

**THE IMPACT OF CIVIL INITIATIVE ATTEMPTS  
IN ARCHITECTURAL PRACTICE**

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# ABSTRACT

## THE IMPACT OF CIVIL INITIATIVE ATTEMPTS IN ARCHITECTURAL PRACTICE

This study primarily examines the impact of civil initiative attempts in architectural practice. As one of the key actors of social movements, the study focuses on civil initiatives and the alternative spatial practices of these civil initiatives. In addition to this, a comparison will be made between the collective experiences of today's civil initiative and the collective experiences of past and present social movements, and the similarities and differences between them will be revealed in this study.

Within the scope of this thesis, firstly theoretical studies in this field are discussed and after then a case study which examines the civil initiatives and their alternative spatial practices is carried out through the six-selected art & design examples in Turkey. In the case study, analysis is carried through the six determined points of concern as; "motto and slogans", "motivation and goals", "actor and actor groups", "organizational structures", "action models" and "design approaches". During the data collection process of the case study, in-depth interviews have been conducted with these six collectives and open-ended questions are asked. The written transcripts obtained from these interviews are analyzed with the content analysis method. In brief, this study explores the potentials of the spatial practices and spatial design processes of the civil initiatives and their contributions into the main-stream architectural practice.

**Keywords:** Social Movements, Civil Initiative, Alternative Spatial Practices, Art & Design Collectives, Architectural Practice.



# ÖZET

## SİVİL İNİSİYATİF GİRİŞİMLERİNİN MİMARLIK PRATIĞİNE ETKİLERİ

Bu çalışma öncelikli olarak sivil inisiyatif girişimlerin mimarlık pratiği üzerindeki etkilerini ve bu pratiğe katkısını incelemektedir. Çalışma, toplumsal hareketlerin önemli aktörlerinden biri olarak sivil inisiyatiflere ve bu inisiyatiflerin ürettiği alternatif mekânsal pratiklere odaklanır. Ayrıca, çalışmada, günümüz sivil inisiyatiflerin kolektif deneyimleri geçmiş ve günümüz toplumsal hareketlerin kolektif deneyimleri ile karşılaştırılarak aralarındaki benzerlikler ve farklılıklar ortaya konacaktır.

Tez kapsamında, bu alanda yapılan kuramsal çalışmalar üzerinden bir tartışma yapılmış sonrasında da vaka çalışması olarak sivil inisiyatif örnekler ve onların pratikleri seçili altı tasarım ve sanat kolektifi üzerinden analiz edilmiştir. Analiz, “motto ve sloganlar”, “motivasyon ve amaçlar”, “aktör ve aktör grupları”, “organizasyon yapıları”, “eylem modelleri” ve tasarım yaklaşımları” olmak üzere altı başlık üzerinden yapılmıştır. Vaka çalışmasının veri toplama sürecinde, belirlenen altı kolektif ile açık uçlu soruların sorulduğu yarı yapılandırılmış görüşmeler yürütülmüştür. Bu görüşmelerden elde edilen görüşme metinleri içerik analiz yöntemi ile analiz edilmiştir. Özetle, bu çalışma, sivil inisiyatiflerin ürettiği mekansal pratiklerin ve süreçlerin içerdikleri potansiyelleri ve ana akım mimarlık pratiğine katkılarını incelemektedir.

**Anahtar Kelimeler:** Toplumsal Hareketler, Sivil İnişiyatif, Alternatif Mekansal Pratikler, Tasarım ve Sanat Kolektifleri, Mimarlık Pratiği.

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## LIST OF ABBREVIATIONS

“Başka bir Atölye”	B1A
“Herkes İçin Mimarlık”	HIM
New Social Movements	NSM
Occupy Wall Street	OWS
Osservatorio Nomade	OS
Resource Mobilization	RM
Situationist International	SI
Urban Social Movements	USM

# CHAPTER 1

## INTRODUCTION

### 1.1. Aim of the Study and Definition of the Problem

Urban space is the area where the various interests of the social actors have been in conflict. Therefore, urban space is considered as one of the key components that the social struggles make themselves visible. But, of course, urban space is not only valuable for being a space of social struggle but also valuable for being a space where the social actors who have diverse needs and diverse thoughts, spend their lives together. Inevitably at one point, the interests of these various social actors in the urban space will also be in conflict. So, the urban space will also become a matter of struggle, and the direction of the social struggle will shift towards to the “struggle for urban space. At that point, it is possible to mention about the concepts of “struggles over urban space” in other words “urban struggle.” Today, in urban studies, there is a growing interest in examining the struggles in urban space and struggles over urban space. This study deals with the concept of urban struggle in the context of “social movements” literature.

In the last 40 years, there has been a significant increase in the social movements. When the social movements after 60's are examined, it is possible to see that some changes in their practical structure. The social movements after this period are called as “new social movements” (Melucci, 1984). Regarding these changes in the structure of social movements over time, Buechler states: "The new movements instead of pushing for specific changes in public policy emphasize social changes in identity, lifestyle, and culture (Buechler, 1999, p. 46)". As Buechler states in here, there is a shift between today's new social movement and past movements regarding new concerns. These mentioned new concerns bring new actors and actor groups into the stage of social movements. In the same way, these new actors and actor groups bring new organizational forms and action models into the social movement literature. This study primarily focusses on the civil initiatives, one of the key actors of the urban struggle.

The aim of this study is to argue the impact of civil initiative attempts in architectural practice. In order to achieve that, the study focuses on the examination of

the selected art & design collectives as a kind of civil initiative, and also the examination of the alternative spatial practices of these selected collectives. While examining these collectives, six points of concern are determined, and each collective is analyzed through these points of concern. These points of concerns are; “motto/slogans,” “motivations and goals,” “actor and actor groups,” “organizational structure,” “action model,” “design approach.” The focus on this examination is largely based on the analysis of the design process of the collective actions of these collectives and the motivations that laid behind these collective actions, rather than just carrying out an archive work which involves the works of these collectives. With this examination, it is intended to be deciphered the potentials of selected alternative spatial practices of these collectives in architectural practice. The study is primarily based on answering following questions;

- What are the potentials of the alternative spatial practices produced by art & design collectives?

- Do these practices propose a new approach to the existing practice? If they do, how they are articulated into the existing practice?

This study asserts that the examination of alternative spatial practices of art & design collectives involving small-scale interventions in the urban space, not only valuable for questioning the collective production processes of these collectives, but also to discover their potentials to bring alternative initiatives to existing mainstream architectural practice. In the literature, previous studies related to this subject, generally focus on the issues like, why these movements have emerged and why individuals involved in these kinds of movements. There is not sufficient emphasis on the issue of how the actions of these movements are designed and put into practice. With this work, it is aimed to understand both why and how these collectives conduct their actions.

## **1.2. Framework of the Study**

One of the most frequently discussed topics in contemporary architecture practice is the production of space and the individual that is the subject of this spatial production. As Lefebvre mentions; “Space is a social product...each mode of production in this social production process produces its own space...these new spaces created in this production process also create new social relations” (Lefebvre, 1974, p. 56-61-71). For this study, in the simplest sense, which examines the mutual interaction between space and society,

examining the ways of thinking in the production process of the space and the new social relations created in this process, has a great importance. Because that these two concepts, space and society, and the relationship between these concepts have an interdisciplinary structure, it is thought that this examination should also be carried out in an interdisciplinary framework. Thus, the theoretical framework of the study is determined through various fields of knowledge, such as sociology, political science, urban sociology, urban history, and philosophy as well as architectural practice.

The thesis brings two bodies of literature as social movements and alternative spatial practices of civil initiatives. This study firstly includes a literature review of the concepts such as; social movement, urban social movement, social struggle, right to the city, public space, everyday life. In addition to these, the study also focuses on the examination of civil initiatives as one of the key actors of the social struggle, and the alternative spatial practices of these initiatives. In order to understand the alternative spatial production process of these civil initiatives, another literature review is carried out on the three concepts as; tactic vs. strategy, habitus, and thirdspace. Besides all these, a case study is also carried out which involves an examination of alternative spatial practices of selected six art & design collectives in Turkey. The case study part of the study is based on the analysis of datas obtained from the interviews conducted with these selected art & design collectives.

Social Movement concept has become increasingly important to many theoreticians from different disciplines such as sociology, philosophy, psychology, urban sociology, etc. They do not only explore how social movements have emerged or developed during times, but also explore how they influence contemporary forms of collective actions. In order to characterize contemporary today's movements, theoreticians question their similarities and differences between past movements. They are trying to define new social movements through the points that these new movements differ from past movements.

When the social movements literature is examined, after 60's, important transformations have started to be observed in the practical structure of the social movements. The way in which the movements after 60's are perceived by individuals and also the way that they operate, show differences when they compared with the previous movements. There are radical changes in their agendas, action models, and organizational forms. With regard to these changes, a new social movement conceptualization has emerged in the literature (Mayer, 2013, p. 1). So, the "New Social Movements" theory

has started to take place in the literature, besides the traditional past social movements theories. Regarding this issue, two approaches are mentioned to conceptually analyze the new social movements that have emerged after the 60's; the First one is European New Social Movement Theory (NSM), and another one is US Resource Mobilization Theory (RMT) (Buechler, 1995). The different theories discussed over time in relation to the concept of social movement and also the transformations observed in the structure of social movements are examined in detail within this study in the "History of Social Movements" part. But in general terms, the three main approaches for post-60 movements, and the points which these approaches differ from each other could be simply explained by Hannigan's following table (Figure 1.1).

	<i>Traditional</i>	<i>Resource Mobilization</i>	<i>French School</i>
<b>Context</b>	Political consensus and stability	Elite fragmentation and political realignment	New forms of conflict and change
<b>Defining Characteristics</b>	Non-institutional orientation	Institutional orientation	Anti-institutional orientation
	Irrational	Rational-instrumental	Rational-moral
	Spontaneous and amorphous origins: negative feature	Planned, sometimes even manufactured	Spontaneous but not amorphous origins: positive feature
<b>Genesis</b>	Social strain	Changing availability of resources	Structural contradictions
<b>Basis for Collective Action</b>	Solidary incentives	Selective incentives	Purposive incentives
<b>Organization</b>	Follows life cycle	Contingent upon goals, resources, external conditions	Grassroots: structure as action
<b>External</b>	None Closed system	Significant Open system	Implicit but not central
<b>Outcomes</b>	Depends on leadership	Depends on relative permeability of the polity	Autonomy plus identity

Figure 1.1. The comparison of the three main theories for post-60 movements.  
(Source: Hannigan, 1985)

In this table, Hannigan compares the Resource Mobilization and New Social Movements theories with the traditional social Movement theories. The theory which Hannigan express as "French School" approach, in the literature, mostly defined as New Social Movements theory (NSM). He compares these three theories in the context of following seven points; "context, defining characteristics, genesis/ reasons for social movement formation, basis for collective action, organization, external dependence and factors determining social movements success or failure"(Hannigan, 1985, p. 437). In this table, in a very basic sense, Hannigan separates the NSM theory from other theories through its context. According to him, contrary to past traditional movements that make its presence seen through only political disagreements, new social movements involve new forms of conflicts and new forms of demands. This is the point that new social movement theories most fundamentally differentiates from other movements. Two theories put forward to explain post-60 social movements can be explained as follows;

Resource Mobilization Theory (RMT) has a comprehensive background. In this study, The RMT is explained through following three theoreticians; American sociologist and political scientist Charles Tilly, American sociologist, and professor of political science Sydney Tarrow and American professor of sociology J. Craig Jenkins. According to RMT, individuals consider taking place in a social movement when they think they can make a profit for themselves. And the RMT theoreticians claim that individuals will not take part in collective actions if they do not have personal interests. This theory is not much interested in why social groups create a social movement. It is more interested in the strategic dimensions of the movement, like how the movements emerged or developed, how these movements can be more successful, or what can be the reasons for the failure of the movements.

The NSM theory which developed to define today's collective actions is examined in this study through following three leading theorists; Spanish sociologist Manuel Castells, Italian sociologist Alberto Melucci and French sociologist Alain Touraine (Buechler, 1995). Each theoretician approaches the concept of social movement in the context of their own fields of interest. In order to examine the way that these three theoreticians contextualize the social movement concept, it is first examined how they explain this concept. The definitions of these three theoreticians in relation to the concept of social movements can be expressed as follows;

- “the organization of the system of social agents (conjuncture of class relations) with the aim of producing a qualitatively new effect on the social structure” (Castells, 1977, p. 262).

- “the effort of a collective actor to take over the ‘values,’ cultural orientations of a society by opposing the action of an adversary to whom he is linked by relationships of power” (Touraine, 1995, p. 239).

- “form of collective action based on solidarity, carrying on a conflict, breaking the limits of the system in which action occurs” (Melucci, 1985, p. 795).

In the literature, one of the issues discussed related to the concept of new social movements is in what aspects these movements are different from the old social movements. Touraine says that the "new" conceptualization of the new social movements is not only used to express the chronological feature of these movements but also used to express a newness in the content of the social movement (Touraine, 1995, p. 24). There are radical changes in the motivations, actor groups, organizational structure and action models of the new social movements. In a very basic sense Theoreticians claim that this NSM theory points out the break in the class-based and interest group based social movements. With the departure from class-based movements, new actor groups and new demands have been included in the literature of social movements. Therefore, it has become possible to talk about new contents and new motivations. In the context of social movements, some new issues like ecology, gender, urban, art, etc. have started to be mentioned.”

Another important issue discussed in relation to the new social movement theory is whether these movements are "cultural" or "political." In this regard, Buechler divides the new social movements into "**cultural**" and "**political**" versions (Buechler, 1995, p. 355). According to the cultural version, the reason for the changes and transformations observed in social movements is cultural conflicts observed in the structure of the society. This version claims that the struggle takes place on the cultural field, not on the political field. According to the political version, the reason for the changes and transformations observed in social movements is class struggle, conflicts, and demands that emerge with the transformations in the capitalist system. This version claims that the struggle took place on the political field, not in the cultural fields. Buechler has prepared the following table to make a comparison between the political version and cultural version (Buechler, 1995, p. 357).

Issue	Political Version	Cultural Version
<i>General Orientation</i>	Pro-Marxist	Post-Marxist
<i>Representative Theorist</i>	Manuel Castells	Alberto Melucci
<i>Societal Totality</i>	Advanced capitalism	Information society
<i>Image of Power</i>	Systemic, centralized	Diffuse, decentralized
<i>Level of Analysis</i>	Macro-, mesolevel, state-oriented	Meso-, microlevel, civil society, everyday life
<i>Movement Activity</i>	Retains role for instrumental action toward strategic goals	Eschews strategic concerns in favor of symbolic expressions
<i>First Debate: View of New Movements</i>	Recognizes their role without rejecting role of working-class movements	Regards new movements as having displaced working-class movements
<i>Second Debate: Movement Orientations</i>	Potential for progressive orientations if allied with working-class movements	Sees new movements as defensive or rejects category of "progressive"
<i>Third Debate: Evaluation of Movements</i>	Sees political movements as most radical, cultural movements as apolitical	Sees cultural movements as most radical, political movements as co-optable
<i>Fourth Debate: Social Base of Movements</i>	Analyzed in class terms via contradictory locations, new class, or middle class	Analyzed in terms of nonclass constituencies or issues and ideologies

Figure 1.2. The comparison of the Political and Cultural Versions of New Social Movements by Steven M. Buechler (Source: Buechler, 1995)

In this study, Alaine Touraine and Alberto Melucci as the theoreticians assert the cultural version, and Manuel Castells as the theoretician asserts the political version of the social movements, are mentioned. Within this study, in the second chapter, the discursive fields of Social Movements make themselves visible, are also categorized according to these double versions as; political based social movements and art & design based social movements. Within the scope of this part, **political based movements** are examined through the works of Manuel Castells', **art & design based social movements** are examined through the works of Jane Rendell.

Another important concept studied in the study is the **Urban Social Movement** concept of Castells. Castells emphasize that the urban space which is the space of the collective consumption of the individuals plays a central role in the literature of social movements. He explains this issue with his following statements; "At a time when the waves of anti-imperialist struggle are sweeping across the world, when movements are revolt bursting out at the very heart of advanced capitalism, when the revival of working-class action is creating a new political situation in Europe, 'urban problems' are becoming



an essential element in the policies of governments, in the concerns of the mass media and, consequently, in the everyday life of a large section of the population” (Castells, 1977, p. 1). He suggests the Urban Social Movement (USM) concept to describe the struggles over urban space. He defines his Urban Social Movement concept as “a system of practices resulting from the articulation of a conjuncture of the system of urban agents and of other social practices in such a way that its development tend objectively towards the structural transformation of the urban system or towards the structural transformation of the urban system or towards a substantial modification of the power relations in the class struggle, that is to say, in the last resort, in the power of the state” (Castells, 1977, p. 263).

Another concept that is thought as important for this study, in order to examine the motivations and goals of these urban social movements is the **right to the city** concept of Lefebvre. The concept of the “right to the city “first introduced by Henri Lefebvre in 1968 in the book "Le Droit à la ville." The definition of the right to the city concept is both very clear and also so controversial. Lefebvre defines this concept as; “ like a cry and a demand...It can only be formulated as a transformed and renewed right to urban life” (Lefebvre, 1996, p. 158). And Harvey defines as “The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights” (Harvey, 2008, p. 23). This concept has been studied and discussed in many different ways by many theoreticians. It is examined in this study through the works of Henri Lefebvre and David Harvey. Lefebvre has put forward this concept as a response to the urban crisis in the 60's. The re-popularization of this concept describes the urban crisis that we faced today. Contemporary urban social movements are examined in this study in the context of the right to the city concept in order to analyze today's urban crisis.

As it is mentioned at the beginning of this part, the thesis brings two bodies of literature through the concepts as social movements and alternative spatial practice of civil initiatives. So far it has been mentioned about the literature review related to the concept of social movement. In addition to these, the study also focuses on the examination of civil initiatives as one of the key actors of the social struggle, and the alternative spatial practices of these initiatives. The civil initiative concept is studied

within different disciplines and each discipline describe this concept within their fields. Within the scope of this thesis, the concept of civil initiatives refers to the non-profit and non-governmental actor groups who initiate the changes in the society. Urban sociologist Petovar explains the aim of civil initiatives with his following statement; “protection of public interest and public property in the area of local community, civil rights protection, especially protection of their property and its value, improving the quality of living and satisfying everyday needs of citizens, inclusion and cooperation of different actors in the local community on programs of interest for local community, it’s citizens and the city in whole” (Petovar and Marić, 2003, p. 135).

In order to understand the alternative spatial production process of these civil initiatives, another literature review is carried out on the three concepts as; **tactic vs. strategy**, **habitus**, and **thirdspace**. In the study, firstly, the alternative and creative spatial practices developed by the ordinary urban users in urban space are explored. In order to understand how these alternative spatial practices of the ordinary urban users can stand up against the great strategies of power, the tactic vs. strategy conceptualization of Certeau which he describes as "art of the weak" is examined. De Certeau explains the concept of **strategy** as; “the calculation (or manipulation) of power relationship that becomes possible as soon as a subject with will and power (a business, an army, a city, a scientific institutions) can be isolated" (De Certeau, 1988, p. 35). He explains the concept of **tactic** as; “calculated action determined by the absence of a proper locus” (De Certeau, 1988, p. 37). Within the scope of this study, it is thought that the examination of De Certeau's tactic vs. strategy concepts will be very helpful for determining the transformative characteristics of alternative spatial practices of these civil initiatives.

Secondly, the Bourdieu's **habitus** concept is examined. Bourdieu claims that all social actors act in accordance with a common sense of practice and instincts. He explained his habitus concept as “a set of acquired patterns of meaning, beliefs, behaviors and tastes”( Bourdieu, 1988, p. 21). All these common tendencies, created by the individuals, referred to their habitus. Bourdieu claims that our all individual actions are also collective processes. He emphasizes the importance of being aware that we are actually part of something bigger, something more complex system even though we are acting as individually. He also emphasized the importance of examining the relationship between the habitus of the individual and the power in order to understand the reason for the urban struggle which the individual took place. Within the scope of this study, it is thought that the examination of Bourdieu concepts will be very helpful for answering

following questions; What motivations lay behind these collective experiences of the civil initiatives and what kind of tendencies that these civil initiatives are internalized?

Thirdly, Edward Soja's thirdspace concept is examined. Soja developed his thirdspace concept through the Lefebvre's trialectic. Regarding his thirdspace concept, he states that ; "I use the concept of thirdspace most broadly to highlight what I consider to be the most interesting new ways of thinking about space and spatiality, and go about in great detail, but with some attendant caution, to explain why I have chosen to do so... In its broadest sense, Thirdspace is a purposefully tentative and flexible term that attempts to capture what is actually a constantly shifting and changing milieu of ideas, event, appearances, and meanings" (Soja, 1988, p.2). Within the scope of this study, it is believed that examination of Soja's thirdspace concept can provide us new insights while analysing the spatialization of urban struggle of civil initiatives.

As a result, as it is emphasized in this literature review, in this study it is thought that collective actions of actor groups who suggest alternative spatialities to the urban space should be reevaluated in relation to the continuity with past collective actions. In order to examine the reasons and logic of the today' s collective actions of the urban user, it is important to examine the social context in which these collective actions has emerged. That's why this literature review is carried out on the alternative collective actions of civil initiatives in the context of social movements concept in order to examine them from a broader perspective.

### **1.3. Methodology of the Study**

The dissertation is a critical and cultural study mainly focus on the impact of civil initiative attempts in architectural practice. In order to analyze these impacts, the study examines six determined art & design collectives, that are a kind of civil initiative, and the collective actions of these collectives. The examination of the collective actions of these collectives, has a significant importance for the exploitation of their potentials in architectural practice, which is also another form of collective production. These collectives can be considered as small and unique groups which construct or co-produce their own new social order and culture. So, while the actions of these collectives are analyzed, Blumer's following statement must be taken into consideration; "Social behavior cannot be reduced to predictable 'variables' along the lines of the natural

sciences (Blumer, 1967, p. 92).” In respect to this, researchers must find a way to participate these actions in order to understand social dynamics of this collective construction process. In order to achieve that, study employs **qualitative methodology** which involve **ethnographic approach** and **case study approach**. Regarding the ethnographic approach, Somekh & Lewin state that; “A central purpose behind ethnography therefore is to get involved in this or that social world, to find out how its participants see that world, and to be able as researchers to describe how its culture ticks” (Somekh & Lewin, 2005 p, 16). In these study, similar methodology is followed, it is expected that the collectives would describe their own experiences with their own expressions. In this process, it is tried to be understand how they see their own experiences from their own perspective.

For this study, as a method, firstly a **literature review** is carried out to understand the "forms of organization" of the civil initiatives based on the concept of "social movement" and also to understand the theoretical background of the alternative spatial practices of these civil initiatives. After carrying out literature review, the next part contains **case study** part. For the case part, firstly six art & design collectives are determined to be analyzed through the context of this study. A questionnaire is prepared to ask these six collectives. This questionnaire involves thirteen open ended questions. These questions are grouped within itself according to the determined **six points of concern** of this study. These six points of concern can be listed as follows; “motto’s / slogans”, “motivations and goals”, “actor & actor groups”, “organizational structure”, “action model”, “design approach”. After preparing and grouping questions, **in-depth interviews** are carried out with these six collectives. As Catherine Dawson states, with using in-depth interview method; “the researcher attempts to achieve a holistic understanding of the interviewees’ point of view or situation” (Dawson, 2009, p. 3). With three collectives, face to face interviews are conducted, while the interview with other collectives are conducted over mail. These interviews are recorded with an audio recorder and these records from both the face-to-face and group interviews over the mail were converted into written transcripts. For analyzing these written transcripts, **content analysis** method is used.

Content analysis method is defined by some theoreticians as follows;

- “an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytic rules and step by step models, without rash quantification” (Mayring, 2014, p. 2).

- "content analysis is any research technique for making references by systematically and objectively identifying specified characteristics within text" (Stone, Dunphy, & Smith, 1966, p. 5).

As it is mentioned in these descriptions of the content analysis, this study is aimed to reach the hidden meanings behind the way how these collectives define themselves and their actions by analyzing the written transcripts that are obtained from the interviews. After analyzing the written transcripts, the results of the content analysis are brought together, and an evolution is made according to these results.

### **1.3.1. Structure of the Study**

The dissertation is structured in 5 main chapters. The introduction chapter briefly outlines the aim of the study and definition of the problem, the methodology of the study and the structure of the study. After the introduction part, the second chapter titled "Social Movements in Urban Space" focuses on the social movements in the urban scene and the discursive fields of these Social Movements. The third chapter "The theoretical background of urban interventions based on social movements" is related with the concepts associated with alternative spatial practices of art & design collectives. The fourth case study chapter examines the alternative spatial practices of selected art & design collective examples in Turkey whose practical actions theoretically explained on the 2nd and 3rd chapter. Finally, the last chapter contain a critical analysis of the study results concerning the alternative spatial practices of selected art & design collectives. In brief, in the 2nd and 3rd chapters the alternative spatial practices of art & design collectives are conceptualized by examples from the literature while the fourth chapter is concentrating on the examination of the practical structure of the actions of art & design collectives.

In the second chapter Social movements in urban space are examined. In this chapter, in a simplest sense, the situation that the communities are coming together around the common demands and acting together is associated with the "Social Movement" concept in order to be based on a broader perspective. Firstly, a general definition of the concept of "Social Movement" has been given, and then after the changes and transformations of these social movements through the history are examined. After mentioning the changes and transformations of the Social Movements, secondly, the

concept of "Urban Social Movements" is which is accompanied by the changing agendas of post 1980 Social Movements, is explained through the works of Marxist theoreticians. Each discipline conceptualizes the Urban Social Movement concept differently in itself. Within the context of this study the areas of discourse that Urban Social Movements make themselves visible are examined under 2 categories and these are; "politic oriented civil initiatives", and "interdisciplinary art and design collectives". For each category; Examples from Turkey and throughout the World are examined.

In the third chapter of the study, the theoretical backgrounds of Urban interventions based on Social movements are examined. The alternative spatial practices of these urban interventions, the tendencies that are internalized by the actors of these interventions and the alternative space suggestions are discussed through the following three concepts; "tactic & strategy", "thirdspace" and "habitus". Firstly, these 3 concepts are explained and for each concept, examples from Turkey and the throughout the World is given.

In the fourth case chapter, alternative spatial practices of design and art collective examples in Turkey as one of the actors of urban interventions based on social Movements are examined. In order to examine that, six collective examples are determined. Each selected collective is analyzed through the determined five points of concern as "motivations and goals", "actor & actor groups", "organizational structure", "action model" and "design approach". After completing the analysis of these collectives, at the end of the chapter, an evaluation is made according to these analyses.

In the fifth and last conclusion chapter, the analysis results that are obtained from the case study are evaluated under the light of the literature review presented in the second and third chapter. the potentials of the alternative spatial practices of design & art collectives in architectural practice are discussed.

## CHAPTER 2

### SOCIAL MOVEMENTS IN URBAN SPACE

#### 2.1. The History of Social Movements

This chapter aims to provide a historical background for the social movements in urban space. For this reason, in this chapter, it is expected to examine the changes and transformations observed in the structure of social movements through the history. In order to examine this historical transformation process of social movement, the theories that are discussed in relation to this issue are also examined within the scope of this section. By examining a historical transformation process of the social movements, this study aims to discover the similarities and differences between current movements and past movements. With this examination, the study mainly aims to determine the rootedness of the collective actions of civil initiatives. At this point, the following questions are expected to be answered;

- What kind of changes and transformations observed in the structure of Social Movements in history?
- Which theories are discussed to analyze the changes in the structure of the Social Movements through the history?
- How can these theories help for our understanding of the collective actions of these civil initiatives?
- What kind of similarities can be mentioned between today's collective actions and the social movements in the history?

In the light of all these questions, it is believed that examination of these Social movements concept will be very helpful for questioning of whether the collective actions of civil initiatives, can be viewed as a constitutional change in Social Movement literature or not.

In this chapter firstly, the concepts; “social change,” “movement,” “social movements” and “social struggle” and the importance of these concepts in social sciences are discussed. And after that, the definition of “Social Movement” concept is given by the leading theoreticians of the concept. Secondly, the changes and transformations in the

structure of social movements through the history are mentioned, regarding the reason of their emergence, the characteristics of their actors, their goals, their organizational models, their approaches, etc. Thirdly, the two main approaches; US Resource Mobilization Theory (RMT) and European New Social Movement Theory (NSM) are explained in relation to the change observed in the structure of social movements after 60's. In addition to that it is also mentioned in this study, the controversial issues in the literature about the theory of NSM theory.

Social Struggles are processes that change and transform the structure of society and its position in the history. The role of social struggle in functioning and continuity of the social structure is seen as worth for discussing not only in sociology discipline but also in many areas of social sciences. These struggles develop in the manner what is called as 'Movement.' These movements that emerged with the aim to make some radical changes in social life are called "Social "Movements. In this regard, Social movements, as a phenomenon, is considered as one of the important dynamics of social change. Although the definition of this concepts seems so simple and clear, it is actually a very difficult concept to describe. Different theoreticians describe this concept differently within their intellectual fields. Some leading theoreticians whose works have been studied in this study for the concept of social movements, define social movements as follows;

- “collective challenges (to elites, authorities, other groups or cultural codes) by people with common purposes and solidarity in sustained interactions with elites, opponents and authorities”(Tarrow, 2011, p. 4).

- “a series of contentious performances, displays, and campaigns by which ordinary people make collective claims on others” (Tilly, 2004, p. 3)

- “the organization of the system of social agents (conjuncture of class relations) with the aim of producing a qualitatively new effect on the social structure” (Castells, 1977, p. 262).

- “the effort of a collective actor to take over the ‘values,’ cultural orientations of a society by opposing the action of an adversary to whom he is linked by relationships of power” (Touraine, 1995, p. 239).

- “form of collective action based on solidarity, carrying on a conflict, breaking the limits of the system in which action occurs” (Melucci, 1985, p. 795).

As it can be seen from these definitions, each theorist conceptualizes this concept in different ways. And also, different definitions have been made for the different social movements that took place at different times and places. By looking at these definitions,



some inferences can be made about the social movement conceptualization of these theoreticians. Some common themes repeat in each definition and in the same way, it is possible to mention about some specific concepts that are only seen in the definitions of some theorists and not in the other definitions, such as; class relations, cultural orientations, identity, etc. These differences point out the position of these theorists in the literature of social movements.

If the origin of the social movement concept is examined; Political movements that emerged in the late 18th century which is connected with the French Revolution can be given as an example of first documented social movements. But, American sociologist Charles Tilly claims that the British abolitionist movement that started in the late 18th century when the morality of the slavery firstly started to be questioned, is the first social movement in the history. (Lamb-Books, 2016). After this period, the number of social movements is increasing in the late 19<sup>th</sup> and 20<sup>th</sup> centuries. Some examples of the movements of this period can be listed as; Liberation Movements of Slaves in America and England, Labor Movements in the late 19<sup>th</sup> century, Anti-Fascist Movements in 20<sup>th</sup> Century Europe (Harvey, 2014, p. 117). In the social movements literature, these movements called as traditional social movements. When these traditional social movements are examined in terms of their contexts, actor groups, and organizational structures; it is seen that they mostly emerged with economic and political discourses in terms of their context. They are generally working **class-based movements**, and they have a **hierarchical** and **centralized** organizational structure. They also depend on **leadership** (Hannigan, 1985, p. 436).

Since the late 19<sup>th</sup> century, with the rapid industrialization, urbanization, and lastly the globalization process in the World, some radical changes observed in the social life of the individual. With these changes in the social life, the needs and demands of the individuals began to change, and the concerns of the individuals become varied. New issues and new concerns have included into the reasons of the emergence of social movements. So, inevitably these changes in the social life lead to the changes in the structure of these social movements. As a result of these changes in the structure of the social movements, a “new” social movement conceptualization has emerged in the literature. There are radical changes in their agendas, action models, and organizational forms, etc. Civil right movements and student movements in the late 60's and early 70's, feminist movements 80 's, peace movements and environmental movements of 70's, and anti-nuclear movements of the late 19th century can be given as an example of new kinds

of social movements (Mayer, 2015). As it can be seen from these examples, the struggle of the individual goes beyond being political and economic based and varies around different topics. In the light of these changes in the structure of social movements, two approaches are mentioned to conceptually analyze the new social movements that have emerged after the 60's; the First one is European New Social Movement Theory (NSM), and another one is US Resource Mobilization Theory (RMT). In order to understand the new social movements and their differences between previous movements, firstly these two theories must be explained.

Firstly, “US-based Resource Mobilization Theory (RMT), proposed as a critical discussion of social movements that are evolved in 50's. This theory basically argues that “social movements succeed through the effective mobilization of resources and the development of political opportunities for members” (Flynn, 2013). According to RMT theory, individuals are involved in collective action only if they have a personal interests or profits. So, for individuals, the aim of the collective action turns into an opportunity to get the greatest profit, rather than creating an objective social change. Thus, before involving such collective action, individuals try to figure out the profits and the cost that these collective actions could bring them. For this reason, this theory attaches importance to the research of the resources while analyzing these movements. In brief, Resource Mobilization theory is not much interested in why social groups create a social movement. It is more interested in the strategic dimensions of the movement, like how the movements emerged or developed, how these movements can be more successful, or what can be the reasons for the failure of the movements (Hannigan, 1985, p. 438). Some of the leading theoreticians in the literature regarding RMT theory can be listed as follows; American sociologist and political scientist Charles Tilly, American sociologist, and professor of political science Sydney Tarrow and American professor of sociology J. Craig Jenkins. According to RMT theory, individuals involve the collective actions according to their interests. As one of this leading theorist Jenkins explains the five principles of Resource Mobilization Theory as follows;

- “The actions of social movement's members and participants are rational.”
- “A social movement's actions are strongly influenced by institutionalized power imbalances and conflicts of interest.”
- “These power imbalances and conflicts of interest are sufficient to generate grievances that lead to the mobilization of social movement's intent on changing the distribution of resources and organization.”

- “Centralized and formally structured social movements more effectively mobilize resources and achieve goals of change than decentralized and informal social movements.”

- “The success of social movements is heavily influenced by group strategy and the political climate” (Jenkins, 1983, p. 1).

In brief RM theorists, instead of describing new social movements that emerged after 60’s, as a break from the past traditional movements, they point out their similarities with the past movements and analyze them through the continuity relationship.

Another different approach is mentioned to make conceptual analysis for new social movements that have emerged since the late 60’s, is European New Social Movement Theory (NSM). Some of the leading theoreticians in the literature regarding NSM theory can be listed as follows; Spanish sociologist Manuel Castells, Italian sociologist Alberto Melucci and French sociologist Alain Touraine. The break that is observed in 1960’s in the structure of social movements ‘has caused the birth of new kinds of social movements. Unlike the past movements that emerged around the political and economic issues, they evolved around the issues like gender, ethnicity, youth, sexuality, environmentalism, human rights, urban problems, etc. These new social movements point out to divergence from the working-class movements defined by Marxist theory. They do not differ from traditional past movements only in terms of their contexts. Some changes are also observed in the actor groups included in the movements and the organizational structure of the movements. Because of the changes in their motivations, they do not only consist of class-based actor groups. Everyone can be involved in these movements according to the context of the movement. When their organizational structure is examined, in contrast to hierarchical and centralized organizational structure of the traditional movements, it is seen that these new movements have a **non-hierarchical, leaderless** and also **decentralized** organizational structure. They also employ more **flexible** action models in their actions (Buechler, 1995, p. 377). In brief NSM theorists, instead of describing new social movements that emerged after 60’s, as a continuity with the past traditional movements, they point out their differences with the past movements and analyze them through break relationship.

There are some major debates in the literature about the conceptualization of New Social Movements. One of these debates; why and in which points these movements are different from traditional past movements? Regarding the issue of why these movements called as “new”, Margit Mayer states that: “the category “new social movement” is a very

fuzzy term, it doesn't tell you what exactly is new about them, but what social movement researchers generally seek to capture with the term is the different social composition of these movements (usually middle class rather than working class people) and the focus on different forms of oppression that don't all grow out of capitalist forms of exploitation and are not manifest in class terms only" (Tauri Tuvikene, Mayer, p. 2.). As Mayer stated in here, this "new" term does not only represent the chronological feature of these movements. It points out the structural break from the class-based movements to more homogenous and flexible movements, and also point out the new initiatives that these new movements bring into the social life in terms of new concerns and conflicts.

Another debate is related to the new social movement theories is; are these movements cultural or political? In this regard, Buechler divides the new social movements into cultural and political versions. This distinction as cultural and political expresses the break and continuity relationships between traditional past movements and new social movements. In this study three NSM theoreticians are mentioned to explain this issue; Alain Touraine and Alberto Melucci as the theoreticians assert the cultural version, and Manuel Castells as the theoretician asserts the political version of the new social movements. The theoreticians who support the cultural version claim that there is a radical break between past and present social forms and also between past and present social movements. With regard to this break, Melucci states that; "Collective actions are shifting more and more from the "political" form, which was common to traditional opposition movements in Western societies, to a cultural ground." (MELUCCI, 1985, p. 789). They examine the social basis of new social movements through different values rather than class relations. Thus, they basically claim that the struggle takes place on the cultural field, instead of political field (Buechler, 1995, p. 355).

In contrary to cultural version, the theoreticians who support the political version claim that there is a continuity relationship between past and present social forms and also between past and present social movements. With regard to the continuity relationship between political based past movements and new movements, Castells states that "collective action is usually seen as a reaction to a crisis created by a politically determined structural logic" (Castells, 1983, p. 16). They emphasize that there is a strong connection between the emergence of the new social movements and the advanced capitalist process with the neo-Marxist approach. They define the social basis of NSM by analyzing the class relations developed in parallel with the advanced capitalist system.

So, they basically claim that the struggle takes place on the political field (Buechler, 1995, p. 355). One of the leading theorists supporting this political version is Manuel Castells.

Castells emphasizes the importance of urban problems in the social struggle. He also emphasizes the place of urban grassroots mobilizations in the social movements literature. He states that; with the changing agendas of the new social movements after 60's, as a place of the daily life of the individuals, the importance of the cities are gradually increasing day by day. Urban space and urbanization themes have begun to find an important place in the processes of social change. According to him, cities are the center of collective consumption and also the reproduction process of labor power. So, they must be inevitably at the center of all political conflicts. And also, in the same way, the political conflicts that take place in the cities must also be at the center of the urbanization process. He explains this issue with his following statements; “the urban issues are thus forefront of contemporary political conflicts, and politics have become to the core of the urban process” (Castells, 1983, p. 16). With this statement, he emphasizes the importance of political conflicts in the daily life individuals, in the urban change processes. As it mentioned in the previous parts, Castells support the political version of the new social movement theory. And this version asserts that new social movements need to be analyzed through changing class relations. But, Castells said that the neo-Marxist class relation analysis approach is not the only way to analyze the process of these movements.

Even he claims that this analysis alone is insufficient. With regard to this issue, he stated that cities are open systems that are transformed by the interventions of the individuals. So, it is necessary to examine the relationship between individuals and urbanization processes in order to deeply understand the cities and problems related to these cities. He has introduced the concept of “Urban Social Movements” to emphasize the role of individuals in the process of urban change.

Castells focus on urban social movements under a much more broader theme as urban social change. He explains the urban social movement as a system of practices resulting from the articulation of a conjuncture of the system of urban agents and of other social practices in such a way that its development tend objectively towards the structural transformation of the urban system or towards the structural transformation of the urban system or towards a substantial modification of the power relations in the class struggle, that is to say, in the last resort, in the power of the state” (Castells, 1977, p. 263). He gives the following movements as an example of urban social movements. The squatter movements in Germany, Holland, and Denmark, the youth movement in Zurich, the

neighborhood associations in Spain, the growing urban mobilization in Caracas, Rio de Janeiro, Sao Paulo, and Mexico, etc. When the history of urban social movements is examined briefly; Urban social movements started in 19<sup>th</sup> century with the “City Beautification Movements” in America. By re-organizing and redesigning the city, in other terms by beautifying the city, movements are aiming to increase the quality of daily life of the individuals. The movements have been started first in Chicago, but over the times, these movements began to appear in many parts of America. After that period the number of urban social movements in urban space has gradually increased. In many parts of the world, people have been involved in advocating and changing urban space. "Take over the city" movements of SI in 1792 in Paris Commune, "Claim your Neighbourhood" movements, "Reclaim the Street movements" of the late 19<sup>th</sup> century, "Occupy movements" of the late 19<sup>th</sup> century, and many more movements can be given as an example for the urban social movements in recent history. In the later part of this thesis, some of these examples are examined in its details.

In brief, with the current developments in the World, the changes observed in the social structure seems have transformed the social struggles as well. New agendas and new actor groups have been involved in the social struggle stage. This involvement of new actor groups in the social struggle means that they bring with new organizational forms and new action models in the light of their intellectual tendencies. The examination of these changes in the structure of social movements is very important in terms of understanding how this evolution of these movements influences contemporary collective actions. The civil initiatives that are focused on in this study is one of the important actor groups who involve in the social struggle stage. Their significance in the process of social change is increasing day after day. Within the scope of this study, civil initiatives and their alternative spatial production processes are discussed in the context of new social movements in the urban space and evolution of these movements.

## **2.2. Discursive Fields of Urban Social Movements**

In this section, the discursive fields that the urban social movements make themselves visible, are examined through the civil initiative examples, as one of the important actor groups of social movements, and through their collective actions of these initiatives. As it mentioned in the previous section, with regards to the changes observed

in the agenda of the urban social movements, after 60's, new actors and new concerns are included in the social movements literature. And in the same way, these new concerns and new actors also bring with them new organizational forms and new action models. These changes cause diversity in the repertoire of social movements. Apart from the differences between past and present movements, today's movements have also begun to show diversity within themselves in terms of their contexts. Therefore, it is becoming difficult to examine the social movements under a single roof, So, there is a need for a simple framework to examine these movements through their fields of concern. As it mentioned in before in this study, social movements and urban social movements make themselves visible in various fields, such as; politics, culture, art, ecology, and many more. Within these each field, the collective action process of these movements also varies in the line of the requirements of these fields. Thus, it is not very efficient to evaluate all these movements with single holistic, logical process. Of course, there may not be a specific pattern of action specifically for each of these mentioned fields, but, in some fields, we see that these collective processes differ from each other in terms of the way that they operate. As mentioned in the theoretical framework of this study, in the literature new social movements are divided into two categories as "cultural" and "political" versions (Buechler, 1995, p. 355) . In parallel with this approach, within the scope of this study, two main categorizations are made between these discursive fields of urban social movements as “Politics” or “Art & Design” oriented. Because, Design and art-oriented movements and politics-oriented movements are both examined in the context of new social movements; it is possible to mention about many differences within themselves in the way that they operate. In this part of the study, these discursive fields of Social Movements will be examined through the civil initiatives and their collective actions. According to these discursive fields, these actors are also conceptualized as;

- Politics oriented civil initiatives in Social Movement
- Art & Design oriented civil initiatives in Social Movements

The first categorization as politics oriented urban social movements refers to the protest movements that act with economic and political discourses. The second categorization as art & design oriented urban social Movements refers to the art movements that involve collective production. Of course, this categorization as politics and art is not so strict. In one point, the movements that are defined as art movements can also have a political concern and the opposite situation is also possible. But the basic differentiation here is that the movements in the first category; politic oriented

movements focus on protests as an action model, and the second category; art & design oriented movements focus on collective production as an action model.

### **2.2.1. Politics oriented Civil Initiatives in Urban Social Movements**

In this section, politics-oriented social movements in the context of new social movements theory, is examined through civil initiatives, as one of the important actor groups of these movements. The movements examined under this section are more protest movements that are based on political and economic discourses. The protest-oriented characteristics of these movements represent their transformative and activist position in the process of social change. With their activist approach, they create a kind of new street politics and involve new actors into the urban political stage. With respect to these, examining these politics oriented urban movements has a significant importance for this study, which examines alternative actor groups and alternative action models of these actors. Castells, in his book *The City and the Grassroots: A Cross-Cultural Theory of Urban Social Movements*, expresses that today's urban movements have developed around three main themes;

- “Demands focus on **collective consumption**, that is, goods and services directly or indirectly provided by the state.”
- “Defense of **cultural identity** associated with and organized around a specific territory.”
- “**Political mobilization** in relationship to the state, particularly emphasizing the role of local government”(Castells, 1983, p. 18).

When their contexts are taken into account, it is said that these urban social movements have a continuity relationship with the past movements that are defined by the economic class relations. Such Movements as; Arab Spring in 2010, Tahrir Square Movements in 2011, Seattle Movements in 1999, Indignados in 2011 and much more can be given as an example to these protests oriented urban social movements. These major urban movements have been the source of inspiration for many future movements. In this part of this study, Reclaim and Occupy movements which are inspired by the mentioned major movements, are examined. Both movements are examined through their motivations, actor groups that involve in, organizational structures and action models.



Within the scope of this part, firstly, "Reclaim the Street" movement and RTS London Team who are the initiator of these Reclaim Movements, are examined. Reclaim the Streets (RTS) began as an "anti-car direct action group" in London in 1991. The movement that started in London has caused great influence in all over the World, over time. Similar 'reclaim' movements have begun to appear in many countries. The group initially start their actions with an ecologically anti-road approach. They are questioning alternative transportation possibilities. They want to end the dominance of the cars in the cities and leave the streets to the free use of the urban users. In their later actions, the group directed their focus to the advanced capitalist system, which they see as the root of the issues they dealt with. In their manifest, regarding the importance of the streets for them and their **motivation** to intervene to the urban space, the initiative states that; "The street is an extremely important symbol because your whole enculturation experience is geared around keeping you out of the street... The idea is to keep everyone indoors. So, when you come to challenge the powers that be, inevitably you find yourself on the curbstone of indifference, wondering "should I play it safe and stay on the sidewalks, or should I go into the street?" And it is the ones who are taking the most risks that will ultimately affect the change in society" (RTS London, 2017).

With regard to the **organizational structure** of the RTS, Team explains themselves with their following statement; "it is a non-hierarchical, leaderless, openly organized, public group. No individual 'plans' or 'masterminds' its actions and events. RTS activities are the result of voluntary, unpaid, co-operative efforts from numerous self-directed people attempting to work equally together". (RTS London, 2017). As they stated they employ non-hierarchical, leaderless and horizontal organizational structure. When their **action models** are examined; it is seen that the forms of the actions of the initiatives are varied, such as; road blockades, street parties, strikes on oil corporations, organizing alongside striking workers sit-ins, etc. But the street party is the most prominent action type for them. In their project, they use 'direct action' model. Direct action involves intervention within the field with bottom-up strategies instead of top-down strategies. About their method they use these following statements; "Direct action is about perceiving reality, and taking concrete action to change it yourself. It is about working collectively to sort out our own problems, doing what we thoughtfully think is the right course of action, regardless of what various 'authorities' deem acceptable. It is about pushing back the boundaries of possibility, about inspiration, empowerment. It is about thinking and taking, not asking and begging. Nobody asked me if I wanted to work

for 45 years as part of a low paid army to keep the rich they just took. Why should I ask for my time back?" (rts London, 2017).

If the Group's urban actions so far are examined, it is seen that they mostly organize street parties to protest the existing use of urban spaces by the advanced capitalist system. They design unexpected situations that break the routine of the street and leave the streets to the urban users. The first action of the group is the street party that they organized in Camden High Street in London in 1995 (Figure.2.1) (rts London, 2017). RTS has blocked the existing traffic flow in Camden High Street by organizing a street party where all kinds of activities in urban space were free, such as; dancing, eating, playing, etc.



Figure 2.1. RTS London posters of the street parties for (a) Camden High Street and (b) Upper Street, 1995 (Source: rts London, 2017).

The group later organized many street parties including Upper Street party in 1995 Cross Street party in 1996, M41 Motorway in London in 1996, Trafalgar Square party in 1997, etc. (RTS London, 2017). By creating such a festivalessque environment, they suggest an alternative use to the urban space. The prominent slogans often took place in these parties can be listed as follows; "BREATHE," "CAR FREE," RECLAIM THE

STREET!” etc. (Figure 2.2, 2.3). For this study, examining these kinds of movements and the way that these movements operate, are important for understanding the importance of these movements carried out within the anti-capitalist struggle as a urban social movement which demands “the right to the city.”



Figure 2.2. Reclaim the Streets occupation, 14 May 1995, Camden High Street.  
(Source: Nick Cobbing, 1995)



Figure 2.3. RTS street actions.  
(Source: “Road Raging: Reclaim the Streets” , 1996)

There is also a section in the website of the RTS team that explains the steps to organize a street party, under the title of “How to sort a party”. The existence of such a specific process design shows us that the actions of the initiative proceed in a certain pattern. If these steps are examined; The first step is to get together with the individuals who share common concerns over the question of 'what might be possible in the urban

space.' The second step is setting a deadline for motivation purposes. The third step is choosing a location for intervention. The fourth step is making an open call to organize people, for this leaflets or posters can be printed, or open call can be made from the social media, etc. The Fifth step is to sort a sound system because the party needs music. The sixth step is closing to the street to car traffic. Barricade and similar methods are mentioned for this step. The seventh step is to plant some trees in the area. And the Last step is to have a street party (rts London, 2017).

John Jordan, one of the founding members of RTS (NYC) express his opinion about the mostly asked questions; how these actions have attracted so much international attention , how they managed to be so successful and what is different in these actions from the past experience, with these following statements; “RTS was successful because it did not look or feel like a typical protest. Much political action is predictable and boring; street parties are quite the opposite. All sorts of people got involved because they knew it would be both a transgressive political adventure and a brilliant party. RTS’s political audacity; “let’s hold a mass carnival in the financial district or a rave on a motorway” — ignited hope, and hope is the catalyst for the formation of new movements. Another key reason for its popularity was that it involved a simple, adaptable formula: disseminate an invitation over the still-young Internet, get a sound system and occupy a street. Its creativity came from its diversity, from artists to anarchists, unionists to ecologists, ravers to cyclists — all came together to experiment with new forms of mass action.” (Jordan, 1995).

Reclaim the Streets Movement carries out their actions through the context of “Right to the City”concept. They spread all over the world and become a new kind of urban protest. Social movements in many cities such as Sydney, Amsterdam, Berlin, Seattle, San Francisco, Delhi and many others use action models and organizational structures of RTS.And these movements took place in the literature of urban social movements with the name of “**Reclaim movements.**” The street parties pioneered by the Reclaim movement are practiced by different collectives from all over the World who act on urban areas. In the light of all these information, it can be said that Reclaim the Street movements emerges from it own cycle and meets with other movements and inspire them. In short, for this study, which questions the alternative organizational structures, action models and design approaches, it is considered that the examination of Reclaim Movements is very important regarding suggesting new organizational structures, action models, etc.

Another type of movement that is important for the literature of urban social movements is 'Occupy Movements'. For this study, which questions the alternative organizational structure and operational models, it is considered that the examination of Occupy Movements is very important in terms of suggesting new tools and methods and new organizational models as well as traditional action models. In order to examine Occupy movements, it is necessary to focus on the 'Occupy Wall Street' movement (OWS) which is considered to be the beginning of these Occupy Movements. Occupy Wall Street (OWS) is a people-powered movement that started on September 17, 2011, in New York. Urban users in Zuccotti Park have come together to demand social justice and political representation. 'OWS' claim that major banks and multinational corporations create an unfair global economy. And the reason for the current economic crisis is the unfair economic model govern by the elite, who constitute only one percent of the population, for their own interests (White, 2015). They wanted to demonstrate that they took control of the urban space as the individuals who constitute the % 99 of the population.

They explain their goals and the **motivations** in their website as follows; The one thing we all have in common is that We Are The 99% that will no longer tolerate the greed and corruption of the 1%" (White, 2015). We are opposing all forms of injustice and oppression, especially those stemming from Wall Street's crimes and abuse of control. Economic exploitation and injustice has many faces, therefore we tackle many issues ( OCCUPY WALL STREET," n.d.)

The movement has been initiated by 'Adbusters' named anti-consumerist collective which specializes in 'cultural jamming.' They started to protest, but they did not manage the whole process. At the beginning of the movement, Adbusters published a poster in their magazines that call urban users to take action (Figure 2.4). In the poster, there is a ballerina dancing on the Wall Street bull and cops surrounding them. The poster is a combination of the bull figure that symbolizes Wall street which also symbolizes the market optimism and the ballerina figure which symbolizes the art and virtue and cops symbolizes the pressure of decision mechanisms. We see that all these figures are used together to create a strong and clear expression on participants. Such symbolic references are very important for these kinds of urban social movements. Besides this, Adbusters also started a hashtag on the twitter as #OccupyWallStreet to organize people (Figure 2.5).



Figure 2.4. The poster of Adbusters for Occupy Wall Street in 2011.  
(Source: Micah White, 2011)

The open call made on social media has taken much more responses than expected. The masses came together in the park, and also they intervened the park. They built an encampment in the Zuccotti Park and transformed the park into a public plaza and renamed it as 'Liberty Plaza.' Firstly, it has not begun as a struggle over space, in time, it turns to an urban social movement. This spatial approach in the movement is another important layer for occupiers to use of public space as a space of struggle and to propose an alternative public space understanding.



Figure 2.5. The first open call of OWS by Adbusters, 2011.  
(Source: "Economic Sociology and Political Economy," 2011)

Besides analyzing the main motivation and goals of the movement, another important issue while analyzing the group's action is the examination of the organizational structure of the movement. OWS movements have a horizontal, leaderless and decentralized organizational structure. In their website, they explain this situation as follows; "Occupy Wall Street is structured on anarchist organizing principles. This means there are no formal leaders and no formal hierarchy. Rather, the movement is full of people who lead by example. We are leader-full, and this makes us strong" ("OCCUPY WALL STREET," n.d.). Several groups also supports the movements in this process, such as; Adbusters, Anonymous, The US Day of Rage, an internet based-group, the NYC General Assembly in New York.(White, 2015). But, as OWS teams explains with their earlier statement, the movement was not specifically directed by a specific group and this is a conscious choice. Kalle Lasn, editor of the Adbusters' magazine, explains their position in this process as follows; "We always thought of ourselves as the catalyzers, the people who set that meme, as we like to call it, in motion. And right from the start we decided that we're not going to play a part on the street, that if our meme flies, if people love it, then we're happy to come up with posters, and we did send them all kinds of handbills and we sent them corporate America flags. So we left it pretty well up to them" (Eifling, 2011).

When their **action model** is examined, it is seen that they mostly use direct action model. They combine the traditional and new action models. They mostly inspire from the Arab Spring Movements. Micah White explain their relationships with the past movements as follows; "We are using the revolutionary Arab Spring tactic to achieve our

ends and encourage the use of nonviolence to maximize the safety of all participants” (White, 2015). Their forms of actions are varied, such as; encampment (Figure. 2.4), blockade, free speech zones or forums, cultural jamming (detournement), sit-in, strikes, mobilization by the social media, etc. ( OCCUPY WALL STREET, n.d.). But they are not limited their action types with that. They experience all kinds of action types For example; the OWS encampment area has turned into a kind of experiment where the possibilities and problems of space are tested (Figure 2.6). Occupying Zuccotti Park which is historically and symbolically powerful site, is an important example for re-appropriation of public spaces which is corporately colonized.



Figure 2.6. Encampment area in Zuccotti Park in 2011.  
(Source: Mike Segar, 2011)

In brief, in this section, politics-oriented civil initiative examples from the World has been examined through the urban social movements initiated by these initiatives. The examples examined in here are protest-oriented urban movements emerged with the economic and political discourses. These movements show similarities with the past traditional movements that are based on class relations, in terms of their contexts. They show similarities with the past traditional movements that is defined through the economic class relations, in terms of their contexts. However, they differentiate from past movements in terms of their organizational structures and action models. They have a non- hierarchical, leaderless and decentralized organizational structure contrary to the



hierarchical, depends, based on leadership and centralized past movements. They are seen as a continuation of past movements. In this context, they are evaluated through the continuity relationship that they have established with these past movements.

### **2.2.2. Design & Art oriented Civil Initiatives in Urban Social Movements**

In this section, design & art oriented social movements in the context of new social movements theory is examined through the civil initiatives, as one of the actor groups of these movements. The movements examined under this section are art & design movements that are based on collective production. Rendell explains the position of design and art discipline in these social movements as follows “art provides a place for self-reflection, critical thinking and social change”(Rendell, 2008, p. 17). With this statement, Jane Rendell emphasizes the importance of critical points of view of art movements in the process of social change. As emphasized earlier in this study, two versions of social movements, political and cultural have been mentioned. The art & design movements examined in this chapter are dealt with in the context of this second, cultural version. As different from these politics oriented social movements, these art & design oriented movements are not based on political discourses, they are more based on cultural discourses. However, they do not act free from politics and economics. They are cultural, art & design initiatives which aim to explore and understand the connection between art & design disciplines and urban life. Unlike the protest movements, these movements are studied through the actors of these movements rather than the movement itself. Because these movements involve a collective production process with a small group of participants in accordance with the protest movement. So, it is possible to mention about a specific actors or actor groups of these movements. In this section, Situationist International, Fluxus, Stalker and Muf initiatives are examined. All these initiatives are examined in this study in terms of their motivations, actor groups, organizational structures and action models.

The Situationist International Movement (SI) can be given as an example of these mentioned design & art initiatives in Social Movements. Situationists states that the public space, is a trigger of the social transformation with all interrelationships, encounters and everyday practices that it includes. In this regard, they basically underline this transformation potential of urban space in their actions. The Situationist International

(SI) has been founded in 1957, in Italy by gathering of three groups; “The Lettrist International” from France, “The International Movement for Imaginist “Bauhaus” from Italy and the “Cobra” from Amsterdam. Although the SI actively act from the middle of the 20th century, they are widely known after 1968 student revolts. The founding members of the collective involve director and theorist Guy Debord, Collage artist Michele Bernstein and Gil. J. Wolman, Danish painter Dane Asger Jorn, Italian painter Giuseppe Pionot- Gallizio and British artist Ralph Rumney. In the actions and theories of the group, it is possible to see the traces of ideologies such as Dada, Surrealism, Lettrism, and Anarchism (Knabb, 1981).

Guy Debord states that the situationist movement consists of three things and he explain these three things with these following expressions; “it is an artistic avantgarde, it seeks through experimentation to find the way to the human being’s free arrangement of his daily life, and finally, it cooperates with the practical and theoretical erection of a new revolutionary contest” (Debord, 2002, p. 160). As Debord points out, the situationists claim that aesthetic and political transformations in the daily lives of individuals will open the way for the real political revolution. With the artistic intervention that they made into the everyday life, they aim to transform the city into an art object, and they also aim to involve all urban users into this process actively. In the situationist manifest written by Guy Debord, published in 1960, the questions of what will be the characteristics of the situationist’s new cultural and artistic approaches and what differences they have compared to old cultural and artistic approach are explained as follows;

- “As opposed to spectacle, Situationist culture, when put into practice, will introduce total of art, it will involve direct organization of the lived moment”.

- “As opposed to the divided art, It will be a global perspective relating simultaneously to all usable elements” (Debord, 1960, p. 1).

In an environment where capitalism spreads to each corner of the daily life, situationists are trying to construct alternative 'situations' with manipulating the existing situations. For these alternative and newly created situations, they also mention about the “play” concept. They use this play concept to explain the way that the city user exists in these newly created situations. They briefly describe their “constructing situations” effort as follows; "a moment of life, concretely and deliberately constructed by a collective organization of a unitary ambiance and a game of events". Besides all these, the collective has been a source of inspiration for many similar avant-garde movements during and after their period. They develop new analysis and action types, such as; “Derive,”

'Psychogeography' and Society of Spectacle.' (Knabb, 1981, p. 23). They have created a new kind of terminology for such revolutionary practices. In this regard, they made very important contributions to the literature.

When the collective projects are examined, it is seen that their applications are varied in different disciplines. This situation can be explained by the presence of the different artists from different disciplines that exist in the structure of the initiative. When their projects are examined, May 1968 events can be given as an example as the largest and most influential project of them. The Situationist movement has a great importance in the spread of the influence of 68 movements. They play an important role in the organization of the masses during these times. Many groups have carried out their actions by inspiring their works and ideas. Even if they manage the whole movement, they acted as a trigger. During this period, Situationist Movement put forward some important slogans. These frequently used slogans can be listed as follows; "Long live the Commune," "Boredom is counterrevolutionary," and "Down with spectacle-commodity society," "Beneath the paving stones - the beach!", "Revolution is an INITIATIVE" "Culture is the inversion of Life" (Figure 2.7, 2.8).



Figure 2.7. Graffiti in May 1968 "Beneath the paving stones, the beach!".  
(Source: Mediapolis Journal, 2017)



Figure 2.8. Graffiti in May 1968, “The Culture is the inversion of life.”.  
(Source: Humanitats blogs, 2017)

Other important projects of the Situationists are “Psychogeographic map of Paris” and ‘Naked City’ (Figure 2.9, 2.10). The movement which suggests new discourses about the perception of urban space, also sought new ways to represent these ideas. These maps are the clues to their this effort. Guy Debord describes the concept of psychogeography in 1955 as follows; “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals” (Debord, 2008). This map of Paris is an example of the mapping of a city's situationist ideology. Debord states that “The principal method for the study of these phenomena was the derive or drift in which ‘one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there.” (Debord, 1980). The psychogeography uses “derive” as a method. This derive a method of Situationist’ is explained by Debord as follows; “derive is a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances” (Debord, 1958). In a basic sense, derive concept can be explained as a journey that urban drivers leave everything in their behind and open themselves to new experiences.

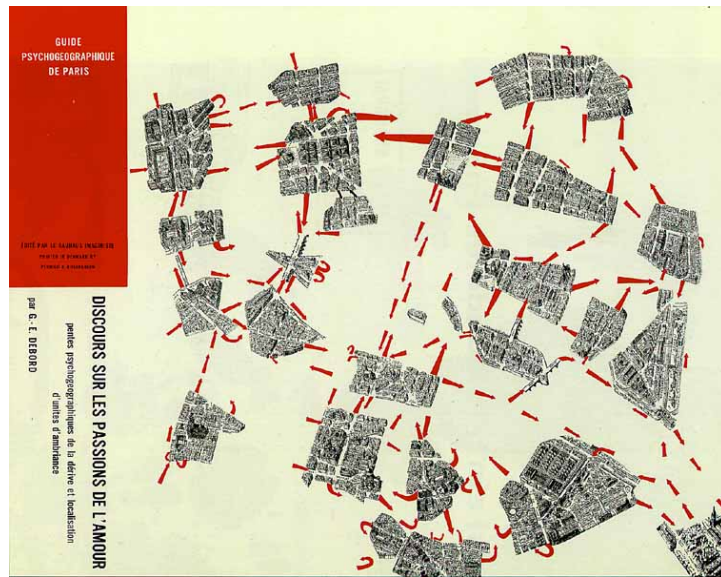


Figure 2.9. Psychogeographic guide of Paris by Guy Debord.  
(Source: Imaginarymuseum, 1955)

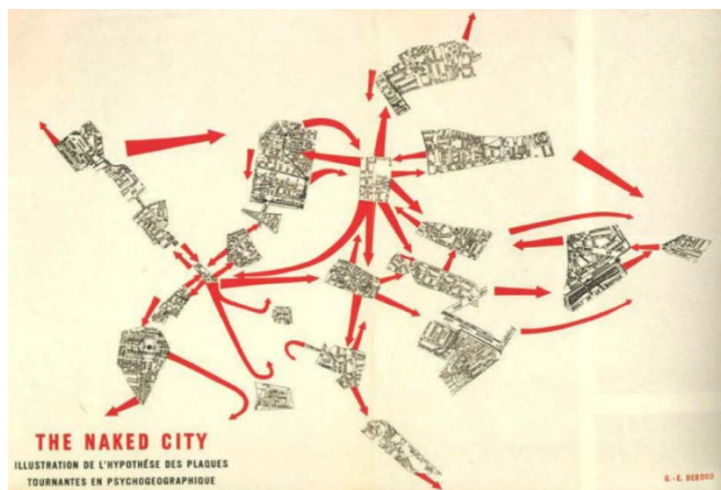


Figure 2.10. “The Naked City” map of Guy Debord.  
(Source: “Situationniste Blog, A Situationist Book Collector’s Blog”, 2017)

This method is introduced as a reaction against the weakening of the perception of the city users to their own living environment. In brief, these maps created by the individual's adventurous journey, considering as the display of real life practices rather than imaginary representation of modern life. If the psychogeographic maps of SI are examined; Debord and Jorn took three-dimensional weather maps of Paris and they cut into pieces. They combined these pieces randomly in a style that evokes Dadaist collage

techniques. Each piece has different atmosphere. The distances on the map are not real distances. The parts that are connected with the thick black arrows do not have any reasonable relationship. These are the maps that is produced as open the new urban space reading that permits different associations and different encounters within the city.

In brief, as mentioned above, Situationists have been a source of inspiration for many similar avant-garde movements during and after their period. For this study, which questions the alternative organizational models and action models and approaches of the groups which intervene the urban space, it is considered that the examination of Situationists movement is very important in terms of suggesting new discourses, new concepts such as; 'derive', 'detournement' or new representation methods like 'psychogeography'. Although the movement is not currently active, many urban social movements, including the collectives examined in this chapter, use the concepts and methods of Situationists in their actions. So, these movements can be considered as successful in a period when the success of the movements are evaluated to the extent that they can expand their field of influence.

Fluxus is another art & design initiative that is examined in this study. Fluxus is an international and interdisciplinary art collective that emerged in the late 1950's and developed in 60's and 70's. The collective is a product of the 1960's, a guerrilla era that has led to the emergence of many avant-garde art movements. Founding members of Fluxus include Lithuanian architect and graphic artist George Maciunas, German sculptor and installation artist Joseph Beuys, British composer Dick Higgins, Japanese multimedia artist Yoko Ono and American conceptual artist George Brecht. ([www.tate.org.uk](http://www.tate.org.uk), 2017). Apart from the founding members of Fluxus, there are many different disciplinary actors in the participants of the collective, such as; artists, composers, designers, and architects, as well as economists, mathematicians, ballet dancers, and chefs. In the group's actions and theories, it is possible to see traces from ideologues such as Dadaism, Futurism, Surrealism and also possible to see inspirations from artists like Marcel Duchamp and John Cage. The collective emerged as a reaction against the mainstream art practice of 1960's. They were in search of alternative languages in art. They aimed to go beyond the boundaries. The position and motivation of the collective against the mainstream art practice is clearly understood from the following expressions in 1963 manifest that was written by George Maciunas; (Figure 2.11) "Purge the world of bourgeois, sickness, 'intellectual,' professional & commercialized culture. PURGE the world of dead art,



imitation, artificial art, abstract art, illusionistic art, mathematical art. 'PURGE THE WORLD OF EUROPANISM'!" (Maciunas, 1963).

Fluxus artists aim to create an alternative social structure by integrating the art into everyday life. With the involvement of art in everyday life and opening up for everyone's participation, they were aiming to get rid of the illusion that art appears as a high cultural commodity. In this regard to the creation of alternative social structure, Beuys argued that "nothing else is able to change the social conditions or relations that the extended concept of art" (Beuys, 1969). Maciunas gave place this subject in the manifest with these following expressions (Figure 2.11); "PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART, promote living art, anti-art, promote NON-ART REALITY to be grasped by all peoples not only critics, dilettantes and professionals" (Maciunas, 1963).

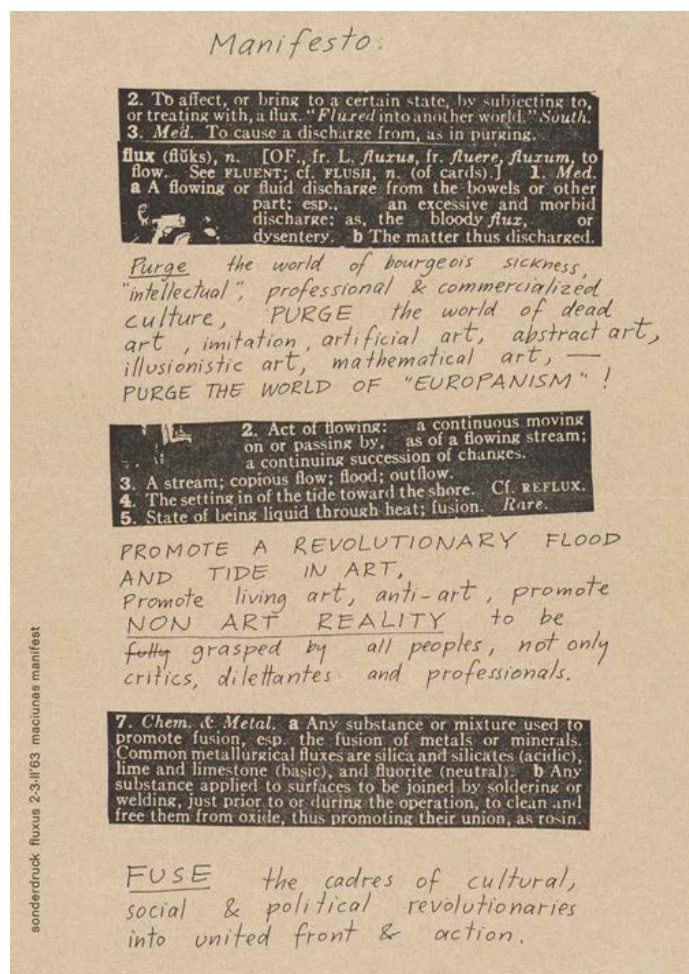


Figure 2.11. Fluxus manifesto by George Maciunas in 1963. (Source: Monoskop, 2017)

When the collective projects are examined, it is seen that their applications are varied in different disciplines. Because, the participators of the initiative are from different disciplines. One of the projects of collective is, 'Total Art Matchbox (1966) by Ben Vautier (Figure 2.12). In this case, some directives are written on the matchbox. Directives written on the box reflect the collective anti-art concept of the collective. The role of the participant in this process is to contribute to the completion of the process together with applying the given directives. Another project of the collective is Zen For Film (1964) by Nam June Paik. (Figure 2.13). This work consists of an eight-minute film screening. During the film, only occasional scratches and blemishes can be observed on a white screening. The artist of the work uses this absence of any artistic image as art itself. This work seems to be a simple and self-contained work as is Fluxus's other work.



Figure 2. 12. "Total Art Match-Box" by Fluxus artist Ben Vautier. (Source: Moma collection works, Fluxus, 1968)



Figure 2.13. "Zen For Film" Project by Nam June Paik in 1965. (Source: Peter Moore, 2013)



Another work that can be examined within the Fluxus movement is the 'Cut Piece' project of Yoko Ono (Figure 2.14). Yoko Ono is a Japanese multimedia artist who is a member of Fluxus initiative. In the name of Cut Piece work, she sits on the stage and expects from the audiences to cut her clothes with the help of scissors. In this work, the artist of the work leave all control to the audiences and involve them into performance in a most direct way.



Figure 2.14. “Cut piece” project of Yoko.  
(Source: Lenono Photo archive, 1964)

As Situationists, Fluxus also has been a source of inspiration for many art & design movements during and after their period. It is possible to see their impacts in the actions of today’s civil initiatives. They don't have any specific unifying action model because their action models vary according to the viewer, the artist, the situation, the agenda, and much more components of the project. They propose new relationality between artist and the work of art, and at the same time between audience and the work of art. What distinguishes them from any other art and design collectives from their own era is the effort they have put to remove boundaries between the different art categories and combine them into alternative new forms. It is thought that it is important to examine Fluxus movements in the scope of this study in terms of their search for collective production practices and alternative relationalities.

Another significant example that is examined in this section for art & design oriented civil initiatives is the “Stalker/Osservatorio Nomade.” Stalker was founded in

the early 1990s, by a team of architects, researchers, artists and activists from the Tre University of Rome. Founding members of the group; Francesco Careri, Aldo Innocenzi, Romolo Ottaviani, Giovanna Ripepi, Architect Lorenzo Romito, Valerio Romito. They have founded a research network that is named as Osservatorio Nomade (ON) (Stalker, 2015). In 2002 Francesco Careri and Lorenzo Romito, one of the founding members of the collective, use the following explanations in order to describe their motto's; "Stalker is not a group, it is an inter-related open system which is growing and emerging through its actions and through all the individuals that operate with (for and among) Stalker. It is a collective subject which engages actions and researchers to catalyze creative motions in time and space, to produce self-organized places, environments, and situations" (Francesco & Lorenzo, 2005, p. 1). They conduct an interdisciplinary design process in their actions. It is possible to see the impacts of Situationist Movement in their actions and theories.

Stalker/Osservatorio Nomade (ON) is aiming to create a self-organized space and situations. In doing so, Stalker aims to propose experimental tactics to intervene the urban space. In their manifest, they describe the motivations that laid behind their urban interventions as follows; "To intervene on a territory is not merely an act of planning but an act of creation, an attempt to assemble contradictions and transform them into poetic relationships: ultimately one is more attentive to modifying how space is perceived than the way space itself exists" (Stalker, 1995). They basically try to develop a new methodology by using participatory tools in urban research.



Figure 2.15. "Campagna Romana" by stalker, 2015.  
(Source: Campagna Romana con stalker, 2015)

When the collective projects are examined, it is seen that Campagna Romana (2006) is one of the key projects of the Stalker (Stalker, 1995). In this case, collective walking activity performed to Campagna Romana, with over a hundred participants consisting of eight groups. (Figure 2.15, 2.16) Participants among the groups consist of actors from different disciplines. This study includes observing the transformation of Roman city and Campagna Romana. Each participating group experiences this journey differently. In order to share these different experiences, it is necessary to use different expression tools such as; notes, sketches, maps, images, etc. Groups share their story with these tools.

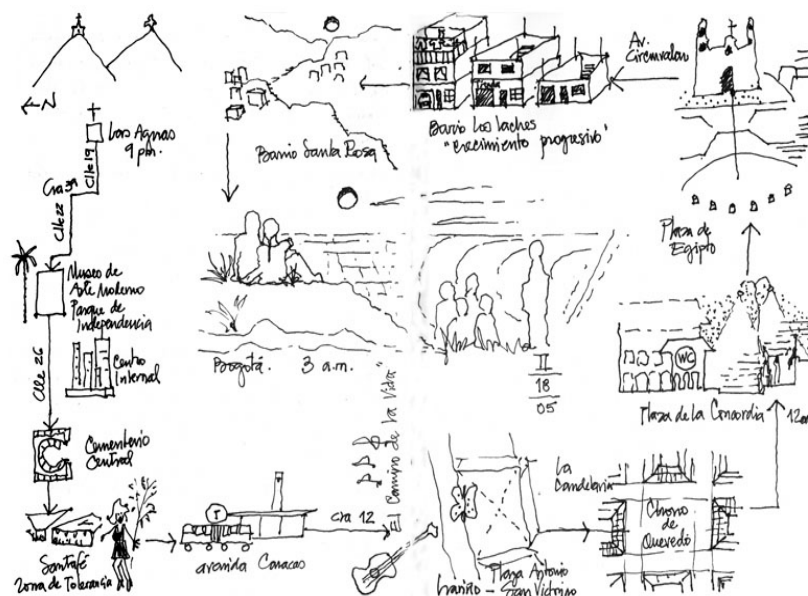


Figure 2.16. Sketch in the workshop of Campagna Romana.  
(Source: stalkerpedia, 2016)

Another significant example that can be examined in this section for art & design oriented civil initiatives is “Muf.” Muf, founded in London in 1994 and they still continue to work. They describe themselves as “a collaborative practice of art and architecture committed to public realm projects" (Muf, 1995) Founding members of the collective are architect Liza Fior, urban planner Katherine Clarke, and architect Juliet Bidgood. Collective members describe the main ideology in their practical actions as follows; “Realizing the potential pleasures that exist at the intersection between the lived and the built" (Muf, 1995). They have a quite mixed portfolio with public spaces, strategies,

master plans, exhibitions, interiors, and buildings. In their action, they conduct an interdisciplinary design processes. They positioned themselves against the mainstream architectural and urban planning practice. They usually seek an alternative voice in the planning process. Along with the changing conditions in architectural practice, the role and the importance of the architect also varies from day to day. In an interview which Dodd gave, from the architects of Muf, he explains his thoughts on the future role of the architect as “Double Agent” When the collective projects are examined, regenerating the Barking Town Square in London (2008) is one of the key projects of the collective (Figure 2.17).



Figure 2.17. Barking Town Square in London Project of Muf (a) before, (b) after intervention (Source: Muf, 1995).

In brief, in this section, art & design-oriented civil initiative examples from the World has been examined. Unlike politic-oriented civil initiatives part, this part is based on an examination over the actor groups. The examples examined in here are art & design oriented urban social movements emerged with the social and cultural discourses. The movements initiated by these kinds of initiatives differentiate from the class- based past traditional movements, in terms of their contexts. They also differentiate from past movements in terms of their organizational structures and action models. They have a non- hierarchical, leaderless and decentralized organizational structure contrary to the hierarchical, leadership-based and centralized past movements. These kinds of movements are seen as a break in the social movements literature. In this context, they are evaluated through the break relationship that they have established with these past movements.

## CHAPTER 3

### **THEORETICAL BACKGROUND OF ALTERNATIVE SPATIAL PRACTICES OF CIVIL INITIATIVES**

In this chapter, the theoretical background of alternative spatial practices of civil initiatives is discussed. Within the scope of this thesis, civil initiatives and their spatial practices will be examined through the three concepts as; Tactic & Strategy of Michel De Certeau (1980), “Habitus” of Pierre Bourdieu (1992) and “Thirdspace” of Edward Soja (1996). The reason for discussing these three concepts is the belief that they can provide a theoretical framework for understanding the language that these selected civil initiatives analyzed under the case study of this thesis, use to express their alternative spatial practices. Firstly, Michel De Certeau's “Tactic vs. strategy” concept will be examined. This concept basically questions how the ordinary people transform and appropriate the existing dominant modes of production to their benefit. And this concept is analyzed for determining the transformative characteristics of alternative spatial practices of these civil initiatives. Secondly, Pierre Bourdieu's “habitus” concept will be examined. This concept question, the relationship between the structure and the actor and also other interrelations between the concepts of field, habitus. This concept is discussed in this study for understanding the relationship between actors of the civil initiatives and the habitus of these actors. Lastly, Soja's “Thirdspace” concept will be discussed. In a basic sense, this thirdspace concept questions the alternative spatialities of the individuals. This concept is discussed in this study for understanding the possibilities and new insights that these concepts provide us while analyzing the spatialization of urban resistance of the civil initiatives.

### 3.1. “Tactic and Strategy” Concepts of Michel De Certeau

In this chapter civil initiatives, as one of the actors of the social movement and their alternative spatial practices will be read through De Certeau's “tactic and strategy” concepts. Within the scope of this part, the tactical experiences of these various initiatives that try to create a platform for thinking on urban space and also transformation potentials of these tactical experiences of the individuals are explored. It is believed that a gaze to Certeau’s tactic vs. strategy concept, will be very helpful for determining the transformative characteristics of alternative spatial practices of these collectives. In this chapter, firstly, the brief descriptions of tactic and strategy is made. After explaining these concepts, the specific features of these concepts is examined through the alternative spatial practices of civil initiative examples throughout the World. And lastly, the effects, and potentials of these concepts are discussed. It is believed that studying the mentioned effects and potentials has a significant importance for understanding the place and continuity of tactics in architectural practice.

De Certeau defines the concept of “strategy” as; “the calculation (or manipulation) of power relationship that becomes possible as soon as a subject with will and power (a business, an army, a city, a scientific institutions) can be isolated” (De Certeau, 1988, p. 35). He explains the concept of ‘tactic’ as; “a calculated action determined by the absence of a proper locus” (De Certeau, 1988, p. 37). As Certeau explained, strategies have a property area where they can manage their relationships. They dominate the place and transform it into the object that can be controlled. What is important for the strategies is the resistance that the place shows against time. On the other hand, tactics do not have a property area like strategies. They use the place of the “other.” Due to the lack of having any center or ground, it moves around. Because of that having any property area, it depends on time. As brief, De Certeau's explains the distinction between tactics and strategy through these statements; “Strategies pin their hopes on the resistance that the establishment of a place offers to the erosion of time” whereas “tactics are procedures that gain validity in relation to the pertinence that they lend to time, to the circumstances which the precise instant of an intervention transforms into a favourable situation, to the rapidity of the movements that change the organizations of a space, to the relations among successive movements in an action, to the possible intersections of durations and heterogenous rhythms” (De Certeau, 1988, p. 38)

De Certeau's theories about tactic and strategy and the interrelationship between these two concepts emphasize the importance that he gives to the individuals and the actions of these individuals. De Certeau expresses that individuals, in other words, "ordinary man," are not as vulnerable at the time when the power (government) establishes all kinds of oppression and control over the individuals with great strategies. He stated that; the situation of the community groups, in which all their life is controlled by control mechanisms and do not go under this mechanism and they produce their practices is an important problematic that must be examined. De Certeau questions how ordinary people (the urban user) are suppressed and manage to stay as the "other" in the system. He says, "They escaped it without leaving it" (De Certeau, 1988, p. 13). Tactics are slowly intervening the area of "other." They are not aiming to change or destroy the entire system. They find a crack in the existing system and try to enter through these cracks. It is not something that can be called as an uprising, rebellion or something else; it is an effort to getting your place in the system itself. At this point, Parisian collective "Urban Experiment" and tactical actions of these collectives can be given as an example to these mentioned issues. Collective consists of several independent teams; "The Mouse House," "La Mexicaine De Perforation" and "The Untergunther." "Untergunther," specifically interested in the restoration projects.(Tower, 2012). They aim to use, improve and restore the abandoned urban space. They enter the basement of the Ministry of Communication building by using the city's underground tunnels and stole the underground network maps of Paris. After then they use these tunnels to access to restoration sites and use these unused areas for film festivals, exhibition or various events (Figure 3.1, 3.2).

While being included in the system, they have to produce a new language by using the language of the existing system. For the reason that It is not a language of them , they have to be creative in this production process in order to show their existence in the system. To do this, they also need to imagine a deep transformation within the existing system. De Certeau explains the positions of tactics against the system by being within the system through these statements; ; "Users make innumerable and infinitesimal transformations of and within the dominant cultural economy in order to adopt it to their own interests and their own rules" (De Certeau, 1988, p. 14). Certeau also mentions about the games that ordinary people create. He states that the manipulative games and rudders that ordinary man put into practice against the great strategies of the power are transformed into an "arts of doing" by his own expression. (De Certeau, 1988).





Figure 3.1. Movie screening in underground tunnels by “Urban Experiment”.  
(Source: Tower, 2012)



Figure 3.2. Exhibition in underground tunnels by “Urban Experiment”.  
(Source: Tower, 2012)

De Certeau has developed a new approach by putting tactics in a position that does not depend on the strategy but against it. He does not examine tactics as a sub-title under the strategy. He sees them as an adaptation to the environment that is created with the



powerful strategies. For tactics, he uses the term “arts of doing” and by saying that he means all kinds of actions and ‘doings’ (Certeau, 2008, 56). He is not just interested with the conditions or productions in conflict times. He associates this concept with the practices in everyday life. In his book “The practice of Everyday Life” He tries to frame the complex formalities of tactics by giving numerous examples from daily life. He states his purpose for his studies on these concepts as; “making explicit systems of operational combination which also compose a culture, and to bring to light the models of action” (De Certeau, 1988, p. 11). Inherently, the tactics spread over every corner of daily life. In order to examine and study them, we need to create some frameworks and models. At this point, Certeau mentions about some kinds of "modes of operation" and "schemata of action."(De Certeau, 1988, p. 72). Certeau’s this conceptualization refers to the action model and organizational structure of the civil initiatives. At this point, again the restoration of the Pantheon clock that was carried out by “Urban Experiment’ can be given as examples for this issue. With the help of the professional clockmaker Jean-Baptiste Viot, they arranged a workshop in the basement of unused government building and started to restore the abandoned monumental clock of Pantheon (1850) (Tower, 2012). They have repaired the clock and replaced it (Figure 3.3).

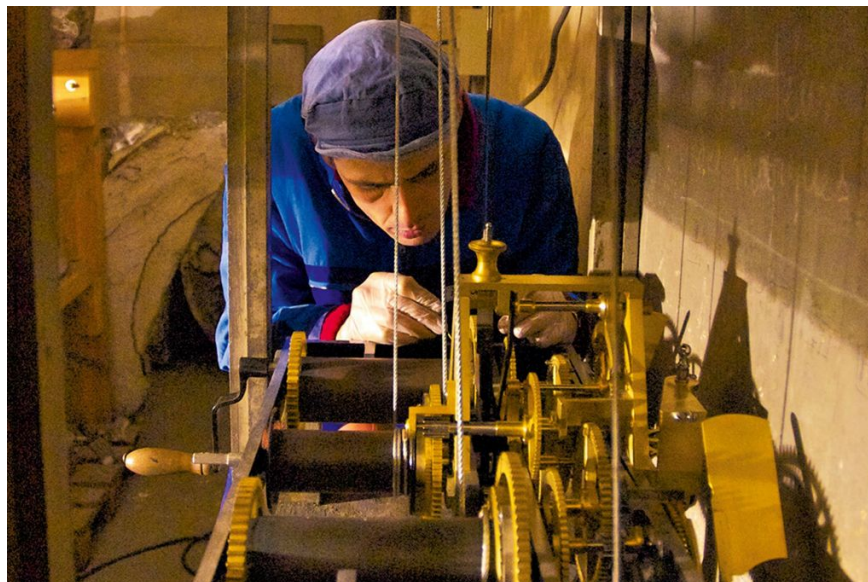


Figure 3.3. Repairment of the clock of Pantheon by Urban Experiment.  
(Source: Tower, 2012)

They try to observe the first reactions of the people when the clock makes its first sound. It may be sound so the usual and ordinary thing to hear the voice of clock, but in this case it means something different for them. They aim to create awareness for something.

De Certeau states that examining tactic is "to distinguish between the most insignificant ordinary process that diverts the direction of operation" (De Certeau, 1988, p. 14). The examination of tactics is important for us to realize the potential of what appears to be the most unimportant and most ordinary. For example, people who do yoga on the road where people come and go every day is significant for people to get an idea of the alternative use of the street (Figure 3.4). In the same way, a group that comes together for practicing music under the highway is an unusual thing for the users of this area but give them an idea how can they interpret the current usage of this area (Figure 3.5). The Same area occupied by the same people but propose a new meaning to that area. Tactics reproduce even the most ordinary products and actions in everyday life. So, implicitly the daily user who employs tactics reproduce their daily lives. The most important issue worth examining here that the way how ordinary man use these products imposed on themselves.



Figure 3.4. Yoga festival on the street.  
(Source: "Health And Fitness Festival To Close Bloomington Streets" , 2015.)



Figure 3.5. Tactical urbanism example.  
(Source: “Design Citizens: professional-grassroots urban tactics - Spacing National,” 2014.)

Although the tactics developed by ordinary people are being scattered, fragmented and untraceable, they are shaped by certain rules within itself. They reveal certain inner practices. In this way, these notions can be studied with specific frameworks. Of course, where specific schemata of actions or modes of are examined, or common features are demonstrated, a strict systematization should not be aimed. If these tactics turn into a holistic calculated system, then tactics transform into strategies. Without falling into this trap in here, some common features between these operations can be mentioned. One of them is the value given to that resistance that tactics give over to the concept of time. They wait for the opportunities that they can use and make his move successively. They run after another without waiting, because they cannot keep what they gain. They have to play with them all the time and also reproduce them. Another determining feature of the tactics can be counted as common, is the ‘placelessness’ and the ‘mobility’ that derives from this placelessness. Having any(no) specific place, give them a chance to wander around and meet with the other actions. Because they are not limited to a specific place or an individual group, it is appreciated that many different relationships are intertwined. For example, Park(ing) day activities can be given as an example of the issues mentioned above, for using the places of other. In these activities, city users convert parking areas which were separated from private automobiles into public spaces that they can use. They propose new spatial organizations for these areas and adopt these areas for different



usages like having a party, sitting on a chair or playing table tennis, etc. In this way, they increase the vitality of the area and efficient use of public spaces. These activities start in 2005 by the “Rebar design collective” in San Francisco. They convert the parking area into a mini-park and then these movements become so popular. Today, these Park(ing) day activities can be seen in so many countries. Each of them, intervene these parking areas differently and we can see the countless possibility for just one idea (Figure 3.6, 3.7).



Figure 3.6. Parking day activities.  
(Source: <https://www.uber.com/blog/less-parking-more-city/>)



Figure 3.7. Parking day activities.  
(Source: “Park(ing) Day’s Roadside Attraction | Arts & Culture | Smithsonian,” n.d.)

Another important determining factor for the tactic is that it transforms the regulations or rules whatever that imposed them, into different forms. The power of their differences comes from the way that uses for transforming what is imposed on them. Because of not having own products, they use products of “other’s”. For this reason, sometimes they cannot be able to tracked or perceived. For this issue Certeau says; “these actions are unsigned, unreadable and unsymbolized” (De Certeau, 1988, p. 16).

In brief, in this chapter tactic and strategy concepts are defined and analyzed through the readings of De Certeau. Besides of that, De Certeau's conceptions of “modes of operation” and “schemata of actions” are questioned. By examining these concepts, the study is aiming to make these operations available for review and to make them available for potential future work. And also impact and possibilities of these tactical experiences are questioned. For this study, which questions the alternative spatial practices of various collectives, exploring the potentials of tactics for creating an alternative space, has a significant importance that how the tactics of ordinary people can be incorporated into the production process of urban space is an important question to answer for this study. All these inquiries are trying to understand how these tactical experiences function differently by creating new possibilities and perceptions for the production process of space.

### **3.2. “Habitus” Concept of Pierre Bourdieu**

In this part of the study, the operational logic behind the alternative spatial practices of civil initiatives, as one of the actors of social movements, will be read through the Pierre Bourdieu's "habitus" concept. And the relationship between the structure and habitus of the civil initiatives will be discussed. With examining this concept of Bourdieu, following questions are expected to be answered.

- What motivations lay behind the collective experiences of these civil initiatives?
- Who are the actors of these actions?
- What kind of tendencies do these actors have?

In this chapter, Firstly, Bourdieu’s studies about “social construction theory” and the “logic of practice” will be discussed. Secondly, the brief description of “habitus” concept will be made and some specific features of habitus concept will be explained.

After then, Bourdieu's other important notions "field", "structure" and "game" will be explained and the relation between these concepts and habitus will be explored. At last, the habitus of some collective examples will be examined and the effects of their habitus to their alternative practices will be discussed.

As Bourdieu mentions all sorts of social knowledge are constructed with the participation of all social actors and all structures. Regarding this issue, he states that; "The theory of practice as practice insists, contrary to positivist materialism, that the objects of knowledge are constructed, not passively recorded, and, contrary to intellectualist idealism" (Bourdieu, 1996, p. 52). He express that, in order to reach a social knowledge, strict dualistic determinations between subjective or objective will not be enough for us. In this understanding process, he stated that structure and actor are in a relationship and in order to reach this social knowledge, we need to expand our investigation out of the relationship between actor and structure. Bourdieu express this issue with these statements; "A total science of society must jettison both the mechanical structuralism which puts agents "on vacation" and the teleological individualism which recognizes people only in the truncated form of an "over socialized 'cultural dope'" or in the guise of more or less sophisticated reincarnations of homoeconomicus" (Bourdieu, 1996, p. 20). Bourdieu put forwards a kind of "theory of practice" against the bilateral relation between the structure and actor by presenting various concepts such as "habitus," "capital," "field," etc. He suggests examining the relationship between the actor's habitus and field instead of examining the relationship between the actor and structure in order to understand the meaning of the collective actions of the actors in social struggle. " The proper object of social science, then, is neither the individual, this *ens realissimum* naively crowned as the paramount, rock-bottom reality by all "methodological individualists", nor groups are as concrete sets of individuals sharing a similar location in social space, but the relation between two realizations of historical action, in bodies and in things. It is double and obscure relation between habitus, i.e.,the durable and transposable systems of schemata of perception, appreciation and action that results from the institution of the social in the body (or in biological individuals), and fields, i.e, systems of objective relations which are the product of the institution of the social in things or in mechanisms that have the quasi reality of physical objects; and of course, of everything that is born of this relation, that is the relationship between habitus and field" (Bourdieu, 1996, p. 126). Bourdieu also gives importance to the relationship between habitus and structure. He states that social structure which actors live in, produce habitus

that shapes the practices of these actors. It refers to a mutual interaction between structure and habitus.

If we need to explain his concept of "habitus", (set of dispositions) with his own expressions; "Habitus is a set of acquired patterns of meaning, beliefs, behaviours and tastes. According to Bourdieu, it is through practice that actors structure the world by producing meaning, but this structuring is only possible because of embodied schemas that are constituted throughout history and are acquired by the individual through socialization. Individuals then (re)create these schemas through their practical actions because they are imposed/inscribed on the body, and have never passed through their consciousness. The habitus is not a product of 'theoretical calculation', but a 'kind of 'feel' for the game" (Bourdieu, 1985).

Apart from this definition, Bourdieu also uses following descriptions for habitus; "To speak of habitus is to assert that the individual, and even the personal, the subjective, is social and collective. "Habitus is a socialized collectivity" (Bourdieu, 1996, p. 116). This following statement of the "Baska bir Atölye" collective, exactly reminds us the concept of habitus as Bourdieu conceptualize as "socialized subjectivity"; ""Baska bir Atölye" collective opens the debate that constructing another world is primarily comes from firstly constructing ourselves. Just as our individual processes are not disconnected from society, the collective environment of the workshop presents a solidarity environment in the process of building ourselves in the same way".

Apart from the habitus concept, Bourdieu also use "game", "field" and structure concepts. If we look at these concepts, Bourdieu uses the "game" metaphor to express his understanding of social life. He sees all life as a game. By using the game term, he means a serious game which people dedicates themselves to the game, not the game which player play for fun or spend their time. He also mentions about a player who has a game understanding and who tries to struggle with his own limits. He wants from the players that they have to be aware of that we are a part of the bigger game, not just the small team in this small game. With the field concept, Bourdieu mentions about the area that the game is played.

As brief in this chapter, Bourdieu's habitus concepts are defined and the relation between habitus of actors of urban intervention and the structure is tried to be understood through the studies of Bourdieu. Besides of defining "habitus" concept, Bourdieu's theories of practice are also argued in this chapter. By examining this concept, this study is aiming to understand the relationship between actor of the interventions, the habitus of

these actors, the structure and the internalized tendencies of these actors. For this study, which questions the alternative spatial practices and the actor groups of these practices, examining the effects of their habitus on their alternative practices, has significant importance for exploring the motivations behind these experiences.

### **3.3. “Thirdspace” Concept of Edward Soja**

In this chapter, civil initiatives, as one of the actors of social movements, and their alternative spatial practices will be examined through Edward Soja’s “thirdspace” concept. The study is primarily based on defining and analysing the dynamics of Soja’s ‘Thirdspace’ concept and understanding the theoretical background of this concept. By doing all these, this study aims to explore the different implications of the ‘thirdspace’ concept through the alternative spatial practice examples civil initiatives. In brief, the effort of civil initiatives to search for alternative spatialities for urban life will be associated with the thirdspace concept that is defined as “an area of openness and creativity, and a radical space created by marginalized actor” (Soja, 1998, p. 43). Within the scope of this thesis, it is believed that, a gaze to Soja’s thirdspace concept can provide us new insights while analyzing the spatialization of urban resistance of these collectives.

If the structure of this section briefly stated; Firstly, the brief description of ‘thirdspace’ will be given. After giving a descriptive definition of the concept, “socio-spatial dialectics” of Soja will be mentioned. Thirdly, Soja’s “spatial trialectics” that include firstspace, secondspace and thirdspace that he associates with the spatial trialectics of Lefebvre (perceived-conceived-lived) will be explained. And also, other important notion that Soja gives importance for his thirdspace conceptualization, “heterotopia” of Foucault, will be defined and the relation between these two concepts will be examined. And Lastly, with the examples that will be given from Turkey and World, the role of the thirdspace concept in spatialization of urban resistance and the potential of these concept in order to create “counter public spaces” will be argued.

Firstly, regarding his thirdspace conceptualization, Soja states that; “I use the concept of thirdspace most broadly to highlight what I consider to be the most interesting new ways of thinking about space and spatiality, and go about in great detail, but with some attendant caution, to explain why I have chosen to do so.” (Soja, 1998, p. 2). As it will be understood from this statement of Soja, the importance that he gives to the ‘space’



and 'spatiality' is the critical beginning point for his Thirdspace conceptualization. He criticizes the Marxist geography studies for giving priority to 'Sociality' according to 'Spatiality'. He stated that; "Social reality is not just coincidentally spatial, existing 'in' space, it is presuppositionally and ontologically spatial. There is no unspatialized social reality. (Soja, 1998, p. 46). In order to develop and explain his thirdspace conceptualization, Soja uses the idea of Lefebvre's 'socio-spatial dialectic' (perceived-conceived- lived). He developed Lefebvre's socio spatial dialectics and proposes an "ontological trialectic of sociality-historicity-spatiality. The starting point of Soja's critique is the duality of spatiality. These dualities can be objectivity against subjectivity, real against imagined, space against space etc. Soja's criticism is against all of these dualities. In order to challenge all these dualities, Soja proposes the concept of 'Thirdspace' by developing Lefebvre's 'lived space'.

In his book *Thirdspace; Journeys to Los Angeles and Other Real-and-Imagined Places*, for Lefebvre, Soja states as: "metaphilosopher' who has been more influential than any other scholar in opening up and exploring the limitless dimensions of our social spatiality; and also in arguing forcefully for linking historicity, sociality and spatiality in a strategically balanced and transdisciplinary 'triple dialectic'" (Soja, 1998, p. 69). Soja expressed that the most challenging potential of his thirdspace conceptualization comes from its transdisciplinary effort. For thirdspaces, he stated that; "It cuts across all perspectives and modes of thought, and is not confined solely to geographers, architects, urbanists and others for whom spatial thinking is a primarily professional preoccupation" (Soja, 1998, p. 3).

In order to examine the 'Thirdspace' concept of Soja, it is necessary to firstly mention the "spatial trialectics" of him. His "trialectic" between the 'Firstspace', Secondspace, and the 'Thirdspace' resembles, respectively, what Lefebvre calls 'perceived', 'conceived' and 'lived' spaces. To explain respectively, for Firstspace epistemology Soja stated that; "They can be defined as focusing their primary attention on the analytical deciphering of what Lefebvre called Spatial Practice or perceived space, a material and materialized "physical" spatiality that is directly comprehended in empirically measurable configurations"(Soja, 1998, p. 75). For Secondspace, He stated that; "Secondspace is the interpretive locale of the creative artist and artful architect, visually or literally re-presenting the world in the image of their subjective imaginaries" (Soja, 1998, p. 79). To put it more explicitly, the differences between these two space can be understood from Soja's following statements; "Firstspace perspective that is focused

on the 'real' material world and a Secondspace perspective that interprets through this reality through 'imagined' representations of spatiality" (Soja, 1998, p. 6). Soja is more concerned the search alternative possibilities in order to combine the two moments of the space. For this, He proposes "Thirdspace" concept. He defines thirdspace as; "Everything comes together in Thirdspace: subjectivity and objectivity, the abstract and concrete, the real and imagined, the knowable and unknowable and the unimaginable, the repetitive and the differential structure and agency, mind and body consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history" (Soja, 1998, p. 57). With this concept, Soja states that all these things must be considered together, none of these things can be considered as separated. He sees Thirdspace as another way of understanding and changing the spatiality of urban life. The main purpose by proposing such kind of concept is to create a critical spatial awareness.

Soja also mention about "heterotopia" concept of Foucault in order to explain his thirdspace conceptualization. Primarily by Foucault's description, heterotopia; "Places of this kind are outside of all places, even though it is possible to indicate their location into reality" (Foucault, 1984, p. 24). By looking these expression of Foucault, his approach to space and spatial thinking really show similarities between Soja's thirdspace concept. In order to make his 'Thirdspace' concept clearer, Soja explain and give examples for Foucault's heterotopia concept that share the similar spatial imagination with his own conceptualization.

Another concept that he uses for explaining his 'Thirdspace' conceptualization is the 'thirthing' concept expressed by Lefebvre. Soja explain this "thirthing" concept as; "a deconstruction of a prevailing binary logic (e.g., the two modes of thinking about space) and the creation of a third, an alternative, a significantly different logic or perspective" (Soja, 1998, p. 60). In this respect, Soja propose "thirthing- as-Othering" to define the alternative third possibilities for spatial imagination. His 'Thirdspace' concept comes from these "thirthing-as-Othering" conceptualization. For Soja's thirdspace, Prasetyo stated that; "Thirdspace opens up the possibility of knowledge about space complexity by describing new forms of hybridization created and come together entities with different origins and interests, by means of describing the process that occurred in a particular spatial urban" (Prasetyo, 2015, p. 64). This hybridization provides a kind of unifying platform for differences. At this point, Urban space provide, alternative forms of organizations and different modes of actions can be observed in these urban spaces.

As brief in this chapter, Soja's Thirdspace concept are defined and the relation between 'Thirdspace' and the alternative spatialities of art & design collective examples are tried to be understood through the studies of Soja. Besides of defining 'Thirdspace' concept, Lefebvre's spatial triad and heteretopia concept of Foucault are also explained. By examining this concept, study is aiming to understand the different implications of the thirdspace concept through the alternative spatial practice examples of civil initiatives.

## CHAPTER 4

### **CASE STUDY: THE EXAMINATION OF ALTERNATIVE SPATIAL PRACTICES OF ART & DESIGN COLLECTIVES IN TURKEY**

Today, apart from existing architectural practice which is called as 'conventional' or 'mainstream architectural practice,' there are some collectives who search for alternative or other ways of doing architecture. These mentioned collectives aim to offer alternative insights to spatial production process by offering alternative organizational forms and alternative spatial practices. They aim to organize alternative channels by developing a proactive approach regarding the 'space' which Lefebvre defines as " a product of social relations" (Lefebvre, 1974, p. 190) and also production process of this space. If the effort of these collectives for creating their own alternative organizational forms and own distinctive spatial practices is considered, it can be clearly said that their efforts can be evaluated as a strong anti- discourse against today's popular discourse, that is firstly heard from Margaret Thatcher, and then adopted by many different governments, as "There is no ALTERNATIVE". In the times that such discourse is so popular, examining the alternative practices of these collectives who believe another kind of social life is possible and don't hesitate to take initiative for the change and transformation that they dream in this social structure is so valuable. In this sense, examining the potentials of the alternative spatial practices of these collectives has a great importance for this study.

This case study primarily focuses on the actors and actor groups in the process of alternative spatial production, the dynamics within these actor groups and the actions of these groups and their production processes. This section provides an analysis of the alternative spatial practices of six selected art & design collective examples in Turkey. These selected six collectives can be listed as; "Herkes İçin Mimarlık", "Whatabout", "Başka bir Atölye", "Geçici Müdahale Platformu", "Nomadmind" and "Urban Tank". This analysis includes a questioning of 'why' and 'how' these collectives carrying out their alternative spatial production process. In order to question all these, each collective is analyzed within the framework of five points of concern as; motivations and goals,

actors and actor groups, organizational structure, action model and design approach. With this analysis, it is tried to be discovered the potentials of these alternative practices of these collectives. This case study also asserts that the examination of alternative spatial practices of art & design collectives involving small-scale interventions to the urban space, not only valuable for questioning the collective production processes of these collectives, but also to discover their potentials to bring alternative initiatives to existing mainstream architectural practice. Within the scope of this case study, it is accepted that such an approach is important for the exploration of the alternative channels that the architectural practice can evolve in the possible future.

#### **4.1. Selected Art & Design Collective Examples in Turkey**

Within the scope of this study, six interdisciplinary art & design collectives in Turkey and the alternative design practices of these collectives are examined. These collectives that are selected for the examination in this study can be listed as follows; “Herkes İçin Mimarlık”, Whatabout, “Başka bir Atölye”, Nomadmind, Urban Tank and “Geçici Müdahale Platformu”. While the “Geçici Müdahale Platformu”, 'Nomadmind and Urban Tank are İzmir based collectives, “Herkes İçin Mimarlık” and Whatabout are İstanbul based collective and “Başka bir Atölye” is Kocaeli based collective. Of course, the actions of these six collectives are not limited to these mentioned cities; they literally carry out their project in different areas by going beyond their areas of influence. These mentioned six collectives is chosen to be examined in this study, because they are having some common characteristics related to the scope of this study and these characteristics can be summarized as follows;

- Carrying out the projects on the basis of being voluntary.
- Conducting an interdisciplinary and participatory process in their project.
- Taking initiatives to solve social and urban problems.
- Questioning the alternative spatial practices by searching alternative methods and tools in the design process of urban space.
- Searching collective forms of production.

In the light of these common characteristics, these six collectives are determined for analyzing within the scope of this study. Most of these collectives have started as a student initiative and later, expanded with the participation of professionals within the

discipline. But there are some exceptions that choose to proceed as a student initiative. They may be describing themselves differently, although they are making their productions with similar motivations and approaches and also in the similar fields. But in this case study, they all are called as art & design collectives. For this case study, interviews are carried out with Emre Gündoğdu (Architect) from “Herkes İçin Mimarlık”, Atıl Aggündüz (Architect) from Whatabout, Gül Köksal (Architect) from “Başka bir Atölye”, Çiçek Tezer (Architect) from “Geçici Müdahale Platformu” and also Nomadmind and Tuba Doğu (Architect) from Urban Tank.

## **4.2. Methodology of the Case Study**

For this case study, firstly a preliminary research has been carried out through the examples of art & design collectives in Turkey. With this pre-research, nearly ten collective examples that are determined to be examined within the framework of this study. As a first step, pre-interviews are carried out with these ten collectives. As a result of these pre-interviews, this number has been reduced to six collectives. At this stage, regarding the issues of why these another four collectives are not included in this study, the following reasons can be mentioned;

- Some of these collectives are not willing to make a contribution to this study.
- Some of them has been established so new, and they don't have any straight and clear action models to be examined.
- Some do not follow a process that this study concern and many other similar reasons.

Thus, the focus group was reduced to six. After then, as a second step, these selected collectives are started to be deeply analyzed. In order to analyze them, five points of concern have been determined. These points of concern are; 'Motivations and goals', 'actor and actor groups', 'organizational structure' 'action models' and 'design approach'. In the light of these five points, a questionnaire was prepared to ask the collectives to analyze the practical structure of their collective actions. This prepared questionnaire consists of 14 open-ended questions. For each points of concern, the following questions has been asked to the collectives;

For the general information about the collective;

- ‘How the idea of establishing a collective has emerged and developed?’

For the motivations and goals;

- “How do you describe yourself and your purpose?”

For the actor and actor groups;

- “Who participate your actions and how they participate in the process?”
- “What kind of relations do you have with other similar collectives?”

For the organizational structure;

- “How do you organize and mobilize all these participants?”

For the action model;

- “Do you employ any specific methods, or do you have any directional map when you organize your actions if you do? What kind of methods do you employ?”
- “How does the process go for you, such as who design? Who applies? Etc.

For the design approach;

- “What the urban intervention means for you, should we intervene the urban space?”

What kind of urban intervention do you employ?”

- “How do you evaluate the potentials of small-scale urban interventions in urban space?”
- “Can these small-scale urban interventions transform a new urban space design practice?”
- “How can these urban interventions find a place for itself in the collective memory of the urban space?”

And lastly for the design approach, especially focused on value of public space;

- “What does the urban space mean for you,Why do you care about urban space?”
- “What do you think about the effects of the urban transformation projects on the daily life of the urban user?”
- “What the concept of participatory design process means for you and what do you think about the application of participatory design process in Turkey?”

The questionnaire was followed by **in-depth interviews** in an **open-ended** format. With three collectives, “Geçici Müdahale Platformu”, Nomadmind and ‘Urban Tank, face to face interview has been conducted while the interview with the other three collectives, “Herkes İçin Mimarlık”, Whatabout and “Başka bir Atölye” has been conducted via mail. These face-to-face interviews have been recorded with an audio recorder, and in the same way, other three collectives have also sent their answers with

an audio record. These records from both the face-to-face and group interviews over the mail have been converted into written transcripts.

For analyzing and evaluating the written transcripts, **content analysis** method has been applied. Krippendorff describes the content analysis methods as; “Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the context of their use “ (Krippendorff, 2003). Regarding the how content analysis deals with a text, Mathison states that; “This type of analysis may be qualitative or quantitative and involves breaking the text into manageable categories that are labelled, or “coded.” These categories may be words, phrases, sentences, or themes (Mathison, 2005, p. 82). Mathison also mentions about two types of content analysis. These are; **conceptual and relational analysis**. “Conceptual analysis establishes the existence and frequency of concepts (perhaps by examination of the most frequently used words, phrases, metaphors, or concepts), and relational analysis examines the relationship among concepts in the text (perhaps by looking at the co-occurrence of particular concepts” (Mathison, 2005).

In the first part of the analysis of the case results, **conceptual content analysis** method has been used. After reading written transcripts, the answers that are obtained from the interviews are separated into categories according to the determined points of concerns. This kind of categorization is called as “coding scheme.” For each point of concern, the answers of the collective team are examined, and frequently repeated concepts and phrases have been determined through these five points. This process is repeated for each collective. The repeated keywords and phrases are presented in a **contingency table**. The reason for choosing the contingency table to visualize the determined keywords is the belief that it would be beneficial to make a comparison between all collectives and the keywords that belong to these collectives under each point of concern.

As a second step, after determining the frequently used keywords and themes, and analyzing them, by going one step ahead, the issues like which concept are related with each other and what kind of relationship among them, are started to be analyzed. This kind of analysis corresponds to the **relational content analysis** which is the second kind of content analysis method as Mathison states. According to the results of the first step of the case analysis. In order to visualize the results of these relational content analysis, network mapping method has been used. When there exists too many concepts and relationship series that are too complicated to handle or even be fully conceived, **network**



**mapping** would be very helpful to show the complex relationships between more than one concepts in one diagram.

### 4.3. The Analysis of Selected Art & Design Collectives in Turkey

#### 4.3.1. “Herkes İçin Mimarlık”



Figure 4.1. The logo of “Herkes İçin Mimarlık” collective.  
(Source: Herkes İçin Mimarlık, 2007)

Herkes İçin Mimarlık is an organization based on the “Ölçek 1/1” collective which has established in 2007 by a group of students from the Faculty of Architecture of Istanbul Technical University (ITU) with the desire of “moving away from the school and doing something different” (Figure 4.1). The collective has conducted two projects under the name of 'Olçek 1/1' collective, which are; Dwelling House Project for teachers in 2007 in Kahramanmaraş and Fishing Port Project in Giresun in 2008. After then, in 2011 same group with the articulation of some participants from a different university, who are interested in such kinds of work such as 'Kayıtdışı' collective from the Yıldız Teknik University and such more, have come together and establish 'Herkes İçin Mimarlık' organization in order to carry out more extensive projects. Thus, the process that started as a student initiative or collective is developed with an establishment of the 'organization.' Currently, the organization has more than 100 members from a different discipline. At today's point, they primarily question 'Other Ways of Doing Architecture', with the statements of Nishat Awan (Awan, Schneider, & Till, 2013), by conducting interdisciplinary design process with the help of different participants that they involve from different disciplines.

For this study, another crucial point after understanding how the idea of the collective has emerged and how it developed during times, is the question of how the

collective define themselves. In their website, the group briefly describes themselves in their own words as follows; "Herkes İçin Mimarlık" (Architecture For All) is a **non-profit and independent architecture organization** based in Istanbul devoted to offering architectural solutions to social problems which are faced today in Turkey and beyond and promoting participatory design process in architecture education"(Herkes İçin Mimarlık, 2011). The question of how the collective defines themselves is considered to be crucial for understanding how the collective positions themselves in all this urban struggle or urban re-production process. In addition to all these, if the projects of the organization so far are briefly listed; 'Revitalizing Abandoned Rural Schools' Projects in some areas such as Caka (2012), Kizkapan (2013), Ovakent (2013), Kargı (2012) etc, 'Women and Children Spaces Projects in Tokat (2014), "Hiu" Project in Kahramanmaraş (2007) and "Zehre" Project in Giresun (2008), there are also some individual projects like "Beyoğlu Cinema Project" (2014), "m<sup>3</sup>" Project (2016) and many more, apart from these the collective has conducted various workshops during Gezi Uprising (Herkes İçin Mimarlık, 2011). (Figure 4.2, 4.3, 4.4).



Figure 4.2. 'Revitalizing Abandoned Rural Schools' Projects' in 'Ovakent'.  
(Source: "Herkes İçin Mimarlık", 2011)



Figure 4.3. 'Revitalizing Abandoned Rural Schools' Projects of HIM in “Mesudiye”.  
(Source: Herkes Icin Mimarlik, 2011)

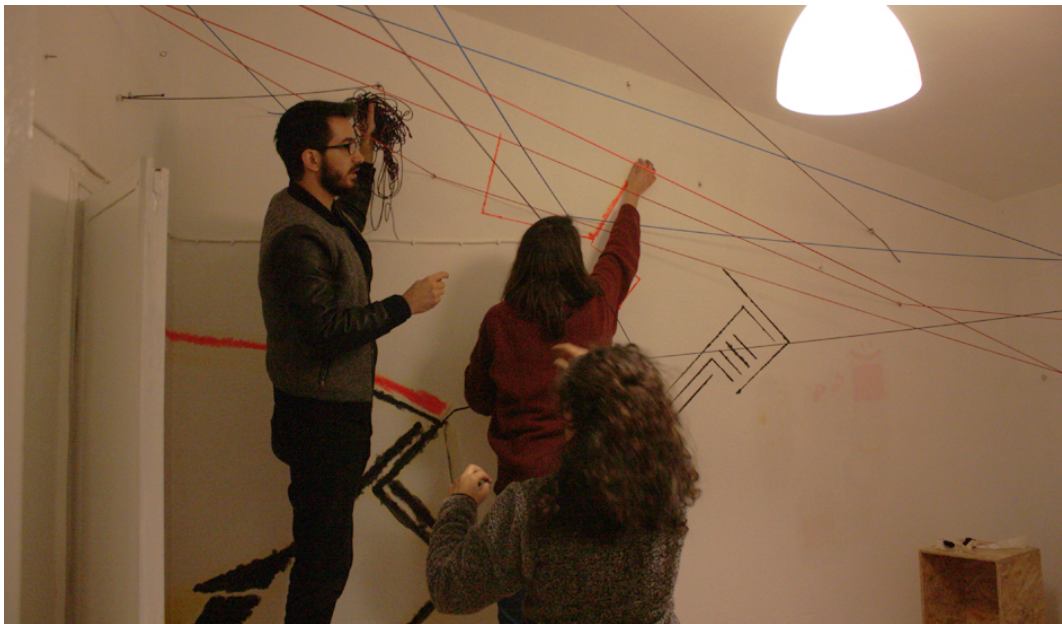


Figure 4.4. 'Women and Children Spaces' Projects of HIM in Tokat.  
(Source: Herkes Icin Mimarlik, 2011)



#### 4.3.1.1. Motivations and Goals

Emre Gundogdu, one of the group members of the collective, explains the main motivation of the group in the interview that is conducted for this study, as follows; "Herkes İcin Mimarlık is an organization that aims to make some experiments about how can we more productive about social issues as individuals within the discipline of architecture, in terms of more speaking, more contributing or more involving. Organization also question the issues such as how the ways of doing architecture could be different and in the same way how the market and the academy could be different" (Gundogdu, 2017). Apart from the statements of Gündoğdu, in the bylaw on the website of the organization, the aim of the collective is explained as follows; "Herkes İcin Mimarlık has established to provide design solutions to social problems which are faced in Turkey and beyond and bringing the new developments to architectural education"(Herkes İcin Mimarlık, 2011). In the light of these explanations which the group members express their own aims, it is possible to say that the group firstly questioned the role of the architecture discipline and of course the architect as the main actor from this discipline, in the process of social change. By questioning the position of the architect in this process, the collective is aimed to encourage the architects to take initiatives to solve social problems.

Within the scope of this study, it is thought that examining the main motivations that laid behind the actions of the collective is important to understand some issues like why these kinds of collectives try to bring an initiative to existing architectural practice? and what points in architectural practice are they not satisfied with? A sample sketch that was prepared in the discussion series of the collective in order to define the aims and goals of the collective, can also be an important guide to understand that how the HIM positioned themselves when they were first established in 2011 (Figure 4.5). In the simplest sense, when the sketch of the collective named as 'manifest' is analyzed, some important points that the collectives question about themselves in terms of understanding their own main motivations and goals, can be summarized as follows; Whom does the architecture serve to? Where does 'everyone' in this process? We must do all things together, Where is our boundary? We are not just 'that', we have to be more brave in our actions etc. These questions show us what the most important points that the collective mostly gave importance in the architectural practice.



Figure 4.5. A sketch of Herkes İcin Mimarlık from the discussion series in 2011. (Source: Dayanışma Mimarlığı, 2017)

In brief, as mentioned above, Herkes İcin Mimarlık collective believes that it is possible to produce alternative spatial practices other than traditional architectural practice. In the light of this belief, they basically question the alternative ways and tools spatial production process. They are experiencing alternative methods and alternative process design by going beyond the boundaries of mainstream architectural practice. Besides this main emphasis of the organization, as it can be understood from names, they are trying to involve 'everyone' into this design process. They aim to manage the whole production process by taking a role like a third agent among all the stakeholders in this process. They carried out collaborative design process between these actors such as architects, urban planners, investors, local government and of course the urban user.

#### 4.3.1.2. Actors and Actor Groups

Herkes İcin Mimarlık collective has 93 members in their system. In their member structure, there are 66 architects, 5 industrial designers, 6 interior designers, 7 urban planners, 2 landscape architects, 3 civil engineers, 1 sociologist, 1 video artist and 1 psychologist. (Herkes İcin Mimarlık, 2017). As it can be seen from the numbers of the members, their participants mostly consist of architecture students, architects, interior architects, landscape architects and urban planners. Apart from these, there are also

members from different disciplines such as; sociologist, psychologist, video artist etc. During the project process, they work with NGO's, student groups, local communities and individual initiatives (Figure 4.6). So, they have included many disciplines in the design process of the urban space. They carry out an **interdisciplinary** design process by removing the boundaries between different disciplines. They try to create a collective design process in which all stakeholders are actively involved. The collective undertook a role like a **third agent** among all the stakeholders in this process. The member structure of the organization expands with participation of the people who involved in the works of the collective depending on the project, in addition to the members that involve this process since the idea of collective production first emerged. Besides the membership, everyone can participate the activities of Herkes Icin Mimarlik as volunteer. In this process, participants who participate as voluntarily have a great importance as well as the members of the organization. Collective mostly carry out their project with volunteers that answer the open call that is made before the design process. Up to now, nearly 1000 volunteer have been involved in the work of the organization. The organization seems to have established a great network with the volunteers and their own members that they took place in their project so far. This network is expanding by communicating with the different participants who involved in each project.

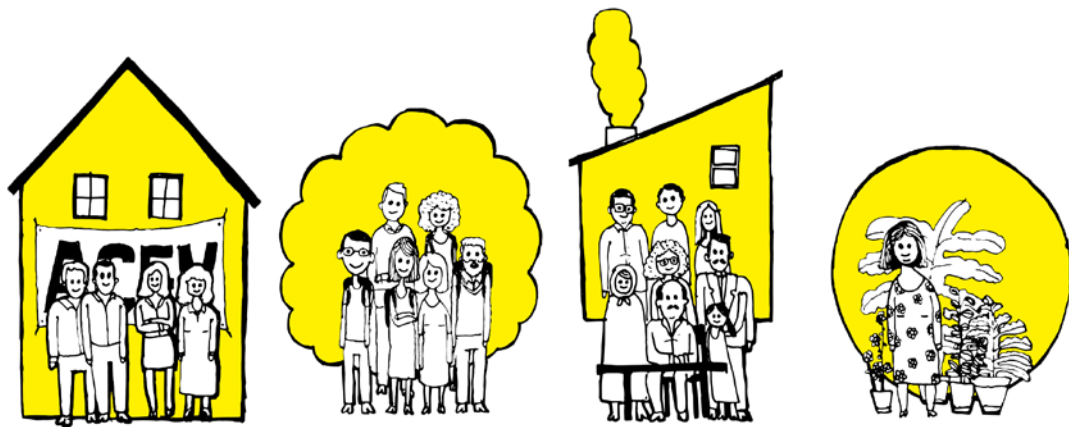


Figure 4.6. The diagram that shows the actor groups of HIM during the design processes. (Source: “Dayanisma Mimarligi”, 2017)

Within the scope of this thesis, another question that are expected to be answered regarding actor groups that involved in these processes are what kind of relationship do you have with the other similar collectives? and do you have any collaborations with them? In this issue, Emre stated that "Recently, we took part in the “Dayanışma Mimarlığı” exhibition of the İstanbul Chamber of Architects. There were seven more similar groups together with us. They are ‘Baska bir Atolye’, ‘Plankton Project’, ‘Tarihi Yedikule Bostanlari Koruma Girişimi’, ‘Mimar Meclisi’, ‘Düzce Umut Atolyesi’, ‘Kuzguncuk Bostani İyileştirme ve Koruma Projesi’. We prepared this exhibition with these seven groups. We shared our work with each other. This is the project that we have done collaboratively in the near future. But of course, this exhibition is not the only partnership that we have with these groups. We have already worked with these collectives both individually and as a group. For example, we have worked with Plankton Project and Yedikule before" as a group. Apart from this, we have also been involved in other projects with the members in these groups individually”.

#### **4.3.1.3. Organizational Structure**

Herkes İçin Mimarlık organization has a small office in Kadıköy but for the reason that the members of the organization are not only in İstanbul and also not even in Turkey, they are constantly conducting their projects through communication channels such as Facebook, Whatsapp, Snapchat, Basecamp etc. And also, Emre states that not just the projects but the whole process in the organization continues in this way. After reaching a common decision over mentioned communication channels, the project process is proceeding with the pioneering of someone from the group who can take the initiatives to continue the project.

When the organizational structure of the collective is examined, it is seen that they have a **non-hierarchical and leaderless** organization structure. Their projects involve interventions by bottom up strategies instead of top down strategies. There is no hierarchy between the members and the participants of the organization. There is a kind of **horizontal** organizational structure in the project process of the organization. The answer given by the Emre to the question about how they organize the group as follows; “The decision mechanism of the group works as follows; if someone from the organization says that we want to do something in this way and if these things they want

to do is not against the general attitude of the organization, then the organization provides the necessary support for the realization of the project and after this step the rest of the process is managed by these initiative group”. As Emre stated in here, this is not a usual process as the decision is taken over by some authorities and then after some fictional participatory process are trying to be designed. In here, there is a kind of process is observed where common interests of urban users are concerned, and each step is designed with a participatory approach. This situation is summarized by Emre as "Collective intention, individual initiative".

#### **4.3.1.4. Action Model**

Herkes İcin Mimarlık does not have such a specific action model or a directional map in their actions. The action model of the organization varies according to the situations such as the field, the requirements of the field and the potential participants of the project. But in general terms, when the works of the collective are examined, it is seen that they generally employ participatory **proactive** action model. Proactive action model requires a “creating or controlling a situation rather than just responding to it after it has happened” (“proactive - definition of proactive in English | Oxford Dictionaries,” n.d.). Proactive action model involves interventions to the potential future problems before that they may emerge, unlike the reactive action model which involve intervention to the existing problems after the problems have emerged. If it is accepted as the relatively alternative sounds in mainstream architectural practice propose reactive action model, the importance of the collectives who propose a proactive model become prominent.

After mentioning the action model of the collective, another important point about the collective who proposes a participatory and proactive action model, is questioning that how the process of their action is progressing? Although the action model of the organization varies according to the project, but, as Emre explain, it is possible to mention about a basic framework that shapes the works of the collective. This framework does not progress in a very strict manner, but it can still help to understand the working principle of the collective in a very simple sense. In their website, the organization simply explain their design and implementation process of their actions with a very basic diagram (Figure 4.7) with the title as “How did HIM work for YAP process?” (Herkes İçin Mimarlık, 2011).





Figure 4.7. The diagram of “How did HIM work for YAP process?”  
(Source: Herkes İcin Mimarlik, 2011)

As it can be understood from both this diagram and the explanations of Emre, they employ some similar action types in their projects. These action types can be mentioned as follows; 'Researching', 'Open Calls', 'Brainstorming', 'Workshops', 'Video Making' and 'Podcasts'. These action types are commonly observed in many works of the collective. In a very basic sense the action process of the group can be summarized as follows; They generally start with a pre-research step about the planned project. After making sufficient preliminary research, as a second step they announce the project by making an 'open call' in order to find participants for the project (Figure 4.7). After taking answers to these open calls, they design their workshops. In these workshops, they make brainstorming with the all participants. After then they prepare a video which shows the whole process and finally they podcast their product. Of course, such kind of reductionist approach that is used to explain all these process in a simple framework, is against the nature of these kinds of alternative works. But, what is examined here is to emphasize the effort to search for an alternative design process which is not observed or lost in existing mainstream architectural practice.

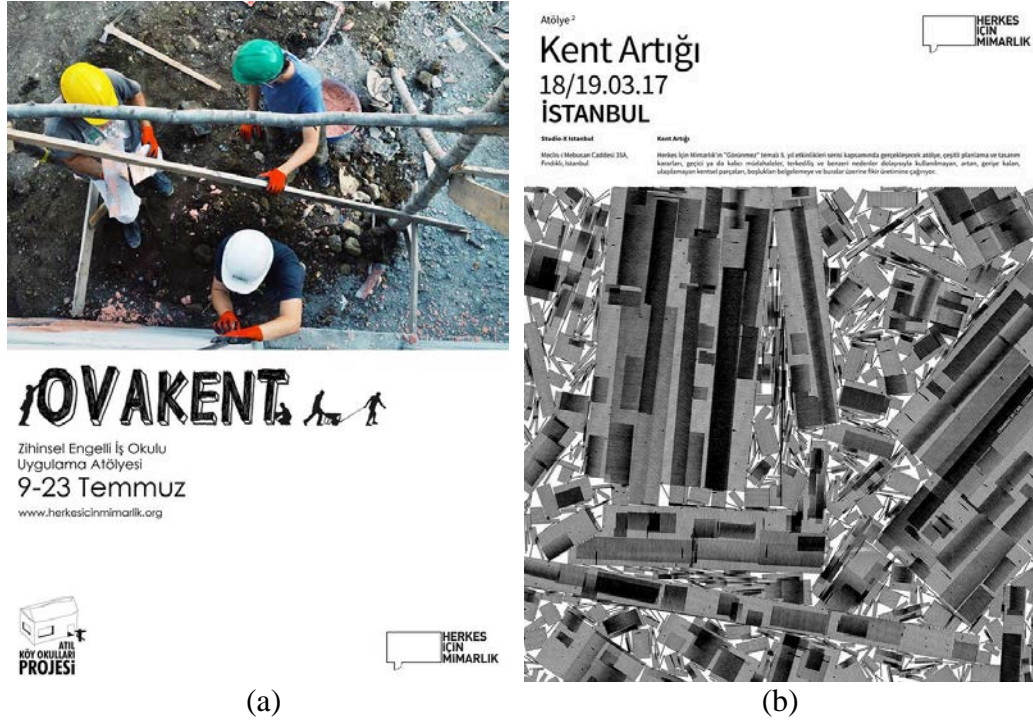


Figure 4.8. Open call examples for the project of the HIM (a) for Ovakent project, (b) for “Kent Artığı” project (Source: Herkes İcin Mimarlik, 2011)

Besides all that they are trying to produce their own participatory models, depending on the project and the situation, with regard to the participatory processes, which is one of the issues that they generally attach importance to. But there are, of course, a few things that the group is primarily concerned with in this process. One of the important criteria that the organization cares not to change as much as possible in their actions is 'to start a project on the site'. By saying to start on a project on the site, they do not want to carry out a project for some area by just sitting and saying something from the Kadıköy office. They want to evaluate the project with the people who lives there. And, this site work includes not only going to the site only at start, but going to the site at every stage of the process as much as it is possible. Their fieldwork is based on the questioning of the possibilities and necessities of the field. These kinds of research can be only possible by going to that area many times. And they think that this kind of fieldwork is very important to answer questions such as whether there is a correspondence of what they propose to this field for the user of this field, whether the participatory design process is working or not for this project and whether the final product of this process is really owned by the users of the field or not.

#### 4.3.1.5. Design Approach

When the motivations and the aims of the organization are considered, it is seen that they have a **change-oriented** and **self-initiated** design approach against the problems in urban and social life. In their manifest, they express that they are trying "to provide design solutions to social problems which are faced in Turkey and beyond" (Herkes İçin Mimarlık, 2011). As it understood from this expression of the collective, they do not avoid taking initiative for the change that they imagine in urban life. They suggest temporary and small scale urban interventions into the urban space. They take initiative and undertake a **third agent** position between all actor and actor groups to include them into the change and transformation process of urban space. This approach clearly shows the position of the collective in the process of social change. After expressing the approach of the collective to the design process of urban space and their positioning in the change and transformation of urban space, the examination of some design principles and concepts that the collective cares and emphasizes in their interventions is also important for understanding the design approach of the collective. Regarding the issues as what they consider when they intervene the urban space, they express that they believe that **small-scale interventions** can achieve large-scale impact and they mostly underline that there is much to learn from these small-scale interventions. They think that one of the ways for achieving a difference in a system that is not open to much intervention, is preparing an intervention plan which involves fragmented and articulated small scale urban interventions.

In the interview Emre emphasize the importance of the value that they gave to the urban space. They experiment the alternative participatory process designs. They try to create their own participatory model in each project. For a well-designed urban design process, they mention about **transparency** and **participation** as the most important design concepts. They argue that all processes of the project should be open to the access of the whole city users, and everyone should be involved in this process. About the participation issue, Emre states that; "In Turkey, the design of urban space is generally determined behind the close doors with top-down strategies of the decision mechanisms. Our purpose is to show that they don't need to be like this, there are different, alternative ways of carrying out these processes. Of course, we do not say that the urban space cannot be touched, but we want to emphasize that all the urban users and stakeholders should be

included into the design process of urban space and their opinions should be taken about their own environment. But, in here by saying their ideas should be taken, we are not talking about such kind of fictional participatory process as 'we complete some project, but we want to ask the actual user of this project that do you want pink or blue?' We are talking about something more complex than such kind of show-oriented efforts. We have concerns about the challenge of experimenting the alternative channels of this co-production process". So, all these issues refer to the concepts of transparency and participation. For the collective, the design of participatory process as important as the architectural final product, perhaps even more. Even if it is not a final product to be put forward, this design of participatory process is a product itself.

### 4.3.2. Whatabout



Figure 4.9. The logo of Whatabout collective.  
(Source: Whatabout, 2007)

'Whatabout' is a student collective which is established in 2013 by a group of students from the Faculty of Architecture of Istanbul Technical University with the desire of "experiencing something different for more collective educational processes" (Figure 4.9). In this sense, Whatabout is one of the first student collectives which functioning as an 'open studio' in Turkey. The idea of establishing a collective is first put forward by Atıl Aggündüz while he still studying at university. Aggündüz explains their first motivations by establishing Whatabout as follows; "architecture student could also learn a lot from a collective design process which he could follow his colleagues without any supervisor as well as the current architectural education system in universities." He shares this idea with his friends from the university. He designs their first workshop by taking the support of his friend. Thus, 'Whatabout' collective is formed with the first workshop that is carried out with the participation of architecture students from different universities. The process that started with the initiative of an architecture student has

developed with the establishment of a 'Whatabout' collective. Currently, the collective has realized 18 projects and a Turkey tour with nearly 400 participants from different disciplines. At Today's point, the collective primarily question 'alternative education process based on not only transferring knowledge but also sharing them' (Aggündüz, 2013). For this study, another crucial point is the question of how the collective define themselves. In their website, the collective briefly describes themselves in their own words as follows; "Whatabout is **a collective design practices series and open studio functioning**" (Whatabout, 2013). Questioning this definition is considered to be crucial for understanding how the collective positions themselves in all this urban struggle or urban re-production process. In addition to all these, if the projects of the organization so far are briefly listed; 'Synthesia' named mobile workshop and forum series, Turkey Tour, which takes place in various areas like Bursa, Eskisehir, Ankara, Izmir ve Mardin, 'Micro Towns in Izmir', three workshops with Yasar University in Izmir as "Arayüz", "Bakış Kaçış", and "Changer", "Kadıköy Eksiltmeleri" and "SALT Galata" etc (Whatabout, 2013) (Figure 4.10, 4.11, 4.12).



Figure 4.10. Whatabout team in 'Catch on' project.  
(Source: Whatabout, 2013)





Figure 4.11. “Micro Town” Project of Whatabout in Izmir.  
(Source: Whatabout, 2013)



Figure 4.12. “Micro Town” Project of Whatabout in Izmir.  
(Source: Whatabout, 2013)

### 4.3.2.1. Motivations and Goals

Atıl Aggündüz, one of the members and also the founder of the collective, explains the main motivation of the collective in the interview, that is conducted for this study, as follows; “ I realized that the framework of the theoretical and partly practical education in universities is determined by some authorities, and this frame which has been drawn for the architectural education system is seemed as something that is hard to go beyond, I think that it is possible to go beyond and experience something different and something that emphasize the importance of the 'sharing' and 'collective production' concepts within the architectural education. As Whatabout collective, we believe that **sharing** is a strong act as well as **transferring**. These concepts should be definitely more emphasized in the academy. And we believe that **unsupervised studios** could be the way of doing it. Such kind of studios could be carried and be successful as well as the current studio system” (Aggündüz, 2017).

Apart from these statements of Aggündüz, in their website, the aim of the collective is explained as follows; “Whatabout is a **collective design practices series and open studio** functioning without interruption, focused on experimental production and the experimental process, searching/testing alternative education styles based on not transfer but sharing” (Whatabout, 2013). In the light of these two explanations which the collective expresses their own motivations and aims, it can be said that the group primarily questions the alternative educational practices and to achieve this, they aim to design some kind of open workshops in parallel with the academy, where alternative design processes are experienced and tested. With all of these concerns, the collective emphasizes the importance of collective educational process. Whatabout brings an alternative and also critical perspective to the current architectural education system in the academy, by proposing an unsupervised studio. They think that in the collective production process, individual can learn a lot from each other and they believe that these kind of sharing is a key for collective learning.

Briefly as mentioned above, Whatabout collective is tried to create a common questioning platform to answer some questions like; Is it possible to propose (maybe design) an alternative architectural education practices? Could the unsupervised studios have been a way of doing this? if it could have been, what the potentials of these unsupervised studios to current architectural practice?

#### 4.3.2.2. Actors and Actor Groups

The members of Whatabout collective only consist of students. For the reason that they describe themselves as **student collective**, professionals are not involved in their actions. The participants of the collective are mostly students from the disciplines such as architecture, urban planning and graphic design, but there are some participants from different discipline such as sociology, psychology, engineering etc. So they conduct an **interdisciplinary** design process. Member structure of the collective expands with the participants who involved in the collective depending on the project. Aggündüz explain the participation process of workshops of the collective as follows; "Participants who take part in our workshops, can also took part in the organization of a later workshop of the collective or he/she can invite us to his own workshop and we can work together with them. That's how we build our network". Up to now, nearly 400 participants has involved the work of the collective. The collective seems to have established a great network with the participants and their own members that they took place in their project so far. This network is expanding through communication with different participants who are involved in each project. For the questions that what kind of relationship do you have with the other similar collectives and Do you have any collaborations with them? Aggündüz stated that; "Actually, the most valuable parts of these production processes are 'making together and sharing experiences'. When I have established the Whatabout, at the same time No:12 was established in Bursa. I have met the founders of No:12 from different workshop. For example, we were with them on our 2015 Turkey Tour. Other than that, we got an invitation from Begum and Duhan from Izmir. We work together with them on 3 workshops and after than they have established a different collective etc."

In brief, for the collective which emphasizes the importance of 'sharing as well as transferring', the act of collective production has great importance. And each participant who are involving this collective production process has equal importance. For the collective, it is not possible to mention about some fixed core members. They mostly carried out their project with the participants who participate to the work of the collective depending on the project. This means that each project provides a chance for new encounters and new relationships and these new relationalities bring new approaches and new ideas to them. There is such an intricate(girift) network between the participants and the collective itself.



### 4.3.2.3. Organizational Structure

The participants of Whatabout collective are not only in Istanbul and also not even in Turkey. In such situations, organization process can be problematic for a collective which emphasize the importance of acting together. So, regarding the questions of how they organize? and how they mobilize all the participants of the collective? Aggündüz stated that; “We announce and also carry out our project through communication channels such as Facebook, Whatsap, Skype etc. We follow the works of each other through social media and we are aware of each other. In this way, we always keep in touch” (Aggündüz, 2017). When the organizational structure of the collective is examined, it is seen that They have **a non-hierarchical and leaderless** organizational structure. There is no-hierarchy between the participants of the collective. **Everyone** can involve the works of the collective in the way they want. In the collective, the participants and the people who organize and run the works are the same people. They often emphasize the importance of a design process in which no one has superiority to anyone. As it is mentioned above in the actor and actor groups part, professionals are not involved in their projects. This kind of approach could be expressed as a right application of a non-hierarchical leaderless organization process.

### 4.3.2.4. Action Model

Whatabout does not have such specific action model. As a matter of course, action model of the collective varies according to the situations such as the field, changing requirements of the field and the potential participants of the project etc. Aggündüz explain this situation as follows; “We don't have any specific method or any directional map. We are actually fed from the process. We basically turn our directions wherever the project takes us. So, the tools, methods, participants etc, all these things may change. But of course, there are something that could not change. For instance, the most critical thing for us in our design process is the social communication. Workshops may not go well, we may not do anything, but we have to discuss the situation of not doing anything. Thus, the communication is the most critical thing for us. I can say that our only directional map is the importance that we gave to the ‘**communication**’”. Even though they have no specific action model, if the works of the collective are examined, it can be observed that

it is possible to mention a simple framework that shapes the action process of the collective. This framework can help us to understand the operational model of the collective.

The way that the collective operates their actions show many similarities with the other similar collectives. In a very basic sense the action process of the group can be summarized as follows; Firstly, they make research about the project idea, this preliminary research include questioning about the issues such as; Where the project will be proceeding, who will run the project, who participate to it, and how the resources are managed. After taking some basic decisions about the previous issues, as a second step, they make the research of the possible participants. They make **open calls** to invite people into their action process (Figure 4.13).

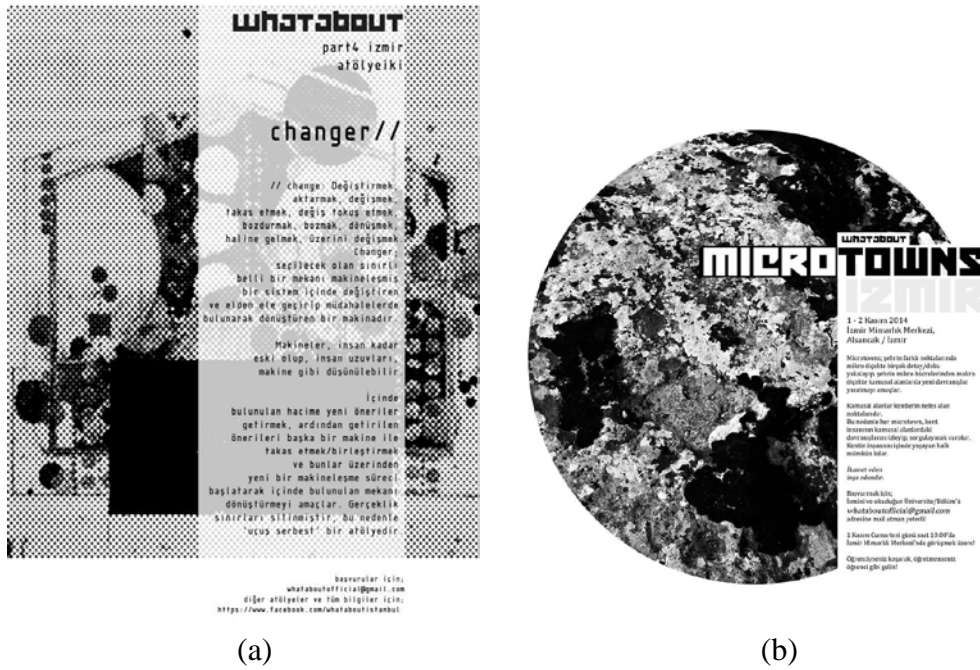


Figure 4.13. Open call examples of Whatabout collective (a) for changer project, (b) for Micro Towns project (Source: Whatabout, 2013).

Following processes of the collective varies according to the project and depending the disciplines of the participants and their competence. Because, each individual who participate to the project brings different modes of production within her/his discipline. The action types of the collective also show similarities between other

similar collectives. As an action type, they mostly organize workshops. In their workshops, they experience and test different methods and tools such as, ‘brainstorming’, ‘creating idea clouds’, ‘installations’, ‘mapping’, ‘survey’ etc.

#### **4.3.2.5. Design Approach**

When the motivations and the aims of the organization are considered, it is seen that they focus on **experimental** collective production models and also experimental design process. In the light of these concerns, the collective gave importance to some concepts in their design process. The two of this concept are **flexibility and temporality**. They express that the design of the urban space should be open to all new kinds of relationships, not so strict and finished, and be transformable according to the needs of the period and the user. Besides that the collective criticizes the existing application of **participatory design model** in Turkey. For this reason, They try to develop their own participatory design model.

Another important concern of this study under the point of design approach is the “value of public space”. In the interview Aggündüz explain the importance of the value that they gave to the urban space as follows; “Public space is everything for us. Because, every day we are experiencing to be in public space, we are touching public space, we are feeling public space. In short, we completely fed from public spaces. In our Turkey Tour, we have carried out same project in five fields. Of course, different projects came to us with different participants. But the basic thing we have done in here is to question that “How do the changes in public spaces actually affect the urban people? In order to question them we intervene the public spaces in a different way for each project. And then, we record the reactions of the people to these projects. By all doing this, there is one thing in our mind, to make correct interventions to the urban space in the line of the needs of the users of that place. This exactly expresses our approach to the public space design process”.

### 4.3.3. “Başka bir Atölye”

‘Baska bir Atolye’, is a collective which is established in 2015 by a group of people from Architecture Faculty of Kocaeli University with the desire of “associating the architectural educational environment with the non- academic environment”. Although the collective has been named as 'Baska bir Atolye' since 2015, the collective has sought an opportunity to create a workshop since 2011. The works of the ‘Baska bir Atolye’ are based on the previous works that are carried out with the collaboration of Pelin Kaydan (Architect) since 2011. First work of the collective, is a workshop named as 'Kent Düsleri' of Istanbul Chamber of Architects which involve discussions about the design problems of public spaces over the example of Kadıkoy Square. This workshop is the first step of the long-time collaboration with Pelin Kaydan. (Baska bir Atolye, 2017). In the following times, this collaboration continues in the 'Sofa', workshop place of the collective. Sofa is a kind of workshop area or an open studio where the collective produces their project. This workshop place is located in a historical building that belongs to the late 19th century. Thus, this place is important for them in terms of observing that how an historical building can maintain its existence with the application of small interventions that concern the changing needs of the users. Currently, organization has carried out their workshops with so many participants from different disciplines. They are primarily questioning the ‘another world and another architecture’.

For this study, another crucial point after understanding how the idea of the collective has emerged and how it developed during times, is the question of how the collective define themselves. In their website, the collective briefly describes themselves in their own words as follows; “‘Baska bir Atolye is **another kind of life**’”. The question of how the collective defines themselves is considered to be crucial for understanding how the collective positions themselves in all this urban struggle or urban re-production process. In addition to all these, if the projects of the organization so far are briefly listed; “Haliç Solidarity”, “Gölcük Architectural Heritage Publication”, “Anıtpark solidarity in Anıtpark settlement”, “Kocaeli SEKA factory”, Summer workshop in Sarayli-Orcun’ etc. (Figure 4.14, 4.15, 4.16, 4.17).



Figure 4.14. The team of “Başka bir Atölye” in Saraylı gaming space project.  
(Source: Başka bir Atölye, 2011)



Figure 4.15. The team of “Başka bir Atölye” in Saraylı gaming space project.  
(Source: Başka bir Atölye, 2011)





Figure 4.16. 'The team of Baska bir Atolye' in Sarayli gaming space project.  
(Source: Baska bir Atolye, 2011)



Figure 4.17. 'Sofa' the working place of "Başka bir Atölye".  
(Source: Baska bir Atolye, 2011)

#### 4.3.3.1. Motivations and Goals

In the manifest of the Baska Bir Atolye, the collective explains their main motivations and goals as follows " B1a mainly consists of the participants from the architectural discipline, but with the articulation of different actors from a different discipline, they question the 'boundaries' between disciplines. Because boundaries are human inventions and space production is not just a matter of architects. B1a not only question the **boundaries**, but it also questions another social context which are also related with these boundaries, class, property, justice, equality, ecology, gender etc., through the production process of space. B1a has an organic tie with the Faculty of Architecture of Kocaeli University and concern the effects of the architectural education environment on the individual and society. B1a is a kind of **activist** group and establish partnership or collaborations for a better, equal, fair and free world. It has a partnership with some groups, shares its sources with them and acts them together. With the idea that "life is nothing more than ordinary things", they study localities that it is also a part of it. It serves to 'local' upon the request. B1a dreams, search and experience alternative spatial perspectives. In the light of these manifest which the group members express their own aims, it is possible to say that the group firstly aim to remove the boundaries between disciplines. They believe that there are no sharp borders among different disciplines, this kind of limitation prevents to establish a corporation. They also suggest an interdisciplinary urban design process, and by doing that they aim to create an alternative spatial perception. B1a also believe that all the actors in the urban space should involve into the design process of urban space, because urban space concern all the urban actors and also, in the same way, all the actors concern the urban space. So, the design of urban space is not a matter of just architects. Everyone should have a right to say something about that. The way of achieving that is to create a common platform where urban actors can involve this process.

#### 4.3.3.2. Actor and Actor Groups

'Baska bir Atolye' usually consists of architects, architecture students, interior designers but there are also participants from disciplines such as sociology, fine arts etc. The participants of the collective expand with the participation of the people who

participate to the works of the collective depending on the project. They carry out their project with their participants on a **voluntary** basis. **Everyone** who has the same concern with the manifest of the collective can participate to the works of the collective as voluntarily. They generally share their workshops news on **social media** channels and anyone who wants to participate to the workshops of the collective can follow their calls from these channels and involve these processes.

Within the scope of this thesis, another question that are expected to be answered regarding actor groups that involved in these processes are what kind of relationship do you have with the other similar collectives? and Do you have any collaborations with them? In this issue, Köksal states that; “Our last collaboration was in “Dayanışma Mimarlığı” exhibition of the Chamber of Architects of 'Istanbul Buyukkent'. We came together with similar collectives and share with them our projects. There have been very productive discussions between us during the preparation process of the exhibition. Besides this, we have not such **collaborations** with any group, but we have some plans about this issue in the future.”

#### **4.3.3.3. Organizational Structure**

“Başka bir Atölye” has ties with the Architecture faculty of Kocaeli University, so, their participants are students from this academic environment. They do not so much trouble while organizing their activities because they are already part of this process. They use the social media to mobilize their participants. As they stated, they have an e mail list of participants who participate to their previous actions. They reach them over these communication channels. The collective also has a group on Facebook. They make their open calls through this group. As the other collectives that are examined within this study, that they have also suggest a **non-hierarchical and leaderless organization structure**. There is no hierarchy between the members and the participants of the organization. There is a kind of **horizontal** organizational structure in the project process of the organization.



#### 4.3.3.4. Action Model

“Başka bir Atölye” does not have such specific action model. Action model of the collective varies according to the needs of the project. Regarding this issue, Köksal states that “We have to change our action model constantly, because of the the current conditions of our country. But our manifest can be viewed as our directional map. The concrete needs and problems of local are our primary concerns”. Thus, They develop **project-based** action models. Even though they have no specific action model, if the works of the collective are examined, it is seen that their action process proceed in a spesific pattern. Firstly, they made open call through the groups on Facebook and announce their projects. After taking answers to these open call, they came together with their participants and brainstorm with them. All these other decisions of project are shaped after this meeting. They try to conduct a real participatory design process.

#### 4.3.3.5. Design Approach

B1a suggest temporary and small-scale urban interventions into the urban space. They believe the power of this **small-scale** interventions to transform the social structure with a profound effect. In this regard, Gul Köksal states that; “Mobilizing around great scale interventions is not so easy in this kind of the region where the state power is so powerfull and dominant. But, small-scale interventions are valuable because of being the concrete actions of things we theoretically discuss.” Some of the keywords that the collective often expresses their spatial practices involving intervention in urban space can be listed as follows; **sustainability, transparency, openness, experimental, small scale**. By looking at these keywords, some inferences can be made about their approach to the urban space design. They emphasize the importance of **participatory design** process. For a well-designed participatory process, they emphasize the importance of transparency and openness concepts. They state that all kinds of knowledge during the design process of urban space should be open to the users of this space.

#### 4.3.4. Nomadmind



Figure 4.18. The logo of Nomadmind collective  
(Source: Nomadmind, 2014)

NomadMind (“Göçebe Akıl”) is a collective which is established in 2014 by Cicek Tezer (Architect) and Emre Yildiz (Graphic designer) with the desire of “creating something new in an unfamiliar discipline” (NomadMind, 2014) (Figure 4.18). Two academicians who have previously taken part in the 'Gecici Mudahale Platformu' and they continue to their projects with the Nomadmind collective since 2014. Tezer explains the process of establishing Nomadmind as follows; “We have wanted to produce something new apart from our disciplines. Both separately and together we had ideas about this issue. We have gathered all these ideas under the same roof of Nomadmind”. Currently, collective has carried out their works with so many participants from different disciplines. They are primarily questioning the “alternative ways to create something new in an unfamiliar discipline”.

For this study, another crucial point after understanding how the idea of the collective has emerged and how it developed during times, is the question of how the collective define themselves. In their website, the collective briefly describes themselves in their own words as follows; “NomadMind is **a little group of creative minds**, came together to organize innovative projects, workshops and brainstorm, to invite people for questioning the process of creativity and the ways of living in a modern globalized community”. The question of how the collective defines themselves is considered to be crucial for understanding how the collective positions themselves in all this urban struggle or urban re-production process. In addition to all these, if the projects of the organization so far are briefly listed; “Basmane Cilt 1”, “Mobility Week”, “Cycle”, “Reflection”, “Swinger” (Salingaç), “Wood Tales–Tandem Turkey”, “Talks Upon the City”, “NomadMind LIVING ROOM” (Figure 4.19, 4.20, 4.21).



Figure 4.19. The team Of Nomadmind in “Stop motion” workshop.  
(Source: Nomadmind, 2014)



Figure 4.20. “The reflection” workshop of Nomadmind.  
(Source: Nomadmind, 2014)



Figure 4.21 Talks upon the city series of the collective.  
(Source: Nomadmind, 2016)

#### **4.3.4.1. Motivations and Goals**

Çiçek Tezer, one of the group members of the collective, explains the main motivation of the group in the interview, that is conducted for this study, as follows; “Our common concern is to bring different disciplines and different forms of production that these different disciplines bring us together. We want to interact, speak louder and produce creative things on the issues that we consider as precious or to be worried about. Before starting work in the action process, we constantly explore the alternative production process or simply the conditions that bring individuals together or the places where individuals can come together. These issues are important points for our observations. We basically question under what conditions do creative ideas emerge freely? Can we talk about the conditions that can be defined? Do the places where we perform our activities have effects on our work? How should the questions/ subjects/ materials at the beginning of the work be structured? These all are important questions for us”. Apart from the statements of Tezer, on the website of the organization, the aim of the collective is explained as follows; “The actual main aim of NomadMind is to open a way for the people to create something new in an unfamiliar discipline and in this way to make it possible to experience the creative process and the point of view of these disciplines. Also, we hope to evoke creative dynamics by using surprise, new experiences,

and educational approaches.”(NomadMind, 2016) In the light of these two explanations which the group members express their own aims, it can be said that the group firstly questions the alternative design processes for any kinds of product. Collective act as a platform for actors from different disciplines to experience alternative production process apart from their discipline. By doing so, they aim to develop alternative approaches with the new production forms that these each discipline brings them.

#### **4.3.4.2. Actors and Actors Groups**

Nomadmind collective, as the main team, consists of two people as; Çiçek Tezer and Emre Yıldız. But this team expands with new participants who involve into these design processes depending to the project. Collective carries out their project with their participants on a **voluntary** basis. The participant structure of the collective may narrow or expand according to the contents and the requirements of the project. This situation can be clarified with some examples as follows, they carried out their Tandem Turkey project as a four-people team with the participation of Tansel Özalp and Devrim Taban. In the “Basmane book” project they work with another ten participants. Apart from these individual participations, in “Stop-motion workshop”, they also work with many students from different disciplines with the help of open call that they made. Tezer explain the issue of participation to the collective as follows; “Necessarily, our social network has priority in being informed about the **participation** issue. This, of course, also involves very coincidental situations. When we meet someone for a project, his/her friend who comes along with him can be a part of our project according to the course of the conversation. Or, sometimes, we can invite someone we have never met but we are aware of each other’s into our project. But, new encounters, new participations excite us. Thus, we are varied in this way.” In brief, besides their own social network, collective mostly carry out their project with volunteers that answer these open calls. Everyone can participate to the work of the collective as voluntarily. So, there are many participants from various disciplines in the structure of the collective which searches for the forms of **interdisciplinary** collaborations.

Within the scope of this thesis, another question that are expected to be answered regarding actor groups that involved in these processes are what kind of relationship do you have with the other similar collectives and do you have any collaborations with them?

In this issue, Tezer states that; “The participant structure of the collective may narrow or expand according to the contents and the requirements of the project. This means that, there is a new team in each project. In our work teams, we work some friends who are part of other similar platforms, but we have not worked with them as a platform. Of course, we want these kinds of **collaborations** with similar other platforms, that would be very valuable for us. But, in this issue we can talk about our partnership with Tandem Turkey Program. In Tandem Turkey program, we have that kind of collaborations experience with Basserriko Arte Sarea initiative from France.”

#### **4.3.4.3. Organizational Structure**

Nomadmind collective is an İzmir based group. They live in here, they work in here and they make their productions in here, in İzmir. When their project is examined, it is seen that they put İzmir city at the center of their production. They basically try to create some organic connections with their own living environment with intervening and involving in it. So, their participants have also similar motivations and they are also from İzmir. Of course, there are some exceptions for that. Thus, they do not have much trouble while organizing or mobilizing their participants. Besides this, they also use communication channels such as Facebook, Whatsap, twitter, Skype etc. to organize their participants. When the organizational structure of the collective is examined, it is seen that they have also **a non-hierarchical and leaderless organization** structure as the other similar collectives. Even if there are two people in sight, as founders of the collective, everyone can have an equal importance in their design process. There is no hierarchy between the founders and the participants of the collective. They are especially complaining about the current urban design process that are carried out with top down strategies. For this, they basically search an alternative design process. In their project, it is seen that they try to experience a kind of horizontal organizational structure. Tezer explains the organizational structure in the collective as follows; “After putting forward the early ideas and questions of a project, Emre and I try to get ourselves out of the executive position as much as possible, so that we can be involved into the production process with a common and equal priority to everyone in the team”.

#### 4.3.4.4. Action Model

Nomadmind does not have a such specific action model or directional map in their action. They try to develop new action models for each project according to the requirements of the project. For a collective who search for the types of interdisciplinary collaborations, each project brings them different collaborations and different action models and different methods together. In this issue Tezer states that; “When we start a new project, we develop a new road maps and new directions according to the needs of the project. We develop **project-based methods** and maps. Our methods are shaped around some questions; What kind of approach does this project require? What kind of methods does work well with these approaches? Who should carry out this project? etc. Although we try to develop a different approach to each project, we gain more experiences with each project, in terms of planning of the design process and the determination of the approach. Besides these, we have long lists that involve people and groups that we can work with or potential places that we can perform our activities etc. Sometimes, some situations that we face, a new project call or new encounters can revive these lists”. Apart from these statements, when the projects of the collective are examined, it is possible to mention about a basic framework in their action but they don’t strictly limit their action model with this basic framework. This framework can be explained with the own statements of Tezer as follows; “Usually, early ideas of the project come from Emre or me. After that, we are starting to create some foresights, not to be very strict of course, about the issues; How this idea can be developed later? where it can be done? Who can involve it? What time it takes etc. Then we start to talk with someone that we intend to work with. Then, we make an **open call** to announce the project and reach the potential participants to the project. The other process changes according to the project because that are entirely shaped with the participants. (Figure 4.22).





Figure 4.22. Open call examples of the collective (a) and (b) for the series of “Talks upon the city” (Source: Nomadmind, 2016).



Figure 4.23. Idea Board example of Nomadmind in “Otomobilsiz Kent Günü”. (Source: Nomadmind, 2016)





Figure 4.24. Stop motion workshop of Nomadmind  
(Source: Nomadmind, 2017)

When the works of the collective are examined it is seen that they employ some similar action types with other similar collectives and these are; “Researching”, ‘Open Calls’, ‘Brainstorming’, ‘Workshops’, ‘Video Making’ and “Installations” mapping, creating idea boards etc. For each project, they try experiment these different methods and tools (Figure 4.23, 4.24).

#### 4.3.4.5. Design Approach

In their website the collective explain their motivations as; to open a way for the people to create something new in an unfamiliar discipline and in this way to make it possible to experience the creative process and the point of view of these disciplines...we hope to evoke creative dynamics by using surprise, new experiences and educational approaches. In the light of both these statements and the data’s obtained from the interview with the collective, some keywords can be determined that defines the design approach of the collective. These are; **surprise, interactivity, creative, innovative, participatory** etc. These keywords represent the underlying ideas in the process in which the collective design their urban interventions. Basically, the collective wants to conduct and interdisciplinary urban design process. In order to achieve that, they suggest new relationalities between different disciplines and they aim to experience in all kinds of

action forms that different disciplines bring them together. This effort of this collective is unexpected for current practices. By doing all these, they create a kind of alternative design approach. The value that these collectives gave to the urban space and the urban interventions are also important points for determining the design approach of these collectives. In addition, the collective also mention about the concept of surprise. By creating surprises, they want to aim to break the routine of the daily lives. By broking the routine of everyday life, they transform the urban space into a playground that is open to every kind of situation. This situation does not only transform the urban space but also transform the social life of the individuals. Regarding their points of view about the issue of what the urban intervention means for them Tezer states that “Besides working for a project in this space , everyday we are intervening in the urban space by walking on a street, living in it, etc. But I guess what is meant here is by urban intervention refers to the types of conscious intervention realized in the awareness of intervening in the urban space. In here, we mention about owning and intervening space. This is one of the ways of saying that this place belongs to me. This situations, in fact, contains a very serious **revolutionary** potential. I think these are the interventions have a potential to break down all the prejudices and constituents.”

#### **4.3.5. Urban Tank**



Figure 4.25. The logo of Urban Tank.  
(Source: Urban Tank, 2013)

Urban Tank is a platform which is established in 2013 by Tuba Doğu (Architect) and Melis Varkal (Architect) with the desire of “experimenting participatory design tools and methods” (Urban Tank, 2013) (Figure 4.25). As Doğu states, the idea of establishing a collective has always been in their mind. Tuba and Melis are both working on participation concept as individually. They both took place in that kind of action based participatory design programs. In 2013, they have decided to establish Urban Tank. As Doğu states, in that time, Melis has been working in Guzelyali neighbourhood for her thesis and she knows this area and she creates a network who can help them to carry out such a participatory process. Thus, they decided to start their works in Guzelyali neighbourhood. They have made an installation in that area and they have started to act as a ‘collective’. So, the process that started as an initiative of two people has developed to establishing an Urban Tank organization. Currently, collective has carried out their works with so many participants from different disciplines. They are primarily questioning the participatory design tools and methods.

For this study, another crucial point is the way that the collective define themselves. In their website, the group briefly describes themselves in their own words as follows; “UrbanTank is a **not-for-profit organisation** addressing varying topics on different scales and contexts of urban environment”. In addition to all these, the projects of the organization so far can be briefly listed as; “Urban Voids”, “(My) Neighbourhood”, “Cumulus”, “Memory Box” (Urban Tank, 2013) (Figure 4.26, 4.27, 4.28).



Figure 4.26. The team of Urban Tank.  
(Source: Urban Tank, 2014)



Figure 4.27. Workshop of Urban Tank in Yaşar University.  
(Source: Urban Tank, 2015)



Figure 4.28. Memory Box workshop of Urban Tank.  
(Source: Urban Tank, 2016)



#### **4.3.5.1. Motivations and Goals**

Tuba Doğu, one of the founders of the Urban Tank explain the main motivation of the collective as follows; "At first, while establishing Urban Tank, we have begun with a basic question as 'do people really have a right to say something on the place that they live in?' We basically want to emphasize the importance of this question. We started to think that what we can do about this issue and what can be the ways of doing these? So, we searched for participatory design processes in order to actively involve the public actors into the design process of their own living environment. We tried to discover that what methods and tools are used to identify these participatory processes. Our aim here is to interact with public actors and emphasize the importance of their roles in the process of the change of public space." Apart from the statements of Doğu, on the website of the collective, they explain their motivations and goals as follows; "UrbanTank is meant to support community-based entrepreneurial enablement in urban environments by intervening through research projects. Within the wide spectrum of urban initiatives, UrbanTank interrogates for experimenting participatory design tools and methods. By ultimately bringing human-centred solutions for urban life, its goal is to explore how people relate to cities and public spaces relate to people today." (Urban Tank, 2013). In the light of these two explanations which the group members express their own aims, it can be said that the group firstly examine the relationships of the city users with their own living environment. While examining it, they create a common platform for the city users to intervene and change their own environment according to their own necessities. In this way, they follow a participatory design process which involve the actual users of the space into the design process of this space.

#### **4.3.5.2. Actors and Actors Groups**

Urban Tank, as the main team, consists of two people as; Tuba Doğu and Melis Varkal. But this team expands with new participants who involve into these design processes depending to the project. So, the participant structure of the collective may narrow or expand according to the contents and the requirements of the project. For their project, they work with NGO'S, student groups, local communities and individuals and they carry out their projects with their participants on a voluntary basis. These participants

usually consist of academics, design students, architects and planners. Apart from these, there are also members from different disciplines in the structure of the collective such as; sociologist, psychologist, video artist etc. As Doğu states; "Melis and I both work at Architecture Faculty of Yasar University. As a matter of fact, up to now we have carried out our all project with our own network. Mostly, architecture students and interior design students participate to our works. But of course, some exceptions, for instance in one project we have worked with graphic designer, we have worked with sociologists on another project. For another project, we wanted to work with a psychologist, but we have not arranged it. So, we are open to all kinds of participants from all disciplines who have the same concern with us".

Within the scope of this thesis, other questions that are expected to be answered regarding actor groups that involved in these processes are what kind of relationship do you have with the other similar collectives and do you have any collaborations with them? In this issue, Doğu states that; "These kinds of collectives are very limited in Izmir. Of course, we are following each other. For example, nowadays the collective named as "Kapılar" who produce their works in İzmir took draws my interest. I follow their works. I thought that what they do are so valuable, and I am thinking about to meet them. Because, it is very important for us to be a part of these kind of alternative collective production processes. But, we haven't make any collaborations with them up to now, but we follow each other, and we are open to any kinds of collaborations".

#### **4.3.5.3. Organizational Structure**

Urban Tank is an Izmir based collective. They also live and work in Izmir as the Nomadmind. It is seen that they also took the İzmir city in the center of their projects. They mostly make their productions in here. So, their participants are also from near environments. So, they do not have much trouble while organizing and mobilizing their participants. Regarding the participation to the works of the collective; They communicate with people on Twitter and Facebook. They also announce their activities through a mail list of people who have been involved in the work of collective before. Apart from that, they also carry out their works with their own academic network.

When the organizational structure of the collective is examined, it is seen that they have also a **non-hierarchical and leaderless** organization structure as the other similar

collectives. Even if there are two people in sight, as founders of the collective, there is no hierarchy between the founders and the participants of the collective. They are especially complaining about the current urban design process that are carried out with top down strategies. For this, they basically search an alternative design process. In their project, it is seen that they try to experience a kind of horizontal organizational structure. Doğu explains the organizational structure of the collective as follows; “**Everyone** in the collective can take part in all step of the work. Everyone has equal importance in this process. In some cases, we took more passive position, and leave all the process to the participants but in some cases, we produce all things together. What we are trying to do in here is to be able to produce bottom up-solutions against the top-down strategies of decision mechanisms. But of course, it is also very controversial to call these process as bottom-up. Because, my partner and I are architects and inevitably, we are seen in executive position.”

#### **4.3.5.4. Action Model**

Urban Tank does not have such a specific action model or a directional map in their action. Their action model varies according to the necessities of the project. Regarding their action model Doğu states that; “We don't have such a specific method in our works. We are trying to follow the methods and tools of participatory process. We have tried different things in each work”. Although a different action process is being processed for each project. It is possible to mention about some basic stages as an action model of the collective. In their website, they summarize their action model in two basic stages as ‘research’ and ‘react’. In the ‘Research’ stage, they firstly try “to gather information upon the relation between Urban and Urbanities” and then after they try “to make this data digitally accessible”. After completing the research stage, they pass to the ‘React’ stage. In this stage, they try to “form conditions at different scale in order to involve urbanities in decision making”. They summarize the types of actions that they use in this stage as; "workshops, installations, surveys, oral histories and mappings" (Urban Tank, 2013) (Figure 4.29). Although they follow a different approach to each project, only the types of their action and maybe the methods that they employ change. Otherwise, in each project they follow a participatory process that every participant of the

project can actively take part in it and also in each project they make a comprehensive research for the project and they try to make this research results accessible to everyone.

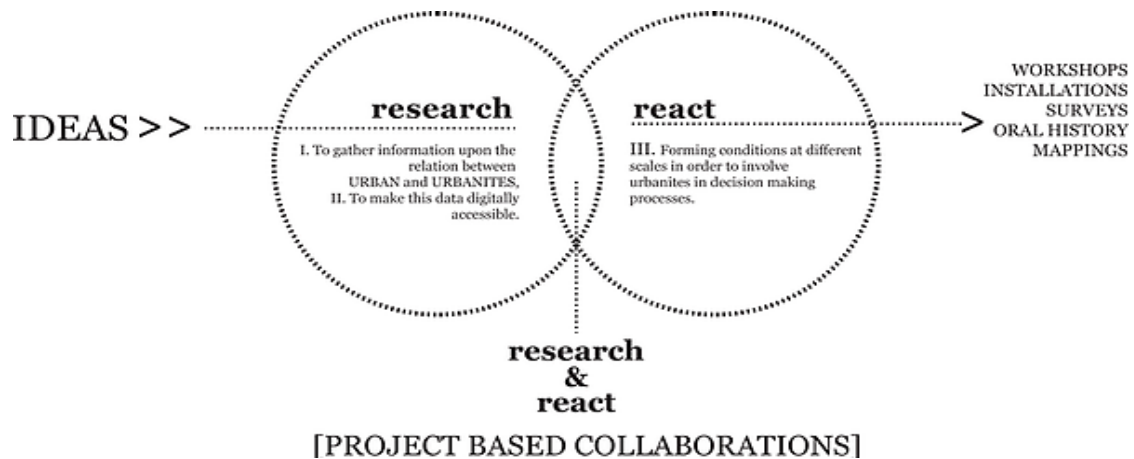


Figure 4.29. The diagram of Urban Tank for their action process.  
(Source: Urban Tank, 2013)

#### 4.3.5.5. Design Approach

In their website, the collective explains their motivations and goals as follows; “Within the wide spectrum of urban initiatives, UrbanTank interrogates for experimenting participatory design tools and methods. By ultimately bringing human-centered solutions for urban life, its goal is to explore how people relate to cities and public spaces relate to people today” (Urban Tank, 2013). In the light of both these statements and the data’s obtained from the interview with the collective, some keywords can be determined that defines the design approach of the collective. These are; **participatory, human-centered, bottom-up, flexible, pop-up, unexpected.** These keywords represent the underlying ideas in the process in which the collective design their urban interventions. Firstly, the collective aims to conduct and interdisciplinary and also participatory urban design process. The main motivation of the collective is to create alternative participatory process designs. Regarding this issue, Tuba states that; “The most important thing for us to designing **participatory** design process. In this sense, the final product does not have so much importance, designing the process of its design is more important than. We basically aim to experience **alternative** design processes. For



this, in each project, we try to follow different processes and we are questioning alternative methods and tools in these processes”. In the design process of the project of the collective, there are also some important points that they care about their urban interventions. They mostly design **temporary** and **small-scale** interventions in urban space. They offer more flexible interventions. They do not see the design process of the urban space as **completed** process. They emphasize that urban interventions must be designed **transformable** according to the changing needs of the individuals. Actually, they care the effects of urban interventions in the daily life more than intervention itself. Tuba explains this issue as follows; “when we are intervening public space, we do not put only something as object or anything else. We also put some behavioral things into that area. We care so much this behavioral dimension of the small intervention we made. This is the most important point of this kind of work”.

#### 4.3.6. “Geçici Müdahale Platformu”



Figure 4.30. The logo of “Geçici Müdahale Platformu”.  
(Source: Geçici Müdahale Platformu, 2013)

Geçici Müdahale Platformu is a collective which is established in 2013 by a group of people with the desire of searching for ways to make problems about the city more visible with temporary urban interventions (Figure 4.30). The founding members of the collective can be listed as follows; Sevcan Sönmez (Movie designer), Özlem, S, Kocaer (Urban Planner), Onur Kocaer (Sculptor), Emre Yıldız (Graphic Designer), Çiçek Tezer (Architect) and Umut Altıntaş (Graphic designer). Tezer explains the process of establishing “Geçici Müdahale Platformu” as follows; “We did our first work in Gezi Uprising, but before, there was already an idea of establishing a collective in our minds. But we need some encouragements about this issue. "Gezi" provides us this

encouragement. Since the very beginning, we all have concerns about the problems related to the city, and we have noticed that when we come together we mostly talk about these issues. After a while, we have begun to think about how we could create solutions to these problems related to the city. Our first aim is to awake people's attention to the issues that we see as problematic. We try to create a questioning platform for the problems about the city and we are still progressing in that way". Currently, collective has carried out their works with so many participants from different disciplines. If the projects of the organization so far are briefly listed; "Mapping" and "Shading" in Alsancak, "Bina Bina Kent" documentary about İnciraltı district , "Temporary Interventions to the Kemeraltı District" (Figure 4.31, 4.32, 4.33).



Figure 4.31. Shading Project of "Gecici Mudahale Platformu" in Gezi Uprising.  
(Source: Geçici Müdahale Platformu, 2013)



Figure 4.32. “The temporary Intervention to the Kemeraltı District” workshop.  
(Source: Geçici Müdahale Platformu, 2013)



Figure 4.33. “The temporary Intervention to the Kemeraltı District” workshop.  
(Source: Geçici Müdahale Platformu, 2013)

#### 4.3.6.1. Motivations and Goals

“Gecici Mudahale Platformu,” in their manifest, explains their motivations and goals as follows; “We are a group of city planners, architects, academicians, designers, and artists from various fields who come together with common concerns related with the city. We are searching for a more ecological, more enjoyable, more livable city. We want to look at the streets with a new perspective in order to re-design the city with art. We are complaining about not to be able to show our presence in the city as an urban citizen, and we are aiming to question the issues related to the cities. We complain about the **disidentification** operations for the city of city administrators. And in this regard, we want to be heard both by the actual users of urban space and decision-makers. In the light of both these explanations in their manifest and the data’s obtained from the interview, following inferences can be made regarding the motivations and goals of the collective; Collective primarily emphasize the importance of the involvement of the individuals as the real-user of the urban space in the design process of the urban space. They complain about the urban design process in Turkey which ruins the urban identity. They invite everyone to question the problems about the city by creating a common platform. They offer **temporary creative interventions** to the areas that they see as problematic in the city.

#### 4.3.6.2. Actors and Actors Groups

“Geçici Müdahale Platformu,” as the main team, consists of six people as; Sevcan Sönmez (Movie designer), Özlem, S, Kocaer (Urban Planner), Onur Kocaer (Sculptor), Emre Yıldız (Graphic Designer), Çiçek Tezer (Architect) and Umut Altıntaş (Graphic Designer). Collective carries out their project with their participants on a **voluntary** basis. Everyone can participate in the work of the collective because they carry out their project in an **interdisciplinary** structure. Tezer explains the structure of the participants of the collective as follows;” Unlike the other collectives, we have not worked with the students so much. In "Gezi" we set a kind of structure, and the people who pass on the streets have participated in our project. For Kemeraltı project, we made an open call and had conducted all process with the designer and artists who have responded to this open call. In the project that we have done in Izmir Fair, we have designed an installation. Although,

we have not planned this project as a **participatory** project, it has transformed into a participatory process with the participation of who watches us during the preparation process of installation”. Within the scope of this thesis, another question that is expected to be answered regarding actor groups that involved in these processes are what kind of relationship do you have with the other similar collectives and do you have any collaborations with them? In this issue, Tezer states that; “We are aware of each other. We follow their works. Of course, our paths cross with them at some point. In sometimes, we meet with them, we discuss some issues together. At some point, we are inspired by each other's works. But we have not worked with them together so far.”

#### **4.3.6.3. Organizational Structure**

As Nomadmind collective, “Geçici Müdahale Platformu” is an İzmir based collective. They live in here and they generally carry out their projects in İzmir. They have some common concerns about the city that they live in. So, they try to create some connections with their own living environment with intervening and involving in it. Their participants have also similar motivations and they are generally also from İzmir. But, of course, there are some exceptions for that. Thus, they do not have much trouble while organizing or mobilizing their participants. They use communication channels such as Facebook, Whatsap, twitter, Skype etc. to organize their participants. They make **open calls** through these communicational channels to invite people to their works. And also they have a social network which involves individuals study in a similar fields. When their organizational structure is examined, it is seen that as other collectives studied in this study, they have also a **non-hierarchical and leaderless organization** structure. **Everyone** can have an equal importance in their design process. There is no hierarchy between the founders and the participants of the collective. Regarding their organizational structure, Tezer states; “We do not have such division of work in the structure of the collective. Everyone can do anything according to the situations. But, we all have different competencies and use different tools in accordance with our disciplines. For example; if we make a film, Sevcan comes to the front or in the same way, if we are doing something related to the spatial design, in this time I come to the front. We have two graphic designers, they generally design our posters etc. We share the works in this way.

So, there is not any situation where anyone can superior to anyone, the competencies of each other are so different”.

#### 4.3.6.4. Action Model

“Geçici Müdahale Platformu” does not have a such specific and fixed action model They develop new action models for each project according to the requirements of the project. So, they also develop **project-based** methods. But in a most basic sense, in their action, they conduct participatory design processes. They try to develop alternative methods and tools for a well design participatory processes. Regarding their action model, Tezer explains the basic operational framework of the actions of collective in this following way; “We generally come together and talk about the problems related to the city. And then we start to question that what can we do about these problems? After having decided to give reaction to this problem, we make brainstorming about how these reactions would be such as; do we make a film or an installation, or do we design a workshop etc. While thinking all these, in another way, we also start to think about the meeting platform where the urban users meet this object or whatever else we suggesting. Because we are not doing this for the individual who walks in the museum, we are planning to this in the street. It must be something fast and unexpected. All these things generally proceed in this way. All these processes are conducted by the "Gecici Mudahale" members. But in some projects, we make **open calls** and invite people to participate us. We make this open call over the social media. After taking responses to this call, all other processes are carried in a participatory process.” If the works of the collective are examined it is seen that they employ some similar action types in their projects. These action types can be mentioned as follows; **researching, open calls, brainstorming, workshops, video making and installations, mapping, creating idea boards** etc. For each project, they try experiment these different methods and tools (Figure 4.35).





Figure 4.34. Open call examples for the Temporary Interventions to the “Kemeraltı” District workshop (Source: Geçici Müdahale Platformu, 2013).



Figure 4.35. Installations examples of Gecici Müdahale Platformu. (Source: Geçici Müdahale Platformu, 2013)

#### 4.3.6.5. Design Approach

In their manifest, the collective explains the most important points about public space design for them are expressed as follows; “We are searching for a more **ecological**, more **enjoyable**, more **livable** city” These highlighted keywords show their imagination while they are intervening public space. In the light of both these statements and the data’s obtained from the interview with the collective, also some other keywords can be determined that defines the design approach of the collective. These are; **participatory**, **collective**, **temporary**, **flexible**, **transparent**, **unexpected** These keywords represent the underlying ideas in the process in which the collective design their urban projects. Regarding their design approach while they are designing their interventions, Tezer states that; “ Public space, as it is understood from its name, this place belongs to public. In fact, you are interfering with that place while you are walking there or sitting on a bench. Everything you do about it is an intervention. It means that, if we have a right to say something about the public space that we live in, one of the ways of doing this could be carrying out an "action". These interventions, not every time have to be architectural interventions. Sometimes, it could be a simple installation. Because, with this installation, you create a questioning platform for the thing that you want to make it visible. Even if the public space is designed by conducting ideal process and ideal approaches, during times everything changes, the structure of the society changes, the needs of the users of this space also change. At one point, this design is becoming not ideal as the previous”.

#### 4.4. Evaluation of the Case Study Results

This evaluation part mainly aims to show and discuss the results of the case study. It involves the evaluation of the content analysis of the written transcripts, obtained from the interviews conducted with the selected collectives. As it mentioned in the methodology of the case study part, two types of content analysis are applied for this case study. These are **conceptual** and **relational content analysis**. In this section, firstly the stages of the conceptual content analysis carried out within the framework of this study, are explained. According to the results of the first part of the conceptual content analysis, the determined keywords and phrases are visualized with a contingency table to make a comparison between each collective. And then the results of this step are discussed



through each determined points of concern. After completing this step, secondly, the stages of the relational content analysis, which is applied according to the results of the conceptual analysis, are explained. According to the results of this second step of the content analysis, the series of relationships between these determined keywords and phrases are visualized with a network mapping to show the network of the relationships between these concepts. And lastly, the results of these two steps of the content analysis are discussed in the context of an examination of the potentials of the alternative spatial practices of these selected six collectives.

For the conceptual analysis, firstly a “**coding scheme**” is determined to separate the written transcripts into more manageable categories. Because there exists too much data and it is hard to handle with them. Firstly, it is necessary to get rid of this mass of data and move forward in a simpler framework. Therefore, a coding scheme is determined through the points of concern that this study is questioning. This coding includes six main categorizations; these are; “**motto/slogans,**” “**motivations and goals,**” “**actor and actor groups,**” “**organizational structure,**” “**action model**” and “**design approach.**” According to these coding scheme, the written transcripts are re-read, and frequently used concepts and phrases have been determined by these points. These keywords and phrases are determined according to the following principles;

- Keywords and phrases that are frequently used by the collectives to describe themselves and their actions.
- Keywords and phrases are thought to be relevant to the determined points of concern.
- Alternative keywords and phrases used to express the existing concepts.
- Alternative keywords and phrases that can make attribution to the effort of the collective to create their language.

Frequently used keywords and phrases in the results of the conceptual concept analysis can be seen from the following table (Table 4.1).

Table 4.1. The results of the conceptual content analysis of the interview transcripts

	MOTTO / SLOGANS	MOTIVATION AND GOALS	ACTOR AND ACTOR GROUPS	ORGANIZATIONAL STRUCTURE	ACTION MODEL	DESIGN APPROACH
'HERKES İCİN MIMARLIK'	<ul style="list-style-type: none"> <li>- non profit</li> <li>- independent</li> <li>- architectural organization</li> </ul>	<ul style="list-style-type: none"> <li>- everyone</li> <li>- social issues</li> <li>- architectural education</li> <li>- producing / contributing /involving</li> <li>- other ways of doing architecture</li> <li>- the role of architect</li> <li>- initiative</li> <li>- participation /participatory design process</li> <li>- alternative methods / tools</li> <li>- collective action</li> <li>- boundaries</li> <li>- alternative spatial practices</li> </ul>	<ul style="list-style-type: none"> <li>- everyone</li> <li>- interdisciplinary</li> <li>- boundaries</li> <li>- third agent</li> <li>- stakeholders</li> <li>- volunteering</li> <li>- social network</li> <li>- collaboration</li> <li>- collective</li> </ul>	<ul style="list-style-type: none"> <li>- non- hierarchical</li> <li>- leaderless</li> <li>- horizontal</li> <li>- bottom up</li> <li>- social media</li> </ul>	<ul style="list-style-type: none"> <li>- project based</li> <li>- proactive</li> <li>- alternative process design</li> <li>- research</li> <li>- open call</li> <li>- brainstorm</li> <li>- workshop</li> <li>- video making</li> <li>- podcast</li> </ul>	<ul style="list-style-type: none"> <li>- self initiated</li> <li>- change oriented</li> <li>- participatory</li> <li>- transparency</li> <li>- temporary</li> <li>- small scale</li> <li>- sustainable</li> <li>- flexible</li> </ul>
WHATABOUT	<ul style="list-style-type: none"> <li>- collective</li> <li>- open studio</li> <li>- student collective</li> </ul>	<ul style="list-style-type: none"> <li>- architectural education</li> <li>- going beyond</li> <li>- sharing / transferring</li> <li>- collective action</li> <li>- unsupervised studio</li> <li>- experimental</li> <li>- alternative</li> <li>- participation /participatory design process</li> </ul>	<ul style="list-style-type: none"> <li>- student groups</li> <li>- social network</li> <li>- interdisciplinary</li> <li>- collaboration</li> <li>- volunteering</li> <li>- encounter</li> </ul>	<ul style="list-style-type: none"> <li>- non- hierarchical</li> <li>- leaderless</li> <li>- bottom up</li> <li>- social media</li> </ul>	<ul style="list-style-type: none"> <li>- project based</li> <li>- alternative</li> <li>- open call</li> <li>- brainstorm</li> <li>- workshop</li> </ul>	<ul style="list-style-type: none"> <li>- participatory design</li> <li>- collective action</li> <li>- experimental</li> <li>- human scale</li> <li>- small scale</li> <li>- intervention</li> </ul>
'BASKA BİR ATOLYE'	<ul style="list-style-type: none"> <li>- activist</li> <li>- alternative</li> <li>- workshop</li> <li>- act of life</li> </ul>	<ul style="list-style-type: none"> <li>- social issues</li> <li>- architectural education</li> <li>- boundaries</li> <li>- alternative</li> <li>- collaborations</li> <li>- sharing</li> <li>- localities</li> <li>- experimental</li> <li>- way of life</li> <li>- participation / participatory design process</li> </ul>	<ul style="list-style-type: none"> <li>- everyone</li> <li>- interdisciplinary</li> <li>- volunteering</li> <li>- collaboration</li> </ul>	<ul style="list-style-type: none"> <li>- horizontal</li> <li>- social media</li> </ul>	<ul style="list-style-type: none"> <li>- project based</li> <li>- alternative</li> <li>- open call</li> <li>- workshop</li> <li>- brainstorm</li> <li>- installation</li> <li>- oral history</li> <li>- mapping</li> </ul>	<ul style="list-style-type: none"> <li>- sustainability</li> <li>- transparency</li> <li>- openness</li> <li>- experimental</li> <li>- small- scale</li> <li>- participatory</li> <li>- alternative</li> <li>- collective</li> </ul>
NOMADMIND	<ul style="list-style-type: none"> <li>- creative minds</li> </ul>	<ul style="list-style-type: none"> <li>- creativity</li> <li>- collective action</li> <li>- unfamiliar disciplines</li> <li>- alternative</li> <li>- way of life</li> <li>- interact / speak /produce</li> <li>- architectural education</li> <li>- social issues</li> <li>- participation /participatory design process</li> <li>- surprise</li> </ul>	<ul style="list-style-type: none"> <li>- interdisciplinary</li> <li>- social network</li> <li>- volunteering</li> <li>- collaboration</li> <li>- spontane</li> <li>- encounter</li> <li>- interactivity</li> </ul>	<ul style="list-style-type: none"> <li>- non- hierarchical</li> <li>- leaderless</li> <li>- bottom up</li> <li>- social media</li> </ul>	<ul style="list-style-type: none"> <li>- project based</li> <li>- research &amp; react</li> <li>- open call</li> <li>- workshop</li> <li>- installations</li> <li>- survey</li> <li>- oral history</li> <li>- mapping</li> <li>- working group</li> <li>- pop- up</li> </ul>	<ul style="list-style-type: none"> <li>- participatory</li> <li>- interactivity</li> <li>- art /space</li> <li>- creative</li> <li>- surprise</li> <li>- innovative</li> <li>- collective</li> <li>- revolutionary</li> <li>- alternative</li> </ul>
URBAN TANK	<ul style="list-style-type: none"> <li>- not- for profit</li> <li>- architectural organization</li> <li>- urban initiative</li> </ul>	<ul style="list-style-type: none"> <li>- social issues</li> <li>- initiative</li> <li>- participation /participatory design process</li> <li>- alternative methods / tools</li> <li>- collective action</li> <li>- urban intervention</li> <li>- human - centered</li> <li>- architectural education</li> </ul>	<ul style="list-style-type: none"> <li>- interdisciplinary</li> <li>- social network</li> <li>- volunteering</li> <li>- everyone</li> <li>- student groups</li> </ul>	<ul style="list-style-type: none"> <li>- semi- hierarchical</li> <li>- bottom up</li> <li>- social media</li> </ul>	<ul style="list-style-type: none"> <li>- project based</li> <li>- research &amp; react</li> <li>- open call</li> <li>- workshop</li> <li>- installations</li> <li>- survey</li> <li>- oral history</li> <li>- mapping</li> <li>- working group</li> <li>- pop- up</li> </ul>	<ul style="list-style-type: none"> <li>- collective memory</li> <li>- revitalization</li> <li>- unexpected</li> <li>- human centered</li> <li>- flexible</li> <li>- pop-up</li> <li>- alternative</li> </ul>
'GECİCİ MUDAHALE PLATFORMU'	<ul style="list-style-type: none"> <li>- formation</li> <li>- organization</li> <li>- common concern</li> </ul>	<ul style="list-style-type: none"> <li>- social issues</li> <li>- social / historical background</li> <li>- urban memory</li> <li>- temporary</li> <li>- intervention</li> <li>- ecological /enjoyable /livable</li> <li>- raise awareness</li> </ul>	<ul style="list-style-type: none"> <li>- everyone</li> <li>- interdisciplinary</li> <li>- social network</li> <li>- volunteering</li> <li>- collaboration</li> </ul>	<ul style="list-style-type: none"> <li>- non- hierarchical</li> <li>- leaderless</li> <li>- bottom up</li> <li>- social media</li> </ul>	<ul style="list-style-type: none"> <li>- project based</li> <li>- open call</li> <li>- workshop</li> <li>- brainstorm</li> </ul>	<ul style="list-style-type: none"> <li>- temporary</li> <li>- participatory</li> <li>- collective</li> <li>- unfinished</li> <li>- flexible</li> <li>- transparent</li> <li>- ecological</li> <li>- sustainable</li> </ul>

When this table is examined in the context of each point of concern, for the **mottos and slogans** coding, it is questioned that how the collective describe themselves and their purposes. They commonly answer this question by using these following keywords or phrases, such as; “non-profit”, “independent”, “organization”, “collective”, “open studio”, “creative minds”, “urban initiative”, “workshop” etc. (Figure 4.36). All these concepts refer that how these collectives formulate themselves and their actions. These concepts, which the collectives have chosen to express themselves, tell a lot about the thoughts prevailing in the emergence of the idea of the establishing a collective. For example; just by looking at the concepts of "urban initiative," it can be said that these collectives take the initiative to solve the urban problems. Or, by going one step further, when all other concepts are also taken into consideration, it can be said that these collectives are non-profit and independent collectives who takes initiative for the problems about the urban space and also emphasize the importance of creative collective design process. What is meant here is, the concepts gain alternative meanings besides their real meanings, when the background of the actions of collectives that use these concepts, are considered.

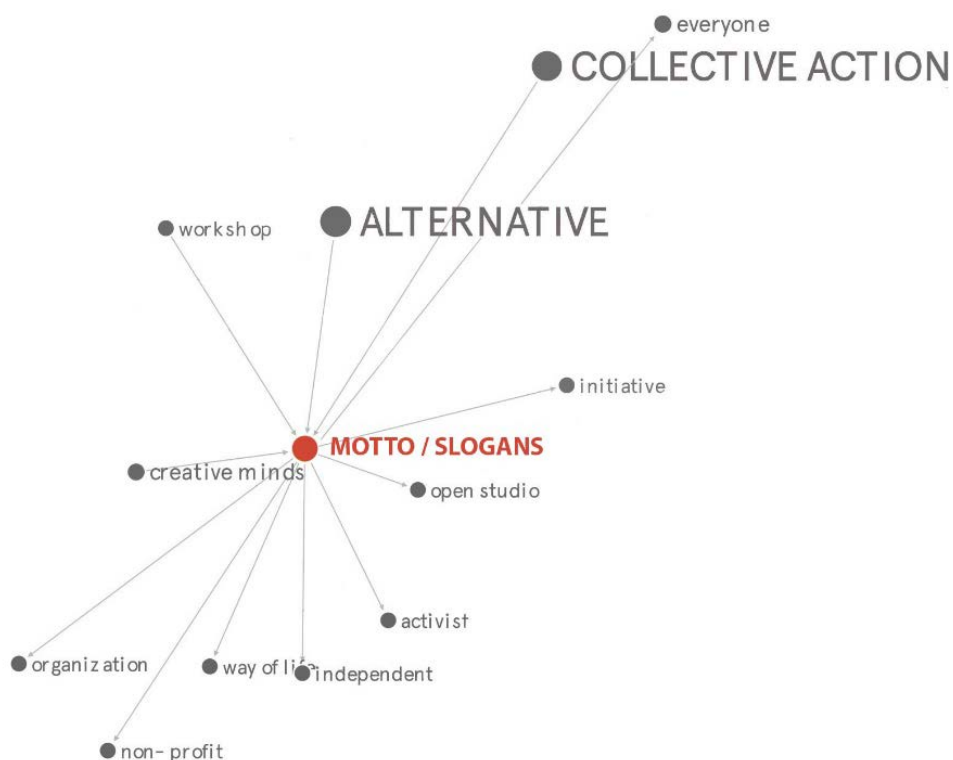


Figure 4.36. The results of the conceptual content analysis for “motto / slogan” coding.

Secondly, for the **motivations and goals** point, the collectives are asked how they describe their purposes. They commonly answer this question by using these following keywords or phrases, such as ; “alternative”, “collective action”, “participation”, “social issues”, “initiative”, “everyone”, “experimental design”, “urban intervention”, “architectural education”, “transferring & sharing”, “alternative spatial practices”, “the role of the architect”, “other ways of doing architecture”, “boundaries”, “interdisciplinary”, “localities” etc. (Figure 4.37) When these frequently used keywords given to this question are examined, following inferences can be made regarding the motivations and goals of these collectives.



Figure 4.37. The results of the conceptual content analysis of “Motivations and Goals” coding.

These collectives generally aim to question “the role of the architect” in the urban struggle process, and they search for “alternative ways of doing architecture”. These efforts include questioning the current architectural practice and developing “alternative spatial practices” for the points that they see as insufficient in current practices. For this, they search for an “alternative methods and tools” in the design process of urban space. Or, they also and start to question the current “architectural education” system. They propose alternative solutions to the issues that they find as problematic in the educational system. These collectives also give importance to the concept of “collective action.” To express their motivation and goals, they usually mention about the importance of collective production process for them. They are trying to create alternative channels for collective production. For this, they are questioning to the development of alternative

forms of organization. Another important concept that these collectives emphasize when expressing their motivations and goals is "participation." They basically question the tools and methods of the participant design process. They argue that the design process of the public space must be realized with the participation of every individual who will use this space.

Thirdly, for the **“actor and actor groups”** point, the collectives are asked who participate in their actions and how they participate in these processes. They commonly answer these questions by using following keywords and phrases, such as; “everyone,” “interdisciplinary,” “boundaries,” “students,” “collective,” “alternative,” “volunteering,” “collaboration,” “social network” etc. (Figure 4.38). The concepts of “boundaries” have a great importance for this study. Because, as it is mentioned above, all these collectives are aiming to create alternative insights into the architectural practice and they realize this by removing all boundaries. Regarding the actor and actor groups point, they aim to remove the boundaries between disciplines. Because they believe that the production process of the urban space needs all kinds of insights from different disciplines and this process must be conducted with “everyone” in an interdisciplinary process.



Figure 4.38. The results of the conceptual content analysis of “Actors and Actors Groups” coding.

Fourthly, for the “**organizational structure**” point, the collectives are asked how they organize and mobilize all these participants. They commonly answer this question by using following concepts and phrases, such as; “alternative,” “collective,” “participation,” “everyone,” “non-hierarchical,” “leaderless,” “horizontal,” “bottom-up” etc. These concepts are common for each collective. They all employ an “alternative organizational structure.” (Figure 4.39). While designing their organizational structure, they gave importance to such issues, and these issues can be clearly understood from the words and phrases that they chose to express their organizational structure. By looking these concepts, it can be said that they complain about the great top-down strategies of the decision mechanisms on urban space and they want to react to these great strategies with bottom-up solutions Besides that; they emphasized the importance of non-hierarchical and leaderless horizontal organizational structure.



Figure 4.39. The results of the conceptual content analysis of “Organizational Structure” coding.

For the **action model**, it is questioned that do these collectives employ any specific methods when you organize your actions, if they do, what kind of methods they employ. They generally answer this question with following keywords; “project-based,” “alternative,” “collective”, ”mapping,” “brainstorm,” “workshop,” “react,” “proactive,”

“installations” etc. (Figure 4.40). When these keywords are examined, the keywords “project-based” and “proactive” are distinguished from others. Apart from these, all other keywords represent the types of actions that the collectives are employed. But these two keywords represent the structure of their actions.

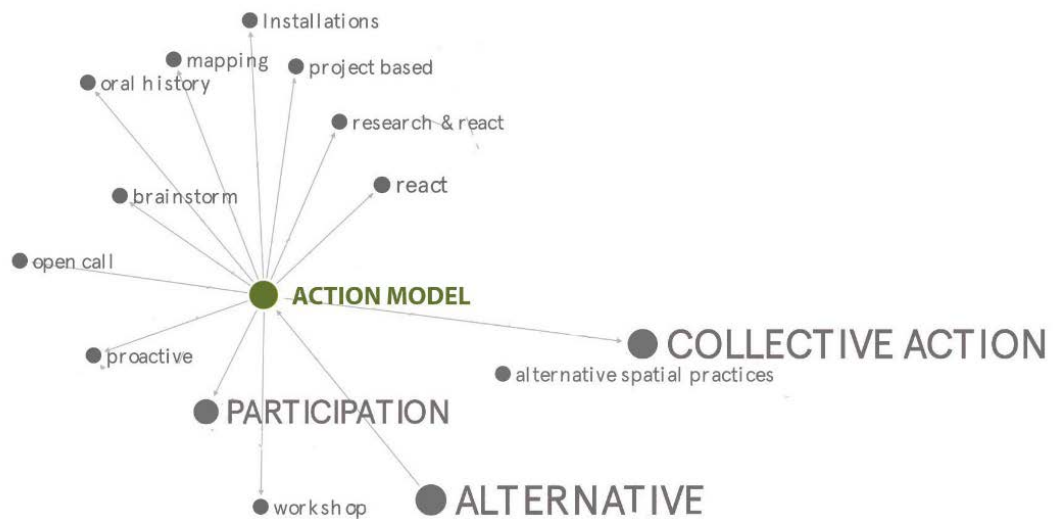


Figure 4.40. The results of the conceptual content analysis of “Action Model” coding.

Given these two concepts, some inferences can be made regarding the action models of these collectives; They develop project-based action models. Because, they believe that the design process of the collective space can change according to the necessities of the project. So, the design process of the urban space should be designed, according to these needs. Apart from this, the actors involved in the actions of the collectives are also not stable, for each project, different actors from different disciplines can involve into this action. Therefore, the competences of these actors should be taken into consideration when making action plans. They design their action model according to the qualifications and tendencies of the actors participated in this process. They do not act with the strict rules of the current system; they want to move beyond it.

In order to describe their own design approach, the collectives frequently use following keywords and phrases; “alternative”, “participation”, “collective”, “change-oriented”, “self-initiated”, “intervention”, “temporary”, “small-scale”, “flexible”, “interdisciplinary”, “unexpected”, “transparency” (Figure 4.41). All these keywords represent the principles that the collectives take into consideration regarding the final



products of their actions. They argue that public space design process should not be seen as a finished and completed process. It must be designed as open to any kind of relationships, articulated with further projects and transformable for the necessities of its time.

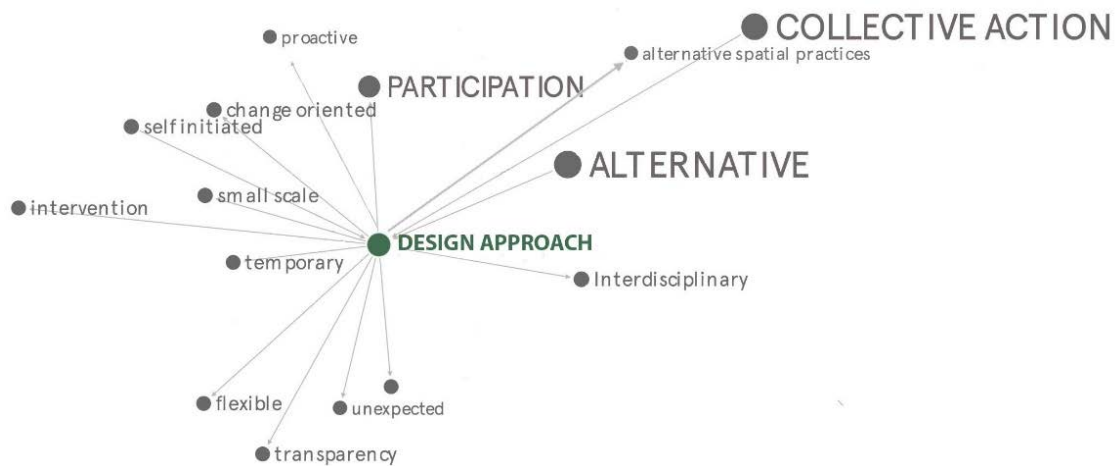


Figure 4.41. The results of the conceptual content analysis of “Design Approach” coding.

As it can be seen from the analysis of each point of concern, it is possible to mention about the three concepts that are frequently repeated under each coding scheme for each collective. It is obvious that these concepts are much more prominent for these collectives than other concepts. These three concepts are, “alternative”, “collective” and “participation”. In the interviews of the collectives, the usage of these concepts may vary, such as; for the participation, sometimes the collectives use the concepts of ‘involving’, ‘contributing’, ‘engagement’, ‘sharing’ etc. With all these different concepts, they mean one common theme, and that is “participation”. In the texts, these concepts may also take part in phrases such as; “participatory design”, “participatory design processes”, “participators”, “participate” etc. This situation is the same for the other two concepts.

For the concepts of “alternative”, the collectives use different concepts as; “new”, “another”, “other”, “different”, “critical” “possible”, “opponent” etc. With all these different concepts, they refer to the concept of “alternative”. In the interviews, this concept also is used as a phrase, such as; “alternative methods and tools”, alternative ways



of doing”, “alternative spatial practices”, “alternative architectural practice”, “alternative forms of organizations” etc.

For the concepts of “collective”, the collectives use different concepts as; “corporation”, “collaborative”, “partnership”, “gathering” etc. With all these different concepts, they refer to the concept of “collective”. In the interviews, this concept also is used as a phrase, such as; “collective action”, collective design process”, “collective production” etc.

These concepts have not been determined only according to their real meanings; they also determined as the representation of the collective’s imagination when they use these concepts. The reason why these three concepts become so prominent among other concepts is the idea that they determine the conceptual framework of the actions of these collectives. As mentioned in the previous analysis part of the collectives, there are some common basic points between each collective when they describe their own motivations and goals. These points can be briefly summarized as follows;

- Questioning the alternative spatial practices by searching alternative methods and tools in the design process of urban space.
- Searching collective forms of production.
- Conducting a participatory design process.

In the second step of the content analysis, the series of relationships between these determined keywords and phrases are analyzed. This analysis is called **as relational content analysis**. A network of relationships has been established to observe all these relations in a holistic framework. For this, a network mapping is used to visualize the network of the relationships between these concepts. This network mapping has been designed as open to new relationships among these concepts. As stated in the design approaches of these collectives, the production process of space is not a completed process; it is always open to new expansions with new additions. This map allows us to express the “articulated” nature of the actions of the collectives.



## CHAPTER 5

### CONCLUSION

This thesis focus on the impact of civil initiative attempts in architectural practice. Specifically, as one of the prominent actors of urban struggle, this study explores the civil initiatives and the potentials of the alternative spatial practices of these civil initiatives for the existing architectural practice. In the light of this main concern of this study, there are three main points that this study aims to question. The first one is the relation of the collective actions of civil initiatives with social movements as a broader theme of collective action. Second one is the evolution of the role of the architect and the architecture discipline in the social life during the history. And lastly the examination of the potentials of alternative spatial practices of civil initiatives for the existing architectural practice. In this section, the inferences made in the line of these three points is explained in this order.

Firstly, as discussed in the second chapter, there is increase in the number of the Urban Social Movements like "Occupy" or "Reclaim the streets," observed in the public stage. In parallel with these developments, there is an increasing interest in the subjects related with the "urban movements" and the "urban struggle" in the urban studies literature. However, these studies either only contain an examination of why these movements have emerged in the public stage in the context of "right to the city" concept, or they contain a spatial examination of the final products of the actions of these movements. There is insufficient attention has been given to the how the actions of these movements are designed or how these social movements affect today's collective actions. This study aims to provide a contribution to these points which are seen as less explored in the literature. First of all, in this study, the collective actions of civil initiatives were examined in the continuity relation with the social movements. It is observed that the changes observed over time in the structure and agenda of the social movements trigger such alternative spatial organizations. When the organizational structures and the motivations of civil initiatives examined as one of the examples of these alternative spatial organizations are examined, it is seen that they show communities with the new social movements that evolve over time. This study asserts that these today's collective actions

should be considered as the continuation of non-hierarchical, leaderless and polyphonic new social movement examples. Because they both have developed similar motivations and goals. They both aim to involve multiple voices in their structure. They both emphasize the importance of horizontal organizational structure etc. These and many more similarities can be added to this list. So, in brief, this study gave much more importance to the question of how these past and present social movements affect today's spatial organizations. These effects are evaluated in this study through the civil initiative examples from Turkey.

Apart from the examination of the effects of social movements on today's collective actions, another important point that this study is questioning is the evolution of the role of the architect and the architecture discipline in the social life during the history. When the motivations that these civil initiatives develop, are examined, it is seen that they are criticizing the agenda of today's architecture discipline. They complain about the implementation of the architecture and also in the same way architectural education. They complain about the role of the architect who is disconnected from the social context and has no social awareness. Instead, they propose an architecture that involves social action. So, they re-evaluate the position of the architect and architecture discipline in the social change process. They want to emphasize the sociality of the architect and architecture discipline. Their criticisms can be summarized with the Charlotte Skene Catling's statements; "How did this happen? Where is the vision that once motivated architects to work to the limits of the discipline and beyond towards an overall 'good'? Where are the discourse and collective goal?" (Skene Catling, 2014, p. 9)). As Charlotte Skene Catling states, the architectural discipline should be rescued from the shell that is stuck in it and re-evaluates its position within the social change. At that point, the effort of these initiatives to search for "other ways of doing architecture." gain importance. Apart from these concerns, these civil initiatives also emphasize the importance of collective production. Architecture discipline has an interdisciplinary structure. And all this production process needs all kinds of knowledge from other disciplines. The situation is required to meet the architect with different actors. And this leads to a more collaborative design process. In their actions, these initiatives mostly emphasize the "collectivity" concept. When it is looked at the 19th century and 20<sup>th</sup> century architecture practice, we see the architect as the main actor. There is no emphasis on the "collectivity", only the "starchitect" emphasis comes to the forefront. In brief, these collectives, by conducting a collaborative design process aim to change these

perceptions of seeing the architect as “only man”. Instead, they re-positioned the architecture discipline as third agent between all stakeholders that took place in this production process.

And lastly, in addition to the issues are discussed in the literature part, there is also a case study as the examination of the alternative spatial practices of civil initiatives examples in Turkey, is carried out in this study. As it is mentioned in the first chapter of this study, there are some questions that is expected to be answered through this study. These case study is primarily search answers to these questions. And these questions are;

- What kind of potentials do these alternative practices of these civil initiatives have?
- Do these alternative spatial practices propose a new approach to the existing practice? If they do, how they find themselves a place in the existing practice

Within the framework of these questions, this study has analyzed six art & design collective examples in Turkey. In this analysis, spatial design processes of each collective are evaluated in the context of six focus points. According to these analysis results, the following conclusions can be made for each determined points of concern;

Regarding their **motto/slogan**, they generally emphasize three concepts; non-profit, independent, and collective. With these concepts, they suggest alternative spatial agencies which act independently and non-profit motivations. By introducing a critical view of the existing spatial organizations, they express their own position in this architectural practice.

Regarding their **motivations and goals**, they generally emphasize the concepts as; alternative, collective, participation, social issues, interdisciplinary, etc. With these concepts, they criticize the agenda of today's architecture. They express that architecture has lost its actual focus, and as a result of this, the architect has also lost his own position in the social change process. With the motivations they develop, they redefine the role of the architect and architecture discipline in the social life.

Regarding their **actor & actor groups**, they generally emphasize the concepts of everyone, boundaries, alternative, volunteering, interdisciplinary, collaboration. With these concepts, they criticize the misleading perception that production of a space is only a matter of architecture. Because they believe that the production process of the urban space needs all kinds of insights from different disciplines and this process must be conducted with “everyone” in an interdisciplinary process.

Regarding their **organizational structure**, they emphasize the concepts; alternative, collective, participation, non-hierarchical, leaderless, horizontal, bottom up. With these concepts, they criticize the existing organizational structure of the mainstream architectural practice. They propose a horizontal structure in which everybody is equally involved instead of existing organizational structure.

Regarding their **action model**, they emphasize the concepts of; project-based, alternative, collective, mapping, brainstorm, workshop, react, proactive, installations. These collectives develop project-based action models. They design their action model according to the qualifications and tendencies of the actors participated in this process. They are criticizing the current practice of not being flexible and open to new methods and tools. They do not act with the strict rules of the current system; they want to move beyond it. So, they propose alternative action models and tools to the current practice.

Regarding their **design approach**, they emphasize the concepts of alternative, participation, collective, change-oriented, self-initiated, intervention, temporary, small-scale, flexible, interdisciplinary, unexpected, transparency. They criticize the current practice of being final product oriented. Because they gave much importance to the design process of urban space, as much as the final product. They also argue that public space design process should not be seen as a finished and completed process. It must be designed as open to any kind of relationships, articulated with further projects and transformable for the necessities of its users. So they suggest more flexible, open, transparent design approach to the current architectural practice.

In conclusion, this study attempted to discuss alternative insights that these alternative spatial practices of civil initiatives could provide for existing architectural practice. These initiatives principally try to suggest alternative public space production practice. They are also re-evaluating the role of the architect and the architecture discipline in this production space. They gave vital importance to the design process of the urban space because they believe that design of urban space has so much significance in the social change process. Regarding this issue, Lefebvre states that "To change a life, however, we must first change space" (Lefebvre,1974, p. 190). These expressions of Lefebvre tell us the importance of production or reproduction of space as the key to real change for the social life. One of the key actor groups who can mobilize the change in social life is an architect who has an undeniable relation to human, nature, and society. Today, the reductionist approach that sees the architect as just "a person whose job is to design new buildings and make certain that they are built correctly" (Cambridge

Dictionary, 2017) has completely changed the perception of the profession. These civil initiatives re-positioned the role of the architectural discipline by bringing alternative initiatives to the existing practice. In this regard, the effort of these initiatives to search of “other ways of doing architecture.” gain importance.

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## APPENDIX A

### INTERVIEW TEXT OF “HERKES İÇİN MİMARLIK” (TURKISH)

This appendix contains interview transcript with Emre Gündođdu as a member of “Herkes İcin Mimarlık”

#### **1. Bu platform fikri nasıl ortaya çıktı ve geliřti?**

Herkes İcin Mimarlık 2007 yılında, aslında İTÜ Mimarlık Fakóltesinde, bir öđrenci grubunun okulun dıřına çıkıp bir řeyler yapma isteđiyle kuruldu. Dernek; 2007’de Kahramanmarař’ta bir öđretmen lojmanı, 2008’de Giresun’da balıkçı barınakları yenileme projesi yürüten “Ölçek 1/1” adlı oluşumun üstüne temelleniyor. Sadece o da deđil, Yıldız Teknik Üniversitesi’nden ‘Kayıtdıřı’ gibi oluşumlarda yer almıř arkadaşlar ve bařka üniversitelerden bu tip işlerde yer almıř arkadaşların bir araya gelmesi ile, 2011 yılında, bu tarz işlere daha sürdürülebilir yapıda nasıl devam edebiliriz diye üç dört aylık bir tartıřmadan sonra bir dernek kurulmaya karar verildi. 2011 yılının aralık ayında da Herkes İcin Mimarlık, bir dernek olarak faaliyetlerine bařlamıř oldu.

#### **2. Kendinizi ve amacınızı nasıl nitelendiriyorsunuz?**

Sosyal alanda mimarlık ve tasarım disiplini ierisinden sosyal konular hakkında daha fazla üretimde bulunma, söz söyleme, katkı verme, mimarlığın yapma biçimlerinin daha farklı nasıl olabileceđi hem piyasa hem akademinin daha farklı nasıl olabileceđi üzerine denemeler yapma amaçları olan bir dernek. Herkes İcin Mimarlık ne akademinin ne piyasanın tam karřısında deđil, onlarla beraber işler yapıyor ama onlardan daha farklı bir yönde gitmeyi de arıyor, yani üyelerinin gözlemlediđimiz kadarıyla tabi hep öyle bir motivasyonu var.

### **3.Platform kimlerden oluşuyor? Nasıl katılmıyor?**

Dernek üyeleri; mezun mimarlar, hala öğrenci olanlarımız da var, bunların haricinde mimarlığın kendi içindeki iç mimarlık, peyzaj, şehir bölge planlama gibi disiplinlerden insanlar var: inşaat mühendisi, sosyolog, psikolog, video sanatçısı gibi. Tabi bunların sayısı daha az olsa da farklı disiplinlerden insanların da olduğu bir üye yapısı var derneğin. Bu dediğim gibi, ilk başta o geçmişten gelen ve daha sonra birbirini tanıyan ekiplerin bir araya gelmesi ile bir üye yapısı oluştuktan sonra, derneğin aslında bugüne kadar 5 yıldan beri yaptığı işlerde yer alan kişilerin o işlerin devamında da aslında derneği daha çok tanımaları, derneğin işlerine, iç işleyiş konularına daha fazla ilgi duymaları ile ve ondan sonra üye olmaları ile işleyen bir üye yapısı var. Ama tabi ki sadece üye olarak dernekle çalışmaya gerek yok, gönüllü olarak dışarıdan da katkı veren çok insan var. Zaten neredeyse bütün projelerimizde çağrılar yoluyla gönüllüler ile - büyük oranda öğrenciler oluyor bunlar- beraber çalışıyoruz. Derneğin şu an 93 gibi bir üye sayısı var; ama bugüne kadar çalıştığı neredeyse bine yakın bir gönüllü sayısı da var derneğin.

### **4.Nasıl örgütleniyorsunuz? Grubu nasıl mobilize ediyorsunuz?**

Genel olarak aslında mobilizeyiz diyebilirim. Kadıköy’de küçük bir ofisimiz var. Bazen orada toplantılar yapıyoruz, ama derneğin üyeleri sadece İstanbul’da değil, sadece Türkiye’de de değil. Başta mail olmak üzere, Facebook, Whatsap, Snapchat ve Basecamp gibi dijital ortamdaki iletişim kanalları üzerinden sürekli tartışmalar ve fikir alışverişleri ile projeler yürüyor. Tabi sadece projeler değil, dernekte bütün işleyiş böyle yürüyor. Bu da biraz şey, kanallar üzerinden konuşarak bir konuda aldığımız bir kararı ya da varılan ortak kararı kimler aslında uygulayabilecek, bu işleri kimler sürdürebilecekse onların biraz öncülük etmesi ile yürüyor işler. Örgütlenmede de böyle tepeden bir karar alındı, birine söylendi ve sen bunu yap gibi değil de hani birileri eğer çıkar bir konuda biz bunu yapabiliriz deyip, yapabiliriz dedikleri konu da derneğin genel tavrına, yapmak istediklerine aykırı değil ise onların alıp yürüttüğü bir şey var; yani böyle tam böyle formalize edemediğimiz garip bir yatay örgütlenme gibi hali var. Biraz aslında “kolektif niyet, bireysel inisiyatif” diye ben kendi adıma onu söylüyorum. Derneğin bu amaçlarına ters düşmeyen şeyler de aslında mümkün olduğunca -her seferinde de farklı olduğunun bilincinde olarak- katılımcı yöntemlerin denenmesi: Bir konu hakkında katılımcılar

kimler olacak? Kim nasıl destek verebilir? Her zaman o kanalların o iletişimin açık tutulması, şeffaf olunması ve tabi ki işin sorumluluğunun alıp yürütülmesi gibi şeyler de önemli bu işi yapacaklar açısından. Hani şeffaflık ve katılımcılık aslında belki en önemli şeylerimiz, tabi ki yapılan işin de bir toplumsal sosyal faydasının olması; bu da farklı seviyelerde farklı kurumlar ile bu faydanın her zaman değişen şeyleri olabilir, ama hani genel olarak öyle biraz daha genel çıkara hizmet eden bir şeyler olup belli kişisel çıkarlara hizmet etmeyecek projeler olmamasına özen gösteriyoruz.

##### **5. Sizin gibi diğer benzer platformlarla nasıl bir ilişki içerisindesiniz? Ortak çalışmalarınız var mı?**

Aslında çok yakın zamanda, geçtiğimiz yıl konuşmaları başlamıştı bu ocak ayında bir sergisi olmuştu İstanbul Mimarlar Odası'nın Dayanışma Mimarlığı sergisi diye bir sergisinde yer aldık. Orada bize benzer, bizimle beraber 7 tane grubun olduğu bir sergiydi, onların işleri de sergilenmiş oldu. Forum yapıldı, tartışmalar da oldu sergi üzerine. Bunlar hangi gruplar; Plankton, Yedikule Bostanları, Düzce Umut Atölyesi vardı, Mimar Meclisi, hatta Roboski Müzesi girişi de vardı, Roboski Müzesi girişi sergiye katılmadı. Bunlar ile zaten ortak bir sergiye yakın zamanda hazırlandı, ama sadece sergiye de değil bizim aslında geçmişten beri hem bu gruplardaki insanlar ile bireysel olarak hem de grup dayanışması adına yaptığımız çalışmalar var. Plankton ile de oldu; Yedikule ile de oldu. Çok böyle devamı gelmedi gibi, ama Plankton mesela şu an bizim dernek ofisimizi istedikleri zaman kullanıyor. Gruplar aralarında başka ortaklaşa çalışmalarda ortak iş birliği, işgücü paylaşımı gibi şeyler yapılabiliyor zaten.

##### **6. Bir yöntem geliştirdiniz mi? Bir yön haritanız var mı?**

Aslında tam anlamıyla böyle bir yöntem ya da bir yön haritamız yok gibi. Yakın zamanda incelediğim için aklıma şey örneği geliyor: Almanya'da Die Baupiloten diye bir ofis var. Onların mesela katılımcılık üzerine bayağı çeşitli, alt başlıkları da olan yöntemleri var. Bizim öyle şeylerimiz yok. En çok kullandığımız yani yöntemimiz bu diyebileceğim; bir işi yapmaya karar veriyoruz dendiğinde, imkanlar başka bir şeyi gerektirmiyorsa, bir açık çağrı yapmak ve insanları tasarım sürecinden itibaren sürece dahil edecek çağrı ile tasarıma başlamak. Sonrasında kaynak arayışını, uygulamasını, uygulama bittikten sonraki geri değerlendirmeyi beraber yapmak gibi basit ve genel bir



yöntemi var derneğin. Bazen çağrının kimlere yapılacağı konusunda davetler de yapabiliyoruz, öyle şeyler deniyoruz. Özellikle İstanbul'da da öyle, İstanbul dışına çıktığımızda ya da kırsal alana gittiğimizde bir tasarım sürecine başlarken yerinde başlamak ilgili bir derdimiz var. Oraya gidelim, orayı görelim, Kadıköy'deki ofisten sadece oraya proje yürütmüş olmayalım. Oradaki insanlar ile beraber değerlendirelim. Bir kez gitmek de değil bu, süreçler tasarımlar olgunlaşınca tekrar gitmek, tekrar dönüşler almak, yani bu iki üç kez de olabilir, daha fazla da olabilir. Derdimiz sadece tasarımsal anlamda değil, oradaki bilgiye, yaşantıya dair üretimlerde bulunmakla ilgili dertlerimiz de var. Yer in ihtimalleri, imkanları, istekleri, nedir? Onu araştırmak üzerine dendiğimiz şeyler var ve bu da o yere mümkün olduğunca gidebilmek üzerine temelleniyor. Beraber yaptığımız işin gerçekten orada bir karşılığı var mı? Gerçekten beraber yapıyor muyuz? Sahiplenme var mı? Hani bir şey yapıyoruz ama... İstanbul'dan mimarlar geldi, sonra döndüler ve bu bina da böyle kaldı gibi durumlar oluşmaması, bu işin gerçekten sağlam temellerinin olması için çalışıyoruz. Bir yön haritası tam anlamı ile yok gibi. Mümkün olduğunca bize gelen çağrılara ya da bizim dert edindiğimiz konulara takvimimize ve işgücümüze göre ne kadar yanıt verebiliyoruz? Aslında ona göre şekillenen bir haritamız oluyor. Bu böyle yıllık planlar, genelde de bir harita gibi olmuyor.

### **7.Kamusal mekân sizin için ne ifade ediyor? Neden önemsiyorsunuz?**

Kamusal mekanla ilgili yaptığımız çalışmalara örnek olarak kurulduğumuz tarihlere de denk gelen Gezi'deki üretimlerimizden bahsedebilirim. Bildiğimiz Gezi olaylarının öncesine dayanan üretimler aslında bunlar, sonrasında da başka şekillerde devam eden. Kamusal alandaki çalışmalarımız ile ilgili olarak dert edindiğimiz en önemli konuların şeffaflık ve katılımcılık olduğunu söyleyebilirim. Türkiye'de genel olarak sanki bu kamusal alan üretimleri kapalı kapılar ardında tepeden inme bir şekilde oluyor gibi. Bizim Gezi'de yaptığımız şeyler de oraya önerilen projelerin böyle olmasına gerek olmadığı göstermek içindi. Oraya hiçbir şey yapılmamasını değil, ama nasıl yapılacağı ile ilgili olarak kamusal alanda bir şey yaparken bunun ortaklarının, paydaşlarının, aslında tüm kentlinin bu işin bir şekilde içine dahil edilmesi, görüş alınması gerektiğini vurgulamak istedik. Burada görüş alınma derken de bir proje üretildi, hani bu proje mavi mi olsun pembe mi? gibi basit bir noktada değil, gerçekten beraber üretme kanallarının zorlanması, denenmesi üzerine kaygılarımız var. Bu da biraz bahsettiğim katılımcılık ve şeffaflık kavramları ile alakalı bir durum. Kamusal alanın hepimizin ortak bir şekilde

kullandığı, herkesin kendine göre değerlendirdiği ama kendi sözünü de dile getirebildiği bir alan olması lazım. Katılımcılık ile ilgili dertlerimizden biri de bu aslında: İnsanların kendilerini ilgilendiren bir konu hakkında sözünü söyleyebilmesine imkân vermek. Kendi sözlerini söylerler tabi, ama bunun kanallarını çoğaltmak, o sözü aktarabilmek, o sözün gerçekleşebilmesinin yollarını aramak ile ilgili önemsedığımız şeyler var. Kamusal alanla ilgili önemsedığımız şey esas olarak bu oluyor sanırım.

**8. Türkiye için, Kentli kullanıcının değişen ihtiyaçları göz önünde bulundurulmadan hazırlanan kentsel dönüşüm projelerinin kent yaşamı üzerindeki etkilerini nasıl değerlendiriyorsunuz?**

Kötü bir etki var tabi. Son dönemde, özellikle Gezi'den sonra bu projeler karşısında ses çıkarılan, ama çıkarılan sesin baskılandığı bir ortam var. Bu biraz kendi adıma bir cevap gibi olacak; ne de olsa her şey tepeden yapılıyor bu sorudaki gibi değişen ihtiyaçlara göre değil. Belirli rantal durumlara göre yapıldığı için yani gerçek anlamda kimsenin faydalanamayacağı şeyler olmalarına rağmen bir şekilde kanıksandılar. O da yapılır, bu da yapılır gibi. Kötü bir ruh haline girdik gibi düşünüyorum. Bu soruya biraz karamsar bir cevap vermiş oldum aslında.

**9. Katılımcı tasarım süreci bunun için bir cevap olabilir mi? Türkiye'de yürütülen katılımcı tasarım süreçleri hakkında ne düşünüyorsunuz?**

Evet olabilir, biz de bunun yollarını aramaya çalışıyoruz. Mesela kendi örneğimiz diye tekrar bahsediyorum: Gezi'de daha iyi bir proje nasıl olabilir diye etkinlik ve görsel üretim çağrılarını yapıyorduk, video üretimi, ses kayıtları ya da kampanyalar ürettiyorduk ama hiçbir zaman direkt tasarıma dair bir şey yapmadık aslında. Tasarıma gelmeden önce kentle ve kamusal alanla ilgili bir şey yapıyorsak, onun verisinin de toplanması lazım. Bunlar uzun vadeli süreçler. Belki Türkiye için çok alışık olunmayan şeyler tasarımın bu kadar uzun sürmesi. Ama tasarımı besleyecek bütün verilerin, bütün sözlerin ortaya dökülmeden de tasarıma geçilmemesi lazım. Katılımcı tasarım süreçleri buna göre kurgulanırsa, bir cevap olabilir bence. Türkiye'de bunu deneyen gruplar da var. Kentlinin katılımını sağlayacak yöntemler ne olabilir üzerine denemeler var, 'Şehrine ses ver' buna örnek olarak verilebilir. Küçük üretimler de var aslında, tasarımlar ve uygulamaya dönen üretimler. Ama tam olarak bir katılımcı tasarım süreçleri genellemesi yapılamıyor gibi.

Varsa da ben çok hâkim değilim. Bahsettiğim gibi, bu metrobüsü ya da vapuru ürettik ama rengi ne olsun gibi bir katılımcılık anlayışı mevcut. En azından yönetim tarafından öyle bir bakış açısı çok kırılmış değil. Böyle bir şeyin de çok anlamı yok aslında bir yerde.

#### **10. Sizin için Kamusal mekâna müdahale nedir? müdahale olmalı mı? nasıl olmalı?**

Yani her insanın kendine göre bir kamusal mekân anlayışı vardır ya da kamusal alanı kullanma hali vardır. Ona göre gündelik, geçici, bazen daha kalıcı müdahaleler hepimiz yapıyoruz. Bu müdahale birilerine rahatsızlık vermediği ölçüde, kamusal alanda her şey olabilir. Müdahale olmalı mı? Evet olur, kamusal alan eser gibi, yani dokunulmayacak bir şey değildir. Kamusal alan müdahale oldukça zenginleşen bir alan. Ama dediğim gibi karar verme sürecinde herkesi düşündük gibi şeyler söylene de ortaya çıkan sonuç çoğu kişinin kullanımına engeller çıkaran, kısıtlamalar getiren yerler oluyor. Kamusal alandaki müdahaleler, insanların aslında kendi müdahalelerine ya da dönüştürmelerine imkân vermek ile ilgili şeyler olabilir.

#### **11. Kamusal mekâna yaptığımız müdahale örnekleri neler? Süreç sizin için nasıl ilerliyor? (Kim tasarlıyor? Kim uyguluyor?)**

Gezide yaptığımız şenlikler ve etkinlikler sonrasında sürecin nasıl olup bittiğine dair, mimarlığın geneli için bir arşiv taraması yapmıştık. Kimi zaman bazı sesler çıkıyor, daha sonra bir durgunluk oluyor, sonra tekrar patlıyor olaylar. Bu arşiv taramasını tam olarak neler olduğunu görebilmek adına yaptık, çünkü hep böyle bir havada olma durumu vardı. Daha sonrasında Gezi’de üretilen mimarsız mimarlık örneklerinin çizilmesi üzerine böyle belgeleme gibi bir iş vardı. Bahsettiğim gibi, bir söz söyleme ve bunun üzerine bir şeyler yapma, bir serbest kürsü kurma gibi bir şey de olmuştu. Bir de gerçekten ne oluyor ne bitiyor üstüne genel olarak üstü kapalı bir bilgilenme eksikliği durumu var. Bu bilgiyi yayabilme ve bu bilgiyi daha anlaşılır hale getirme üstüne şeyler de yaptık. Onun dışında yapısal projelerimiz olarak, TEOG okulları dönüşümü yapıyoruz. İstanbul’da Beyoğlu Sineması yenilemesi yapmıştık, işte köylerde AÇEV ile beraber Tokat’ta çocuk mekanları gibi, kamusal kullanımı olan ama daha belirli kitlelere hitap eden yerlerde çokça mekânsal dönüşümler üstüne çalışmalarımız oldu. Bu süreçler de demin de dediğim gibi açık çağrılar ile beraber gerçekleşti. Öğrenciler, meslek profesyonelleri ve yerel halkın destekleri ve bazen şirketlerin bağışlarıyla, çok farklı kesimlerin bir araya geldiği

kolektif bir üretim oluřtu. Bizim katkımız ne olabilir, imece gibi ama daha çok kolektif bir üretimi nasıl yaparız gibi yaklařtı. Bu kolektiftik aslında herkesin biraz emeğini koymas, çorbada tuzunun bulunması, o işin sahiplenilmesi ve daha sađlıklı temeller üzerine oturtularak sürdürülmesi açısından önemli. Bizim dert ettiğimiz konu da bu. Tasarımın içinde bizler varız, öğrenciler var, meslek profesyonelleri var; ama köylü de var, bir şekilde ve oradaki Milli Eğitim Müdürü de var belki. Bu herkesin kendince rol aldığı bir tasarım süreci. Uygulamasında da bizim bilgimizle ustanın bilgisinin bir araya geldiđi, yeni bilgilerin ve tasarım uygulamalarının ortaya çıkarılmasına çalıştığımız süreçler var.

**12. Kamusal mekâna yapılan bu müdahalelerin potansiyellerini nasıl değerlendiriyorsunuz? Küçük ölçekteki bu müdahaleler, farklı bir ölçekte yeni bir kamusal mekân tasarım pratiđine dönüşebilir mi?**

Yani evet dönüşebilir. Büyük ölçekte müdahale dediğim genelde böyle çok uzun süreli, çok katılımcılı yürümediđi için zihinde sanki üstten yapılacakmış gibi bir şey var. Ama böyle küçük ölçekte, insanların kendinin yaptığı şeylerin büyük bir şeye dönüşme ihtimali bence var. Küçük küçük işler yapıyorsunuz ama sanki büyük resim kaçıyor gibi bir eleřtiri durumu da var, ama bence tam öyle deđil. O küçük müdahalelerden, işlerden öğrenecek çok fazla şey var. Sabretmek lazım, kolay olacak şeyler deđil, zamana yayılması lazım. Diđer yandan, daha büyük ölçekte -bu kent ölçeğinde düşünülebilir- kentsel alanda daha büyük bir kitleyi ilgilendiren bir şeyler yapmanın Gezi sonrasında iyice zorlařtığı, kentin çok çatışmalı bir alan haline geldiđi bir durum da var ortada. Bundan biraz sıyrılmak için kentte daha küçük ölçekte bir şey daha dođru olabilir. Kırsala ya da Anadolu kentlerine gittiğinizde bu kutuplaşmaların -sanki her yerde var gibi düşünüyoruz ama tam da öyle deđil- daha az olduğunu görebiliyoruz. Gerçekten farklı kesimlerin bir arada bir şey yapma ihtimallerinin varlığını görebiliyoruz. Bunların bilgisinin hakikaten ne olduğuna bakıp, o yerin kendi dinamiklerini unutmayarak bunları daha büyük şeyler, daha büyük kentler için nasıl tercüme edilebilirim üzerine çalışmak lazım. Belki bir gün, bir yıl ya da belki on yıl sürecek bilmiyorum, hemen cevabı alınacak bir şey de deđil. Hemen cevabı alınmayacak diye de yılmamak lazım. Biraz sabır isteyen bir konu gibi görüyorum bunun bir pratiđe dönüşme halini. Pratiđe dönüşmesinin sürekli bir devinim içerisinde olduğunu da unutmamak lazım. Bunun böyle meşakkatli bir süreç olduğunu da unutmamak lazım. Hani yıldırıcı ve ya bıktırıcı deđil ama zor,sorumluluk ve

inisiyatif gerektiren şeyi olduğunu, bir hap bilgi olduğunu, bilgi üretim yiyeceğini unutmamak lazım.

**13. Sizce Kamusal mekâna yapılan bu müdahaleler kent belleğinde kendilerine nasıl bir yer edinir? Ya da edinir mi?**

Yani ediniyor. Bunların bellekte yer edinmesi için illa ki kaydetmek gerekmez ama bir şekilde bunun kaydedilmesi, aktarılması çok önemli. Bazılarının tavrı sanki böyle hiçbir şey yapılmamış bizden önce, ilk defa biz deniyoruz gibi, ama tam da öyle değil. Neler denenmiş ne olmuş ne olmamış, daha farklı nasıl olabilir, onları görmek lazım. Yani o bellek silimi kentte yıkımlarla beraber çok fazla yaşanıyor, özellikle Türkiye’de. Ama bir şekilde onun, çağın getirdiği imkanlar ile aktarılma ve kaydedilme halinin devam etmesi, o belleğin fiziksel olarak gözümüzden silinse bile zihinlerde tutulması önemli diye düşünüyorum.