

**PARTICIPATORY APPROACH IN URBAN
DESIGN: EVALUATING THE PROCESS IN THE
CASE OF İZMİRDENİZ**

**A Thesis Submitted to
the Graduate School of Engineering and Sciences of
İzmir Institute of Technology
in Partial Fulfillment of the Requirements for the Degree of**

DOCTOR OF PHILOSOPHY

in City and Regional Planning

**by
Özlem ARSLAN**

March 2021

İZMİR

ACKNOWLEDGEMENTS

First and foremost, I must thank my supervisor Nursen Kaya Erol. For, without her, this thesis would not have been completed. This may sound like a cliché, but concerning myself and my PhD, it is very real. My PhD has been a long and winding road, but it has been worth it just for the sake of getting to know her. More people in academia should be diligent, dedicated, patient, understanding and fun.

I cannot thank enough my thesis committee members Seçkin Kutucu and Nicel Saygın. Their insights, guidance and critics motivated me and, clarified my path. They made me believe in myself and in the research, I set out to do. And they did it in such a competent, graceful, and modest way. I also wish to thank my thesis defence jury members Feral Geçer Sargin, Koray Velibeyoğlu and Ayşegül Akçay Kavakoğlu for their enlightening comments and constructive criticism.

I must thank my interviewees, the participants of the İzmirdeniz Project, vision makers, executers, city managers, planners, architects, landscape designers, industrial designers, activity designers, engineers, and cyclists who spared their valuable time to share their experience, impressions and insights. And, who offered to help more, if needed. They encouraged me by saying what I am trying to do, needed to be done, that it made sense, and it was important. Most interviews ended with a big smile and a bigger indebtedness.

Most sincere thanks to my friends I had before it all started. They made this difficult time in my life bearable, and even fun at times. Thank you, Paula Grenfell, Derya Alkan, and Şafak Yumuşak. Also, big thanks to the friends I made along the way; Can Okman, Dalya Hazar Kalonya, Seda Alpaykut Bayrak, Umut Erdem, Zeynep Yıldırım, Emel Karakaya Ayalp, and Güldem Özatağan. It was such an honour and joy to know you. Big thanks to Sheena Satikge-Sibisi and Netsayi Noris Mudege for supporting me from afar. Motivating, encouraging, and uplifting me. Heartfelt thanks to Banu Keleş Benli and Hülya Demir for tracking my progress within our daily chitchat in the work place. A special thanks to Melis Varkal Deligöz, Umut and Zeynep for contact information, Banu for her contributions, Can for his comments on my preliminary writing, and Paula for proof-reading.

Last, but not least, I want to thank my family, Melahat, Turan and Erdem Arslan, for always supporting and believing in me.

ABSTRACT

PARTICIPATORY APPROACH IN URBAN DESIGN: EVALUATING THE PROCESS IN THE CASE OF İZMİRDENİZ

The starting point of this study is the lack or insufficiency of participation in urban design projects, despite the emphasis for the need of an effective participation in literature. Participation is based on the idea that a built environment works better when users are involved in its creation and management. Successful participatory projects allow urban managers and designers to realize the potential of a participatory approach. However, integration of participation into urban design processes involves challenges and opportunities, which do not exist in conventional urban design processes. This thesis aims to describe how can participation be integrated into an urban design process. A qualitative research design and a case study approach is used in the thesis. The case study of the thesis focuses on the process of the "İzmirdeniz" Project, which is presented as a participatory urban design project. The thesis revealed that İzmirdeniz Project, achieved a "symbolic participation" not an "active participation". An open and flexible participatory urban design process, allowing inputs and feedback continuously, is essential for an effective participation. The institution leading the project must be committed to pursue a participatory process, determine goals, stakeholders, methods, and the level of participation. Reinterpreting the urban design process according to current expectations, and proposing perspectives in which the user can participate in the urban design process, without losing control of professional knowledge, expertise and design focus, is necessary for improving living environments.

Keywords: Urban Design, Participation, Participatory Urban Design, Level of Participation, İzmir Coastal Design Project, İzmirdeniz

ÖZET

KENTSEL TASARIMDA KATILIMCI YAKLAŞIM: İZMİRDENİZ ÖRNEĞİNDE SÜRECİN DEĞERLENDİRİLMESİ

Etkin bir katılım ihtiyacı kentsel tasarım literatüründe sıklıkla vurgulansa da kentsel tasarım projelerinde katılımın olmayışı ya da yetersiz oluşu bu çalışmanın çıkış noktasıdır. Katılım, kullanıcıların yaratılmasına ve yönetilmesine dahil oldukları bir yapıyı çevrenin daha iyi işlediği düşüncesi üzerine kuruludur. Başarı ile uygulanan katılımcı projeler, kent yönetimlerinin ve tasarımcıların katılımcı bir yaklaşımın potansiyellerini fark etmelerine olanak sağlar. Ancak, katılımın planlama ve kentsel tasarım süreçlerine entegrasyonu, geleneksel planlama ve tasarım süreçlerinde bulunmayan zorlukları ve fırsatları barındırır. Kentsel tasarım projelerinin katılım açısından değerlendirilmesi etkin bir katılımcı kentsel tasarım sürecinin tarif edilmesi açısından önemlidir. Bu tezde, katılımın bir kentsel tasarım sürecine nasıl entegre edilebileceğinin tarif edilmesi amaçlanmaktadır. Tez, katılımcı bir kentsel tasarım projesi olarak sunulan “İzmirDeniz” Projesi’nin kentsel tasarım sürecinin analizine odaklanmaktadır. Tezde niteliksel araştırma tasarımı ve örnek çalışma yaklaşımı kullanılmıştır. Elde edilen data içerik analizi yöntemi ile analiz edilmiştir. İzmirDeniz Projesi sürecinde katılımın “sembolik katılım” düzeyinde kaldığı, aktif bir katılım düzeyine ulaşılmadığı sonucuna ulaşılmıştır. Etkin bir katılım için, öncelikle katılımı örgütleyen kurumun sürekli ve tutarlı bir katılım sürecini sürdürme konusunda irade ve kararlılık göstermesi, katılım amaçlarını, paydaşlarını, yöntemlerini ve amaçlanan katılım düzeyini belirlemesi gerekmektedir. Katılımcı bir kentsel tasarım sürecinin, her aşamada yeni girdilere ve geri bildirimlere izin veren açık ve esnek bir sistem olarak tasarlanması, katılımın başarısı için esastır. Kentsel tasarım sürecini güncel beklentiler ve paradigmalara göre yeniden yorumlamak ve profesyonel bilgi, uzmanlık ve tasarım odağı kontrolünü kaybetmeden, kullanıcının kentsel tasarım sürecine katılabileceği yeni perspektifler önermek, yaşam çevrelerini iyileştirmek için gereklidir.

Anahtar Kelimeler: Kentsel Tasarım, Katılım, Katılımcı Kentsel Tasarım, Katılım Düzeyi, İzmir Kıyı Tasarım Projesi, İzmirDeniz

TABLE OF CONTENTS

LIST OF FIGURES	viii
LIST OF TABLES	x
CHAPTER 1 INTRODUCTION	12
1.1.Problem Definition	12
1.2.Aim	15
1.3.Method	16
1.4.Structure of the thesis	23
CHAPTER 2 PARTICIPATORY URBAN DESIGN PROCESS: THEORETICAL FRAMEWORK	25
2.1. The Concept and Process of Urban Design	25
2.1.1. Stages of Urban Design Process	31
2.1.2. Urban Design in Practice	36
2.2. The Concept of Participation	39
2.2.1. Participation Methods and Techniques	41
2.2.2. Levels of Participation	43
2.2.3. Challenges and Opportunities of Participation	51
2.2.4. Improvement Measures for Participation	56
2.3. Participation in Urban Design.....	59
2.4. Evaluation: Insights from the Literature for an Effective Participatory Urban Design Process	66
CHAPTER 3 PARTICIPATORY URBAN DESIGN PROJECTS ACROSS THE WORLD	73
3.1. An Overview of the Participatory Urban Design Case Studies	73
3.1.1. An Overview of the International Case Studies	73
3.1.1.1. Participants	75
3.1.1.2. Participation Methods and Techniques	78
3.1.1.3. Participation Levels	82
3.1.2. An Overview of the Case Studies from Turkey	87
3.1.2.1. Participants	89
3.1.2.2. Participation Methods and Techniques	93
3.1.2.3. Participation Levels	96

3.1.3. A Comparison of Participatory Urban Design Cases from Different Parts of the World and from Turkey	99
3.2. Participatory Urban Design Process in the Selected Cases	103
3.2.1. Urban Design of Boston Southwest Corridor	103
3.2.2. Urban Design of Orange County Great Park	106
3.2.3. Urban Design of Toronto’s Waterfront.....	108
3.3. Evaluation: Insights from the Overview of the Cases for a Participatory Urban Design Process	112
CHAPTER 4 CASE STUDY: PARTICIPATION IN THE URBAN DESIGN PROCESS OF THE İZMİRDENİZ PROJECT	117
4.1. Urban Design Process of the İzmirdeniz Project	118
4.1.1. Preliminary Studies	118
4.1.2. Forming the Design Teams	125
4.1.3. Field Survey and Data Collection	128
4.1.4. Creating Design Visions	132
4.1.5. Design Studies.....	134
4.1.6. Implementation Phase	143
4.2. Analysis of the İzmirdeniz Project.....	157
4.2.1. Quality of Participation	157
4.2.2. Level of Participation in İzmirdeniz	169
4.2.3. Impact of Participation Level on the Outcome	175
4.3. Evaluation: Insights from the İzmirdeniz Project for a Participatory Urban Design Process	180
CHAPTER 5 CONCLUSION.....	192
REFERENCES	207
APPENDICES	
APPENDIX A. LIST OF INTERVIEWEES	216
APPENDIX B. INTERVIEW QUESTIONS FOR PARTICIPANTS.....	218

LIST OF FIGURES

<u>Figure</u>		<u>Page</u>
Figure 1.	Stages of “Intentional” urban design process and thought stages.....	32
Figure 2	Stages of urban design process	32
Figure 3.	Stages of urban design process	33
Figure 4.	Stages of a cyclical urban design process “place shaping continuum”.....	34
Figure 5.	Basic urban design process stages proposed in the thesis.....	36
Figure 6.	Group interaction methods: plenary sessions, pasting post-its on large aerial image of the site and group discussions.....	42
Figure 7.	İzmirdeniz Project.....	117
Figure 8.	Four subregions of the İzmirdeniz Project.....	126
Figure 9.	Plan of the Mavişehir Region	134
Figure 10.	Plan of the Karşıyaka Region	134
Figure 11.	Sunset Terrace.....	135
Figure 12.	Shading structure and shallow pool	135
Figure 13.	Bayraklı Promenade.....	135
Figure 16.	Plan of the Alsancak Region.....	136
Figure 17.	Konak shading structure and bicycle lane	137
Figure 18.	Konak shading structure	137
Figure 19.	Konak-Üçkuyular sitting arrangement.....	137
Figure 20.	Karşıyaka sitting unit	137
Figure 21.	“Thank you” nameplate, Karantina Square	145
Figure 22.	Proposed platform at Karşıyaka Region	146
Figure 23.	Proposed pier and platform at Göztepe Region	146
Figure 24.	Unimplemented Alsancak Region in the İzmirdeniz Project.....	147
Figure 25.	The locations of the proposed city terraces.....	148
Figure 26.	Proposed city elevator at Turan	149
Figure 27.	Proposed Bayraklı urban beach	149
Figure 28.	Bayraklı urban beach	149
Figure 29.	Proposed city terrace in Susuzdede Park	150
Figure 30.	Construction of underpass in Mustafa Kemal Coastal Boulevard.....	151
Figure 31.	Oval sitting units, Karşıyaka.....	153

Figure 32. Broken platform, Karşıyaka	154
Figure 33. Shading structure, Karşıyaka	156
Figure 34. Shading structure, Karşıyaka	156
Figure 35. Stages of a potential participatory urban design process	203
Figure 36. Proposal of a model for a potential participatory urban design process	205

LIST OF TABLES

<u>Table</u>	<u>Page</u>
Table 1. Research design for the thesis.....	17
Table 2. Research design for the case study	20
Table 3. Ladder of participation (Arnstein 1969)	46
Table 4. Levels of participation (Wulz 1986)	47
Table 5. Stages of IAP2's Spectrum of Public Participation	49
Table 6. Previous cases of participatory urban design from different countries.....	74
Table 7. Participants in international cases	76
Table 8. Distribution of participants in international cases	77
Table 9. Participation methods and techniques in international cases	80
Table 10. Distribution of participation methods and techniques in international cases	81
Table 11. Participation levels in international cases	83
Table 12. Distribution of participation levels in international cases.....	84
Table 13. Previous cases of participatory urban design from Turkey	88
Table 14. Participants in cases from Turkey.....	90
Table 15. Distribution of participants in cases from Turkey	91
Table 16. Participation methods and techniques in cases from Turkey	94
Table 17. Distribution of participation methods and techniques in cases from Turkey	95
Table 18. Participation levels in cases from Turkey.....	97
Table 19. Distribution of participation levels in cases from Turkey.	98
Table 20. Comparison of international cases and cases from Turkey	101
Table 21. Boston Southwest Corridor Participation Evaluation	105
Table 22. Orange County Great Park Participation Evaluation	107
Table 23. Toronto Waterfront Development Project Participation Evaluation	111
Table 24. Timeline for the İzmirdeniz Project	155
Table 25. Participation in the İzmirdeniz Project	173
Table 26. İzmirdeniz Project participation evaluation	180
Table 27. Project types, scopes, scales, urban design procedures and project durations in the Boston Soutwest Corridor, Orange County Great Park, Toronto's Waterfront Development and İzmirdeniz Projects	181

Table 28. Comparison of participation processes in the Boston Southwest Corridor, Orange County Great Park, Toronto's Waterfront Development and İzmirdeniz Projects	182
--	-----

CHAPTER 1

INTRODUCTION

1.1. Problem Definition

Urban design can be defined very generally as "the body of conscious actions" (Carmona 2014) that shapes the urban environment. In many ways, these actions are dependent on time and place. The process and the product of urban design are influenced by factors such as the characteristics of the space that urban design aims to transform, the institutional and political structures in which urban design is implemented, and the goals and methodological approaches defined. Urban design projects are mostly evaluated considering the appearance and quality of the end-product, not through their processes which are affected by social and political backgrounds. This leads to short-sighted judgments about the appearance and the quality of urban design neglecting the interrelated design, implementation and policy processes in achieving the final product (Carmona and Wunderlich 2013).

How urban design works and how its process is carried out are closely linked. Urban design often takes place in the public realm, and is mostly carried out by public planning or urban design offices. Urban design is usually produced through some form of a collaboration between public offices and private consultants and/or private design offices. Ideally, urban design schemes, even when they are initiated by design professionals are negotiated by multiple actors and institutions in their preparation and implementation. This makes urban design an interdisciplinary process. In order to truly comprehend the urban design process, the reasoning and actions of not only the urban designers, but all the actors involved should be investigated (Steinø 2003).

The urban design process basically includes the design, development, use and management of the urban space. The design phase includes the main objectives, vision and stakeholder impacts for a specific project or proposal. The development phase includes stakeholder power relations, negotiation, regulation and delivery processes. Whether public or private, the desires, resources and decisiveness of the property owners affect the urban design process. The wishes, competencies, skills and willingness of intervention of regulatory agencies help to meet specific goals. The aspirations, skills and sensibilities of urban designers, the program given to them by landowners, investors,

developers and regulators, as well as designers' awareness of the needs and aspirations of the society determine the urban design process. Managers and users of urban areas define and redefine the quality of urban space over time, through their actions (Carmona 2014).

The characteristics of the urban design process is determined by how urban design is defined. In this respect, it can be said that the definitions of urban design that focus on “decision environment” and “creating the living space of the user” are the basis of a participatory approach. The definition of urban design as a social process expresses the participation of a large number of actors with various roles and benefits at different stages of the process. In this approach, designers interact with other professionals, institutions, property owners, financiers, planning officials, politicians and users, or people affected by the change of space (Madanipour 1997). Users of the environment can affect development results only if they can be part of the negotiation (Biddulph 1998). The actors involved in participation have different interests and constraints regarding participatory processes. Due to this complex interaction, participatory urban design approach places unusual duties and responsibilities on designers and related institutional structures. The challenges and opportunities of participation are closely related to the political, institutional, social and economic backgrounds of projects, as participation in most cases is specifically designed for a particular project. Despite controversy, conflicts, constraints and problems, a participatory approach to an urban project is a transformative process for all actors involved, as well as for planning and design activities themselves (Dalsgaard 2012; Torres 2011).

The quest for effective participation is frequently emphasized in the literature of urban design (Madanipour 2010; Toker and Toker 2006; Sanoff 1988, 2006). Conventional urban design practice has a top-down approach to urban design process. In order to eliminate negative aspects of the conventional top-down urban design process, an urban design approach grounded on community engagement in the urban design process is advocated by many authors (Sanoff 2000, 2005, 2006; Hou and Rios 2003; Boyko et al. 2005, 2006; Toker and Toker 2006; Fraser et al. 2006). However, adopting participatory methods especially in large-scale urban design projects is not a common approach (Calderon 2019). Even in the projects claimed to have been participatory, the level and effectiveness of participation is controversial (Gardesse 2015). Particularly since 1990s, need for more democratic processes in planning and urban design practices has been stressed (Crewe 2001; Gardesse 2015). Integrating overall planning and urban design processes with participatory approaches is a prerequisite for the democratization

of planning and urban design. Yet, such an integration reveals challenges and opportunities which do not exist in conventional urban design practices. In Turkey, the lack of specific legislation both on urban design and on participation brings additional challenges in adopting a participatory approach in urban design practices. In the absence of legal regulations, adopting a participatory approach depends on the intentions or preferences of local governments or NGOs. As a result, the number of participatory urban design examples is very limited.

Examining and evaluating the process of urban design projects in terms of participation is important in describing an effective participatory process. Researches that define, analyse, or evaluate participatory urban design process, mostly focus either on examining its challenges (Calderon 2019; Gardesse 2015; Prilenska and Lias 2015) or opportunities (Hou and Rios 2003; Relational Urbanism 2018; Stangel and Szóstek 2015) of the participatory approach. Previous researches also propose measures and suggestions for improving the participatory design approach by presenting both challenges and opportunities of participatory urban design projects (Bianco 2016; Biddulph 1998; Cox et al. 2014; Crewe 2001; Dalsgaard 2012; Garde 2014; Hong 2018; Hou and Rios 2003; Nagashima 1992; Torres 2012; White 2014). It is necessary to understand the challenges and opportunities that arise with the adoption of participatory processes in order to provide an effective participatory process that can be an integral part of the overall urban design process (Calderon 2019).

Previous researches on the subject of participatory urban design process in Turkey, mostly focus on urban regeneration, redevelopment, revitalization, and new development projects (Alpan 2013; Aydoğan 2017; Esengil 2009; Ünlü 2009; Şahin 2013). The existence of right holders in these urban projects necessitate the adoption of some form of a participatory approach, which in some cases involve public participation. The majority of these studies focus on the urban design of heritage sites, as participation through public meetings were mandated by the 2004 revision of the *Law on Conservation of Cultural and Natural Assets*. This was the first time, the concept of “participation” was adopted by planning legislation in Turkey (Aydoğan 2017). The adoption of a participatory approach is rare in urban design projects that are implemented on public land since participation is not mandated by any law or legislation in Turkey. Therefore, few studies investigate the adoption of participatory approach in the design of urban open spaces (Arın and Özsoy 2015; Özdemir 2018), which do not involve right holders. The cases in both these researches are experimental projects of smaller scope implemented

within the frameworks of specially funded programs. Consequently, literature on the process of urban design, in the Turkish context, emphasizes the absence of participation (Adilhan and Ünverdi 2018; Cankurt 2015; Cengiz et al. 2012) and proposes that participation must be incorporated into the urban design process (Başaran Uysal 2013; Batuman and Erkip 2017; Özcan 2009; Kızıloğlu and Polat 2020; Polat et al. 2018).

The main arguments considered in this thesis are as follows:

- Urban design projects in general, and large-scale urban design projects in particular lack participation, or their participation schemes are inadequate in terms of their participation strategy, scope of stakeholders, participation methods and techniques involved, and participation levels achieved.
- The adoption of the participatory approach in urban design presents challenges which do not exist in the conventional urban design processes causing urban managers and executors to avoid adopting participation.
- Adopting a participatory approach in urban design also presents opportunities that transcend the practical benefits of urban design such as democratizing urban design and planning, and encouraging social innovation and social transformation, therefore it needs to be enforced.
- In the context of Turkey, the lack of specific legislation both on urban design and on participation leaves the choice of adopting a participatory approach in urban design practices to the intentions or preferences of local governments or NGOs. Therefore, in Turkey participatory urban design cases, and consequently, knowledge and experience on participation is very limited.

1.2. Aim

The starting point of this thesis is the lack or inadequacy of participation in urban design projects. This thesis is mainly concerned with the participatory approach adopted in the process of large-scale urban design projects. Looking into the process of a large-scale urban design project, this thesis aims to assess the quality and level of participation in order to understand challenges and opportunities, describe improvement measures and guidelines for a participation model, propose a model for an improved participation process in large-scale urban design projects. With this aim, a case study on a large-scale urban design project in the City of İzmir is conducted. The “İzmirdeniz Project”, led by

the Metropolitan Municipality of İzmir, has been introduced as a participatory urban design project. This case study aims to demonstrate the process of the İzmirdeniz Project in order to discover the quality and the level of participation in the project. Inquiring into the urban design of the Inner Gulf of İzmir as part of the İzmirdeniz Project, it is aimed to unravel the process of participation in the overall urban design process of the İzmirdeniz Project through the experience and impressions of the owners of its vision, its executors, coordinators, designers, advisors and other participants.

This thesis, interrogating the process of urban design in a large-scale urban design project, evaluating the adoption of a participatory process, suggesting guidelines for a model of participation that can be an integral part of a longitudinal urban design process, and proposing a model that can be utilized in large-scale urban design projects, contributes to both theory and practice concerning urban design. It is hoped that this would guide decision makers, planners, designers, and other actors who intend to execute a participatory approach in urban design, helping them to overcome challenges and achieve a more satisfactory process for all the concerned.

1.3. Method

The main research question in this thesis is framed as:

“How can a participatory approach be effectively incorporated into the urban design process in large-scale public urban design projects?”

This question is answered with the help of the following sub-questions:

- What is a participatory urban design process?
- What are the challenges and opportunities for participation in large-scale public urban design projects?
- How can the challenges of a participatory approach be overcome and its opportunities be enhanced to improve participatory approach and make it an integral part of the overall urban design process?

A qualitative research design is planned and a case study approach is used in the thesis. The causal relations investigated in the research necessitated a qualitative design for the study. The research question of the thesis, that inquires into subjective data such as opinions, and perceptions of people relating to the participatory approach in the urban

design process, also required a qualitative study. Another reason for the choice of qualitative research is that it is the most used methodology in similar researches. The research is formulated as follows:

Table 1. Research design for the thesis

Step of the Research	Aim
1st step-Preliminary data collection	Framing general concepts regarding the thesis subject.
2nd step-Review of the literature	Understanding concepts and creating a theoretical framework
3rd step-Examining previous research on participatory urban design	Analyzing, discussing and evaluating two sets of previous case studies (case studies from across the world and case studies from Turkey)
4th step-In-depth study of selected urban design projects	Understanding scale, scope, timeline, procedure, participation goals, and participation strategy in large scale participatory urban design projects
5th step- Selection of the case study	The İzmirdeniz Project of the İzmir Metropolitan Municipality is selected as the case study of the thesis for the “emphasis of participation” in the official documents and the website of the project.
6th step- Research design for the case study	Understanding urban design process of the İzmirdeniz Project.
7th step- Data collection	Document analysis, media search and semi-structured in-depth interviews are used to provide data triangulation, thereby increasing the validity of the data.
8th step- Content analysis	Making inferences through analysing and interpreting textual data for finding relations and meanings and evaluating them.
9th step- Evaluation	Acquiring insights for recommendations, guidelines and the method for an improved scheme of participation.

1st step- Preliminary data collection: To frame the general concepts regarding the thesis subject, databases, theses, reports, journals, books, and web-based sources are searched with keywords such as “participatory approach in urban projects”, “participation in urban design”, “community planning in urban design”, “community design” and “collaboration in urban design”.

2nd step- Review of the literature to understand concepts and create a theoretical framework: The theoretical frame is drawn with two interrelated aims: to understand and analyse urban design process and participation, and how the two can be incorporated. A study on the adoption of participation in the urban design process can be grounded on urban design theory, which is closely associated with theories of planning and architecture, and urban theory. As this research aims to analyse and evaluate participation in the process of urban design, it focuses particularly on collaborative and communicative approaches in planning which are important for the research process. These discourses are touched upon in this thesis in the scope of what urban design process is, how it works, and how it is implemented.

3rd step- Examining previous participatory urban design cases: Two sets of researches examining the participatory approach adopted in the process of urban design

cases are reviewed. While the first set of cases are selected from across the world, the second set focuses on cases from Turkey, which attempted to adopt a participatory approach. Both sets of cases are analysed, discussed and evaluated with respect to their participant structure, participation methods and techniques they employed, and participation levels they achieved. In this context, the general term “participant” is used to refer to stakeholders who actually take part in a decision-making process, where stakeholders are individuals, groups, organizations, or political entities who have an interest in a decision-making process (iap2.org, 2020). For each case study, the level of participation was determined according to Arnstein (1969), Wulz (1986) and IAP2 (2018) classifications. In each study, the challenges encountered in the participation process, the opportunities that emerged and, if any, suggestions for improving participation are listed.

Regarding cases from different parts of the world, the analysis of 22 participatory urban design cases formed the first set within 20 previous researches. These involved participatory urban design cases with various contents such as urban regeneration; new development; waterfront development; city, neighbourhood and village redevelopment and revitalization; architectural and site design; and public open space design. Of the 22 cases, 17 were large-scale projects from neighbourhood to city scales. 5 projects were small-scale, including the urban design of a neighbourhood park, neglected neighbourhood public spaces, a shared courtyard and a caravan settlement.

Second set of investigated researches involved 20 urban design cases from Turkey. Turkish cases included 5 regeneration, 3 redevelopment, 3 revitalization, 3 new development, 2 park design, 2 public open space design, 1 historic conservation and 1 city square design projects. Most of the urban design projects from Turkey were comprised of conservation of heritage sites, since the *Law on Conservation of Cultural and Natural Assets* necessitated participation through two public meetings. Urban renewal and regeneration projects formed the second largest group of the case studies in this set, as the existence of right holders in these projects make their participation and approval obligatory. The design of public open spaces, such as urban design of city squares and neighbourhood parks formed the third group in the set, comprising of 5 projects.

These studies generally employed a qualitative research design and used various research methods including qualitative analyses, which consisted mostly of interviews with interest groups, content analysis of the official documents, documentation of the news articles in the media. The review of the research design of the previous cases guided

the methodology of this thesis. Similar to most of them, this thesis employed a qualitative research design, in which semi-structured in-depth interviews comprised the most important source of information. Analysing, discussing, and evaluating the cases in both sets of the previous studies, the challenges, opportunities they presented and improvement measures they suggested are utilized in the evaluation and recommendation sections of the thesis.

4th step- In-depth study of selected cases: Large scale participatory urban design cases of public open spaces, which are comparable to the selected case of the thesis in terms of scale and scope are inquired with respect to their scale, scope, timelines, urban design procedures, participation goals and the participation strategies.

5th step-Selection of the case study: The İzmirdeniz Project of the İzmir Metropolitan Municipality is selected as the case for the thesis, as it is a large-scale urban design project of a public open space. The İzmirdeniz Project is selected as the case study of the thesis for the “emphasis of participation” in the official documents and the website of the Project. The Project was also chosen as its method of acquisition, scale, and financing presented a proper example for an in-depth study of the urban design process. The project was introduced as a participatory urban design project in the design strategy report of the project and other official documents of the İzmir Metropolitan Municipality such as “İzmir Model” books. In the website of the project, the project was presented as “the project of the people of İzmir” emphasizing its innovative and participatory approach. Therefore, the project is selected as the case for the thesis for its claim to be a “participatory project”.

The İzmirdeniz Project consisted of the urban design of coastlines of İzmir Gulf, between Mavişehir and İnciraltı urban forest, coast terraces on the sloping land facing the Gulf, and design of the Inner Gulf of İzmir as a performance space. The “design strategy report”, the most comprehensive official document about the project, stressed the importance of participation in the project. Most large-scale urban design projects in Turkey are acquired by project competitions or they are commissioned to renowned designers, whereas the İzmirdeniz Project was acquired through the participation of over one-hundred designers and other professionals under the organization and execution of the İzmir Metropolitan Municipality. The design strategy report of the project envisioned that the identified urban design projects would be designed by different designers in a way that “a unity would be achieved out of multiplicity”. The project was financed through the participation of sponsor firms from different sectors in İzmir. The project, its

method of acquisition, scale, and financing presented a proper example for an in-depth study of the urban design process.

6th step- Research design for the case study:

The research is designed by utilizing relevant research methods and techniques as well as making use of sources of data and information for the case.

Table 2. Research design for the case study

Frame of the Research	Research Techniques	Data and Information Sources
Preliminary information related to the İzmirdeniz Project	Document analysis Media search	Plans and strategy reports from İzmir Metropolitan Municipality, “Design Strategy Plan Report that will be applied for strengthening the relationship of the people of İzmir with the sea”, local newspapers, press releases and project web-site: www.izmirdeniz.com
Identifying prospective interviewees	Document analysis	Project web-site: www.izmirdeniz.com , other web-pages
Formulating interview questions	Literature review Document analysis	Books, theses, journals
Detailed information related to the project and the process of the project	Document analysis Media search Semi-structured in-depth interviews	“İzmir Model Studies” (İzmir Modeli Çalışmaları) book series by İzmir Metropolitan Municipality, web-pages, local newspapers, and executers, coordinators, designers, advisors, members of professional chambers and other participants of the project
Codifying information obtained through interviews using tabulations	Content Analysis	Executers, coordinators, designers, advisors, consultant experts, members of professional chambers and other participants of the project
Understanding details of the process of the project by triangulating information obtained from the project documents, media search and codified information from interviews	Document Analysis Media search Content Analysis	“İzmir Model Studies” (İzmir Modeli Çalışmaları) book series by İzmir Metropolitan Municipality, web-pages, local newspapers, and executers, coordinators, designers, advisors, members of professional chambers and other participants of the project
Framing the participation level in the İzmirdeniz Project with respect to Arnstein’s (1969) Ladder of Participation, Wulz’s (1986) Participation Continuum and IAP2’s (2018) Spectrum of Participation	Literature review Content analysis	IAP2 website: www.iap2.org , Arnstein (1969), Wulz (1986), IAP2 (2018) and Executers, coordinators, designers, advisors, consultant experts, members of professional chambers and other participants of the project
Understanding the challenges and the opportunities of the project	Media search Semi-structured in-depth interviews	Executers, coordinators, designers, advisors, consultant experts, members of professional chambers and other participants of the project
Insights for possible improvement for the project	Semi-structured in-depth interviews	Executers, coordinators, designers, advisors, consultant experts, members of professional chambers and other participants of the project

7th step- Data collection: Document analysis, media search and semi-structured in-depth interviews are used in data collection as in most of the previous studies. The use of combination of these techniques provided data triangulation, thereby increasing the validity of the data.

- **Document analysis:** Data from plans and strategy reports from İzmir Metropolitan Municipality, as well as “İzmir Model” books that describe the governance

model of the İzmir Metropolitan Municipality was obtained. All on-line documents from the web-site of the project were also analysed.

- **Media search:** The web-based archives of two national newspapers (Milliyet and Hürriyet), and a local newspaper (Yeni Asır) were searched for the news on the İzmirdeniz Project with keywords “İzmirdeniz” and “İzmir Coastal Design Project”. The search found a total of 110 news articles from three newspapers; 73 from Hürriyet, 17 from Milliyet and 20 from Yeni Asır web-sites.

-**In-depth semi-structured interviews:** The main principles of interview techniques in the research methods literature on methodology, helped to determine the interview type, interview questions, selection of interviewees, and interpretation of the findings.

Semi-structured in-depth interviews with the executers, coordinators, designers, advisors, consultant experts, members of professional chambers and other participants of the project form the primary source of data for the thesis. A balanced representation of all disciplines, organizations, and institutions was targeted in their selection. However, the majority of the interviewees were architects, as they also represented the majority of the whole set of designers in the İzmirdeniz Project. A total of 40 people were interviewed in the course of the research in between August, 2020 and January, 2021. As some interviewees preferred to be interviewed together, a total of 37 interviews were conducted (List of interviews in Appendix A). Interviewees included Aziz Kocaoğlu, the Mayor of İzmir at the time of the project, and İlhan Tekeli who is the prominent owner of the vision of the project. All 6 coordinators of the project were interviewed including the general coordinator. 5 coordinators were architects and one coordinator was consultant for culture and art activities to be designed within the scope of the project. Among over 100 participants of the project, 13 architects, 6 planners, 2 landscape designers, 5 industrial product designers, 1 activity designer, 1 marine scientist, 1 representative of a bicycle platform and 3 representatives of professional chambers (1 from chamber of architects, and 2 from chamber of city planners) were interviewed for the thesis. 12 of the architects were designers of the project, while one of them was an advisor. Among 6 planners, 2 were designers, 1 was an advisor and 3 were municipal managers. Interviewees were listed with their names, institutions, roles in the project and their contact information. They were asked general questions concerning the process of the project, and particular questions concerning aspects of participation (List of questions in Appendix B).

All information obtained from the interviews has been typed up and included, unless an interviewee specifically requested some details to be kept “off the record”. Some interviewees also provided additional on-line documents to support their comments on the project. Their answers were classified to detect common themes or similarities. Besides similarities and common points, the variety in answers and “unique, but significant” answers were also taken into consideration in this qualitative research.

Limitations in the interview process of this thesis were related to the accessibility of interviewees, interviewees’ speaking of the “institutional narratives”, avoiding a personal, critical assessment of the project regarding the principles of their expertise, and difficulties in maintaining the privacy of interviewees.

Most interviewees were freelance architects, industrial designers, landscape designers, academicians, or managers of various departments of the İzmir Metropolitan Municipality with busy schedules, therefore it was difficult to make contact and schedule appointments for interviews. Experts working in municipal departments refused to be interviewed stating they were not allowed to talk about the project without the permission of their directors. Partnering firms of the municipality also refused to be interviewed, stating that they could not disclose information about the project because it was against the contract they had made with the municipality.

A meeting with the owners of businesses in the Pasaport area was organized by the Metropolitan Municipality with the participation of some coordinators, designers of the project and the mayor. Unfortunately, owners of businesses who participated in the meeting were inaccessible, as most businesses had closed down and new ones were established in their place. The remaining few businesses were also not in operation during the time of research as it coincided with the Covid-19 Pandemic. They could be accessible if the list of participants including the names of the owners who had attended the meeting could be provided by the municipality, but such a document could not be obtained. Attempts for making contact with the representatives from the Güzelyalı Neighbourhood Association, the İzmir Association of the Disabled, the Association of Kordon Businessmen, Chamber of Industry, and sponsor firms were not responded to.

The second limitation of interviews, consisted of some interviewees’ speaking out the “institutional narratives”. This might be considered as an expected outcome of speaking on behalf of an institution, but the critical point was that, these respondents spoke mostly of the nicer and stronger aspects of the project, avoiding a critical, and professional assessment of the project with respect to the principles of their expertise.

The third limitation was the difficulty in protecting the privacy of the interviewees.

Limitation in the data collection was the inaccessibility of the “meeting minutes” of the series of meetings organized during the İzmirdeniz Project. Bureaucrats in the İzmir Metropolitan Municipality refused to share the meeting minutes stating they were documents of internal correspondence.

8th step- Content analysis: This research utilized the techniques of content analysis to make inferences from its textual data through analysing and interpreting texts. Texts achieved through interviews are also frequently subjected to content analysis. Textual material obtained through interviews and other documents is coded by tabulation. Content analysis provided interpreting of texts into analytical narratives through finding specific relations and meanings by extracting and classifying contents and critically evaluating them (Krippendorff 2004; Zhang and Wildemuth 2009).

9th step- Evaluation: The participatory approach adopted in the urban design process of the İzmirdeniz Project was evaluated through comparison with the themes derived from literature review and findings of the previous researches. Inferences obtained through content analysis from data collected in previous steps of document analysis, media search and semi-structured in-depth interviews guided the evaluation. In addition, findings specific to the case study of this thesis are also evaluated. The evaluation guided the recommendations and guidelines for a model of an improved scheme of participation, which is an integral part of the overall urban design process.

1.4. Structure of the thesis

The thesis is organized over 5 chapters. After this introductory chapter, Chapter 2 frames the theoretical background for the study through a review of the literature. In the first section of the literature review, concepts and definitions that are discussed through the thesis are introduced. The urban design process, the concept of participation and the participatory approach in urban design are introduced in this section. In the first section of the literature review, urban design process is discussed with respect to the stages involved in the urban design process, and urban design in practice. In the second section of the literature review, adopting a participatory approach in urban design is discussed first by introducing the general concept of participation, regarding challenges, opportunities and improvement measures of participation. Then, participatory approach

in urban design is elaborated with respect to the participants, participation methods and techniques, and levels of participation. Lastly insights from the literature review concerning a participatory urban design process are described in this chapter.

In Chapter 3, a review of previous studies that describe and analyze participatory urban design projects is made. In the first section of this chapter, an overview of the participatory urban design cases from across the world and from Turkey is made with respect to the participants involved, participation methods and techniques utilized, and participation levels achieved. A comparison of the International and Turkish cases is made highlighting their similarities and differences. In the second section, the selected cases are investigated in detail with respect to their scale and scope, timeline and the urban design procedure they employed as well as the details of the participation strategy they adopted. This chapter is finalized with an evaluation of insights from the case studies which can guide the proposal for a model of a participatory urban design process.

Chapter 4 is on the selected case of the thesis: the İzmirdeniz Project. In the first section, the background of the İzmirdeniz Project is described. In the second section, the process of the İzmirdeniz Project is described with respect to the phases involved throughout the process, from its vision making to the implementation. For every phase, a detailed explanation is given with the actors involved, and the activities of participation that were carried out. In the third section, an analysis of the İzmirdeniz Project is framed regarding the experience and impressions of its participants. The analysis of the project is finalized with the description of the quality of participation in İzmirdeniz, and an assessment of the level of participation achieved. An evaluation of the process of İzmirdeniz is made, with respect to highlights of the literature reviewed and insights from the previous case studies in the third section of Chapter 4. Finally, in the concluding section of the chapter, the İzmirdeniz Project is evaluated in order to infer insights for a participatory urban design process.

Chapter 5 involves a brief discussion of findings of the thesis returning to the research questions. The findings of each chapter will be summarized in this final chapter, and concluding remarks will be given concerning the theoretical and practical aspects of incorporating participatory approach in large-scale urban design projects. The chapter is finalized with the proposal of a model for a participatory urban design process which is applicable to urban design projects.

CHAPTER 2

PARTICIPATORY URBAN DESIGN PROCESS: THEORETICAL FRAMEWORK

This chapter aims to provide a theoretical framework for the thesis research. The chapter, which discusses what urban design process and the concept of participation is, and adopting a participatory approach in urban design is finalized with insights from the literature concerning an improved scheme for a participatory urban design process. In the first section of the chapter, urban design process is discussed with respect to its stages and practice. In the second section of the chapter, the concept of participation is discussed with respect to the stakeholder involvement, methods and techniques of participation and participation levels. The challenges, opportunities, and improvement measures for participation is also discussed in this section. In the third section of the chapter, participation in urban design is inquired with its theoretical background and advantages followed by a description of features of an effective participation in urban design. The chapter is finalized by evaluating literature in terms of insights for a participatory urban design process.

2.1. The Concept and Process of Urban Design

Urban design does not have a precise definition (Appleyard and Jacobs 1982; Rowley 1994; Madanipour 1997; Krieger 2006), or a definition that is not problematic in some way (Cuthbert 2007; Gunder 2011). Appleyard and Jacobs (1982) suggest that there should be multiple definitions of urban design. Madanipour (1997, p.363) claims that the “substance, motives, methods and roles” of urban design need to be considered in order to understand its meaning. Understanding the foundations of urban design is an important first step in understanding the definition of urban design. Foundational idea of urban design was that urban design occupied a “hypothetical intersection” between planning and architecture filling the gaps between them. Urban design is assumed to bridge planning and architecture as urban designers mediate between plans and projects. It shares certain elements with planning and architecture, while being fundamentally distinct (White 2019). Urban design is also defined as a subset of planning concerned with the physical form of the city (Krieger 2006). Shirvani (1982), claims that urban design tends

to be closer to the urban planning and landscape architecture rather than architecture. Therefore, it is mostly agreed upon that urban design is an interdisciplinary profession (Lang 1994; Gunder 2011).

The formation of the urban design discipline is associated to an international conference on the future of cities held at Harvard's Graduate School of Design, in 1956 (Moor and Rowland 2006). Since it was founded as an independent field in the late 1950s, urban design has been a source of tension between the fields of architecture and planning, which have legitimate claims to consider it as their particular territory (Krieger 2006). The emergence of urban design is associated to the alienation of the disciplines of planning and architecture. Planning has been continuously dealing with the shaping of the physical environment despite the evolutionary turns it has taken. However, its focus has shifted from immediate physical design to the distribution of uses and the provision of services. Furthermore, a growing awareness of the importance of the physical environment for the quality of life for different social groups has made the political nature of planning more explicit and subject to increased attention. This dual shift in planning led to the isolation of practice and purpose of planning from architecture, which is more concerned with the design of urban space. This alienation of planning and architecture, resulted in the formation of contemporary field of urban design within architectural thinking, as an attempt to reintroduce the aspect of urban form in the shaping of the physical environment (Steinø 2003).

Despite urban design is an independent field, both the theory and the practice of urban design are closely related and partly overlap with other disciplines. Practice of urban design takes place in a social and political context. Therefore, theoretical foundations of urban design involve concerns about social, economic and political aspects of urban design. Cuthbert (2007) claims that the theoretical object of urban design ambiguous. He asserts that in order to build a firm theoretical base for urban design, it is necessary to associate urban design to other practices, from architecture and planning within their larger and more substantial social contexts. The practice of urban design and planning are similar since both mostly take place in the realm of planning and the city (Steinø 2003) and are related with the quality of urban life. From a similar perspective, Carmona (2014), defines an "ideal" theoretical framework for urban design as he refers urban design as a "mongrel" discipline. For him, the legitimizing theories of urban design come from diverse intellectual roots in sociology, anthropology, psychology, political science, economics, ecological, physical and health sciences, urban geography, and the

arts. In addition, urban theory is also ideally linked to the professional theories and practices of architecture, landscape, planning, law, property, engineering and management. Cuthbert (2007) criticises the prominence of architecture in the urban design theory for causing a weakness and a limited scope for urban design. He claims that the theoretical object of urban design is civil society, and its real object is the public realm. Urban design theory needs to be grounded on the spatial political economy which has its roots in the substantial discourses in urban sociology, economics, geography and cultural studies. Inam (2011) makes a general determination claiming “Urban design is a complex and multifaceted field, the most useful theories are integrative, rather than singular, in the sense of incorporating function, form and process” (Inam 2011, 257). Therefore, urban design cannot be grounded on a single theoretical origin, but it stems from multiple roots defining its purpose and process.

The theories of architecture and the normative theories of urban design, both concerned with the shaping of urban form, have a limited potential to guide urban design process. They are often based on a very specific view of the city and they have specific aesthetic, social, or political concerns that, they tend to be rather exclusive in their stance. This condition weakens the applicability of normative theories of urban design in the practice of urban design, whereas normative theory of urban planning can contribute considerably to this aspect. (Steinø 2003). Similarly, Inam (2002, 37) proposes focusing “more on the urban than on the design” aspect of urban design. He asserts that urban design needs to contribute to social and economic development processes rather than being confined to the purposes defined by conventional frames of disciplines.

In a technical approach to urban design, that is adopted by the majority of design and development projects, specific skills from urban planning, architecture, and engineering are employed to make use of resources in production and management of space. Claiming that urban design process, is either an artistic, technical, or a social one, presents a narrow perspective that disregards the complexity of the process and multiple forms it might take. Urban design process can involve artistic, technical, and social actions and rationales at the same time, which interact with one another. Despite its limitations, a multi directional approach to the process of urban design provides insight into the multiple dimensions of urban design process (Madanipour 1997).

In many attempts to clarify what urban design is, “the process” of urban design becomes a significant factor. Steinø (2003) suggests that the process of urban design along with its normativity is instrumental in understanding urban design. The

organization of multiple individual activities in the course of the urban development is another task for urban design. Madanipour (1997) stresses that the “ambiguous” relationship between the process and product of urban design is a main point in discussing urban design as a process, that eventually leads to a definition of urban design. Also, in Lang’s (2014) definition, “carrying out the implementation”, thus the process of turning a vision into reality, defines urban design. Therefore, urban design for Lang is not “independent and exclusive of the thousands of actions that comprise the ongoing processes of urban development that make a city what it is” (Lang 2014, p.41).

As there is no common definition for urban design, there is no common urban design process. The way urban design is defined influences its process. The definition of its objectives, the institutional setting within it is developed, involvement of actors, and adoption of methodological approaches all implicate urban design process. For Lang (2014), urban design is the self-conscious development of projects based on a vision for a city or for a part of city then designing and carrying out the implementation techniques required to turn that vision into reality. Thus, the purpose of an urban design intervention should be proposing a physical vision for a specific area, and then determining the strategies for achieving that vision. The overall method of urban design strategy should be based on the assessment of the targeted area, a process of public discussion and debate, and the application of design principles to the site-specific local circumstances (Biddulph 1999). Both historical experience of urban design at a specific place and contemporary political and economic context within which it takes place influence the process of urban design. There must be a consensus at political and administrative levels about the means used and the procedures followed in urban design. The institutional context in which urban design is carried out and the tools used in its implementation affect the final results. If strategies put forward by city administrations are not supported politically, they are likely to fail. Also, tools employed must suit its goals. If the goals need to be revised, the tools need to be re-evaluated (Steinø 2003).

From an architecture-based perspective, urban design can be viewed as a product and from a planning point of view it can be viewed as a process (Steinø 2003). Carmona et al. (2003) define urban design as the process of shaping and managing the built environment in order to provide better spaces for people. Madanipour (1997) claims that urban design can be seen as a technical, social or aesthetic process. Understanding the process of urban design is crucial for understanding the practice of urban design. It is also crucial for understanding the responsibility of urban designers.

Urban design process depends on the characteristics of the stakeholders involved. The aspirations, resources, and determination of those who own the space, whether public or private, are influential on the course of urban design. The ambitions, powers, and skills of agencies responsible for regulating urban design, help to achieve particular objectives. The skills and sensibilities of designers and the scope given to them by project owners, investors, developers and regulators influence the process of urban design. Urban designers' awareness of the needs and aspirations of the managers and users of the space, and the community also implicate urban design process. The aspirations of communities, and their ability and determination to influence the work of the other actors of urban design also implicate the process of urban design. Lastly, managers and users of urban spaces, through their management and use, define and redefine the quality of urban space over time (Carmona 2014). Similarly, for Shirvani (1982), urban design is a complex practice. Multiple factors determine the success of urban design. These factors also present parameters that determine the quality of its process in a specific context. Public officials' concern, effectiveness of planning and urban design agencies, level and efficiency of planning activity, and cooperation among various city institutions, size of city bureaucracy, and length of development procedures, all influence the process of urban design. Citizen support and involvement also implicate the urban design implementation. Qualifications of urban designers and the amount of freedom allowed in terms of creativity and innovation, definition of urban design goals and objectives, extent, and scope of the implementation are other set of influencing factors. Availability of options to the developer, as well as the extent of cooperation between public and private sectors, shapes the process of urban design.

The objectives of urban design should reciprocate the interests and wishes of the actors of the urban development process such as architects, developers, and users. If the goals of intended development are too different from the goals of other actors, conflicts and negotiations emerge. Besides, the goals of urban design need to be shared and supported by the higher administrative and political levels of the city administration beyond the planning department. Otherwise, politicians might overrule urban design. Moreover, the collaboration between the departments of the city administration needs to be established in order to make the urban design scheme productive (Steinø 2003).

Objectives of urban design, which can be defined according to its visual, spatial or social aspects, have direct implications on the methodological approaches to urban design which form an important part of the process of urban design (Steinø 2003). In this

perspective, Steinø (2003) and Krieger (2006) suggest similar classifications of methodological approaches to urban design regarding its purpose. If the main purpose of urban design is defined as developing methods for shaping public space, then design of public space by the professionals of the built environment is referred as the “first order of urbanism”. In this context, urban design is primarily engaged with the architecture of the city, by creating a framework within which private spaces in the city can be organized (Krieger 2006). In Steinø’s (2003) classification, a conception of urban design related with defining and describing a framework in which urban design can be implemented is referred as “urban design as decision environment”.

Madanipour (1997) claims that urban design can be viewed as an aesthetic-expressive process in which designers employ their subjective aesthetic understanding and graphic skills to express spatial concepts. If urban design is associated with the aesthetic qualities of the urban form, it can be easily framed as an artistic and subjective process. A conception of urban design as purely related with the features of urban form, particularly its aesthetic qualities is described as “urban design as aesthetics” by Steinø (2003). Similarly, Krieger (2006) defines urban design that is concerned with urban aesthetics as “urban design as visionary urbanism”. In this context, urban design is associated with the “the heroic form giving tradition”, as in the case of master planner architect. Nevertheless, this approach is somewhat declining after experiences of harm caused by singular or universal ideas on what a city should be like in the 20th century. Yet, for Krieger (2006), this objective for urban design has not been sufficiently replaced by another purpose.

An understanding of urban design which is primarily concerned with the living conditions and the “quality of life” of the users, describes a methodological approach which is referred as “urban design as living environment” (Steinø 2003). In line with this thinking, contemplating on the rather new role for urban design professionals as mediators of consensus building, Krieger (2006) contemplates if urban design is about assisting the community, since it is increasingly being associated with immediate interventions such as improving neighbourhoods and streetscapes, managing traffic, offering housing options and “creating more humane environments”. Madanipour (1997) claims that, when associated with the spatial transformation and its social outcomes, urban design gains a more rational and objective stance.

Different methodological approaches to urban design are determined by the objectives of urban design and its context. Aesthetic approach depends on the power of

implementation, yet it has a strong potential for creating genuine innovation in urban design. Decision environment approach has a broader objective than aesthetic approach, in which formulation of objectives is transparent and open for scrutiny. This approach is more responsive to the reality of the urban design process; however, it is unlikely to foster genuinely novel design since it is reactive rather than proactive. On the other hand, living environment approach is proactive relying on the needs and aspirations of the users. It is dependent on the voluntary commitment of users, yet it presents a radical challenge to the established urban design ways of professionals and institutions (Steinø 2003).

2.1.1. Stages of Urban Design Process

Literature describes the urban design process as an iterative and cyclical process rather than a linear one (Carmona et al. 2003; Lang 2005; Boyko et al. 2005; Park 2013). A rational urban design process consists of overlapping iterative activity stages. Sequential activities which correspond to different modes of design make up the process of urban design. Analysing the context of urban design, developing design objectives, setting out principles and standards of design, and negotiating with stakeholders concerning design can be considered as stages in urban design process. A basic rational design process, consists of pre-design stage, design and post-design stages with return loops in between the stages. Therefore, the urban design process is an iterative and cyclical process rather than a linear one. At the pre-design stage, urban design focuses on defining problems and analysis. Synthesis and the development of design options take place at the design stage. Post-design stage involves evaluating and adjusting the final design (Park 2013).

Carmona et al (2003) describe four stages of “intentional urban design process as “brief setting, design, implementation, and post-implementation review”. Each design stage involves series of “iterative and cyclical” thought stages such as setting goals, analysis, visioning, synthesis and prediction, and decision-making; and evaluation (Carmona et al. 2003).

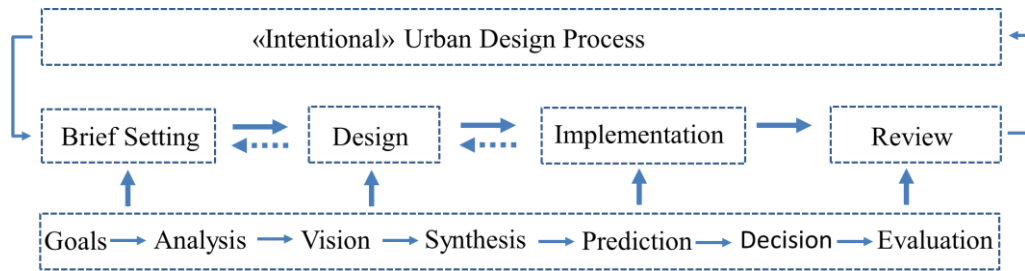


Figure 1. Stages of “Intentional” urban design process and thought stages

(Source: Adapted from Carmona et al. 2003)

Moughtin et al. (2003), also describes four main stages in the design process which are assimilation, general study, development and communication. “Assimilation” stage involves collecting information, while “general study” stage involves the investigation of the design problem and possible solutions through urban analysis. “Development” stage involves the development of solutions before informing the client about the solutions and “communication” stage involves the communication of the chosen solution to the client. Urban design process has return loops in between stages, rather than being a linear process (Moughtin et al. 2003).

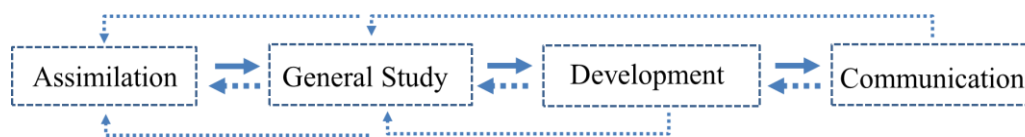


Figure 2. Stages of urban design process (Source: Moughtin et al. 2003)

According to Boyko et al (2006; 2005), there are four major stages of the urban design process. First stage involves creating teams, assessing the situation and defining goals. Second stage involves designing and developing followed by third stage of evaluating, selecting and creating a plan. Final fourth stage involves implementation, monitoring and following up. In between every major stage, they describe transition stages, where the goals of previous stages are reconsidered before moving forward to following stages. In addition, they point out overlappings between major stages in the overall urban design process (Boyko et al. 2005)

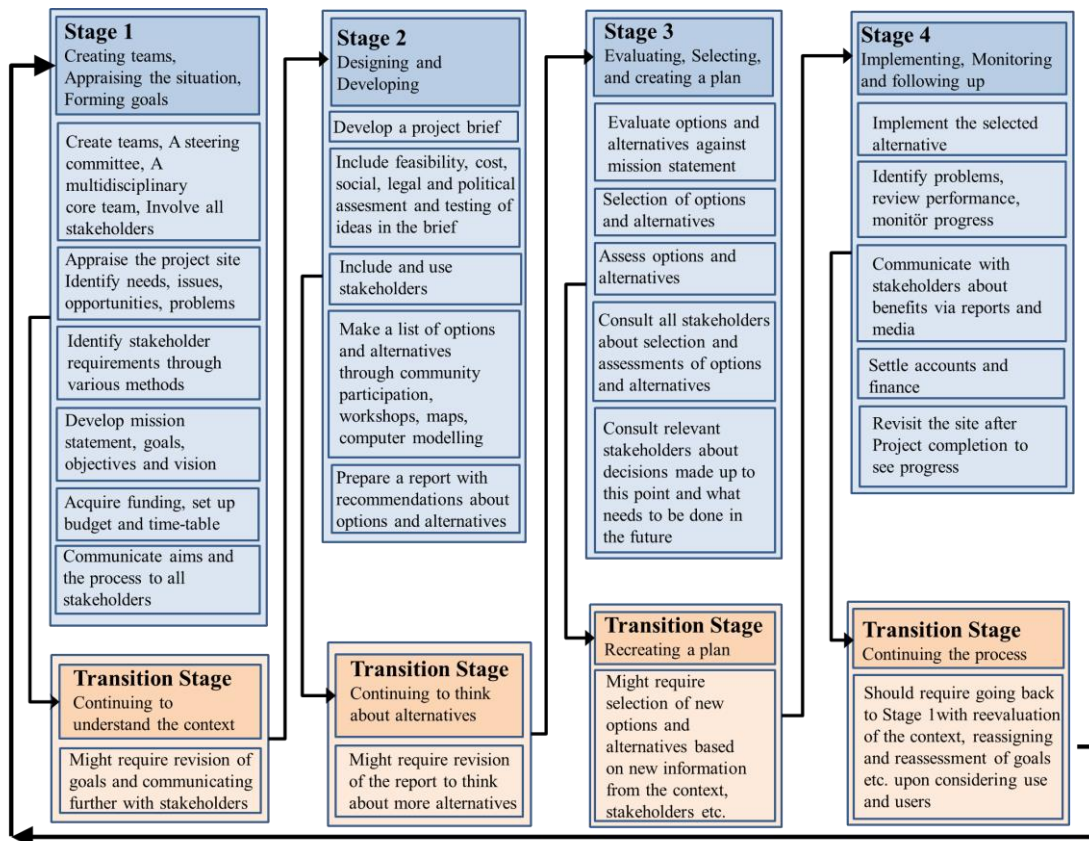


Figure 3. Stages of urban design process (Source: Adapted from Boyko et al. 2005)

Carmona (2014) involve management and use stages, after design and development stages in an overall urban design scheme which he describes as “place shaping continuum”. Design phase involves establishing a vision, making trade-offs, decisions concerning innovations, value creation and shaping constraints. Design phase also involves contextual and stakeholder influences for a particular project or set of proposals. Development phase involves leading and coordinating, organizing resources, negotiating consents, injecting quality and providing support. Development phase is characterized by the power relationships, processes of negotiation, regulation, and delivery for a particular project or set of proposals. Use phase involves user interventions in the space after implementation of the project while management phase involves spatial interventions by the managing institution. Both historical experience of urban design at a specific place and contemporary political and economic context within which it takes place influence the process of urban design. For each urban design project, the line-up of stakeholders, the leadership and the power relationships can be different. Each phase in the process of urban design is shaped by the different actors involved and their power relationships (Carmona 2014).

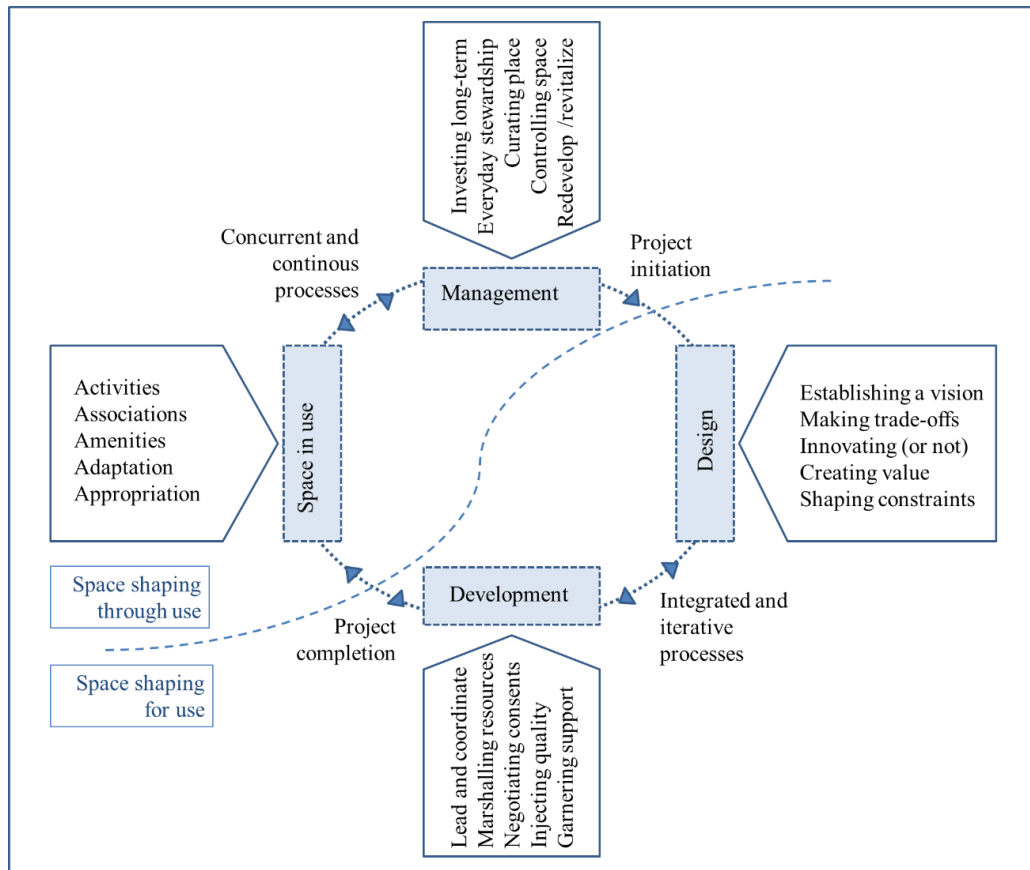


Figure 4. Stages of a cyclical urban design process “place shaping continuum”

(Source: Adapted from Carmona 2014)

Dias (2015) conceptualizes five stages in the urban design process which involve the preparation, problem identification, urban analysis, vision and strategy generation and design development. The preparation stage takes place before urban analysis and involves creating a project team, deciding deadlines, and forming a program. In problem identification stage urban issues and problems are identified. Vision and strategy generation involves development of initial solutions which are to be reassessed and refined. Finally, in design development stage, realistic and feasible design solutions are proposed (Dias 2015).

When the overall urban design process is considered, while “iterative” nature of urban design process is acknowledged in literature of urban design, mostly linear sequential steps are described. While Carmona et al. (2003) and Moughtin (2003) models of urban design process do not mention that they exclude involvement of stakeholders, they do not note and identify a step where stakeholders in general and citizens or community in particular get involved in the urban design process, which Dias (2015) associates with a top-down approach to urban design. Moughtin (2003) identifies a

“communication” stage, nevertheless this stage takes place after the finalization of the actual design activities, which makes urban design process defined by Moughtin (2003) as designer dominated, top-down process.

In Boyko et al. (2005), transitional stages defined between major stages involve the stakeholders in the urban design process and create opportunities for them to negotiate and shape findings in each stage. Such a process can be considered to allow community engagement, since it allocates a transitional period for the stakeholders. However, overall urban design process is still top-down, urban designers and other professional actors still dominate the primary stages of urban design process. There is a risk that, in such a top-down process, consulting the community can cause manipulation of the community opinion instead of providing genuine participation as the agenda of the urban design has already been set up and brought forward by professional actors (Dias 2015).

Carmona’s (2014) cyclical urban design model of “place shaping continuum” includes shaping of space through use and management as stages in the overall urban design process. Carmona also includes input and feedback from stakeholders in design and development stages such as making trade-offs, negotiating consents, and garnering support.

It can be concluded that different authors identify similar stages in urban design process, eventhough they name them differently. Moughtin (2003), Carmona et al. (2003) and Boyko et al. (2005), all describe a preliminary stage of preparation in the urban design process which involves creating teams, determining deadlines, and forming a program. This initial preparation stage is followed by common stages where problems are identified, analysis of the design field is carried out and vision and strategies are developed. These stages are followed by actual design phase, where a design solution, or design solution alternatives are developed. The final stage involves implementation of the final design output, management and monitoring. There would be inevitable return loops in the overall process due to iterative nature of design process.

Therefore, a typical urban design process, to be described and evaluated in this thesis can be staged as follows:

Stage 1: Preliminary studies (creating teams, forming goals, field survey and data collection, creating design visions)

Stage 2: Design (development of design alternatives and selection of the alternative to be developed for implementation)

Stage 4: Implementation (final design output, implementing and monitoring)

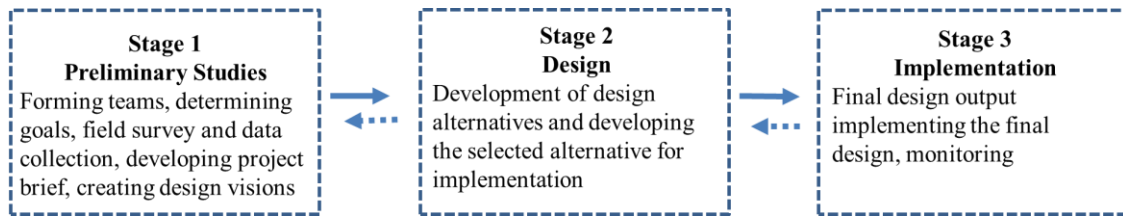


Figure 5. Basic urban design process stages proposed in the thesis

2.1.2. Urban Design in Practice

Urban design practice takes different forms for it is a hybrid field where expertise from different built environment professions meets (Krieger 2006). Urban design is located at the intersection of mainly architecture, landscape architecture, city planning and civil engineering, whereas for Lang (2005), it has developed its specific expertise besides overlapping these fields.

All urban design schemes involve the basic steps of decision, developing a brief and scheduling the program, finding finances and implementing the program. The difference between urban design schemes stems from the specific urban design procedure carried out during the urban design process. Lang (2005, 27) describes four generic procedures of urban design which determine the course of the urban design process. These are total urban design, all-of-a-piece urban design, piece-by-piece urban design and plug-in urban design. In a total urban design scheme, urban designer is part of a development team which carries out the whole process of urban design from the beginning to the completion. In all-of-a-piece urban design scheme, a master plan is created by a team as a framework within which different developers can work on components of the overall scheme. In plug-in urban design procedure, infrastructure elements are designed and installed so that, following developments can be “plugged” into them. In piece-by-piece urban design scheme, general policies and procedures are set in place to direct the development in a pre-determined direction.

In terms of urban design products, Lang (2005, 44) identifies urban design of new towns, design of urban precincts which involve many types such as formation of new ones as well as renewed, regenerated, and redeveloped types, urban design of infrastructure elements, and design of specific urban items such as landmarks, monuments, and works of art. Each category of urban design products has many subcategories which correspond to different scales of urban design.

Different scales of urban design according to Schurch (1999) are; the individual land parcel, a neighbourhood or a district of the city, an entire city, the city region and the corridors. Urban design practice can be classified into one of these scales, or a combination of them.

Conventional urban design practice is usually a top-down process (Dias 2015), which disregards inclusion of stakeholders other than professionals, experts and bureaucrats in the urban design schemes. On the positive side; a top-down urban design process gives designers utmost control over the design, while making community consultation easy. It consumes less time and makes more effective use of resources, and makes it easier to provide funding. Whereas, on the negative side; top-down approach to urban design fails to get local knowledge and locally unique and significant aspects by alienating communities. Therefore, it risks not being accepted by the majority of the community. Providing a bureaucratic and highly professional level planning and design might miss out concerns and requirements at ground level. A top-down urban design might lead to manipulation of community opinion instead of addressing community needs that emerge through effective participation. A top-down approach reduces the participation of stakeholders to the provision of data or to approving what has already been decided. In a top-down urban design process, designers and bureaucrats assume that they already have the required knowledge for improving people's lives, whereas they might fail to get social realities (Dias 2015).

As urban design is often carried out in the public realm (Steinø 2003), an urban designer works in a context determined by both market forces and public affairs. In this context, price mechanisms, government regulations, power relations, and interest group conflicts interact to shape urban space. Therefore, an urban designer makes an intervention to the built environment, in a web of complex relations with investors, landowners, community members, interest groups, legislators, and funding agencies. Gunder (2011), Madanipour (1997), Steinø (2003), and Carmona (2014), define urban design process with respect to the involvement of stakeholders. The urban design process can be viewed as a social process regarding the involvement of many actors with various roles and interests who interact in different stages of the process (Madanipour 1997). Urban design practice is becoming increasingly collaborative as landscape designers, developers, civil engineers, and politicians have been taking on greater roles in urban design practice. In large, contracted projects, teams of professionals work together, where design professionals collaborate with developers, departments of institutions, government

officials, and communities to get projects implemented (Madanipour 1997; Krieger 2006). The interaction continues with the parties involved in the implementation phase, users of the space, and with the people who would be affected by it (Madanipour 1997; Carmona 2014). Similarly, for Innes and Booher (2004), current urban design practice does not exclusively involve architects, landscape architects, and planners. It is a “publicly negotiated process that involves a high number of individuals, interest groups, and public agencies”. Citizens are no longer passive recipients of information, but they play an active role in urban design through individual and collective actions. Collaboration is important, as urban design increasingly has to address multiple values, competing interests, social and economic conflicts, cultural differences, and institutional complexities.

In a collaborative perspective of urban design, new roles emerge for urban designers as they become intermediators in a collaborative process, and they become facilitators of user involvement (Park 2013). According to Lang (1994), urban design is a “value-laden argumentative process” by which a community takes action to shape its future. Such a process, ascribes responsibility to urban designers to understand social and political aspects of their work. In a similar line, Punter and Carmona (1997) emphasize the responsibility of urban designers in communicating the responses of the less-powerful interest groups against what is imposed to them by the powerful. In this respect, the development of a “participative/collaborative” enables integration of public values and preferences into policy alternatives, raising design and environment awareness, increasing the public ownership of policies; and empowering public to initiate action and achieve results. Punter and Carmona (1997) also emphasize that public consultation in early stages of design might provide important insights and key parameters which can improve the outcomes, which might be especially important in large-scale or controversial developments.

Carmona et al. (2003) as they explore the communication process in urban design, identify two types of communication as informative and persuasive communication. They argue that communication is not free from power relations which make it open to manipulation. Pointing out the communication gaps between producers and consumers of urban environment, designers and users; and professionals and ordinary citizens, they advocate partnerships to improve collaboration and ownership of the process by stressing communication is a two-way process of “speaking” and “hearing”.

The users' contribution to the urban design process is an important aspect of the urban design process which affects the followed course of action. Whether users are viewed as receivers of urban change or as active agents in the process, not only changes the urban design process, but also how users and designers comprehend urban design. There is no doubt that communication, including informative, persuasive, or negotiable communication, in the urban design process is essential. However, there is a need to discuss the reality of communication in the design process in relation to credibility based on mutual trust and mutual respect (Park 2013).

2.2. The Concept of Participation

Participation is a general concept which covers different forms of decision making with the involvement of multiple actors (Wulz 1986). The involvement of a wide range of actors such as politicians, bureaucrats, professionals, a variety of institutions, and community members is a prerequisite for a genuine participation process. Participation of all relevant sections of a community is also required for achieving a genuine participation in theory (Calderon 2013). Public concerns, needs, and values are incorporated into governmental and corporate decision making through public participation which is grounded on two-way communication and interaction with the goal of arriving at better decisions that are backed by public support (Creighton 2005).

International Association of Public Participation (IAP2), define public participation as “any process that involves the public in problem-solving or decision-making and that uses public input to make better decisions”. In this context, public is defined as individuals from a specific location and interest, users of the space, stakeholder organizations and experts and professionals (Cilliers and Timmermans 2014). Public is also defined as “the stakeholders who are not part of the decision-making entity or entities”, where stakeholders are defined as “any individual, group of individuals, organizations, or political entity with a stake in the outcome of a decision” (iap2.org, 2020). Stakeholders might have different stances concerning critical points of a phenomenon, holding positive or negative stakes. Community groups, different associations, local councils, government units, public institutions, universities, and interest groups, such as youth and senior citizens' groups, politicians, and ordinary citizens can be stakeholders in different situations (Alpan 2013, 4-5).

“Stakeholder identification”, and the “level of stakeholder involvement” which will be different in each process are significant issues of concern in adopting a participatory scheme (Cilliers and Timmermans 2014). Stakeholders might be active or passive, and an active stakeholder can be defined as an “actor”. Among actors of participation are the public and private entities, Non-Governmental Organizations (NGO), Community-Based Organizations (CBO), professional experts, and ordinary citizens (Raciti 2018). Actors in participation have different interests and constraints concerning the participatory processes (Calderon 2019).

According to Creighton (2005), principal elements of public participation are as follows:

- Public participation is concerned with administrative decisions that are usually made by public -in some cases private- organizations.
- Public participation is not concerned with just providing information to the public. There needs to be an interaction between the decision-making organization and people who want to participate.
- Public participation is an organized process for involving the public which does not happen accidentally or coincidentally.
- The participants have capability of impacting or influencing the final decision (Creighton 2005).

Participation is used in different fields including information technologies, business life, public administration, politics to urban planning and design. In the context of planning and design, participation involves multi-actor decision-making processes that involves citizens in decisions concerning their living environment and their lives (Sanoff, 2000).

A precondition for participation is that both decisions and products can be influenced and changed by the user. A genuine participation happens when local communities have control over decision-making about the issues that will affect their lives. In such a situation, all stakeholders in communities become engaged in all phases of decision-making from determining the goals and strategies, to the consensus building and finally to the implementation. Arnstein (1969, 216) defines citizen participation as “a categorical term for citizen power”. It is the “redistribution of power that enables the have-not citizens, presently excluded from the political and economic processes, to be deliberately included in the future.” Citizen participation is a strategy by which ordinary citizens are involved in determining how information is shared, goals and policies are

decided, resources are allocated, programs are facilitated. Shortly, it is how the disadvantaged can initiate a social reform which makes it possible for them to have a share in the benefits of the affluent society (Arnstein 1969).

Participation has multiple synonyms such as citizen involvement, citizen's influence, citizen's action group, cooperation, co-decision, self-decision, which implies that it encompasses different forms of decision making by the parties involved (Wulz1986). In terms of describing participatory design processes, which is based on citizen participation, terms such as community design, co-design, co-creation, co-production, citizen-led, and participatory-design are used interchangeably (Hacılibeyoğlu 2013; Davis and Andrew 2017).

Basically, the goal of citizen participation is to inform the public concerning the proposed actions or policies, getting their reactions and opinions, and engaging them in problem-solving to arrive at most satisfactory solutions for everyone (Sanoff 2005). Making citizen participation work requires a commitment by the authorities which initiate the participation process. Therefore, authorities which aim for citizen participation need to want and be willing to accept citizen input (Moore and Davis 1997 cited in Sanoff 2006). A decision-making process is legitimate if it is perceived as "fair, open and democratic". Participation requires a dialogue between the citizens and public officials on the needs and the resources to meet them. This dialogue may take the form of a vision statement in a strategic plan, which needs to be specific enough to monitor progress over time (Sanoff 2006).

2.2.1. Participation Methods and Techniques

When participation is defined as a pedagogical process, and associated with the production of knowledge to be involved into design and planning, "instrument" and "method" of participation become significant (Wulz 1986). Effective participatory methods are inclusive and based on collaboration, dialogue, and interaction. They are focused on reaching an agreement, building shared knowledge and defining the course of collaborative action (Innes and Booher 2004).

Sanoff (2005) identifies three main categories for techniques of participation processes which are "awareness methods, group interaction methods, and indirect methods". Awareness methods include newspaper articles as effective instruments to keep the public adequately informed about the process. Newsletters keep the public

interested about the progress during a long-term decision-making process. Planning a walking tour through the field of the project or area of study through the area of study evokes awareness of the users to environmental situations. Walking tours are important instruments of participation which allow participants to rediscover a familiar situation or recognize new situations. Walking tours of the area may include maps or plans to note specific stops to record impressions, and specific tasks. Organizing walking tours is an effective technique as an introduction, and first step to the participatory process.

Indirect methods of participation include surveys and questionnaires to collect information, determine attitudes, and opinions of a sample of the user population. Surveys and questionnaires provide easily quantifiable, and quick results. The limitation of surveys and questionnaires is that they reflect the perspective of those who prepared them rather than those who respond to them. Yet, one-on-one interviews, can provide more and detailed information. Interviews provide qualitative and detailed information, that cannot be achieved in any other way, even when they do not correspond to a scientific sample.

Third category of group interaction methods characterized by face-to-face interaction are often referred to as workshops. There are various interaction methods such as focus groups, gaming, and the charrette processes. Focus groups are formed of six to ten selected people guided by a facilitator to discuss relevant issues. In gaming technique, essential elements of a real problem are abstracted. A charrette is an intensive participatory process lasting for a few days or longer with respect to the complexity of the problem. A charrette brings interest groups together in a series of interactive meetings aimed at dealing with specific problems and proposing solutions. Workshops or working sessions can be parts of the charrette process where participants develop ideas, recommendations, and decisions. Charrette is a hands-on approach in which professionals and citizens collaborate explore alternatives by using plans, photographs, and/or models (Sanoff 2005).



Figure 6. Group interaction methods: plenary sessions, pasting post-its on large aerial image of the site and group discussions (Source: Adapted from Cox. et al. 2014)

Common tools employed in one-way communication of informing are the media, pamphlets, posters, and responses to inquiries. Meetings can also be means for one-way communication if they provide superficial information, irrelevant answers to questions and discourage asking questions (Arnstein 1969). Citizen advisory boards can be established to improve one-way flow of information in public hearings (Irvin and Stansbury 2004). Depending on the effectiveness of participation plan, different methods such as surveys, establishment of review and advisory boards, taskforces, meetings, public hearings, public information programs can be used to facilitate participation (Sanoff 2006). Meetings with stakeholders and exhibitions can be used in participatory processes to narrow down differences and resolve disputes (Hong 2018).

Common methods employed for consulting people are attitude surveys, public meetings, and hearings. Although, attitude surveys are one of the most frequent methods of consultation, they are not the most reliable indicators of community opinion when used without other input from citizens (Arnstein 1969). In addition, the review and comment methodology that is used for introduction of an already decided policy in a public meeting is an inadequate instrument of education and persuasion, but it is used extensively (Irvin and Stansbury 2004).

Besides conventional techniques of participation, custom made participatory techniques such as audio-video installations in the city can be designed for specific project schemes. In addition, multiple events for participation can be organized throughout a participatory project (Dalsgaard 2012). These events can be the primary elements of the process, or they can support participation by strengthening the bonds between stakeholders, attract attention for the project by increasing its publicity (Cox et al. 2014).

2.2.2. Levels of Participation

The need to adopt more inclusive decision-making processes, particularly concerning the interventions on the public realm is increasingly acknowledged by the governments and cities around the world. Despite the progress regarding the processes of participation, uncertainty, and doubt whether the stated goal of participation is achieved still exists. The scepticism around measuring the level of participation and assessing its quality, is partly concerned with the intentions, attitude, and accountability of the city managers. Beyond this, it is concerned with the use of different spectrums of participation and their accuracy (Davis and Andrew 2017).

Distinguishing genuine participation from pseudo participation, Sanoff (2000) claims that in a genuine participation process, participants are responsible for the control of the decisions and actions. This requires that participants become active decisionmakers rather than being the passive audience of what is planned or designed for them (Sanoff 1999). At the highest levels of participation, there are cases where the community or CBOs develop the project idea, decision-making, implementation and even funding of the project themselves. The works of Arnstein (1969), Wulz (1986) and IAP2 (2018) are three key studies that classify the levels of participation.

Arnstein's (1969) "Ladder of participation" defines eight steps of participation which is instrumental in making the differentiation between the situations when participation is just an ostensible goal and when it has the real power to influence the outcome of the process. She associates the first two steps of "manipulation" and "therapy" with non-participation. Next three steps of "informing", "consultation" and "placation" are referred as degrees of tokenism. Upper three steps of "partnership", "delegated power" and "citizen control" represent degrees of citizen power.

The bottom two steps of the Ladder, "manipulation" and "therapy" point out to a condition in which participation, indeed, does not exist. Arnstein refers these steps which have been substituted for participation in some cases, as "non-participation". They do not aim for a true participation of people in planning and managing programs, but they aim educating and curing the people by those who hold the power. Steps 3 and 4, which are "informing", and "consultation" allow the powerless to hear and to have a say. However, they still do not have the power to make sure that their views will be taken into consideration. This points out to a "tokenism" where participation is symbolic rather than real. When the level of participation is defined by informing and consultation, it does not involve a "follow through" phase. In other words, participation is not consistent and continuous, therefore it does not have the capacity to change the system. In the Ladder, step 5 "placation" denotes a higher level of tokenism in which the powerless are allowed to advise, but still the right to decide remains the privilege of the powerholders. Top three steps of the Ladder point out to increasing levels of citizen power in decision making in which citizens negotiate and make trade-offs with the ones who hold the positions of power.

In the steps "delegated power", and "citizen control", ordinary citizens have significant or full managerial power in decision making. Even though the Ladder represents a simplification, it is instrumental in clarifying that there are significant levels

of citizen participation. A knowledge of the gradations of citizen participation helps to understand, not only the demands of participation by the powerless but also the responses of the powerful to these demands.

The most important first step of legitimate citizen participation starts with informing the citizens of their rights, responsibilities, and options in a situation of planning and programming. However, informing the citizens is generally practiced in a way which involves a one direction flow of information. This one- way communication from officials to citizens does not provide channel for feedback and power for negotiation. Especially if information is provided at a late stage, people have little opportunity to be influential in the programs designed “for their benefit.” The news media, pamphlets, posters, and responses to inquiries are the most frequently used tools for this one-way communication. Meetings can also be used for this one-way communication by providing superficial information.

Consulting citizens, taking note of their opinions can be a legitimate step toward their full participation just like informing them. But if consultation is not combined with other modes of participation, this step of the Ladder can still be misleading since there is no assurance that concerns, and opinions of citizens will be taken into consideration. Attitude surveys, neighbourhood meetings, and public hearings are the most frequently used methods of consulting citizens. If the input of citizens is restricted only to this level, participation remains at a symbolic level. In such a situation, people are primarily perceived as statistical abstractions since participation is measured by the number of people attending the meetings, taking brochures, or answering a questionnaire. In this context, citizens “participate in participation” and powerholders tick their checklist for providing participation.

Placation is the level which citizens begin to have some degree of influence in the outcomes even though tokenism still exists. Placing few members of the citizen groups in the decision boards of planning and programs is a placation strategy. However, if these individuals are not accountable to a constituency in the community and if the traditional powerholders still hold the majority of seats, they can be dominated by the elite, and can easily be outvoted. Even when the citizens are allowed to advise, if the right to judge the legitimacy and the feasibility of the advice is the powerholders’ privilege, this mode of participation, too, does not produce valid results in terms of influencing the outcomes.

At “partnership” step of the Ladder, power is redistributed between citizens and powerholders by negotiation. Planning and decision-making responsibilities are shared

through joint policy boards, planning committees and mechanisms for resolving problems. After the ground rules have been set by negotiation, they cannot be changed one-sidedly. Partnership can work most effectively when the community has an organized power-base and when the citizen leaders are accountable to the community. Also, for partnership to be effective, the community needs to have financial resources to pay its leaders and hire their own technicians, lawyers, and community organizers. Only then citizens have some real power to influence the outcome of the plan.

Citizens can acquire considerable power and significant decision-making authority through negotiations with public officials over a particular plan or program. In the step “delegated power” citizens have significant power to make sure that the program is accountable to them. In this step of the participation Ladder, powerholders need to negotiate the bargaining process rather than responding to the bargains of the citizens. “Citizen control” is the ultimate step of the participation Ladder, in which citizens demand control to guarantee that they can direct a program or an institution, have the full responsibility for policy and management aspects and be able to negotiate the conditions under which “outsiders” may change them (Arnstein 1969).

Table 3. Ladder of participation (Arnstein 1969)


8	Citizen control	Degrees of citizen power
7	Delegated power	
6	Partnership	
5	Placation	Degrees of Tokenism
4	Consultation	
3	Informing	
2	Therapy	Non-participation
1	Manipulation	

The work of Wulz (1986), created specifically to describe levels of participation concerned with participation efforts in architecture and planning, defines a seven staged spectrum ranging from passive participation to active participation. “The continuum of participation”, presents seven stages of participation ranging from the control of professionals to the control of the users (Toker 2007). Starting from the passive participation stages of participation are defined as “representation”, “questionary”, “regionalism”, “dialogue”, “alternative”, “co-decision” and “self-decision”. Participation is a method to collect and add user knowledge to the design process which is open to be affected and influenced by this knowledge. The possibility for the user to affect or change

decisions and final products of design is a precondition for participation, which requires user to have a knowledge and understanding about design quality. This knowledge and understanding partly exists at the onset of the participation and is partly gained throughout the participation process and after. Therefore, participation is not an action but a process. When design can be influenced by the process of participation, in terms of adding and acquiring knowledge it becomes an open process. Participation is “an instrument of emancipation” which democratizes planning and design by the active contribution of the user while assuring a greater level of owning and belonging to the designed area. Particularly, at the “self-decision” and “self-build” end of participation spectrum, the collaboration of the users promotes high social intensity and neighbourliness. Participation has the potential of unifying opposing views before they become serious conflicts. Therefore, participation can be an emancipative, educative and socialization process when used effectively (Wulz 1986).

Toker (2007), assesses continuum of Wulz (1986) referring to Shirvani (1985) and Sanoff (2000), and claims that last four stages of the continuum, dialogue, alternative, co-decision and self-decision, as stages leading to an active participation, correspond to the “facilitator approaches” as described by Shirvani (1985) and Sanoff (2000). In facilitator approaches, the architect, or planner enters in an actual interaction with the user, where both are no longer anonymous and the process is carried on together. In Toker’s interpretation of Wulz’s continuum of participation, participation continues after the facilitator approaches and the 7th stage of self-decision. Participation beyond self-decision involves “advocacy approach” in which the facilitator takes on a political activist stance. Toker refers to Shirvani (1985) claiming the objective of the advocacy approach is to organize and facilitate the involvement of disadvantaged groups in the planning processes (Toker 2007).

Table 4. Levels of participation (Wulz 1986)

7	Self-decision		Active Participation
6	Co-decision		
5	Alternative		
4	Dialogue		
3	Regionalism		Passive Participation
2	Questionary		
1	Representation		

In the first three stages of Wulz's participation continuum representation, questionnaire, and regionalism dominated by professional expertise, there is no act of facilitating an active participation. In these stages, as both sides of participation, the professional and the user are anonymous. In representation stage, the architect makes a subjective interpretation of the user. In questionnaire stage, the focus is the statistical information about characteristics, needs, and demands of an anonymous user. In the third stage, regionalism, historical and cultural heritages, and qualities of particular localities are emphasized. In this stage, knowledge and information on the residents' preferences concerning architectural expression, symbols, forms, and spatial behaviour are considered as given data. On the facilitation end of Wulz's continuum, the dialogue involves informal conversations between the architect and the users. In the alternative participation, local residents are given the opportunity to choose one of the alternatives prepared by the architect. In co-decision as participation, there is a direct and active involvement of users throughout the design process. In the self-decision stage, the user controls the whole design and construction processes (Toker 2007).

The IAP2 is an organization established in 1990 to advance and extend public participation in decision-making. IAP2's Spectrum of Public Participation, that is widely used in planning and reporting on public participation initiatives, involves five stages of participation with increasing impact concerning the decision to involve public in decision-making. Spectrum starts with "inform" level, followed by "consult", "involve", "collaborate" levels, to the "empower" level. Spectrum was designed to guide the selection process of the level of participation concerned with the public's level of involvement in public participation processes. IAP2's Spectrum of Public Participation is frequently used internationally, and defines the goals of public participation for every stage of the spectrum. It also elaborates the description of goals by stating "the promise to public" at each stage of participation (IAP2 2018).

At "inform" stage, the goal of public participation is "to provide the public with balanced and objective information to assist them in understanding the problem, alternatives, opportunities and/or solutions", promise to the public at this stage is simply "We will keep you informed". At "consult" stage of participation, the goal of participation is "To obtain public feedback on analysis, alternatives and/or decisions", with the promise to the public "We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how public input influenced the decision". "To work directly with the public throughout the process to ensure that public concerns and

aspirations are consistently understood and considered” is the participation goal at “involve” stage. The promise to the public at the “involve” level is “We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how public input influenced the decision”. In “collaborate” stage public participation goal is “To partner with the public in each aspect of the decision including the development of alternatives and the identification of the preferred solution”. The promise to the public at the “collaborate” level is “We will look to you for advice and innovation in formulating solutions and incorporate your advice and recommendations into the decisions to the maximum extent possible”. Finally, at “empower” stage “placing the final decision-making in the hands of the public” is the public participation goal with “We will implement what you decide” is the promise to the public (IAP2 2018).

Table 5. Stages of IAP2’s Spectrum of Public Participation
(Source: Adapted from Davis and Andrew 2017)

	Inform	Consult	Involve	Collaborate	Empower
Participation Goal	To provide the public with balanced and objective information to assist them in understanding the problem, alternatives, opportunities and /or solutions.	To obtain public feedback on analysis, alternatives and/or decisions.	To work directly with the public throughout the process to ensure that public concerns and aspirations are consistently understood and considered.	To partner with the public in each aspect of the decision, including the development of alternatives and the identification of the preferred solution.	To place final decision-making in the hands of the public.
Promise to the Public	We will keep you informed	We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how public input influenced the decision. We will seek your feedback on drafts and proposals.	We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how public input influenced the decision.	We will look to you for direct advice and innovation in formulating solutions and incorporate your advice and recommendations into the decisions to the maximum extent possible.	We will implement what you decide
Example tools	Fact sheets Websites Open houses Citizen advisory committees	Public comment Focus groups Surveys Community meetings	Workshops Deliberative polling	Consensus building Participatory decision-making	Citizens’ Juries Ballots Delegated decisions

Davis and Andrew (2017), in their adaptation of IAP2’s Spectrum of Public Participation (2014), identify “example tools” of participation for every stage. According to their classification, fact sheets, websites, open houses and citizen advisory committees

are examples of participation tools for “inform” stage. Public comment, focus groups, surveys, and community meetings are commonly used at “consult” stage. The tools of participation at “involve” level include workshops and deliberative polls, while consensus building, and participatory decision-making are tools for “collaborate” stage. Lastly, “empower” stage involve using citizen’s juries, ballots, and delegated decisions.

“Core Values for Public Participation” developed by IAP2 (2020) are concerned with the characteristics of an active public participation process. Seven values are developed to guide better decisions which correspond to the interests and concerns of the public and entities who will be potentially influenced by decision-making processes.

According to IAP2 (2020) core values, public participation;

- is based on the belief that those who are affected by a decision have a right to be involved in the decision-making process,
- includes the promise that the public's contribution will influence the decision,
- promotes sustainable decisions by recognizing and communicating the needs and interests of all participants, including decision makers,
- seeks out and facilitates the involvement of those potentially affected by or interested in a decision,
- seeks input from participants in designing how they participate,
- provides participants with the information they need to participate in a meaningful way,
- communicates to participants how their input affected the decision (IAP2 2020).

The public participation spectrum of IAP2 is frequently used to determine and describe the level of involvement of citizens in decision making processes. Scales of involvement in this spectrum, basically follow Arnstein’s Ladder of Public Participation. However, while IAP2 spectrum is mostly grounded on rationalism concerning the planning of participation and strategies involved, Arnstein’s Ladder of Public Participation is grounded on the effects and evaluation of outcomes of participation with a critically pragmatic approach. The IAP2 spectrum is primarily focussed on defining a strategy for government to involve the public in decision making processes, assigning goals for a process, and making a series of exemplar promises as to how a process will be carried out; Arnstein’s Ladder on the other hand, assesses the outcomes and categorises the actual application of a public participation strategy. Arnstein’s Ladder can describe various processes that cannot be described by the IAP2 spectrum. For example, if building

consensus around a particular position is defined as the goal of a public participation, it might correspond to the “therapy” level on Arnstein’s Ladder. Yet, it does not correspond to any of the levels of the IAP2 spectrum therefore, requires an analysis by the IAP2 spectrum focusing on how the consultation takes place instead of why. In addition, when Arnstein’s Ladder is considered for the use of participation tools, establishing a citizen advisory committee corresponds to the collaborate stage of the IAP2 spectrum, yet it could fit into almost every level in Arnstein’s Ladder, with respect to the intentions of the project manager. Therefore, there can be a mismatch between assessing planned and actual outcomes, and Davis and Andrew (2017), suggest using both spectrums simultaneously to describe the level of participation more accurately which would guide governments and city managers to build a more meaningful dialogue with the citizens (Davis and Andrew 2017).

2.2.3. Challenges and Opportunities of Participation

Literature mostly discusses the participation processes with respect to the challenges and opportunities they present. There are wide ranging benefits and drawbacks of citizen participation schemes when compared to representational decision-making (Irvin and Stansbury 2004). The supporters of public participation assert that it generates better policy solutions, promotes mutual learning and trust, facilitates consensus building, and provides civic empowerment. The opponents of public participation claim that it produces limitations to certain interest groups, increases costs, causes conflicts and frustration. Participation is “context and implementation sensitive”, therefore the participation scheme which can be efficient in a context with established communities and established experience and knowledge concerning public participation in decision-making, might not work in a context with new communities and no experience of public participation in planning. In addition, a well-intentioned public participation scheme might be unsuccessful if it is not implemented properly and holistically (Irvin and Stansbury, 2004; Prilenska, Lias and Paadam 2017). The adoption of participation in decision-making process is complicated since the form of participation to be followed is a question. This lack of clarity in participation risks making it an excuse for insisting in traditional authoritarian decision-making approaches (Wulz 1986). Therefore, it is crucial to acknowledge and understand the challenges of participation to facilitate participation process (Calderon 2019).

Participation is a challenge to existing professional and institutional practices. The complexity and variability of processes and relationships in participation create a contrast to the prevailing rational decision-making processes that involve the fragmentation of different sectors and stages of a project (Hou and Rios 2003). A participation set-up requires rethinking the entire planning system, and taking into account all aspects of the planning organization, including the interaction between public, civil society and private actors (Gardesse 2015). In a participation scheme, conflicts emerge out of mutual bias among the stakeholders, inadequate participation strategy and shortcomings related to the agency that manages participation such as lack of flexibility and taking initiative (Prilenska, Lias and Paadam 2017).

Genuine participation is difficult to achieve, since participatory processes usually involve power dynamics, thus conflicts and basic disagreements, which are difficult to resolve (Calderon 2019). On the other hand, participation lacking a redistribution of power becomes a useless and frustrating process for the powerless which helps to maintain the status quo (Arnstein 1969). Concerning the stakeholders; involvement of many competing stakeholders and social groups, conflicting ways of using public spaces, contrasting perspectives on the value of different areas, what constitutes a problem and what is the possible improvement scheme are basic challenges. Thus, collaborative decision-making is believed to be more feasible in small and homogenous groups like rural communities (Calderon 2019; Irvin and Stansbury 2004). Stakeholders often do not reach a satisfactory level of active participation (Jung et al. 2015; Prilenska and Lias 2015). Moreover, local people are generally not perceived as real partners, since it is difficult to go beyond dialogue and achieve a genuine consultation (Gardesse 2015).

Reluctancy of public to participate because of time and other constraints can be another challenge of participation (Prilenska and Lias 2015). Public might be unwilling to take part in what they view as the duty of government agencies. They might prefer that decision-making is done by a trusted administrator on their behalf rather than personally allocating time to be involved in the process. Attending to the regular meetings might be inconvenient for some reason. Even when public declares intent to participate, the actual participation may remain very low. Since, citizens are not paid for participation, committees established for participation process may be dominated by strongly partisan or top socio-economic groups. Views of special interest groups might dominate the decision-making. When citizens experience unequal representation in the public participation, they might become resentful. Citizen juries with randomly selected

representatives of the public are proposed to solve the representation problem. However, a jury or panel system, although provides better representation of different segments of population is not likely to include representatives of special interest groups. Low-income residents, who are mostly key stakeholders that should be included, cannot participate due to work-related restrictions and other reasons (Irvin and Stansbury 2004). In most cases of participatory projects those who can participate are mostly from the advantaged groups in the society (Garde 2014).

Citizen participation process can be time consuming, dull and pointless for the citizens if their contribution is ignored. Decision outcomes of a citizen participation process can be interpreted as worse policy decisions if they are influenced by opposing interest groups. Complex technical knowledge might be necessary to be able to comprehend the problem and to discuss possible solutions. The public might not recognize the subject as a problem or potential solutions might be unfamiliar or unintelligible to them. Lack of authority on part of the citizens to make decisions and influence the process might result in public dissatisfaction and resentment. On the other hand, the authority of public might be misused for selfish decisions or excessive demands of the few powerful and persuasive members of the citizen group which do not represent the opinion of the wider public. An effective participation structure can help to overcome some problems in citizen participation, nevertheless some problems can be related to specific contexts. Citizen participation might not work for some communities, while other decision-making methods could produce significant outcomes (Irvin and Stansbury 2004).

Citizen participation can be costly in terms of time, resources and risks involved when compared with conventional decision-making procedures. Decisions already take long time in public sector without educating citizens on the details of the problem and informing them through participatory processes. Besides, there is a possibility that a well qualified and capable administrator might come to the same decision arrived after citizen participation in a very short time. In addition, a sophisticated participatory scheme takes away resources and reduce effects on the outcome as less budget can be reserved for actual implementation of the projects. Cost of citizen participation exceeds the cost of decision-making by a single administrator, even if the “time” costs of the citizens are ignored. Citizen participation means loss of decision-making control for the government. It also involves risk of creating hostility toward government since emergence of a bad decision becomes impossible to disregard (Irvin and Stansbury 2004).

Challenges of participation maybe summarized shortly as follows:

- Participation is a complicated process requiring a clear participation strategy.
- Participation challenges existing professional and institutional practices, and requires reconsidering them.
- Mutual bias and power relations among stakeholders further complicate participation.
- Participation process might be dominated by the powerful groups which might divert decision-making towards their interest.
- Public might be reluctant to participate.
- Participation process can be time consuming, dull and pointless for the citizens under certain conditions.
- Participation can be costly in terms of time, resources and risks involved for the public institution which is implementing the participation process.

A successful public participation is beneficial for the community because it improves quality of decisions, minimizes cost and delays, helps to build consensus, facilitates implementation, helps to avoid “worst-case” scenarios and maintains credibility and legitimacy, anticipates public concerns, and attitudes and develops public expertise and creativity. The perception of the decision-making process as “fair, open, and democratic” gives more legitimacy to a decision, than the content of the decision. This helps to build trust in the community, even when some individuals or groups are not satisfied with the final decision. Citizens build social capital value by taking part in decision-making. Citizen participation contributes to community life significantly by engaging the public, building trust and helping to make better decisions (Sanoff 2005).

Better policy and implementation decisions, and social and environmental outcomes could be achieved through participation (Irvin and Stansbury 2004; Creighton 2005; Sanoff 2005). Advantages of participation process for both citizens and government involve education through mutual learning by informing each other. Participation teaches citizens meet and interact with other groups in the society, gain political legitimacy and power. Administrators benefit from learning the positions of special interest groups concerning important issues, which policies to follow and how to avoid mistakes through regular contact with the community (Irvin and Stansbury 2004).

Citizens who are informed and involved in participation become citizen experts. They understand technically difficult situations and holistic community wide solutions. Participation might provide spontaneous emergence of consultants who can assist in the

implementation of the project, while also strengthening the public awareness of environmental problems. Citizens gain skills for activist citizenship through participation (Irvin and Stansbury 2004; Oktay 2018). When public take part in the creation of a program, they own the success of the program. They also gain a valuable experience, which is needed by decision-makers for the next decision-making process (Sanoff 2005). Participatory approaches produce social processes that bring together individuals from different segments and groups of society. By improving their skills, confidence, desires and visions, these processes transform citizens from passive consumers to active and productive actors who internalize that they have responsibility in the development of their city. Public participation not only ensures that users have a share in the shaping of their own living environment, but also enables them to have a voice in the local government processes. Instead of an imposing management style, a participatory scheme might bring a governance model in which the citizens can determine the quality and scope of the services offered to them (Arin and Özsoy 2015; Polat et al. 2018).

Through participatory processes, government builds trust, soothes anxiety or hostilities, builds strategic alliances, and gains legitimacy for decisions. Administrators have an opportunity to express their concerns and reasons for implementing policies that are not preferred by public at first glance. A participatory process might improve social outcomes since input from citizens might allow parties to compromise and find solutions to previously difficult problems. Citizens gain some control over policy processes through participation, while government avoids litigation costs. A policy that is built on citizen preferences can be implemented in a smoother process as public becomes more cooperative in the implementation. Whether the government genuinely collaborates with the public or it works to win their approval, the social influence of the citizens is acknowledged for political persuasion (Irvin and Stansbury 2004).

Opportunities of participation maybe summarized as follows:

- Participation might produce better policy and implementation decisions, and social and environmental outcomes, and more benefits to the society.
- A successful public participation might minimize cost and delays.
- Participation helps to build consensus, facilitates implementation, helps to avoid “worst-case” scenarios.
- Participation helps to maintain credibility and legitimacy.
- Participation anticipates public concerns, and attitudes.

- Participation develops public expertise, creativity and skills for active citizens.
- Participation provides opportunities for mutual learning and education for the involved parties.

2.2.4. Improvement Measures for Participation

For an effective participation, it is necessary to figure out the goal of participation. Asking simple questions to conceptualize participation, deciding the stakeholders to be involved, their level of involvement, and how to involve them are prerequisites for an effective participation. Describing the details of a participation process, and setting up a participation strategy is essential before initiating the process (Sanoff 2005; Cilliers and Timmermans 2014). Identifying the details of the participation process before calling in the participants is important, since participation is a resource consuming activity. The parties which are directly and indirectly affected by a program, the kind of information they can provide, and the kind of information required for the process need to be identified first. Then, a strategy to incorporate this information into the program need to be put in place. Then, an “efficient, clear, yet flexible” participation strategy to collect this information must be designed. It might be unfeasible and not necessary to include all resident groups in discussion of each plan or program, but for the plans concerning the unique and important areas of the city, the opinions of both directly and indirectly affected parties must be acknowledged and taken into consideration (Prilenska, Liias and Paadam 2017). On the other hand, there is no common strategy that is applicable to the design and planning of public places and, in the same way, there is no formula for a successful participatory approach. Every project has specific challenges and opportunities. Every participation strategy has specific set of actors, negotiations, deals and agreements. Therefore, every participation scheme must be designed to match specific local circumstances, respond local needs, and demands, and make use of specific resources (Cilliers and Timmermans 2014).

Benefits, and social and economic costs of citizen participation need to be identified first to predict the usefulness of participation schemes. Ideal conditions for citizen participation consist of existence of a transparent decision-making mechanism that can build trust among participants, involvement of carefully selected stakeholders with a high representation ability, a clear authority in decision-making, existence of competent

and unbiased facilitators in the process, regular meetings, adequate financial resources to support long-term learning and decision-making processes (Irvin and Stansbury 2004).

Possible participation objectives vary with respect to time and subject. Development of any participation program should first include determining objectives about the generating ideas, identifying attitudes, disseminating information, measuring opinions, resolving conflicts, or reviewing proposals. Determining the objectives of community participation at the outset of a project or a program means that identified participation scheme is appropriate and adequate for the context. If differences in perception, opinions, and expectations are not identified at the start of the project, and if realistic objectives are not put forward, there is an unavoidable risk that the expectations of prospective participants might not be met, and they might become frustrated with the process and program (Sanoff 2005, 2006). Once the objectives of participation are decided, the method of participation, conditions to facilitate participation, the issues to be considered and the groups to be involved can be determined. In this process, the professional's role is to guide community in reaching decisions about the aspects of their environment in an easily understood way. Facilitation of the community's ability in making decisions means finding ways to bring people together, help them to clarify what they wish to do and guide them determine how to do it. Facilitation might involve the use of techniques by which people who are not trained can organize themselves to create change in their environment (Sanoff 2006).

Both the quality and precision of the process improves when all relevant stakeholders are involved in the process. Stakeholders from different sectors and interest fields should be determined objectively and they should all brainstorm to identify possible problems and potential solutions. For the level of stakeholder involvement, the decision-making authority need to identify not only the stakeholders themselves, but the extent their views and needs will influence the process. The level of participation intended to be achieved should be determined from the start of the participation process. All stakeholders should be clearly informed about the intended level of participation. Level of stakeholder participation should be decided with respect to the local needs and goals of the project (Cilliers and Timmermans 2014). Willingness of the citizens to be involved in the projects for the benefit of the entire community, easily accessible meetings, and citizens' having enough time and income to attend meetings help to improve participation. When powerful and influential community representatives are willing to represent their community, the

success of participation increases. The credibility of the facilitator for the representatives is also influential in the success of participation (Irvin and Stansbury 2004).

Appropriate participation methods that match to the objectives of participation is a must for planning for participation (Sanoff 2005). In order to create a base of community support, it is important to include participatory processes at the initial phase of a project. Providing public with the information so that they participate in a proper way and inform them about how their input will affect the decisions is a prerequisite for meaningful participation (Sanoff 2006). Experts must use methods which make it possible to directly communicate with the residents and educate them by addressing their needs besides providing professional knowledge to the administration. In addition to the institutionally provided or conventional methods of participation such as public hearings and public viewings, more interactive methods of participation need to be used. Exhibitions or discussion meetings, which can be employed for different groups of stakeholders, facilitate narrowing the differences and resolving disputes (Hong 2018). Process of participation could be made more interactive by mixing different techniques of participation and configuring them in a way they provide feedback to the following technique of participation. Involving participants in the analysis of the participation methods further enriches the ‘collective learning’ as well as providing them with the consequences of their actions. Follow up events for consolidating new networks of participants, particularly empowering the weaker groups in participation might help to counterbalance power dynamics in participation (Cox et al. 2014).

Participation can determine the results and success of the project. Quality of participation depends on the specific approach to participation and its implementation process. Evaluation of the participation process is extremely important in figuring out if the approach and implementation of participation achieved intended results and improved the end product and if it helped building social capital. (Cilliers and Timmermans 2014).

Improvement measures for participation maybe summarized as follows:

- Figuring out the goal of participation, determining the relevant stakeholders, their level of involvement, and how to involve them are important for an effective participation.
- Describing a participation strategy with the details of a participation process is essential before initiating the participation process.
- Appropriate participation methods that match the objectives of participation is a must for planning for participation.

- Benefits and costs of participation need to be assessed to predict the usefulness of participation schemes.
- Willingness of the public to participate and the credibility of the facilitator of participation improves a participatory scheme.

2.3. Participation in Urban Design

In urban design theory and practice, the social dimension of urban design ideally includes both users and inhabitants of an area in the urban design process. The involvement of multiple actors ranging from ordinary citizens, that will be affected by the urban development, to the professional experts, is referred to as community design, participatory design, or community engagement for urban design (Raciti, 2018). Basically, participatory approach in urban design is the involvement of all the relevant parties in the decision-making processes which will influence their lives directly or indirectly. Planning and urban design are two fields in which the adoption of a participatory approach is most legitimate, since decision-making in these fields affect a wide public and a large number of parties. The most effective ways to include residents and users in participation are believed to be the actual spatial interventions. Public spaces are used by multiple groups who might not recognize each other. Stakeholders become more involved with the place they design through participation (Cilliers and Timmermans 2014). The adoption of a participatory approach, especially in urban projects, is associated with the democratization of planning and design with the recent discussions on how cities should be governed and shaped (Gardesse 2015). Still, adoption of a participatory approach in large-scale urban design projects is not common due to the challenges it presents (Calderon 2019).

The evolutionary turns in planning theory have influenced not only how planning is practiced but also how urban design is practiced. “Communicative turn” in planning theory put forward the notion of participation in the planning process (Firidin Özgür 2012). After 1990s, this perspective was defined as a “communication process” (Carmona et al. 2010; Cuthbert 2007; Madanipour 1996, 2006; Punter 2007). “The Participatory Turn in Urbanism” as named by Krivý and Kaminer (2013), took place when a participatory culture demanding to be implemented outside the field of politics has been formed starting from 1990s. The participatory turn in urban planning, urban design and architecture was a return to the ideologies of the 1960s, therefore, the origins of

participatory planning can be found in advocacy planning of Davidoff, equity planning of Krumholz, and transactive planning of Friedmann (Krivý and Kaminer 2013). The aim of participatory planning was defined as adding public perspectives to the planning processes and to the design of public spaces (Cilliers and Timmermans 2014). This transition in theories of both planning and urban design disciplines presented a shift from a “technical and elitist point of view to a more open and a pluralistic approach”. The communicative turn in planning promoted the idea that planning, and urban design practice should be influenced by broader public consensus (Firidin Özgür 2012, 208).

Participation in environmental design is grounded on the idea that environments work better when citizens are actively involved in their creation and management. Therefore, participatory design is about a change of attitude in creating and managing physical environments (Sanoff 2006). Citizen participation in design and planning, dating back to late 1960s, emerged from the dissatisfaction related to the creation and management of the physical environments (Sanoff 2005). Since the 1960s, centrally directed understanding of planning had been criticised pointing out the gap between the centrally directed planning and the built environment which is actually desired by the people. Allowing the local residents to influence the planning process was a way to cope with this alienation of planners and users. This critique of planning coincided with the implementation of urban renewal projects, in which the architects needed to question how and to what extent they would consider the wishes, demands and preferences of the permanent residents who will be the future users. These concerns led to the concept of citizen participation, which in time became a “demand” supported by the politicians in urban projects (Wulz 1986).

The meaning of fundamental concepts such as “participation” and “community design” have shifted in time from an idealistic approach to a pragmatic one. Working with the existing institutional structures rather than working against them is the contribution of pragmatist approach to community design. According to Toker and Toker (2006), the advocacy approach that has brought the idea of participation has lost much of its prominence in time, whereas the ideal it has planted, which is the participation of local people in the decision-making of design and planning is still valid. However, the steps of involvement in Wulz’s (1986) classification of participation, such as representation, questionnaire, regionalism, and dialogue, which were not mentioned as proper modes of participation in the 1960s have begun to be put forward since the mid-1980s. The authors associate this with the foundations of pseudo-participation. Collaborative decision-

making started to become prominent since the mid 1990s replacing advocacy approaches. Even though community design continued to be concerned with the participation of people in the decision-making, loss of advocacy ideals, or replacement of them with the idea of consensus building defined its new pragmatist phase (Toker and Toker 2006).

Effective citizen participation can be an important factor influencing the success of an urban design process. In the conventional planning approaches, planning and design professionals disassociate themselves from the public, which will be affected by their plans and designs. In a participatory approach to urban design, citizen input into the process of creating a statement of purpose for urban design can both save time and prevent the disappointment which might result from imposing design ideas to the public. Nevertheless, participation has to be meaningful, since a public meeting to gather citizen input easily can become a pointless activity if nothing significant comes out of it. Ideally, citizen support for urban design is also important in financing the program of urban design. Current constraints of economy require that city officials support programs that have primacy for the citizen (Shirvani 1982).

Citizen participation helps to equip ordinary citizens with power to make the target institutions respond to their views, aspirations, and needs (Wulz1986). A carefully planned and implemented public participation in decision-making processes concerning urban environmental issues is crucial for supporting participatory democracy, improving the efficiency of the planning process, increasing the quality of the planning outcomes, and improving and validating political decision-making. Ability to influence the course of events shaping their environments, thus their lives, empower people in a meaningful participation scheme. Being able to take part in political discussions on the quality of their built environment and culture of their city promotes a sense of belonging in the residents, while creating living cities and strengthening civic identity. In addition, social capital is built as stakeholders develop a sense of belonging to the place and owning the place since they invest time and energy in creating it. They end up being “promoters and defenders of the space” (Cilliers and Timmermans 2014).

Fraser et al. (2006) state that community engagement in development projects provides a comprehensive evaluation of significant local social, environmental and economic issues which help to understand the local context better than counting on statistical information. A bottom-up approach based on community engagement fills the information gap between the problems identified by the planners and the actual local problems that community experiences. Solutions put forward with the community can

address local issues more accurately and provide more sustainable responses to the problems. Finally, a bottom-up approach empowers the community and increases their capacity to influence processes shaping their environment. Sanoff (2006) claims that better decisions are taken when the public and communities are involved in the decision-making process. People also own the success of a program if they are involved in its creation. They form the experience of influencing the decisions, while decision-makers get a first-hand information to add to their overall data and information. Boyko et al. (2006) suggest that the constantly changing social, functional, aesthetic and emotional needs should be addressed in the urban design process by providing community engagement opportunities throughout the urban design process. Toker and Toker (2006) emphasize that community engagement in the planning and design processes are advantageous, because it provides “customized outcomes” for the users, and maximizes user satisfaction with the product of design. It is also advantageous for planners and designers because it maximizes user satisfaction with the design outcome. Community design based on genuine participation, which gives a say to the existing or potential users of a place is a “straightforward design and planning understanding”. It excludes the assumption that the design and planning professional as an expert who knows it all and who ignores the local community members, their wishes and needs. It also excludes assuming that participation is just an instrument in justifying a design agenda in which users are at best presented with the final decisions, during processes of pseudo-participation (Toker and Toker 2006). Community design is also concerned with acknowledging that professional technical knowledge could not solve problems of the society on its own, that moral and political principles need to be integrated to the professional practice of planning. Citizens have a right to be represented regarding the decisions about their living environment. Moreover, maximum public input is advantageous for planning. Community design is different from conventional practices of planning in terms of being “client, process, and value oriented”, yet the professional tasks involved in community design are rather ambiguous (Comerio 1984).

Participatory planning and design can enhance social benefits, economic results, and contribute to sustainable development. Nevertheless, it is either completely neglected by project developers and planners, or it is applied in the questionnaire format which does not involve any creativity and innovation. The formal understanding of planning frequently fails to include complex social relations, because of an absence of experience and knowledge, thus “knowhow”, or the complexities involved in participatory planning

(Cilliers and Timmermans 2014). Participatory urban design like participatory planning, is often associated with challenges and complexities since it assigns different tasks and responsibilities than conventional ones to the design professionals and institutional structures involved in the process. In addition, it requires a more direct involvement of a professional body like a public planning office or a consultant (Steinø 2003). In a participatory urban design process, the levels of influence that participants have over the quality of the final product and the use depends on the power relations among them. Usually, developers have significant influence over nearly every aspect of the development outcome. Urban design professionals, who are responsible to the developer as a client design a spatial environment which corresponds to the intentions of the developers. Even though, public sector planners and engineers have the power to control the features of the development, they have little ability to initiate proposals. Individual users of the environment can only normally influence development outcomes if they can be a part of the negotiation (Biddulph 1998).

Despite the claims of advantages of community engagement in design processes, urban design practice often ignores the participation and input from ordinary citizens due to institutional and professional elitism inherent in design and planning. On the other hand, citizen involvement in urban design is pursued as a goal despite the criticism brought up against it for its inability to realize its purposes. Hou (2011) claims that “participation is seen as a necessary and unavoidable part of urban design practice today” (Hou 2011, 334). According to Innes and Booher (2004), urban design process increasingly involves a number of actors and organizations, as its practice shifts towards a participatory model. Thus, they propose a participation model which also involves collaboration in which designers and other stakeholders collectively work as equal partners. The participation model they propose, involves citizens, as well as organized interest groups, different organizations, planners and public administrators in a common framework. Participation should be viewed as a combination of a multitude of interactions among citizens and other players who collectively produce outcomes. In such a practice, urban design is viewed as a field on which citizens claim rights and responsibilities, and use their knowledge and experience. Communication, learning and action are at the center of this model which transforms policies, interests and citizenry (Innes and Booher 2004). Toker and Toker (2006) propose guidelines to assure a genuine participation in design projects. The steps they define in a participation scheme is finalized by an action plan. In the first step of “participation”, possible maximum participation of the local community

members is provided by the help of local media and networks of community leaders. In the second step “collaboration”, key issues, assets and problems are identified at a collaborative idea generation session. In the next step “consensus”, workshops where community members work in small groups are organized with the aim of achieving a consensus on shared goals and strategies. In the last step “action” the process is finalised with an action plan which includes the first steps and potential actions determined for each strategy.

There are multiple ways to structure and configure a participation process and make it an integral part of the overall planning and design processes. However, integration of participation to the planning and urban design processes present challenges and opportunities that do not exist in conventional planning and design processes. The challenges and opportunities of the participation are closely related with the political, institutional, social, and economic backgrounds of the projects since participation in most cases are custom designed for the specific project (Dalsgaard 2012). Challenges and opportunities presented by adoption of participatory processes need to be studied and understood to propose an effective an efficient participatory process that could be an integral part of the overall urban design process (Calderon 2019).

There is a risk that participatory design and planning becomes a mainstream institutional process which is very rigid and narrow that it does not meet its ideals and original goals properly. Participation in such a context, might become an instrument to satisfy mandated requirements, contradicting its original moral purpose of engaging the whole community to promote public good. When public participation becomes a bureaucratic and standardized process, its tasks, problems, and limits are narrowly defined in order to avoid conflict and make the process easily controllable. On the other hand, as participatory projects take longer time to be implemented, citizens might lose interest and commitment in the process. Moreover, disappointments emerge when public priorities are not maintained in implementation because of cost overruns, opting for shortcuts behind closed doors, or sticking to conventional ways of decision-making (Hou and Rios 2003).

Adding to the difficulties of participatory arrangements in urban design process, it is possible that these arrangements do not significantly change conventional processes or decision-making systems. A hierarchical structure can still prevail in project design and implementation. In cases where participation cannot be well integrated into the urban design process, traditional urban design process and participation practices might

continue to exist as two parallel regulation systems that do not affect each other (Gardesse 2015). Moreover, realistic, large-scale participatory design applications consume significant financial and non-financial resources (Biddulph 1998; Garde 2014), and are difficult to execute (Hou and Rios 2003; Dalsgaard 2012; Calderon 2019). While realizing the ideals of genuine participation may be easier in small scale projects with small or homogeneous communities, participatory processes are generally employed and needed in large-scale projects in complicated settings with constraints of time and resources (Calderon 2019). Challenges of participation include achieving required conditions and focus for participatory design, managing complex implementation processes, managing multiple stakeholders, and power dynamics among them, conducting realistic, large-scale participatory design practices (Hou and Rios 2003; Calderon 2019; Cox et al. 2014). Regarding the design quality, participation can lead to the generation of ordinary ideas. It is argued that participation is generally insufficient to achieve excellence in urban design projects (Crewe 2001; Garde 2014).

Despite the challenges it presents, participatory approach has potential to create positive outcomes when employed in large scale urban projects. Participation can create opportunities to involve local people in the decision-making processes which normally exclude them (White 2014). Participation makes it possible for local people to feel belonging to the final product of urban design (Bianco 2016; Relational Urbanism 2018; Nagashima 1992), and stimulates an activism that allows them to care for and protect their environment over time by building an awareness of environmental quality in the community (Crewe 2001; Nagashima 1992). Participation helps to provide consensus building, strengthen community bonds, make it possible to understand the current needs of the residents, form mutual understanding between officials and residents, facilitate internal government communication and raise awareness of environment quality (Nagashima 1992). Participatory methods could produce sustainable and responsible project development strategies (Stangel and Szóstek 2015; Bianco 2016). Adoption of participation is associated with learning and transformation for all the actors involved (Wulz 1986; Dalsgaard 2012; Torres 2011). Especially, technological, and digital tools employed imply diversified experiences of learning for participants (Saad-Sulonen and Horelli 2010). Participation process is also associated with social innovation (Arnstein 1969; Wulz 1986; Cox et al. 2014), and with social change (Nelson and Wright 1995 quoted in Irvin and Stansbury 2004) for its transforming capacity. Participatory projects equip designers with new perspectives by which they comprehend their roles and

practices in a different and innovative way (Torres 2011). Participation reveals hidden information that can provide input for the design process. Defining, framing, and encouraging design experiences which involves participation of non-designers in a productive manner is a skill that needs to be developed (Relational Urbanism 2018). Finally, participatory processes have the potential to produce a “good design of a new and different kind” (Crewe 2001, 450).

Urban design is fundamentally responsible for “creating an environment that satisfies, informs and inspires its users”. This understanding of urban design requires an elaborate communication with the user (Inam 2002, 54) which implicates the adoption of participatory approach in urban design. The emergence of successful projects which employ efficient participatory practices present a tendency to recognize the potentials of participatory approach by designers and city authorities. Crewe (2001) points out that while mainstream design review systems do not allow citizen participation, contemporary cities demand more democratic participatory approaches. For professionals and organizations, a participation scheme which involves citizens and community stakeholders means acknowledging them as equal partners in the design and planning process. Especially, for the municipal authorities, such an understanding requires forming institutional mechanisms that support citizen initiatives as well as citizen involvement. On the other hand, for professionals, public institutions, and for the public, this understanding necessitates rethinking urban design not just as a technical and professional field, but a public and democratic one.

Despite controversies, conflicts, constraints, and problems involved, a genuine participatory approach to an urban project is a transformative process for the institutions, experts, designers, developers and residents, shortly for all the actors involved. Moreover, it is a transformative process for planning and design activities themselves (Dalsgaard 2012; Torres 2011). Therefore, participatory design involves ideals and values that extend the adequacy of participatory techniques (Dalsgaard 2012) that can be pursued when sufficient time, resources and political support are provided.

2.4. Evaluation: Insights from the Literature for an Effective Participatory Urban Design Process

A new “participatory” urban design process framework is required to replace conventional top-down urban design process which excludes the participation of the

public. Public participation should be incorporated into the urban design process in order to provide a better evaluation of the local context, to form better decisions, and to provide better social, economic and environmental outcomes while at the same time increasing user satisfaction. The features of an effective participation process discussed throughout the chapter are concisely presented in this section.

For participation to be an integral part of the urban design process, it must be designed and structured from the very beginning together with the urban design process. Commitment of the agency to implement urban design process to adopt a participatory approach, and involve citizens in the decision-making processes is the indispensable aspect of a participatory urban design process. Participation in urban design can be structured in multiple ways with participants, participation methods and levels specific to each project. Yet, the political and administrative will and determination to carry on a participation process that is coherent and consistent is a common feature of the efficient participation processes.

The process of “participation is continuous and ever changing” (Sanoff 1988, 42). User needs are also subject to change in time (Dalsgaard 2012). The design of a planning task can be made transparent to make it legible by all the parties involved (Sanoff 1988). Establishing a structured public participation and a public dialogue at the onset of an urban project is the important first step of a participatory approach. Providing public information at all stages of a project with multiple mediums of communication and integrating opportunities for public feedback in the whole process strengthen the process of participation. Involving local residents in analysis, reviews and deliberations actively fosters participation. Including citizen’s views in the design brief, at the start of a participatory project is important. There is a need to establish a balance between professionals and lay people during all stages of a project, though design expertise should be a particular component of any design decision-making (White 2014). On the other hand, it is important to remember that expert decisions are not always better than “lay” decisions (Sanoff 1988). Information from participatory initiatives and findings need to be reported back to the public in easily accessible formats. Information can also be distributed through social media (Dalsgaard 2012). Extending participation into the completion of the project provides balancing power relations by giving voice to the weaker groups (Cox et al. 2014).

By nature, urban design is an interdisciplinary field, which requires collaboration of different disciplines and actors. However, genuine participation in urban design

decision-making processes requires inclusiveness based on involving all stakeholders, equal say and influence of participants providing power balance, and consensus building in arriving at decisions by deliberation and facilitation (Calderon 2013). An alternative process surpassing conventional professional-user relationships is necessary for addressing wider social and political aspects involved in the urban projects. This process requires active participation of institutions, organizations, and individual actors who are usually excluded from design process. All stakeholders concerned in the production of a participatory urban project need to be recognized (Hou and Rios 2003), to achieve a comprehensive view of their needs, demands, and perspectives (Cilliers and Timmermans 2014). All individuals and interest groups that will be affected by an urban project should come together in an open forum (Sanoff 1988). Stakeholders in a participatory urban design scheme should include actual users of the space, individuals who have an interest in the place, or would be affected if the place were lost. Stakeholders should also include expert professionals such as planners, designers, engineers, developers, local authorities, NGOs, and other interested or affected parties. Since participation cannot be implemented forcefully, it must rely on the willing participation of people who have interests, who are curious, or who are socially responsible. Implementing and enforcing participation by defining the roles of stakeholders clearly is important. The actual users of the space might contribute significantly to the production of space since they know best what is needed in terms of functionality and usage of the space (Cilliers and Timmermans 2014).

Having an influence on the decisions rather than having needs met is the primary source of user satisfaction in a participation process (Sanoff 2005). Eventhough, participation attempts to involve residents and experts in the planning process, participation of the entire community in the planning process might not be possible (Cilliers and Timmermans 2014). In such a situation, even partial involvement of the community can make contribution to shaping more pluralistic and more appropriate solutions (Francis 1983).

Since the first implementations of participation in planning and design, a wide spectrum of participation methods has been introduced. Outreach efforts to inform public, and to organize and educate community residents about the potential project are important to create trust, cooperation, and solidarity. Current techniques of participation in urban design include computer simulations, gaming experiences, design charrettes, various tools for citizen feedback such as visual preference surveys, focus group discussions, and citizen polling (Hou and Rios 2003). New technological instruments, and digital

visualization techniques can be used to strengthen citizen participation in urban design projects (Garde, 2014). New methods (Francis 1983), and creative participatory processes that provide different ways for people to participate need to be developed. Introducing creative participation tools are instrumental at attracting stakeholders, communities, and residents to the process, strengthening their willingness to be a part of the participatory planning process, and enhancing the quality and comprehensiveness of the outcomes of the participatory planning process (Cilliers and Timmermans 2014). Furthermore, new techniques and technologies can be developed to custom design participation in urban projects. The availability of appropriate participatory development methods that make it possible for alternative technical and organizational arrangements, facilitate participation in urban projects (Dalsgaard 2012). Techniques of consensus building, conflict resolution, and organizational participation are also employed to respond to the challenges of public participation process in urban design (Hou and Rios 2003). Therefore, creative participatory processes are necessary for successful place-making processes (Cilliers and Timmermans 2014). The techniques of participation need to be used in an iterative process running longitudinally along the course of the project. This makes it possible for each method of participation to inform, guide and direct other modes of participation within the project. In such an iterative process, participation starts before the project's decision-making and design, continues during project implementation and proceeds after the completion of the project (Nagashima 1992; White 2014; Garde 2014). In the reviews and deliberation phases of the projects, it is important to include residents in the review boards, advisory committees, and juries (White 2014).

There is a need to incorporate a “longitudinal strategic planning” in the long-term implementation of urban projects to promote successful partnership collaborations amongst central and local governments, local communities, and residents. Closer working relationships need to be developed between central and local governments and public, private, and voluntary sectors (Jung et al. 2013). Similarly, Sanoff (2000) claims that participation means that a dialogue between citizens and public sector need to be built to address the needs of the citizens and to inform them about the resources to meet their needs. This dialogue may be expressed as a vision statement to be implemented within the scope of a strategic plan Sanoff (2000).

The technical complexity of most projects requires professional assistance for structuring, organizing, and managing participation. Dealing with technical complexity also requires incorporating design and planning principles in the process. Community

groups need guidance to respond adequately to the program and their goals of participation. In addition, investigating conventional design and planning procedures might be necessary to make sure that participation does not become an instrument for confirming the intentions of a professional. Facilitating the ability of the community to arrive at decisions concerning their living environment by an easily understood process must be the role of the professional in a participation scheme. Facilitation in participation means bringing people together and helping them in identifying and realizing their aims. It can involve using different techniques by which ordinary people can get organized to initiate and influence change in their environment (Sanoff 2005).

In order to facilitate an effective participatory scheme, goals of participation need to be defined, all relevant stakeholders need to be identified, and their involvement need to be ensured and participation methods and techniques that match the goals of participation need to be decided at the onset of the project. Methods and techniques of participation need to match not only to the goals of participation, but also to the type of stakeholders. They need to be easily accessible, and understandable for the stakeholders. Different methods and techniques can be utilized to reach different segments of public and facilitate their involvement. In addition, new and creative custom-designed methods of participation need to be considered to reach wider public. In a genuine participation scheme, public gain control over the decisions that affect their lives by being involved in all stages of decision-making from setting goals and strategies to consensus building and implementation. Goals, stakeholders, methods, and techniques of participation process must be elements of an integrated participation strategy, which can be expressed in a strategic plan document.

“Communication” is the key element in a participation scheme, which needs to be assured throughout the project in order to achieve the targeted level of participation. Informing the public and all stakeholders concerning the project is the first and most important step of communication with the public. A two-way communication and information flow must be targeted in informing. The information activities in a participation scheme should be announced effectively to ensure the highest level of participation targeted. Informing the public can be viewed as part of an education process that will continue and progress throughout the urban design process. It is important that informing is consistent throughout the project process and involves feedback on the progress of the project and on the impact that participation makes on the progress.

Informing need to be preceded by systematized opportunities for public feedback. Providing channels for feedback for the public must be an objective of each participation scheme. Feedback must involve the explanations concerning how it will affect the project scheme. Feedback of the public must also be communicated to the public with its influence. Designing participation as an open and flexible process, that allows new inputs and feedback at every stage, is essential for the success of participation. Participation and urban design should be considered as processes that are open to mutual interaction and that progress by interpreting information input and feedback. Participation should be designed as a flexible process that can be shaped according to the specific conditions of the project and can be changed with feedback and experiences. In a participatory urban design process, designers and other experts must take on new roles as facilitators and guides, besides conventional roles concerned with their field of expertise. As emphasized earlier, participation has the potential to transform, democratize and liberate the act of design itself, the way designers and other professionals view their field of expertise.

Features of an effective participatory urban design process may be summarized as follows:

- Participation process need to be designed and structured from the very beginning together with the urban design process.
- Commitment of the agency to implement urban design process, to adopt a participatory approach is a prerequisite for a participatory urban design process.
- All stakeholders need to be involved in participation, and a power balance need to be assured among them.
- Appropriate participation methods that match the objectives and stakeholders need to be used. Adoption of new, innovative, creative and custom-designed methods should be considered.
- A “longitudinal strategic planning” is necessary for promoting successful partnership collaborations amongst central and local governments, local communities, and residents during a participatory urban design process.
- The technical complexity of a participatory urban design project might require the assistance of a professional team for structuring, organizing and managing participation.

- Informing the public and all stakeholders concerning the project is the first and most important step of communication with the public. A two-way communication and information flow must be targeted in informing.
- Systematized opportunities for public feedback need to be placed.
- A successful participation process needs to be designed as an open and flexible system allowing input and feedback at every stage.

CHAPTER 3

PARTICIPATORY URBAN DESIGN PROJECTS ACROSS THE WORLD

In this chapter, researches which describe and analyse participatory urban design cases from different parts of the world and from Turkey are reviewed. First, the cases are analysed in terms of types, participant structures, participation methods and techniques, and participation levels, and then the findings from the inquiry of world cases and Turkish cases are comparatively analysed to find out common features and distinct aspects. In the second section of the chapter, three cases which are comparable with the thesis case “the İzmirdeniz Project” are selected for further inquiry. These three cases are reviewed in terms of their participation processes including project scales, scopes, durations, participation goals, stakeholders and form of stakeholder involvements, as well as participation methods and techniques and participation levels. In the final section of the chapter insights from the overview of the case studies, and in-depth review of the three selected cases, that can inform the generation of an effective participation process are discussed and listed.

3.1. An Overview of the Participatory Urban Design Case Studies

3.1.1. An Overview of the International Case Studies

The reviewed 20 researches analysed 22 participatory urban design cases from different parts of the world. 17 of the 22 cases are large-scale projects from neighbourhood to city scales. These 17 projects included urban regeneration projects (Hong 2018; Jung et al. 2013); new development (Francis 2002); waterfront development (White 2014); city, neighbourhood and village redevelopment and revitalization (Nagashima 1992; Sanoff 1988; Stangel and Szóstek 2015; Biddulph 1998; Calderon 2019; Torres 2011; Gardesse 2015); architectural design; (Dalsgaard 2012), and city parks (Garde 2014; Hou and Rios 2003); urban design of an agro-industrial urban fringe

(Cox et al. 2014) and public open space with transport infrastructure (Crewe 2001). 5 projects are small scale projects including the urban design of apartment courtyards and neglected neighbourhood public spaces in Riga (Prilenska and Liias 2015); a neighbourhood park in Dublin (Relational Urbanism 2018); a shared courtyard in Helsinki (Saad-Sulonen and Horelli 2010); and a caravan settlement in Malta (Bianco 2016). Among reviewed cases, 19 were participatory urban design projects which were implemented, 3 were research projects which were carried out to investigate different aspects of adopting a participatory approach (Torres 2011; Cox et al. 2014; Stangel and Szóstek 2015). They were included in the inquiry as they examine important aspects of adopting a participatory approach in urban design. In Torres (2011), the influence of being involved in participatory urban design projects, on the views of design students concerning the act of design and the role of designer is investigated. Cox et al. (2014) is concerned with the development of methods of social innovation in participatory urban design. In Stangel and Szóstek (2015), design interventions which respond to local needs and opportunities identified by a participatory design process were described.

Table 6. Previous cases of participatory urban design from different countries

Case no	Title of the project	Subject of the project	Location of the project
1	Gwangju Project (Jung et al. 2013)	Urban regeneration	Gwangju-Korea
2	Pagalmu Renesanse Project (Prilenska and Liias 2015)	Urban design of apartment courtyards	Riga-Latvia
3	Labas Vietas Talka Project (Prilenska and Liias 2015)	Revitalization of neighbourhood public spaces	Riga-Latvia
4	Development of a new municipal library titled Media-space (Dalsgaard 2012)	Architectural design	Aarhus-Denmark
5	Sewoon Renewal Promotion Project (Hong 2018)	Urban renewal	Seoul-Korea
6	Kwun Tong Town Centre Project (Hong 2018)	Urban renewal	Hong Kong
7	Urban design of Union Point Park (Hou and Rios 2003)	Urban waterfront park design	California-USA
8	Revitalization of Gibson Town (Sanoff 1988)	Town revitalization	Gibson-USA
9	Urban design of a shared courtyard (Saad-Sulonen and Horelli 2010)	Design of a shared courtyard	Helsinki-Finland
10	Neighbourhood revitalization projects (Torres 2011)	Neighbourhood revitalization	Montreal-Canada Guadalajara-Mexico
11	Urban design of Orange County Great Park (Garde 2014)	Urban park design	California-USA
12	Urban design of Toronto's Waterfront (White 2014)	Waterfront design	Toronto-Canada
13	Urban design of the Boston Southwest Corridor (Crewe 2001)	Urban design with transport infrastructure	Boston-USA
14	The 'Thought for Food' Project (Cox et al. 2014)	Urban design of agro-industrial urban fringe	Flanders-Belgium
15	Urban design of a bungalow- caravan settlement (Bianco 2016)	Redesign of bungalow- caravan settlement	Ghadira-Malta

16	Village revitalization in Mstów, Poland (Stangel and Szóstek 2015)	Village revitalization	Mstów-Poland
17	Revitalization of Stoke (Biddulph 1998)	Town redevelopment	Stoke-Britain
18	Redevelopment of Les Halles District (Gardesse 2015)	District redevelopment	Paris-France
19	Design of Le Fanu Park, Ballyfermot (Relational Urbanism 2018)	Design of a neighbourhood park	Dublin-Ireland
20	Urban design in Yokohama's Minami Ohta District (Nagashima 1992)	Neighbourhood renewal	Yokohama-Japan
21	Design of a new settlement: Village Homes (Francis 2002)	Design of a new settlement	California-USA
22	Renewal of La Mina neighbourhood (Calderon 2019)	Neighbourhood renewal	Barcelona-Spain

3.1.1.1. Participants

The participation processes in most cases involved local governments, departments of local government, the city council (Biddulph 1998; Hong 2018; Relational Urbanism 2018) local government corporations (Sanoff 1988; Garde 2014; Gardesse 2015), and local institutions and organizations (Hou and Rios 2003; Dalsgaard 2012; White 2014). 4 projects out of the 22 projects studied involved central government as a participant. These 4 projects were all large-scale projects with a wider scope, which necessitated central government approval for some aspects of the project or required national funding for implementation. The revitalization of Stoke (Biddulph 1998) was carried out within the scope of a central government's urban design program in United Kingdom, while the urban design of Union Point Park (Hou and Rios 2003) and the Orange County Great Park (Garde 2014) in United States, Toronto's Waterfront (White 2014) and the urban regeneration of Gwangju in Korea (Jung et al. 2013) were all projects of larger scale and scope.

Private organizations were involved in 8 out of 22 projects. Projects which involved the private sector as a participant were also projects with larger scales and with more complicated project setups (Crewe 2001; Jung et al. 2013; White 2014; Garde 2014; Gardesse 2015; Prilenska and Lias 2015; Francis 2002). 11 out of 22 cases involved cooperation and partnership of NGOs (Torres 2011; Jung et al. 2013; Prilenska and Lias 2015), CBOs (White 2014; Garde 2014; Gardesse 2015), and associations (Saad-Sulonen and Horelli 2010; Prilenska and Lias 2015) or a combination of them (Crewe 2001; Hou and Rios 2003; Hong 2018). In 2 cases, professional chambers were involved in the participation setup. The Latvian Association of Landscape Architects were involved in the urban design of apartment courtyards (Prilenska and Lias 2015) and the Irish

Architecture Foundation was involved in the urban design of a neighbourhood park (Relational Urbanism 2018).

Local people or citizens who are particularly affected by the projects, participated in all of the projects. In 9 of the 22 cases, a university (Hou and Rios 2003), or a group of researchers, participate in the urban design projects as project managers, or they are involved in organization of participation (Nagashima 1992; Saad-Sulonen and Horelli 2010; Torres 2011; Dalsgaard 2012; Jung et al. 2013; Cox et al. 2014; Stangel and Szóstek 2015; Hong 2018). Experts, specialists, or professionals are participants of 8 cases.

Table 7. Participants in international cases

Title of the project	Participants
Gwangju Project	Central and local governments, private sector, local people, non-profit organizations, researchers, project coordinator, UNESCO, international cultural organizations, cultural policy makers from other Asian cities
Pagalmu Renesanse	Local government, Latvian Association of Landscape Architects, landscape architecture students, housing associations, private sector (sponsor), non-profit organizations, urban revitalization activists, neighbourhood residents
Labas Vietas Talka	Local government, city council, private sector (sponsor) non-profit organizations, urban revitalization activists, neighbourhood residents
New municipal library titled Media-space	Local government, city transforming digital technologies research initiative, politicians, sponsors, executive committee and project management team members, architects, contractors, local institutions and organizations, library staff and residents
Sewoon Renewal Promotion	Local government, local urban renewal units, public corporation, local people, experts
Kwun Tong Town Centre	Local government, local urban renewal units, local government council, NGOs, association of residents, local people, professional researchers, experts
Urban design of Union Point Park	Central, regional, local governments, Oakland port administration, California coastal protection unit, Berkeley University, CBOs: Unity Council (Community Development Corporation), FROSI (Fruitvale Recreation and Open Space Initiative), neighbourhood associations, youth associations
Revitalization of Gibson Town	Town residents, town development company
Urban design of a shared courtyard in Helsinki	Youth centre and kindergarten staff, local project representatives, members of neighbourhood associations, researchers, different city administration units
Neighborhood revitalization in Montreal and Guadalajara	Non-profit organizations, employees from participating schools, students from schools participating in the project
Urban design of Orange County Great Park	Federal and local governments, OCGPC (Orange County Great Park Corporation) established by the city council, local government planning unit, private consultants, local people, special interest groups, CBOs
Urban design of Toronto's Waterfront	Three levels of state administration (local-federal-central), TWRC (Toronto Coastal Revitalization Company), Toronto City Government, CBOs, local people, Planning commission (Royal Commission on the Future of the TorontoWaterfront), private sector organizations and task group
Urban design of the Boston Southwest Corridor	Federal government, Boston City Government, Boston residents (10%), special interest groups, design and engineering companies, local government transportation unit, neighbourhood associations, neighbourhood task groups, CBOs
The 'Thought for Food' Project	Expert researchers, local people, agro-industrial sector representatives, local farmers, local policy makers, environmental activists
Urban design of a bungalow - caravan settlement	85% of settlement residents, design team
Village revitalization in Mstów, Poland	Researchers and experts, local people, local leaders
Revitalization of Stoke	Central government, local government, city council, student groups, local professionals, landowners

Redevelopment of Les Halles district	Local government, local government transportation unit, private companies (long-term leaseholders in the region), local government planning unit, local government cultural property protection unit, local government green space unit, local government youth unit, semi-public-semi private company which manages and facilitates participation, contractors, advisory groups, private advisory groups, design teams, design managers, CBOs, local community
Design of Le Fanu Park, Ballyfermot	Irish Architecture Foundation (IAF), Dublin City Council, sponsor, local people
Urban design in Yokohama's Minami Ohta District	Local government, researchers, neighbourhood schools, neighbourhood residents
Design of a new settlement: Village homes	Local government, landowners, contractors
Renewal of La Mina neighbourhood	A consortium of metropolitan and district governments, private housing corporations, European Commission (funding), researchers from a local university, neighbourhood residents

Table 8. Distribution of participants in international cases

Title of the project	Participants															
	Central Government	Local Government	Local government corporation	Local government council	Local institutions and organizations	Executive-advisory committees-boards	Private Sector	University	NGOs	CBOs	Associations	Professional Chambers	Researchers	Experts	Local people	Special interest groups
Gwangju Project	✓	✓					✓		✓				✓	✓	✓	✓
Pagalmu Renesanse		✓					✓				✓	✓			✓	✓
Labas Vietas Talka		✓		✓			✓		✓						✓	✓
New municipal library titled Media-space		✓			✓	✓								✓	✓	✓
Sewoon Renewal Promotion		✓		✓										✓	✓	
Kwun Tong Town Centre		✓	✓						✓		✓		✓	✓	✓	
Urban design of Union Point Park	✓	✓			✓			✓	✓	✓	✓				✓	
Revitalization of Gibson town			✓												✓	
Urban design of a shared courtyard in Helsinki		✓									✓		✓		✓	✓
Neighbourhood revitalization in Montreal and Guadalajara									✓				✓		✓	✓
Urban design of Orange County Great Park		✓	✓	✓			✓			✓					✓	✓
Urban design of Toronto's Waterfront	✓	✓	✓		✓		✓		✓	✓	✓			✓	✓	✓
Urban design of the Boston Southwest Corridor		✓					✓			✓	✓			✓	✓	
The "Thought for Food" Project													✓	✓	✓	✓
Urban design of a bungalow-caravan settlement														✓	✓	
Village revitalization in Mstów, Poland													✓	✓	✓	
Revitalization of Stoke	✓	✓		✓										✓	✓	✓
Redevelopment of Les Halles district		✓	✓				✓			✓				✓	✓	
Design of Le Fanu Park, Ballyfermot				✓								✓			✓	✓

Urban design in Yokohama's Minami Ohta District		✓											✓		✓	
Design of a new settlement: Village homes		✓														✓
Renewal of La Mina neighbourhood		✓					✓	✓					✓		✓	
TOTAL	4	16	4	4	3	1	8	1	5	5	5	2	8	10	20	10

In addition to common stakeholders, few projects involved particular participants. Participation of international cultural organizations and cultural policy makers from other Asian cities in the Gwangju Project (Jung et al., 2013), urban revitalization activists (Prilenska and Liias 2015), war veterans in the urban design of Orange County Great Park (Garde 2014), were examples of special interest groups in international cases.

In all international cases either local people or special interest groups, or both, participate in the projects. Local governments are second most common participants as they are involved in 16 out of 22 projects. Local governments, to a lesser extent, also participate in the projects with their councils, and corporations. Researchers and experts are also common participants in projects, as researchers participate in 8 and experts in 10, out of 22 projects. Private sector is also a more common participant, participating in 8 projects. Whereas, participation of the central government, local institutions and organizations, NGOs, CBOs, Associations are less common in case studies from across the world. Also, participation of universities, executive or advisory committees and boards and professional chambers is less frequent.

3.1.1.2. Participation Methods and Techniques

Although the project types, scales and scopes of the cases differ significantly, traditional participation methods and techniques are used in most of the cases. However, the places, sequences and joint use of usual participation methods and techniques in the overall urban design process, their involvement in project development, management, and execution processes varied in projects. If participation is included at the outset of a project, a brainstorming session in which ideas are generated could be the first step of the participation process as in “Labas Vietas Talka” Project (Prilenska and Liias 2015). In 5 other cases, field walks, field tours with participants to note impressions, observations and suggestions about the field were starting points of participation (Sanoff 1988; Saad-Sulonen and Horelli 2010; Torres 2011; Cox et al. 2014; Nagashima 1992). In the urban design of Union Point Park, a collective petition from the neighbourhood residents became the start of the project, and the participation scheme (Hou and Rios 2003).

In participatory projects considered successful, the target participant group, all participants, and the public, are informed about the project at each project stage. The processes of participation in projects, and the progress of the projects, are communicated to the public through exhibitions, meetings, public sessions, city-wide forums, brochures, bulletins, project websites, online platforms, e-mail lists and project social media accounts. Different methods and techniques of participation which are intended at informing the public, and sometimes consulting them, were also used. Project offices set up at the project field (Crewe 2001; Dalsgaard 2012; Hong 2018), and information points for the project scattered in the city (Dalsgaard 2012), were established for information and consultation purposes in 3 projects. Other than project offices, project newspapers (Crewe 2001; Hong 2018), project brochures (Hong 2018), project exhibitions (Biddulph 1998; Torres 2011; Dalsgaard 2012; White 2014; Hong 2018) and digital information technologies such as project websites and social media (Saad-Sulonen and Horelli 2010; Dalsgaard 2012) were utilized for participation in cases.

Depending on the targeted participation, different traditional methods of participation such as surveys (Hou and Rios 2003; Garde 2014; Stangel and Szóstek 2015; Bianco 2016), interviews (Nagashima 1992; Gardesse 2015; Stangel and Szóstek 2015; Bianco 2016) and focus group discussions (Nagashima 1992; Dalsgaard 2012; Garde 2014; White 2014; Gardesse 2015; Bianco 2016; Hong 2018) are commonly used in case studies. Public voting was used in 3 projects to decide on the design alternatives (Garde 2014; White 2014; Gardesse 2015).

Different forms of public meetings with stakeholders are used in 13 out of 22 projects. Most of the projects benefited from a large number of participation techniques which can be generalized as public meetings, such as public hearings, public debates, discussion meetings, forums, conferences, and panels.

Workshops are important elements of participatory processes and are used extensively in the cases. 14 out of 22 projects used different kinds of workshops. Most of them used a series of workshops in their participation schemes. The character, subject, function, scope of the workshops differed significantly, according to each project. Workshops in the cases were used for brainstorming, imagining, and designing possible scenarios drawing, mapping, photographing, analysing, and actual designing. Workshops were often directed to specific interest, age, or stakeholder groups.

In 3 cases, these traditional participation techniques are used in conjunction with “project-specific” or “scaffolded” and innovative participation techniques, such as audio-

video installations in the city, media, music, and simulation laboratories (Dalsgaard 2012), digital platforms, digital installations, and digital models (Saad-Sulonen and Horelli 2010; Relational Urbanism 2018).

Table 9. Participation methods and techniques in international cases

Title of the project	Participation methods and techniques
Gwangju Project	Unspecified
Pagalmu Renesanse	Direct participation of neighbourhood residents (project proposal- project development- implementation- partial project financing)
Labas Vietas Talka	Brainstorming- warm-up- opening events, workshops, meetings
New municipal library titled Media-space	-Traditional participation methods: group sessions, workshops, special events, project information points in the city, -Innovative specially design participation events: media laboratories, video-sound recording installations in the city
Sewoon Renewal Promotion	Public meetings, mass screenings, dialogue meetings with institution managers, exhibitions
Kwun Tong Town Centre	Group sessions, mass screenings, dialogue meetings with institution managers, exhibitions, information brochures, booklets, newspaper bulletins, public consultations, resident education, research reports, forums, exchanges with residents
Urban design of Union Point Park	Collective petitions, public presentations, preference surveys, workshops (for young people), special events
Revitalization of Gibson Town	Town walk, mapping workshop and series of other workshops
Urban design of a shared courtyard in Helsinki	Walk around the block, co-design workshops, other workshops, stakeholder meetings, digital information tools (websites, social media, digital galleries)
Neighbourhood revitalization in Montreal and Guadalajara	Neighbourhood tours, design, photography workshop and other workshops, design studio, local public display of drawings and models
Urban design of Orange County Great Park	Determination of stakeholder categories, stakeholder focus discussions, stakeholder conference, surveys, telephone surveys, presentation of alternatives to stakeholders
Urban design of Toronto's Waterfront	Roundtable meetings of the project committee with central government and city management units, public representatives and private sector stakeholders, preparation of the competition booklet with feedback from previous participation experience
Urban design of the Boston Southwest Corridor	Monthly meetings, meetings with Southwest Corridor neighbourhood committees, stakeholder meetings, surveys, bi-monthly project newspaper, project offices, telephone information line, social programs for neighbourhood youth and local contractors
The "Thought for Food" Project	Adapted "Netzstadt/Synoikos" participation method: project area bike tour, interviews, consecutive workshops, commentary panels, plenary meetings, group sessions, special events (cocktail, dinner, receptions etc.)
Urban design of a bungalow-caravan settlement	One-on-one meetings with settlement residents, regular meetings with association members, field surveys, questionnaires
Village revitalization in Mstów, Poland	Stakeholder meetings, interviews and surveys, vision development, concept proposition, and design workshops
Revitalization of Stoke	Stakeholder meetings, three consecutive workshops, public exhibition
Redevelopment of Les Halles District	Stakeholder meetings, public voting for proposal alternatives, thematic group work with the advisory board, workshops, focus group meetings with stakeholders, interviews in the project area
Design of Le Fanu Park, Ballyfermot	Consecutive design events, workshops
Urban design in Yokohama's Minami Ohta District	Surveys, researches, public plan presentations, collective discussions, collective meetings, public voting, workshops, post-workshop discussion sessions, interviews and talks in the project area, workshop-related events, observation walks

Design of a new settlement: Village Homes	Workshops with working groups, implementation of layout design
Renewal of La Mina: neighbourhood	Series of charrette-like workshops, (a five-day open house event was planned but cancelled)

In addition, pre-designed participation methods such as the “synoikos method” and “what if” scenario technique (Cox et al. 2014) or the ‘learning-based network approach’ (Saad-Sulonen and Horelli 2010) were used in 2 projects, after being adapted to the specific conditions of the project. Special programs such as educating neighbourhood youth and local contractors, were made part of the participation scheme in the urban design of Boston Southwest Corridor (Crewe 2001).

A series of special activities were integrated to the participation processes in 4 projects (Prilenska and Liias 2015; Dalsgaard 2012; Relational Urbanism 2018; Calderon 2019). Some of these events, such as celebrations, receptions, cocktails, and informal dinners, are not directly related to participation, but they strengthen participation by creating opportunities for informal conversations among stakeholders, by creating stakeholder connections, reinforcing existing connections, and increasing the promotion of projects (Hou and Rios 2003; Cox et al. 2014).

Table 10. Distribution of participation methods and techniques in international cases

Title of the project	Participation methods and techniques																				
	Brainstorming session	Field tour	Collective petition	Public voting	Surveys	Interviews	Workshops	Public meetings	Focus group discussions	Special events	Project advisory boards	Project offices -info points	Project newspapers	Project posters, banners, brochures	Project exhibitions	Digital info tools	Video-audio installations	Innovative participation methods	Special programs	Pre-designed participation methods	
Gwangju Project											✓										
Pagalmu Renesanse																				✓	
Labas Vietas Talka	✓						✓	✓	✓	✓											
New municipal library titled Media-space							✓		✓	✓		✓				✓	✓		✓		
Sewoon Renewal Promotion								✓							✓						
Kwun Tong Town Centre									✓			✓	✓	✓	✓	✓					
Urban design of Union Point Park			✓		✓		✓	✓		✓											
Revitalization of Gibson Town		✓					✓														
Urban design of a shared courtyard in Helsinki		✓					✓	✓								✓		✓			✓

Neighbourhood revitalization in Montreal and Guadalajara		✓					✓								✓					
Urban design of Orange County Great Park				✓	✓			✓	✓		✓									
Urban design of Toronto's Waterfront								✓	✓		✓									
Urban design of the Boston Southwest Corridor								✓				✓	✓						✓	
The 'Thought for Food' Project		✓				✓	✓	✓		✓										✓
Urban design of a bungalow-caravan settlement					✓	✓		✓	✓											
Village revitalization in Mstów, Poland					✓	✓	✓	✓												
Revitalization of Stoke							✓	✓							✓					
Redevelopment of Les Halles District				✓		✓	✓	✓	✓		✓									
Design of Le Fanu Park, Ballyfermot							✓			✓								✓		
Urban design in Yokohama's Minami Ohta District		✓		✓		✓	✓	✓	✓	✓										
Design of a new settlement: Village Homes							✓													
Renewal of La Mina neighbourhood							✓													
TOTAL	1	5	1	3	4	5	14	13	8	6	4	3	2	1	4	3	1	3	2	2

Workshops and public meetings are the most frequently used participation methods in international cases, followed by focus group discussions and special events. Field tours, public voting, surveys, interviews, project offices and project information points, project exhibitions, digital information tools, and innovative participation methods are used less frequently. Brainstorming sessions, collective petitions, project brochures and newspapers, video-audio installations in the city, special programs and pre-designed participation methods are the least frequent participation methods and techniques.

3.1.1.3. Participation Levels

The participation in the projects, exhibited a wide range of applications. It is common for large-scale projects to be presented with an emphasis on “maximum viable participation” (Crewe 2001) or “urban scale participation” (Dalsgaard 2012; White 2014; Gardesse 2015). However, in most cases, this assumption cannot be realized due to the difficulties in the participation processes. On the other hand, it was possible for all residents to participate in small-scale projects (Sanoff 1988; Bianco 2016; Stangel and Szóstek 2015).

Participation levels for 22 projects were mostly grouped in the mid sections of participation spectrums. These middle sections corresponded to the participation rungs of

consultation, placation and partnership in Arnstein’s (1969) Ladder. Consultation and placation rungs were referred to as “degrees of tokenism” by Arnstein which corresponded to a symbolic participation. “Partnership”, on the other hand, was a level of participation which belonged to the “degrees of citizen power” category of Arnstein. In 14 cases among 22, there had been efforts to consult the public. Though, the instruments for consulting varied considerably in the cases ranging from questionnaires and surveys to interviews, meetings, focus group discussions and workshops. In 4 cases, representatives from the public were placed on advisory boards or executive committees, bringing the level of participation up to the level of placation. 4 other cases demonstrated a redistribution of power between citizens and authorities where aspects of the project were negotiated through joint boards, planning committees and mechanisms for resolving disagreements.

Table 11. Participation levels in international cases

Title of the project	Participation level
Gwangju Project	Informing, consultation, placation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Pagalmu Renesanse	Citizen control, delegation of power (degrees of citizen power) (Arnstein 1969) Self-decision, co-decision (active participation) (Wulz 1986) Collaborate, empower (IAP2 2018)
Labas Vietas Talka	Consultation, delegation of power (degrees of citizen power) (Arnstein 1969) Co-decision (active participation) (Wulz 1986) Consult, collaborate (IAP2 2018)
New municipal library titled Media-space	Consultation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Sewoon Renewal Promotion Project	Informing (symbolic participation) (Arnstein 1969) Representation (passive participation) (Wulz 1986) Inform (IAP2 2018)
Kwun Tong Town Centre	Informing, consultation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Urban design of Union Point Park	Partnership, delegation of power (degrees of citizen power) (Arnstein 1969) Co-decision (active participation) (Wulz 1986) Collaborate (IAP2 2018)
Revitalization of Gibson town	Partnership, delegation of power (degrees of citizen power) (Arnstein 1969) Co-decision (active participation) (Wulz 1986) Collaborate (IAP2 2018)
Urban design of a shared courtyard in Helsinki	Partnership, delegation of power (degrees of citizen power) (Arnstein 1969) Co-decision (active participation) (Wulz 1986) Collaborate (IAP2 2018)
Neighbourhood revitalization in Montreal and Guadalajara	Consultation (symbolic participation) (Arnstein 1969) Dialogue, alternative (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Urban design of Orange County Great Park	Consultation, placation (symbolic participation) (Arnstein 1969) Questionnaire, dialogue, alternative selection (semi-active participation) (Wulz 1986) Involve (IAP2 2018)

Urban design of Toronto's Waterfront	Consultation, placation (symbolic participation) (Arnstein 1969) Dialogue, alternative (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Urban design of the Boston Southwest Corridor	Information, consultation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
The "Thought for Food" Project	Partnership, delegation of power (degrees of citizen power) (Arnstein 1969) Co-decision (active participation) (Wulz 1986) Involve (IAP2 2018)
Urban design of a bungalow- caravan settlement	Delegation of power delegation (degrees of citizen power) (Arnstein 1969) Co-decision (active participation) (Wulz 1986) Collaborate (IAP2 2018)
Village revitalization in Mstów, Poland	Consultation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Revitalization of Stoke	Consultation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Redevelopment of Les Halles District	Informing, consultation, placation (symbolic participation) (Arnstein 1969) Dialogue, alternative (semi-active participation) Involve (IAP2 2018)
Design of Le Fanu Park, Ballyfermot	Delegation of power (degrees of citizen power) (Arnstein 1969) Co-decision (active participation) (Wulz 1986) Collaborate (IAP2 2018)
Urban design in Yokohama's Minami Ohta District	Consultation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Design of a new settlement: Village homes	Consultation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)
Renewal of La Mina neighbourhood	Informing, consultation (symbolic participation) (Arnstein 1969) Dialogue (semi-active participation) (Wulz 1986) Involve (IAP2 2018)

Table 12. Distribution of participation levels in international cases

Title of the project	Participation levels																			
	Arnstein's (1969) Ladder of Participation								Wulz's (1986) stages of participation					IAP2 (2018) public participation spectrum						
	Manipulation	Therapy	Informing	Consultation	Placation	Partnership	Delegation of power	Citizen control	Representation	Questionary	Regionalism	Dialogue	Alternative	Co-decision	Self-decision	Inform	Consult	Involve	Collaborate	Empower
Gwangju Project			✓	✓	✓							✓						✓		
Pagalnu Renesanse								✓							✓					✓
Labas Vietas Talka				✓			✓							✓					✓	
New municipal library titled Media-space				✓								✓						✓		
Sewoon Renewal Promotion			✓						✓							✓				
Kwun Tong Town Centre			✓	✓								✓						✓		
Urban design of Union Point Park						✓	✓							✓					✓	
Revitalization of Gibson Town						✓	✓							✓					✓	
Urban design of a shared courtyard						✓	✓							✓					✓	

Neighbourhood revitalization in Montreal and Guadalajara				✓								✓	✓					✓		
Urban design of Orange County Great Park				✓	✓					✓		✓	✓					✓		
Urban design of Toronto's Waterfront				✓	✓							✓	✓					✓		
Urban design of the Boston Southwest Corridor			✓	✓								✓	✓					✓		
The "Thought for Food" Project							✓	✓						✓					✓	
Urban design of a bungalow-caravan settlement							✓						✓						✓	
Village revitalization in Mstów, Poland				✓								✓						✓		
Revitalization of Stoke				✓								✓						✓		
Redevelopment of Les Halles District			✓	✓	✓							✓	✓					✓		
Design of Le Fanu Park, Ballyfermot							✓							✓					✓	
Urban design in Yokohama's Minami Ohta District				✓								✓						✓		
Design of a new settlement: Village Homes				✓								✓						✓		
Renewal of La Mina neighbourhood			✓	✓								✓						✓		
TOTAL	0	0	6	14	4	4	7	1	1	1	0	13	5	7	1	1	0	13	7	1

The most frequently achieved participation levels in international case studies correspond to the “consultation” (Arnstein 1969), “dialogue” (Wulz 1986), “involve” (IAP2 2018) levels. Levels of “informing” and “delegation of power” (Arnstein 1969), “alternative” and “co-decision” (Wulz 1986), “collaborate” (IAP2 2018) are the second most frequently achieved levels in international case studies. Whereas “citizen control” (Arnstein 1969), “representation”, “questionary”, and “self-decision” (Wulz 1986), “inform” and “empower” (IAP2 2018) levels are less frequent levels, each achieved by 1 project. Finally, “manipulation” and “therapy” (Arnstein 1969), “regionalism” (Wulz 1986), “consult” (IAP2 2018) levels of participation are not found in international cases.

Cases with “consultation” level in Arnstein’s Ladder corresponded mostly to the “dialogue” stage in Wulz’s (1986) continuum, when the instrument of consultation involved a conversation between the public, or the user and the decision-maker, or a representative of the decision-maker. However, if the consultation is done through a questionnaire, then consultation in Arnstein’s Ladder could correspond to the “questionary” stage in Wulz’s continuum of participation. Similarly, consultation in Arnstein’s classification might correspond both to the “consult” and “involve” levels of IAP2’s participation spectrum, concerning the instrument of consulting. If consultation is carried out through an indirect method of participation such as a questionnaire or a survey it corresponded to “consult” level of IAP2 spectrum. However, if consulting is carried out

through an interactive or “direct” method of participation such as focus group discussions, interactive meetings or workshops, then the act of participation could be referred as “involve” according to IAP2’s spectrum. Therefore, 13 cases correspond to “dialogue” stages of Wulz’s spectrum, 1 remained in the “questionary” stage. Whereas, in IAP2’s spectrum, there were 13 cases at “involve” levels and only 1 case at “consult” level.

Among 22 cases reviewed, 8 reached high levels of participation, 7 of them corresponding to Arnstein's (1969) “delegation of power” step, and 1 corresponding to “citizen control” step indicating that the public had “degrees of power” in these projects. “Delegation of power” corresponded to the “co-decision” step, which is a form of active participation in Wulz's (1986) continuum. “Delegation of power” also corresponded to the “collaborate” level in IAP2’s participation spectrum. All 5 small-scale projects examined reached higher levels of participation. However, only 1 of the small-scale projects reached the level of “citizen control” level in Arnstein’s Ladder, which corresponded to the “self-decision” stage in Wulz’s classification, and to the “empower” stage in IAP2’s spectrum and this level applied only to some aspects of the project.

Among 3 larger scale projects that reached higher levels of participation, the urban design of Union Point Park (Hou and Rios 2003), was an exceptional larger scale urban design project initiated by an experienced and powerful CBO. “Unity Council”, was a “community development corporation” that had long-term experience of community revitalization in the area it worked. The Unity Council mobilized a wide range of other actors from public, non-profit, and private sectors to get involved in the planning and design of the park. Central government, regional government, local government, local institutions, organizations, Berkeley University, other CBOs, and various neighbourhood associations participated in the project. Therefore, the existence of a powerful CBO as an initiator of the project, and the purposeful framing of objectives and justifications concerning the creation of a major public park for the community, could have led to the higher level of participation the project achieved despite its larger scale.

The other larger scale project with a higher participation level was the revitalization of Gibson Town (Sanoff 1988), in which Henry Sanoff as one of the leading proponents of community design and participation worked closely with the residents of Gibson Town through field tours and multiple workshops to decide the revitalization strategy for the town.

The third larger scale project that achieved a higher level of participation was a research project. In this project for urban design of an agro-industrial urban fringe area,

the special participation method “Netzstadt/Synoikos” adapted to the specific conditions of the project might have helped to achieve a higher level of participation. “Netzstadt/Synoikos” method involved an iterative design process, which consisted of consecutive “actor workshops” and “design workshops” with interim panels and plenary meetings in between. Scenario based Synoikos (dwelling together) method involved adequate opportunities for dialogue of stakeholders, where they imagined and contemplated on future scenarios of the area. The participation in the project was further strengthened by special events like receptions that encouraged informal conversations among stakeholders (Cox et al. 2014).

The levels of participation in 6 of the projects corresponded to the “informing” step of symbolic participation in Arnstein's (1969) participation Ladder. Nevertheless, 5 of these 6 projects also involved, one or both of other steps of symbolic participation which are “consultation” and “placation”. Therefore, participation in these projects correspond to somewhere between the “questionnaire” and “alternative” levels in Wulz's classification. In the IAP2 classification, these projects correspond to the “inform”, “consult” and “involve” levels. Participation in 1 project remained at “informing” level in Arnstein's (1969) classification corresponding to “representation” in Wulz's participation stages, and “inform” level in IAP2's (2018) spectrum. These levels corresponded to a participation level ranging from passive to semi-active participation. Nevertheless, none of the projects remained at the "manipulation" and "therapy" levels of participation classification of Arnstein which do not have equivalent labels in other classifications.

3.1.2. An Overview of the Case Studies from Turkey

The contents of 20 participatory projects analysed in 14 case studies are examined with respect to their participants, participation methods and techniques, and participation levels. The Turkish case studies included 5 regeneration (Esengil 2009; Ünlü 2009; Alpan 2013, Palancı Sertbaş 2013), 3 redevelopment (Esengil 2009; Kentsel Strateji 2010), 3 revitalization (Esengil 2009; Başaran Uysal 2013; Şahin 2013), 3 new development (Çavdar 1978; Başak 2016; Polat and Vural Arslan 2019), 2 park design (Arın and Özsoy 2015; Özdemir 2018), 2 public open space design (Esengil 2009), 1 historic conservation (Aydoğan 2017), and 1 city square design (Esengil 2009) projects. The majority of the cases included urban design of heritage sites, since participation through public meetings

were mandated by the 2004 revision of the *Law on Conservation of Cultural and Natural Assets*. This was the first time when the term “participation” was scripted in a planning legislation text in Turkey (Aydoğan 2017). Urban renewal and regeneration projects are the second largest group of the case studies since the existence of right holders in these projects make their participation and approval obligatory. However, the adoption of a participatory approach is rare in urban design projects that are carried out on public land.

Table 13. Previous cases of participatory urban design from Turkey

Case No	Title of the Project	Subject of the Project	Location of the Project
1	Kalekapısı and Environs Urban Design P. (Esengil 2009)	Regeneration of a traditional district	Antalya-Turkey
2	Mediterranean Youth, Culture and Art Park Urban Design P. (Esengil 2009)	Urban park design	Antalya-Turkey
3	Sobacılar Bazaar Revitalization and Business Center P. (Esengil 2009)	Revitalization of a city bazaar	Antalya-Turkey
4	East Terminal and Market Square Redevelopment P. (Esengil 2009)	Redevelopment of a market area	Antalya-Turkey
5	Kalekapısı and Environs Traditional City Center Culture and Tourism Based Regeneration P. (Esengil 2009)	Regeneration of the traditional city center	Antalya-Turkey
6	Antalya Textile Factory Urban Design P. (Esengil 2009)	Urban redevelopment	Antalya-Turkey
7	Antalya Konyaaltı City Square Urban Design P. (Esengil 2009)	City square design	Antalya-Turkey
8	Urban Restructuring of Antalya Walled-Town (Alpan 2013)	Regeneration of historic district	Antalya-Turkey
9	Antalya Kepez-Santral Neighbourhood Resettlement P. (Palancı Sertbaş 2013)	Neighbourhood regeneration	Antalya-Turkey
10	“Game Without Handicaps” (Oyun Engel Tanımaz) P. (Arın and Özsoy 2015)	Public open space design	Bursa-Turkey
11	Yıldıztepe Social Life Center P., Mudanya, Bursa (Polat and Vural Arslan 2019)	New development - architectural design	Bursa-Turkey
12	Bursa Atatürk Stadium and Environs Urban Design P. (Cankurt 2015)	Public open space design	Bursa-Turkey
13	Redesign of Zafer Square and Its Environs Çanakkale (Başaran Uysal 2013)	Revitalization of historic public space	Çanakkale-Turkey
14	Denizli Sarayköy Sakarya Neighborhood Public Space Revitalization P. (Özdemir 2018)	Neighbourhood park design	Denizli-Turkey
15	Düzce Hope Homes P. (Başak 2016)	New development - Housing design for earthquake victims	Düzce-Turkey
16	Odunpazarı Industrial Market Redevelopment P. (Kentsel Strateji 2010)	Urban redevelopment	Eskişehir-Turkey
17	Yeldeğirmeni Neighbourhood Renewal P. (Şahin 2013)	Neighbourhood revitalization	İstanbul-Turkey
18	İzmir Kemeraltı Conservation P. (Aydoğan 2017)	Historic conservation	İzmir-Turkey
19	İzmit New Urban Settlements P. (Çavdar 1978)	New development - settlement design	Kocaeli-Turkey
20	Designing the Regeneration Process: Tarsus Traditional Shopping District (Ünlü 2009)	Regeneration of a traditional district	Mersin -Turkey

3.1.2.1. Participants

In the case studies, at the national level, central government, ministries and various government agencies, and departments and at the local level, metropolitan municipalities, district municipalities, various municipal departments, municipal companies and corporations, and municipal and city councils, are mostly the main stakeholders in the participatory processes. Local institutions and organizations, as well as universities, are also among institutional stakeholders. The private sector is an important participant in a significant number of projects. NGOs, CBOs, associations, and professional chambers made up a third group of participants. Especially involvement of professional chambers is very common in participatory urban design projects in Turkey. Professional chambers mostly participate in oppositions and intervention in top-down project decisions of central or local governments. Especially, chamber of architects and bar associations have special influences on the development processes. They take action against top-down urban projects that exclude participation, express their objections and in some cases prevent the realization of the projects by filing lawsuits. Researchers and experts were also involved in participatory urban design projects. Local people, residents or special interest groups among the general public are participants in almost all cases. In particular, citizens get organized in groups against the ‘top-down’ projects of central and local governments, or by taking part in existing organizations, they oppose top-down project schemes that excluded them.

Central government is a stakeholder at 6 out of 20 projects (Esengil 2009; Alpan 2013, Palancı Sertbaş 2013; Şahin 2013; Başak 2016). Central government mostly participated through ministries, and in one of the projects with its Mass Housing Administration. Local government participated in 19 of the 20 projects. Only, “Düzce Hope Homes” Project, which consisted of building new settlements for earthquake victims was an initiative of the CBOs which was supported by central government (Başak 2016). In 2 projects local government corporation (Esengil 2009; Palancı Sertbaş 2013), in 7 projects city councils of local governments (Esengil 2009; Ünlü 2009; Kentsel Strateji 2010; Arın and Özsoy 2015; Cankurt 2015; Özdemir 2018) participated. City councils were supportive of the projects mostly, but in some cases, they participated as opponents to the projects (Esengil 2009).

Table 14. Participants in cases from Turkey.

Title of the Project	Participants
Kalekapısı and Environs Urban Design	Local government, chamber of architects, competition jury, competition participants, project owner, advisory board,
Mediterranean Youth, Culture and Art Park Urban Design	Local government, chamber of architects, competition jury, competition participants, project owner, advisory board, citizens
Sobacılar Bazaar Revitalization and Business Center	Local government, chamber of architects, competition participants, project owner, citizens, market business owners
East Terminal and Market Square Redevelopment	Local government, chamber of architects, competition participants, project owner, citizens, market business owners, Akdeniz University Dept. of Archaeology, museum directorate
Kalekapısı and Environs Traditional City Center Culture and Tourism Based Regeneration	Central and local governments, CBO, chamber of architects, projects coordination committee, municipal corporation (Antepe A.Ş.), citizens
Antalya Textile Factory Urban Design	Central and local governments, professional chambers, city council, CBO, Antalya Bar Association, private sector (design office), artists, citizens
Antalya Konyaaltı City Square Urban Design	Local government, chamber of architects, city council, professional chambers, project owners, citizens
Urban Restructuring of Antalya Walled-Town	Central and local governments, district municipalities, diverse public institutions, the Yacht Harbour Planning Team, METU (Middle East Technical University) Applied Research Unit, city police, Yacht Harbour and Walled-Town Coordination Office, chamber of architects, Conservation of Walled-Town and Tourism Development Cooperative, ATSO (Antalya Chamber of Commerce and Industry), diverse associations, neighbourhood residents, neighbourhood businesses
Antalya Kepez-Santral Neighbourhood Resettlement	Central and local governments, city council, city directorates, district municipality, professional chambers, CBOs, NGOs, municipal corporation (Antepe A.Ş.), neighbourhood headpersons, neighbourhood residents
“Game Without Handicaps” (Oyun Engel Tanımaz)	Nilüfer Municipality, Nilüfer District National Education Directorate, universities, chamber of architects, chamber of landscape designers, selected primary school
Yıldıztepe Social Life Center	Mudanya Municipality, Universities, entrepreneurs, sponsor, investors, professionals, neighbourhood headperson, professional chambers, foundation for developing tourism culture, Mudanya newspaper, freelance planners, architects, and landscape designers, users, residents, business owners, students, directorates of political parties
Bursa Atatürk Stadium and Environs Urban Design	Bursa Metropolitan Municipality, municipal council, professional chambers, Bursa Cultural and Natural Heritage Conservation Board
Redesign of Zafer Square and Environs	Çanakkale Municipality, Çanakkale Cultural and Natural Heritage Conservation Board, Çanakkale University, citizens, professional organizations, public institutions, NGOs, neighbourhood residents and neighbourhood tradespeople
Sakarya Neighbourhood Public Space Revitalization	Local government, district municipalities, “Planning for Real” coordinator, specialists, Pamukkale University, city council, citizens, children
Düzce Hope Homes	Central government, Düzce Solidarity Housing Cooperative for Homeless and Tenant Earthquake Victims, Düzce Earthquake Victims Association, One Hope Association, Düzce Hope Studio, Düzce Hope Association, TOKİ (Mass Housing Administration of Turkey)
Odunpazarı Industrial Market Redevelopment	Local government, right holders
Yeldeğirmeni Neighbourhood Renewal	Kadıköy Municipality, NGO (ÇEKÜL Foundation), private sector (Marshall paint company), Conservation High Council, İstanbul Cultural and Natural Heritage Conservation Board, KUDEB (Bureau for Conservation, Implementation and Control), Ministry of Culture and Tourism, provincial city administration
İzmir Kemeraltı Conservation	İzmir Metropolitan Municipality, district municipality, İzmir No.1 Cultural and Natural Heritage Conservation Board, city council, Dokuz Eylül University, İTO (İzmir Chamber of Commerce), NGOs
İzmit New Urban Settlements	İzmit Municipality, citizens
Regeneration of Tarsus Traditional Shopping District	Tarsus Municipality, municipal council, commercial city center tradespeople

In 7 of the projects local institutions and organizations took part. In 5 of these projects, local institutions were Natural and Cultural Heritage Conservation Boards (Alpan 2013, Cankurt 2015; Başaran Uysal 2013; Şahin 2013; Aydoğan 2017). In the “East Terminal and Market Square Redevelopment Project”, the provincial museum directorate, and in “Game Without Handicaps Project”, a selected primary school participated. In 2 projects acquired through architectural project competitions advisory boards which involved local representatives were formed (Esengil 2009). Universities were participants in 7 projects (Esengil 2009; Alpan 2013; Başaran Uysal 2013; Arın and Özsoy 2015; Aydoğan 2017; Özdemir 2018; Polat and Vural Arslan 2019).

Table 15. Distribution of participants in cases from Turkey

Title of the project	Participants																	
	Central Government	Local Government	Local government comoration	Local government council	Local institutions and organizations	Executive-advisory committees-boards	Private Sector	University	NGOs	CBOs	Associations	Professional Chambers	Researchers	Experts	Local people	Special interest groups	Competition participants	Competition Jury
Kalekapısı and Environs Urban Design		✓				✓	✓					✓		✓			✓	✓
Mediterranean Youth, Culture and Art Park Urban Design		✓				✓	✓					✓		✓	✓		✓	✓
Sobacılar Bazaar Revitalization and Business Center		✓					✓					✓		✓	✓	✓	✓	✓
East Terminal and Market Square Redevelopment		✓			✓		✓	✓				✓		✓			✓	✓
Kalekapısı and Environs Traditional City Centre Culture and Tourism Based Regeneration	✓	✓	✓				✓			✓		✓		✓	✓			
Antalya Textile Factory Urban Design	✓	✓		✓			✓			✓		✓		✓	✓	✓		
Antalya Konyaaltı City Square Urban Design		✓		✓			✓					✓		✓	✓			
Urban Restructuring of Antalya Walled-Town	✓	✓			✓		✓	✓	✓	✓	✓	✓	✓	✓	✓			
Antalya Kepez- Santral Neighbourhood Resettlement	✓	✓	✓						✓	✓	✓	✓			✓			
“Game Without Handicaps” (Oyun Engel Tanımaz)		✓		✓	✓		✓					✓			✓	✓		
Yıldıztepe Social Life Centre		✓					✓	✓	✓		✓	✓	✓	✓	✓			
Bursa Atatürk Stadium and Environs Urban Design		✓		✓	✓							✓						
Redesign of Zafer Square and Environs		✓			✓		✓	✓				✓	✓		✓			
Sakarya Neighbourhood Public Space Revitalization		✓		✓			✓					✓	✓	✓	✓	✓		
Düzce Hope Homes	✓								✓	✓	✓	✓		✓				

Odunpazarı Industrial Market Redevelopment		✓		✓												✓	✓		
Yeldeğirmeni Neighbourhood Renewal	✓	✓			✓		✓		✓							✓			
İzmir Kemeraltı Conservation		✓			✓			✓	✓			✓				✓			
İzmit New Urban Settlements		✓														✓			
Regeneration of Tarsus Traditional Shopping District		✓		✓												✓	✓		
TOTAL	6	19	2	7	7	2	9	7	7	5	4	14	4	10	17	6	4	4	

In cases from Turkey, either local people or special interest groups, or both participate in 17 out of 20 projects. However, in 3 projects there is no community involvement. Local governments are second most common participants as they are involved in 19 out of 20 projects. Local governments, to a lesser extent, also participate in the projects with their councils, and corporations. Professional chambers are the third more common participants in cases from Turkey, participating in 14 out of 20 projects. Experts participate in 10 projects. Private sector is also a common participant, participating in 9 projects. The central government, universities, NGOs, CBOs, associations, special interest groups, competition participants and juries are less common participants. Also, local government corporations and executive or advisory committees and boards are the least frequent participants in cases from Turkey.

NGOs, CBOs, and local associations are important stakeholders in participatory urban design projects. 9 out of 20 projects had an NGO, a CBO or an association, or a combination of them included in their participation scheme. 14 out of 20 projects had professional chambers involved in their processes. Professional chambers are mostly chamber of architects, bar associations or chambers of commerce and industry. Like city councils, while professional chambers are supporters of some projects by partnering with municipalities, or getting involved in advisory or consultation boards, project coordination committees in some projects (Esengil 2009), they are major opponents that set up protests, organize press briefings, signature campaigns, and public meetings to inform the public about the reasons of their objections. In some cases, they also file lawsuits to cancel the projects (Esengil 2009; Cankurt 2015).

Among 20 projects, either researchers or other experts, or both researchers and experts are participants in 12 of the projects. Special interest groups such as business owners (Esengil 2009; Alpan 2009; Ünlü 2009; Başaran Uysal 2013; Polat and Vural Arslan 2019), students of selected school (Arın and Özsoy 2015), children (Özdemir 2018) and artists (Esengil 2009) also participated in participatory urban design projects.

3.1.2.2. Participation Methods and Techniques

In Turkey, where there is an absence of a legal framework for urban design, urban design competitions are an important means of project acquisition. As part of the competition process, competition colloquia and competition advisory boards were referred to as instruments of participation (Esengil 2009). Nevertheless, it is questionable that their activities result in a meaningful participation, as both advisory boards and competition colloquia generally consisted of professionals and experts.

In the projects acquired by other methods, surveys and polls were used as indirect participation methods for consulting the public. Awareness methods to keep the public informed about the process, such as websites, project brochures, local newspapers, local media and billboards, project exhibitions, and group-interaction methods, such as workshops and focus group discussions were also used in the projects. Interviews, oral history studies, which provide more detailed, qualitative information were also used in participatory urban design projects from Turkey. Panels and meetings were frequently used participation mediums. Establishing citizen consultation committees, on-site project centers, and organizing field visits by participation facilitators, were rarely utilized participation methods and techniques.

Workshops and public meetings are the most frequently used participation methods, followed by surveys and interviews and focus group discussions. Public meetings were used in 7 of the projects, while workshops were executed in 8 projects as group-interaction methods. Surveys as more common indirect methods of participation were used in 6 of the projects (Çavdar 1978; Esengil 2009; Ünlü 2009; Palancı Sertbaş 2013; Başaran Uysal 2013; Arın and Özsoy 2015). Interviews were used in 4 studies (Çavdar 1978; Ünlü 2009; Palancı Sertbaş 2013; Başaran Uysal 2013), and focus group discussions were organized in 3 of the projects (Çavdar 1978; Başaran Uysal 2013; Başak 2016). Public voting was used in 2 projects (Alpan 2009; Palancı Sertbaş 2013).

Awareness methods which are mostly used for informing the public, such as local media, local newspapers, project billboards and project brochures, were utilized in 3 out of 20 projects (Palancı Sertbaş 2013; Özdemir 2018; Polat and Vural Arslan 2019). Digital informing tools such as project websites were used only in 2 projects (Palancı Sertbaş 2013; Polat and Vural Arslan 2019). Project exhibitions were organized in 2 projects (Alpan 2009; Arın and Özsoy 2015). Project offices were set up in 3 projects (Çavdar 1978; Palancı Sertbaş 2013; Şahin 2013).

Table 16. Participation methods and techniques in cases from Turkey

Title of the Project	Participation methods and techniques
Kalekapısı and Environs Urban Design	Establishing a competition advisory board, competition colloquium
Mediterranean Youth, Culture and Art Park Urban Design	Public opinion survey, competition colloquium
Sobacılar Bazaar Revitalization and Business Center	Establishing a competition advisory board, placation of a representatives of tradesmen and Antalya Union of Chambers of Tradesmen in consultation board, public meeting of the competition jury members with the citizens, competition colloquium
East Terminal and Market Square Redevelopment	Unspecified, participation by consulting: local government-chamber of architects-market business owners, competition colloquium
Kalekapısı and Environs Traditional City Center Culture and Tourism Based Regeneration	Participation by application for conservation of buildings to the Conservation Board by a CBO (requesting the registration of historic buildings), participation by consultancy of projects coordination committee, informing the public by local newspapers
Antalya Textile Factory Urban Design	Participation by action: press briefing, meetings, protest walk, signature campaign, lawsuit (professional chambers-city council-CBO-Antalya bar association), participation by press briefing and by applying to regional conservation board (artists-city council-CBOs), project cancelled by a lawsuit
Antalya Konyaaltı City Square Urban Design	Collective preparation of competition brief (local government, chamber of architects, city council), participation by negotiation (proposal for plan alteration by professional chambers via press briefing), competition colloquium
Urban Restructuring of Antalya Walled-Town	Participation by local stakeholders' sanctioning of the official stakeholders' planning efforts, negotiations with the local people, local exhibitions, open panel discussions, polls, panel "Ten Years of Conservation", local and national consultation councils, public meetings, workshops
Antalya Kepez-Santral Neighbourhood Resettlement	Workshops (1 st expectation workshop, 2 nd planning workshop, 3 rd integrated planning workshop, 4 th workshop for the final project), tren polling, project coordination center at the project site, fieldwork to reach citizens who could not access the project office, project brochures, project website, interviews with the citizens, polls to get public opinions
"Game Without Handicaps" (Oyun Engel Tanımaz)	Workshops, surveys, exhibition of the children's project, regular meetings for implementation project preparation
Yıldıztepe Social Life Center	Project website, project news at the local media, project billboards, workshops, citizen consultation committee
Bursa Atatürk Stadium and Environs Urban Design	Participation by opposition Bursa Municipality's top-down project making by chamber of architects and NGOs
Redesign of Zafer Square and Its Environs	Focus group discussions, face to face interviews, survey with the users of the area, workshop for citizens
Sakarya Neighbourhood Public Space Revitalization	Two days of education for facilitators, kick off meeting with local participants, workshops, project banners and posters
Düzce Hope Homes	Meetings, participatory game playing, focus group meetings, 12 design workshops
Odunpazarı Industrial Market Redevelopment	Workshops, charrettes
Yeldeğirmeni Neighbourhood Renewal	Setting up different social and cultural facilities and a "neighbourhood house" for the project, meetings with the neighbourhood residents
İzmir Kemeraltı Conservation	Kemeraltı project public participation meetings (2 obligatory meetings according to law 2863)
İzmit New Urban Settlements	Surveys, face-to-face interviews with workers and households, discussions with street groups, cooperative neighbourhood unit
Regeneration of Tarsus Traditional Shopping District	Survey with the users of the area, oral history studies with the business owners in the area

Focus group discussions, project advisory boards, project offices and information points, and project posters are participation methods that are used less frequently. Public voting, digital information tools and project exhibitions are used in 2 projects each. Special programs, such as setting up different social and cultural facilities in the neighbourhood, were only utilized in Yeldeğirmeni Neighbourhood Renewal Project (Şahin 2013). Brainstorming sessions, field tours, collective petitions, special events, project newspapers, video-audio installations in the city, innovative and pre-designed participation methods are not used at all in cases from Turkey.

Table 17. Distribution of participation methods and techniques in cases from Turkey

Title of the project	Participation methods and techniques																				
	Brainstorming session	Field tour	Collective petition	Public voting	Surveys	Interviews	Workshops	Public meetings	Focus group discussions	Special events	Project advisory boards	Project offices - info points	Project newspapers	Project posters - banners - brochures	Project exhibitions	Digital info tools	Video-audio installations	Innovative participation methods	Special programs	Pre-designed participation methods	
Kalekapısı and Environs Urban Design											✓										
Mediterranean Youth, Culture and Art Park Urban Design					✓																
Sobacılar Bazaar Revitalization and Business Center											✓										
East Terminal and Market Square Redevelopment																					
Kalekapısı and Environs Traditional City Center Culture and Tourism Based Regeneration								✓													
Antalya Textile Factory Urban Design																					
Antalya Konyaaltı City Square Urban Design																					
Urban Restructuring of Antalya Walled-Town				✓			✓	✓							✓						
Antalya Kepez-Santral Neighbourhood Resettlement				✓	✓	✓	✓				✓			✓		✓					
“Game Without Handicaps” (Oyun Engel Tanımaz)				✓			✓	✓							✓						
Yıldıztepe Social Life Center							✓				✓			✓		✓					
Bursa Atatürk Stadium and Environs Urban Design																					
Redesign of Zafer Square and Environs				✓	✓	✓	✓	✓													
Sakarya Neighborhood Public Space Revitalization							✓	✓						✓							
Düzce Hope Homes							✓	✓	✓												

Kentsel Strateji 2010; Aydoğan 2017). However, participation in few projects went beyond consultation. In 3 projects representatives of the public were placed on advisory boards, therefore placation level was reached (Esengil 2009; Polat and Vural Arslan 2019). In 3 projects there were co-design workshops, where collaboration of designers, experts and citizens were organized, therefore a delegation of power took place (Arın and Özsoy 2015; Başak 2016; Özdemir 2018). Levels of “manipulation” and “therapy” were not attempted on any projects.

Among the cases remained at “informing” step of Arnstein’s (1969) Ladder, 4 remained at “representation” stage in Wulz’s (1986) categorization of participation stages (Esengil 2009; Aydoğan 2017). “Questionary” stage was relevant for 6 cases where surveys were conducted (Çavdar 1978; Esengil 2009; Ünlü 2009; Palancı Sertbaş 2013; Başaran Uysal 2013; Arın and Özsoy 2015). İzmir Kemeraltı Conservation Project might have involved a “regionalism” aspect, as it was a conservation project where fitting into the architectural style of heritage buildings and spatial character of the heritage zone should have been one of the project objectives. 11 cases reached “dialogue” level in Wulz’s (1986) categorization, while 3 projects reached “co-decision” stage. “Co-decision” was the highest level of participation achieved in cases from Turkey.

Table 18. Participation levels in cases from Turkey.

Title of the Project	Participation level
Kalekapısı and Environs Urban Design	Collaboration of specialists and bureaucrats, no public participation
Mediterranean Youth, Culture and Art Park Urban Design	Consultation (symbolic participation) (Arnstein 1969) Questionary (Wulz 1986) Consult (IAP2 2018)
Sobacılar Bazaar Revitalization and Business Center	Informing, consultation, placation (symbolic participation) (Arnstein 1969) Dialogue (Wulz 1986) Consult (IAP2 2018)
East Terminal and Market Square Redevelopment	Informing, consultation (?) (symbolic participation) (Arnstein 1969) Dialogue (Wulz 1986) Consult (IAP2 2018)
Kalekapısı and Environs Traditional City Centre Culture and Tourism Based Regeneration	Informing, consultation (?) (symbolic participation) (Arnstein 1969) Representation (Wulz 1986) Inform (IAP2 2018)
Antalya Textile Factory Urban Design	Informing (?) (symbolic participation) (Arnstein 1969) Representation (Wulz 1986) Inform (IAP2 2018)
Antalya Konyaaltı City Square Urban Design	Informing (?) (symbolic participation) (Arnstein 1969) Representation (Wulz 1986) Inform (IAP2 2018)
Urban Restructuring of Antalya Walled-Town	Informing, consultation (symbolic participation) (Arnstein 1969) Dialogue (Wulz 1986) Consult (IAP2 2018)
Antalya Kepez - Santral Neighbourhood Resettlement	Informing, consultation (symbolic participation) (Arnstein 1969) Questionary, dialogue (Wulz 1986) Involve (IAP2 2018)

“Game Without Handicaps” (Oyun Engel Tanımaz)	Delegation of power (degrees of Citizen Power) (Arnstein 1969) Questionary, dialogue, co-design (Wulz 1986) Collaborate (IAP2 2018)
Yıldıztepe Social Life Centre	Informing, consultation, placation (symbolic participation) (Arnstein 1969) Dialogue (Wulz 1986) Involve (IAP2 2018)
Bursa Atatürk Stadium and Environs Urban Design	Participation by opposition to the top-down project making
Redesign of Zafer Square and Its Environs	Informing, consultation (symbolic participation) (Arnstein 1969) Questionary, Dialogue (Wulz 1986) Involve (IAP2 2018)
Sakarya Neighbourhood Public Space Revitalization	Delegation of power (degrees of Citizen Power) (Arnstein 1969) Co-design (Wulz 1986) Collaborate (IAP2 2018)
Düzce Hope Homes	Delegation of power (degrees of Citizen Power) (Arnstein 1969) Co-design (Wulz 1986) Collaborate (IAP2 2018)
Odunpazarı Industrial Market Redevelopment	Informing (symbolic participation) (Arnstein 1969) Dialogue (Wulz 1986) Involve (IAP2 2018)
Yeldeğirmeni Neighbourhood Renewal	Informing, consultation (symbolic participation) (Arnstein 1969) Dialogue (Wulz 1986) Involve (IAP2 2018)
İzmir Kemeraltı Conservation	Informing (symbolic participation) (Arnstein 1969) Representation, regionalism (?) (Wulz 1986) Inform (IAP2 2018)
İzmit New Urban Settlements	Informing, consultation (symbolic participation) (Arnstein 1969) Questionary, dialogue (Wulz 1986) Involve (IAP2 2018)
Regeneration of Tarsus Traditional Shopping District	Informing, consultation (symbolic participation) (Arnstein 1969) Questionary, dialogue (Wulz 1986) Involve (IAP2 2018)

Table 19. Distribution of participation levels in cases from Turkey.

Title of the project	Participation levels																			
	Arnstein's (1969) Ladder of Participation							Wulz's (1986) stages of participation					IAP2 (2018) public participation spectrum							
	Manipulation	Therapy	Informing	Consultation	Placation	Partnership	Delegation of power	Citizen control	Representation	Questionary	Regionalism	Dialogue	Alternative	Co-decision	Self-decision	Inform	Consult	Involve	Collaborate	Empower
Kalekapısı and Environs Urban Design																				
Mediterranean Youth, Culture and Art Park Urban Design				✓						✓							✓			
Sobacılar Bazaar Revitalization and Business Center			✓	✓	✓							✓					✓			
East Terminal and Market Square Redevelopment			✓	✓								✓					✓			
Kalekapısı and Environs Traditional City Centre Culture and Tourism Based Regeneration			✓	✓					✓							✓				
Antalya Textile Factory Urban Design			✓						✓							✓				

Antalya Konyaaltı City Square Urban Design			✓						✓						✓					
Urban Restructuring of Antalya Walled-Town			✓	✓							✓					✓				
Antalya Kepez- Santral Neighbourhood Resettlement			✓	✓						✓		✓					✓			
“Game Without Handicaps” (Oyun Engel Tanımaz)							✓			✓		✓						✓		
Yıldıztepe Social Life Center			✓	✓	✓							✓						✓		
Bursa Atatürk Stadium and Environs Urban Design																				
Redesign of Zafer Square and Environs			✓	✓						✓		✓						✓		
Sakarya Neighbourhood Public Space Revitalization							✓						✓						✓	
Düzce Hope Homes							✓						✓						✓	
Odunpazarı Industrial Market Redevelopment			✓									✓							✓	
Yeldeğirmeni Neighbourhood Renewal			✓	✓								✓							✓	
İzmir Kemeraltı Conservation			✓						✓		✓					✓				
İzmit New Urban Settlements			✓	✓						✓		✓							✓	
Regeneration of Tarsus Traditional Shopping District			✓	✓						✓		✓							✓	
TOTAL	0	0	14	11	2	0	3	0	4	6	1	11	0	3	0	4	4	7	3	0

The most frequently achieved participation levels in cases from Turkey correspond to the “informing” and “consultation” (Arnstein 1969), “dialogue” (Wulz 1986), “involve” (IAP2 2018) levels. Levels of “placation” and “delegation of power” (Arnstein 1969), “representation” and “questionary” (Wulz 1986), and “inform” and “consult” (IAP2 2018) are the second most frequently achieved levels in Turkish cases. “Regionalism” (Wulz 1986) is attributed only to 1 project, whereas, “manipulation”, “therapy”, “partnership”, and “citizen control” (Arnstein 1969), “alternative” and “self-decision” (Wulz 1986), and “empower” (IAP2 2018) levels are not found in cases from Turkey. According to participation spectrum of IAP2 (2018), 4 cases remained at “inform” (Esengil 2009; Aydoğan 2017), and 4 cases remained at “consult” levels (Esengil 2009; Palancı Sertbaş 2013). While 7 cases achieved “involve” level in participation, 3 projects in which co-design workshops were organized achieved the highest level of participation at “collaborate” level.

3.1.3. A Comparison of Participatory Urban Design Cases from Different Parts of the World and from Turkey

There are similarities in participation schemes adopted in urban design projects from different parts of the world and from Turkey. There are also significant differences.

In terms of participants involved in participation schemes, the most significant difference is the extensive involvement of professional chambers in the cases from Turkey. Professional chambers were involved in 2 among 22 projects in international cases, and 14 out of 20 cases from Turkey. Especially, chambers of spatial professions such as chambers of architecture, chambers of landscape architects, and bar associations, got involved in projects, sometimes for supporting the projects, but more often they got involved to oppose top-down projects. Another difference is the recognition of competition participants, and the competition jury as participants in the urban design projects, that are acquired by project competitions (Esengil 2009).

Participation methods and techniques used in participatory urban design projects differ considerably in cases from the world and cases from Turkey. Case studies reveal that in the participatory urban design experience in Turkey, participation methods present less variation when compared to international cases. Participation methods, such as brainstorming sessions, and field tours, which are frequently the initial methods of participatory schemes, and which are potentially followed by other methods of participation, do not exist in any of the cases from Turkey. Similarly, collective petitions which could be starting points for participation were not present in Turkish cases. Conventional methods of participation, such as workshops, public meetings, and focus group discussions were both used in international cases and cases from Turkey. However, their use was more common in international cases. Besides, the subjects of workshops were more varied in international cases. Moreover, more workshops and public meetings were held in international examples, when compared to cases from Turkey. Special events, which strengthen stakeholder bonds by providing informal conversations, enhance stakeholder networks and promote projects, which accompanied other methods of participation in international examples were also non-existent in cases from Turkey. Lastly, use of new and innovative technologies, such as audio-video installations, laboratories, digital tools, pre-designed and project-specific participation methods, also did not exist in Turkish context. Furthermore, few projects from Turkey have a participation process which starts at the onset of the project and continues throughout the process.

Participation levels achieved is also significantly different in international and Turkish contexts. While only 5 out of 22 international cases remained in the informing step of Arnstein's (1969) Ladder, 14 out of 20 Turkish cases remained at informing level. In addition, there are 7 international cases which achieved delegation of power and 1 case

which achieved citizen control level, while only 3 Turkish cases reached delegation of power, and none achieved citizen control level. Consequently, while there is only 1 international case which was in “representation” stage of Wulz’s (1986) participation continuum, 4 Turkish cases were in the representation stage, which meant the absence of citizen participation. Moreover, there were 6 Turkish cases, in which participation was provided by the help of questionnaires, which was an indirect method of participation which did not correspond to a meaningful participation unless supported by other participation methods. Only 1 international case used questionnaires as a participation method. Corresponding to Arnstein’s (1969) delegation of power, 7 international projects, versus 3 Turkish projects, reached “co-decision” stage in Wulz’s (1986) continuum. Consequently, while international cases accumulated mostly in the higher participation stages of “involve” and “collaborate” at IAP2’s spectrum, Turkish cases were mostly spread in between “inform”, “consult”, “involve” and “collaborate” stages.

Implementation of the participatory approaches in Turkey involves special difficulties in addition to the general challenges of participation. The perpetuation of conventional top-down decision-making in the institutions of government, and the absence of a legislation of participation, hinders users from taking an active role in the formation of their environments. Therefore, design of the built environment almost completely excludes the wishes and expectations of the users. Consequently, neither central government, nor local governments, have sufficient background and experience in participatory planning and design. Furthermore, the relevant actors do not usually have the awareness to request to participate in the planning and design processes.

Table 20. Comparison of international cases and cases from Turkey

		International cases	Cases from Turkey
Participants	Local people	20	17
	Special interest groups	10	6
	No citizen-community participation	-	3
	Local government	16	19
	Local government council	4	7
	Local government corporation	4	2
	Central government	4	6
	Local institutions and organizations	3	7
	Private sector	8	9
	Researchers	8	-
	Experts	10	10
	NGOs	5	7
	CBOs	5	5
	Associations	5	4
	Advisory boards, steering committees	1	2

Participation methods and techniques	Universities	1	7
	Professional chambers	2	14
	Workshops	14	8
	Public meetings	13	7
	Surveys	4	6
	Interviews	5	4
	Focus group discussions	8	3
	Field tours	5	-
	Project offices and info points	4	3
	Project exhibitons	4	2
	Project news papers	3	-
	Project posters, banners and brochures	2	3
	Digital information tools	3	2
	Public voting	3	2
	Collective petitions	1	-
	Special programs	2	1
	Brainstorming sessions	1	-
	Predesigned participation methods	2	-
	Innovative participation methods (video-audio installations, labs)	3	-
	Special events	6	-
Participation levels	Representation (Wulz 1986) (no citizen-community participation)	-	4
	Informing (Arnstein 1969), Inform (IAP2 2018)	6	14
	Consultation (Arnstein 1969), Consult (IAP2 2018)	14	11
	Questionary (Wulz 1986)	1	6
	Regionalism (Wulz 1986)	-	1
	Alternative (Wulz 1986)	5	-
	Dialogue (Wulz 1986), Involve (IAP2 2018)	13	11-7
	Placation (Arnstein 1969), Involve (IAP2 2018)	-	2
	Partnership (Arnstein 1969), Involve (IAP2 2018)	4	-
	Delegation of power (Arnstein 1969), Co-decision (Wulz 1986), Collaborate (IAP2 2018)	7	3
	Citizen control (Arnstein1969), Self-decision (Wulz 1986), Empower (IAP2 2018)	1	-

A significant feature of the participatory urban design experience in Turkey, interventions, oppositions, and sanctions against the urban projects, emerge as reactions to the top-down processes that exclude participation. Although not specific to Turkey, 'top-down' urban projects result in the reactions of the public and civil society, which might be referred to as “reactionary participation” or “participation despite exclusion”. Press releases, protest marches, informative meetings against the project, collecting signatures against the project, calling out other effective institutions in the project area such as the heritage conservation boards, taking actions and imposing sanctions that obstruct or prevent the planning and design works of the institutional stakeholders, and filing lawsuits, are among these reactionary participation efforts. In some instances, projects are cancelled resulting from these acts. Professional organizations, CBOs, and special interest groups usually lead these opposition events.

3.2. Participatory Urban Design Process in the Selected Cases

After an overview of cases from across the world and from Turkey in terms of participants, participation methods and techniques employed, and participation levels achieved, and an overall comparison of participatory urban design process experiences, in this section, selected participatory urban design cases are investigated and evaluated for further inquiry. To provide a sound comparison with the case of the thesis “the İzmirdeniz Project”, three projects are selected primarily on the basis of their scope and scale. Besides, the goal of participation, diversity of the stakeholders and the participation methods and techniques are taken into consideration while choosing the cases. Two of the selected cases are urban design competition projects in which public participation is incorporated. Selected cases are investigated in terms of their scales, scopes, urban design procedures, timelines and their overall urban design process. They are also analysed in terms of their participation processes, goals, stakeholders, levels of stakeholder involvement, participation methods and techniques, and participation levels achieved.

3.2.1. Urban Design of Boston Southwest Corridor

Boston Southwest Corridor is a large-scale transit design project implemented in Boston between 1976 and 1986. It was initiated by the City of Boston to alleviate the damage caused to the neighborhoods along the proposed highway with the clearances for the construction of highway. The corridor project had a broad scope which involved the design of 4.7 miles of transit route from the inner city to the southwest boundary of the city with eight train stations and a linear park along the entire length of the route which formed a coherent recreation area for the adjacent neighborhoods. Participation in the project also had a broad in scope with the engagement of approximately 10% of Boston’s population participating directly to the meetings or being indirectly involved in surveys and other programs. In addition, consultants from 23 design and engineering firms were involved in the project.

According to Crewe (2001, 440) “The Boston Southwest Corridor began as a highway project and ended as a community design project”. The jury report of the design award for the project noted that “the planning process is one of the most intensive public participation projects in the history of mass transportation” (The Christian Science Monitor 1989). The highway project of the City of Boston was cancelled after consistent protest from residents, and the area cleared for the highway was reserved for an alternate

use. A public transit rail system with a large-scale landscaped open space was proposed for the area with a program to heal the damage done by the clearance for the highway project. The corridor transit project was initiated by announcing to meet the needs of those damaged by the clearances. The Massachusetts Bay Transportation Authority (MBTA) and the City of Boston were the clients of the project, and funding for the project was provided by the federal highway funds. After acquiring funding, the scope of the project expanded to involve a submerged transit line, a five-track multimodal rail system, a landscaped parkway with a bicycle trail, eight new train stations, along with recreation facilities, and a system of neighborhood-oriented economic development in the vicinity of each station. The cost of the project was estimated at \$745 million, and it ended up being increased to \$790 million.

Complying with the federal programs of its time, maximum feasible participation was attempted in the project, especially for residents of near by neighborhoods. Different committees active at the corridor-wide and neighborhood levels conducted outreach activities. “The Southwest Corridor Working Committee” and “Parkland Management Advisory Committee” dealt with Corridor-wide concerns, while neighborhood committees worked at the neighborhood level. “Station Area Task Forces” covered commercial activities around the stations. During the implementation of the project, from 1976 to 1986, monthly neighborhood and corridor-wide meetings were held. Meetings became most frequent during the design and construction period between 1976 and 1979. They were attended by designers and engineers, City and MBTA staff, and residents, and run by trained coordinators and planners. A combination of “grassroots representation and logistical efficiency” was set as a principle at the onset of the project. The policy specified that the topics to be discussed was to be identified by the citizens and debated for a specified time limit. All citizen decisions were supported as long as they could be realized within the time frame and budget and they “made sense” (MBTA 1976 cited in Crewe 2001).

Residents were informed about the progress of the project and results of meetings through the bimonthly project newsletter, “the Corridor News”. The newsletter was published for 12,000 readerships from 1976 to 1985. Throughout the design period in between 1976 and 1979, each issue of the newsletter covered accounts of meetings as well as sketches, photographs, and other illustrations of the project to inform readers about planning and design issues. These issues covered every detail concerning the project planning and design. Contact with residents was also provided through on-site

Corridor offices installed in each of the three project sections. In addition, a telephone information line was provided for the project, and different social and employment programs were designed for neighborhood youth and local contractors. Project meetings varied in size and scope, from smaller meetings of under 10 residents at the neighborhood level concerning playgrounds, fountains, or ballcourts, to over 200 residents Corridor-wide meetings concerning roadway circulation, location of the tracks, and location of the stations. Monthly neighborhood committee meetings were attended by between 20 to 30 people on average, with citizen discussions over approximately 2 hours. Most designers attended citizen meetings every 2 weeks for several years, attending almost 200 meetings in between 1976 and 1986. Most designers stated that they had never worked for such a holistic design project and they had not been accountable to citizen decision in such a scheme professionally (Crewe 2001).

Table 21. Boston Southwest Corridor Participation Evaluation

BOSTON SOUTHWEST CORRIDOR / BOSTON USA				
PROJECT TYPE	PROJECT SCOPE	PROJECT SCALE	URBAN DESIGN PROCEDURE	DURATION
Large public open space with transport infrastructure	4.7 miles of transit route, eight stations, linear park along the route, commercial development, recreation facilities, community gardens	52 acres	All of a piece urban design	10 years 1976-1986
FEATURES OF THE PARTICIPATION PROCESS				
PARTICIPATION GOAL: Meeting the needs of those damaged by the clearances done for the cancelled highway project				
STAKEHOLDERS	FORM OF STAKEHOLDER INVOLVEMENT			
Local government	Client of the project			
Local government transportation unit	Client of the project			
Federal government	Providing funding for the project			
Neighbourhood associations	Dealing with neighborhood level concerns			
Neighbourhood task groups	Organized commercial activities to be developed			
Stakeholder committees	Dealing with Corridor-wide concerns			
Design and engineering companies	Design and implementation of the project			
Trained coordinators and planners	Running the participation process			
Boston residents (10%)	Participating in meetings / being involved in surveys and social programs			
Special interest groups	Being involved in social programs(youth and local contractors)			
PARTICIPATION METHODS AND TECHNIQUES				
Survey, project meetings, public meetings, workshops with skaters, project website, newspaper articles, social programs for the youth and local contractors				
PARTICIPATION LEVELS				
Information, consultation (Arnstein 1969), dialogue (Wulz 1986), involve (IAP2 2018)				

3.2.2. Urban Design of Orange County Great Park

The Orange County Great Park is an ongoing multi billion-dollar budget urban development project with an estimated construction timeline of several decades. Comprising 1347 acres of the 4682 total acres which involve the El Toro airbase, Great Park is larger than Central Park in Manhattan and it is located in the center of Orange County, which is a relatively affluent county in Los Angeles metropolitan region. Legally in the US, citizen participation may be required by local and state governments in urban design projects such as Great Park.

The first act of citizen participation in the making of the Great Park was a response to the closing of the El Toro Marine Airbase in 1999 and was centered around the new future use of the area. Different citizen groups proposed different ideas concerning the reuse of the area until in 2002 development of a large urban park was accepted with the support of the 58% of Orange County residents. The City Council established the Orange County Great Park Corporation (OCGPC) in 2003 and appointed local politicians and leaders as board members. OCGPC initiated the citizen participation process and selected a team to design the park. In 2005, a private firm which bought the entire property from the federal government, paid \$200 million development fees to the City of Irvine to develop the park, and develop the rest of the property as part of a deal.

A three-phase visioning process was conducted by OCGPC in May and June 2005. Visioning process was completed before the international design competition. In the first phase nine “interest categories” which included “seniors, environmentalists, sports and recreation enthusiasts, members of cross-cultural groups, educators, veterans, social-service providers, members of arts and cultural organizations, and business leaders” were identified by OCGPC board. A total of 133 residents who were community and organization leaders were listed as participants and stakeholders for the focus groups. The OCGPC board contacted the local, state, and federal officials, and the directors of parks and recreation department in each city to list participants to be invited to join focus group meetings which were conducted in May 2005. The results of the meetings were documented in the Visioning Report. In the first round of focus group meetings, participants were requested to respond to questions about the major ideas and specific design elements that could be implemented. They were also asked to help to create the agenda of the Stakeholders’ Conference which formed the second phase of the visioning process. They were informed about the Conference and were requested to suggest

potential participants to be invited. A total of 200 representatives of community organizations participated in the Conference held on June 2005. In the Conference, the entire group was asked to participate in a visioning exercise and join one of the nine moderated sessions for interest categories.

Table 22. Orange County Great Park Participation Evaluation

ORANGE COUNTY GREAT PARK / USA				
PROJECT TYPE Large urban park	PROJECT SCOPE Great Park Canyon, the Habitat Park, fields, Military Memorial, restoration of natural stream, recreation and sports facilities, and museums.	PROJECT SCALE 1347 acres	URBAN DESIGN PROCEDURE Total urban design	DURATION 2005-ongoing (several decades)
FEATURES OF THE PARTICIPATION PROCESS				
PARTICIPATION GOAL: Participation is legal requirement in projects of this scale in USA and initial idea to design the site as a large public park belonged to the citizen groups.				
STAKEHOLDERS	FORM OF STAKEHOLDER INVOLVEMENT			
Local government	Client of the Project. Orange County Great Park Corporation (OCGPC) was established by the city council			
Federal government	Approved the decision to design the site of a former airbase as a large urban park			
OCGPC	Initiating, organizing and facilitating the participation process			
Private firm	Developer of the park			
CBOs	200 representatives of community organizations participated in the conference			
Orange County Residents	Campaigning for the site to be used for a large urban park, participating in focus groups, conference, surveys and telephone surveys, voting for competition proposals			
PARTICIPATION METHODS AND TECHNIQUES				
Determination of stakeholder categories, stakeholder focus discussions, stakeholder conference, surveys, telephone surveys, presentation of alternatives to stakeholders, voting poll				
PARTICIPATION LEVELS				
Consultation, placation (Arnstein 1969), questionnaire, dialogue, alternative (Wulz1986), involve (IAP2 2018)				

In the first part of the Conference, participants were asked to fill out two questionnaires. In the first questionnaire, participants were asked to imagine that they were seeing the built-up Park from above on a hot-air balloon ride, and to describe the design elements they envisioned in the park below. In the second part of the Conference, participants selected one of the nine breakout sessions, during which they were provided with a summary of results of the first round of focus group meetings. They were asked to review and revise the summary, and at the end of the moderated debates, they were asked to present a summary of five most important points for design of the Park. In the final stage of the Conference these five points from each of the nine groups were presented for further comments. Participants also ranked a set of 61 amenities of the park identified in the vision questionnaire 2.

A survey was developed using the results from the Conference to gather ideas for the park from a larger number of citizens of Orange County forming the third phase of the visioning process. A countywide telephone survey was conducted in June 2005 to randomly selected 600 Orange County residents who ranked top 10 important features for the Great Park. The important features for the Great Park and key insights derived from the citizen participation process, were presented in the Visioning Report before the design competition. After the design competition for the Great Park, which was organized as an outcome of the participation process, an online survey was conducted to invite all Orange County residents to vote for the competition proposals (Garde 2014).

3.2.3. Urban Design of Toronto's Waterfront

Toronto Waterfront Innovative Design Competition which was held in 2006 was sponsored by the Toronto Waterfront Revitalization Corporation (TWRC), an agency co-created in 2001 by local, provincial, and federal levels of government to redevelop Toronto's waterfront. Political pressures during the 1980s had resulted in the sale of a significant amount of the public land on the waterfront to private developers which ended up making the waterfront a fragmented place surrounded by developments ranging in quality. The widening of public sector landownership on the waterfront, and the creation of a private sector-led Task Force in late 1990s, created an impetus for producing a renewed vision for the waterfront while promoting the city for the 2008 Olympic Games. The Task Force became the TWRC in 2001 which was supported from the three levels of government with equal contributions of \$500 million to implement the redevelopment of the waterfront. Private sector financiers and high-profile urban designers who were experienced in managing large-scale masterplanning projects dominated TWRC, which was criticised for failing to involve local people in the waterfront planning process. Though, in time this perception changed as the corporation appeared to prioritize the involvement of local residents.

The competition brief for the waterfront stated that opportunities for public participation would be created later in the decision-making process as a combination of stakeholder committee meetings and open public forums would guide the selection process of the winning design, although an independent jury of experts would choose the winning team. The decision-making model would garner public support for the project

while facilitating an “effective two-way communication with the public” as part of a strategic commitment to build trust and support for the TWRC.

Through organizing large open public forums with stakeholder advisory groups TWRC aimed to deal with the divide between experts and lay people encouraging conflict resolution, mutual sharing of knowledge and education. The iterative process of public participation was also a result of discussions between the leaders of TWRC and leaders of local community representing an active neighbourhood organization with a long experience of grassroots planning concerning the waterfront. During the competition process, TWRC planned a series of six competition exhibitions at different locations across Toronto, and a large public forum. The “Central Waterfront Stakeholder Committee” was also established to consolidate “the many different voices with an interest in the waterfront” and representatives from different organizations were invited to join the committee. These organizations included the community associations which represented residents on the waterfront and in adjacent neighbourhoods, local businesses in the competition area and advocacy groups. An expert advisory team was established from the City of Toronto to assist the design competition process on technical matters, by counselling to the jury on the possible regulatory challenges associated with planning, engineering, and transportation.

After an open call for competitors, a jury of design experts selected five design teams, which were given a six-week time in April and May 2006 to produce their designs. The teams presented their concept projects to the local stakeholder committee, the advisory team from City of Toronto and TWRC design staff for a mid-term review. The design teams were expected to consider the critique from the review process to develop their final proposal.

In the “public feedback phase” of the design competition, after the completion of the final proposals, the competition was opened for comments at a widely publicized public forum. This public forum in which the design teams were given 15 minutes to present their design proposals was held in downtown Toronto. In the public forum, attendees viewed the submitted proposals and had an opportunity to speak to the designers. In the following two weeks, submitted proposals were presented at six public exhibitions reaching a significant section of the public. The public forum was attended by over 500 people and over 300 comment cards were collected at the public exhibitions. These public events were attended by a large number of members of local community associations which were based close to the waterfront, members of the Toronto design

community who were professional architects, planners, and designers, members of local advocacy group and graduate students interested in urban issues. Attendance from communities far from the waterfront was much lower, however with the aim of developing the waterfront as a “city-wide asset”, the TWRC organized the final stages of public viewing at different locations across Toronto so that communities away from the waterfront could get involved in the process. The public were informed about the exhibitions and the public forum through advertising, media and the TWRC’s newsletter. The results of the forum and exhibitons were documented in a public report to the jury. Public events made it possible for local people who did not participate in the stakeholder consultation process to be involved in the competition process. TWRC also used the public events to present the progress of the project towards implementation, and its commitment to community participation. The public forum was successful in terms of generating genuine excitement for the competition. Coinciding with the public exhibition, the local newspaper conducted an online poll, asking the attendees to vote for their favourite proposal. A total of 4840 readers participated in the poll and the results were also included in the report given to the jury. In the final phase of the competition, an interdisciplinary jury of experts which involved a graphic artist and a filmmaker along with an architect, an urban designer and a landscape architect selected The West 8/DTAH team as the winner, which had also got the highest votes in online poll. As the West 8/DTAH team were contracted to submit a masterplan and environmental assessment for the Waterfront, public participation continued through an ongoing series of iterative stakeholder advisory meetings and public forums for a two-year period.

Integrating opportunities for public feedback in the public participation procedure of the Central Waterfront Innovative Design Competition contributed to the success of the Toronto’s waterfront development project supporting the commitment to the project brief and the expert jury. While, design competitions rarely involve public participation, the combination of stakeholder committee meetings and public exhibitions of the waterfront project of Toronto proposed a different perspective. Continuous communication among the sponsor and the design jury considered the opinions of the public who had several opportunities to evaluate, comment, and critique the proposals by attending the exhibitions and public forum. Eventhough the final decision was made by an expert jury, they were obliged to consider public feedback when making their decision. This led to a strong agreement between the jury and the general public in the final decision of the winning proposal. Eventhough, general participation scheme was mostly deemed

successful, establishing a public dialogue at the beginning of the project competition, inviting a citizen representative to sit on the jury, and extending opportunities for participation to the post-occupancy evaluation was recommended to improve the participation in the project (White 2014).

Table 23. Toronto Waterfront Development Project Participation Evaluation

TORONTO WATERFRONT DEVELOPMENT PROJECT / CANADA				
PROJECT TYPE Waterfront design	PROJECT SCOPE A system of boardwalks, streetscape design, bridges, waterfront spaces, design and reconstruction of Queen's Quay Boulevard and water storage tanks.	PROJECT SCALE 2000 acres	URBAN DESIGN PROCEDURE Total urban design	DURATION 2005-ongoing (25-30 years estimated)
FEATURES OF THE PARTICIPATION PROCESS				
PARTICIPATION GOAL: Garnering public support for the project while facilitating an "effective two-way communication with the public" as part of a strategic commitment to build trust and support for the TWRC.				
STAKEHOLDERS		FORM OF STAKEHOLDER INVOLVEMENT		
Local government City of Toronto		Providing funding, contributing to the establishment of the TWRC		
Three levels of state administration (local-federal-central)		Providing equal contribution of funding, creating TWRC		
Toronto Waterfront Revitalization Corporation (TWRC), an agency created by local, provincial, and federal governments to redevelop Toronto's waterfront.		Developer of the waterfront project, design competition sponsor, organizer of the iterative participation process		
Expert advisory team from City of Toronto		Assisting the design competition process on technical, legal and regulatory matters		
Planning Commission (Royal Commission on the Future of the Toronto Waterfront)		Organizing roundtable meetings with government agencies, community representatives and private sector stakeholders, informing them about its planning efforts, releasing a report that focused on sustainability, mixed-use redevelopment and improving public access to the waterfront		
Stakeholder advisory groups		Organization of large open public forums with TWRC		
Central Waterfront Stakeholder Committee which involved representatives from different organizations		Consolidating many different groups' interest in the waterfront		
Local community leaders		Organization of iterative participation process		
CBOs, neighbourhood associations, advocacy groups		Organization of iterative participation process, representing residents of the waterfront, adjacent neighbourhoods, local businesses		
Private sector organizations		Being involved in TWRC		
Private sector task force		Became TWRC to initiate the project competition and project implementation		
Toronto residents		Attending public open forums, project exhibitions, providing feedback, leaving comment cards, joining surveys and online polls		
PARTICIPATION METHODS AND TECHNIQUES				
Preparation of the competition brief with feedback from previous participation experience, roundtable meetings of the project committee with central government and city management units, public representatives and private sector stakeholders, stakeholder committee meetings, open public forums, public exhibitions, informing the public about the exhibitions and the public forum through advertising, media and the TWRC's newsletter, and public events to present the progress of the project				
PARTICIPATION LEVELS				
Consultation, placation (Arnstein 1969), dialogue, alternative (Wulz 1986), involve (IAP2 2018)				

3.3. Evaluation: Insights from the Overview of the Cases for a Participatory Urban Design Process

Findings from all cases reviewed:

Participants: Reviewed projects show a wide range of participants taking role in their participation schemes. All participatory urban design schemes were realized with stakeholders who were identified at the beginning of the projects. Participation structures seemed to be determined according to local conditions and the existence of social relations specific to localities. The strength and quality of relations and communication between stakeholders, rather than the existence of a wide range of stakeholders appear to improve the efficiency and effectiveness of participatory schemes. In the cases of redevelopment of Les Halles District (Gardesse 2015) and renewal of La Mina Neighbourhood (Calderon 2019), conflicts and communication problems between stakeholders complicated the participation process. The existence of an autonomous or semi-autonomous agency or a corporation involving members and partnerships between public, private and volunteer sectors, which is responsible for the facilitation of the participation process, as in the cases of OCGPC (Orange County Great Park Corporation) in the development of the Orange County Great Park (Garde 2014), and TWRC (Toronto Waterfront Revitalization Corporation) in the development of Toronto's waterfront (White 2014), enhances the efficiency of public participation. In addition, participation of an experienced and powerful grassroots organization improves the effectiveness of public participation as in the development of Union Point Park (Hou and Rios 2003) and Toronto's Waterfront. Purposefully organized stakeholder committees also improve the efficiency of participation (White 2014). Finally, the commitment of the project owners for adopting a participatory approach strengthened the participation process in reviewed cases as the literature suggests.

Participaton methods and techniques: Specific local conditions, availability of means and technologies, and methods appropriate for the objectives of participation were decisive in selecting participation methods and techniques. A bicycle tour replaced typical walking tours of the field in a participatory urban design scheme in Belgium which covered a wide agro-industrial urban fringe (Cox et al. 2014). Use of new technological systems such as installations of video and audio systems in the city, and transformation laboratories in Mediaspace Project (Dalsgaard 2012) or extensive use of online programs, websites, and social media in the design of a shared courtyard in Helsinki (Saad-Sulonen

and Horelli 2010) were related with the availability of the means and technologies. Organizing field trips, and neighbourhood visits which made it possible for the officials to reach residents who were not able to come to the project office (Palancı Sertbaş 2013), arranging public exhibitons of the project at different locations in the city after realizing that residents from neighbourhoods that are far from the waterfront were not able to attend public forums in Downtown Toronto (White 2014), arranging educational and social programs for the local youth and local contractors from the disadvantaged neighbourhoods damaged by the clearance made for the highway project (Crewe 2001) were use of participation methods and techniques that were appropriate to the goals of participation identified in these projects. Designing new participation methods and techniques needed for the specific objectives of the projects or adapting conventional methods and techniques to the specific projects also signifies a commitment to the effective public participation. Finally, iterative use of participation methods, in a sequence that the former phase gives insights, and directs the latter appears to be influential, as in the Synoikos method (Cox et al. 2014), in the development of Orange County Great Park (Garde 2014), and in Toronto waterfront development where the results from each participation phase is delivered to the jury in a detailed report (White 2014), in an effective participatory process.

Participation levels: The projects that achieved higher levels of participation such as delegated power and citizen power levels of Participation Ladder of Arnstein (1969), co-decision and self-decision levels of Participation Continuum of Wulz (1986), and collaborate and empower levels of the spectrum of IAP2 2018 were either small-scale projects or they were larger-scale projects with well-defined participation schemes which are continuous during entire process of the projects. Large-scale projects with higher levels of participation also have committed project owners, and specialized corporations (Hou and Rios 2003; Garde 2014; White 2014) or teams (Crewe 2001, Cox et al. 2014, Sanoff 1988; Nagashima 1992) which run participation process. In addition, existence of strong and experienced grassroots organizations (Hou and Rios 2003; Garde 2014; White 2014) and appropriately formed stakeholder committees (White, 2014) with a well-defined purpose, were influential in achieving higher levels of participation.

Findings from the selected cases:

Selected cases are urban design projects of large city-scale public parks or public open spaces carried out by local governments. The projects have a broad scope covering transit route with stations, commercial developments, a linear park along the transit route,

recreation facilities, community gardens (Crewe 2001), Large natural parks, memorials, restoration of a natural stream and wetlands, recreation and sports facilities and museums (Garde 2014), and a system of boardwalks, streetscape design, bridges, waterfront spaces, design, and reconstruction of a boulevard and water storage tanks (White 2014). Scale-wise, all three projects had a considerable amount of land coverage, 52 acres for Boston Southwest Corridor, 1347 acres for Orange County Great Park, and 2000 acres for development of Toronto's Waterfront making them unique and important projects for the cities they are located. When the urban design procedures used in the projects are considered, being acquired through design competitions, it can be assumed that Orange County Great Park and Toronto's Waterfront Projects were "total design" projects. For Boston Southwest Corridor Project, the note on the 1988 Presidential Design Awards report claims:

"The success of the Southwest Corridor Project can be attributed to a comprehensive system-wide design strategy that was the result of extensive public involvement throughout the planning process. The design strategy took the form of a "master plan" that provided the dozen or so design consultants with an overall framework that organized the various components and established guidelines that assured a unified direction and system-wide continuity to the project." (Backlund and Grooms 1990, 15)

Considering the report, the generation of a "master plan" forming a design strategy to guide the whole development designed by different teams, it can be justified that an "all of a piece" urban design procedure is used in the design of the Boston Southwest Corridor.

Participation goals: Meeting the needs of the communities that were harmed by the development projects (Crewe 2001), garnering wider public support for the project (White 2014), building trust and support for the agency that carries out the development process (Garde 2014; White 2014) are the primary goals reported in the selected projects. Besides, participation might be a legal and regulatory requirement that needed to be followed (Garde 2014).

Stakeholders, and the form of the stakeholder involvement: The projects were initiatives of the local governments. Besides, the scale of the projects necessitated the approval (Garde 2014) or financial support of higher levels of government (Crewe 2001; Garde 2014; White 2014), therefore federal governments (Crewe 2001; Garde 2014) or

both federal and state governments (White 2014) were involved in the projects as stakeholders. In the development of Orange County Great Park, OCGPC, and in the development of Toronto Waterfront, TWRC were corporations that carried out the development process as well as the facilitation of public participation. In Boston Southwest Corridor the project was carried out by the City of Boston and the Massachusetts Bay Transportation Authority (MBTA), and public participation process was facilitated by trained coordinators and planners. In all projects existence of powerful community-based organizations, numerous neighbourhood associations and committees formed with the involvement of stakeholder representatives and members from public, private, and volunteer sectors enhanced the participation process. Finally, the citizen participation is facilitated in projects through purposeful and iterative use of participation methods and techniques.

Successful features of the projects: In Boston Southwest Corridor Project, through extensive meetings with the community and other stakeholders, surveys, bi-monthly newsletters of the project with detailed information about the progress and the process of the project, telephone information line, project offices located in each of the three sections of the project area and social and educational programs for the youth and local contractors, informing and consulting the public was carried out appropriately and satisfactorily. In the Orange County Great Park Project, the existence of OCGPC, which was established by the city council and involved local politicians and local leaders in its board, as the initiator, organizer and facilitator of the citizen participation process, improved the quality and level of participation in the project. Use of extensive and iterative participation methods such as focus group discussions on identified topics, a conference with a broad participation, surveys, telephone surveys and online voting poll to determine the winning design also enhanced the participation process. Similarly in the development of the Toronto's Waterfront, the existence of TWRC as a semi-autonomous agency that organized the iterative process of public participation cooperating with stakeholder committees, CBOs, neighbourhood associations resulted in efficient facilitation of the participation. Besides, use of extensive and iterative participation methods such as stakeholder meetings, large open public forums, project exhibitions at different locations of the city to reach far away neighbourhoods and sections of the population, and online voting poll to determine the winning design also enhanced the participation process.

Shortly, the important features of reviewed participatory urban design projects which provide insights for an effective participatory urban design process are as follows:

- All relevant stakeholders are identified at the onset of a project scheme and aim, method, and quality of their involvement is defined.
- Even though participation structures, relevant stakeholders, participation methods and techniques are similar in cases they are chosen with respect to specific local conditions, and characteristics.
- The strength and quality of relations and communication between stakeholders, rather than the existence of a wide range of stakeholders appear to improve the efficiency and effectiveness of participatory schemes.
- The existence of an autonomous or semi-autonomous agency or a corporation involving members and partnerships between public, private, and volunteer sectors, participation of experienced and powerful grassroots organizations, purposefully organized stakeholder committees, and commitment of the project owners which is responsible for the facilitation of the participation process, improves participation process.
- Iterative and purposeful use of participation methods and techniques improve participation schemes. Effective informing of the public and effective channels for public feedback are essential for improved participation process.
- Well-defined participation schemes which are continuous during entire process of the projects enhance participation.
- For city-wide, large scale urban design projects, administrative and financial cooperation of different levels of government improve public participation.

CHAPTER 4

CASE STUDY: PARTICIPATION IN THE URBAN DESIGN PROCESS OF THE İZMİRDENİZ PROJECT

This chapter is organized in four sections. First section provides general information on the project according to document analysis and media search. In the second section, urban design process of the project is described primarily with respect to semi-structured, in-depth interviews with managers, coordinators, advisors, designers, and other participants of the project. Document analysis and media search also informed the descriptions of the project process. Urban design process of the project is discussed in detail according to the stages of urban design process identified to carry out an analysis of the urban design process for the case study of the thesis in Chapter 2. Therefore, urban design process of the İzmirdeniz Projects is described with respect to 1st preparation, 2nd preliminary studies, 3rd design and 4th implementation stages of the urban design process. In the third section, an analysis of the urban design process of the project is carried out including an evaluation of level and quality of participation in the project. Finally, in the concluding section, a general evaluation is provided to make inferences concerning insights from the İzmirdeniz Project for a participatory urban design process.



Figure 7. İzmirdeniz Project
(Source: İzmir Coast Design Booklet, www.izmirdeniz.com)

4.1. Urban Design Process of the İzmirdeniz Project

4.1.1. Preliminary Studies

The origin of the İzmirdeniz Project is primarily associated with the İzmir Culture Workshop and Design Forums organized by İzmir Metropolitan Municipality. İzmir Culture Workshop held on October 24, 2009, was participated by people from culture and arts circles. In the workshop, the vision of İzmir was put forward as the “Culture, Art and Design City of the Mediterranean”. Within the framework of this vision, making İzmir a city of innovation and design was determined as a goal. Balçioğlu (2011) claims that the organization of the workshop was an outcome of the intention of the İzmir Metropolitan Municipality for promoting high quality participation. İzmir Culture Workshop was followed by İzmir Design Forums, the first of which was held on May 31, 2011, where “Transforming İzmir into a design city” was identified as a goal of the city. One of the important outcomes of the first Forum was to identify design fields to be focused in the context of İzmir. Urban design was one of the few fields decided to be focused on. These two organizations were preceded by symposiums and meetings on the qualities of the City of İzmir and the vision of the city. Population of İzmir has been increasing exponentially in the last three decades, and there was a need to bring people’s lives to the sea. This was a chance and potential to provide the people of İzmir the spaces they needed to be by the sea and spend their leisure times at the coast (Interviews 2020-2021).

While in his first term as mayor, Kocaoğlu dealt with the city’s infrastructure problems, constraints, and financial difficulties, in his second term, he had to develop new projects as he wanted to tackle the city's superstructure issues, and its visible issues (Kocaoğlu 2020; Tekeli 2020). İzmirdeniz project was an outcome of the “urban design emphasis” of İzmir Design Forums. Urban design emphasis led the İzmir Metropolitan Municipality to work on a strategic plan for the design of Inner Gulf of İzmir. This strategic plan was grounded on strategies defined in relation to the second pillar of İzmir City Management Vision, which were “strengthening the everyday relationship of the people of İzmir with the sea” and “protecting and improving the non-residential urban life in İzmir which has a special place in the quality of life of the city”. These strategies needed to be associated with the strategy to advance the existing design capacity in İzmir and to revive the demand for design and innovation which would make İzmir a city of design and innovation. The “İzmirdeniz” Project had matured and put into

practice along these processes. It was viewed as a starting point for the realization of the aim of “creating a city with a design consciousness” and “making İzmir a design producing city”, as emphasized in the conclusion text of the Design Forum. The project was grounded on the hypothesis that design awareness can be transferred to urban residents through well-designed public spaces (Dereli 2016).

"The Design Strategy Plan for Strengthening the Relationship of the people of İzmir with the Sea" was the result of the strategic plan study of the municipality. The report for the Design Strategy Plan stated that the aim of strengthening the relationship of the people of İzmir with the Sea, was a result of public centred municipal understanding. According to the report, the fourth pillar of the vision statement of city management in İzmir was **“realizing an intensive and high-quality participatory governance in urban project development and decision-making processes with the awareness of respecting people's right to dignified life”**. Therefore, the İzmir Metropolitan Municipality worked towards realizing a governance understanding which allowed “high quality participation” in a framework of Municipal Law and Metropolitan Municipal Law. The report emphasized five participation strategies to reach the particular vision statement of the Metropolitan Municipality. These participation strategies included, first, realizing a governance, by discussing visions, strategies and projects in the platforms formed by the people of İzmir and friends of İzmir. Second, building mechanisms to rationalize the work share among the Metropolitan Municipality and the district municipalities, to develop an understanding of solidarity and mutual responsibility, and to facilitate the development of participatory practices in district municipalities. Third, raising awareness of the role of local media in advancing local democracy while proceeding into strengthening the local public arena with the help of different platforms organized around İzmir City Council and İzmir Metropolitan Municipality. Fourth, accelerating the formation of the “active citizen” via formation of partnerships with civil society organizations, and promoting reorganization of the relationships of neighbourhoods and neighbourhood headpersons with the municipalities in a way which promotes public participation. Fifth, forming ‘active citizens’ who can contribute to the solution of local problems through social projects which will promote social integration and efforts to raise urban consciousness (İzmir Metropolitan Municipality (İMM) 2012).

For the visionmakers of the project, and the Mayor Kocaoğlu, the Gulf of İzmir came first among the values that make İzmir the city it is. Port of İzmir has opened the

city to the world since the Ottoman times, and the residents of the city liked to live and spend their time by the sea (Kordon) in İzmir. The Metropolitan Municipality intended to plan the coastline along the Gulf in a multi-functional way. Different views and perspectives were needed for such a process (Kocaoğlu 2020; Tekeli 2020).

The İzmirdeniz Project consisted of three themes: being in the sea, being by the sea, and looking at the sea from a distance. According to the report, the way the people of İzmir had chosen to settle around the Gulf of İzmir had generated three interesting design subjects:

- First of these subjects was to design the Inner Gulf as a performance space for the people of İzmir. The fact that the population of İzmir has settled on the slopes facing the Gulf, as in an amphitheatre, has created a theatre stage on the inner Gulf. Organizing this space as a performance space and equipping the city's ship management with this target would affect the quality of life positively for the whole social stratum of the population.
- Secondly, design of 40 kilometres of coastline along the Inner Gulf of İzmir, between Mavişehir and İnciraltı Urban Forest. The Design Strategy Report presented the existence of this coastline, which was created without being subject to private ownership, as a success for the city. The people of İzmir were already using this coastline in different ways but reorganizing the coast usage with design would contribute to raising the quality of life in İzmir.
- Thirdly, in the expanding city which climbed up the hills, it was not possible for everyone to access the coastline and relate to the sea daily, therefore the city terraces or balconies were to be created on the slopes facing the Gulf, and the design of these spaces would contribute significantly to the urban quality of life (İMM 2012)

Among three identified design subjects, the thesis is focused solely on the urban design of the coastline from Mavişehir to İnciraltı, which was realized in the first phase of the İzmirdeniz Project. Urban design process of the project is described and discussed with respect to 1st preliminary studies, 2nd design phase, 3rd and implementation phases of the project.

As the Mayor was concerned with developing projects that contributed to the life and the aesthetics of the city, an advisory board was established at the İzmir Metropolitan Municipality for this purpose. The formation of the advisory board was an outcome of the roadmap determined to implement and monitor the design strategy of the İzmirdeniz

Project. Advisors of the mayor, designers, academic members from the design faculties of the universities in İzmir, and staff from the Metropolitan Municipality, became the members of this board. When İlhan Tekeli became a member of the advisory board, a vision study for the city initiated by him was transformed into the İzmirdeniz Project. Discussions on how to plan the coastline, and how to develop projects, began among the advisory board and the mayor. In the beginning, Kocaoğlu had the idea of having the coastal design done by a well-known Turkish architect. Tekeli suggested that the design of the coastline could be done through a participatory process, and that a participatory project will be owned by the citizens more so than that of an alternative architect's project. Tekeli wanted to develop a project that will be integrated with the people of İzmir (Tekeli 2020).

Starting with the 2009 culture workshop and continuing with the 2011 design forum, project preparations were being made in the municipality. Meetings attended by the mayoralty and municipal units were being held every week for 3-4 months. Another series of meetings which were called “kitchen meetings” were also being held to develop ideas. They were attended by managers, designers, and technicians who were knowledgeable on the subject. Just one day after the Design Forum was convened, a kitchen meeting was held on June 1, 2011, at İzmir Metropolitan Municipality, to discuss the design strategy and design methods to be followed within the urban design problematic of the Mavişehir-İnciraltı coastline. The project, which would later be named İzmirdeniz was referred to as **“the participatory design project that will improve the quality of life in İzmir by preserving the peaceful life and strengthening the relationship of the city with the sea”**. Advisors to the mayor, representatives from the universities and freelance architects attended this meeting, where participants developed ideas in a free-speech setting. On December 23, 2011, "The Design Strategy to be Implemented in Strengthening the Relationship of People of İzmir with the Sea" was discussed. The answers to the questions "What kind of product should be achieved?", and “What kind of process should it be?" were sought. How to realize and monitor the project design was discussed, how to handle the division of labour and who would be involved in the project was decided (İMM 2012).

While preparation works for the project were being carried out, the İzmir Metropolitan Municipality was experiencing a judicial crisis provoked by the central government (Tekeli 2018). In 2011, right before the project started, there was a difficult period in the Metropolitan Municipality of İzmir after a legal operation. It had caused a

deep trauma in the municipality staff. There was a great reluctance and lack of motivation in the municipal units. Directors of some municipal units, which were to be involved in the project were removed from duty and there were others who were imprisoned. The situation of the municipality was not suitable to deal with a project of this scale, as the development and implementation of such a project necessitated very strong coordination among the municipal units. In such an environment, the municipality acquired preliminary designs for the project.

According to the Design Strategy Report (İMM 2012), the advisory board formed a consensus on protecting stress-free life and strengthening the relation of the people of İzmir with the sea through design. The board also evaluated how to organize the actual design activities to realize the project. The strategic plan for the project envisioned that the urban design projects would be designed by different designers in such a way that unity would be achieved out of multiplicity. Projects were to be designed as a system in progress, and open to new suggestions. “Being open to the suggestions of the people while developing proposals about the coastal and inland areas” was stated as an objective of the project. The importance of participation was stressed among the general qualities of the design strategy regarding the use of the coastline. The target of “realizing an intensive and high-quality participatory governance in urban project development and decision-making processes with the awareness of respecting people's right to dignified life”, dictated assuring participation in the design of the İzmirdeniz Project. Therefore, the report stressed a participatory and experimental approach to the design of the project. This approach was advocated for helping to build a sense of place and belonging to the designed spaces. as an important element of the city’s vision. Participation would also contribute to the legitimacy of the project. Considering participation not as a tool, but as a goal to be realized was emphasized in the report. The report also stated that truly estimating the feasibility of the project in terms of time, staff and finance and providing the coordination and support of the stakeholders and monitoring the progress as the requisites of every design in the overall project.

Basically, two approaches of design were identified in the İzmirdeniz Project. Participatory processes to provide input for design was a common feature in both design approaches. In the sections of the coastline, where there was an already established usage pattern and a meaning created out of this usage, existing opportunities and possibilities would be evaluated in terms of design, respecting the old areas of meaning created by the society. In such areas, an evolutionary design that goes through participatory processes

and improves the existing field of meaning was advocated. For areas where new meaning would be created through design, an approach that was sensitive to usage demands of the users and open to participatory processes was prescribed. The existence of participatory processes was emphasized in both design approaches as means to achieve harmony with the **culture of use of the outdoor spaces** in the city. Participatory processes were also recommended to shorten the time in which the citizens would start to give meaning to the newly created spaces.

In addition to the emphasis on participatory processes concerned with the users, strengthening the project's relations with the civil society was identified as an important starting point for the project. Owning of the projects by the civil society was counted on to increase the possibility of realization, and to have a positive effect on the formation of consensus among public authorities. As the project involved the "Kordon" area within its scope, the report stressed that the turning down of the former expressway project of the central government in this region, after a lawsuit filed by the İzmir branch of Chamber of Architects, was a success for the city and the civil society which made sure that a top-down design project was not doable in this part of the city. Therefore, cooperation with citizens, innovative approaches to design, interventions which will bring new meanings and acclaim were deemed necessary (İMM 2012).

The characters of the regions on the coast had been determined with the surveys. The strategies, which the designs would be based were primarily determined in the Design Strategy Report. The report stressed that the identified strategies were grounded on the discussions in the design forums.

Basic principles determined to guide design was as follows:

- Developing original designs that will reinforce the image of Mediterraneanness in accordance with the vision of "Mediterranean city of İzmir" and the historical identity of the city and creating spaces where residents of İzmir can encounter high quality design objects,
- Making the coast useful in terms of meeting the needs of the different age groups and social segments (providing shades, resting areas, activity pockets, telephone-internet access points, fountains, kiosks etc),
- Reconstructing and strengthening the sea-human relationship (by creating spaces for perception from the sea, uninterrupted pedestrian areas opening to the sea and view points on the coast,

- Developing multi-functional and programmable spatial solutions for activity proposals that will ensure that the coast fulfills different functions in the social and cultural life of the city,
- Organizing areas that improve urban aesthetics and where public art objects can be exhibited (by using urban furniture with high design quality, exhibiting well-chosen sculpture, installations, developing platforms where art activities can be concentrated and exhibited, and creating special symbols for the districts within the scope of designs, etc.),
- Developing proposals to enrich the visual image of Izmir along the coast, day and night, as a seaside city (such as public viewing terraces),
- Designing activities that will make the coast attractive for the user during the design process and making suggestions for their temporal organization,
- Designing original, functional, modern and durable urban furniture along the coast and developing system suggestions for their multi-purpose use,
- Establishing and harmonizing the visual and functional relationship of the coastal and inner areas, and if necessary, developing new proposals for the facades of existing buildings facing the shoreline,
- Increasing the sports, entertainment and game value of the coast (by designing a water sports center), setting up integrity of experiential space and activity on the basis of live-play-learn,
- Developing suggestions for the re-functioning of the existing building stock in the coastal area, preserving historical and natural values and reusing the waste areas such as viaducts,
- Designing pedestrian vehicle relationships on the coast as pedestrian and environmentally friendly systems (developing measures to reduce noise pollution; making it suitable for the use of alternative modes of transport such as bicycles; developing transportation proposals such as funiculars, ropeways and escalators to the design)
- Establishing public transportation stops and transfer stations that will increase the effective and comfortable access of the people to the coast, making suggestions and necessary spatial arrangements to ensure the integration of transportation types (by bicycle parking spaces, bus stops),

- Developing infrastructure details taking into account ecological principles such as rainwater collecting systems, natural ventilation, clean energy, energy efficiency, that will make the coast livable,
- Reflecting the details of coastal lighting to the overall design, creating safe circulation spaces,
- Paying attention to strategies for establishing public relations during the design process and developing tools that will enable the public to participate in the design process,
- Ensuring compliance with the conditions and provisions of the coastal legislation on issues such as excavation-fill, structures on landfill, embankments, canals etc. (İMM 2012, 90-92).

4.1.2. Forming the Design Teams

The İzmirdeniz Project was defined as a design task covering a very large area, with a wide scope of different subjects, which would require the participation of many designers. The project could also be realized in a rather short time since it was possible to initiate it quickly. The organization of the development of the project was made almost spontaneously. Designer members of the advisory board were appointed as coordinators of the project, while one of them was appointed as the general coordinator (Tekeli 2020).

At a meeting held on January 7, 2012, four design sub-regions were defined, and design teams were formed for each region. The coastline in between Mavişehir and İnciraltı Urban Forest were divided into four sub-regions. Mavişehir-Alaybey Shipyards was the first region. Turan-Port of Alsancak was the second, the Port of Alsancak-Konak was the third, and Konak Crossroads- İnciraltı Urban Forest was determined as the fourth region. Alaybey Shipyards and Kemeraltı-Agora-Kadifekale areas were excluded from the scope of the İzmirdeniz Project, as two competitions were proposed for these regions. For each sub-region, a coordinator was chosen to monitor and direct the projects. Another coordinator, who would organize the design process of the Inner Gulf as an activity and performance stage was chosen (İMM, 2012).

The coordinator of the Karşıyaka region, architect Mehmet Kütükçüoğlu, had recently won the competition for the İzmir Opera House in 2011, which was to be built in Mavişehir, Karşıyaka. At that time, he had become acquainted with Karşıyaka region, and he also became acquainted with the mayor and the municipality. When the İzmirdeniz

Project started, he became the coordinator of the Karşıyaka section. The coordinator of the Bayraklı (Turan-Alsancak Port) section, architect Zuhul Ulusoy had attended the thematic group meetings in the Culture Workshop in 2009 and had taken part in the preparation of a summary report for the workshop. In 2011, she was invited to the İzmirdeniz meetings, when the theme and the problem were already defined. She was appointed as the coordinator of the Bayraklı (Turan-Alsancak Port) section. The coordinator of the Alsancak-Konak region, architect Nevzat Sayın, was one of the most well-known architects of Turkey, and was originally from İzmir. He was one of the first to be called on for the project. The architect of the İzmir Metropolitan Municipality's Ahmed Adnan Saygun Arts Center, Tevfik Tozkoparan, who had been one of the consultants of the Mayor since he designed the Arts Center, became the coordinator of the Konak-İnciraltı section as he knew the region well. Lastly, the cultural consultant for the Metropolitan Municipality, Serhan Ada, was appointed as the coordinator for designing the Gulf of İzmir as a performance venue. Advisors to the project were also chosen according to their affiliations with Tekeli or the Municipality, from earlier works and projects (Interviews, 2020-2021).



Figure 8. Four subregions of the İzmirdeniz Project
(Source: İMM 2012)

Coordinators, who worked on a voluntary basis, facilitated coordination and communication in design teams, among designer teams and between the municipality and the designers. They had a conciliatory, problem-solving role. The main design decisions

were given via discussions among coordinators and designers. Coordinators were not actually involved in design, but they helped with the critical matters leading to results.

Each coordinator chose the people they would work with. The İzmirdeniz Project Advisory Board had ideas to form a large team for the project with designers from İzmir. One of the aims of the project was to feed the design ecosystem in İzmir. They invited designers who have thoughts and ideas concerning İzmir, who want to do something special for İzmir, and who are active in İzmir. There were objections to this idea claiming that there were not many designers in İzmir. Besides, the idea was against the prevailing understanding in the world. Despite objections, coordinators supported the idea to work with designers from İzmir, or who knew İzmir well. They created a name pool and invited designers. Major architects from İzmir, who participated in competitions, who received awards, and who had a special approach to İzmir were selected, resulting in the participation of more designers than was anticipated. Each team formed its own working group, as the downwards spread of a pyramid. Kütükçüoğlu, chose to work with the designers he already knew and with whom he could speak the same design language. M+D architecture, together with NOT Architecture and Güner worked with Ulusoy. Sayın worked with Dündaralp and Dereli. They were all based in İstanbul. 2+1 Architecture, K2Y Architecture and Ersoy, Mendez and Akbay teams worked in the Konak-İnciraltı region with Tozkoparan.

There were professionals from different disciplines within each group. Planners, landscape designers and industrial designers and other professionals got involved in the process much later than the formation of the groups of architects. The architect teams had already started working, main ideas had emerged, basic investigations and decisions had already been made, and many aspects of the project had been determined when other professionals got involved in the project. First, there was an information and orientation process, as they needed to understand what had happened. Next, divisions of labour were handled. Urban planners primarily contributed as consultants, and they helped in the analysis study. GIS expertise was needed in the project. The data archive that was already created by planners, was shared with the architect teams. The planners' work also involved receiving data from the municipality and conveying it to the teams in the formats they could use directly in design. Industrial designers were responsible for the design of playgrounds, lighting systems and urban furniture (Interviews 2020-2021).

The first meeting of the project was the presentation of Tekeli's Design Strategy Report, which was held in the large hall of the Gas Factory and attended by approximately

100 people. Tekeli made a presentation to initiate the project and introduced the project. He was accompanied by a core team at the meeting. After the first meeting, the study was carried out with the guidance of Tekeli, the Municipality, and the core team. A series of smaller meetings followed which usually started with a text reading or a speech, at which participants expressed opinions, thoughts, concerns and criticism in line with the opening text or speech. Aside from these meetings, project trips were made, ferries were boarded, and participants travelled with buses to decide the locations of the city terraces. A framework and a work program were drawn up after a long process of integration. After design teams were set up, they started to develop projects along with the related units of the municipality. In the process, technical support, workspaces, information and paperwork they needed were provided by the municipality. Environments for sharing were created for the participation of the designers. The groups started working for the project as of January-February 2012. Discussions on detections and perceptions took a while before design. The project went through a “maturation phase”. Then the deadlines were determined gradually. Most groups delivered the project in August 2012, submission of projects of some groups were extended until the end of the year 2012.

Once the preliminary designs were submitted to the municipality, management had to make decisions on what to prioritize regarding the holistic execution of the work, and the municipality had to set goals and prepare a work list for itself. Short, medium, and long-term processes were defined for different sections of the project, with tasks being identified for each process. Before that, the program of the municipality was not clear. The design phase of the project, the preparation of preliminary projects took approximately one year. The preparation of implementation projects also took one year, and construction works started in November 2013 (Interviews 2020-2021).

4.1.3. Field Survey and Data Collection

There was a serious analysis and data collection phase in the project. The coastal usage survey by Ege University formed the main data for the project. Besides the survey, observations, interviews, and meetings were conducted by the coordinators and designers to identify problems at the field. Most of the designers made observations and they contacted the general public or special groups from the public. Problems were documented with photographs and drawings (Interviews 2020-2021).

At a kitchen meeting held on June 1, 2011, it was decided to request a "Post-Coastal Use Assessment Report" for İzmir from the Ege University Economics and Administrative Sciences Faculty. It was considered important to identify diverse current coast usages which differ in a time frame, and with respect to the particular places in the coastline, and determine user satisfaction levels before starting the design of the coastline. For this purpose, an evaluation of the existing coast usages was made by Ege University. Ege University conducted surveys in 11 different coastal regions, starting from Mavişehir extending to Yenikale. The main purpose of the survey was to obtain the opinions, demands and suggestions of the citizens about the design works to be carried out by the İzmir Metropolitan Municipality in 11 coastal regions and to collect data to support the design studies. Other aims included determining the socio-economic and demographic characteristics of the inhabitants of İzmir who use the coasts, the usage characteristics of the coastal areas, and the spatial behaviors of the inhabitants of İzmir. Revealing how the physical properties of the coasts are evaluated by the users, investigating the satisfaction of the coastal users in terms of the psychological effects of the space, determining how the users evaluate the space in general, their consumption and expenditure trends in coastal areas and the coastal hinterland were also targeted in the study. In the regions defined, the studies were carried out using two different techniques. The first research method was a survey made utilizing face-to-face interviews with 4896 people using the coast. A simple observation technique was used as a second research method. Each of the 11 identified regions were visited nine times a week, in the mornings, at noon, and in the evenings in one weekday, and in the weekends, and observation reports were prepared (İMM 2012).

Another kitchen meeting, where the research of Ege University was evaluated, was held over December 5-7, 2011 with the participation of Mayor Aziz Kocaoğlu. Staff of the İzmir Metropolitan Municipality staff, who were related with the subject also attended this meeting. Regarding the results of the survey, the Design Strategy Report was created as a pre-design document under the editorship of Tekeli. Information on the physical and social structure of the coast and its background was provided in the report. User profiles and user demands were set according to the coastal usage survey. At the first project meeting on January 7, 2012, designers and other participants of the meeting were given the Design Strategy Report which included surveys, analysis, and SWOT analysis (Interviews 2020-2021).

The primary reference for the identification of problems in the project was the findings of the coastal usage survey. One of the issues investigated within the scope of the survey was how İzmir residents spent their time on the coast. The survey revealed that activity alternatives at the coast were limited. It was observed that coast users either had a picnic with their friends or they spent their time having a rest while watching the sea alone. These limited activities on the coast were associated with limited options presented to them in terms of design of the public space. The findings of the survey suggested that the design of the coastal public space in a way to offer alternatives for spending time would lead to diverse coast usages. The findings also suggested that there was a need to provide options both for individuals users and groups. Besides, as these two different uses could create conflicts, it was decided to meet the needs of both groups separately. From the evaluation of the users in the survey, it was understood that benches, sports equipment, picnic tables, road pavements, walking paths, bicycle paths, children's playgrounds on the coast were not very useful. It was also revealed in the survey that green areas, sports and recreation facilities, culture and art activities on the coast were inadequate, and maintenance, cleanliness, lighting and security of the space were problematic. In addition, the facilities on the coast were not suitable for the use of the disabled. The survey revealed that the users demanded public toilets, larger green areas and shaded areas, sitting arrangements, culture and art activities, cafes and restaurants, and increased cleanliness and security (İMM 2012).

Besides the survey, observations about the users and the site were made in the field analysis. Designers analysed how the Altinyol and İZBAN created a barrier obstructing access to the sea in Bayraklı. They examined the coast of the Meles Delta where picnic activity took place. After studying popular behaviours and preferences, designers focused especially on what was needed by the people of the area. Picnic activity was quite intense at the region, and designers examined the ways picnic activity was generally carried out and how it could be enhanced. They also examined the connections of the New City Center with the background. The team working at Susuzdede Park area walked in Susuzdede for two weeks. They walked from the public hospital to the shore observing the area and talking to the people they met.

Short interviews and video interviews with the users were performed in different settings, albeit not in a systematic way. Interviews were not planned in an academic, scientific manner, instead, they were in the form of quick conversations. The performance and activities working group contacted the İzmir Bicycle Association, Göztepe Sailing

Club, and Karşıyaka Sailing Club. Skaters, cyclists, and anglers were interviewed by the performance and activities working group. They interviewed about 10 anglers in the Alaybey-Mavişehir Band. Although they had intended to meet anglers on other shores, there was no time for a more encompassing study. The design team working at the Karşıyaka region also met representatives of the sailing club in Karşıyaka. NOT Architecture made video interviews at Bayraklı shore before starting to design. They asked people what they would like to see in the Bayraklı region. These interviews provided data for the design. The team working at Susuzdede Park area contacted the public as a group. During their two weeks of field analysis, they asked the people they met about their expectations concerning the environment and the neighbourhood. They interviewed children in playgrounds, high school students after school, students hanging out in the park, and praying people in Susuzdede Park. They interviewed about 100 people from different age groups.

Industrial designers carried on personal fieldwork several times. They made observations, surveys and interviews with many groups in the field. They conducted surveys on Bayraklı coast, Güzelyalı coast and their backgrounds. Children and their parents were interviewed at the playgrounds in Susuzdede and Karataş. They met with anglers on the shore. They interviewed older groups. They made categories according to age groups, trying to represent the demographic structure. They tried to determine the views of the people as much as they could. An industrial designer talked to peddlers on the street and listened to them. Interviews with open-ended questions were made with various business owners.

Business owners in the Alsancak area were consulted about their expectations during quick face to face conversations. These conversations also were not made in a systematic way. Coffee tables and chairs of the businesses had invaded the sidewalk by the sea in the Pasaport area. The coordinator of the region proposed that the tables and chairs should be carried from there, to the front of the businesses. The mayor asked “Are you going to get me shot?”. The coordinator told the mayor that he should not bother to be involved with them, and he would contact them on behalf of the mayor. He wrote polite letters to the business owners and invited them to a meeting with the coordinators and the municipality. All of the business owners at the area attended the meeting. The group made a presentation to business owners and shopkeepers. They said, “This is how you make your living, but we want to make this place nicer like Alsancak”. There was no problem as long as the project was explained to the shopkeepers. As a result, a valuable

achievement was made, and chairs and tables were removed from the seafront sidewalk (Interviews 2020-2021).

4.1.4. Creating Design Visions

Each region of the project had its own context, therefore design groups needed to work in different ways. Yet, it was important to have a main idea that would integrate the designs of different groups. Integrity was grounded on the Design Strategy Report. Designers determined common features to search for a common identity in the projects. Industrial product designs such as sitting units, garbage units provided common features in different regions. Many issues such as zoning plans, legal-administrative frameworks, municipal authorities, other institutional authorities affected the designs, as possibilities had been put forward before constraints were considered.

In Bayraklı, designers worked to reproduce life on the coast as it was a place where new meaning could be created. There was a new city center plan at the region, and at the same time, there were old industrial buildings and warehouses. It was an area with serious problems. It contained slum areas, was disconnected from the shore by the highway, and an additional barrier was formed by İZBAN as the subway system crossed the region above the ground. The shore in Bayraklı was at a low elevation, it was not an urban coast like in Göztepe and Karşıyaka. It was the only place in the city, where the sea was accessible for touching and walking in without a barrier or parapet. In the past, there were areas with salt marshes from Bostanlı to Çamaltı Tuzla, and people from Karşıyaka swam in Bayraklı. Therefore, two special issues came up for the Bayraklı project area. The first was creating an urban beach, as this was the only area where swimming was possible on the coast. The second was creating an “accessible coast”, by slowing down the traffic on Altınyol, building a city elevator, and providing a connection to informal neighbourhoods at Gümüşpala.

For Alsancak, a larger projection than physical design, a life with its possibilities and potentials was imagined. Designers established their program within the framework of what should and could be.

After the designer groups were roughly formed, it was decided on how to look at the area. Once or twice a month, the groups got together to brainstorm ideas and various aspects of the project, and it was remarked by some participants that it felt like a 100-person labour camp. These prescriptive “project development” meetings were held under

the leadership of Tekeli, in the great hall of the Gas Factory. They started with the introduction and narration of the project, and continued with presentations, determinations, and discussions. Kocaoğlu and Tekeli participated in all of the meetings from the beginning to the end. The mayor attended all of them as a “listener”. He was only involved in the discussion when Tekeli asked his view specifically on the feasibility of the subject. Municipal actors such as consultants, senior officials, representatives of municipal departments also participated, but it was not representative and bureaucratic, instead it was more a of “forum” environment.

In the first meetings, the relationship of the project with the city and the citizens was discussed. The aim was to make a design that could strengthen the relationship of the coast with the background. There was a verbal project description in the design strategy, but there was no spatial description. The objectives of the project were developed during the discussion process, they were not predetermined. Designers proceeded by discussing the visions highlighting important issues. Site sections of the project were studied. Physical form and predictions were discussed. All teams talked and discussed the project, and views were exchanged in order to re-establish the relationship between the background and the shore.

During a meeting organized for sharing design visions, which was closed to the press, each team had 45 minutes to present their design to other groups. Tekeli used a strategy of creating a competitive environment among the teams. Each team presented their work, vision and expectations during long meetings, which generally lasted from 9am to 5pm. The process continued with all groups tracking what other groups were doing, and providing feedback on how each thought the other was progressing. This sharing and feedback format was essential for being aware of the common values while designing an area with a span of 40 kilometres. Experts made critical presentations on the crucial issues of traffic, sea, and transportation. Designers were in constant communication, information exchange, and interaction. Comments, criticisms, reactions, were exchanged, interlocutors were determined, the feasibility of the project was discussed, and actions that needed to be taken were defined.

Majority of the interviewees stressed that **leadership** was very important in the project. Tekeli was able to understand and evaluate both theoretical and practical aspects of the project. The contribution of someone like Tekeli as a project manager and coordinator was very important for the project (Kocaoğlu 2020). Tekeli’s task as a moderator was to keep the excitement of the project alive during a long and unpaid

process (Tekeli 2020). He was the brain behind the coastal design project. The Design Strategy Report prepared under his editorship was referred to as the "Design Strategies Book" by designers. His texts were important for the setup of the design approach. He became a "buffer zone" between design teams and the municipality during the process of the project. Design teams got their requests accepted through him. Kocaoğlu attended each of the very intense meetings, some lasting for hours. He was there for the whole process. He was watching without being too involved or directing, and this trait of his personality was very important. The mayor, listened, understood, and learned, which was very exceptional. He did not speak at all, even when he was forced to, choosing to only answer specific questions as part of the learning process. The participants expressed that his interest in the project and the discussions was incredible. He listened attentively to discussions with great support. This clearly gave the coordinators and other participants the message "I am behind this". The mayor wanted the project to be completed as soon as possible, but did not force it at meetings. When his opinions on designs were asked, he stated that design was the designers' task, and his task as a mayor was to make the vision feasible and to declare what he can and cannot do as a mayor.

The process developed very quickly. After a point, it was decided that the ideas should be put developed into final designs (Interviews 2020-2021).

4.1.5. Design Studies

Urban design was carried out based on the current master plan. Specific spatial design expectation was not described in the Design Strategy Report.



Figure 9. Plan of the Mavişehir Region (Source: www.xxi.com.tr)

Figure 10. Plan of the Karşıyaka Region (Source: www.xxi.com.tr)

Karşıyaka and Bostanlı regions, where the shoreline was wider, had more potential in terms of design. Therefore, a recreational area with shading structures, sports

fields, skater parks could be designed and implemented. The sunset terrace designed by Evren Başbuğ was found successful by most interviewees. Başbuğ was also one of the few designers who could undertake the control of the implementation of his design, which led to better results in Karşıyaka.



Figure 11. Sunset Terrace (Source: Author's Archive)
Figure 12. Shading structure and shallow pool (Source: Author's Archive)

The designers who worked in Bayraklı, expressed that design in Bayraklı was not just a question of aesthetics. Instead of ignoring the popular picnic activity with a top-down decision, they tried to turn it into a more controlled and ruled urban event that would have a positive effect on the lives of those that lived in and visited the area. For other sections of the region, different usage practices were considered. Practices for prospective users of the Bayraklı area were brought to the region. It was difficult to ascertain this from the actual users of the area, as it was predicted that users from all parts of the city would come to Bayraklı, because the region was planned as the new city center.

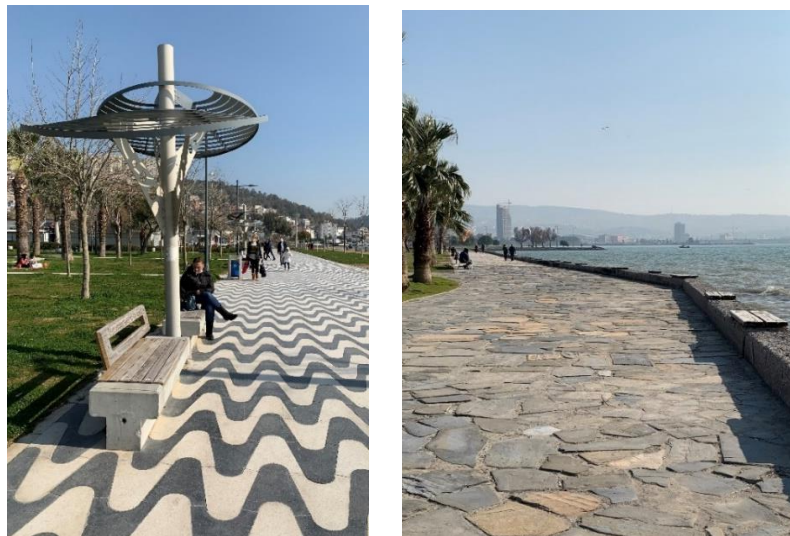


Figure 13. Bayraklı Promenade (Source: Author's Archive)
Figure 14. Bayraklı Coastline (Source: Author's Archive)



Figure 15. Plan of the Bayraklı Region
(Source: www.xxi.com.tr)

Most of the Alsancak section of the project which would have platforms on the sea, shops on the infill land, and a marina designed for the Pasaport area could not be implemented, as the execution of the project required permits from three different Ministries. Some elements of the project were against the Law on Conservation and “Kordon Regulation” (Kordon Yönetmeliği) of the municipality. Besides, there were objections and oppositions to the project from professional chambers and the public.

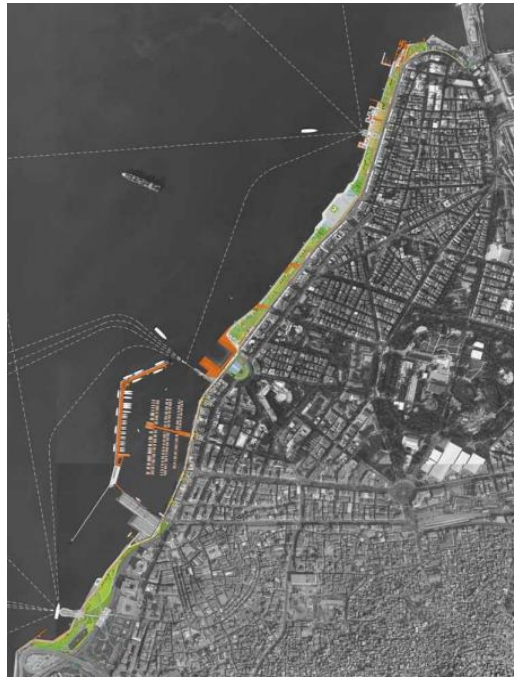


Figure 16. Plan of the Alsancak Region (Source: www.xxi.com.tr)

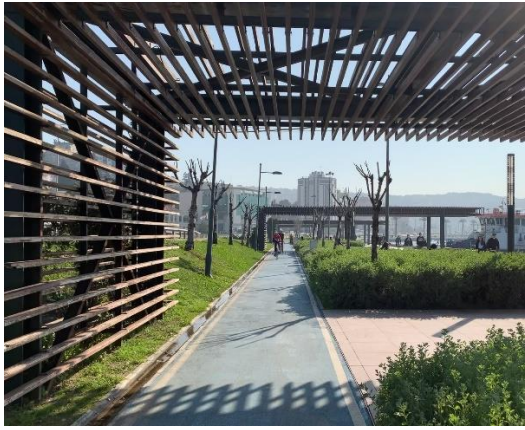


Figure 17. Konak shading structure and bicycle lane (Source: Author's Archive)
 Figure 18. Konak shading structure (Source: Author's Archive)

The changes made in the part in Konak-Üçkuyular region were minor, since the coastal line was very narrow in this region. The project was limited to a very restricted pedestrian zone in between Konak and Üçkuyular, where small touches such as renovating and updating the public spaces were made. For the designers of the section, the idea of bringing the Karantina Square next to the sea by constructing an underpass was very important.

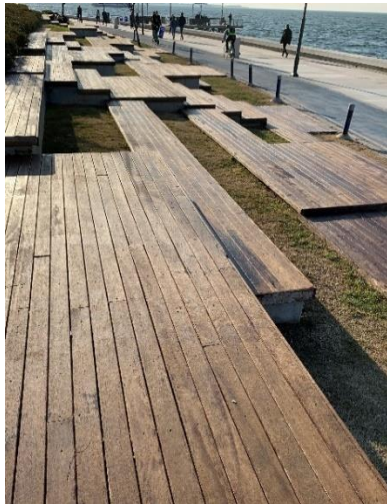


Figure 19. Konak-Üçkuyular sitting arrangement (Source: Author's Archive)
 Figure 20. Karşıyaka sitting unit (Source: Author's Archive)

The performance and activities group looked at the work that had been done in their field in other cities in Europe, especially in the Mediterranean region. They examined how these cities use the water surface, and focused on the kind of events they organized and the ways they invited and attracted their audience. They also focused on

the function of local government in these events. Development work constituted another facet of the performance and activities group's duties. They focused on angling at the coast, and searched for events that could be organized with the participation of citizens. BİSİM (bicycle rental service of the City of İzmir) had started with the İzmirdeniz Project, and they focused on how to improve cycling activities. They designed the "People's Festival Hidrellez" event to take Hidrellez from being a celebration of Roman Citizens in Kültürpark, and bring it to the seaside and spread it throughout the whole city. They proposed a "music on the ferry" project, scheduling live music from 8 am to 8 pm with musicians from İzmir. Industrial designer of the group designed floating platforms that can be connected to existing piers, carry performances and a considerable number of spectators for the planned İzmir-Mediterranean Festival.

The project had an interdisciplinary collaborative design process with participation from many different disciplines. Professionals from different disciplines came together to discuss the main ideas of the project. The process was primarily founded on the collaboration design professionals, especially of architects, with other experts participating as consultants. Architects, city planners, landscape designers, visual designers, industrial product designers, transportation specialists, and experts from marine sciences worked interactively and shared data, and information about the fields. There was also a wide involvement from various municipal departments, especially, the Department of Parks and Gardens, and the Department of Transportation. NGOs, and professional chambers were also involved to a certain extent. All groups were raising important issues, and contemplating on them, and in certain cases, municipality's lawyers stepped in to explain relevant legal issues.

Apart from the joint meetings, there were municipal meetings that brought the groups together. Continuous meetings were held with the participation of Tekeli and coordinators, the coordinators and designers, and the municipal team. From time to time, meetings in which 4 or 5 groups came together were organized. Groups held smaller meetings among themselves to discuss the progress of the designs, some of which were held at the architects' offices. Industrial designers also held separate meetings and made their determinations based on their own methods, after a long observation period. Mutual sharing of ideas with all groups was underlined for the performance and culture-art activities group as each group had to establish a close collaboration with them.

It was a process that progressed with receiving consultancy in terms of expertise. Marine scientists made crucial, indispensable and physical contributions in terms of

marine science and technology, and as a result, the teams took precautions against the nature and behaviour of the sea in the Gulf. They were consulted on issues such as the design of foundations in the sea, infill areas and pier construction. The Bayraklı team had proposed an urban beach, at the shallowest section of the İzmir Gulf at Bayraklı, but there were hesitations concerning the feasibility of the beach. Numerous meetings were held with marine sciences experts, and later, two groups of architects, M+D Architecture and STEB, contacted them for consultancy. The feedback that marine scientists provided was taken into consideration, and in some cases, projects were abandoned due to the concerns they stated. The bicycle path over the sea, for example, was abandoned as it would be very expensive, besides, filling the sea was not ecologically correct, and there were other negative consequences of building platforms with piled foundations.

Communication was mostly efficient as designers knew each other through various connections. Coordinators also worked to facilitate communication, which definitely had an impact on the designs. It was rather easy for the architects who made up the largest section among designers to establish a common language with other architects and to have productive conflicts. They discussed a wide array of topics ranging from garbage cans, to modern buildings, historical buildings, marina projects, the original level of the seabed, and making the surface of the sea usable. Communication had been a process of reaching the needed data, researches and determinations, turning data into questions, discussing, and researching them with a set of principles. It was discussed whether this knowledge could be turned into a design guide.

It was expressed by designers that the municipality paved the way for designs as it was very supportive throughout the design process, acting as a catalyst by which designers' needs and expectations were met. The fact that some of the coordinators were also advisors of the mayor helped, too. Designers were in constant contact with the municipality, and their relationship mostly continued positively from the start to the end of the project. There were discussions with the directors of municipal departments and directorates on technical issues. Industrial designers provided many alternative designs to the municipality, they met with municipal managers, and selections were made from the alternatives they proposed. At the end of the project, there were revisions according to the criticism made on practical concerns such as choice of materials. Managers in the Municipality with whom designers had regular contact, were very cooperative. An industrial designer remembers the experience as follows:

Everyone was working enthusiastically. I think it was the influence of the Mayor. I was very impressed. It was a great process. Because of the special structure of the İzmir Metropolitan Municipality we were working with open-minded, well-equipped bureaucrats (interviewee 27, industrial product designer 2020).

The designers expressed that the communication with the municipality was primarily within a legal-administrative framework. There were no restrictions in the design process, and there was not a project brief that needed attention. The municipality did not interfere with the design, as designers were both set free, and expected to defend their work. There were only practical warnings from the municipality about the process of the project. The attitude of the mayor and bureaucrats to the concept ideas was progressive and open. A great effort had been made to advance the project within a general framework. The municipality dared to do things that were deemed to be “undoable”. A supermarket and a gas station which were blocking the proposed vertical axis in Bostanlı were both removed by the municipality.

All groups were mobilized to reroute traffic underground in the Mithatpaşa area of the Mustafa Kemal Coast Boulevard to design a public square over the underpass to provide pedestrian access to the sea. The road was taken underground in the Karantina area, in order to provide a route for the tram. The tram project existed in the 2009 transportation master plan of the Municipality, but due to lack of funds it was not a priority to implement it. However, when funding was provided, the tram project became feasible and the Transportation Department initiated the project, which intersected with the implementation of the İzmirdeniz Project. All considerations for the İzmirdeniz Project were then revised according to the existence of the tram, which caused a jam to the project. They had already determined the route and the speed of the tram. It would be fast, surrounded by wire fences, and create an uninterrupted barrier for pedestrians. In Mithatpaşa, there was a discussion on whether it should pass along the coast, or if it should pass along the Mithatpaşa Street. All groups worked together on determining the tram route receiving support from transport planners. The project teams were able to make some changes to the tram project. After negotiations that involved the mayor and deputy mayors, smaller trains that travelled more slowly were used, and tram route was not surrounded by wire fences.

Interdisciplinary work was not without problems. Most frequently stated problem of collaboration was concerned with lack of experience of collaboration and collective

work for all participants. Almost all designers stated that the collaboration of different actors was a learning through doing experience. While it was very difficult even for 2 designers to work together, approximately 40 designers were working together on the project. It was difficult to understand and facilitate collaborative design, as it took time, and required experience. In addition, the municipality did not have the experience to manage a project with a participatory process. Designers were told to come together and work, so they determined and learned how to work together themselves.

It was difficult to achieve design integrity since architects, landscape designers, industrial product designers worked at different scales, with different tools and different approaches. Architects set up the general framework, and others had to act within that framework. Most industrial designers did not have experience at the urban scale, so it took time for them to adapt to the process. Landscape architects expected that their work areas, hard and soft surfaces to be defined. They moved forward with the decisions made by architects. Industrial designers stated that they should have worked more closely with landscape designers and urban designers, but such a collaboration among them did not exist. One architect interviewee claimed that urban planning was not really active in the project as a whole, and more planners should have been involved in the project.

According to some industrial product designers, their involvement in the project had been a managerial decision. There were administrative difficulties in the collaboration of architects and industrial product designers as neither of them had experience of working together. Industrial designers did not work independently, they did not make a general proposal and they presented their ideas to architects. They stated that they worked like a subcontractor, under the leadership of the architects. Industrial designers were working with alternatives, and sometimes the alternatives that they stood closer to were not preferred. Sometimes it was difficult for them to receive feedback on the alternatives as the architects were either too busy or too involved in their own work. They designed products that suited the architects' projects. Items such as buffets, sitting groups, garbage cans, designed by the industrial product designers were revised to match the projects of the architects. Some industrial designers expressed that they had to deal with "architect egos". There were also significant disagreements such as the choice of materials, that influenced the designs. Therefore, in some teams, the industrial designers had to create a setup for themselves and work individually. In parts of the project where architects collaborated closely with the industrial designers, successful achievements in design were accomplished.

Some architects also stated that there were participants who approached the work prioritizing their egos and their preferences over collective work. Serious criticism and ideas to guide design were shared among designers, nevertheless, what one group said did not really affect the other. The exchange of ideas and criticism generally did not lead to revision of designs. Design was understood as a very individual thing, and sometimes the critique of design was taken personally as it was difficult to distinguish if the design or the designer was being criticised. One architect interviewee stated that the contribution of participants other than architects, who were too diverse to fit into a single description, was questionable. While some of them contributed significantly to the process, others were ineffective and even damaging.

It was stated that İzmirdeniz was the first interdisciplinary work of the municipality. According to its designers, the process of İzmirdeniz focused on observation, understanding and discussion before taking pen and paper. Designers stated that they argued for two hours on the kind of WCs to be located in the Göztepe area during one particular meeting. There were professional conflicts and controversies, however, they did not result in separations from the project. It was not easy to have many volunteer experts working together on a project that concerned the whole city. It was important that communication was established, and ideas were exchanged face-to-face in meetings, so that teams were able to get answers to their questions. The teams had researcher members, and the existence of academic research and research on urban scale was very important. Designers set aside their signatures and worked together for a collective product. Municipality and professionals' "doing business" together, the involvement of a large number of experts, city's institutions, organizations, universities and NGOs was positive despite the difficulties.

In the process of İzmirdeniz, learning opportunities were provided for all the participants involved through collective production in the project. It was a process which required inquiry and research. It was valuable that many designers, many minds, and many ideas were focused on a single project. Discussions and speeches during the process were nurturing and transformative for the professional lives of experts involved in the project. A culture of working as a team was formed. The work of an interdisciplinary group was a plus for İzmir, but it was also a very inspiring, instructive, and important experience for participants. When the work started, no one knew where the process would go. Every actor in the project pushed their limits, and discovered their boundaries. Designers went through a process of awareness of the limits of design, and the

municipality became clearer about the constraints of legislation. The municipality “learned through doing”. The project was first in terms of its scale and its method for the municipality. The municipality, by creating environments that directed competent designers to interdisciplinary work, determined a method suitable for the nature of the work. The mayor and the team closest to the mayor were always present at meetings, fully involved in every step of the process. They embraced the project by providing full participation in terms of management, listening, understanding, and implementation. Bureaucrats worked devotedly for the project, and they led the work. The municipal pillar was strongly represented, which was very important in terms of understanding the feasibility of the projects, facilitating the work, developing ideas, creating a general concept, detailing, and preparing the projects for realization. Other municipalities started to come to İzmir to get information on how the project was developed and managed.

After the projects advanced to a certain level, they were integrated at the workshops organized at the Gas Factory in which executives and managers were not involved. Designers met 2-3 times a month to integrate the projects of different regions. Once the designs reached a level of maturity, they were presented to different sections of the public to receive their criticism and suggestions (Interviews 2020-2021).

4.1.6. Implementation Phase

The implementation phase in the project progressed on the interpretations of the municipal coastal design project team on the delivered designs. Starting from August 2012, designers delivered preliminary project sets to the municipality. Some of the delivered projects were referred to as "advanced preliminary" projects as they contained detailed drawings and information on the application of materials. Most of the designer teams did not do consultancy or control, as they did not take part in the implementation of the project. Only for small sections of the project, the control of implementation was given to the designers (Interviews 2020-2021).

The mayor wanted to implement the project as soon as possible. Managers and bureaucrats discussed where to start. The parts of the project that could be implemented immediately were identified. Necessary works on the parts of the project that required permission from other government institutions and through different decision mechanisms were initiated. The implementation of the project was divided into stages

which was appropriate, both in terms of managing the construction costs and in terms of continuation of the use of the coast (Velibeyoğlu, H. 2020).

A re-structuring was made within the municipality specifically for the progress of the İzmirdeniz Project. An Urban Design Office was established within the Department of Urban Design and Urban Aesthetics in September, 2012. From 2011, until the establishment of the office the municipality had focused on how to acquire and develop the projects. Strong bureaucratic coordination was necessary for the implementation of the project as the feasibility of the submitted projects needed to be investigated and application projects had to be prepared. A team of well qualified professionals was required to transform incoming projects into application projects. A working group consisting of architects, engineers and landscape designers was formed. Assessing preliminary projects within the framework of current planning conditions, zoning and coastal legislations, integrating them, preparing implementation projects and tendering documents within the framework legislations, providing coordination with other units within the municipality, communicating with producers, and supervising construction were carried out by this office. The office undertook an important function producing implementation projects, and sometimes elaborating them (Velibeyoğlu, H. 2020).

When the municipality acquired the preliminary projects, it was comprehended that the possibilities they had to realize the project were limited, as the projects were not of the scale and quality to be implemented according to the procurement law. Therefore, the whole project could not be realized at once. Processes related to zoning plans were necessary for the implementation of the project. Once zoning and property issues were considered, serious problems arose. Some design ideas had problems of applicability. The decision of the municipality to implement the project in phases allowed them to test certain parts. Evren Başbuğ's "sunset terrace" in Karşıyaka, a stage in the Bayraklı section and a structure designed by 2+1 Architecture, were built first (Interviews 2020-2021).

The municipality's financial resources were limited to pay for the designers' work, and cover project expenditure. The project expenses could not be paid with procurement legislation, since there was no legislative process for regulating the financing of such work in Turkey's laws. Designers first worked on a voluntary basis, and later they worked professionally. Financing of the project proceeded similar to that of a sponsorship. Since it was the project of İzmir, it was decided that the capital of İzmir could finance this project. Kocaoğlu being a very careful person, did not discuss financing issues individually with the business persons at the top of the private sector. Instead, this had to

be done in a way that would not establish a relationship between Kocaoğlu and financiers. A meeting was held with the largest 17 companies in İzmir, and the project was explained to them. They promised the Mayor collectively that they would be sponsors of the project. The close relations of the Mayor with the business people were made use for financing the project, and a finance protocol was established with firms from İzmir. Designers' remunerations were paid for by donations made by sponsors, which happened after the project had progressed to a certain point. Financing of the project by large firms from İzmir was claimed to be one of the best aspects of the project. Being called on for the sponsorship became a matter of prestige for the business community, the amount to be paid was divided among sponsoring firms, and the names of the financiers were written on a “thank you” nameplate and put in Karantina Square (Tekeli 2020).



Figure 21. “Thank you” nameplate, Karantina Square (Source: Author’s Archive)

There were parts of the project that could not be implemented mostly due to **legal and administrative problems**. It was not easy to obtain ideas and preliminary projects from different designers and comply them with the legal and administrative frameworks. The greatest challenge was that the authority of the municipality was not sufficient to implement the whole project. There were issues that exceeded the jurisdiction of municipal authority. Permits from the ministries and central government institutions were required for certain sections of the project. Conflicts arose between the municipality and the central government before implementation, and the municipality continued to encounter resistance from the central government during the implementation phase. It was stated that the central government tried to block the project as permits required for

the sections of the project that were in the control areas of the central government could not be obtained. The views of the conservation board and other central government institutions towards a municipality from the opposition party were not supportive. The project was delivered to ministries after being legally approved by the city council. However, the projects were not approved arbitrarily for political reasons, because they belonged to an opposition municipality. Consequently, only a small part of the larger design could be implemented. Difficulty in obtaining the required permits extended the project deadlines and it made some parts of the project unfeasible (Kocaoğlu 2020; Tekeli 2020).



Figure 22. Proposed platform at Karşıyaka Region (Source: www.izmirdeniz.com)

Figure 23. Proposed pier and platform at Göztepe Region (Source: www.izmirdeniz.com)

Permission from the Ministry of Transport, Maritime, and Communications was required for the construction of overpasses and underpasses. When the project intersected with highways, the Ministry did not permit interventions above highways or below viaducts. The Ministry also did not allow the construction of a bicycle bridge on the Melez Stream. Ministerial approval was required for all interventions over the sea and on the shore-edge. Building larger piers and other structures over the sea, boat moorings, building docks in the city all required permissions from the Ministry of Transport, Maritime and Communications, and the Ministry of Development and Urbanization. There were designs that changed the shore-edge, therefore zoning plans had to be changed in order to allow the change in the coastline. Larger interventions would be made in Bayraklı, islets were foreseen in the bay, but they too were rejected. There were parts of the project, located in the conservation zones, thus in the jurisdiction of the Ministry of Culture and Tourism. None of the projects on the infill area in Alsancak could be implemented. Part of the project at Pasaport Pier, ignored the Law on Conservation (No.

2863), and Coastal Law. In addition, the project was not associated with "integrated coastal zone planning" (Bütünleşik kıyı alanları planlaması). In the Pasaport area, where the sea was filled between the shore and the breakwater, former lawsuit issues that lasted for years were brought up again. Moreover, the Ministry of Transport implemented the Konak Tunnel project and divided the project area into two sections. Designers had aimed to reduce the bus traffic in the Kemeraltı area, but the ministry connected the entire ring road traffic to Kemeraltı, thereby increasing traffic in the center of the city. There were also restrictions and problems regarding the tendering and construction processes, and implementation (Interviews 2020-2021).



Figure 24. Unimplemented Alsancak Region in the İzmirdeniz Project
(Source: www.izmirdeniz.com)

Construction of bridges and clarification of foci in the Susuzdede area remained incomplete, influencing the quality of design negatively. In the proposal, Karantina Square would be extended towards the sea with a pier, and a stepped pier would be built across the street with stairs in Güzelyalı. Neighbourhood marinas, city terraces, and public squares would overflow into the sea, and fishing grounds and sculptures would be built on them. However, none of these proposals could be realized due to the difficulty in obtaining permits. Smaller piers that could be built within Municipality's authority were built instead of larger ones that required permits from the ministries. Therefore, the project ended up being restricted to a pedestrian route in the Konak-Üçkuyular region. Boat parks that would facilitate the use of the Inner Gulf as a performance venue and

bring the surface of the Gulf to life could not be realized. The project was adapted to laws and regulations and studies were carried out.



Figure 25. The locations of the proposed city terraces
(Source: adapted from İMM 2012)

The types of urban areas that were assigned to the control of the municipalities in other provinces by the National Real Estate Institution remained at the disposal of the institution in İzmir. Therefore, for every intervention in those parts, permits from the central government were needed. City terraces with a view of the sea would be built in 9 locations around the city as spaces for recreation and socialization. Two city elevators would connect low-income neighbourhoods to the coast in Turan and Susuzdede. However, interventions to build city terraces and city elevators were also opposed by the central government.



Figure 26. Proposed city elevator at Turan (Source: adapted from www.izmirdeniz.com)



Figure 27. Proposed Bayraklı urban beach (Source: www.izmirdeniz.com)

Figure 28. Bayraklı urban beach (Source: Author's Archive)

There were parts of the project that could not be realized due to the ecology and behaviour of the sea. The sea currents at Bayraklı were strong enough to sweep the stacked-up sand. Therefore, the decision to design a “natural looking” urban beach could not be realized, and unobstructed contact with water could not be provided in the region. The design team in Bayraklı had to make an effort to reduce the required distance by a regulation of İZSU (the municipal department responsible for drinking water and sewage), between the floor of the bridge and the surface of the water. The bicycle path would be uninterrupted, but it is interrupted at two points. Sports clubs intended to be established for sea sports, a boatyard for canoes, The Hidrellez Festival could not be

realized. The possibility of Turan, becoming an oasis of culture and arts was discussed a lot, but in the end, it too, did not come into fruition.

Apart from larger structures that needed permits from central government institutions, some of the products or proposals by the industrial designers also could not be implemented, or they were first produced but then removed. Water dispensers that could be used by street animals, children, adults and people with wheelchairs were first installed in the Pasaport area, but they then disappeared immediately. "There were things that could not live" in the project, which could be monitored first and then applied. Peddlers selling dried fruits and Roma women selling flowers in Alsancak were viewed as a potential by the industrial designer of the area. An environment could be created for them to sell their goods. Tekeli loved the suggestion, but Kocaoğlu objected. Objectively what was right from a design perspective was unacceptable and problematic in terms of regulations within municipal practice (Ovacık 2020).

The Urban Design Office worked hard to realize the project. Tekeli (2020) expressed the situation as “the design plan turned into an implementation war plan” by which bureaucrats, managers and advisors of the municipality carried out the implementation. The project was implemented in a special conjuncture, through special consultancy, designer dedication, and the people of İzmir despite the resistance of the central government. Yet, it remained very incomplete (Tekeli 2020). The implementation was prolonged by waiting for the permits, or the designs had to be altered so that the permit process could be shortened. Some parts of the project lost their meaning when the whole was not implemented. There are parts of the project still waiting to be implemented. In fact, the perspective of the whole project was much richer. Consequently, the design emphasis of the project remained mostly on the coastline and imagined relations with the sea and people of İzmir could not be fully established (Interviews 2020-2021).



Figure 29. Proposed city terrace in Susuzdede Park (Source: www.izmirdeniz.com)

The implementation of the project started from the Pasaport area in November, 2013. In October 2013, municipality had organized a meeting with the business and property owners in the area and representatives of various associations to introduce the project. In the newspaper Yeni Asır, the project was introduced as follows: “Within the scope of the project, the section between Cumhuriyet Square and Konak Pier, of approximately 700 meters, will have a comfortable and aesthetic arrangement that everyone can easily visit. The pedestrian path and road surface on the sea side will be renewed. Tables and chairs, which overflow to the seashore and disrupt the walking path, will be taken to the land side where the businesses are located. In the current situation, the bicycle path, which is together with the pedestrian road, will be lowered to the level of the vehicle road so that it is completely reserved for bicycles. The safe separation of cyclists from motor vehicles will be ensured with barriers placed along the road. Landside sidewalks will also be expanded, with pedestrian comfort in the foreground. Pasaport cafes, meeting places of İzmir residents which are lined up one after the other on the land side, will become more comfortable with their harmonious appearance and specially designed awnings. The existing vehicle road will be arranged as a one-way road and parking pockets will be created on the land side of the road. Except for these parking pockets, the parking of vehicles and their blocking the sea view will be prevented.” The newspaper also reported that in addition to the design of the coastline in Pasaport, 4 small public squares in the region would also be transformed with a new identity. Different types of trees would be planted in the squares where the city opens to the sea. In addition, new urban furniture such as water dispensers, semi-buried special garbage containers, bicycle parks, special seating units and lighting elements would be placed under the trees (YA, 25.10.2013).



Figure 30. Construction of underpass in Mustafa Kemal Coastal Boulevard
(Source: YA, 25.12.2015)

Although, it was not easy to overcome the laws concerning filling the sea and despite the uncooperative attitude of the central government, permissions were obtained to expand the coastline by 10 meters between Konak and Üçkuyular and building Karantina Square and the underpass. The public was especially concerned about the construction of the project in sections on the Mustafa Kemal Coast Boulevard closed with separators. In a news article titled “This is what happens behind that curtain”, the Yeni Asır newspaper described the project as: “While the İzmirdeniz Coastal Design Project at the Mithatpaşa Junction of the Mustafa Kemal Coast Boulevard continued at full speed, the feverish work in the construction site, which was closed with a curtain barrier, was viewed from the air. At the Mithatpaşa junction area of the Mustafa Kemal Coast Boulevard, where tens of thousands of vehicles pass every day, curtain barriers that extend for 1 kilometre meet the drivers. In the construction site, which is closed with a curtain along the coast and in the middle reserve, three giant machines drive bored piles non-stop for 24 hours.” The newspaper in an article titled “What is in The Project” (YA, 20.12.2015), provided further information concerning the project reporting that “With the works initiated within the scope of the İzmirdeniz - Coastal Design Project, firstly, the traffic flow is taken underground by constructing a highway underpass with a total length of 150 meters on the Mustafa Kemal Sahil Boulevard. In the second phase of the project, the areas above the highway underpass built in front of Mithatpaşa Park will be reorganized within the scope of the Coastal Design Project and put into the service of İzmir residents. The project, which will be implemented so that the city dwellers can be intertwined with the sea in a pleasant environment, will enable the areas gained on the highway crossing to be pedestrianized and integrated with the sea. The area in front of the Mithatpaşa Industrial Vocational High School, the point where the axis coming from Hatay expands, will be pedestrianized, expanded towards the sea and will be organized as a new square with its green areas”.

The implementation phase of the project did not continue as smoothly as the design phase because most of the designers were not included in the control and implementation of their projects. Questionable preferences, errors in details and choice of materials, and constraints of time complicated implementation process. Almost all designers stated that implementation was the biggest gap and the most disadvantaged part of the project. Contracted works and products were different from what they had designed, the preliminary projects had changed considerably in the implementation process, and urban furniture was put in thoughtlessly and awkwardly. The municipality

made additions to the original designs without consulting the designers. The pier and WCs in Karantina Square were later additions that were built by other departments of the municipality. Industrial designers delivered design files according to the requested specifications, but proposals were not implemented according to design specifications.



Figure 31. Oval sitting units, Karşıyaka (Source: Author's Archive)

I had designed oval sitting units embedded in the artificial mounds. They did not build the mounds. They produced oval sitting units on a flat surface. Design had been transformed into something else (interviewee 30, industrial product designer 2020).

Built structures somewhat resembled the designers' work, but some relationships and principles were changed. Some of the designs of product designers were implemented in other regions, even though there were scenarios which made them "place specific". Most designers stated that the implementation should have been under their control for the whole project area, instead of them seeing the implemented projects after they were completed. In a way, the "atmosphere of freedom" at the start of the project was lost in the implementation process. A related problem was the quality of production, as criteria and standards were not met according to what designers wished to achieve. Industrial designers had provided the information for tender files, but substandard structures that could not even survive a year without problems were produced. Problems with implementation such as delays in construction works in between Konak Pier and Karataş and Göztepe regions (YA, 23.06.2014), and use of low-quality or inappropriate materials,

were also reported in the newspapers. The broken parts of the floor were photographed by neighbourhood residents and posted on social media (YA, 30.09.2014).

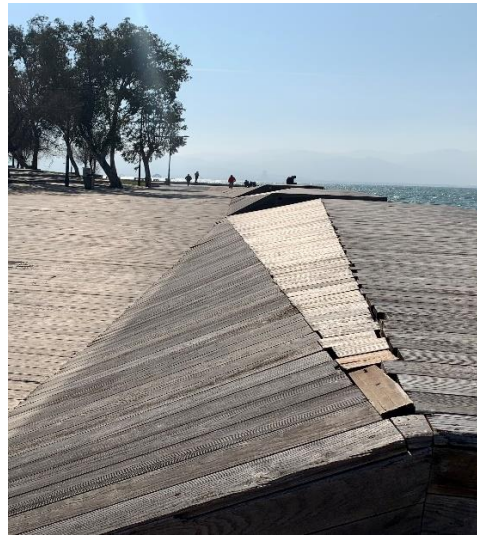


Figure 32. Broken platform, Karşıyaka (Source: Author's Archive)

Communication problems with the municipality occurred during the implementation phase, which was very different from the positive communication that had taken place during the design phase.

The Urban Design office never engaged us in the implementation phase. Nobody communicated with us, and my requests to communicate were not responded to. The contractor and the manager acted together leaving the architect out. When the control of implementation was not given to the designer, the control rights were not protected. The project they implemented was a caricature of what I designed (interviewee 5, architect 2020).

The implementation model which involved direct procurement consisted a problem. Implementation projects for the “Susuzdede pedestrian bridge” project could be completed in 1.5 years after a tough and difficult process. At the same time, the tendering process for the tram continued. As the preparation of the implementation project of the pedestrian bridge lasted too long, it overlapped with the implementation of the tram route. The foundations of the bridge remained in the area where the tram rails would be located. Therefore, the bridge could not be built. Tram and bridge should have been projected together. However, the municipality's methods for project acquisition were not suitable

for this. Issues concerning “Who will implement the project?”, “Who will get the tender?”, “Will it be implemented as described?” were all difficult to resolve. It was difficult to involve municipal top management in the decisions concerning the implementation of the project.

Table 24. Timeline for the İzmirdeniz Project

Date	Year	Activity
24 October	2009	İzmir Culture Workshop
31 May	2011	İzmir Design Forum
1 June	2011	First 'kitchen' meeting for İzmirdeniz Project
5-6 December	2011	Second 'kitchen' meeting for evaluating the research of Ege University
23 December	2011	Third meeting to discuss "The Design Strategy to be Implemented in Strengthening the Relationship of People of İzmir with the Sea"
7 January	2012	Fourth meeting when four design sub-regions were defined and four design teams were formed
January	2012	Beginning of design studies for İzmirdeniz Project
August	2012	Submission of Preliminary Projects to the Metropolitan Municipality
September	2012	Establishment of Urban Design Office within Metropolitan Municipality
27 August	2013	Meeting with cyclists at Gas Factory
October	2013	Meeting with tradesmen, business and property owners at Gas Factory
November	2013	Beginning of first construction works of the project at Pasaport
5 November	2014	İzmir Metropolitan Municipality launched the construction tender for piers at Göztepe
6 August	2015	İzmir Metropolitan Municipality started underpass construction works in front of Mithatpaşa Park on Mustafa Kemal Boulevard.
8 October	2015	İzmir Metropolitan Municipality completed the construction of 5 wooden piers on the coast between Karataş and Üçkuyular
25 December	2016	İzmir Metropolitan Municipality completed the construction of 28 thousand square meter section of Bayraklı coasts between the Coast Guard and the Şelale Stream.
15 April	2017	Ministry of Environment and Urbanism approved the 4th phase of the İzmirdeniz Project which involved the construction of Karantina ferry pier
11 August	2017	İzmir Metropolitan Municipality launched the construction tender for Karantina Square
3 November	2017	İzmir Metropolitan Municipality completed the implementation projects for 6 wooden piers at Karşıyaka coast
23 November	2017	İzmir Metropolitan Municipality launched the construction tender for piers at Karşıyaka
24 December	2017	Mithatpaşa underpass was opened for traffic
26 April	2018	Opening of Bayraklı 2nd stage of the project

Time constraints created a serious setback in the implementation. Project set up could have spread over a longer period and more time could have been used for further

negotiation. At the product design scale, a testing phase in which product prototypes could be placed in the city and necessary feedback could be taken. A separate design team could have worked on the subject. However, this alone would be a project of several years. If it could be done, vandalism could be detected. The feedback about how design products were met and used was only possible after they were installed (Interviews 2020-2021).



Figure 33. Shading structure, Karşıyaka (Source: Author's Archive)
Figure 34. Shading structure, Karşıyaka (Source: Author's Archive)

According to Kocaoğlu (2020), the completed parts of the project were mostly favourable. The parts of the project that will force the system have been postponed, while 80-90% of the feasible parts within the jurisdiction of the municipality was successfully implemented (Kocaoğlu 2020). According to designers, taking the traffic below ground in Mithatpaşa was one of the best features of the project. There was a lot of opposition when it was first suggested, but with the “Sunset Terrace” in Karşıyaka, it became the best handled part of the project. It was very important that a pedestrian connection between Konak and Karantina Square has been established. The project came to life piece by piece, and it is going somewhere, albeit slowly. There are glitches, but a certain point of completion has been reached, and designers are able to see that some of what they talked about during the design phase are happening. Implementation of the Bayraklı region still continues, while Mithatpaşa turned out to be beautiful. There are parts of the project that remained rather weak. The implemented project has its shortcomings, but

what could be done is generally good. After the project, the use of the coast increased significantly (Interviews 2020-2021).

4.2. Analysis of the İzmirdeniz Project

İzmirdeniz was introduced as a participatory project on its website, in the Design Strategy Report, and other documents of the İzmir Metropolitan Municipality, such as İzmir Model books. The project was also announced as a participatory project in the local newspapers. Especially, “incorporating participation models in the design process” was mentioned as an aim of the project at many sections throughout the report. It was emphasized that “participation would contribute to the legitimacy of the project” while increasing the design awareness of the public as İzmir aimed to be a design city. More importantly, “participation would be a goal rather than a tool for the project” (İMM 2012, 35-36). “Paying attention to strategies for engaging the public in the design process and developing tools that will enable the public to participate in the design process” was listed among the basic principles that would direct the design process in the project (İMM 2012, 92). Participation was emphasized as a method to enhance the existing meaning at places which will be improved in quality, and it would create a meaning at places which will be thoroughly designed within the scope of the project (İMM 2012, 96). Participation was seen as a method to ensure the owning and embracing of the project by the people of İzmir. The Design Strategy Report stated that the projects would be designed as a system in progress and they would be presented to different sections of the public for criticism and suggestions after reaching a level of maturity.

4.2.1. Quality of Participation

The main participants of the project were the mayor, municipal administration, municipal departments, consultants, coordinators, designers, and experts. In the first ring around the Mayor and the municipal administration, there were members of the advisory board which consisted mostly of people working in the field of culture. The second ring was a mixed group of professionals, academicians, graduate and doctoral students. Among 6 coordinators of the project, 5 were architects. They were all affiliated with the academia as full-time or part-time academicians. There was participation of different professions and specialties on a wide scale. Designer participants primarily included

architects, planners, landscape designers, industrial product designers and activity designers. Almost one third of them were academicians. Also, few architects were board members of the chamber of architects. To a lesser degree, NGOs and the İzmir branches of the Chamber of Architects, Chamber of City Planners, Chamber of Landscape Designers, and the İzmir Chamber of Commerce (ITO) were also involved in the project. Close relations with ITO and businessmen were used in the project. Private firms participated as sponsors. In addition, property and business owners in the project area, cyclists, skaters and street dancers participated in the meetings organized particularly for communicating with them (Interviews 2020-2021). Central government became an important and effective actor in the process, since the realization of a large section of the project depended on permits from ministries and other institutions of central government.

Statements, explanations and declarations of the city managers concerning the participation in İzmirdeniz could help to determine the quality and level of participation in İzmirdeniz, however, they were not clearly informative. The report for "The Design Strategy Plan for Strengthening the Relationship of the People of İzmir with the Sea" emphasized that İzmirdeniz was to be a participatory project. Though, the concept of participation, its intended quality and level, as well as the participants and methods of participation was not explained in the report.

Interviewed city managers all stated that the process of the project was open to participation, however, they all made their reservations. Mayor Kocaoğlu (2020) expressed that public participation at city scale was unfeasible for İzmir. Tekeli (2020), framing the participation in the project as "participation in creativity", in a way stated that the participation in the project was "exclusive". The director of the Urban Design Office, stated that participation was organized by designers. Other managers referred to the survey done by Ege University when describing participation in the project. Also, it was claimed that "there was no participation in the project as it is understood in the West" after describing participation as:

Participation is not doing what people want, but it is not imposing what is intended on them, either (interviewee 15, architect 2020).

Most of the designers and experts involved in the project referred to the interdisciplinary collaboration in the project as participation, though some of them were sceptical if the collaboration of designers was participation. Some designers and experts,

referring to the survey by Ege University, expressed that participation in the project existed before the design phase of the project. Representatives of the professional chambers stated that they were only informed about the project and were expected to participate as an audience. Few interviewees expressed that participation was a populist approach to be avoided, adding that participation was not feasible in contexts like Turkey where the general public was ignorant in terms of design and participation. Nevertheless, the importance of participation in urban design projects was also put forward by interviewees:

It is important to listen to the problem first-hand and to respond first-hand. The response from the responsible parties is satisfactory for the people. A sociologist can give the answer that an architect cannot give. Participation is important in urban design. In urban design there are no issues such as entitlement, fair distribution, and economic expectations, all of which are sources of tension in urban regeneration. Public space is a sensitive ground. Urban design is a project for your child, a project for you (Interviewee 11, architect 2020).

According to Kocaoğlu (2020) those who were interested, their representatives, and people who would contribute participated in İzmirdeniz. The meetings were open to anyone who was interested in the subject, who had knowledge and could produce ideas. Tekeli (2020) stated that participation in İzmirdeniz was restricted to the participation of creatives. The participation in the project was “**participation in creativity**”. Tekeli justified his statement by asserting that in an environment where 120 designers were discussing what should be done and accomplished, it was necessary to discuss architecture and design on a “professional level”.

An old lady came to me. She was a retired teacher. She said very graciously: I cannot participate because I do not have such a background (Tekeli 2020).

Tekeli (2020) claimed that participation was not an exclusionary process as it was open to everyone. Yet, in participation, there was a danger that the participants could use the space as a political space. İzmirdeniz was not open to the participation of those who would say "we are against it" and those who wanted to destroy the process. There was no "we do not want" (istemezük) participation. For Tekeli, NGOs could have a destructive

potential as political actors, and political speech ethics was not required for this project, whereas design speaking ethics was. Conflicting ethics could not be accommodated in İzmirdeniz as it was an engagement on designer ethics. There was participation, but there was a condition on how to participate: “participate, if you are creative” (Tekeli 2020).

According to some interviewees, what was referred as participation in the project, was not participation, but a bringing together of the community that could be distantly or closely related to the project. It was a method for gathering insights. Participation of a large number of designers was viewed as a tool to acquire a project. Designer participants also claimed that participation in the project a model for creating a design method. It was an experiment, an important step in the formation of the design city, which gave an impetus to create a design ecosystem in İzmir. It was successful in this sense. Nevertheless, its effect in terms of co-production was limited. There was a participation of experts, communication of designers with each other, with municipal actors, and with the mayor. After the preliminary designs were completed, experts were invited to discuss their feasibility. The project was participatory in the sense that many designers and professionals were involved. It was a process where more than 100 professionals examined urban data and they informed the stakeholders in the city. A designer expressed the participation in the project as:

Participation of what? Was it a participatory process? Yes, it was a participatory process. A work of this scale was not a work that could be done with the user. Participation was in the process before design. Is collaboration of designers a participation? Existence of a participatory process is questionable (interviewee 11, architect 2020).

Designers of the project claimed that public participation was limited in the İzmirdeniz project, as there was no interaction with the public or the user in creating the project. The designers perceived that the process of the project was not set up to involve public participation. There was no clearly defined participation process and participation model in the project. The municipality had brought together over 100 professionals and experts, and had made them discuss the project and produce designs without describing clearly who else would participate. There was a decrease in the number of participants in the process. Some teams had disbanded, some teams had left, and some experts were not invited in later stages of the project. Designers were not informed whether they would

have the opportunity to conduct surveys or meet NGOs and platforms. Contrary to the statements concerning the emphasis on the participation of public in the Design Strategy Report, it was perceived by designers that the municipality did not opt for public participation. Presenting the project to the public before it was ready could have politically different results, so in order to make the process "controllable", a process that continued with professionals was preferred (Interviews 2020-2021). From the beginning of the project, there was no set up for an active participation. The project was a work based on professionals from İzmir, rather than on the people of İzmir. It was basically a designer and municipality involvement, which corresponded to a very limited scheme of participation. There was a collaboration of design professionals and consultant specialists in the project. Citizen participation was basically limited to obtaining data through questionnaires. In addition, Kocaoğlu (2020), also claimed that public participation was not possible at the scale of the City of İzmir, a city with a population of 4.500.000.

Designers also claimed that participation in the project was design and implementation oriented. Data for the project, in the form of statistical information, was acquired in a conventional way. It was collected through questionnaires in the survey conducted before the project by Ege University. The Design Strategy Report, contained the results of the survey which included the thoughts and satisfaction levels of the people about the coast. Survey results were handed out to designers as data, and determinations which formed the basis of design were made according to them. Additional data about the public was collected through observation, interview and questionnaire methods, in the fieldworks, each group did for 1-2 days. Some designers contacted NGOs or small segments of public in their field analysis, but there were other designers who did not have any contact with NGOs or the public. A very small number of people living in the area were interviewed and the part of the public opinion that overlapped with the opinions of the teams was accepted as public opinion. A special meeting was held with the owners of businesses in the Pasaport area. Residents also attended 1-2 of the meetings organized by the municipality. Designers contemplated on the workshop notes and the survey results. According to some designers, participation in the project was concerned with collecting data from surveys. But there were other designers who argued that surveys alone were not sufficient for a meaningful participation. On the other hand, designers stated that they made good observations and analyses. Problems in the project field were detected, so important points were not missed. Most teams were from İzmir and designers themselves were the users of the site, they were also involved in the project with their "urbanite"

identity. Therefore, İzmir's lifestyle, demographic structure and social structure were taken into consideration.

There was no contact with NGOs and other actors during the design phase. Their involvement in the project was sporadic and it took place only after the designs had mostly been completed. The designers perceived this “sometimes meaningful, sometimes meaningless” involvement of the NGOs as positive. Communication with stakeholders such as NGOs and representatives of professional chambers was achieved mostly through meetings. Broader multi-participant meetings that lasted for hours, which were open to those who wanted to present research and convey ideas were held every 2 months at the Ahmed Adnan Saygun Arts Center. The Association for the Disabled, who were a large community, the Güzelyalı Neighbourhood Association, cyclists and various community representatives expressed their opinions regarding the project by attending large meetings held in the Ahmed Adnan Saygun Arts Center.

Participation of the professional chambers was a critical issue in the project. The project was explained from its main idea to its implementation to NGOs, and professional chambers after the completion of preliminary projects. There was an intense presentation, lasting 2-3 hours, informing them about the project. It was claimed that, at an earlier point in the process, the representatives of professional chambers had stated that they wished they had been involved in the process from the very beginning.

I remember them saying they wished they were in the process. How would they be involved? Would a representative from the Chamber of Architects be assigned to each team? (interviewee 4, architect 2020).

According to the representatives of the professional chambers, the beginning and the presentation of the project did not progress through stakeholders. The process was developed without informing them. They were not involved in the process, but they were informed at the end of the process when a finished project was presented to them. Project regions had already been formed, and decisions had been taken. They attended two or three meetings afterwards, expressing their criticism and thoughts about the project. They requested detailed projects of the focus areas, but projects were not provided. The municipality stayed away from the professional chambers, and their criticism was ignored. While they acknowledged that participation was a difficult issue, and it was difficult to adopt participation in urban processes, they claimed that methods and tools to

ensure public participation did not exist in the İzmirdeniz Project. A participation mechanism to be discussed was not established, and the project itself was not a multi-participant process. The Metropolitan Municipality was in charge, and district municipalities were excluded from the process. At that time, district municipalities and the ministry had other projects in the same areas. There was no coordination between institutions. The representatives of the professional chambers claimed that they were expected to participate in the 'audience' position. They had criticisms on this issue as well as criticisms concerning the management of the process. However, a platform to talk about technical issues and present their views was not provided. There was no healthy information exchange environment, and the organizers of the project were not concerned with providing such an environment. Whereas, according to coordinators, advisors and some designers of the project, professional chambers were partially included, but they were not nested in the project. They claimed that the İzmir Freelance Architects Association supported the project, and the İzmir Chamber of Architects did not object. However, it was not clear for other participants whether or not the interaction with the professional chambers contributed to the project or how much of their contribution was reflected in the project. The claims of representatives of professional chambers were critical, as they expressed that they were informed about the project, only after a certain point and their criticism and comments did not influence the development of the process. Therefore, their existence in the project meetings did not result in a genuine participation. Whereas, for other participants they participated in the project because they attended the project meetings.

The selection of designers in the project came up as another issue of criticism. The actors who took part in the development of the project had created the participation profile inviting professionals from their close environment. Award-winning architects and some academicians were invited. There was no formal invitation to the universities. An interviewee claimed that the selection of designers was not an institutional organization, but it was an organization based on “familiarity”. This view was also supported by few designers.

This was a “speculative” field. The questions such as “How did the organizers decide on these designers?”, “Why were other academics absent?”, “Were the teams entering the competitions invited?” Not all of them were invited. Why was that job given to them and not to the others? (interviewee 14, architect 2020).

I have no idea how all these people were selected. Was I eligible for the task? Yes, I was. But there were others who could participate, they were not invited. It seemed that the participants were determined through familiarity. In that sense, there was a bit of “Turkish style” (alaturkalık). Should it be like this? I am not sure. How should these things be? Should it be more scientific? Should a board make a decision? The teams were generally harmonious (interviewee 26, industrial product designer 2020).

Formation of design groups was also a process subject to criticism. There was no well-drawn plan in the formation of groups which was claimed to be chaotic. Groups were formed on acquaintance. Architects who got along well worked together. Architects who were familiar with certain zones, who had experienced, and lived in certain regions of the project, were not able to choose to work on those sections of the project.

A lot of effort was required for the development, promotion, and acceptance of the project. Films were shot to present the project to the public and the media. The project made its debut at the Istanbul Design Biennial. In İzmir, the project was presented to the media, professional chambers and public with films. İzmir branches of Chamber of Architects, Chamber of City Planners and Chamber of Landscape Designers were present at the meeting. The project was also presented to the İzmir Chamber of Commerce, the Chamber of Industry, the city council and their opinions and recommendations were taken. The municipality shared the project with the public, and coordinators and designers described the project to the citizens. Communication with the public was established through the Municipality, but not in a systematic way. News about the project started to appear in newspapers and magazines (Interviews 2020-2021).

News in local newspapers, and local sections of national newspapers, were major sources of information for the public concerning the project especially during implementation of the project. The news about the project, served up by the İzmir Metropolitan Municipality to the media, were titled as “Güzelyalı coast will be decorated with wooden piers” (YA, 24.06.2013), “This is what happens behind that curtain” (YA, 20.12.2015), “An explanation came from the Metropolitan Municipality” (YA, 03.11.2015), “What is in the Project” (YA, 20.12.2015), “İzmir integrates with the sea” (YA, 25.12.2016). In addition to general information concerning the project, important phases of the project, like the completion of implementation projects, launching dates for implementation tenders, beginnings and completions of constructions of particular design

stages at different design regions, and opening events of different design sections were announced to the public through local newspapers. Newspapers also reported on the meetings that the İzmir Metropolitan Municipality organized to introduce the project to the bicycle platforms (YA, 28.08.2013) and to the tradesmen and property owners of the Pasaport region and representatives of various associations (YA, 25.10.2013).

After preliminary designs were delivered to the municipality, while implementation projects were being prepared in the Urban Design Office, collaborations with experts, sports clubs, associations and communities continued depending on the subject. Piri Reis Maritime Association was consulted concerning the preparation of projects for ramps descending to the sea (Balkır 2018). Sailing clubs, volleyball and basketball federations, and skateboarding federation were consulted. After some discussion and negotiation, through indirect contact with bicycle associations and various bicycle platforms, it was agreed that the sailing club in Karşıyaka had to be recessed towards the sea to ensure that the pedestrian path was uninterrupted. Communities such as cyclists and skaters were consulted concerning the design of bicycle lanes and skating parks. Workshops and meetings were held with the skateboard federation and street dancers. Demands and feedback of cyclists continued to be taken into serious consideration during the process. However, a similar communication was not established with other interest groups in the project field, such as buffet owners.

It was claimed that the public was not sufficiently informed about the project. There was no announcement which stated “This is the coastal design project; it will be executed like this.” Designers were concerned about informing the public about the project. It was planned to create “design corridors” at different points in the city as “pavilions” for the exhibition of the project and for information about the project, but design corridors project could not be realized before the implementation of İzmirdeniz. If design corridors had been realized, they would have become meeting points where the public could be informed about the project. Failure to realize design corridors had negative consequences for the project, in the sense of establishing a better relationship with the user of the field and explaining the project to them. There were no mediums where the people could comprehend the project or the project could be explained to them during the implementation process.

We slept with the coastal project for months, but even people around us, our colleagues were asking what was that. It seemed as if “design of the coast” was

understood by the public more like an electoral investment or a slogan of the municipality. However, it was not like that at all. A very serious design activity was in question. The entire gulf was being redesigned. The municipality had to give the support it gave us to the promotion, announcement, and disclosure of the project to the public (interviewee 26, industrial product designer 2020).

There were presentations to inform public about the project, but specific channels to obtain public feedback were not provided. Public feedback was not systematically received, but it was mostly taken through general communication channels of the municipality, and through social media. The users who were disturbed by aspects of the project also came by to the municipality and expressed their demands. People from Karşıyaka made telephone calls to the coordinator of the Karşıyaka region to convey their objections. The fact that the project was implemented in phases also created opportunities for public feedback. The project had started in Göztepe, designs in other regions were created considering the feedback about applied parts of the project, focusing on the observed problems and the emerging problems. Managers, coordinators and designers of the project appreciated getting feed-backs from the public. Information about the project was shared with local users and feedback was created on more local and regional issues, such as tram routes and bicycle paths. Yet, how and if the feedback influenced the project development was not clear.

They presented the project with films and feedback was received, but was it taken into consideration? Had the project been revised according to feedback? I do not know (interviewee 15, architect 2020).

Objections were made to the route of the tram, and relevant changes based on this feedback were considered and applied. There were objections to the Karantina Square which would be built after the construction of underpass for the highway. The pedestrian overpass, which was planned to be built in Karataş, drew negative reaction from the public. It was designed to have access to the shore, and would also be a viewing terrace, but was cancelled due to objections from public. Also, the overpass in Göztepe was not built upon the objection of the public. The municipality took a step back due to public objections, and the project was revised according to user comments, and observations of municipality staff working in the field.

Should İzmir Gulf be like this? There were solutions that did not fit into the daily lives of the people. There were situations that negatively affected daily practices. "Doomsday" broke out in Alsancak. The reactions were not so sharp in Güzelyalı. Public relations issue could be handled more amicably. The resulting product was owned generally. It is like this in İzmir, first a reaction is given and then it gets on track. Objections were positive. "Giving a voice" was important. It was participation by having a say (interviewee 6, architect 2020).

The project was criticised by few participants for elimination of critical views in the process of participation. They claimed that the executives of the project wanted to steer the meetings in a predefined course. Although there were people who were happy that the project would produce nice public spaces, there were also participants who thought critically about the project. However, those who expressed criticism were not invited to proceeding meetings.

I made two remarks that were likely to be found risky. First, I asked why the professional chambers were not invited. They had brought many professionals together, but the professional organizations they were affiliated with were not invited. A very important task was being performed -the coast of İzmir was being designed- at least the organizations of the space professions should have been included. But they were not, because they were seen as an impediment. Second, there was a balance in the texture of İzmir. I was sceptical if the project to be implemented on the coast, would be compatible with the rest of the city. An "overdesign" -an extreme design situation- could occur. The integrity of the city could be disrupted (interviewee 33, planner 2020).

A participant claimed that there was an obstacle for a meaningful two-way communication in the project. Project meetings were held in a way that could discourage the participants to express their views, comments and criticism freely, since a guiding text was read, or a speech was made at the beginning of meetings to clearly define the course and the scope of conversation.

In any opinion meeting, if the idea was to be discussed in a participative way, it was wrong to present a text that was prepared beforehand to the group. It was something that blocked creativity. I felt the distress of this in many meetings. I saw it as closing the thought channels where you could share a thought that came to mind at that moment. It was also problematic that an already prepared text was presented not in an ordinary way but in an unusual way. It was unusual because the person who presented it was our teacher. He was the wise man, the scientist. This had a strange power within the environment. You were directly under that power. It was an environment, which would discourage people to say something new, turn off that freedom, and break it. If you said something contrary in that environment, you would be scolded or ostracized. Not everyone at the meetings was equally informed about the process. Everyone should have equal knowledge. When knowledge is not equal, power is not equal (interviewee 33, planner 2020).

The representatives of professional chambers found it positive that the Metropolitan Municipality prioritized design in İzmir, but they claimed whether designing the coast was a priority or not, should have been discussed technically, over policy and program, and through projects. The expectation of the professional chambers was to determine general strategies concerning İzmir in a participative way. They thought it was necessary to focus on issues of spatial inequalities. Besides, the best designed areas of İzmir were already on the coast. The coast had come to the fore during Piriştina period, when the Cumhuriyet Square, Konak Square and Kordon projects were designed and realized. There was wear and tear in those areas. In the period of Piriştina, decisions were made to improve marginal neighbourhoods of the city, the parts where disadvantaged people lived, the parts with inequality. Nevertheless, the decision could not be put into practice. Projects needed to be implemented in neighbourhoods with spatial inequalities. There were no planned green areas in districts such as Buca and Bornova. Kültürpark was the only green area in Alsancak. Moreover, the biggest problem in the gulf was pollution, there was still an unpleasant smell.

I have not seen it one by one, point to point. I have not lived and experienced. As far as I can see, some points of the design are successful. There are some shortcomings. These are very personal by the way. It absolutely depends on the

design teams and the designers. It will be understood when the whole coast is designed and finished. How will the port be crossed? How will the connections be made? When all this is over, the shore will have a clean, tidy, stylish appearance. The best part of İzmir will be redesigned for many times in its history, but that is all (interviewee 33, planner 2020).

We have been in İzmir for a long time. We are watching İzmir. Whatever is to be done is done in the first part of the city, in the coast and Kordon. They are already the most beautiful places in the city. Most of the investment is made here. Roads, green space arrangements, transportation related investments, design activities are always carried out in parts of the city that we can refer to as 'showcase'. We keep increasing the value of the buildings and residences here with investments. The road passes from there, the tram passes from there. The green area arrangements are also done there. Investments on the first line facing the sea increase the spatial injustice in the city. Two streets behind people cannot breathe, they cannot get air and light. And this is of no use to them. Thereupon, the city terraces issue came up. It had come to the fore to make open public spaces to the rear regions and to the back quarters of the city. Vertical connections would be made between these regions and the shore. However, it did not go as I guessed, they did not happen, or they were thrown far behind (interviewee 33, planner 2020).

4.2.2. Level of Participation in İzmirdeniz

When participation in the İzmirdeniz Project is considered with respect to the public participation spectrum of IAP2, “public participation goals” in the spectrum are not helpful since public participation was not specified in the project. However, managers employed tools to inform and consult the public. The coastal usage survey was used to consult citizens and get their comments, criticism and demands concerning the coast. Public meetings were employed to inform professional chambers, NGOs and associations about the project. Interviews were made with the users of the coast and residents of the adjacent neighbourhoods to consult them regarding their problems and demands about the coast during the field analysis, eventhough they were very limited in number. Meetings were organized with special interest groups such as property and business

owners in the project area and cyclists to inform and consult them. Workshops were organized with special groups such as skaters and street dancers to consult them on their specific needs to perform their activities. Citizens demanded to participate by conveying their feedback concerning different aspects of the project through general communication channels of the municipality, by going to the municipality and by calling coordinators. They demanded to be informed about the project, and to convey their comments and criticism. The project had a website, there was news about the project in local newspapers, the project was presented to the public, to different associations, NGOs, and professional chambers at multiple meetings. There was an **“Inform” level participation** in the project, though the promise to the public “we will keep you informed” as the determining feature for the “Inform” level of participation was not consistent. In addition, the participation goal specified as “providing the public with balanced and objective information to assist them in understanding the problem, alternatives, opportunities and/or solutions” in the IAP2’s participation spectrum was not satisfied since a predefined medium where a two-way information and exchange of views would take place was not provided. There was not a regular and systematic information flow in the project that some citizens had to call the coordinators privately to express their concerns. There were meetings to inform NGOs, professional chambers and public, but they were mostly based on one-way communication, from managers to the public, and channels for getting systematic feedback were not provided.

Participation tools of the “Consult” level in the IAP2 spectrum, such as survey and meetings, were employed in the İzmirdeniz Project. Therefore, to an extent, the project involved a **“Consult” level participation**. Nevertheless, the effectiveness and efficiency of participation at “Consult” level becomes questionable when “the promise to the public” at this level of participation is considered. The promise to the public “to keep them informed, to listen to and acknowledge their concerns and aspirations, and provide feedback on how public input influenced the decision, and seeking feedback of public on drafts and proposals”, was not fully kept. A very small segment of the public was listened at the meetings. Public concerns and aspirations were determined through a survey yet, public feedback on drafts and proposals was not sought and feedback to the public was not provided on how their feedback, comments and criticism influenced the decisions. The participation goal for the “Consult” level, framed as “to obtain public feedback on analysis, alternatives and/or decisions”, was not completely fulfilled in the project.

The project could be assessed to involve an “**Involve**” level of IAP2 spectrum of participation, where the promise to the public was defined as “We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how public input influenced the decision”. However, “Involve” level is relevant only for the part of the project in which designers worked together with skaters to design the skatepark, and with cyclists to design the bike lanes. For designing the skater park, designers, skaters and managers had met at a workshop where they discussed how to design its ramps and curves. Cyclists were consulted at a meeting and two-way communication with them was maintained throughout the project process. Feedback from cyclists was taken into account, and bike lanes were designed according to their demands and needs. Nevertheless, a similar communication was not established with other interest groups, whose demands and needs could have influenced the project.

In Arnstein’s (1969) Ladder of participation, similar to the IAP2 spectrum, participation in the İzmirdeniz Project corresponds to the rungs of informing and consultation, again with questionable efficacy and accuracy. As for informing in the project, as Arnstein warns there was an emphasis on “one-way flow of information from officials to citizens with no channel provided for feedback and no power for negotiation” (Arnstein 1969, 219). In addition to the one-way flow of information, the information to the public was provided at a later stage in the project, when designs were completed. Therefore, the people of İzmir had little opportunity, if any, to influence the project designed for strengthening their relationship with the sea. The tools used for this one-way communication also were not diversified since the only informing tools were the news media, and inquiries. Meetings were held in order to inform the public, whereas there was no information if feedback from the public was taken in these meetings and how the feedback, if it was taken, influenced the designs.

According to Arnstein (1969), consulting citizens could be a legitimate step for their participation like informing. Indeed, informing and consultation could be steps towards full citizen participation when they are applied purposefully and thoroughly. However, when consulting the public is not done simultaneously with other modes of participation, and when taking citizen concerns and ideas into account is not assured, consultation becomes an act of pseudo participation. For Arnstein attitude surveys and meetings were among the most frequent methods for consultation, both of which were used for İzmirdeniz. Whereas, as Arnstein warned, in İzmirdeniz the input of citizens’

ideas was restricted mostly to these methods of participation and level of participation was restricted mostly to consultation. Consultation, on its own was insufficient to provide a meaningful participation. Moreover, in questionnaires and surveys people are reduced to statistical abstractions, while powerholders “achieve the evidence that they have involved the people” (Arnstein 1969, 219).

It is also necessary to assess participation in İzmirdeniz with respect to Wulz’s (1986) continuum of participation, because it presents a different set of stages which Toker and Toker (2006) associate with a pragmatic approach to participation. The participation in İzmirdeniz corresponds to first three stages of Wulz’s participation continuum which are dominated by professional expertise, thus a pseudo participation is employed in İzmirdeniz. The participation in the project also involves a “**Dialogue**” stage for a very small section of the project. The project definitely involved the first “**Representation**” stage of Wulz’s continuum, as in the conventional designer and client relationship. Most designers involved in the project expressed that they made their personal subjective interpretation of the user.

İzmirdeniz, also clearly involved the second stage of the Wulz’s continuum of participation, which is the “**Questionary**”. The questionary stage of participation consists of statistical information concerning the characteristics, needs, and demands of an anonymous user which becomes input for the design process. Common points of the statistical information are processed to arrive at generalizations concerning needs, demands and aspirations of the users. The coastal usage survey provided information on the characteristics, needs and demands of the users of the coast, which formed the main source of data for the project. However, Wulz (1986, 157) refers questionary participation as “anonymized” participation implying that, the simple assumption of “what many people have in common is also liked by all people” might be misleading. According to some interviewees, surveys were sufficient enough to form input for the design process. Nevertheless, it was also stated that participation through surveys was an inadequate form of participation which must be used together with other tools for participation or which must be applied multiple times throughout the process of the project.

Participation in İzmirdeniz might also be interpreted as involving the third stage in Wulz’s (1986) continuum which is “**Regionalism**”. As, “specific and cultural heritage within a geographically limited area”, in this case “İzmir”, is taken into account, İzmirdeniz involves participation in the form of regionalism. First of all, the emergence of the project was based on both the **city vision and its history** according to the Design

Strategy Report. The association of İzmirdeniz to the vision and history of İzmir also came up in the interviews. Historical and cultural heritages, and qualities of particular localities are emphasized in regionalism, particularly regarding preferences of local residents concerning architectural expression, symbols, forms, and spatial behaviour (Wulz 1986, 157). In the report for "The Design Strategy Plan for Strengthening the Relationship of the People of İzmir with the Sea" the emphasis on historical relationship of the people of İzmir with the sea, having private piers for private boats and swimming in the Gulf, are actual facts about İzmir and its people, which correspond to the qualities of locality as well as the spatial behaviour of the people of that locality. The “promenade culture” in İzmir, referring to the walks taken by “all dressed up people of İzmir” on the seaside, which is also both stressed in the report and came up in the interviews, is also a spatial behaviour of the people of İzmir which links participation in the project to regionalism. The selection of designers from İzmir, who are from İzmir, or who know İzmir also point to a regionalism, as well as the decisions in the project to revive piers, and make the Gulf “swimmable again”. Designers’ studying “popular behaviours and preferences of the users of the coast” in their field analysis through observations of the behaviours of the public and through interviews and video-interviews, can also be associated with a “regionalist” participation. The emphasis of most designer interviewees on considering İzmir's lifestyle, demographic structure and social structure while designing, also strengthen the link to a participation at “regionalism” stage, even when they state that the participation of people of İzmir was reduced to the level of the questionnaires in the project.

Lastly, designer attempts at face-to-face communication with the public in the field analysis, and involving skaters in the design of the skatepark, and cyclists in the design of bike lanes, where a two-way flow of information is achieved through informal conversations between the designer and the users, albeit on a very small scale, point to the instances of a “**Dialogue**” stage in the project. Dialogue is the first step of a genuine participation in İzmirdeniz, within the scope of Wulz’s (1986) continuum of participation.

Table 25. Participation in the İzmirdeniz Project

Participants	Participant involvement	Participation methods and techniques	Participation levels
Central government	Approval authority for the sections of the project in its jurisdiction	–	–
Local government	Organizing meetings, workshops	Meetings, workshops	–

Local government advisory board	Developing the project idea	Meetings	-
Ege University	Conducting coastal usage assessment survey	Survey	Consultation (Arnstein 1969) Questionary (Wulz 1986) Consult (IAP2 2018)
Project coordinators	Facilitating communication between designers, among designer teams and the municipality, informing citizens and special interest groups	Project development meetings	Collaboration of designers and experts
		Public meetings	Informing, Consultation (Arnstein 1969) Consult (IAP2 2018)
		Meetings with special interest groups	Informing, Consultation (Arnstein 1969) Dialogue (Wulz 1986) Consult (IAP2 2018)
Designers	Design of the Project	Project development meetings	Collaboration of designers and experts
		Public meetings	Informing, Consultation (Arnstein 1969) Inform, Consult (IAP2 2018)
		Meetings with special interest groups, short interviews with citizens and users of the coast, workshops with skaters and street dancers	Informing, Consultation (Arnstein 1969) Dialogue (Wulz 1986) Inform, Consult, Involve (IAP2 2018)
Experts	Providing consultation to designers	Project development meetings	Collaboration of designers and experts
Private sector (Consultant firms and sponsors)	Providing consultation to designers (Consultant firms)	Project development meetings	Collaboration of designers and experts
	Financing the project (Sponsor firms)	Special meeting for sponsor firms	Informing, Consultation (Arnstein 1969) Inform, Consult (IAP2 2018)
NGOs, CBOs, Associations	Conveying comments and criticisms, providing consultation on specific aspects of design (Piri Reis Maritime Association)	Public meetings	Informing, Consultation (Arnstein 1969) Inform, Consult (IAP2 2018)
Professional chambers	Conveying comments and criticisms	Project presentation meetings	Informing, Consultation (Arnstein 1969) Inform, Consult (IAP2 2018)
Special interest groups	Attending special meetings	Special meetings (Cyclists, property and business owners in Pasaport Region)	Informing, Consultation (Arnstein 1969) Dialogue (Wulz 1986) Inform, Consult, Involve (IAP2 2018)
	Providing consultation to designers	Workshops (Skaters, street dancers)	
	Providing consultation to designers	Interviews with designers (Sports clubs, anglers)	
Citizens	Attending public meetings	Public meetings	Informing, Consultation (Arnstein 1969) Inform, Consult (IAP2 2018)
	Conveying comments, criticism, and objections	Individual actions	
		Short interviews	Informing, Consultation (Arnstein 1969) Dialogue (Wulz 1986) Inform, Consult, Involve (IAP2 2018)
	Being informed about the project	Newspaper articles, Project website	Informing (Arnstein 1969) Inform (IAP2 2018)

4.2.3. Impact of Participation Level on the Outcome

The emergence of the project was based on both the **city vision and its history** and it was handled in a holistic way that connects with the city's past, history and vision. Its relation with quality of life and “place” was important. İzmirdeniz was a project that had a design strategy document, in which there were tools to create a “place” quality. Conventionally, development plans, which inform development in terms of function and quantity, but not in terms of quality, were the only means of physical environment production. Therefore, it was very important to be able to operate the process of İzmirdeniz, where collective production came to the fore instead of tender or competition, and the process came to the fore instead of the product. This alone was a reason for the project to be an example in Turkey (Velibeyoğlu, K. 2020).

For the majority of the interviewees İzmirdeniz was a “**must have project**” for İzmir. There were few interviewees who were critical of the implementation of the project. For the supporters of the project, İzmirdeniz was a collective production made to give identity to the city. It was very important to seek, question and research the best design in order to provide a high-quality urban environment. The Mediterranean character of the city, the life energy of the outdoor environment required this project. The project increased the diversity of activities at the coast. Access to new activities and socialization opportunities were provided on the coast, increasing the quality of life. A large breathing space was created for the city which has a dense housing structure. It has been a good respite for the city in the heat of summer. The coast is being used a lot more, heavily, after the project. Considering the use brought to the coastal area, and how people use it, the project was considered as successful by the interviewees. İzmirdeniz was perceived as a necessary undertaking for İzmir by majority of its designers. It was a project built on the idea of what could be done for İzmir. It was successful in the sense of getting a lot of people to work together and organizing them. The fact that it was realized, regardless of its quality, was regarded as success alone. While, processes that proceeded on a volunteering basis generally do not end with concrete outputs, a product emerged out of the project, though it was not perfect. The project was considered as an impressive process, a first experience, and an important step for İzmir (Interviews 2020-2021).

It was important to put forward a design understanding that served İzmir's aim to be a city of design and innovation, which came from the vision of the city (Velibeyoğlu,

K. 2020). For almost all of its designers, İzmirdeniz has been a tool for creating a **design culture** in İzmir, besides being a design product. İzmirdeniz involved the use of coastal areas as a well-designed communication device to introduce people of İzmir to good design, and well designed, high quality public spaces. It would help people to develop an understanding concerning what design was and what it was for. Designers of the project find the experience of a city's designers' creating their city's public spaces successful. They claim that it was an extraordinary effort for all the involved parties and it was a good step in terms of design in İzmir. The project was claimed to be about implementation and management. Spaces that needed to be kept alive and managed well were created.

İzmirdeniz made a difference in the lives of İzmir residents. Kordon, green field, seaside, fishermen, heaps of people. All segments of society are at peace together. What emerged is collective design. No rent is produced. Quality of life is produced. It is everyone's space. A new life emerged. It was an interesting process altogether (Tekeli 2020).

According to Tekeli (2020), the owner of the vision of İzmirdeniz, the project was and is still an "**experience**". It was an important and interesting experience for Turkey, gained by living and participating. It was not something pre-conceived, instead it was something that happened and progressed by living. For Tekeli, it will become better, if remaining parts of the project are implemented. Even its performance at this point was sufficient as the story, the basis of the story and creativity was important.

İzmirdeniz triggered **transformations in the structure and operation system of the municipality**. The process of İzmirdeniz required a specialized urban design unit in the municipality. A design office was established and, architects, planners, industrial designers, graphic designers, civil engineers were recruited to the municipality. It became an interdisciplinary and horizontally integrated structure that started to produce its own products over time. There was constant communication with the design office during the project process. The Urban Design Office, still active in the municipality as the Urban Design Department, achieved a significant accumulation of knowledge and experience. It functions as a negotiation medium to develop dialogue with designers, citizens and other public institutions, which is very important for the continuity, durability and applicability of the project. The bicycle unit, which later became the Bicycle-Pedestrian Access and Planning Department within the municipality, was also established within the

scope of the İzmirdeniz Project. After the unit was established, the operation of the BİSİM system, and management of the project concerning bicycle use, was transferred to them.

Efficient coordination between municipal departments, experience in organizing an interdisciplinary work and participation, and a smart system setup, was necessary for the smooth implementation of a comprehensive project such as İzmirdeniz. However, İzmirdeniz revealed problems of coordination and communication among municipal departments. There were hard-to-cross vertical boundaries between departments, and they avoided sharing data as much as possible. Data and information were shared and communication could be provided only when top-managers intervened, though Tekeli's presence made things a bit easier. A planner who requested data from the departments of the municipality describes the attitude as follows:

For me, the mayor had to instruct the departments that I could take whatever data I needed. With this confidence and privilege, I went to get the "preset maps" (halihazır) from the Maps Department of the municipality. They were supposed to share up-to-date data, right? They handed me data from 2001 that was impossible to use, literally (interviewee 19, planner 2020).

In addition to necessitating a restructuring in the municipality, the project necessitated a working method other than the conventional municipal methods. There was no common working culture between municipal departments, however İzmirdeniz forced the departments to learn to work in coordination, which is claimed as one of the most important gains of the project.

It was also stated that the municipality had an old system which was cumbersome and slow, in which project acquisition processes, reaching an agreement among municipal departments, preparing and approving tender files took a long time. İzmirdeniz required considerable time and effort from the participants. It did not progress smoothly when designers had other works in progress. There was not a clear plan for the project, which led to spontaneous decisions due to lack of experience.

The process was a little messy. Working with the municipality was difficult. There was a tight schedule, when to meet, how to get together, what to prepare for the meetings were very uncertain (interviewee 30, industrial product designer 2020).

The Municipality came a long way with this project and gained experience as the process of the project was striking and exemplary, far beyond the usual behaviour of local government. There was a completely different practice compared to the conventional ways that local government usually did business and there was a situation of local government's questioning itself. The designer interviewees expressed that it was necessary to thank the municipality for the implementation of this project, as it was acknowledged that there was a municipality and a mayor that respected architecture and design, as during the same period, architectural memory was being destroyed in both İstanbul and Ankara. It was a special case for İzmir which deserved respect.

In the İzmirdeniz Project, the local government was greatly concerned about doing something visible as soon as possible, which was considered a significant constraint for the project. They were concerned that the product came out before the elections. It was not possible for anything good to come out of such an understanding. However, it should be understood that good design takes time. It should have been known that it would take a long time for a good coast to emerge, as similar projects in Toronto, Seattle and Barcelona formed over a period of 15-20 years. It was necessary to admit that a four-staged project could not be implemented at once.

In a project at the scale of İzmir, the aim was to manage the process in a “controlled” manner and to complete the project. This was the preference of the managers and coordinators of that period (interviewee 24, architect 2020).

The **knowledge and experience created in İzmirdeniz** needed to flow into other channels. A model emerged within the municipality starting with İzmirdeniz. The issue of participation is now on the agenda in every project, which is important. The “design workshop” established after the İzmirdeniz experience was developed on the criticism of İzmirdeniz. After the experience gained from İzmirdeniz Project, the İzmirtarih Project was developed. The İKPG (İzmir Cultural Platform Initiative), was developed after the İzmirdeniz experience to revive the culture and arts environment in İzmir. BİSİM (bicycle rental service of the city) was born out of the İzmirdeniz project. Angling on the coast progressed with the anglers' own initiative. Industrial product designers prepared a “design guide”, which was an outcome of a very serious effort.

İzmirdeniz was a very important step, an experience. It was very precious to feel the partnership of life in the workshops where the vision of the City of İzmir was drawn. It was an effort to improve the city's quality of life. It was a joint effort of local government, supporters, professionals, and the people of İzmir. An important experience in the right direction. It is very important that the work has been done. It's an experience and it's very important to look at it. What has been achieved? What could be better? How could a difference be made? The next step will be built on this experience (interviewee 24, architect 2020).

In terms of **design quality**, the project was criticized for having an eclectic approach. A master plan to guide overall development, and a design approach to determine a common design language was not developed. If a common vision was sought for, a more holistic design could have been achieved. This was concerned with the managerial activity.

There wasn't much of a harmony. In a way, everyone was doing their own thing, when it was necessary to work on a common vision (interviewee 30, industrial product designer 2020).

There were many good ideas in the project, but there was serious difficulty with the integration of all these design ideas. Each group worked in its own dynamics, even though “continuity” was the key word for the project. Continuity and integrity could not be achieved, and the design became more of an eclectic structure. The part of the coast, between Konak and Üçkuyular was divided into three parts, and designed by three different teams, leading to further fragmentation of an already fragmented project.

University students use the coast in Alsancak. Families, mostly use the Karşıyaka coast. Everyone is side by side in their own mood. Socially very successful. By design? I don't know (interviewee 15, architect 2020).

The project had parts that were concerned with low-income neighbourhoods. City terraces, which would be recreation and socializing areas with a view of the coast, would be built in those neighbourhoods. Easier access from those areas to the coast would be provided by vertical connections such as city elevators and overpasses on the highways.

However, when these parts of the project could not be realized due to unobtainable permits, or postponed due to difficulties of implementation, the project lost a part of its social objectives.

After all, it turned out to be a project for "beautifying İzmir". It proceeded on aesthetic values, there were no defined ethical values. The ethical part of the project is problematic. "We made İzmir's make-up, we closed our eyes to many realities". What was the political content and scope of the project? It should be questioned (interviewee 31, architect 2020).

4.3. Evaluation: Insights from the İzmirdeniz Project for a Participatory Urban Design Process

Table 26 summarizes important details about the İzmirdeniz Project and its participation scheme.

Table 26. İzmirdeniz Project participation evaluation

İZMİRDENİZ PROJECT / TURKEY				
PROJECT TYPE	PROJECT SCOPE	PROJECT SCALE	URBAN DESIGN PROCEDURE	DURATION
Large coastal public open space	40 kilometres of coastline, bridges, recreation, and sports facilities	Approximately 500 acres	Total urban design	2012-2018
FEATURES OF THE PARTICIPATION PROCESS				
PARTICIPATION GOAL: Ensuring the project to be owned and integrated with the residents of İzmir, creating design awareness in residents of İzmir				
STAKEHOLDERS		FORM OF STAKEHOLDER INVOLVEMENT		
Local government		Client of the project		
Local government urban design office		Preparation of implementation projects		
Central government		Approval authority for permits for particular sections of the project		
Advisory board to the mayor		Setting the vision of the project, developing the design strategy		
Neighbourhood associations		Participating in public meetings		
Professional chambers		Participating in project meetings		
Designers		Design of the project		
Consultant experts		Consultation on specific issues concerning the project		
Private sector		Financing the project		
İzmir residents		Participating in meetings / being involved in surveys		
Special interest groups		Cyclists, skaters, street dancers, sports clubs, property and business owners in Pasaport region		

İzmirdeniz is one of the largest urban design projects in Turkey. It is comprised of four regions designed by different design teams. Each team can be assessed to develop their design proposal in a total urban design procedure, as an overall master plan to guide urban designs was not prepared beforehand. Yet, a design strategy report generated a common basis for developing design proposals and design teams worked collectively to integrate their designs.

Table 27. Comparison of İzmirdeniz Project with Boston Southwest Corridor, Orange County Great Park, and Toronto’s Waterfront Development Projects in terms of types, scopes, scales, urban design procedures and project durations

Project	Project Type	Project Scope	Project Scale	Urban Design Procedure	Project Duration
Boston Southwest Corridor	Public open space with transport infrastructure	4.7 miles of transit route, eight stations, linear park along the route, commercial development, recreation facilities, community gardens.	52 acres	All of a piece urban design	10 years 1976-1986
Orange County Great Park	Large urban park	Great Park Canyon, the Habitat Park, fields, Military Memorial, restoration of natural stream, recreation and sports facilities, museums.	1347 acres	Total urban design	2005-ongoing (Several decades)
Toronto’s Waterfront Development	Waterfront design	A system of boardwalks, streetscape design, bridges, waterfront spaces. Design and reconstruction of Queen’s Quay Boulevard and water storage tanks.	2000 acres	Total urban design	2005-ongoing (25-30 years estimated)
İzmirdeniz	Large coastal public open space	40 kilometres of coastline, bridges, recreation, and sports facilities.	Approximately 500 acres	Total urban design	2012-2018

When compared to the Boston Southwest Corridor, Orange County Great Park and Toronto’s Waterfront projects, it can be seen that İzmirdeniz Project is visioned, designed and implemented within a shorter time scale, even though it is comparable to them in project type, scale scope and urban design procedure employed.

Participation goal was specified as ensuring the project be owned and integrated with the residents of İzmir and creating design awareness in residents of İzmir. A multitude of stakeholders were involved in the project. However, when the form of stakeholder involvement is compared to urban design projects of similar or larger scale, significant differences can be noticed. As for the involvement of the higher levels of government; in Boston Southwest Corridor (Crewe 2001) federal government, and in Toronto’s Waterfront (White 2014) federal, and state governments provided funding or

contributed to the funding of the project. In Orange County Great Park, the decision for the site of the project to be designed as a very large public park was approved by the federal government. Whereas, in İzmirdeniz the central government was involved in the project only as an approval authority, and it was generally uncooperative in terms of issuing permits for the project.

Table 28. Comparison of participation processes in the Boston Southwest Corridor, Orange County Great Park, Toronto's Waterfront Development and İzmirdeniz Projects

Project	Participants	Participation methods and techniques	Participation levels
Boston Southwest Corridor	Federal and local governments, Boston residents (10%), design and engineering companies, city government, local government transportation unit, neighbourhood associations, neighbourhood task groups, CBOs	Monthly meetings, meetings with Southwest Corridor neighbourhood committees, stakeholder meetings, surveys, bi-monthly project newspaper, project offices, telephone information line, social programs for neighbourhood youth and local contractors	Informing, consultation (Arnstein1969). Dialogue (Wulz 1986) Inform, consult, involve (IAP2 2018)
Orange County Great Park	Federal and local governments, OCGPC (Orange County Great Park Corporation), local government planning unit, private consultants, local people, special interest groups, CBOs	Determination of stakeholder categories, stakeholder focus discussions, stakeholder conference, surveys, telephone surveys, presentation of alternatives to stakeholders, voting polls	Informing, consultation, placation (Arnstein1969) Questionary, dialogue, alternative (Wulz 1986) Inform, consult, involve (IAP2 2018)
Toronto's Waterfront Development	Three levels of state administration (local-federal-central), TWRC (Toronto Coastal Revitalization Company), Toronto City Government, CBOs, local people, Planning commission, private sector organizations and task group	Preparation of the competition brief with feedback from previous participation experience, roundtable meetings of the project committee with central government, city management units, public representatives, and private sector stakeholders, stakeholder committee meetings, open public forums, public exhibitions, informing the public about the exhibitions and the public forum through advertising, media and the TWRC's newsletter, and public events to present the progress of the project	Informing, consultation, placation (Arnstein1969). Dialogue, alternative (Wulz 1986) Inform, consult, involve (IAP2 2018)
İzmirdeniz	Central government, local government, advisory board, coordinators, designers, experts, private sector (consultant firms and sponsors), Ege University, NGOs, CBOs, associations Professional chambers, local people, special interest groups	Survey, project development meetings, public meetings, special meetings with special interest groups, workshop with skaters and street dancers, interviews and video interviews during field analysis, newspaper articles, project website, installation at Istanbul Design Biennial	Informing, consultation (Arnstein1969). Representation, questionnaire, regionalism, dialogue (Wulz 1986) Inform, consult, involve (IAP2 2018)

In all three projects inquired in detail, stakeholders such as community-based organizations, neighbourhood associations, neighbourhood task forces, local community leaders took active duties and responsibilities in the participation process. In Boston

Southwest Corridor Project, neighbourhood associations dealt with the neighbourhood level, and Corridor level concerns in the project while neighbourhood task force organized commercial activities developed within the project (Crewe 2001). In the urban design of Orange County Great Park, Orange County Great Park Corporation established by the city council of the Orange Country, initiated, organized and facilitated participation in the project. In addition, the conference of the project was participated extensively by over 200 representatives of community-based organizations (Garde 2014). In the urban design of Toronto's Waterfront, Toronto Waterfront Revitalization Corporation which was a joint establishment of all three levels of government and the private sector representatives, organized iterative participation process working together with local community leaders, community-based organizations, neighbourhood associations and advocacy groups (White 2014). In Boston Southwest Corridor, and Toronto's Waterfront Projects, stakeholder committees, stakeholder advisory groups, advocacy groups, neighbourhood task forces and private sector task forces were specifically formed to take active roles in the participation schemes of the projects such as dealing actively with the project issues, contributing to the organization of the participation process, and representing community groups (Crewe 2001; White 2014). However, in İzmirdeniz Project, the stakeholders participated individually and the involvement of community-based organizations, neighbourhood associations and professional chambers was mostly by passively attending public meetings organized by the municipality.

In the inquired projects, there were trained coordinator and planners (Crewe 2001), or corporations (Garde 2014; White 2014) working specially to organize participation and to run participatory events. In addition, residents of the Cities of Boston, Orange County and Toronto participated in different programs and events organized through numerous participation methods and techniques such as social programs, conferences, public open forums, telephone surveys, focus group discussions, online polls, and project exhibitons. They also conveyed their feedback through specified channels (Crewe 2001; Garde 2014; White 2014). In İzmirdeniz project, citizens of İzmir primarily participated by attending project meetings. In terms of the form of stakeholder involvement, citizen participation and the participation methods and techniques involved, participation in İzmirdeniz was limited. Eventhough the project seems to reach the participation levels of the selected projects, "dialogue" and "involve" levels of participation in İzmirdeniz was restricted to the participation of small special interest groups, while in the Boston Southwest Corridor, Orange County Great Park, Toronto's

Waterfront Development projects all stakeholders and a significant section of the residents were involved in the participation process.

İzmirdeniz Project and its urban design process had significant impacts on the City of İzmir, İzmir Metropolitan Municipality, and other participants involved. The aim of the project was to create design spaces based on the vision of the city and to employ a large number of designers to ensure diversity while doing this. This has been achieved, yet the project cannot be considered to employ a participatory approach because it has been produced by a large number of designers. The project has been successful in terms of increasing the usage of the coast and user satisfaction. However, these features of the project have not resulted exclusively from the collaboration of large interdisciplinary teams. Yet, collaboration in the project was also primarily restricted to the collaboration of designers and experts.

İzmirdeniz had presented an opportunity to involve the people of İzmir into the creation of public spaces in which they would spend their leisure time. Tekeli was advocating a “participatory project that will be owned by the citizens”, that will be “integrated with the people of İzmir” (Tekeli 2020). However, contradicting these statements that could be associated with an intention to achieve a genuine participation, participation in İzmirdeniz was “exclusive” to the creatives and to those who could contribute to the process with their research, and projects. The views, framed as “it was necessary to include those who were capable of questioning and analysing”, were also brought forward by interviewees, who thought participation was especially difficult in cultures which have not internalized democracy. According to some interviewees, an active participation was not preferred by the project management to ease implementation and reduce the project’s time span, and costs, corresponding to the challenges of participation mentioned in Cilliers and Timmermans (2014) and Hou and Rios (2003). Management was focused on realizing the project as soon as possible and no matter what, preferably before the next local elections. Therefore, an integrated participatory approach could not be implemented due to financial costs and time constraints as it had to go through a specialized process with another team of experts involved in participation.

İzmirdeniz was an opportunity to realize the “**participation ideals**” of the İzmir Metropolitan Municipality stated in the vision of the city. It was a chance to realize a high-quality participatory governance in urban project development and decision-making. Participation strategies in the vision statement could have been realized by aiming at “genuine participation” in İzmirdeniz. The idea and concept of the project could

have been discussed in platforms formed by the people of İzmir, without excluding the parties that demanded to be involved in the project, such as professional chambers, and representatives of NGOs. District municipalities could have been involved in the process to realize “building mechanisms to rationalize the work share among the Metropolitan Municipality and the district municipalities, to develop an understanding of solidarity and mutual responsibility and to facilitate the development of participatory practices in district municipalities”. Organizing public platforms in the project and making better use of local media would have facilitated “strengthening the local public arena with the help of different platforms organized around İzmir City Council and İzmir Metropolitan Municipality” and “raising awareness of the role of local media in advancing local democracy”. There could have been brochures, pamphlets and newsletters of the project in addition to the regular information given by local newspapers and television channels. İzmirdeniz could have been instrumental in “accelerating the formation of the active citizen” by forming partnerships with civil society organizations and promoting reorganization of the relationships of neighbourhood headpersons with the municipalities to promote public participation. If the project set up involved all relevant stakeholders, instruments, and methods for achieving an active participation it could have contributed to “forming active citizens”. Therefore, İzmirdeniz is a missed opportunity in terms of realizing the city vision of achieving high quality participation with its participation limited mostly to the passive forms of participation with questionable efficacy.

The inclusion of district municipalities, professional chambers of spatial professions, NGOs and in the project from the outset would have improved the legitimacy of the project, as the project involved reorganizing not only spatial relations, but also social and economic relations. The advisory board of the project could have involved representatives from professional chambers, district municipalities, NGOs, other identified stakeholders, and representatives of the public along with advisors to the mayor, academicians from universities, municipal directors and designers. By involving the representatives from professional chambers on the board, the critical shortcoming of the project which was excluding professional chambers and district municipalities would have been solved. Priorities of the city, The design approach and details of participation in the project could have been discussed participatively in meetings and in focus groups. Coordination among the Metropolitan Municipality, district municipalities, other institutions and civil society could have been provided and consolidated through the İzmirdeniz Project. Professional organizations could have been involved in how to design

participation, what its methods and tools might be. An action plan and a roadmap agreed on wider consensus could have been generated.

An environment for healthy communication, the exchange of ideas, and a platform where the identified stakeholders could talk about technical issues and present their views could have been provided. Whereas in İzmirdeniz critical views were eliminated and despite the emphasis of participation, the municipality was not interested in ensuring a wider participation process, besides it was clueless about how to organize participation. A specialized team or professionals were needed to facilitate a wider and more active participation, which would increase project costs and extend the timeline of the project.

“Incorporating participation models in the design process” was an aim of the İzmirdeniz Project as it was viewed as a starting point for **“creating a city with a design consciousness”**. The project, by producing well-designed public spaces that could transfer design awareness to the urban residents, would be a step for İzmir to become “a design producing city”. The project partially achieved this, as it is hoped that through heavily used coastal areas, the city gained a significant design-communication instrument, where people of İzmir can experience good design in well designed, high quality public spaces. İzmirdeniz is hoped to help people of İzmir to develop design awareness by being an instrument for the creation of a design culture. Yet, different methods of participation such as co-production, and co-design workshops could have been organized within the scope of the project where small segments of the public could literally be part of the design process and build design awareness, by meeting designers, and learning what design was about by actually getting involved in it. Aiming for a higher level of participation in İzmirdeniz, would have contributed to forming a design culture in the city, and would have been an important step for transforming İzmir into a design city. Also, project offices in the project field, project info centers scattered in the city, where the public could be informed by officials, view digital information, join digital polls, vote for alternatives, and investigate the exhibited project models could have contributed to the formation of design culture in the city, while informing the public about the project more profoundly.

The project was revised according to the comments, criticisms and objections from the citizens, even though citizen participation was not considered in the scope of the project by the managers. If citizen participation was integrated to the setup of the project from the outset, citizens could have been informed in a constructive way and maybe their worries and objections to the project could have been eliminated. “Public relations issues

could have been handled more amicably” and “an attitude could have been developed that would have diverted public reaction in a positive way”, as the interviewees put appropriately. Negotiations could have been made with the public, their objections and oppositions, and their reasons for objecting could have been discovered from the outset of the project, or even before the start of the project. Either their reaction could be diverted or the project could be revised, which could have saved time and eliminated design efforts directed at the opposed parts of the project.

Most of the designers attempted at communicating with different segments of the public through interviews, video interviews and small informal conversations. Some designer interviewees stated that even though it was difficult to facilitate a city-scale participation, a micro-scale could have been evaluated and the project could have gone further in terms of participation (Interviews 2020-2021). Even when complete participation of the public was not possible, partial involvement of the public in the project could have contributed to achieving more pluralistic and more appropriate solutions, as Francis (1983) noted. There was a demand and willingness from designers to communicate with the public. In addition, there was a demand from the citizens to participate. This was an opportunity for the city to translate this mutual demand for interaction into a meaningful participatory scheme. Interviewees stated that “lots of other things could have been done within the scope of the project”. Other things that could have been done within the scope of the project could have been revealed with appropriate methods of involving the public at the very start of the project, at brainstorming sessions, or during field trips, and by digital tools installed in the city. High-quality participation would have provided more legitimacy to the project.

As most of the interviewees pointed out, participation process could have been planned with its scope of inclusion, details, methods and goals before the start of the project. A participation level could have been targeted and realized by making use of all necessary tools. “Promises to the public” stated in the IAP2 spectrum could have been kept, at least, on inform and consult levels. Some interviewees stated that public participation was not feasible, nor possible at the city scale. However, the public could have been better represented in the project. Different methods and techniques of participation could have been used to address different segments of the population. In addition, public representatives could be placed on advisory boards and monitoring committees, and they could be provided with a legitimate role in decision-making. Yet, city scale participation, or an active participation in large-scale urban design projects is

possible, and achievable, as presented by case studies (Crewe 2001; Hou and Rios 2003; White 2014; Garde 2014; Gardesse 2015; Hong 2018), but it is a complicated, time-consuming and costly project. It would be difficult to implement a truly participatory design concerning the scale of the project, however, decisions could have been taken to promote it and the idea of executing the project with the people of the city could have been realized.

A smart project strategy and set up could have been put in place before starting the project. Operational mistakes like intersection of tram project and the İzmirdeniz project could have been prevented or handled better. Tram and pedestrian bridge projects should have been projected together as both were municipal projects directed by different departments. There should be a better coordination, collaboration and communication among municipal units. Truly estimating the feasibility of the project, not only in terms of time, staff and finance, design and implementation, but also with respect to participation could have been made a prerequisite of the project.

Selection of designers in the project could have been made through advisory board, as opposed to inviting them to the project on acquaintance, which would be a more equitable and fair method of feeding design ecosystem in the city. Collaborative design work should have involved designers from all disciplines simultaneously so that a general framework of the project could be set up in a participative way. Industrial designers and landscape designers, who had got involved in the İzmirdeniz much later than the architects, could have had design ideas concerning the general concept of the project. This would have improved the integrity in design. First meetings of collaboration could be organized as free brainstorming sessions about the project without being directed by a speech or a text from an authority. More time could have been reserved for designers' field analysis which could have involved walking tours and biking tours of the field with different sections of the public. If designers had been involved in the control of the implementation, their participation in the project would have been more meaningful, the quality of production would have been raised and design objectives of the project would have been better achieved. The Municipality should have been more sensitive to the production rights of the designers, and assure them that the projects would be finalized just as they were designed. Revisions and later additions to designs would have made by consulting designers. Production of substandard structures were associated with the accountability of the municipality, the management of the process should have been monitored both the public and the designer.

Titles of some news articles implied a demand from the public to be informed about the project. Titles such as “Güzelyalı coast will be decorated with wooden piers” (YA, 24.06.2013), “This is what happens behind that curtain” (YA, 20.12.2015), “An explanation came from the Metropolitan Municipality” (YA, 03.11.2015), “What is in the Project” (YA, 20.12.2015), “İzmir integrates with the sea” (YA, 25.12.2016), implied that the public was curious and was not informed adequately about the project. There was not an announcement of the project as “This is the coastal design project and it will be executed like this”. There should have been such announcements of the project made over diversified mediums such as newspapers, local televisions, project brochures, leaflets, posters, billboards, project information points, and project offices. The project should have been communicated to different segments of the public through different mediums which were accessible to them. It was important to make the project known to the public more, to make people understand what was done. The project made its debut at the İstanbul Design Biennial, which was an important achievement and success of the project. However, İstanbul Design Biennial was an exclusive event, followed by design, culture and art enthusiasts, not by ordinary public. Informing the public meant recognizing citizens as interlocutors. It would have been a first step “where nobodies would be recognized as somebodies” by city managers. More meetings which are open to participation of different segments of the public could have been organized throughout the process. In addition, public meetings held at the Ahmed Adnan Saygun Arts Center could have been announced in a way to reach a wider participation profile. Setting up project offices in the project field, exhibiting project models for each region, setting up co-design and co-production workshops, even as experimental activities, would have increased belonging to the project and owning it. An interactive website, with occasional public posts could be set up to inform people about the project. The process could have been carried out with more surveys, with new surveys done at certain stages. How much the design matched with the requirements could have been investigated. Being open to the suggestions of the public could have been realized by providing specific information and feedback channels. If permanent information and feedback channels had been provided, there could have been fewer objections and less opposition to the project. Yet, It was necessary to establish the infrastructure of the project accordingly.

There was considerable prejudice against the municipality because of the attitude adopted while communicating with the public, thus some designers needed to hide that they were working on a project of the municipality during their field analysis. The

municipality was trying to do things such as warning businesses to organize shop fronts forcefully. That was a general problem concerning the attitude of the local government in Turkey. An interviewee put this as “There was a strange state, like a tendency to settle in power, which resulted in behaving roughly like central authority”. While designing the Pasaport area, the demand of the region’s coordinator to remove tables and chairs of businesses from the seafront sidewalk was met with concern from the mayor. However, there was no problem as long as the project was explained to the business owners by addressing them as equals. A respectful communication with the public, taking them into account was valuable experience for the city, especially if this way of communication was internalized by the municipality.

Another significant achievement of the project was a critical evaluation of the system of the municipality and the restructuring in the municipality as pointed out by Wulz (1986), Dalsgaard (2012) and Torres (2011). Throughout the process, collaboration of municipal departments improved which is a significant achievement for the city management, especially if it still persists and if it becomes permanent. Smooth communication and coordination among departments of city management is an indispensable feature for achieving an operational governance and participation. The success and competence of future urban projects of the local government is closely connected to the smooth coordination of municipal departments. The establishment of the Urban Design Office and the Bicycle Unit, which became departments of the municipality during the process of the project, are significant gains for the city, for increasing the quality of urban design and for widening and facilitating bicycle use in the city.

The Municipality’s lack of experience in organizing an interdisciplinary work and participation complicated the process of the project. This was in line what Prilenska, Liias and Paadam (2017) stated on municipalities that were recently attempting communicative planning and consequently not having enough experience in managing complex situations. It was expected that municipal initiative would be inadequate and late to respond to critical situations, and was hoped that the management skills of the municipalities would improve in time as they gained experience in managing participatory processes. The project became a learning environment for its participants as all parties expressed that it was a “learning-through-doing” experience. All parties became aware of their capabilities and limitations, and gained critical perspective concerning their own disciplines and a collaborative working environment as noted by

Dalsgaard (2012) and Torres (2011), which is an important gain for city management, designers and citizens alike.

It was stated that the project still continued as a process open to participation. “New processes and new tools of participation should be explored in the project”, as times, expectations, and demands are changing. New ideas come up, as it's not something frozen. It was important to create a co-production culture, as designing together was not an easy task. Negotiating with the community and making it accepted was very important. A consciousness of the commons needs to be formed. As projects on the coast, and on the sea are common to all citizens. It is important against vandalism. It is also important for the belonging of the people of İzmir to the project (Velibeyoğlu, K. 2020). Even if İzmirdeniz could not achieve high quality participation, it brought the concept of participation to the agenda of the city management. Experience gained from İzmirdeniz triggered other projects which involved better practices of participation. İzmirdeniz was an incomplete first step of an ongoing process of accumulating knowledge and experience of participation for a city and its residents. It is hoped that other projects to follow, will be more adequate and satisfactory in terms of participation.

CHAPTER 5

CONCLUSION

The starting point of this thesis is the inadequacy or lack of participation in the large-scale urban design projects, despite the increasing need for the adoption of more democratic approaches emphasized by contemporary urban planning and design literature. The thesis has problematized the issue of participation in the field of urban design, attempting to understand and describe how participation can be integrated into urban design processes of large-scale urban design projects. Given the current place of the concept of participation in the theory and practice of urban design, it is hoped that the study may contribute to fill the gap in creating more satisfactory and legitimate urban design processes for the wider public.

The main research question in this thesis is framed as: **“How can a participatory approach be effectively incorporated into the urban design process in large-scale public urban design projects?”**. Answering the main research question required responding to sub-research questions to describe a participatory urban design process, the challenges and opportunities for participation in large-scale public urban design projects, and improvement measures to make participation an integral part of the urban design process. Therefore, within the scope of this thesis, the concepts and contents of urban design and participation are described briefly by evaluating their relation, and emphasizing that urban design is one of the fields in which adoption of a participatory approach most makes sense.

Participatory urban design is the involvement of multiple actors in the decision-making of urban design processes which will influence their lives directly or indirectly. These actors range from ordinary citizens to professional experts and designers, involving relevant stakeholders from the public, private and volunteer sectors.

Participation is usually avoided by the institutions that develop urban design projects due to the challenges and risks it involves when compared to the conventional urban design practices which exclude participation. Participation challenges existing professional and institutional practices, and requires reconsidering them. It is a complex process which requires setting up a clear multifactorial participation strategy. Despite its challenges, adopting a participatory approach in urban design presents opportunities

which make it worth considering. Regardless of whether it is participatory or not, successful urban design improves the quality of life and space. Yet, a participatory urban design process provides public spaces which are better suited to the needs and expectations of the residents and users. Besides, being part of their design and development process promotes sense of belonging and helps to develop better appreciated and maintained urban spaces.

Answering the sub-question “How can the challenges of a participatory approach be overcome and its opportunities be enhanced to improve participatory approach and make it an integral part of the overall urban design process?” requires an evaluation of the findings of the thesis to guide the generation of a model for participatory urban design. Findings of the theoretical literature, previous researches on participatory urban design projects, and the case study of the thesis revealed that as participation is “context and project specific”, there is no common strategy and formula for an effective participation scheme that can be an integral part of the overall urban design process. Nevertheless, if commitment for adopting a participatory approach exists on the part of the public authority to implement the urban design projects, measures can be taken to improve participation by generating a clear participation strategy, expanding the level of stakeholder involvement, the use and the type of participation methods and techniques, and thus increasing the levels of participation achieved.

Findings

- The authority to implement the participatory urban design process must be open and willing to lead a participatory process and be aware of the challenges involved in order to achieve a satisfactory level of participation in urban design. The existence of political and administrative will, and the determination to execute a coherent and consistent participatory process, is an indispensable feature of successful participation processes.
- It is important who organizes the participation, how participation is described, what kind of relationship is established with the participant. The questions of scale, relationship, connection with people and how to reach people are important in participation. The questions, such as “What is participation?”, “How is it provided?”, “Participation of who and what?”, “What are the participation techniques to be used?” should be answered to determine the entire participation process. If these questions are not answered, participation can turn into a chaotic process.

- Participation should be defined from the beginning of the process and structured in a holistic way. What it aims to achieve, and by whose participation should be clear. Unless the goal is set, meaningful participation is not possible. Participation should include certain age groups, disadvantaged groups and their opinions.
- An approach that considers participation and urban design as processes that allow new inputs and feedback at every stage is essential for the success of participatory urban design.
- Informing the public as a first step of a meaningful participation is one of the most important aspects of participatory urban design projects, especially when urban design of a unique and important area of the city is in question. Informing the public adequately and properly means recognizing the public as a legitimate stakeholder of the project. When the public is recognized as a stakeholder, and informed properly from the outset of a project, their worries and objections can be eliminated and their support for the project could be provided, which provides or improves the legitimacy of an urban project.
- Participation in planning and design is the process of “educating the citizens on design and equipping them with the ability to participate”, therefore the “lack of design knowledge and participation experience of the public” should be the basic reason to include them, rather than an excuse to totally exclude them from planning and design processes. Informing the public and all stakeholders concerning urban projects can be viewed as part of the education process that will continue throughout the urban design process.
- Feedback from the public must be a spontaneous consequence of informing. Feedback of the public might be valuable and important as, if allowed, it is capable of influencing urban design projects. Timely revisions and improvements could be made to urban projects, and objections and oppositions to certain aspects of projects could be discovered and prevented if specific channels for getting continuous feedback are provided.
- **Methods and techniques** of participation required for the intended level of participation need to be defined. Despite its benefits, participation in planning and design is either avoided or applied by indirect methods such as surveys which does not lead to meaningful participation. Whereas, in interactive environments for participation, especially when people are instructed to express their opinions with pen and paper, feedback that enriches the work and takes it forward is

received. When complete participation of the public is not feasible even partial involvement of the public in group interactions contributes to achieving more satisfactory results.

- Public should not be expected to participate only by expressing their satisfaction levels. Participation should influence their lives, and people should experience their participation. Getting their opinion through surveys is not enough on its own. People need to be able to obtain information, read, comment, and even give opinions on the budget and financing of a project. Only at this level could the public criticize and evaluate the work. It is important for people to come and participate at certain intervals as the process continues. In interactive environments, when people are given pen and paper, the kind of feedback that takes the work forward is received. Participation could be an experience that would enrich the work, and take it further.
- Participation has the potential to **transform civil and institutional stakeholders**. Design of a wide, genuine participation process as an integral part of the development process is crucial for strengthening the transforming and emancipating potential of the participatory approach where there is a growing need for democratization of planning and urban design but moreover, of institutions and society.
- Participation has the potential to **transform the public** as they become **owners** of the project and its success. When public take part in the urban design process, they develop **sense of belonging** to the place in creation of which they are involved. This knowledge and experience of the public also raise **awareness on environmental problems**.
- Participation has the potential to **transform participating individuals**. Participation is important if it infiltrates into people's lives, contributes to their lives, and increases their standard of living. Involving citizens in the urban projects means acknowledging them as rightful citizens. It is the first step for creating an “active citizen” who is capable of participating, and who is capable of asking to participate. Improving the skills, confidence, desires and visions of the participating individuals create “**active citizens**” who acknowledge that they have responsibilities concerning the development of their city. Public participation not only ensures that users have a share in the shaping of their own living environment, but also enables them to have a voice in the local government

processes. Instead of an imposing management style, a participatory scheme might bring a governance model in which the citizens can determine the quality and scope of the services offered to them.

- There is a lot to learn in the context of participation. It is necessary to ask questions, listen, obtain feedback, transform the project, then share it again. Participation is generally viewed as a "politically correct" situation rather than a communication model. Beyond formats, a sincere relationship should be established with the user. It is important to focus on the aim of the project and if things that are really important for the project can be revealed by participation. If the purpose of participation is not determined it can be a mistake, as in "pretending to do participation".
- Participation has the potential to transform, democratize and liberate the act of design itself, the way designers and other professionals view their field of expertise. Citizens and community groups need to be guided for taking part in the participation program and realizing goals of participation. The professional's role in a participatory scheme must be guiding community and facilitating their decision-making concerning their living environment through a smooth process.
- Closer working relationships, coordination, and communication between departments of local governments, between central and local governments, and public, private actors, and volunteer sectors is necessary for an effective participation process.
- Complexity of the urban problems necessitates solutions and processes that bring different urban actors together. Participatory approaches create social processes that bring different segments of the public together. Especially in contexts characterized by intense urbanization, successful participation based on justice, equality, continuous development and learning, primarily improves the quality of life and contributes to the social life in cities.
- During the inquiry into the adoption of participatory approaches in urban design, it is observed that most of the researches on the subject covered urban regeneration, revitalization and renovations projects, in which the concept of participation is discussed primarily with respect to issues such as negotiations, conflicts, consensus, partnership, and value sharing. Even though, adoption of a participatory approach in urban design projects for public open spaces is free from tensions concerned with urban projects where there are right holders, and issues

of conflict, the rarity of cases and theoretical works in this field point out to a necessity to adopt participatory approaches in the urban design of large-scale public open spaces.

Findings from Turkish Cases

- Adoption of legal frameworks for participation and urban design is crucial to build a knowledge and experience base for participatory urban design in all levels of government, in private and volunteer sectors, and in the general public. In Turkish context, the absence of legal frameworks on participation and urban design is an important challenge for adoption of a participatory approach. Consequently, in Turkey neither central government, nor local governments, have sufficient background and experience in participatory planning and urban design. In addition, possible stakeholders do not usually have the awareness to request to participate in the planning and urban design processes.
- Acts of “reactionary participation” or “participation despite exclusion” were experienced in a considerable number of the cases from Turkey, due to the insistence of local governments in top-down decision-making processes in urban projects. The acts of reactionary participation include press releases, protest marches, organizing meetings, collecting signatures, calling out other institutions to take action against the projects, taking actions and imposing sanctions that obstruct or prevent the planning and design works of the institutional stakeholders, and filing lawsuits. The opposition events are usually led by professional organizations, CBOs, and special interest groups. Oppositions to top-down projects in Turkey, in a way, encourage active participation of civil society and professional organizations in urban decision-making processes. Nevertheless, this happens at the expense of harming social peace and creating hostility towards public institutions that impose top-down projects. The adoption of comprehensive laws and legislations which define, enable and enforce participation in urban design projects can decrease or eliminate these reactive forms of participation that may be costly in terms of time and resources, may result in delays and cancellations.
- The participation of professional chambers as opponents of the projects, as a reaction to the perpetuating top-down decision-making in the public sector is frequent in the Turkish context. If their participation is provided from the outset of the projects, and if they become a part of the organizational participation with

specified tasks and roles, they could be involved in negotiations, building consensus, and resolving conflicts and become supporters of the projects.

- Few participatory urban design cases in Turkey have a participation scheme which starts from the onset, and is continuous along the course of the process.
- In the participatory urban design experience in Turkey participation methods present less variation. Methods such as brainstorming sessions, field tours, collective petitions, and special informal events which strengthen participation do not exist in participatory urban design cases in Turkey. In addition, the use of pre-designed, project-specific, innovative and creative participation methods, along with new and digital technologies also do not exist in participatory urban design cases in Turkey. When conventional methods of participation were used in participatory urban design projects in Turkey, there were fewer public meetings, focus group discussions and workshops, when compared to international cases. Moreover, the use of group-interactive methods, such as workshops, were limited, and their subjects less varied. In a significant number of Turkish cases, questionnaires which do not provide a genuine participation unless supported by more informative and instructive participation methods, such as interviews and workshops were used as the primary method of participation.
- Participation levels in most of the participatory urban design cases from Turkey were on the lower levels of Arnstein's Participation Ladder, Wulz's Participation Continuum, and IAP2's Public Participation Spectrum which correspond to "symbolic" or "passive" participation.
- Integrating participatory approaches to planning and urban design can contribute to the development of a democratic society in Turkey.

Findings from the İzmirdeniz Case

- The lack of a "smart system setup" and a clear plan complicated the process of İzmirdeniz, for which there was a need to determine the roadmap of the project participatively. Establishing a medium of communication for the stakeholders, for presenting views, exchanging ideas, and talking about technical issues would contribute to strengthening the civil society of the city. However, negotiations, bringing out the conflicts, resolving them, building consensus or accommodating contradictory views in the discussion this would have taken significant time, when the managers were determined to carry out the project in a controllable manner in a short space of time. Whereas, İzmirdeniz project was concerned with a "unique

and important area of the city”, therefore acknowledging the “opinions of both directly and indirectly affected parties” and taking them into consideration was important in İzmirdeniz case.

- In İzmirdeniz, the municipality did not have the experience of adopting and organizing an interdisciplinary work or a participatory approach, which was expected. A team of experts specialized in participation could have facilitated the process for genuine participation, but this would have also consumed extra time and resources.
- Informing the public as a first step of participation is specifically important in an urban design project, especially if there is an identified aim of building design awareness or design consciousness in the public, as in the İzmirdeniz Project. In such a situation, design and participation becomes strengthened through interaction.
- In the case of İzmirdeniz, the professional chambers of spatial professions were frustrated by being expected to participate as an audience, as they were not actually involved in the process. İzmirdeniz involved the rearrangement of social and economic as well as spatial relations. Therefore, the participation of district municipalities, professional chambers, NGOs, the Chamber of Industry, and universities should have been ensured from the outset of the project.
- Smooth communication and coordination among departments of city management is important for facilitating participation. The İzmirdeniz Project disclosed communication and coordination problems among departments of the İzmir Metropolitan Municipality which worked as introverted units avoiding to share data and information. After the project, coordination among municipal departments has been established and strengthened, as the execution of the project necessitated such collaboration. However, projects and interventions by other departments of the Metropolitan Municipality, occasionally complicated the process of the İzmirdeniz Project.
- The communication style of city management with the public, especially for warning or requesting them to do something in a certain way, was authoritarian and domineering, came up as problematic during the execution of the İzmirdeniz Project. In the İzmirdeniz Project, when communication with the public was required, the coordinators of the project directed the municipality to communicate with the public and inform them in a dignified and non-offensive manner.

- The working style of the local government, trying to complete work within a period of time restricted by local elections is a factor that reduces the quality of urban projects in Turkey. Working with time restrictions dictated by elections forces local governments to carry out projects in a result-oriented and more controllable manner, thereby, forsaking the efforts to improve the processes of the projects. This complicates the implementation of a participatory approach in urban design which inherently widens the time frames of projects. There is a need to comprehend that this working-style of the municipalities is an obstacle for the adoption of a participatory approach in urban projects. It should be understood that good design takes time, just like genuine participation.
- Financing of the İzmirdeniz project was innovative in the sense of private sector's responsible contribution by staying anonymous. It was a significant contribution for the city. Creation of a responsible private sector is an important achievement of the İzmirdeniz Project, if it becomes the usual practice of developing projects in the city.

Recommendations

- A legal framework on urban design and participation is necessary to promote participation in the urban design of public open spaces, increase the expected benefits and opportunities of public participation and to sustain social peace.
- Although it may be easier to achieve participation ideals in small-scale projects, there is a need to adopt participatory approaches in large-scale projects, where benefits, opportunities and gains of participation can reach out to the wider public and provide a wider frame of influence, despite time and resource constraints.
- Priorities of the city need to be discussed participatively, with the involvement of public, private and volunteer sectors. An action plan concerning the priorities of the city could be generated in a participative way.
- For participation to be an integral part of the urban design process, it must be designed and structured from the very beginning together with the urban design process.
- The authority to implement the participatory urban design process first needs to determine the goals and objectives of participation. The main features of participation, including the intended level of participation that is suitable for achieving specific goals and objectives, need to be clarified. All relevant stakeholders need to be identified and need to be involved from the outset of the

project. Adequate participation methods and techniques should be used to achieve the intended level of participation.

- Deciding on a **project strategy** which realistically estimates the **feasibility** of the project in terms of time, staff and finance concerning design and implementation with the intended participation level, providing stakeholders' coordination and support should be a prerequisite of a participatory urban design project. **Participation strategy** can be expressed in a **strategic plan document** in which goals, stakeholders, purpose of stakeholder involvements, methods and techniques of participation is determined and described.
- Participation schemes must be customized to suit specific local circumstances, local needs and demands, and involve specific local resources. The technical complexity of the participation processes might require the assistance of an expert team to facilitate participation.
- The potential of participation for social transformation, social innovation and emancipation should be made use of, especially in a context like Turkey where there is a need for the democratization of planning and urban design and moreover of institutions and society.
- Different methods and techniques of participation could be used to facilitate participation of different stakeholders and different segments of the public. Methods and techniques employed should match the defined goals of participation. They should also be diverse enough to reach the widest possible participants targeted. New technologies and digital installations could be used to reach technology savvy sections of the public, like the youth. Scaffolding participation according to specific projects can be assessed by an expert team. The techniques of participation need to be used in an iterative process running longitudinally along the course of the project. This makes it possible for each method of participation to inform, guide, and direct other modes of participation throughout the process of the project. New participation techniques and technologies specific to urban design projects, need to be searched, developed and tested for achieving an effective and democratic urban design process. Involvement of the public through group interaction methods should be facilitated to achieve more satisfactory results.
- Urban projects should be communicated to different segments of the public through different, accessible mediums. Informing should not be practiced as a

one-way communication from officials to citizens, instead an adequate informing process should set specific channels for feedback and yield power for negotiation. Public also should be informed concerning how their feedback influenced the project. Decisions could be taken to promote the involvement of all citizens by informing them about the project and getting their feedback through online applications or city-wide information mediums and digital installations. Activities of informing should be announced effectively to ensure the highest targeted level of participation. Efforts must be made to realize urban projects together with the people who will be, directly or indirectly, affected by these projects.

- As conditions create demand and potential for participation, as in the İzmirdeniz case, time, resources and political support should be provided to integrate participation into urban design processes. The obvious demand from the public to participate in a city-scale urban design project, and demand of input of the public by planners and designers, is a potential and opportunity which must be translated into a participatory urban design scheme that is capable of achieving an active participation.
- A post-use evaluation of the İzmirdeniz Project might provide insights concerning how the project could have been improved if an active participation level was aimed for in the project. A comparative study of multiple participatory projects could provide insights concerning how the participatory processes influence the final product of urban design.
- The accumulation of knowledge and experience by adopting a participatory approach in urban design needs to flow into other prospective projects.
- Even though there is an increasing awareness concerning participation, and emphasis on the benefits of participation, public participation might still be perceived as a populist approach aiming at public flattery. However, the emergence of successful participatory urban design projects will make the potential of the participatory approach recognized by designers and city officials. Although public participation is still not a part of mainstream project processes, contemporary communities demand more democratic development processes. Sufficient time, resources and political support should be provided to integrate the participation into urban design processes. Designing the urban space will inevitably be affected by the participatory processes and democratic expectations. Reinterpreting the urban design process with respect to current expectations and

paradigms and proposing new methods and perspectives in which the user can participate in the design process without losing professional knowledge and focus of design is essential to improve the living environment.

In this thesis, a theoretical analysis and evaluation of the urban design process, and an analysis on the goals, objectives, methods, techniques, and levels of participation were employed to propose a participatory urban design model which can be adapted to different contexts. Evaluation of the findings from the participatory urban design cases around the world and from Turkey, and from the in-depth analysis of the İzmirdeniz project guided the generation of the participatory urban design model. On the evaluation of the findings, determinations regarding the general functioning of the participatory urban design process is made. The proposed model is defined as a roadmap with certain stages, yet it has the potential to be developed, evolved, and adapted to different specific circumstances. It can be assessed as a developed and refined version of the “conventional” urban design process illustrated in Chapter 2, with the continuous input of requirements, needs, views, and values of stakeholders. Therefore, the basis of the participatory urban design model might be illustrated as:

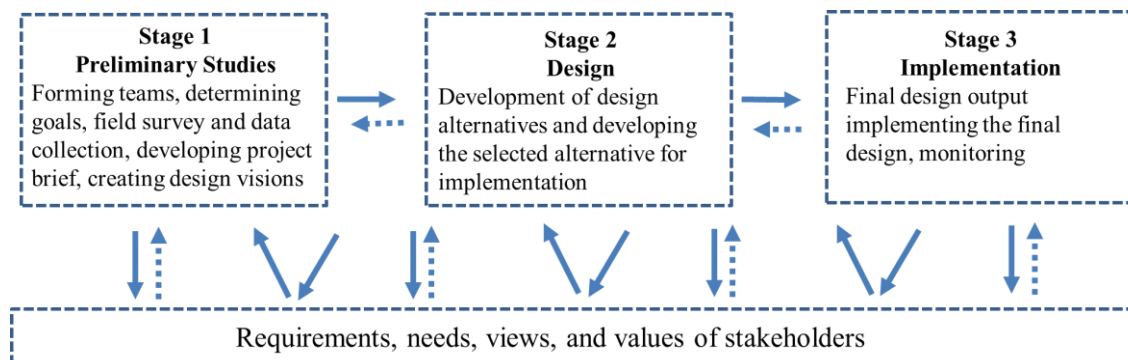


Figure 35. Stages of a potential participatory urban design process

Stage 1. Preparation: In the proposed participatory urban design model, it is assumed that every stage in urban design process involves public participation, thus, an environment of communication, dialogue and interaction. In a participatory urban design process, two-way communication with the stakeholders is anticipated. At the preparation stage for a participatory urban design process, when a decision to develop an urban design process is taken, environment and conditions for participation are defined, and relevant stakeholders are identified. The decision to initiate the development of an urban design project might be put forward by a grassroots organization or by citizens. In such a

condition, the demand to develop a project needs to be discussed participatively, and needs to be supported if a consensus could be provided. In this stage, two-way communication involves informing the stakeholders about the aims and the progress of the process and getting their feedback which can be made in a stakeholder meeting. An interactive project website, which can be an important medium of continuous informing throughout the process can be installed in this stage. Getting feedback from the stakeholders should be consistent throughout the process, influencing the process of return loops in the overall urban design process as decisions in the previous stages might be requiring revisions with new information revealed.

Forming teams in the preparation stage involves creation of an advisory board, a steering committee and multi-disciplinary design team. Placing stakeholder representatives in the advisory board and the steering committee enhances the participation. In addition, assigning specific tasks and responsibilities to stakeholders, and defining incentives to encourage their participation is essential for the success of participation. In the preparation stage, determining goals, objectives, the mission statement, vision and requirements participatively with the involvement of stakeholder representatives in workshops, roundtable meetings, and focus group discussions improves the legitimacy of the project.

Stage 2. Preliminary Studies: In the preliminary studies stage, field survey and data collection is carried out directly by the involvement of the stakeholders and by consulting them through surveys and interviews. Field tours, where mapping of perceptions and observations can be carried out with the participation of the public. Impressions from the field tour can be shared with stakeholders through information and presentation meetings. A report on the field survey and data collection can be prepared collectively and presented in public meetings. Issues, needs, opportunities and problems identified in field survey should be involved in the project brief, which is also prepared with the involvement of the stakeholders through workshops and meetings. Design visions are created collectively, based on the project brief, at brainstorming sessions, workshops and meetings.

Stage 3. Design: Development of design alternatives can be carried out with the involvement of stakeholders through informing them about alternatives and options, consulting and involving them, and collaborating with them in the development of designs. Developing and evaluating the design alternatives, and selecting the alternative to be developed for implementation can be made through meetings, co-design workshops,

project exhibitions, and at project info points scattered in the city. Finally, selection of the alternative can be done through online polls. The stakeholders can be informed concerning the selected alternative and the design process. The final design can be presented to stakeholders through meetings and they can be consulted for final review. It is crucial that stakeholders are informed about how their input shaped the final product in the overall process.

Stage 4. Implementation: In implementation stage implementation projects are prepared, and the stakeholders are informed about the final design output and the implementation process through project newsletters, project website, project offices installed in the project field, information points in the city, newspaper articles and social media. Their feedback about the final design output, implementation process, and monitoring the final product can be received through surveys, online polls, project website, project offices and project info points.

Model proposed for a participatory urban design process, illustrated in Table 29, demonstrates the stages of participatory urban design with the proposed activities and methods of participation.

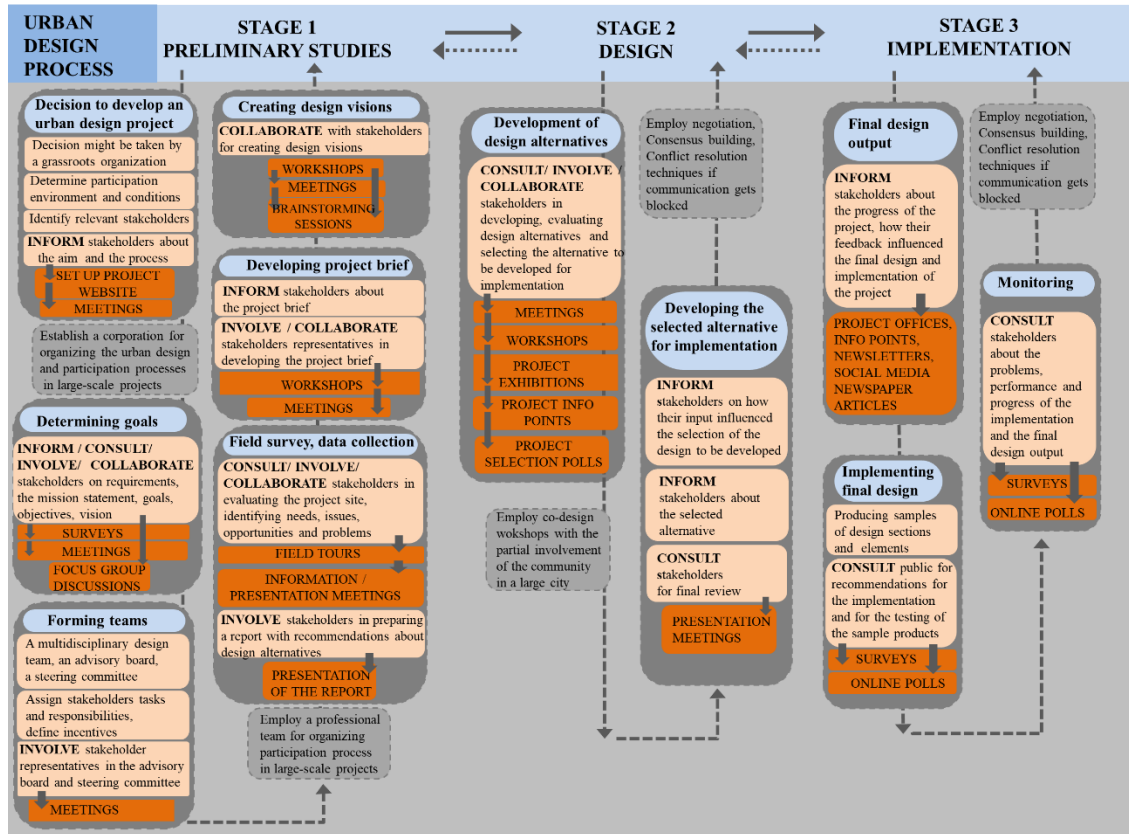


Figure 36. Proposal of a model for a potential participatory urban design process

The model proposed is a synthesis of the urban design schemes discussed in the previous studies and participation schemes employed in the investigated cases. It can be developed and evolved according to the specific local conditions in different contexts. Even though an active or “genuine” participation should be aimed in urban design projects, the method can be adapted to the specific participation goal and the intended participation level. The model can be applied to different scales of participatory urban design processes in which public benefits are prioritized as it contains generalized steps for action.

Participation in urban design process can be structured in multiple ways with respect to the participants, participation methods, techniques and levels specific to each project. Yet, a consistent political and administrative will and determination to carry out a participation process is the prerequisite for an efficient participation processes. The emergence of successful projects with effective participatory processes will make the potential of the participatory approach acknowledged by designers and city managers. Although public participation is still not a mainstream practice in urban design projects, contemporary communities demand more democratic development processes. Design of the urban space will inevitably be affected by the democratic expectations. Sufficient time, resources and political support should be provided to integrate participation into urban design processes. Reinterpreting the urban design process with respect to current expectations and paradigms and proposing new methods and perspectives in which the user can participate in the design process without losing professional knowledge and focus of design is essential to improve the living environment.

REFERENCES

- Adilhan, Özkan, and Levent Ünverdi. 2018. "Kentsel yenileme sürecinde kentsel tasarımın önemi: Aydın-Söke örneği." *Adnan Menderes Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* 5, no. 1: 226-261. <https://doi.org/10.30803/adusobed.390396>
- Alpan, Açalıya. 2013. *Urban Restructuring Process of Antalya Walled-Town and the Roles of Stakeholders*, unpublished Ph.D. Dissertation, City and Regional Planning Department, ODTÜ, Ankara.
- Appleyard, Donald, and Allan Jacobs. 1987. "Toward an urban design manifesto." *Journal of the American planning association* 53, no. 1: 112-120.
- Arın, Sebla, and Ahsen Özsoy. 2015. "Kentsel mekan tasarımında çocuk katılımı." *İDEALKENT* 6, (17): 182-201. <https://dergipark.org.tr/en/pub/idealkent/issue/36788/419042>
- Arnstein Sherry R. 1969. "A ladder of citizen participation." *Journal of the American Institute of planners* 35, (4): 216-224. DOI: 10.1080/01944366908977225
- Aydoğan, Muhammed. 2017. "Türkiye’de Tarihi Çevrelerin Korunmasında Katılımcı Planlama Olasılığı: İzmir Örneği." *Ege Mimarlık Dergisi*: 30-34
- Balcıoğlu, Tevfik. 2012. "İzmir’i Tasarım Kentine Nasıl Dönüştürürüz?" Önsöz. In *İzmir Tasarım Forumu, 31 Mayıs 2011*, edited by Ayşegül Sabuktay and Sibel Önterlikçi, 19-21. İzmir: İzmir Büyükşehir Belediyesi.
- Balkır, Canan. 2018. "İzmir Büyükşehir Belediyesi’nin Sivil Toplum Kuruluşları ve Demokratik Kitle Örgütleri ile İlişki Kurma Biçimi." In *İzmir Modeli Çalışmaları Aziz Kocaoğlu ile Söyleşiler*. 145-141. İzmir: İzmir Büyükşehir Belediyesi.
- Başak, Merve. 2016. "Participatory urban design: The case of Düzce hope homes Project." Master’s thesis, Middle East Technical University.
- Başaran Uysal, Arzu. 2013. "Katılımcı senaryo tekniği yardımıyla tarihi kentsel alan için iyileştirme stratejisinin belirlenmesi." *METU Journal of the Faculty of Architecture*, 30(2): 137-162. DOI: 10.4305/METU.JFA.2013.2.8
- Batuman, Bülent, and Feyzan Erkip. 2017. "Urban design -or lack thereof- as policy: the renewal of Bursa Doğanbey District." *Journal of Housing and the Built Environment* 32, no. 4: 827-842. DOI 10.1007/s10901-017-9542-9
- Bianco, Lino. 2016. "Participatory engagement in urban design process: the case of an urban settlement in Malta." *Spatium*: 71-78. DOI: 10.2298/SPAT1635071B

- Biddulph, Michael J. 1998. "Choices in the design control process: learning from Stoke." *Town Planning Review* 69, no. 1: 23-48. <https://www.jstor.org/stable/40113775>
- Biddulph, Michael J. 1999. "Urban design strategies in practice: An introduction." *Built Environment* 25, no. 4: 277. <https://www.jstor.org/stable/23288862>
- Boyko, Christopher T., Rachel Cooper, and Caroline L. Davey. 2005. "Sustainability and the urban design process." In *Proceedings of the Institution of Civil Engineers-Engineering Sustainability* 158, no. 3: 119-125. Thomas Telford Ltd, 2005. <https://doi.org/10.1680/ensu.2005.158.3.119>
- Boyko, Christopher T., Rachel Cooper, Caroline L. Davey, and Andrew B. Wootton. 2006. "Addressing sustainability early in the urban design process." *Management of Environmental Quality: An International Journal* 17, no. 6: 689-706. <https://doi.org/10.1108/14777830610702520>
- Calderon, Camilo. 2013. *Politicising participation*. PhD diss., Swedish University of Agricultural Sciences.
- Calderon Camilo. 2019. "Unearthing the political: differences, conflicts and power in participatory urban design." *Journal of Urban Design* 25, no.1: 50-64. DOI: 10.1080/13574809.2019.1677146
- Cankurt, Sedef Nur. 2015. "Açık kamusal kent mekanlarının tasarımında katılım: Bursa Atatürk Stadyumu ve Çevresi Kentsel Tasarım Projesi'nin irdelenmesi." Master's Thesis, İstanbul Technical University.
- Carmona, Matthew, Claudio De Magalhães, and Michael Edwards. 2002. "Stakeholder views on value and urban design." *Journal of Urban Design* 7, no. 2: 145-169. DOI: 10.1080/1357480022000012212
- Carmona, Matthew, Tim Heath, Steve Tiesdell, and Taner Oc. 2010. *Public places, urban spaces: the dimensions of urban design*. Routledge,
- Carmona, Matthew, and Filipa Matos Wunderlich. 2013. *Capital spaces: the multiple complex public spaces of a global city*. Routledge.
- Carmona, Matthew. 2014. "The place-shaping continuum: A theory of urban design process." *Journal of Urban Design* 19, no. 1: 2-36. <https://doi.org/10.1080/13574809.2013.854695>
- Cengiz, A. Esra, Çavuş, Canan Z. and Abdullah Kelkit. 2012. "Çanakkale Kenti (Kordonboyu) kıyı dolgu alanı kentsel tasarım projesinin irdelenmesi." *İnönü Üniversitesi Sanat ve Tasarım Dergisi* 2, no. 6: 291-304.

- Cilliers, Elizelle J., and Wim Timmermans. 2014. "The importance of creative participatory planning in the public place-making process." *Environment and Planning B: Planning and Design* 41, no. 3: 413-429. DOI:10.1068/B39098
- Comerio, Mary C. 1984. "Community design: Idealism and entrepreneurship." *Journal of Architectural and Planning Research*: 227-243. <http://www.jstor.com/stable/43028704>
- Cox, Veerle, Marleen Goethals, Bruno De Meulder, Jan Schreurs, and Frank Moulaert. 2014. "Beyond design and participation: The 'thought for food' project in Flanders, Belgium." *Journal of Urban Design* 19, no. 4: 412-435. <http://dx.doi.org/10.1080/13574809.2014.923742>
- Creighton, James L. 1994. *Involving citizens in community decision making: A guidebook*. Program for Community Problem Solving.
- Crewe, Katherine. 2001. "The quality of participatory design: The effects of citizen input on the design of the Boston Southwest Corridor." *Journal of the American Planning Association* 67, no. 4: 437-455. DOI: 10.1080/01944360108976251
- Cuthbert, Alexander. 2006. "The form of cities: Political economy and urban design." Malden, MA: Blackwell Pub (2006): 58-69.
- Cuthbert, Alexander R. 2007 "Urban design: requiem for an era—review and critique of the last 50 years." *Urban Design International* 12, no. 4: 177-223. DOI: 10.1057/PALGRAVE.UDI.9000200
- Çavdar, Tuncay. 1978. "Toplum bilinçlenmesinde araç olarak katılımsal tasarım: İzmir yenilikçi yerleşmeler projesi". [*Participatory Design as an Instrument in Raising Social Consciousness: İzmir Reformist Settlements Project*], *Mimarlık*, 78, no. 1: 55-60.
- Dalsgaard Peter. 2012. "Participatory design in large-scale public projects: Challenges and opportunities." *Design Issues* 28, no. 3: 34-47. <https://www.jstor.org/stable/23273837>
- Davidoff, Paul. 1965. "Advocacy and pluralism in planning." *Journal of the American Institute of planners* 31, no. 4: 331-338.
- Davis, Aaron, and Jane Andrew. 2017. "From Rationalism to Critical Pragmatism: Revisiting Arnstein's Ladder of Public Participation in Co-Creation and Consultation." In 8th State of Australian Cities National Conference, 28-30 November 2017, Adelaide, Australia
- Dereli, Hasan Cenk. 2016. "Unesco Yaratıcı Kentler Ağı Tasarım Kenti Kriterleri Bağlamında İzmir'in Değerlendirilmesi." PhD diss., İstanbul Technical University.

- Dias, Mahawattha. 2015. "Development of a Community Embedded Sustainable Design Process Framework for Neighbourhood Context, UK." PhD diss., University of Huddersfield.
- Esengil, Zeynep. 2009 "Planlama ve tasarım sürecinde katılımın kamusal projeler bağlamında irdelenmesi: Antalya Kent Merkezi Örneği", Master's Thesis, İstanbul Technical University.
- Fainstein, Susan S. (2003). New directions in planning theory. In S. Campbell and S. S. Fainstein (Eds.), *Readings in planning theory* (2nd ed., pp. 173–195). Blackwell.
- Firidin Özgür, Ebru. 2013. "Urban design projects and the planning process: The Kadıköy Old Market Area Revitalization Project and the Kartal Industrial Area Regeneration Project." *Cities* 31:208-219.
<https://doi.org/10.1016/j.cities.2012.05.003>
- Francis Mark. 1983. "Community design." *Journal of Architectural Education* 37, no. 1: 14-19. <http://www.jstor.com/stable/1424592>
- Fraser, Evan DG, Andrew J. Dougill, Warren E. Mabee, Mark Reed, and Patrick McAlpine. 2006. "Bottom up and top down: Analysis of participatory processes for sustainability indicator identification as a pathway to community empowerment and sustainable environmental management." *Journal of environmental management* 78, no. 2: 114-127.
<https://www.jstor.org/stable/26266023>
- Friedmann, John. (1995). Planning in the public domain. In J. M. Stein (Ed.), *Classic readings in urban planning* (pp. 74–78). McGraw-Hill, Inc.
- Friedmann, John. (1998). The new political economy of planning: The rise of civil society. In M. Douglass and J. Friedmann (Eds.), *Cities for citizens* (pp. 19–35). Wiley.
- Friedmann, John. (2003). Toward a non-euclidian mode of planning. In S. Campbell and S. S. Fainstein (Eds.), *Readings in planning theory* (2nd ed., pp. 75–80). Blackwell.
- Garde, Ajay. 2014. "Citizen participation, design competition and the product in urban design: Insights from the Orange County Great Park." *Journal of Urban Design* 19, no. 1: 89-118. <https://doi.org/10.1080/13574809.2013.854697>
- Gardesse, Camille. 2015. "The fraught 'menage à trois' of public actors, private players and inhabitants: Problems of participation in French urban development projects." *Urban Studies* 52, no. 16: 3035-3053.
<https://www.jstor.org/stable/10.2307/26146213>
- Gunder, Michael. 2011. "Commentary: Is urban design still urban planning? An exploration and response." *Journal of Planning Education and Research* 31, no. 2: 184-195. DOI: 10.1177/0739456X10393358

- Hacıalibeyoğlu, Ferhat. 2014. Mimari Tasarım Sürecinde Katılım Sorunu ve Yaklaşımlar, *Mimarlık Dergisi* (379): 48-52.
- Healey, Patsy. 2003. The communicative turn in planning theory and its implications for spatial strategy formation. In S. Campbell and S. S. Fainstein (Eds.), *Readings in planning theory* (2nd ed.: 237–255). Blackwell.
- Healey, Patsy. 2003 "Collaborative planning in perspective." *Planning theory* 2, no. 2: 101-123. <https://doi.org/10.1177/14730952030022002>
- Hong, Yan. 2018 "Resident participation in urban renewal: Focused on Sewoon renewal promotion project and Kwun Tong town centre project." *Frontiers of architectural research* 7, no. 2: 197-210. <https://doi.org/10.1016/j.foar.2018.01.001>
- Hou, Jeffrey, and Michael Rios. 2003. "Community-Driven Place Making: The Social Practice of Participatory Design in the Making of Union Point Park." *Journal of Architectural Education* 57, no. 1: 19-27. <https://doi.org/10.1162/104648803322336557>
- Hou, Jeffrey. 2011. "Participation and beyond." A. Banerjee, Tridib and Loukaitou-Sideris (Ed.), *Companion to Urban Design*: 329-340.
- Inam, Aseem. 2002. "Meaningful urban design: teleological/catalytic/relevant." *Journal of Urban Design* 7, no. 1: 35-58. DOI: 10.1080/13574800220129222
- Inam, Aseem. 2011. "From dichotomy to dialectic: practising theory in urban design." *Journal of Urban Design* 16, no. 2 (2011): 257-277. DOI: 10.1080/13574809.2011.552835
- IAP2 Spectrum of Public Participation. 2018. From <https://www.iap2.org/mpage/Home>
 "IAP2 Core Values", iap2.org/page/corevalues, accessed September 1, 2020
- Innes, Judith E., and David E. Booher. 2004. "Reframing public participation: strategies for the 21st century." *Planning theory & practice* 5, no. 4: 419-436. <https://doi.org/10.1080/1464935042000293170>
- Irvin, Renee A., and John Stansbury. 2004. "Citizen participation in decision making: is it worth the effort?" *Public administration review* 64, no. 1 (2004): 55-65. DOI: 10.1111/j.1540-6210.2004.00346.x
- İzmir Büyükşehir Belediyesi. 2012. *İzmirliilerin denizle ilişkisini güçlendirme projesi tasarım stratejisi raporu*. İzmir Büyükşehir Belediyesi.
- Jung, Timothy H., Jinsik, Lee, Matthew H.T. Yap, and Elizabeth M. Ineson. 2015. "The role of stakeholder collaboration in culture-led urban regeneration: A case study

of the Gwangju project, Korea.” *Cities* 44: 29-39.
<http://dx.doi.org/10.1016/j.cities.2014.12.003>

Kaplan, Adnan. 2018. “Katılımcı Süreçlerle Geliştirilen Büyük Tasarım Projelerinin Gerçekleştirilmesi Özel Örgütlenmelere Gidilmesi.” In *İzmir Modeli Çalışmaları Aziz Kocaoğlu ile Söyleşiler*. 124-134. İzmir Büyükşehir Belediyesi. İzmir.

KENTSEL STRATEJİ (2010) *Odunpazarı Sanayi Sitesi Vizyon ve Fikir Projesi Çalıştayı Eylül, 2010*. [https://www.kentselstrateji.com/wp-content/uploads/T-15_EskisehirOdunpazarı.pdf].

Kızıloğlu, Serpil, and Sibel Polat. 2020. “Sağlıklı Kentler İçin Kamusal Mekanlarda Katılımcı Tasarım Yaklaşımları: Bursa Altıparmak Meydanı ve Stadyum Caddesi Örneği.” *Paradoks: The Journal of Economics, Sociology and Politics* 16, no. 1:75-102.

Kocaoğlu, Aziz. (Former Mayor of İzmir). 2020. “Interview with Aziz Kocaoğlu”.

Krieger, Alex. 2006. "Territories of urban design." In *Urban design futures*, pp. 36-46. Routledge, 2006.

Krippendorff, Klaus. 2018. *Content analysis: An introduction to its methodology*. Sage publications, 2018. <https://doi.org/10.7480/footprint.7.2.766>

Lang, Jon. 1994. *Urban design: the American experience*. John Wiley and Sons.

Lang, Jon. 2005. *Urban design: A Typology of Procedures and Products*. Routledge.

Lang, Jon. 2014. “Comments on ‘The Place Shaping Continuum: A Theory of Urban Design Process’.” *Journal of Urban Design* 19, no. 1: 41-43. DOI: 10.1080/13574809.2014.854681

Madanipour, Ali. 1996. "Urban design and dilemmas of space." *Environment and Planning D: Society and Space* 14, no. 3: 331-355. <https://doi.org/10.1068/d140331>

Madanipour, Ali. 1997. "Ambiguities of urban design." *Town Planning Review* 68, no. 3: 363. <https://www.jstor.org/stable/27798254>

Madanipour, Ali. 2006. “Roles and challenges of urban design.” *Journal of urban design* 11, no. 2: 173-193. DOI: 10.1080/13574800600644035

Madanipour, Ali. 2013. “Whose Public Space?: International Case Studies in Urban Design and Development.” Routledge.

Moor, Malcolm, and Jon Rowland, eds. 2006. *Urban design futures*. Routledge.

Moore, Nicholas C., and Dave Davis. 1997. *Participation Tools for Better Land Use Planning: Techniques and Case Studies*. Epa Transportation Partner.

- Moughtin, Cliff, Rafael Cuesta, Christine Sarris, and Paola Signoretta. 2003. *Urban design: Method and techniques*. Routledge.
- Nagashima, Catharine. 1992. "User participation in urban design in Yokohama's Minami Ohta District." *Ekistics* 59, no. 354-355: 180. <https://www.jstor.org/stable/43622247>
- Nelson, Nici and Susan Wright. 1995. *Power and Participatory Development: Theory and Practice*. ITDG Publishing.
- Oktay, Derya. 2018. "Tasarımda kullanıcı katılımı." *Mimarlık Dergisi* 90(5/6) 32-33.
- Özcan, Koray. 2009. "Sürdürülebilir kentsel korumanın olabilirliği üzerine bir yaklaşım önerisi: Konya tarihi kent merkezi örneği." *METU Journal of the Faculty of Architecture* 23, no. 2: 1-18. DOI: 10.4305/METU.JFA.2009.2.1
- Özdemir, Ayşe. 2019. "Katılımcı planlama için yöntem yaklaşımı: Sakarya Mahallesi Parkı örneği, Denizli-Türkiye." *Iğdır Üniversitesi Fen Bilimleri Enstitüsü Dergisi* 9(1) 233-243. DOI: 10.21597/jist.409777
- Palancı Sertbaş, Ceyda. 2013 "Kentsel planlama süreçlerinde katılımcı yaklaşımlar; Kepez-Santral Mahalleleri Yeniden Yerleşim Projesi Örneği." Master's Thesis, İstanbul Technical University.
- Park, Sungnam. 2013. "The social dimension of urban design as a means of engendering community engagement in urban regeneration." PhD diss., Newcastle University. <http://theses.ncl.ac.uk/jspui/handle/10443/1923>
- Polat, Sibel, Hikmet Özge Tümer Yıldız, and Neslihan Dostoğlu. 2018. Kültürel Miras Alanları İçin Kullanıcı Odaklı Bir Kentsel Tasarım Rehberi Modeli: Bursa Hanlar Bölgesi Örneği, *Megaron* 13, no. 4: 584-596. DOI: 10.5505/MEGARON.2018.32043
- Polat, Sibel, and Tülin Vural Arslan. 2019. "Kamusal Kıyı Alanlarını Katılımcı Tasarımla Geliştirebilmek Mümkün mü? Bursa Mudanya'da Yıldıztepe Sosyal Yaşam Merkezi Projesi." *Kent Akademisi*, 12, no. 3: 531-545.
- Prilenska, Viktorija, and Roode Liias. 2015. "Challenges of recent participatory urban design practices in Riga." *Procedia Economics and Finance* 21: 88-96. DOI: 10.1016/S2212-5671(15)00154-9
- Prilenska, Viktorija, Roode Liias and Katrin Paadam. 2017. "Towards Consensus Between Stakeholders with Conflicting Interests: Experiences from Urban Areas Kalaranna, Talinn, And Mezapark, Riga" In Book of Proceedings AESOP 2017. Spaces of Dialogue for Places of Dignity: Fostering the European Dimension of Planning, Lisbon, Portugal, 11-14 July. 535-547. Lisbon.
- Punter, John. 2007. "Developing urban design as public policy: Best practice principles for design review and development management." *Journal of Urban Design* 12, no. 2: 167-202. DOI: 10.1080/13574800701306195

- Raciti, Antonio. 2018. "Urban Design as a Collective Enterprise: The Challenge of Housing Development in Memphis (TN, USA)." *Planning Practice and Research* 33, no. 4: 392-408. DOI: 10.1080/02697459.2018.1548137
- Relational Urbanism. 2018. "Design-Led Participation: A Relational Approach to the Development of Le Fanu Park, Ballyfermot." *Building Material* 21: 77-102. <https://www.jstor.org/stable/10.2307/26453045>
- Rowley, Alan. 1994. "Definitions of urban design: The nature and concerns of urban design." *Planning Practice and Research* 9, no. 3: 179-197. <https://doi.org/10.1080/02697459408722929>
- Saad-Sulonen, Joanna, and Liisa Horelli. 2010. "The value of Community Informatics to participatory urban planning and design: a case-study in Helsinki." *The Journal of Community Informatics* 6, no. 2: 1-22. <https://doi.org/10.15353/joci.v6i2.2555>
- Sanoff Henry. 1988. "Participatory design in focus." *Architecture and Behavior* 4, no. 1: 27-42.
- Sanoff Henry. 2000. *Community participation methods in design and planning*. John Wiley and Sons, 2000.
- Sanoff Henry. 2005. "Community participation in riverfront development." *CoDesign* 1, no. 1: 61-78. DOI: 10.1080/15710880512331326022
- Sanoff Henry. 2006. "Multiple views of participatory design." *METU Journal of the Faculty of Architecture* 23, no. 2: 131-143.
- Schurch Thomas W. 1999. "Reconsidering urban design: Thoughts about its definition and status as a field or profession." *Journal of Urban Design* 4, no. 1: 5-28. DOI: 10.1080/13574809908724436
- Shirvani, Hamid. 1982. "Urban design: a review of American practice." *Ekistics*: 428-432. <https://www.jstor.org/stable/43621798>
- Shirvani, Hamid. 1985. *The urban design process*. Van Nostrand Reinhold Company.
- Stangel, Michał, and Agnieszka Szóstek. 2015. "Empowering citizens through participatory design: a case study of Mstów, Poland." *Architecture Civil Engineering Environment* 8, no. 1: 47-58.
- Steinø Nicolai. 2003. "Vision, plan and reality: urban design between conceptualization and realization." Aarhus School of Architecture: Arkitektskolen i Århus.
- Steinø Nicolai. 2013. "Urban design and planning: One object-two theoretical realms." *NA* 17, no. 2.
- Şahin, Adil Serhan. 2013. "Kültürel miras alanlarının dönüşümünde yeni bir yaklaşım: yeldeğirmeni örneği." Master's Thesis, İstanbul Bilgi University.

- Tekeli, İlhan. 2020. "Interview with İlhan Tekeli."
- Toker Zeynep, and Umut Toker. 2006 "Community design in its pragmatist age: increasing popularity and changing outcomes." *METU Journal of the Faculty of Architecture* 23, no. 2: 155-166.
- Toker Zeynep. 2007 "Recent trends in community design: the eminence of participation." *Design Studies* 28, no. 3: 309-323. <https://doi.org/10.1016/j.destud.2007.02.008>
- Torres, Juan. 2012. "Participation as a pedagogy of complexity: Lessons from two design projects with children." *Urban Design International* 17, no. 1: 62-75. DOI:10.1057/udi.2011.18
- Ünlü, Tolga. 2009. "Kentsel Dönüşüm Sürecinin Tasarlanması: Tarsus Tarihi Ticaret Merkezi." *Planlama* 3 no. 4: 145-157
- Velibeyoğlu, Hasibe. 2020. (Director of the Urban Design Department of the İzmir Metropolitan Municipality). "Interview with Hasibe Velibeyoğlu"
- Velibeyoğlu, Koray. 2020. "Interview with Koray Velibeyoğlu".
- White, James T. 2014 "Design by competition and the potential for public participation: assessing an urban design competition on Toronto's waterfront." *Journal of Urban Design* 19, no. 4: 541-564. <http://dx.doi.org/10.1080/13574809.2014.923744>
- White, Richard. 2019. "A case study in early urban design: Toronto, 1966–1978." *Planning Perspectives* 34, no. 6: 979-998. DOI: 10.1080/02665433.2018.1493394
- Wulz Fredrik. 1986. "The concept of participation." *Design studies* 7, no. 3: 153-162.
- YA (Yeni Asır), all related news from the web-based search of the newspaper [online] Available at: [Accessed October 2020].
- Zhang, Yan, and Barbara M. Wildemuth. 2009. "Qualitative analysis of content." *Applications of social research methods to questions in information and library science* 308: 319. DOI:10.1002/hbm.20661

APPENDIX A.

LIST OF INTERVIEWEES

No	Name of the interviewee	Title, Occupation
1	Adnan Kaplan	Landscape designer, academician
2	Aziz Kocaoğlu	Former Mayor of İzmir
3	Boğaçhan Dünderalp	Freelance architect
4	Can Aysan	Industrial product designer
5	Cenk Dereli	Freelance architect, event designer
6	Deniz Dokgöz	Architect, academician
7	Deniz Güner	Architect, academician
8	Dürrin Süer	Freelance architect
9	Ebru Yılmaz	Architect, academician
10	Erdem Batırbek	Industrial product designer
11	Evren Başbuğ	Freelance architect
12	Ferhat Hacılibeyoğlu	Architect, academician
13	Gökdeniz Neşer	Marine Engineer, academician
14	Hasan Topal	Architect, former president of the Chamber of Architects
15	Hamidreza Yazdani	Planner, İMM
16	Hasibe Velibeyoğlu	Planner, Director of the Urban Design Office, İMM
17	Hülya Arkon	Planner, former Head of Department of Studies and Projects, İMM
18	İlhan Tekeli	Planner, retired academician, consultant to the mayor, İMM
19	İpek Uzun Kastaş	Landscape designer, academician
20	Koray Velibeyoğlu	Planner, academician
21	Mehmet Kütükçüoğlu	Freelance architect, coordinator of the project
22	Meriç Kara	Industrial product designer
23	Merih Feza Yıldırım	Freelance architect
24	Metin Kılıç	Freelance architect
25	Mine Ovacık	Industrial product designer
26	Mustafa Karakuş	Cyclist
27	Nehir Yüksel	Planner, former president of the Chamber of City Planners

28	Nevzat Sayın	Freelance architect, coordinator of the project
29	Özlem Perşembe	Industrial product designer
30	Özlem Şenyol	Planner, president of the Chamber of City Planners
31	Özlem Taşkın Erten	Planner, director of the Bicycle-Pedestrian Access and Planning Department, İMM
32	Sarp Keskiner	Activity designer
33	Seçkin Kutucu	Architect, academician
34	Serhan Ada	Consultant of culture and art to the municipality, İMM, coordinator of the project
35	Sezai Göksu	Planner, retired academician
36	Tevfik Balcıoğlu	Architect, retired academician, general coordinator of the project
37	Tevfik Tozkoparan	Freelance architect, consultant to the mayor, İMM, coordinator of the project
38	Ufuk Ersoy	Architect, academician
39	Vedat Tokyay	Freelance architect
40	Zuhal Ulusoy	Architect, academician, coordinator of the project

APPENDIX B.

INTERVIEW QUESTIONS FOR PARTICIPANTS

1. How were you involved in the İzmirdeniz Project?
2. What were the stages of the İzmirdeniz Project?
3. How was participation organized in the İzmirdeniz Project?
4. Were you involved in communication and interaction with other participants during the process of the project?
-If yes, how did this communication and interaction influenced the design of the project?
5. Were you involved in communication and interaction with the municipality during the process of the project?
-If yes, how did this communication and interaction influenced the design of the project?
6. Were you involved in communication and interaction with the public and users during the process of the project?
-If yes, how did this communication and interaction influenced the design of the project?
7. How would you describe the participation in the İzmirdeniz Project?
8. How would you describe the İzmirdeniz Project?

VITA

ÖZLEM ARSLAN

EDUCATION

- 2012 – 2021** **Ph.D. in City and Regional Planning**
İzmir Institute of Technology, Faculty of Architecture,
Department of City and Regional Planning, Turkey
Thesis: “Participatory Approach in Urban Design: Evaluating the
Process in The Case of İzmirdeniz”
- 2009 – 2010** **Master of Science in Urban Management and Development**
Institute for Housing and Urban Development Studies, Erasmus
University, Rotterdam, The Netherlands
Thesis: “Inhabitants' perspectives on the adequacy of the
compound house in Ayigya, Kumasi, Ghana. Towards a Spatial
and Technical Improvement and an Enabling Policy Environment
as a Low income Housing Option”
- 2000 – 2004** **Master of Science in Architecture**
Dokuz Eylül University, Faculty of Architecture,
Department of Architecture, İzmir, Turkey
Thesis: “Low-Income Housing”
- 1992 – 1998** **Bachelor of Architecture**
Middle East Technical University, Faculty of Architecture,
Department of Architecture, Ankara, Turkey

PROFESSIONAL EXPERIENCE

- 2014 – Present** **Architect**
Buca Municipality, İzmir, Turkey
- 2017– 2019** **Part-time Lecturer**
Yaşar University, İzmir, Turkey
- 2014– 2015** **Part-time Lecturer**
İzmir Institute of Technology, Turkey
- 2000 – 2014** **Architect**
Balçova Municipality, İzmir Turkey
- 1998 – 2000** **Architect**
Üçgen Architecture and Project Management, İzmir Turkey