of spreading the awareness of what design is through well-designed public spaces 'İzmir Deniz Projesi' (İzmir Sea Project) initiated (İMM, 2012; Dereli, 2016). In 2012, 'İzmir Akdeniz Akademisi' (İzmir Mediterranean Academy-İMA) established to carry out activities in the field of history, design, culture, art, and ecology regarding to both İzmir Culture Workshop and the Strategic Plan of İzmir Metropolitan Municipality (Dereli, 2016). İMA's scope is varying from journal publishing (three different journals) to design events coordinating and most popular and long-term event of İMA is Good Design\_İzmir is being held since 2016 in changing themes every year. The consistency of event is creating a sustainable

environment for discussions and productions in different kind of design fields with changing themes and resulted as 91 workshops, 58 exhibitions, 64 sessions and panels, 10 movie screening, and multiple collaborations between multiple partners during events (İMA, 2021). Comprehensiveness of themes allows participants to reach out to multiple networks both in local and global scale while reinforcing the idea of city of design of İzmir. In following year, ‘İzmir Tarih Projesi’ (İzmir History Project) is established and ‘Tarih Tasarım Atölyesi’ (History Design Workshop) was held. This action was also part of the ambition of becoming an innovative and design centred city by focusing on historic core of the city to preserve and revive the area (Dereli, 2016).

On the other hand, several studies from İzmir Development Agency (İZKA) have been laying the situation of İzmir from the view of numbers in sectors. In the scope of this study, it is better to investigate studies specifically about creative and digital sectors. In such reports, specialisation degrees, star analyses (three star is the highest and one star is the lowest point) are made via evaluating sectoral performances and depending on the analysis, it is used for determining whether the sectors demonstrate mature clustering, have potential for clustering, or candidate clustering. In İzmir 2012 Cultural Economy and Cultural Infrastructure Inventory and İzmir Cultural Economy Development Strategy (İzmir 2012 Kültür Ekonomisi ve Kültür Altyapısı Envanteri ve İzmir Kültür Ekonomisi Gelişme Stratejisi), computer software and manufacturing services; architectural, engineering, and related technical consultancy services; manufacturing of kitchen furniture, stools, chairs etc., and graphic design, interior design, fashion design for domestic goods and booth design are shown as mature clusters alongside with other five more different sectors (İZKA, 2013). In Analysis of Creative Industries in Turkey at the Level of İİBS-2 Regions: a View on İzmir (Türkiye’de Yaratıcı Endüstrilerin İİBS-2 Bölgeleri Düzeyinde Analizi: İzmir’e Bir Bakış) report only information technologies, software and computer services achieved specialisation degree in İzmir also demonstrates mature clustering. Architectural, engineering, and related technical consultancy services degraded to candidate clustering along with specialised design activities such as product, graphic, and fashion design etc. (İZKA, 2021).

Besides investigating municipality’s projects and events Dereli (2016) also investigated the situation of İzmir from the view of design by interviewing with actors from the design fields of movie design, fashion design, industrial design, architecture, technology design, and communication design. The general outcome of meetings with

different groups is as follows as in Dereli's (2016) words: individuals who are in practice of design in İzmir should get together in order for becoming a city of design. This togetherness should lead to working toward common goals while establishing multiple networks between designers, investments and associations as well as activating local support mechanism. Achieving those common goals by discovering creative methods, products, and services that are created in the context of İzmir will be unique to its context and could enrich the idea of the city of design (Dereli, 2016).

Relationship between İzmir and the creative sectors, especially in terms of design and architecture have drawn. Within this frame and additionally with the pressure of the capital on several sectors regarding to investments which are generally originates from outside of İzmir there is a "design cooperative" that is trying to be developed in İzmir by firms and individuals mostly operating in the construction sector from İzmir. In following section emergence process of this cooperative will be explained.

## **5.2. Emergence of Platformİzmim Design Cooperative**

Although it is likely to draw a very positive picture for the design as field of work or sector, things have always been more challenging. Traditionally one of the first sectors to suffer in a recession is design and today is not likely for being better (Mortati & Cruickshank, 2011). To overcome struggles in such times like that people always try to find a way for solidarity.

In February of 2017, some people of professions who are mostly in urban planning, architectural design, and construction sector for over 20 years started to gather for social meetings in a monthly basis. The aim of these meetings was to share experiences, exchange knowledge of expertise and discuss how to overcome struggles. After nearly eight months of social gatherings, people started to feel as they are growing a community. And wanted to put this into a production. Search for an organisational form began. Idea of this organisational form sparked from potential empowerment of solidarity will provide strength to profession individuals against capital-oriented policies (mostly over urban sphere) and reducing costs therefore this organisation must have allowed business activities while creating an environment for civic activities. One of the community's member have expertise, experience on and working with cooperative organisations as providing services such as cooperative training,

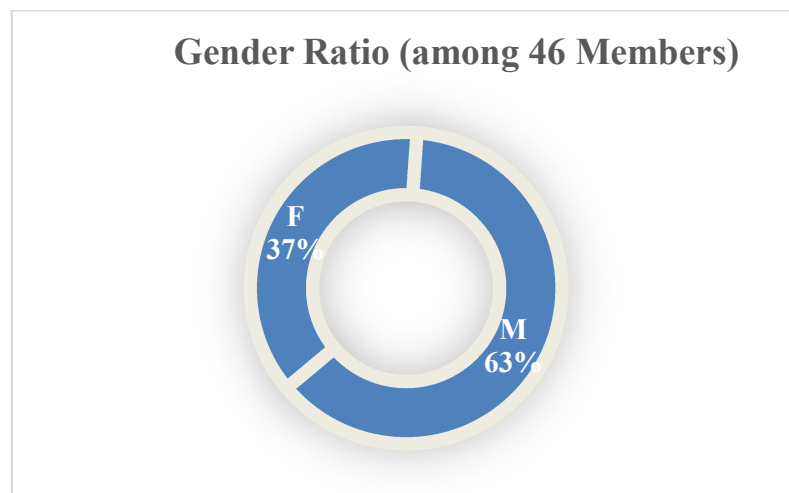
establishment conditions and legal aid. After his presentation on cooperative organisations and examples from around the world community members started to consider cooperative model as an option. Following month decision made for trying to establish cooperative model but some rules were set for sustaining ambitions and will of people. It is decided to hold ten meetings (establishment meetings) in weekly basis without time space and attend to cooperative training in order to be able to discuss and determine to content of cooperative, membership conditions, activity of field(s), production methods and income distribution, in other words general aspects of the cooperative.

It was over seventy people who were attending those meetings and majority was working in private sector also having their own firms. While attendance ratio to meetings was over 80%, ratio of trainings (which organised for three times with the help cooperative expert) under 50%. In establishment meetings people divided into smaller groups with 7-12 people to work on different aspects during the days between weekly meetings. Although content of cooperative was not defined it was apparent that it is going to involve urban planning, architectural design, and construction sector. Moreover, it was desired to establish a cooperative type as design cooperative, it was stated by laws and regulations that cooperative could be service cooperative type (which urban planning, architectural design, and construction sector operates regarding to service sector in Turkey as mentioned earlier in Chapter 3). So, most attracted aspect was activity of fields and this aspect preferred to be divided into sub-groups according to people's expertise and ambition. And after half of the meetings done activity of fields aspect became most discussed topic along with production methods and income distribution. While on the other hand content of cooperative and membership conditions framed generally. Method of discussion was to speak in turns. Attending meetings and working in smaller groups was carried on voluntarily. Communication between attendees was made through e-mails and group messages.

At the end of tenth meeting there were general frame of all aspects, and this situation was not pleasing for every attendee. Despite to disagreements it is decided to legally establish the design cooperative. And number of members was over 70 when cooperative was first established. There were 46 members while collecting data for conducting this study (February 2021). Following section contains general demographic and sectoral information about cooperative. Sampling method for interviews will be explained.

### 5.3. General Information and Interviews

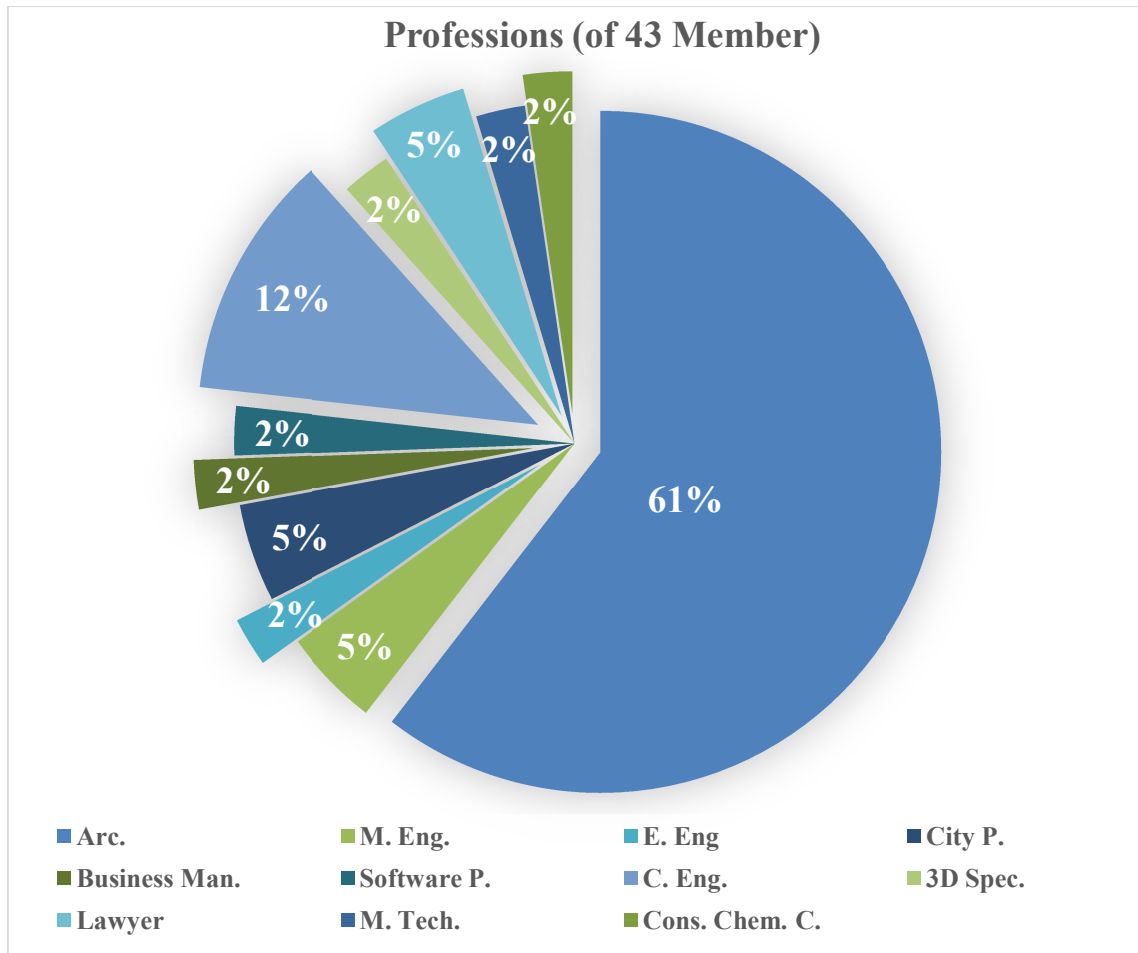
Platformİzmim Design Cooperative established in 2018. Today design cooperative, has been established for more than three years and includes members from professions such as architecture, city planning, civil engineering, electrical and electronic engineering, mechanical engineering, as well as 3D software professional, graphic visualization specialist, and map technician. Its executive board contains 5 members and supervisory board contains 3 members and members carrying out the responsibility as volunteers. The activities carried out so far are mainly in field of networking, publicity of cooperative (via attending to fairs, panels, and summits, and visiting local governments, professional chambers), and construction consultancy. Cooperative has only one permanent employee who is taking care of cooperatives administrative affairs and who is also a member of the cooperative. Graphics below contains general information about members and distribution among cooperative. Data gathered from design cooperative's archives. Some of the members data were lacking. Analysing fundamental data and generating graphics provided sampling frame for broader examination of the case.



Graphic 5.1. Gender Ratio of Cooperative.

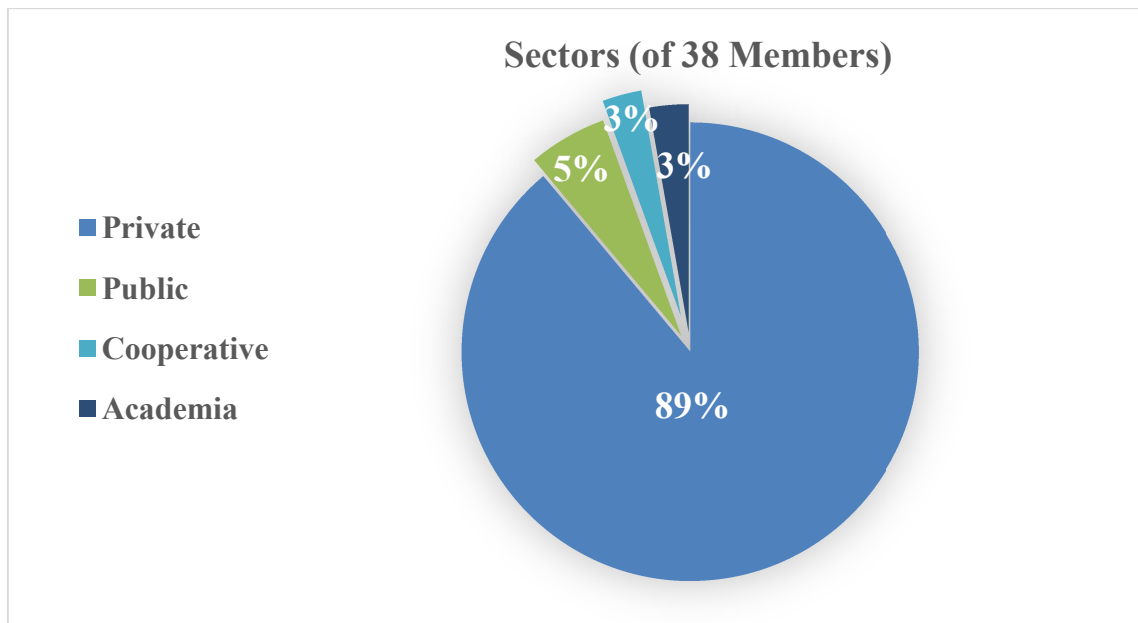
Gender ratio within in the cooperative is shown in Graphic 5.1. In Graphic 5.2, we can observe that majority of the professions is architecture (61%), following by civil engineering (12%). Tertiary professions are mechanical engineering, city planning, and

lawyers with same percentage (5%). And others remain same percentage of 2%. As we can observe the gap between major profession with other (even with secondary profession) is significant.

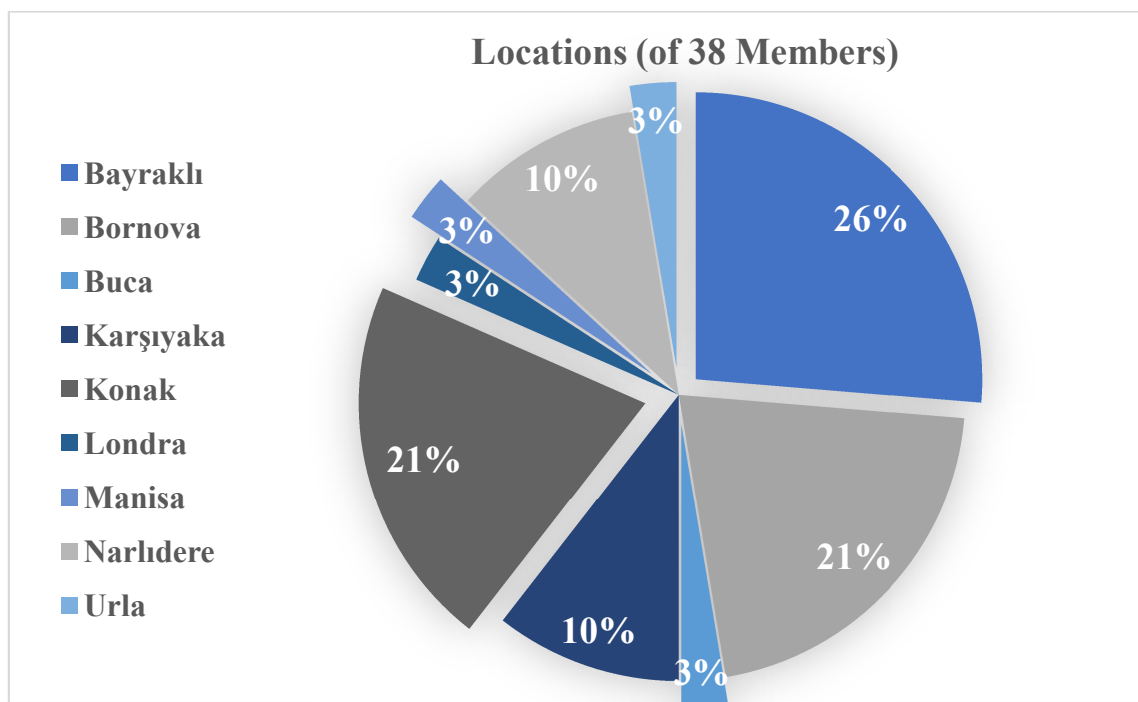


Graphic 5.2. Professions within the Cooperative.

Sectoral distribution of members working fields is shown in Graphic 5.3 and majority of member are in private sector as expected. Graphic is conducted based on members' main sector, but several members are also doing works in different sectors too such in academia as guest lecturers etc. In Graphic 5.4 location of members firms is shown. Also, Cooperative's legal address is in Bayraklı district.



Graphic 5.3. Sectoral Distribution of Members



Graphic 5.4. Location of members' firms.

As mentioned in first chapter field research in this study is categorised in two parts. First part has explained in previous chapter and second part is interviews with design cooperative members. To be able to conduct these interviews, sampling of 22 members among 46 members were created regarding to analysis of the general information (profession, field of activity, sectors, and location) that have shown in graphics in earlier paragraphs. Therefore, while sampling process all categories tried to be represented. Those analysis conducted from data that have been shared by the members with the cooperative. 19 of 22 members responded to invitations, and interviews have been conducted with 16 members. The first communication with the members including general information about the study was made via e-mail, and then the appointment of the day and time for online interviews was settled with conversation on phone. Through these interviews, it was aimed to reveal the causality between the indicators, which are formed as a result of the literature research and two focus group meetings, and the phenomenon of the design cooperative. Following section contains results of these interviews and discussion through results.

## **5.4. Results and Discussion**

Before discussing the results, it would be beneficial to give information about the semi-structured interview questions. Questions can be categorised generally into four main topics: (a) years in profession and working team, (b) the narrative and motivation of becoming a member of the cooperative, (c) understanding of being a member and the activity within the cooperative, (d) the work/production experience and expectations within the cooperative.

### **Results**

The average years in profession of the 16 members is over 21 years and except one interviewee all of them have their own firms. Their working teams include an average of 4 people including themselves. Because the interviews were held bilaterally, additional questions arose in between the conversations which allowed for the possibility of enriching the discussion part.

Firstly, 9/16 interviewees are co-founder of the cooperative and 8/9 were present at the establishment meetings mentioned earlier in section 5.2 of the study. 6/16 indicated that they learned about and became part of the cooperative by knowing people

inside the cooperative. 12/16 members indicated their state of activity is average, while 2 of these 12 indicated that they were more active in the initial years of the cooperative.

When the motivation for becoming a member of the cooperative was asked to the interviewees the answers were containing on average of two reasons. 6/16 indicated that their motivation for joining does lay in the synergy and community feeling that they experienced during the social meetings which were held before the establishment of the cooperative and still goes on. 8/16 stated their motivation was the feeling of gaining strength through unity. While 2/8 desired to be in a such collaborative model from the moment they started their careers, 4/8 believe that the cooperative would be beneficial in improving working standards in their respective jobs. On the other hand, 4/8 interviewees indicated that their motivation lay in the fact that such a structure would enhance their right to the city as they have expertise about building environment. Of these 4, 2 believed that this would be possible by guiding the development of the built environment through specialists rather than the capital, while the other 2 believed that through their increased numbers of members they would be able to influence both the public sector as well as the free market. 6/16 remarked that people from various professions were part of this cooperative and 2 of these 6 indicated that the fact that there were not any others from their speciality increased their own motivation. Although there are positive outlooks for the impact of cooperatives regarding economic and social development in strategic plans of developing countries, only 2/16 interviewees indicated that they are members of the cooperative based on the motivation that it could also benefit societal development. In our present-day personal and institutional networks nourish the businesses, 6/16 indicated that networking was a motivation for joining the cooperative. Of these 6, 2 indicated that their motivation was in part to have a corporate identity and increased volume for their businesses.

Upon further investigation of the results, 9/16 indicated comprehensive awareness of membership rights and duties, while 7/16 indicated average knowledge and would feel it would be better to increase their knowledge on the topic. From the 9 members who indicated comprehensive awareness, 6 had attended trainings on cooperatives, while 9 made personal research into the topic. From the 16 members, only 1 indicated to have been in contact with successful cooperatives and only 2 members had read prime contract of the cooperative with that aim. 6/16 indicated having received information on cooperatives from fellow cooperative members, while the 6 members who attended training on the topic which held by an expert on cooperatives who was

one of the co-founders of the cooperative. While only 1 of the members had conducted research by themselves into collaborative working models and new generation cooperatives, who also indicated that literature on this topic is not sufficient in Turkey. And of the 16 members, only 1 had prior experience with cooperatives and indicated this to be the reason to have sufficient knowledge on being a member in cooperative organisation.

When we further investigate the work and/or work production experience of members within the cooperative, 5/16 indicated to have no business relations with the cooperative, while 11 indicated to have had business relations in different degrees with or within the scope of the cooperative. From the 5 without any business relation, 3 gave the lack of a business model (referring how to do work/produce) and working schedule within the cooperative as reason, while 2 spent more time on their own firms and did not find it logical to do work within the cooperative if their private firms could handle the situation. From the 11 members with business relation, 1 indicated to be in charge of the administrative tasks of the cooperative. 4/11 have been involved in multiple jobs, while 7 out of those 11 had their work remain at a conceptual stage and could not made potentials into life and got profit. The content of the works that remained in a conceptual stage mainly consisted of jobs such as the promotion of the cooperative at fairs and conferences, the creation of a corporate identity for the cooperative (logo, website etc.) and the sharing of knowledge of their specialisations (such as building consultancy and restoration).

Before diving into the results of the expectations related questions, 11 out of 16 members indicated to be active in the representative chambers and unions of their respective professions. 2/16 indicated to be only financially supportive members of these chambers and unions, while 2/16 indicated to never have been part of any public or professional chamber nor association. 6 of the interviewees had memberships to communities aimed at social activities and sharing which are directly unrelated to their professions. Only one member indicated to be a founding member of another cooperative.

When asked on the expectations of the interviewees from the organisation of the cooperative, they generally answered with average of three main arguments which can be categorised into six. The first of these categories is the expectation of the amount of time spent on the cooperative by members. 5/16 indicated they expect all members should increase the amount of time they spent on the cooperative. From these 5, 3 gave

their busy schedule with their own firms as reason for not spending sufficient time. The second category consists of the expectations on business development. In this category, 5/16 members indicated their expectations on getting jobs that require larger capacities than their firms and the making business for the real sector with the aim of gaining income for the cooperative. Third category is expectations about business development models, 9/16 stated their expectations on this topic. From these 9, 3 believed it was better to develop execute projects by separating the work into among the members regarding their specialisation through determined market targets, while 3 others believed it was necessary to increase the ability of collaborative working and collective producing of members is required and it could happen through working in smaller workgroups as first step. 4/9 indicated it could have been better to have agreed on a working model during the establishment meetings of the cooperative. And 2/4 believed it would have been better to create a working model at least within a general framework, to be able to create flexible sub-models depending on the task in the future. Moreover, we can see two main differences in the second and third categories; working within a targeted market with a clear task division versus working in smaller groups to gain co-productions experience while allowing these groups to work on topics they prefer. As to continue, the fourth category on the topic of expectations consisted of expectations on membership and the communication in between members. In this category, 4/16 stated their expectations and believed that get to know the other members would create an environment of trust within and could increase productivity of the cooperative. As a fifth category, members indicated their expectations on the advantages of being in a unity of a large group within such sector despite that is generally hard to generate large-size collaborative structures due to brutal competitiveness. In this category, 6/16 indicated their expectations based on the idea of providing common interest among members. Expectation varies from ability of value creation in the design sector and improve current negative market conditions derived by competitiveness, to also providing solid advantages and incomes to the members. Lastly, the sixth category is the expectation for a shared space. This expectation can be envisaged as more specified expectation about gaining common interest or solid advantages in than the previous expectations that are mentioned in the fifth category. This expectation is also in parallel line with the founding idea of cooperative phenomenon which is creating common interest among members. Yet only 2/16 indicated to have an expectation within this category.

At the end of each interview, each interviewee was asked if they wanted to add something to the conversation. All speakers indicated they wanted to do so, and we can sum them up into three main additions which can be categorised in seven topics. First additional remarks are on co-production capability of individuals, cooperative phenomenon, and membership. In this category, 11/16 people made additional remarks. These included the desire that more stakeholders should exhibit an ownership attitude towards the cooperative and spend more time on it, the desire for more interaction among members to create an environment of trust, an awareness about cooperative organisations should be provided during the profession educations, and the fact that having many years of experience in professional life made collective production more difficult in the case of this design cooperative.

In the second category contains opinions on business models and methods about how cooperative could do business. 9/16 members indicated they wanted to add something on this topic. There are two main ideas in terms of business models: one forming a work group after the cooperative has brought in a particular job in specific field, and other one which suggests creating a general framework according to working fields of cooperative (especially activity fields of future projects within the cooperative, the distribution of income from the projects, and the criteria for determining the members to work in the projects), and cooperative could accept jobs after these agreements according determined fields. There were two main ideas in terms of executing projects: one is to divide the required work for the project regarding expertise of the members, the other one is to learn co-production within various disciplines with members. In all cases, the interviewees emphasized the usage of new digital features and environments in their work irrespective of the chosen business model.

The third category is formed by additions regarding membership of the cooperative. As can be seen from examples from practice and in literature, this feature is very important in NGC's and is seen as an important resilient factor according to some researchers (Akçay and Ünlüönen, 2020; Borda-Rodriguez et al., 2016). Only 3/16 indicated that it was important to evaluate candidates before being accepted to the cooperative regarding their professions and expertise.

The fourth category in the additions made by the interviewees are about common interest. Although there were various recommendations on the topic, the general motivation behind those ideas is the belief that it would be beneficial for the solidarity feeling and environment of trust within the cooperative. 3/16 indicated

opinions in this category. The fifth category consist of additions on the aspect of networks within the cooperative organisation. 2/16 interviewees made remarks on this topic, indicating that, although the cooperative had not yet met expectations on this aspect, it still had the potential to do so, and the aspect of network is the key.

When we look at the sixth category, we can see remarks on the cooperative's management and transparency. 7/16 stated additional opinions on the matter. These included: the form of management, the frequency of sharing the decision makings with other members, the transparency in potential and carried out works, the usage of digitalization for the purpose of transparency, and the call for additional research into global examples of how an environment of trust is built with governance in cooperatives.

Lastly, in the seventh category of additions are the ones that are related to the corporate identity and external relations of cooperatives, rather than internal dynamics which regarded in previous categories. This category includes the view of local governments and public institutions on the design cooperative and their attitude towards it, the state of regulations related to cooperatives and the meaning of cooperatives in society. 6/16 participants gave additional remarks on this topic.

## **Discussion**

Upon closer investigation of the results, it is possible to see that similar answers were given to different questions. Although this was the case, the analyses of this research were conducted based on the answers given to the specific questions, even though the flow of the interviews was relatively free. This separation added broader view of how the interviewees regarded the organizational model of cooperatives and strengthened the discussion on this topic.

The additional opinions of the interviewees and their answers to the aforementioned questions about expectations were predominantly congruent, yet a further elaboration of these points was seen as beneficial in this part of the study. Moreover, when asking on the topic of expectations, the interviewees were mainly asked about their expectations of being within a cooperative as an organisational form but on the other hand the scope of their additional remarks was fully left to the interviewees themselves.

To elaborate for instance; even though the opinions on 'common interest' from the expectations questions and individual additions contained similar wishes to the

opinions that ‘members need to claim more ownership of their cooperative’, the ‘common interest’ expectations and additions provided for more in-depth and constructive suggestions, such as the sharing of physical space, the reduction of expenses, increasing the starting capital and learning lessons from similar professional unions around the world. This is because, as was mentioned in Chapter 2 and 3, creating or providing common interest among member is one of the foundation factors of a cooperative. Even though this is the case, less than 50% of the interviewees felt the necessity in addressing this topic additionally during the questions on common interest and in additional remarks. In other words, it remains a question how the expectation of ‘that members must exhibit an ownership attitude of their cooperative’ can find a place within the realm of cooperatives when not considered from the framework of common interest. On the other hand, the low involvement of members in design cooperative is directly related to their chances of being involved in decision making, production and execution of the project of the cooperative. The collaborative nature and amount of transparency of these types of processes are related to how well cooperatives can embrace types of governance that are closer to their own nature. Therefore, it should be stated that the cooperative that was investigated in this research has aspects which need to be improved about this topic. The reason that there are now only 46 members from the over 70 co-founding members should not only be seen from the perspective of personal reasons, but also from this point of view.

While at the beginning activity fields were much broader, today it seems like the cooperative has changed its direction towards the field of construction. Several reasons behind this can be shown. These include the reduction in professions and types of sectors that the cooperative can be active in due to the reduction in amount of members, the increase of urban renewal projects in Izmir and the fact that current members may share a similar profile to members that they have become related to during their professional careers, or because they have not been able to explore the broadening aspects of the design profession due to their long careers in the private sector. As mentioned earlier, the widening scope of work for designers has created new job opportunities. The success within these new fields of work is directly related to the level of activism of the design entrepreneur (Calzada & Cowie, 2017; Manzini, 2014). The fact that the design cooperative is trying to draw a clear scope of activities is something positive regarding to its ambition targeting a niche market. On the other hand, while it would be expected that the methods of work production would have a flexible and

adaptable structure as the field of work increases, a single field of activity (in this case urban transformation and construction) can also push the production of the cooperative into a Fordist shape (in this case the separation of tasks based on the expertise of each member). This method of production seems to be more sustainable from the point of view of the individuality of the designer. The fact that in the case most of the cooperative members also continues to work within their own firms and wanted to do projects with the cooperative only when the projects are too large for themselves, reinforces this finding. We can conclude from these findings that the opinions on 'lack of knowledge on common interest' and that 'additional awareness needed to be created on co-production' are incongruent, even though another basic aspect of cooperative structures is the fact that the people that form a cooperative should share a process of common production or consumption. Therefore, it is incongruent from a cooperative point of view that the culture of co-production has not been thought of within the framework of membership.

The discussion so far has mainly been focused on the internal dynamics of the design cooperative. In the conversations it became clear that the cooperative had no direct benefit from being in Izmir, a city which profiles itself as a city of design. Even so, based on the findings of the interviews that were held, new generation cooperatives and such social initiatives have the potential to be born and successful in Izmir regarding to the available human capital. The fact that İZKA (2013) considers the human capital, innovation infrastructure, economic activity and geographic and cultural characteristics of Izmir as an advantage coincides with this (İZKA, 2013). It is necessary to raise an awareness of what new generation cooperatives are and explain their potentials and develop new collaborative working models with local governments and instances.

Another point that needs to be added is the fact that the case of design cooperative in this study mainly has relations with private sector, which is only one of four main stakeholders according to the penta-helix framework of Calzada (2016). On the other hand, the relation to stakeholders of academia of İzmir, whose creative departments have good connections to local, national, and international networks (Dereli, 2016), is weak and can be seen as one of the reasons why the cooperative does not get the desired attention and collaboration offers from local governments and (semi)public institutions. Even so, it is still very valuable that firms which try to produce at a local scale and have to survive through global and national market forces,

come together in Izmir. For the case cooperative, this is especially so within the field of architecture. Another aspect that makes this cooperative important is that fact that İZKA (2012) indicates that the weakness in collaborative culture in Izmir is a disadvantage for the city.

Before continuing to next chapter, it is important restate the fact that the case of design cooperative has only been active for 3 years and some part of these years has been during a pandemic which has impacted the globe can be a likely cause of slower team progress and reduced potentials.

## CHAPTER 6

### CONCLUSION

Technological changes are recognized as the main driving force of growth and development. While some jobs disappear in this dynamic process, new business areas emerge, and existing jobs are transformed. (ILO, 2016f). So dynamic roles occur and are in hardly possessed by a single individual and require a strong element of collaboration. In such environment design cooperatives gave the impression of a new practice that can enable all disciplines that have an impact on the design of the environment we live in. In this study, the frame for design cooperative drawn through a case examination from İzmir. The frame is drawn between three main areas; (1) the change in economic patterns which are nurtured from creative economy phenomenon containing creative and digital sectors while embracing new forms of work environment, working methods and work organisations, (2) reviving behaviour of cooperatives to reach broader sectors by the help of developing technology and changing economic patterns, and (3) expansion of design works' scope and designer individuals' working experiences. Because cooperative model is already in the stage of regeneration while creative and digital sector is on the rise around the globe. On the other hand, design became part of daily life from services design to built environment.

In the light of this study's findings when we return to our initial research questions; first question aimed to elaborate whether this new practice is providing a new strategy of resilience (for economic struggles as we defined in the study) in crises times for small-scale private firms or is it a new strategy of extension of business of these firms. We can say that answer to this question is that all of the members of cooperatives who has small-scale firms stated that this new practice is a new strategy of extension of business of their firms. Second question aimed to elaborate whether the organisational model of cooperative allow flexible and adaptable working methods for designer or is it producing in much more Fordist ways of manufacturing. As we mentioned the case of cooperative that examined in this study has been active for 3 years so there were not much activity of work during this time. But during the interviews most of the members indicated that they want a division of labour according to their specialisation in order to do business with or within the cooperative. This shows us in such organisations whose

members are experienced over average of 21 years in their professions are more likely to produce in much more Fordist ways of manufacturing. Third question aimed to elaborate whether the collaborative environment of cooperative structure effect the creativity of so long individual working designer. Due to lack of business activity and collaborative production of this case of cooperative, we hardly have data to answer this question. This could be examined in future studies even according to business activity of this particular cooperative or future new design cooperatives.

Although, in the context of Turkey in general, regarding laws and regulations of cooperatives need to be written and framed better so that new generation cooperative practices can become more eligible organisations. Both as to discover potential activity fields and as to re-make the image of ‘cooperatives’ trustworthy. Since the existing regulations are generally taken directly from the examples of the European region, several problems occur in the practices and fields of activity in the country. The need for re-making the image of cooperatives trustworthy unfortunately lies in the past of Turkey’s building cooperative history. This also effects the relations between new generation cooperatives and public sector and civil society. Even in agricultural cooperatives there is the aim of making profit, public sector tends to nurture and co-operate generally with agricultural cooperatives.

When we get back to the point of design and designer view of the study, future’s design problems will require dynamic processes for being solved. And dynamic capacities are hard to be acquired by a single individual where designer problems getting complex day by day. So, requirement for a strong element of collaboration, together with the concept of networks cooperatives offer an equal and united working environment both in terms of internal and external relations. On the other hand, design’s work is hard to evaluate an allowance due to process of production of design goods, execution of design process and developing design projects. Therefore, it would be beneficial to develop discussions for solving the problem of evaluation and allowance within the cooperative model. With what kind of criteria and how the job will be evaluated and also how will be the distributions of incomes. While also if return of incomes timing is problematic, their energy and monetary investments which are spent in the process of creating intellectual products could get effected and this will affect the motivation for creative process.

Both informal and professional networks are becoming widespread between people from design field to create an interaction with each other both in local and global

scale. On the other hand, from the point of small-scale firms view, relationship between design and firms are facing changes and traditional definitions for design firms are not sufficient. It is time for the design profession and designer to re-define boundaries and take an active role in the innovation ecosystem. It is not realistic to expect innovations to correlate wherever design is required.

Lastly, the business organisation of the future should be able to take advantage of collaborative working environments and in order to do that, solid skills should be accompanying to creative components. In design cooperatives members vary to creative and digital sector professions to professions that nurture the urban sphere both in the terms of built environment and socio-cultural environment. Moreover, local governments, public institutions and multiple organisations could become member in such organisation. Which would provide better work relations and collaborative environment on egalitarian ground.

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