SOCIALLY ORIENTED DESIGN PRACTICES IN TURKEY:
A CRITICAL ANALYSIS OF PARTICIPATION AND COLLABORATION

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ABSTRACT

SOCIALLY ORIENTED DESIGN PRACTICES IN TURKEY: A CRITICAL ANALYSIS OF PARTICIPATION AND COLLABORATION

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This study provides a detailed examination of socially oriented design (SOD) practices of the last decade in Turkey. Referring to the lack of academic studies in the design literature focusing on SOD practices, I aimed at discovering the entire processes of these practices to construct a critical analysis. The study was conducted in two stages by applying a textual analysis approach. In the first stage, initially, 93 SOD practices were compiled and explored through their representations on Turkish design media. Then, 35 of them were determined by the criteria derived from the SOD literature and their salient features were examined in terms of the range of actors involved in the processes, the prominent issues tackled by the initiators of these practices, objectives they intended for and methods they applied. In the second stage, firstly, five face-to-face expert interviews were conducted to the validity of the study. Based on the recommendations of these experts and the criteria derived from the literature, secondly, 13 interviews were carried out with 16 initiators to analyze the processes of these practices deeply. The purpose was to go beyond what is visible in the media discourse of the initiatives identified in the first stage and to examine the entire processes in terms of the relationships of the actors, the distribution of roles, and the approaches of participation and collaboration. In the second stage, where the traces of initiators of SOD practices followed, a material-semiotic theoretical framework was

applied. As a result, the study reveals the current situation of SOD practices in Turkey, the motivations of the initiators, the requirements of the processes in terms of participation and collaboration, the changing roles of actors, and the strategies and values adopted in the involvement of different actors. In conclusion, a detailed discussion of the implications of the study was conducted, and by reflecting the diversity of SOD practices in Turkey, a model that demonstrates the prominent characteristics was introduced. The contribution of the study and the recommendations for future studies was also made.

Keywords: Social Design, Design for Social Innovation, Design Activism, Participation and Collaboration, Actor Network Theory

ÖZ

TÜRKİYE'DEKİ TOPLUMSAL TASARIM UYGULAMALARI: KATILIM VE İŞBİRLİĞİNE DAİR ELEŞTİREL BİR ANALİZ

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Bu çalışma, Türkiye'deki son on yılın toplumsal sorunlara odaklanan tasarım uygulamalarının ayrıntılı bir incelemesini sunmaktadır. Çalışma, tasarım literatüründe bu uygulamalara odaklanan akademik çalışmaların azlığına atıfta bulunarak, eleştirel bir analiz oluşturmak için bu uygulamaların tüm süreçlerini keşfetmektedir. Metin analizi yaklaşımı uygulanarak iki aşamada gerçekleştirilmiştir. İlk aşamada, ilk olarak 93 uygulama, Türk tasarım medyasındaki temsilleri üzerinden araştırılmış ve derlenmiştir. Ardından, 35 tanesi toplumsal sorunlara odaklanan tasarım literatüründen türetilen kriterler ile belirlenmiş ve göze çarpan özellikleri süreçlere katılan aktörler, bu uygulamaların başlatıcıları tarafından ele alınan konular, amaçladıkları hedefler ve uyguladıkları yöntemler açısından incelenmiştir. İkinci aşamada, öncelikle çalışmanın geçerliliği için 5 yüz yüze uzman görüşmesi yapılmıştır. Bu uzmanların önerilerine ve literatürden elde edilen kriterlere dayanarak, ikinci olarak, bu uygulamaların süreçlerini derinlemesine analiz edebilmek için 16 uygulama başlatıcısı ile 13 görüşme yapılmıştır. Buradaki temel amaç, ilk aşamada tanımlanan uygulamaların medyadaki söylemlerinde görünür olanın ötesine geçebilmek ve aktörlerin ilişkileri, rollerin dağılımı ve katılım ve işbirliği yaklaşımları açısından tüm süreçleri ayrıntılı olarak incelemektir. Bu uygulamaların başlatıcılarının izlerinin sürüldüğü ikinci aşamada, materyal-semiyotik bir teorik çerçeve

uygulanmıştır. Çalışma, Türkiye'deki toplumsal sorunlara odaklanan tasarım uygulamalarının mevcut durumunu, başlatıcıların motivasyonlarını, katılım ve işbirliği açısından süreçlerin gerekliliklerini, farklı aktörlerin değişen tanımlarını ve rollerini ve bu aktörlerin süreçlere katılımında benimsenen stratejileri ve değerleri ortaya koymaktadır. Son olarak, çalışmaya dair çıkarımların tartışması yürütülmüş ve Türkiye'de yürütülen SOD uygulamalarının çeşitliliğini yansıtacak şekilde, öne çıkan karakteristik özellikleri ortaya koyan bir model tanımlanmıştır, ayrıca çalışmanın katkısı ile gelecek çalışmalar için öneriler de yapılmıştır.

Anahtar Kelimeler: Toplumsal Tasarım, Sosyal Yenileşim için Tasarım, Tasarım Aktivizmi, Katılım ve İşbirliği, Aktör Ağ Teorisi

to Ozan, Ahmet, Kadriye, and Seda…

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

xxii

LIST OF ABBREVIATIONS

Actor-Network Theory (ANT)

Corporate Social Responsibility (CSR)

Design Activism (DA)

Design against Crime (DAC)

Design for Social Innovation (DSI)

Design for Social Innovation and Sustainability (DESIS Network)

Designers United Initiative (DUI)

Herkes için Mimarlık (HIM)

Istanbul Kültür Sanat Vakfı (IKSV)

Non-Governmental Organizations (NGOs)

Participatory Design (PD)

Science and Technology Studies (STS)

Social Design (SD)

Social Construction of Technology (SCOT)

Social Innovation (SI)

Socially Oriented Design (SOD)

Socially Responsible Design (SRD)

Tasarım Atölyesi Kadıköy / Tasarım Araştırma Katılım (TAK)

The Électricité de France (EDF)

Transition Design (TD)

CHAPTER 1

INTRODUCTION

About five years ago, I recall that my mind was full of ideas about how my way of seeing the design and the design practice in the sector did not meet even after seven years of experience in the private design sector. I define design as a discipline of beneficial products, services, systems, and approaches that are produced considering the needs of the society, facilitating daily life and increasing people's quality of life, without being harmful to the environment, nature, and the humanity. Therefore, based on my experience and observations, I was not satisfied to acknowledge that the focus of the sector seemed to be more on selling products and making profits, rather than involving such sensitivity.

With the awareness of my professional experiences in the current system which did not overlap with my perception of design, I began to think and research about the role of design and designers and the environmentally and socially unsustainable consumption culture in the design industry. Even though I could understand why the design culture acts in line with the current system, as Julier pointed out (2013; see Section 2.1.3), I have believed that design has a social function beyond its commercial side. That is why I was uncomfortable by the fact that design seemed to exist as a non-sustainable discipline that is used to make more profit and encouraged people to meaningless consumption.

This situation in Turkey precisely resembles the world of design that Papanek (1972) portrayed for the design community, that he advised designers to leave. With this confrontation, I wanted to explore the social and political dimensions of design in-depth and started to think about specific questions. Can design exist within the system by a non-profit stance? What is the potential of design in this area? What role can a

designer play in a social intervention process? To what extent and how do design practices and academia address social problems? What are their positions and potentials on these issues? What is currently being done, and what can be done?

In this initial research journey in which I seek for answers to these questions, I discovered that the roots of design with social concerns are profound and the interest in socially oriented design (SOD) has been increasing especially in the last two decades. In accordance with this, I have discovered the professionals and scholars, working in this field, who emphasize the power of design to influence and change communities and to disrupt systems, as well as propose to use it to focus on social problems of the society (see Section 2.1).

These researchers do not perceive design merely as a discipline of technological or commercial applications that emphasize the production of traditional design objects, as I have experienced in the industry. They propose to take into account the changing role of the designer and the user with a shift that evolves from user-oriented design to participatory and co-design (Sanders, 2002; Sanders & Stappers, 2008), and to evaluate design with a more holistic approach including its social and political aspects through today's dynamics. It is seen that they discuss this point of view in the design literature under the SOD practices and researches that adopt a participatory, collaborative and non-commercial approach and address the significant, complex problems that society faces such as climate change, migration, consumer culture, sustainability, social and economic inequality, and unfair working conditions, etc.. In this respect, it can be claimed that it was promising to observe that there is an increasing awareness regarding the impact of design in understanding and dealing social problems and finding robust solutions in collaboration with communities (Armstrong et al., 2014).

Although there are debates about whether designers have the potential and sufficient equipment to solve society's problems and whether the participatory and collaborative approaches they use feed the current system (Miessen, 2011; Keshavarz & Maze, 2013; von Busch, 2015), SOD is considered as a step towards constituting innovative

paths of doing research and generating new knowledge. However, the lack of academic studies in this area is also apparent. In this respect, it is an underlined fact that the challenges society faces require more effective and local-oriented responses (e.g. Melles, de Vere & Misic, 2011; Irwin, Tonkinwise & Kossoff, 2013; Manzini 2014; Irwin, 2015), in terms of how problems and opportunities are defined and how new solutions are discovered, produced, and realized (Armstrong et al., 2014).

At this point, as a country where the challenges facing society are intense, it is important to understand the current local perception of SOD in Turkey, through a critical perspective. Therefore, intending to comprehend the local situation in detail, this study focuses on the SOD practices conducted over the last decade in Turkey. It discovers the kinds of issues addressed and with which purposes, methods and motivations and actors, and their roles, moreover, how these processes are realized as claimed to be participatory and collaborative. It mainly searches for answers to two main questions with three sub-questions:

(1) What are the recent SOD practices in Turkey?

- What are the main priorities of these practices in terms of issues, objectives, and intended outcomes?
- Who are the actors, and what is the relationship between these actors?
- How do the actors aim to solve these issues? What are the tools and methods?

(2) How are the processes of these practices designed and implemented?

- How and with which motivations did the initiators structure these initiatives?
- What kind of participation and collaboration approaches are applied?
- What is the role of designers and other actants in the processes? What are the models of translations regarding the distribution of roles, and implications of the processes?

To achieve this, in Chapter 2, I start with the literature review by compiling the prominent SOD approaches. I also present the emergence of participatory design (PD) and co-design and its development to better understand the emphasis on participation and collaboration in the SOD. After presenting the literature, I compare the features

that I determine for different SOD approaches and demonstrate the importance of PD for SOD practices. Furthermore, in this chapter, by following the SOD literature, I define the embraced approach for this study, as an articulation of the concepts and practices that have a local-based, collaborative, participatory, critical, and holistic approach to explore and produce new ways extending towards collective and social goals, rather than mainly commercial purposes. Finally, I present SOD approaches and studies in Turkey and determine the significant local gaps in the area.

SOD can be a tangible entity such as product/system/service, as well as it can also be considered as a process that includes complex relationships and unpredictable encounters between the socio-material assets that are human and non-human actors. In line with this approach, I used the Actor-Network Theory (ANT) as the theoretical framework and sought the answers to the research questions through the perspective of those who initiated the practices. Accordingly, in Chapter 3, I first present the Science and Technology Studies (STS) and Social Construction of Technology (SCOT), and then, explain ANT in detail including its principles, notions and moments. I also demonstrate the relationship between ANT and design through the studies conducted in this field and define the gaps in the intersection of these fields.

In this two-stage study, in the first stage, while I gathered the data through in-depth research on the design media, in the second stage, to verify the data, I conducted face-to-face interviews with five experts who have different experiences in the field. Then, I interviewed sixteen initiators to obtain practical and detailed information regarding the participation and collaborative processes of SOD practices. In both stages, I applied the template analysis method. In Chapter 4, in which I explain the research design and methodology of this study, I clarify the details of each stage, including the scope, sampling, data collection, and analysis process. After I discuss the ethical considerations, I conclude the chapter.

In the following chapters, I present the findings of two stages shaped according to the research questions. In Chapter 5, I provided a detailed examination of the SOD practices, determined through design media, in Turkey, covering the last decade. In

Chapter 6, I present results of the analysis of face-to-face interviews with initiators of initiatives identified according to criteria. At this point, one qualification is needed to be clarified; the inventory of projects in this study are neither exclusive nor a collection of best practices undertaken in this field, but a snapshot of the state of the art that represents the characteristics and diversity of SOD practices in Turkey. The primary purpose is to discover the collective design practices focusing on social problems in Turkey with a holistic view and to understand the current situation and requirements by examining the participation and collaboration processes of these practices in detail.

In the last chapter 7, I first provide an overview of the study, specify the limitations of the study and recommendations for future studies. Then, as the conclusion of the study, I discuss the findings of the two stages in a way that answers the research questions, emphasizing its contributions to the design literature.

In summary, growing with my past experiences, the desire to focus on the social and political dimensions of design and the curiosity of understanding the role of design professionals and academics in tackling social problems generate the primary motivation of this study. Through a critical perspective, this study, which evaluates the participation and collaboration approaches of SOD practices in Turkey with the dynamic conditions of today, can support everyone willing to carry out studies and practices on SOD by providing foresight about where to start. It may help these people to determine their own positions in SOD since the study contributes to the design literature with its findings giving answers to questions such as which subjects are more concentrated, which have not been touched, with what kind of strategies and which actors and, what similar and differentiating points, deficiencies and requirements are between approaches in Turkey.

CHAPTER 2

DESIGN APPROACHES WITH SOCIAL ORIENTATIONS AND PARTICIPATION IN DESIGN

2.1. Socially Oriented Design (SOD)

The social and environmental sensibilities in the recent history of design and the question how designers can transcend their roles as agents of consumerism and instead use their professional skills for the benefit of communities can be traced back to the 19th century. For instance, design reformers associated with the Arts and Crafts movement in the UK, argued for a return to crafts practices and community values, and the improvement of the design quality (Morris, 1877). These reformers focused on the rehabilitation of the social conditions of craftspeople and the formation of a wider public consciousness following the progress of industrialization.

Starting with the Arts and Crafts movement, the interest in the social role of design has increased in connection with the economic and social challenges such as the financial crisis in the post-war reconstruction period in the 1940s-1950s, the radical social revolutions of the 1960s and economic recession in the 1970s (Armstrong, Bailey, Julier & Kimbell, 2014). For instance, the Radical Design Movement was shaped based on the tumultuous political and social climate of 1960s-70s. It started as a youth resistance by art, architecture, and design students in Italy in the mid-1960s, and became a movement that continued until the early 1970s and gathered some of the most avant-garde thinkers and producers. These pioneers published anti-design manifestos to demonstrate their criticism. For instance, design groups such as Archizoom and Superstudio, both founded in Florence in 1966, designed remarkable objects with surprising proportions, playful shapes, and bold colors, unlike the simple forms and solid colors of modern design, to challenge the idea of beauty. By doing

that, they mainly challenged the prescriptive thinking of modernism and criticized it for being strict, monotonous, and dogmatic (Didero, 2017).

Such economic and social sensibilities found its strongest formulation primarily in the work of Victor Papanek (1972), who reminded designers of their responsibilities concerning both ecological and social issues. Since then, especially with the economic crisis in 2008, this interest in social orientations in design approaches has risen swiftly, and increases every day (Armstrong et al., 2014).

In this chapter that sets out the conceptual framework of this study, I compile the prominent SOD approaches raised with this wave by discussing their differences and common sides: Socially responsible design, design for social innovation, design activism, transition and transformation design, and social design. I also present the participatory design (PD) and co-design and its development to better understand the emphasis on participation and collaboration in the SOD. After presenting the literature, I compare the features that I determine for different SOD approaches, demonstrate the importance of PD for SOD practices, and define the approach that I embrace for this study. Lastly, I present SOD approaches and studies in Turkey and determine the local major gaps of the area.

2.1.1. Socially Responsible Design (SRD)

I begin this section with the perspective of Victor Papanek to explain the essence and principles of SRD. Then, I introduce several approaches that respond to Papanek's call and address the social responsibility aspect of design from different angles. Lastly, I present the perspectives that discuss the market-based vs. socially oriented approaches and point out the concept of Corporate Social Responsibility (CSR), which is developed alongside the SRD.

2.1.1.1. Ethical Call for Designers

The earliest concerns about the effects of our material production and consumption to the resource limits and the environment are encountered in the work of Buckminster Fuller (1969). This environmental concern has moved to the world of designers with

Victor Papanek's book *Design for the Real World: Human Ecology and Social Change* (Papanek, 1972).

In 1972, Victor Papanek invoked industrial designers to get out of the market-led system, which persuades people "to buy things they do not need, with money they do not have," (p. 14) and use their skills for a more sustainable world. That is because, according to him, in the age of mass production, design has become the most influential tool that shapes the environment and society. Consequently, the designer has become an effective actor as well who creates objects that may become permanent garbage and chooses materials and processes that may pollute the air, water, and soil.

For Papanek, this situation assigns a high social and moral responsibility to the designer. It requires a greater understanding of the public, whose insight is needed to design processes. However, according to him, at that time, no source mentioned this responsibility of the designer and evaluated the public in this way, and no educator trained young people with this perspective. So, for him, the social context of the design was neglected. For this reason, in his book, he suggested and depicted an environment where "design can and must become a way in which young people can participate in changing society" (p. 18).

According to Papanek, it was not accurate to have a financial gain from the needs of others; therefore, as a principle, he advocated sharing the design ideas developed for people in need, especially for the people in Third World Countries. For him, design must become "more research-oriented, an innovative, highly creative, cross-disciplinary tool responsive to the true needs of people," and as socially and morally involved designers, "we must stop defiling the earth itself with poorly-designed objects and structures" (p. 15). Therefore, he advised design educators and professionals to use their skills to be continuously involved in this social practice, and consider how they can make the environment and society better through design, especially for the people in need. His approach is generally named as "socially responsible design" in the literature. Since then, there have been several design discussions that responded to Papanek's call and developed his perspective, which I present below.

2.1.1.2. Key Discussions around SRD

Environmental and Ethical Context. The early warnings of Fuller (1969) and Papanek (1972; 1985) on ecological concerns received an answer in the late 1980s with "green" and "ecodesign" initiatives focusing on environmentally friendly products and production processes. In green design, studies were interested in reducing the environmental impact by redesigning the qualities of individual products. With eco-design, the focus was moved on to the determination of the environmental impact of products through the whole life cycle, from the extraction of raw materials to the final disposal. Current examples of "design for sustainability" show a greater interest in the social component of sustainability, and tend to provide solutions at the level of communities and systems rather than products and production by offering a higher level of design intervention (Madge 1997; Ceschin and Gaziulusoy 2016).

Since the 2000s, although there are some examples of product and system designs that seek ways for a more sustainable future (see examples in Pilloton, 2009); Papanek's call of designing for ecological sustainability and people in need in the Third World Countries found its most robust response mostly in architecture and urban design. Except for the early examples such as Fathy (1973), since the beginning of the 21st century, there has been an increased interest in the social and activist aspect of architecture. Design professionals work for and with disadvantaged groups, who cannot receive professional support, to improve their quality of lives and solve the urban issues (see examples in Bell, 2004; Architecture for Humanity, 2006; Smith, 2007; Bell & Wakeford, 2008; Lepik, 2010; Aquilino, 2011; Stohr & Sinclair, 2012). By presenting the prominent SOD practices, these professionals try to find contemporary design solutions to urgent problems such as basic shelter, healthcare, education, access to clean water, energy, and sanitation, and to provide social justice by empowering underserved communities around the globe.

The Changing Role of Designer and Providing Behavioral Change in Users. Papanek's call is mainly related to sustainability. Regarding this context, according to Stegall (2006), the artifacts that represent the values and lifestyles, and created by

10

design professionals reveal designers' impact on society. Therefore, these artifacts must serve to promote an ecological community because sustainability depends on people's lifestyle and behavior. At this point, designers have the power to encourage the public to behave sustainably. To define this approach, Stegall (2006) uses the term "Ecologically Intentional Design." According to him, to be truly sustainable, it is not enough to focus only on a product's physical attributes such as its material, energy use, manufacture, transportation, and disposal; it is also essential that every person who uses that product must have a responsible behavior and return it to recycle at the end of its life (Stegall, 2006). Therefore, as well as designers, users also should be aware of their responsibility for a sustainable future.

Furthermore, as "shapers" of society, in addition to the designer creating sustainable and ecologically sensitive products, these products are now expected to be capable of changing user behavior. In this respect, to stimulate social responsibility and sustainable practice, deliberately aiming to affect people's behavior through design requires a revision of the role of the designer. This means a shift from a user-centered approach to a "society-centered" one. Such an approach requires each relevant actor such as experts, stakeholders, and citizens to be involved in the process, and it is the designer's responsibility to involve these actors (Tromp, Hekkert & Verbeek, 2011, p. 19). In this perspective, Cipolla and Bartholo (2014) use the term "inclusive." According to the authors, SRD is regarded as a "rooted" and "inclusive" practice, to provide the dissemination of SRD in local contexts. Therefore, they propose a dialogical approach in SRD, in which the users are active participants in the design process, and the designers are more than facilitators, and where the boundaries become blurred.

In the same way, Gavin Melles, Ian de Vere and Vanja Misic (2011) offer an addition to Papanek's SRD and sustainable design approach for industrial design by emphasizing the changing role of designers as facilitators offering flexible design solutions that meet local needs, with a particular link to participatory approaches. Within this approach, they offer to decentralize designers from being an authority in

the design processes. To achieve this, they advise design professionals, design researchers, and design students to leave the individualist attitude and to be engaged with the community that they try to assist and with other related stakeholders.

Cultural and Local Context. As Grant and Fox (1992) emphasized, designers produce cultural and social meanings through the artifacts they design; therefore, to comprehend their role in society, they need to understand these social and cultural contexts and to take notice of social responsibility.

> Socially responsible design demands an explicit analysis and account of the cultural meanings produced and the social relationships reproduced. We cannot prescribe a universal morality for design. Designers have to develop their own personal ethics to help them evaluate whether their designs empower or disable consumers. Those who attempt to do that and who can articulate their philosophy of design become social designers (Grant & Fox, 1992, p.77).

To be able to embrace their changing role as designers and take into account the local and cultural contexts, Melles, de Vere, and Misic (2011) identify eight critical features of socially sustainable product design to assess the quality of products in terms of SRD, as in Table 2.1 below. Within this approach, they suggest that designers ask themselves these questions before they apply any project or design any product.

Table 2.1. *The List of Criteria for Assessing the Quality of Products Regarding SRD (Melles, de Vere, & Misic (2011)*

Need:	Does the user or community need this product/solution?
Suitability:	Is the design culturally appropriate?
Relative affordability:	Is the outcome locally and regionally affordable?
Advancement:	Does it create local or regional jobs and develop new skills?
Local control:	Can the solution be understood, controlled, and maintained locally?
Usability:	Is it flexible and adaptive to changing circumstances?
Empowerment:	Does it empower the community to develop and own the solution?
Dependency:	Does it add to third world dependency?

To explain their approach clearly, Melles, de Vere, and Misic (2011) compare two design products that attempt to serve as socially responsible: "One per child" project

(Figure 2.1), is an Android Tablet designed for children who are 3-12 years old, and Tin Can Radio designed by Papanek (Figure 2.2). For the authors, the former is an example of a design that does not culturally place itself in the community because although it is affordable and durable, and attempts to solve social equality by providing an immediate short term solution, it creates technological dependency. On the other hand, they consider Papanek's radio as a product that meets some of the characteristics of socially responsible and sustainable design that they emphasize with this approach. That is because, it is a simple, local-based device designed for the Third World that meets the changing needs of the local, and it utilizes suitable local processes and materials such as used juice can, paraffin wax and a wick, which can be easily found, understood, reproduced, developed and adapted. It also does not require an external power supply; thus, it does not create any technological dependency. So, while the tablet project is not considered as culturally appropriate by the authors, Papanek's radio is.

Figure 2.1. OLPC Tablet from One per Child Project. (Retrieved from one.laptop.org)
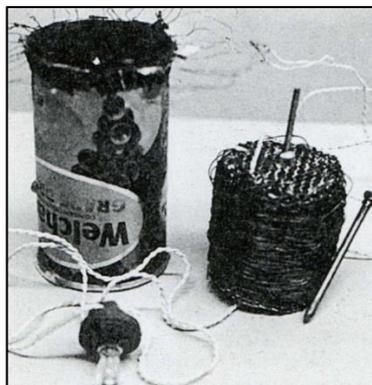
Figure 2.2. Papanek's radio. (Papanek, 1985, p.225).

Market-Led vs. Socially Oriented Approach. Whiteley (1993) carried out a discussion on Papanek's concept of SRD in his book *Design for Society.* Similar to Papanek's approach to the ethics in the design profession, he laid a burden on designers because of the products and environments they create and suggested for a re-evaluation of the role and status of design and designer in society. In his book, Whiteley undertakes a critical review of the consumerist design system, as Papanek did. According to Whiteley, this system, namely "market-led" or "consumer-led" design, is one of society's problems and a part of the global context in which a large proportion of human beings have difficulty in accessing basic necessities of life. Like Papanek, who criticized that market-led system convinces people to buy things that they do not need, Whiteley believed that this system does not seek to meet human needs, but continually aims to revive human desires. Therefore, according to him, it encourages to produces a continual stream of "new" goods to satisfy human's desire temporarily, so, it manipulates people and transforms them into materialist individuals. The needs of people with little power are simply ignored (Whiteley, 1993). For all these reasons, Papanek, as well as Whiteley, questioned the morality of consumer-led design and the ethical responsibility of the designer.

There have been others who questioned the way these two approaches are opposed, instead seeking for ways to an approach within the system. For instance, according to Victor and Sylvia Margolin (2002), this clear opposition to the market-led design approach in Papanek's call requires a revision that will include new directions in SRD. That is because his approach does not offer an explanation or guidance for how a more responsible design approach can be applied and how designers can operate in a non-market context. Instead of describing the market-led and socially oriented as opposite approaches, they define them as "two poles of a continuum" that complete each other (20002, p. 25). So, they offer a new design paradigm by offering to use Social Work Theory under an agenda for SD in which a SRD approach can be situated at the center and play a distinct role within the market. (See Section 2.1.5.3)

Thorpe and Gamman (2011) also offer to review Papanek's perspective because they argue that it is not possible for design professionals to apply responsible design within the dominant market-led system, as Papanek claimed. Therefore, they propose an approach to SRD by suggesting to find a balance between market-based and socially oriented attempts. In this perspective, they define designers, not only as "facilitators" as Melles and his colleagues (2011) identify, but also as co-actors involved in the co-design process who can displace themselves from the role of the expert, when it is necessary (Thorpe & Gamman, 2011). The authors assess this plural and adaptable role of the designer as crucial, and differently, define this role as designers' "responsivity" rather than "responsibility"; therefore, they call this approach "socially responsive design" (Gamman & Thorpe, 2006; Thorpe & Gamman, 2011).

> We propose that tackling such design challenges requires a socially responsive design and innovation approach, as it is not clear which ethical design drivers, or stakeholder agendas, the design should be responsible for. This complexity requires designers and other actors in the (co-)design process to be responsive to the context in which the design activity takes place. (…) The fact that there may be no 'right answer,' or one that can address all drivers and actors equally, necessitates a co-design approach that is plural and equitable regarding the agency of actors within the design process (Thorpe & Gamman, 2011).

From this new point of view, it is aimed to reduce the responsibility of the designer on the final design output. That is because this approach does not find realistic the idea of a designer who is responsible for the success or failure of a social innovation (SI) attempt and who has "all the answers" and skills to solve complex problems, since the impact depends on the participation of different actors, especially in SI attempts (Thorpe & Gamman, 2011).

By taking Margolin and Margolin's proposal (2002) one step further, Morelli (2007) offers an interpretation of the relationship between industry and users, in which the user has an active role in the value creation process and also in the society. Morelli (2003) cannot find Papanek's approach that suggests leaving the current market-led system as realistic. He makes an addition to the theoretical framework presented by

Margolin and Margolin (2002) and offers to utilize the strategies of market-driven design practice methodologically. That is because he believes that these strategies, tools, and techniques developed within the corporate and institutional culture may help socially responsible designers to find solutions for sustainability. To explain his approach better, I present corporate social responsibility (CSR) below separately.

CSR. As I presented above, about the last 50 years, there is a growing interest in the responsibility of design and designers, and their contribution to society, to our lifestyles and the environment. This interest that grows under the name of Socially Responsible Design develops alongside CSR movement and the expanding definition of sustainability into social and economic aspects together with environmental issues (Cooper, 2005). In the 1960s, when designers have started to consider ethical values and began actively to rethink their roles in society in terms of social responsibility, many businesses started to revise their approach towards CSR. It is defined as businesses' permanent commitment to behave ethically and to contribute economically and socially to the local community. At this point, it is suggested that if these companies sincerely want to adopt CSR, they should center design as an "essential ingredient" and embrace SRD approach (Cooper, 2005, p.12).

Davey, Wootton, Thomas, Cooper, and Press (2005) propose a model for SRD including products, environments, services, and systems that improve quality of life and reduce community problems, as a practical alternative to CSR within its existing literature. This model embraces the potential commercial value of SRD, alongside with its social, economic and environmental aspects, and consists of eight core features that represent the possible impacts of design in terms of SRD: Government, economic policy, fair trade, ecology, social inclusion, health, education, and crime (Figure 2.3). What the authors want to emphasize with this model is that design can help governments to be more responsible, promote sustainability, support labor rights and promote health services better. Further, design does not only contribute to ecology by helping reduce pollution but can also improve the quality of education and reduce discrimination and crime. According to Davey and colleagues (2005), these features

of design can be effective for considering the potential of businesses to create change in society as a whole.

To illustrate this model, the authors give an example, named Design against Crime (DAC), a British government initiative, which is also specified by Cooper (2005) to give concrete evidence for demonstrating the collaboration of business and design in socially responsible approach. DAC is related to SRD and CSR, since it develops knowledge sources to inform professional design practice and design education, and encourages designers to use their specific skills by collaborating with different organizations (e.g. Design Council), universities (e.g. University of Cambridge) and companies (e.g. IDEO; Cooper, 2005; Davey et al., 2005).
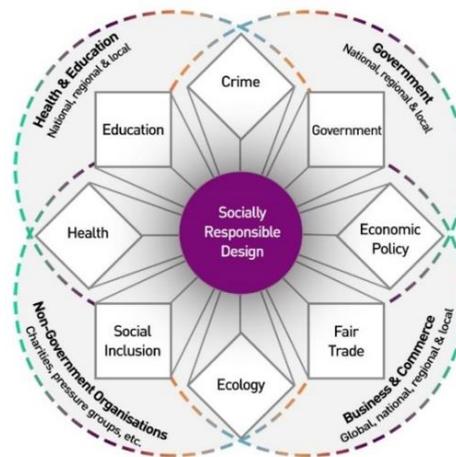
Figure 2.3. The Eight Tenets of SRD (Davey et al., 2005, p. 7)

Education Context. Many scholars also pay attention to design education sensitive to social responsibility. For instance, according to Grant and Fox (1992), design professionals and design schools are obliged to teach design students their ethical and social responsibilities towards society. Designers, who learn, become aware of and embrace their social role in reshaping the society, should evaluate their work in terms of the culture of the community in which they operate, and should be concerned with human interaction, user needs, and public participation in the design process (Grant & Fox, 1992). According to Melles, de Vere, and Misic (2011), although the existing design curricula can contribute to enlightenment in terms of social responsibility

among students, student design solutions are often remote and unsuccessful. They, therefore, emphasize the requirement of a more local context in which students can design directly with target communities to successfully involve in the socially responsible design.

As a conclusion, the rising debates on the responsibility and ethical role of designer with Papanek's call is addressed and developed by many scholars as I present above. While these authors applaud Papanek's approach, they also reveal the limitations of his proposal and develop new ones to overcome these limits. The basis of their recommendations and discussions is that early studies in this area focus more on developing products and on technical problems and unrealistically proposes to get out of the dominant market-led system; that is why their scope is rather limited. For this reason, they propose approaches that operate within the system by using tools from different areas such as Social Work Theory or Corporate Strategies, and that involve a more system-oriented, local specific solutions, and a participatory and collaborative design process, where the designer is not only an expert in the center of the process. Trails of these approaches can be traced in the discussions under the name of Design for Social Innovation, as I explain in the next section.

2.1.2. Design for Social Innovation (DSI)

In this section, I broadly introduce Ezio Manzini's view since he is a prominent pioneer of DSI, which has evolved towards a more participatory and collaborative perspective in time. I also indicate other scholars who emphasize this approach and include DSI in their work.

Manzini and Cullars (1992) define the world as a postindustrial metropolis surrounded by new technologies, and they open a debate about the industrial society's values and ethics. For them, "we tend to perceive a disposable world: a world of objects without the depth that leaves no trace in our memories but does leave a growing mountain of refuse" (Manzini & Cullars, 1992, p.7). For that, they blame the deficiency of design culture, as Papanek does. According to Manzini (2006, p. 2), even though designers

have good intentions, they can be "active agents of an unsustainable idea of well-being." So, for Manzini and Cullars (1992), building the possibilities to support a habitable world is the ultimate responsibility of designers, who affect humans' daily environment. Designers should find new sustainable ways for well-being as an ethical movement and embrace the shift from the approach of "designing to solve problems" to "designing to enable people to live as they like" (2006, p.5). By this, they advise designers to actively and positively participate in the social processes. Manzini (2006) calls this sustainable approach Design for Social Innovation (DSI).

Manzini defines SI as "a process of change emerging from the creative re-combination of existing assets, which aims to achieve socially recognized goals in a new way" (2014, p.1) and DSI as "a constellation of design initiatives geared to making SI more probable, effective, long-lasting and apt to spread" (2014, p.6). To clarify the broad definition of SI, he explains it through two poles: One pole is "incremental v. radical." These adjectives refer to the changes that lie within the range of existing ways of thinking and doing, and those outside of these assets. The other pole is "top-down v. bottom-up." They refer to the innovation processes, concerned with the position where the change begins and who the main drivers are. "Top-down" means actions created by experts, activists or decision makers, who are capable of composing massive social transformations; while "bottom-up" refers to actions that are driven by directly involved local communities. There are also hybrid processes, a combination of the two (Manzini, 2014).

Manzini discusses these processes through case studies. As an example of the top-down process, he introduces "the slow food movement" starting in Italy by Carlo Petrini at the end of the 1980s and spreading throughout the world. It is an international movement that proposes to consider food consumption from a new perspective. It is mainly concerned with the supply and valorization of food products that would gradually fade away when they lose their economic value in the dominant agro-industrial system. It aims to make people connect by cultivating food awareness on the demand side and addressing farmers and fishers on the supply side (Manzini, 2014;

2015). He calls this kind of SI process as "top-down, driven by strategic design" since an expert starts the action. As an example of a bottom-up process, he points out "NYC Community Gardens" in the USA (Figure 2.4). This program emerged as a response to the financial crisis in the 1970s, which has resulted with the abandonment of public and private land, and the program consists of local citizens and a group of volunteer gardeners with different ages and backgrounds. These citizens and volunteers grew trees and flowers in derelict vacant lots in the city and turned it to a systematic program. They carried out diverse activities such as educational workshops and producing local urban food. Due to these features, Manzini presents this program as a successful bottom-up example of citizen engagement emerged by the local communities. As a hybrid process, he introduces the "Feeding Milan" project in Italy. This design project aims to generate a sustainable and innovative regional model for the agricultural food chain. It is driven by specific design initiatives with the collaboration of citizens, farmers, food experts, and designers. That is why it is considered as a hybrid process by Manzini (2014).

Figure 2.4. An example of NYC Community Garden (Retrieved from makesomethingedmonton.ca)

Furthermore, Manzini (2015) believes that we can consider design in two interrelated worlds: One is the physical and biological world, where human beings live and things work; the other is the social world, where human beings communicate and things generate probable meanings. In connection with this, for him, design can be described with two interacted dimensions; one is where design is described as a "problem solver"

by considering its role in the former worlds, and second is defining it as a "sense-maker" by placing it in the second, social world. Manzini (2015) explains problem solving and sense making as two autonomous, coexisting poles that influence each other, and emphasizes that design discussions should also include these two poles. He defines two corresponding profiles to these poles; "diffuse design," which includes "non-experts" with their inherent designing capability, and "expert design," which is composed of trained design professionals. To explain the nature of this polarity and its profiles, he presents a map of design modes, which is built on two axes; the "actors and competence" axis, acts from diffuse design to expert design, and the "motivations and expectations" axis, acts from problem solving pole to sense making pole (2015, p. 40; Figure 2.5).
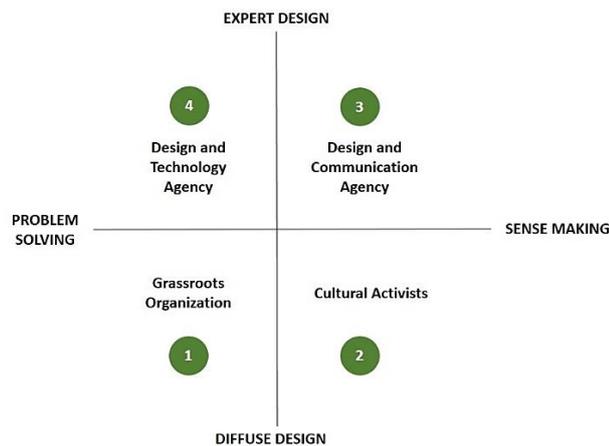
Figure 2.5. Design Mode Map (Manzini, 2015, p. 40)

Manzini (2015) explains the four quadrants of this design mode map obtained with the intersection of axes in Figure 2.5 as follows:

Grassroots Organizations: The Quadrant of Diffuse Design and Problem Solving. This design mode includes small groups of people who are concerned with local problems such as lack of public and green spaces in the neighborhood. Those groups frequently triggered by political motives. They use their inherent design capacities to solve the local problems by designing initiatives and start to be competent in time.

21

Therefore, the design mode they adopt is defined as "diffuse and competent design" by Manzini.

Cultural Activists: The Quadrant of Diffuse Design and Sense Making. This is the design mode of mostly young citizens who are interested in cultural activities often in the urban environment. These people use their design capacities to create various occasions to share and debate experiences and design specific contents through different media such as local radios, street art, social centers, and music.

Design and Communication Agency: The Quadrant of Expert Design and Sense Making. This design mode consists of design experts, who design products, services, and communication artifacts by using their knowledge and skills. Some of these experts aim at the local renewal by creating a new ecology of places where new practices and cultures are produced together.

Design and Technology Agency: The Quadrant of Expert Design and Problem Solving. In this mode, experts with high technical know-how aim to solve complex problems by articulating technical and social issues. They support design processes by establishing coordinated coalitions between different interlocutors by ensuring the participation of relevant actors.

According to Manzini (2015), with this design mode map, a different kind of co-design process emerges in which the boundaries become blurry: Many people, whether they are experts or not, play an active role and participate in the solution of complex problems and create new forms of organization. This situation reveals various *emerging design cultures* characterized by innovative applications resulting from the positive loop formed between the axes in this design mode map. The non-expert actors who use their inherent design capacities and the experts who want to accompany them in the design process engage in a mutual dialogue. Thus, whether they are experts or non-experts, everyone begins to design within a co-designing network. Manzini (2015) prefers to describe these uncoordinated "designing networks" that consist of different actors influenced each other as "designing coalitions," which form horizontal or

vertical collaborations within more extensive socio-technical networks, share the same vision and decide to achieve it together.

Regarding this "designing coalitions," Manzini (2015) also emphasizes open-design research programs, such as DESIS Network (Design for Social Innovation and Sustainability), which operates in a flexible way and in which several interconnected design teams function as a large agency. DESIS is a network that is composed of several interconnected design labs, including groups of academics, students, and researchers, who canalize their design activities toward SI and sustainability, and work at a local scale in collaboration with local stakeholders as well as other labs in the network. According to Manzini (2015), such systems can offer a valuable possibility of integrating local and global perspectives and supporting open design programs where various projects come together, deal with complex problems and produce scenarios and solutions.

The emphasis on the inclusion of various actors in the co-design process and their relations is also made by Mortati and Villari (2014). They examine the relationship between design and SI. According to them, design and SI have many similarities: They both primarily focus on human beings and improving their life quality and conditions, as well as emphasize the relationships to create empowering solutions. To achieve this, they propose a framework which demonstrates the capacity of design to support SI.

With this framework, the authors emphasize the active "participation" of local actors in promoting SI for their empowerment and engagement by using, developing, and "deepening" participative and collaborative approaches. They put forward "collaboration" as the necessity and ability to utilize creativity to connect different actors. They promote SI through negotiating processes, by linking it to "upscaling solutions" for creating new socio-productive processes that include new ways of producing and distributing goods. Moreover, they point out "networking" as the way for "outreaching" new systems, where SI is allowed by understanding relationships and connecting all material and immaterial elements, to examine the effectiveness of solutions on a broader systemic context (Mortati & Villari, 2014).

In another study, Manzini and Rizzo (2011) examine the relationship between PD and SI in two steps: The first step is about evaluating the final user as a non-design expert, who can support co-design processes as an expert in her own experience with her valuable knowledge. The second step is considering the final user as an active, collaborative co-designer and co-producer with creative capabilities which can develop new solutions. By this, they claim an overlap between PD and SI, and accordingly, by adopting some of Ehn's (2008) ideas of participatory design, Manzini and Rizzo (2011, p. 213) define PD as "a constellation of design initiatives" that aims to build socio-material assemblies where SI can occur through open and participatory processes with participants (See Section 2.2.1).

With this, the authors specify that when large-scale transformation processes are aimed for, the traditional PD approach needs to be expanded towards an open, articulated process where a multiplicity of initiatives interact, and to achieve this, the concept has to be integrated with SI. They also emphasize the necessity of expanding the role of designers from being experts to being "facilitators or mediators," as well as "triggers." According to them, designers can operate in these processes as a member of "co-design teams," or they can initiate SOD projects as "design activists." In brief, to achieve the high participation of citizens in major transformations, the authors advise designers to utilize citizens' creativity, knowledge and skills "to make things happen" and, in this way, promoting and maintaining the social debate regarding the future (Manzini & Rizzo, 2011, p. 214; see Sections 2.2.2 and 2.2.3).

So, in summary, it can be stated that these researchers presented above mainly advice to integrate SI in PD because they believe that PD as a separate tradition needs to be expanded with the support of DSI. They all describe DSI as a type of design where people and their needs are considered as the fundamentals of a collaborative, participatory, open network, and which aims to empower people by design to enable them to take an active role in promoting change on their own.

This highlighted approach that proposes to articulate SI and PD, and to assess PD with a broader perspective in which socio-material assemblies are constructed with an open

and articulated process, finds its response in the Scandinavian design researchers (see Björgvinsson, Ehn & Hillgren, 2010, 2012a; 2012b; Hillgren, Seravalli & Emilson, 2011; Emilson, Seravalli & Hillgren, 2011). The studies conducted by those scholars often focus on the concepts of PD and co-design and emphasize the political aspects of design. These scholars for example examine these subjects under the projects of Malmö Living Labs, an innovation environment at Malmö University, Sweden, aiming to generate an open, participatory, interventionist and democratizing innovation environment and explore how new services to overcome social problems can be cultivated by long-term collaborations with a variety of actors. They emphasize that DSI is the vision of innovation that has the most powerful impact on Malmö Living Labs (Björgvinsson, Ehn and Hillgren, 2010; 2012a; 2012b). In their perspective, the design is a process that can promote radical change for more sustainable futures. The important thing, for them, is the capacity of these SI designs to meet humans' social needs and create social connections (for more detail see Section 3.3.1).

As a conclusion, it can be stated that the DSI discussion that starts with the issues on the ethical role of the designer as an expert and its relationship with the concept of sustainability, transforms over time. It evolves into a notion in which the role of the designer transforms into a facilitator, and where different actors such as experts and non-experts participate in the design processes, form a social network and collaborate. DSI differentiates itself from SRD with such characteristics as embracing a more systems-based approach to promote social change and including various actors such as citizens into the co-designing process.

2.1.3. Design Activism (DA)

DA, as compared to SRD and DSI presented in the previous chapters, stands out as the approach that is most explicitly focused on the political aspect of design. As it is highlighted by certain scholars, whom I present below, DA mostly pursues experimental and critical avenues and aims to raise awareness and mobilize people. It creates activist design interventions aimed at disrupting existing systems by criticizing

them. In this section, I present the perspectives that address DAfrom different angles, such as social, environmental, economic, and political context.

Economic Context. In her book, Ann Thorpe (2012) problematizes the issues of "consumerism," "economic growth," and "environmental sustainability" in terms of DA. She blames economic growth and consumerism as one of the roots of social and environmental problems of society and states that much activist design work confronts the issues caused by these two factors. For this reason, she invites design professionals to question themselves on what they can do about these issues, similar to many other scientists such as Papanek (1972). In like manner, Fuad-Luke (2009) questions the relationship between design, activism, and sustainability. He offers an activist design approach that creates "counter-narratives." He offers an activist design approach that creates "counter-narratives" and contributes to a more sustainable world. To achieve this, he suggests disrupting existing narratives in order to voices alternative possibilities and achieves social change. He calls this fresh and more holistic perspective as "beautiful strangeness" (Fuad-Luke, 2009).

Another name that discusses the economic aspect of DA is Guy Julier. Julier (2011; 2012; 2013) examines activist design practices mostly through the relationship with political economy and design culture by questioning the role and position of designers within this correlation. He defines design culture as the interrelationship between designers, production, and consumption, and the design object, image, and space. In doing so, he aims to discover the dynamics of these domains and elements and to understand how their relationships take place in the design profession and the field of production and consumption through practices (Julier, 2000, 2006).

Later, he develops this approach as a revised conceptual framework for Design Culture. To do so, he articulates these domains with value, circulation, and practice, by agreeing with the Margolin's (1995, p. 122) notion of a "product milieu." This notion is structured to understand "the dynamics and effects of material and immaterial relationships that are articulated by and through the multiple artifacts of design culture" (Julier, 2006, p.73). This product concept of Margolin (1995) is

directly related to human activity and functions as a dynamic factor in the development of motives and actions. Here, referring to the product, he means complex systems or environments with man-made material and immaterial objects, activities, and services that form the area of the artificial. At this point, Margolin (1995) uses "product milieu" to represent the whole of objects, activities, services, and environments that fills the world of life. According to him, to recognize this notion, we need an inclusive domain where design can be discovered as a multifaceted field that functions as a powerful tool of social structure (Margolin, 1995).

Drawing on this approach, Julier explains the domains of design culture: "Value" includes the commercial, social, environmental, political, cultural, and symbolic values that are created by designers. "Circulation" is equivalent to a production domain, and involves technologies, environmental, human, and nonmaterial factors such as networks and policies. Finally, the "practice" includes different forms of individual routinized behavior; therefore, "consumption is a part of practice" (Julier, 2006, p. 74; Figure 2.6) Here, Julier is making an association of people's behavioral patterns and their consumption habits with the practice of design culture is consistent with Fuad-Luke and Thrope's discourses on this issue. At the same time, it also reminds the parallel discourses of pioneers such as Papanek and Manzini presented in the previous SRD and DSI concept, who state design and designers have the power to influence and shape the human environment and society.
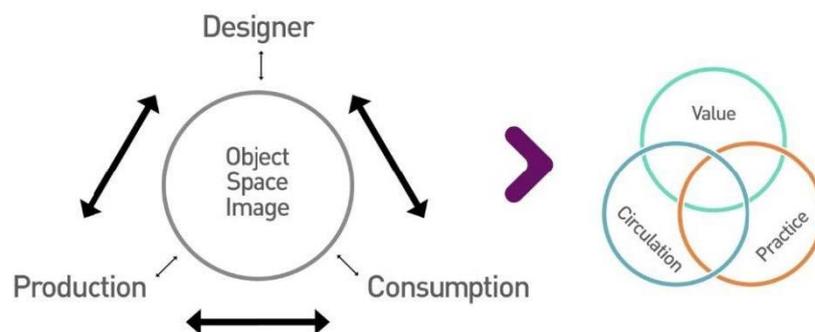
Figure 2.6. Domains of Design Culture (Julier, 2006, pp. 73-74)

According to Julier (2012, 2013) design culture grows dependent on the neoliberal economic context and social system, so they benefit from each other reciprocally: "Where neoliberalism thrives, so will design cultures" (Julier, 2013, p. 226). On the other hand, DA, partly in response to the recent crises of neoliberalism, has emerged as a movement that objects to it and searches for alternatives for design practices. However, this does not mean that DA is entirely independent of mainstream design culture (Julier, 2013). It is nourished by the primary themes of design culture, which benefits from the structures and resources of neoliberalism. So, in this way, DA exploits certain conditions of neoliberalism to restructure them and tries to find alternative ways within the network of design culture.

In summary, with these themes that are situated within both the design culture and DA, it can be claimed that Julier (2012; 2013) calls for taking into account between design culture, user behaviors, and their consumption habits by directing people's attitudes and trends regarding consumption to a relational, responsible, open and slow approach for design.

Furthermore, Julier, with Harun Kaygan, illustrates the effects of DA on design culture with the Global Design Activism Survey. Within this survey, Kaygan and Julier (2013) asked ten design experts from different localities of the world the critical local challenges and impacts of DA to map the global impact of DA on design cultures. According to the responses, the development of design cultures in response to social and economic change was deeply influenced by DA. These designers and design scholars also express their concerns about "the implications of increased institutionalization and global standardization of activist practice" (Gürdere Akdur & Kaygan, 2019), although they admit that it provides some opportunities for more visibility and better access to wider audiences. In this context, Kaygan and Julier (2013) emphasized the need to develop a higher sensitivity to local needs and assets for DA, which could be achieved by deepening the relationship with the public and other stakeholders.

As a summary, it can be stated that these design scholars establish a strong connection between economic growth and consumer behavior within the neoliberal system, and the design culture that affects our natural environment in terms of sustainability. So, they emphasize that designers can play an effective role in solving these problems by being aware of the effects they create and conducting activist design interventions.

Political Context. It is clear that the social, environmental and economic dimensions of design presented above are not in fact separate from its political aspect, and researchers who work on this issue discuss these dimensions as interrelated. For instance, while Fuad-Luke (2009) discusses DA over sustainability, as I presented above, he also touches upon its political dimension. He points out that activism works on the five capitals: Natural, human, social, manufactured, and financial. These capitals contribute in different ways to the globally adopted notion of capitalism, which dominate economic and political thought, and he discusses the role and impact of activism on these five main capitals (Figure 2.7). Natural capital, i.e., environmental or ecological capital, encompasses all other capitals and refers to any energy and resources of the natural world. Human capital is the other significant capital that addresses all useful abilities of each individual to the society, such as physical, intellectual, psychological, emotional skills. Other three main capitals that are social (represented by institutional and cultural capital), manufactured, and financial/economic, emerge from human and natural capital (Fuad-Luke, 2009).

Figure 2.7. Five Main Capitals (Adapted from Fuad-Luke, 2009)

Fuad-Luke (2009) claims that activism has the potential to affect all these capitals in different ways, especially the socially-oriented ones, which promote political change by including citizens into the process such as social, cultural, human, institutional capitals. With this aspect, he considers design as a political concept and activism as a powerful tool which has the potential to disrupt the existing systems. Thus, he defines DA as follows:

> DA is design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change (Fuad-Luke, 2009, p.27).

Based on his view, the activist design has an influential power to redefine our understanding of beauty, to disrupt current narratives and to find the best balance between economic, political, ethical, social, ecological, technical and cultural facts (Fuad-Luke, 2009).

Ann Thorpe (2011) also emphasizes the destructive nature of DA. According to her, activism produces a more decisive challenge against sovereign power patterns and transform them into something better, and design is a tool that can be used for activism. In this regard, for her, finding an accurate, useful definition for DA to develop related theories and practices is important. Therefore, utilizing from the concepts of social movement research and conventional activist practice, she introduces four criteria to define DA: (1) DA reveals a public problem; (2) DA claims for change by encouraging the action regarding the problem that it defines; (3) DA works in the name of disadvantaged groups; (4) DA disrupts existing systems, authorities (Thorpe, 2011).

According to her, within the design practice, various characterizations of DA that operate in different ways are seen. To understand these different forms of DA, she offers to utilize the classification of Rinku Sen's (2003) activist work based on the categories of community organization, services, advocacy, mobilization, and solidarity. To explain this proposal better and to show the similarities between the

activist work types and certain common forms of design processes, she demonstrates certain convergences:

- She finds the "community organizing" projects (such as the ones aiming to bring about change in public spaces regarding "right to the city" movements) similar to the "co-design" and "PD" process.
- According to her, while the "service" providers such as Architecture for Humanity reflect the "humanitarian design" services, she finds the projects that "advocate" for nature or work on behalf of disadvantaged groups such as immigrant women akin to "eco-design" or "universal design."
- Based on her, there are also examples that work for "solidarity" to engage in cultural discourse to change the conditions of debate, which can be considered as common with "critical architecture and design."
- She states that there are design professionals that use "conventional activist methods" to gather a high number of participants for "mobilizing," such as working against global warming.

With this comparison, she aims to clarify the types of activist work to make sense of the different ways of DA (Thorpe, 2011).

The Concept of Democracy. There are also other scholars who work on the destructive potential and political dimension of DA, with particular focus on the concept of democracy. For instance, DiSalvo (2010, 2012a, 2012b) studies projects that mostly focus on "design for democracy." He utilizes the concepts of political theory in forming a conceptual framework for a better understanding of DA. He claims that although many current design projects focus on "design for democracy," they have a limited approach. That is because, according to him, the perception of politics and the attitude of embracing consensus is typical in design projects that focus on democracy, and while these projects only examine the issue of access to information, the question of "what constitutes democracy" in design is always ignored (2010, p. 366). He, whereas, believes the concern of democracy in the design must be examined from a broader perspective. Therefore, by following the path of

Chantal Mouffe (2000), he offers an alternative framework with the argument that making a distinction between "politics" and "political" would be useful for the practices and studies of DA. To achieve, he suggests utilizing the term of "agonistic pluralism" by Mouffe (2000; see DiSalvo, 2010).

Within Mouffe's (2005, p.9) "radical democracy" proposal, "politics" means "the set of practices and institutions through which an order is created, organizing human coexistence in the context of conflictuality provided by the political", while "political" is the dimension of antagonism that can emerge in different forms within various social relations. In other words, "politics" refers to the means, such as the determination and regulation of behaviors of people in the urban environment by law to ensure a city to be managed. In contrast, "political" means oppositions and contests in the society that reveal the existing power relations and authority systems. According to her, politics should embrace variety, pluralism, and diversity, which are brought on by conflicts within the political space because they are the main factors that make democracy possible. They are the basic dynamics of democracy for her; therefore, she advocates the requirement of enabling differences and antagonism in democracy. However, current politics deny this situation (Mouffe, 2000, 2005).

Consequently, she offers a new alternative perspective that she calls "agonistic pluralism" for democracy. In this perspective, antagonism is the center of conflicts in the political sphere, while agonism is the reflection of these conflicts within the political sphere to the practices and institutions through politics. According to her, the task of politics and democracy is to turn antagonism within political spheres into agonism by embracing diversity, in contrast to the dominant politic structures that deny this transformation (Mouffe, 2000; 2005). At this point, Mouffe and being influenced by her, DiSalvo (2010, 2012a, 2012b) problematize the concept of politics since it supports the continuation of hegemony.

Drawing on this perspective, DiSalvo (2010) emphasizes the importance of these two notions, "politics" and "political," in understanding how projects that are focused on design for democracy engage with the democratic endeavor. In this perspective, he

considers projects that aim to support the mechanisms of governance through design as "design applied to politics" or "design for politics." For instance, he demonstrates some of the programs of the Design for Democracy initiative within the American Institute of Graphic Arts as an appropriate example of design for politics. That is because these programs, especially in political elections periods, encourage designers to use their design skills as a tool to "make government more accessible, transparent, and efficient" (The American Institute of Graphic Arts, n.d.). According to him, this kind of projects cannot be considered as "political" in the agonistic sense because they do not represent the possible range of thought and action that can be expressed in a democratic effort. Since the goal of political design is to create an agonistic environment that discloses the dominant power structures and faces with them, "it creates spaces of the contest." This creation takes place within and by the artifacts and processes of design, which are both the tools and spaces of agonistic pluralism (DiSalvo, 2010, p. 4).

DiSalvo (2010) presents the "Million Dollar Blocks" project as a good example of political design that represents the "design for democracy" perspective through agonistic sense. This project developed by Laura Kurgan (2006) maps the data of residences of prison inmates in four cities in the USA by using geographic information systems. The main question of the project, "where does the prison population come from?" is the reason for assessing it as a political design for DiSalvo (2010, p. 368). By responding to this question, Kurgan reverses the perspective of the general approach and fictionalizes the focus in terms of criminals rather than victims. So, the project makes visible the sets of city street blocks that the government spend more than $ 1,000,000 a year to put the inhabitants of these blocks into prison. DiSalvo (2010) interprets this project as political design for its actions such as revealing, opening a space for a contest, and proposing new design alternatives in mapping and urban planning.

DiSalvo (2012a, p.2) develops his framework and proposes the notion of "adversarial design," a kind of political design, to label works that express or make possible this

agonistic political perspective. It is an attempt to provide an answer to the question of "what does it mean for design to be political?" (DiSalvo, 2012b, p. 21). It is a practice of agonism through design that embraces pluralistic democracy. In this sense, artifacts and systems that represent the political conditions of contemporary society and serve as contestational objects that challenge the dominant structures and propose alternatives, can be considered as adversarial (DiSalvo, 2012a). He also introduces adversarial design as a participatory practice that can offer new paths to foster public political action by engaging with the community through design to discover the political issues collectively and collaboratively (DiSalvo, 2012a).

In addition to DiSalvo, Markussen (2013) accentuates the political aspect of design, and the ability to raise awareness and make people act against to the behavior pattern imposed on them by power-holders. He underlines the potential of design to disrupt and to create beauty by using the "disruption" and "aesthetic" terms about DA in the urban context. He criticizes most of the existing frameworks of scholars such as Fuad-Luke (2009), Thorpe (2008) and DiSalvo (2010) for failing to explain how activist artifacts can enter directly into real-life human actions. He explains the effects of DA on people's daily life with a new, alternative framework, which he calls the "disruptive aesthetics" of "urban design activism", based on the philosophical thoughts of Jacques Rancière (2004, 2010) on the disruptive nature of the aesthetic act.

According to Rancière (2004), the aesthetic act is more than fine art productions. It has power for disrupting and affecting the perception by creating new, heterogeneous things. The main task of this critical or political art is to prepare the confrontation of these heterogeneous elements and their potential conflict. He often uses the notions of "disruption" and "dissensus" interchangeably. According to him, the aesthetic act should be arranged according to the "logic of dissensus," as Steven Corcoran points out in his introduction to Rancière's book, *Dissensus: On Politics and Aesthetics* (2010, p. 2). For Rancière (2004; 2010), dissensus is the opposite of "consensus," which is about the social order considered as a norm. Consensus exists in the hierarchical systems where individuals are enrolled in specific roles and places. In this

way, consensus limits what people do and necessitates a common sense of what is right and what is wrong.

On the other hand, as Corcoran specifies in the Rancière's book introduction, dissensus concerns the display of a certain *"impropriety,"* which disrupts consensus and reveals a gap between what people do and what they feel and how they are affected (2010, p. 2). At this point, Rancière sees "the disruptive aesthetic act" as a bridge that brings together the acts of people and feelings that emerge with their acts. For him, it is a creation of dissensus forms, which reveals the connections hidden behind everyday realities (Ranciere, 2004).

By referring to Rancière (2004; 2010), Markussen (2013) suggests incorporating this disruptive aesthetic act into DA. To do this, he highlights two key aspects of DA, in connection with the notion of disruptive aesthetics: One is the political potential of DAthat it shares with political activism. This potential raises the critical awareness of the forms of life, work, and consumption with the capacity to disrupt existing systems of power and authority. The other is its aesthetic potential that it shares with art activism, which can reveal the connection between people's behavior and emotions (Markussen, 2013).

Figure 2.8. The Urban DAFramework (Markussen, 2013, p. 50)

In his framework, Markussen focuses on the basic urban experiences, which are walking, dwelling, playing, gardening, and recycling, to analyze urban DA practices (Figure 2.8). For instance, he interprets "iSee project" conducted by the Institute for

Applied Autonomy as an urban walking experience that shows all CCTV cameras in the city and that encourages people creating their own paths to avoid being caught on these cameras. It illustrates, as an aesthetic and political practice, how DA is capable of opening a gap between what people do, and the effects of what they do. It ensures that citizens are aware of local law enforcement and private sector actions in the urban areas by revealing and contesting the existing surveillance infrastructure (Markussen, 2013).

With this example, as a critical and political practice, Markussen (2013) emphasizes the characteristics of DA: Raising awareness, supporting social change and emerging critical questions regarding everyday life problems, making citizens to ask these questions, as well as encouraging them to act and take a stand against the hegemony of neoliberalism that impose them to move in a specific way. Moreover, Markussen and his colleagues have recently begun to articulate participatory approaches that are compatible with these features of DA in design projects that focus on the concept of democracy related to healthcare (Knutz et al., 2014).

As a conclusion, when the perspectives presented above is examined, it is seen that for the works within the DA specific contexts and features come to the fore: (1) Economic sustainability context is mostly discussed through the relationship between the design culture, the designer's role, their responsibility, and neoliberal hegemony, economic growth and consumption evolving in this system; (2) The concept of democracy assessed within the political dimension of design, in which the destructive, arousing and mobilizing properties of DA are emphasized, which makes DA differ from other concepts of SOD.

2.1.4. Transformation Design and Transition Design (TD)

In this section, I present two relatively new approaches; transformation design and TD and demonstrate their different and similar aspects.

In the early 2000s, a new approach, defined as a "transformation design," is proposed by the British Design Council's RED Unit (Burns, Cottam, Vanstone & Winhall,

2006). The concept receives its name from the book *The Great Transformation,* published by anthropologist Karl Paul Polanyi in 1944, based on the emergence of the Western market logic, which means the transformation of societies into "market societies." Transformation design primarily seeks fresh ways to change people's behavior and society with new forms of innovation. The ultimate goal is individual, local, and global behavior change. To do so, it proposes to extend the current user-oriented design approach into a society-oriented approach (Jones, Zerwas & Anshelm, 2015).

With this approach, it can be stated that transformation design resembles the concept of SRD in terms of its emphasis on the changing role of designer and behavior change in users through design. In parallel, the authors refer to Papanek's approach that focuses on "real needs." However, they take it one step further and ask: "Which are the real needs?" They look behind the questions of what people really want and how they want to live. That is because, according to them, there is a "patronizing" voice in the approach of the 1970s; while advising to design for disadvantaged groups (Papanek, 1972), for the 90% (Smith, 2007), in a way, they depict the remaining 10% is problematic (Jones, Zerwas & Anshelm, 2015, p. 10). By avoiding any "patronizing" voice that they criticized, the authors propose to develop systemic-based solutions based on sustainability for improving human's quality of life by discussing social system innovation. In this respect, transformation design can be seen related to the concept of DSI (see Section 2.1.2). Furthermore, they also point out the political aspect of transformation design and define it as an area for deconstructing and revising of social relations, which reminds DA's disruptive potential.

In summary, the transformation design is defined by the following features:

> Transformation Design is holistic without misconceiving itself as a savior of the world. It is transdisciplinary without pretending to know things better. It is provocative without reducing itself to an experience-provider or animator. Transformation design is normative without wanting to impose norms from the outside (Jones, Zerwas & Anshelm, 2015, p. 15).

In recent years, a new approach, named "transition design (TD)" is introduced by Terry Irwin, Cameron Tonkinwise and Gideon Kossoff (2013). According to its pioneers, it focuses on reconceiving societal systems of everyday life, including various elements such as food, health, transportation, policy, and energy resources in terms of sustainability. In this approach, the natural world is the primary context to be considered during the process of finding solutions to design problems. So, it aims to provide solutions to issues described as "wicked problems" such as global warming, loss of biodiversity, and depletion of natural resources. TD adopts a transdisciplinary, co-design process aiming for local-based solutions with a global, holistic, and lifestyle-oriented approach (Irwin, 2015).

Following service design and DSI, Irwin, Tonkinwise and Kossoff (2013) propose TD as an emergent discipline that completes the sub-disciplines related to Design for Service and DSI. To clarify the concept, they compare these three areas in terms of the scale of time, depth of engagement, and context. (Table 2.2)

Table 2.2. *A Comparison of Design Approaches (Adapted from Irwin, Tonkinwise & Kossoff, 2013; Irwin, Tonkinwise, Kossoff & Scupelli, 2015; Irwin, 2015)*

	Design for Service	**DSI**	**TD**
Design	*within existing* socioeconomic and political paradigms	that *challenges existing* socioeconomic and political paradigms	that *challenges existing* paradigms and design *within radically new* socioeconomic and political paradigms
Situated	Primarily within **the business and consumer marketplace**	within **social and community** contexts	within **social and environmental** contexts
Designers are	**experts**	facilitators & catalysts	agents of change
Solutions are	**Short**-term	Ideally **long**-term	Ideally, **long**-term, **local-based** but extending towards a **global** solution
Process	Mostly **individually**	A **co-design**ing, **transdisciplinary** process with **multiple actors**	**Transdisciplinary and co-design** processes
Aims to	Provide **profit** and benefits for the service provider and user (consumer)	Benefit all actors and **empower** communities	lead **radical, positive, lifestyle-oriented, and place-based** social and environmental change.

As it can be seen from Table 2.2, the authors separate transition design from these approaches. While they interpret service design as a concept that is mostly focused on commercial, individual, and short-term profit and is applied by expert designers to serve the actors within the dominant system, they define DSI within a more activist framework. They describe DSI as a concept that fights against the existing system, seeks long-term solutions, focuses on society and aims to empower it, where designers play a role of facilitator and design together with different actors. However, even though they position TD close to DSI, differently, they state that it challenges not only the existing system but also predicts new and radical paradigms. It is focused on locality like DSI, but TD adopts a more holistic perspective than DSI does (Irwin et al., 2013; 2015).

Within this approach, they offer four main areas that mutually affect each other: vision, change theories, mindset/posture, and new ways of designing (Figure 2.9). The logic of the approach operates as follows: TD suggests to utilize new knowledge about natural, social, and designed artifacts by using design tools and methods to be able to develop new future visions. In this process, the approach offers to utilize theories from varied fields and disciplines such as alternative economics, social practice theory, or social psychology research, etc. These visions trigger new ideas and encourage designers to research further in new places by leading to openness and transformation in designers' minds and attitudes. Thus, the entire loop allows new design paths to arise. This is a cycle in which all fields feed and interact. Change, co-development, locality, daily life, people's needs, and how they meet these needs are at center of TD. It recommends designers to consider their own value system and their roles in the design process. According to its pioneers, transition solutions offer new, more collective, and responsible stances in a more holistic worldview, which can be evaluated for design education as an invitation and framework for further studies within the design curriculum, alongside with practice and research (Irwin, 2015; Irwin, Kossoff & Tonkinwise, 2015; Irwin, Tonkinwise, Kossoff & Scupelli, 2015).
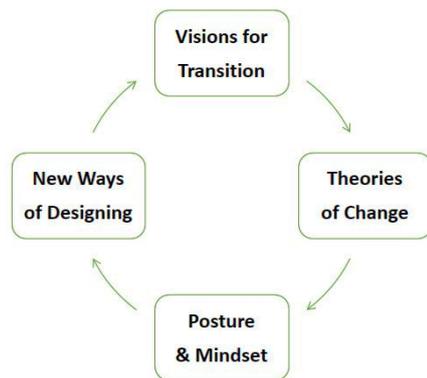
Figure 2.9. TD Framework (Irwin, Tonkinwise & Kossoff, 2013; Irwin, Tonkinwise, Kossoff & Scupelli, 2015; Irwin, 2015)

In summary, compared to TD, the transformation design has an approach that is more similar to the concept of SRD and DSI with its system-based, sustainability focus. The most highlighted distinctive feature of TD is that it envisions new, radical, and sustainable futures and embraces a local-based, holistic approach that places the natural world at the center as the primary context.

2.1.5. Social Design (SD)

In recent years, studies and practices focused on the social dimension of design with a participatory mindset and a local-oriented approach have been to grouped under the umbrella of SD (see Armstrong, Bailey, Julier & Lucy Kimbell, 2014; Veiga & Almendra, 2014). Accordingly, as a result of being a new but yet uncertain concept, there are ongoing debates on how to define and demarcate SD. In this respect, in this section, I first specify different approaches related to SD and present SD's commonalities with and differences from other SOD approaches. Then, I introduce the works that address SD from different aspects. Finally, I explain my own approach to SD in this study.

2.1.5.1. Approaches Related to SD

The ongoing discussion of whether SD is a discipline or field or strategy was highlighted by the participants of "Social Impact Design Summit" (2013). They admitted that the deficiency in gathering around a common definition and language is

an obstacle that slows down the improvement. During the summit, they discovered the different terminology uses to describe this area of design: Socially responsible design, public interest design, design for social change, public design, SI, social impact design, SD, public service design. Therefore, during the sessions, summit participants, from different disciplines and structures such as both non-profit and for-profit organizations, academic programs, government agencies, and non-governmental organizations (NGOs), discussed their opinions to reach at least a common language on this issue. As a result of this discussion, while several participants questioned the existence of SD as a discipline, others considered it as a discipline with defined educational and career tracks. Furthermore, there were also those who viewed it as a strategy or system that could be incorporated into any design practice, and that helps to outline efforts between different occupations.

In addition to the summit discussion, in their recently published book *Designing for Society,* Tromp and Hekkert (2019) define SD as a field. According to them, the SD aims to achieve social impact by creating long-term interventions that support the lives of communities, rather than solving the daily problems of people. Furthermore, in the report on "Social Design Futures," Armstrong et al. (2014) point out the lack of academic research on SD, and the limited understanding of its definition and impact. Therefore, they introduce a definition of SD as a "discursive moment," because it "allows recognition of the variety of knowledge, understandings, identities and practices associated with the term" (Armstrong et al., 2014, p.26). According to them, SD comprises critical, experimental and process-oriented collective design practices aiming to raise awareness and change by developing new methods. It mostly focuses on addressing problems of society such as climate change, gentrification, sustainability, health problems, socio-political inequalities, immigration, and other environmental and social problems. Its applications include different actors such as professional designers, researchers, students, non-profit and commercial organizations, activists, and even governments. Since it is process-oriented, it has no fixed nor defined outcomes.

Although all designing can be understood as social, the term "social design" highlights the concepts and activities enacted within participatory approaches to researching, generating and realizing new ways to make change happen towards collective and social ends, rather than predominantly commercial objectives (Armstrong et al., 2014, p.15).

The authors call SD as "the most distinctive accounts of social design" and consider it as an inclusive concept for SI, SRD, and DA (Armstrong et al., 2014). Buğalı, Fairburn, and Halsall (2016), who propose to use the Foucauldian discourse theory to address the theoretical needs in SD field from a political perspective, also treat SD as an inclusionary term and define it as any design practice that addresses social problems and aims to create SI.

Veiga and Almendra (2014) also describe SD as an inclusive concept. They emphasize the existing multiplicity of definitions of SD and try to clarify its definition by examining how initiators define SD practices in written records. To do so, they determine all expressions that they encounter during their investigation. Then, they gather all these expressions under one main title as SD, via a website (see Social Design Practices and Practitioners, 2014). They intentionally keep this platform open and available for everyone's participation and contribution, since SD is a "holistic and open" term for them (p. 3). As a result of their study, they present three significant areas that are emphasized in these practices by order: (1) basic needs and rights, (2) social change, impact and innovation, and (3) sustainability, as a requirement that must be present in the whole process (Veiga & Almendra, 2014).

Tonkinwise (2015, p.9) considers SD as a "design-enabled social change." According to him, SD aims at significant social change through "substantial sociotechnical innovations," focuses on unmet needs with transdisciplinary research-led design expertise, and resists the government and non-governmental sectors to be a kind of marketing service design. To be able to define SD, Tonkinwise (2015) points out the need for understanding different meanings of "social" within it.

The same emphasis was also made by Chen, Cheng, Hummels & Koskinen (2015), indicating that in the articles submitted for their special issue regarding social design and innovation for the International Journal of Design, the term "social" in SD is not clearly defined. According to Jansson (2018, p. 5), the term refers to its objectives rather than to its methods. Therefore, for him, SD is "design for social change" regardless of which method is used. Markussen (2017) also points out the lack of understanding of the term with regard to SD's engagement with the public realm. He specifies the differences of this understanding from SI and social entrepreneurship. Accordingly, while he states that in SI, it is related to what is good for society, in social entrepreneurship, it refers to concern for the market. Further, he defines social value in SD as "the fostering of a small, but a decisive qualitative change in the form of re-distributing identities and interpersonal relations" (Markussen, 2017, p. 172).

Another study examining the relationship between SD and SI is carried out by Carl DiSalvo, Thomas Lodato, Laura Fries, Beth Schechter and Thomas Barnwell (2011). Regarding design methods, the authors propose "the collective articulation of issues" to contribute to a range of design methods including PD and co-design (DiSalvo et al., 2011, p. 185). In this context, they articulate SD and SI to answer the question "what role can a designer play in the collaborative process of SI?" with reference to Margolin and Margolin (2002, p. 28). DiSalvo and his colleagues (2011, p. 186) use the phrase "social design and innovation" for this articulation and state that it operates through an open and participatory process that stages a character of pluralism and determines the tone of SI. They believe this articulation could provide a basis for SI.

In summary, the prominent debates, concepts, and deficiencies highlighted by scholars regarding social design are as follows: (1) the lack of a common language, (2) the lack of a clear definition, (3) the lack of academic research, (4) the importance of understanding the term social in SD, (5) the emphasis on participation and co-design processes with an open, interdisciplinary, multiple-actors, and non-commercial approach.

2.1.5.2. The Similarities and Differences of SD from DA and DSI

Even though the authors cited so far consider SD as an umbrella term for previous including SRD, DA, and DSI, others have focused on differences. For instance, to reveal the commonalities and differences between DA and SD, Fuad-Luke (2015) explores the language of both by analyzing the keywords of their published definitions. According to his study, there is a hierarchy of prominent words for both concepts: While for DA the words "change, social, life and practice" come forward, the words "development, social, socially, then economic, good, government, human, local, practices, providers, and solutions" are the prominent ones for SD (Fuad-Luke, 2015, para. 5). Consequently, the author identifies DA as a concept that applies practices designed to challenge, antagonize, and disrupt the existing dominant power structures by creating new alternatives and focusing on an action for radical change. On the other hand, according to him, SD pragmatically works for and together with stakeholders such as governments, within the dominant power structure (Fuad-Luke, 2015, p.284).

Although the difference between DSI and SD is increasingly blurred, Manzini (2015) explains the differences between them. According to him, the main difference lies in the way of the use of the adjective "social": In DSI, the term refers to social forms. In SD, "social" indicates the presence of certain problematic situations such as social exclusion or poverty, which are the issues that both the market and the state cannot find their solutions. For Manzini (2015), DSI produces meaningful social innovations, and is interested in all kinds of social change that intend for sustainability through new social forms and economic models. Manzini (2015, p. 65) defines SD as "a complementary design activity" because it needs to find financial support to maintain its existence, while he introduces DSI as "a design activity in which, if the more favorable scenario should be realized, the majority of design experts could have a role and make their living."

2.1.5.3. Key aspects of SD

Apart from those who discuss the definition of SD, there are also researchers who have different perspectives on how the concept can be implemented. In this section, I introduce these various aspects.

Intertwining Social Work Theory with SD. According to Margolin and Margolin (2002), while there is a well-developed theory of design for the market, there is a lack of a theoretical model for product design concerned with social needs. Therefore, they propose a new model for SD and a new research agenda that supports product design practice.

Although they acknowledge the potential guidance of many design approaches, such as sustainable product design, on SRD approach, in this new model, they follow social work theory that focuses on meeting the needs of underserved and marginalized parts of the population such as elderly and/or disabled people. Social worker theory is concerned about the interaction between people (clients) and the domains that impact human functioning: biological, psychological, cultural, social, natural, and physical/spatial. The authors' social agenda is interested in all things created by human beings within the physical/spatial domain. According to them, this domain can affect all the other domains (Margolin & Margolin, 2002).

Social work theory follows a six-step problem-solving process: Engagement, assessment, planning, implementation, evaluation, and termination. In the engagement phase, the social worker tries to understand the problem by listening to the client. In the assessment phase, the social worker examines the environment with a more holistic approach to determine the different needs of clients. Planning is a collaborative phase in which the social worker tries to determine the most crucial need and discover various solutions with the client. Then, they collaboratively choose the best solution and prepare a program for goals and tasks. After that, this program guides the implementation phase, as well as evaluating the intervention (Margolin & Margolin, 2002; Figure 2.10; see Section 2.1.1.2)
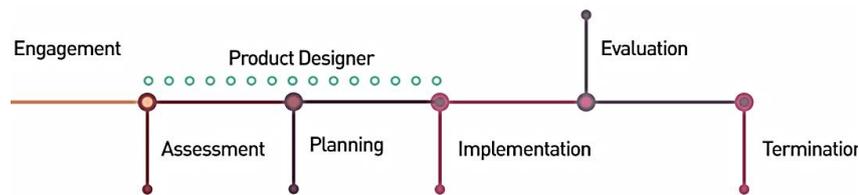
Figure 2.10. Victor and Sylvia Margolin's Social Worker Theory-Based Approach (Adapted from Margolin & Margolin, 2002)

Social workers consist of teams that include professionals from different areas, such as therapists, psychologists, architects. According to Margolin and Margolin (2002), product designers can provide significant contributions as consultants, especially during the assessment, planning, and implementation phases. They can identify significant factors for problems, develop intervention strategies, and create a needed product. Therefore, with the belief that many professionals share the goals of SD designers, they suggest product designers be included in these teams and collaborate with other professionals during the social intervention. In this regard, the authors recommend product designers to find ways of working together within the system, in contrast to Papanek's call. At this point, the authors draw attention to the limits of existing educational approaches and state that design students need to learn more about the social needs of local communities and how these needs are handled by professionals (Margolin & Margolin, 2002).

Within this social turn, since the proposal of Margolin and Margolin (2002) to intertwine social work theory with SD practice and integrate SD into design education, we witness new academic dialogues, research and case studies (see for examples Kang, 2016; Bujdosó & Muszka, 2018; Sachs, 2018; and Corby, Williams, Sheth & Dhar, 2016) for SD, with a noticeably increasing interest, especially in the last five years.

Emphasis on the Political Aspects of SD. Another prominent call is shaped by the need to address the political dimension of SD better. From this view, the political aspect needs to be positioned within SD, and SD should be in a more critical attitude (Vink, Wetter-Edman & Rodrigues, 2017). That is because, as Fuad-Luke (2015) indicated, SD can be ineffective in challenging the hegemonies of the dominant system

46

and can maintain the current power structures without providing clear criticism. Therefore, it would be better for SD to move away from a reactive structure and embrace a more active approach (Brassett, 2017). For the success of SD, the concept of situatedness should be taken as the basis, and the changing role of the designer as a catalyst in the creation of mutual relationship among diverse actors should be adapted (Kang, 2016; Vink, Wetter-Edman & Rodrigues, 2017). In doing so, designers have to be ethically sensitive to a variety of complex social and cultural structures and not to take the risk of contributing to or applying neo-colonialism (Janzer & Weinstein, 2015). To be able to produce long-term social outcomes that are more harmonious with the practices of grassroots social organizations, Gregory (2018) argues that design anthropology can provide a practical perspective for designers to approach SD more effectively. According to her, design anthropology is a "SD process that prioritizes socially transformative goals over empathy-building activities and design interventions" in contexts of urban renewal (Gregory, 2018, p. 211).

Three Scales: Utopian, Molecular, Sociological. Following the arguments introduced by Victor Margolin (2015) as a result of tracing the origins of SD to the utopias of various sorts, Koskinen and Hush (2016) argue that mainstream SD, whose origins are in the fields of technology, architecture, and politics, was built on utopian visions of society. They call "utopian social design" to the understanding of design critique and design visions that derives its meaning from utopian beliefs, such as Viktor Papanek's (1972) criticism of the commercial design. In response to this, they offer two new "tendencies" of SD that are not utopic, by analyzing some uses of the concept related to contemporary design practice: Molecular SD and sociological SD.

The first "tendency" takes its name from the term "molecular" used by Andrea Branzi (2013, p.16) in a catalog in which he compares the revolutionary generation of the 1960s with the current generations. Social designers that adopt a molecular strategy are pleased to change society in small steps, without a utopic or broader vision. The changes are small and particular to the issue, but they may be instrumental to significant changes. For instance, Katja Soini's "IKE" project in 2004 focuses on the

problems of repair construction of apartment blocks in Helsinki, with a participatory and collaborative design approach. According to the authors, this project is a good example of the molecular SD because it is a small scale project, which unwittingly leads to larger changes in national policy.

The second, "sociological" tendency in SD is based on the sociological theory that targets social structures that produce social inequalities and the practices that sustain them. While it may be molecular in its strategy, it can also target changes in structures related to larger permanent social problems. The sociological SD allows designers to examine the currently existing social relations with a critical stance. While it offers a more explicit critique than molecular design, provides a more theoretical grounded position than utopian design (Koskinen & Hush, 2016). To better illustrate this tendency, the authors present the Design Innovation and Citizenship program in Glasgow, Scotland, and its relationship with a remote island community. In this example, a group of graduate students maps and evaluates the assets held by three stakeholder classes, which are, the Islanders, estate, and second home-owners and tourists. They use this mapping to facilitate the exchange of knowledge and suggest a possible change. The authors consider this example as sociological SD because, in this program, designers address the complex problems arising from contemporary capitalist society and the experiences of its inhabitants by conceptual and methodological tools of sociological theory.

Concerning this tendency, Jansson (2018) claims that employing the "mediatization" theory may provide a critical, conceptual framework for sociological SD. He defines SD as design practices aiming to make life better for ordinary people and considers mediatization as a theory that contributes to the social theory concerning how media has greatly influenced culture and society. At this point, according to him, determining the objectives and objects of SD in terms of mediatization theory can help SD to address the problems of modern life and attempt to solve these problems and create social change. For instance, mediatization theory can reveal the social problems, such as the communicative situations created by the use of and dependence on media,

arising from the media technologies in modern life and support SD to reshape these technologies and their cultural-material integrations.

The approach that refers to "a new kind of community spirit and resourcefulness" with "larger social framework that gave meaning to the objects" by getting beyond an approach nurtured by utopian visions as Koskinen and Hush (2016) proposes, is defined by Koskinen as a "new social design" (2016b, p. 2). As an articulation into what he calls "new social design" by locating it apart from earlier utopian approaches, Koskinen (2016a, p.29; 2016b) offers to discuss aesthetics within the new SD and tries to answer the question of "whatever is aesthetics a sine qua non of new social design." According to him, the answer must be "yes." He specifies that although recent literature (e.g., DiSalvo, 2010, 2012; Markussen, 2013) provides some clues about how the aesthetic approach operates in new SD, the discussions still unclear regarding their implications on design practice. Therefore, he introduces three different ways for new social designers to understand aesthetics: Agonistic, convivial, and conceptual. The "agonistic aesthetics" approach is about provoking change in society with interventions that lead to debate. In the "convivial aesthetics" approach, the goal is to create new forms of community interaction that helps people to cope with everyday life, where they feel a sense of belonging, rather than shake people and change their habits. The aesthetics here are hidden in the way people interact. The third approach, "conceptual aesthetics," is again located in everyday life with a willingness to push the aesthetics of designers to the background (Koskinen, 2016a; 2016b). Here, Koskinen's proposal differs from the approaches of DiSalvo and Markussen by offering a more holistic perspective that includes both designers and non-designers. While the agonistic aesthetics provides a more activist approach and the conceptual aesthetics tries to make designers think in terms of aesthetics, as DiSalvo and Markussen did, the convivial aesthetics approach offers a more moderate attitude by encourages people to communicate.

Suggestions on SD Education. Within this interest, by following Margolin and Margolin's call (2002), there is a growing emphasis on the need for revising the design curricula and education about SD with a more interdisciplinary and collaborative approach. For instance, according to Easterday, Gerber and Lewis (2018, p. 64), "developing social designers requires new approaches to education." To provide this, researchers offer methodological suggestions.

For instance, Kimbell and Julier (2012) present methodological approaches inventory for SD, which can be used for educational purposes by using specific traditional design methods such as storyboarding, problem definition, mapping, sketching, blueprinting, and matrix. To do so, they collaborate with managers and entrepreneurs at Saïd Business School and some of the partners and ventures of the Young Foundation, with the inspiration taken from various organizations such as DESIS, NESTA, OpenIDEO, MindLab, ThinkPublic. Fleischmann (2013) offers to integrate co-creation and design thinking methods in existing business and design curricula, for giving students the idea of initiating change for SI through social entrepreneurship and SD and enabling them to experience the process first hand. According to Easterday et al. (2018), in terms of SD, the problem in design education is twofold: (1) Learning environments that effectively teach the concept of SD and bring up influential social designers must be generated, and (2) institutional approaches that effectively distribute these learning environments must be created. In response to this problem, they offer a new approach to SD education; Social Innovation Networks. According to Easterday et al. (2018), Social Innovation Networks provide environments for volunteers seeking better solutions to the challenges of SD to better educate social designers and encourage SI through the interdisciplinary collaboration of actors.

As a summary of the section on SD, in the last five years, it is seen that scholars seek ways to gather under a similar definition and find a common language to clarify the area and to advance the studies. Within this discussions, SD's aims are defined as providing social change, raising awareness, addressing daily and globally problems of society and developing new methods by including different actors from various

disciplines and backgrounds, in participatory and collaborative processes with non-commercial ends. In addition to the attempts of determining the definition and characteristics, there are few theoretical and methodological recommendations for the development and application of the SD field. However, emphasizing the lack of academic studies focusing on SD, the majority of investigators agree that SD should be included in the existing design curriculum. Apart from these qualities and emphases, SD is criticized for not including the political aspect of design sufficiently, for not having a critical stance and, in particular, for standing in parallel with the existing power holding structures.

2.1.6. Concluding Discussion

By looking at the studies that focused on the social aspect of design that started with Papanek's call and developed so far, it can be claimed that suggestions evolve from an expert-centered approach to a more participatory, collaborative and local-focused perspective. To summarize the main five approaches I have presented throughout the whole section above (table 2.3): (1) SRD mostly focused on product and technical problems, and considered as utopian for its attempt to make designers get out of the market-led system by thinking about their roles ethically and design for people in need. There are also attempts to reconcile market-led approaches with SRD. (2) DSI offers a more system-oriented, local and participatory approach to empower communities by creating alternative economies, and to develop sociotechnical sustainable transformation. (3) DA proposes a more experimental, critical but short-term view with an emphasis on the political aspect and disruptive potential of design. (4) TD aims to lead a radical, holistic approach with high respect to the natural world. It is similar to DA with its challenging approach to the current paradigms, and to DSI and SD with its locally oriented and long-term thinking base. It also aims for system-level changes, unlike all other approaches. (5) SD aims at a change involving more participatory, local and collective social ends, but criticized for working with and within the dominant system and not much focusing on the political aspect of design. Therefore,

despite those who describe it as a roof concept, it is arguable whether SD is a fully inclusive term.

Even so, in this study in which I examine the SOD practices, I adopt the definition of SD introduced by Armstrong et al. (2014), since the common qualities highlighted by other SOD researchers have mostly gathered under this holistic definition, with the emphasis on the non-commercial social purposes, participation, collaboration, collectivity, and SI (see Section 2.1.5.1.). With this definition, I set up the conceptual framework of the study on these qualifications, regardless of whether or not they represent a stance inside or outside the system. However, I also take into account such characteristics that are highlighted and criticized for their absence by other SOD researchers. For example, to be critical, process-oriented, and local-based.

Table 2.3. *Comparison of the Main SOD Concepts*

	Socially Responsible Design	**Design for Social Innovation**	**Design Activism**	**Transition Design**	**Social Design**
Designing	*challenges existing* socioeconomic and political paradigms	*challenges existing* socioeconomic and political paradigms	*challenges existing* socioeconomic and political paradigms	*challenges existing* paradigms and design *within radically new* socioeconomic and political paradigms	*within existing* socioeconomic and political paradigms
Situated mainly	within social and environmental contexts	within social, environmental and community contexts	within primarily political contexts	within social and primarily environmental contexts	within social and environmental contexts
Designers are	experts	experts, facilitators & catalysts	experts, facilitators & catalysts	agents of change	experts, facilitators & catalysts
Solutions are	mostly short-term	ideally long-term	short-term, experimental, and critical	ideally, long-term, local-based but extending towards a global solution	ideally long-term
Process	early studies are mostly individual but recently emphasizing participation and collaboration	transdisciplinary, co-design process with multiple actors	emphasizing mainly dissensus-based participation and focusing on radical democracy	transdisciplinary and co-design processes	transdisciplinary, participatory and co-design processes with multiple actors
Aims to	make designers think about their roles ethically, and design for people in need	make designers think about their roles ethically, empower communities	raise awareness on the community, mobilize people and disrupt existing authorities	lead radical, positive, lifestyle-oriented and place-based, social and environmental change	within participatory and collective approaches, creating new ways to make social change
Limitations	early studies focusing more on developing products and technical problems	although it is system-based, it does not offer a holistic approach and does not propose new radical paradigms enough	being short-termed	being too focused on the environmental dimension	acting with and within the agendas of the key stakeholders of the existing system, ignoring the political aspect

2.2. PD and Co-design

To better understand the emphasis on participation and collaboration in SOD literature that I have presented above, it would be useful to monitor the emergence of PD and co-design and its development in time. Therefore, in this section, I first present the evolution of PD and then continue with its key aspects.

2.2.1. The Early History PD

PD has emerged in Scandinavia in the 1970s with the concern of the democratization movement at the workplace in an explicitly political context. The roots of this tradition with the political focus lie in the work of Kristen Nygaard and Olav-Terje Bergo (1975), together with the Norwegian Iron and Metal Workers Union in the 1970s (Bødker & Pekkola, 2010). The starting point was that those affected by design should have a say in the design process. At this point, the participation of worker, in the implementation of information technologies and joint decision-making issues were at the basis of the movement. During this period, project strategies and techniques were developed for effective and legitimate participation of workers to influence the use and design of computer applications at the workplace (see Ehn, 2008; Sundblad, 2011; Andersen et al., 2015).

This Norwegian approach has inspired other projects such as the Demos project, initiated by Pelle Ehn in Sweden in 1975 and the DUE project including researchers such as Morten Kyng in Denmark and the Nordic UTOPIA project in the early 1980s. These projects, which were intended to "give the end users a voice" in design, were part of the beginning of the "Scandinavian tradition" in system design (see Bødker & Pekkola, 2010; Sundblad, 2011, p. 178).

In parallel with the UTOPIA project, the focus of this tradition began to shift from political debates and local union work to the design of technological alternatives with and for future users, and the researchers from this tradition have begun to more specifically address the design methodology that emphasizes active collaboration between users and designers. This shift in the approach drew attention mostly in North

America (Bødker & Pekkola, 2010), and was called "Cooperative Design," which highlights the active cooperation among system developers and users, and the cooperative nature of work (Greenbaum, 1993).

The beginning of the PD movement also took place elsewhere almost simultaneously, through a conference titled "Design Participation," held by the Design Research Society in Manchester in 1971. The conference book (Cross, 1971) included articles by various participants from different disciplines such as economics, design, architecture, planning, building science, design research, and mechanical engineering. It is considered one of the prominent sources showing the early studies in this field, having raised the recognition of the field (Sanders & Stappers, 2008). To the 80s and 90s, the field become larger with conferences and books such as "Computers and Democracy" conference in 1985 (Bjerknes, Ehn, Kyng, & Nygaard, 1987), the "Participatory Design Conferences" in 1990, and the book *Design at Work: Cooperative Design of Computer Systems* (Greenbaum & Kyng, 1991).

In summary, at the beginning of the Scandinavian tradition, PD was an emerging field of research and practice that was shaped around fundamental values such as democracy and quality of work life, workers' gaining of control of computer systems and use of them in the workplace, and designing computer support for skilled workers (Andersen et al., 2015). Later, a connection has developed between researchers from Scandinavia and North America who agree on ensuring full and active participation of users at every stage in the process of designing computer systems used in the workplaces.

2.2.2. Community Participation

These PD approaches, which emerged in Scandinavia with the focus on workplaces and later on public spaces and daily life, have simultaneously emerged in the United States under the name of "community participation" focusing on citizen participation from the very beginning. In this section, I focus on community participation, mainly applied in the USA.

Sherry R. Arnstein (1969, p. 216), writing in concern with citizen involvement in urban planning policies and processes in the United States, asks the meaning of citizen participation, and answers that it is a term for "citizen power." According to her, citizen participation is;

> the redistribution of power that enables the have-not citizens, presently excluded from the political and economic processes, to be deliberately included in the future. It is the strategy by which the have-nots join in determining how information is shared, goals and policies are set, tax resources are allocated, programs are parceled out. In short, it is the means by which they can induce significant social reform which enables them to share in the benefits of the affluent society (Arnstein, 1969, p.216).

According to her, some initiatives support the current status quo, and do not aim to redistribute power. Arnstein (1969) proposes a conceptual framework that does not nurture this approach, by emphasizing citizen participation, called "a ladder of participation," to measure in which situations participation is meaningful (Figure 2.11).
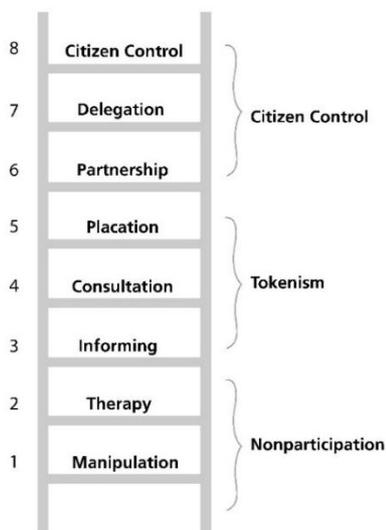
Figure 2.11. Degrees of Citizen Participation, Arnstein's Ladder of Participation (Arnstein, 1969, p.217)

As it is seen in Figure 2.11, there are eight levels of participation, divided into three sub-categories as "non-participation," "tokenism," and "citizen control." At the lowest level of the ladder, in which participation does not exist, there are "manipulation" and

"therapy." These two degrees' objective is not genuinely ensuring people's participation in planning, rather enabling holders of power to "educate" or "cure" the participants. The next level is tokenism, which consists of "informing," "consultation," and "placation." At the "informing" degree, planning projects are shared with the public. At the "consultation" degree, citizens are also given the opportunity to voice their demands. However, at these degrees, there is no guarantee that the views of the consulted citizens will be taken into consideration. In "placation" degree, citizens are allowed to participate through certain institutional mechanisms in limited terms. However, still, power holders retain the right to decide. At the top of the ladder, there is the "citizen control," the level where the power of the citizen is felt most intensely (Arnstein, 1969).

According to Sanoff (2000), there is a new pragmatic approach, in which participation is contextually defined, varies by type and intensity, and the objectives of participation are described to incorporate information exchange, resolve conflicts, and support design and planning. Within this new approach, the public has a right to say and participate in the creation and management of the environment they live in (Sanoff, 2000; 2006; 2011). He emphasizes that public participation can be addressed and defined in different ways by everyone. For him, participation is directed towards issues that involve the decision making of the community (Figure 2.12).

By following the participation levels identified as "genuine participation" and "pseudo-participation" by Deshler and Sock in 1985, Sanoff (2000) explains "genuine participation" as the type of involvement in which people have the power to control the action taken, while he introduces "pseudo-participation" as the participation in which the management of the project is under the control of administrators. With this, Sanoff (2000; 2006; 2011) advocates that genuine participation can only be achieved if local communities have a say in matters that affect them. When citizens are defined as actors who are actively involved in creation and management processes rather than being considered as passive consumers, the environment they live in works better. So,

for him, "participatory design is an attitude about a force for change in the creation and management of environments for people" (2006; p. 133).
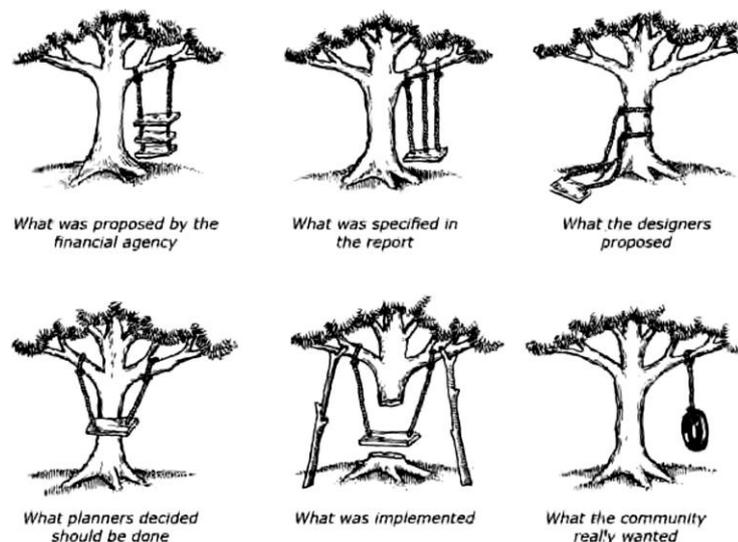
Figure 2.12. Classic Cartoon about Needs and Deliverables without Participation. (Del Rio, 1990 cited in Sanoff, 2011, p. 12)

By following the principles highlighted by Sanoff, Toker and Toker (2006) specify that they apply a guideline to ensure genuine participation. This guideline contains four steps: (1) Participation: It is about providing maximum involvement of local community members using local news media and critical leaders' communications networks. (2) Collaboration: It involves starting the process with an idea generation session based on collaboration. This session focuses on the identification of fundamental problems collectively. (3) Consensus: It includes organizing community workshops by creating small groups of community members. With these workshops, it is aimed to reach a consensus on common objectives and strategies to achieve these goals. (4) Action: It refers completing the process with an action plan that includes the first steps and potential action initiators for each strategy. According to the authors, these guidelines guarantee starting with a wide range of opinions and systematically reducing these ideas to specific decisions of planning and design without ignoring anyone in the community (Toker & Toker, 2006).

Also, Sanoff (2000; 2006; 2011) emphasizes the importance of addressing participation effectively and reaching the right approach with accurate ways for planning and conceptualizing the issue. Working on the theory of community participation, and stressing the importance of providing opportunities for all people to take part and concur in the development process politically, Sanoff (2000) states that participation can be perceived differently by all, depending on the subject, time and place. Therefore, he proposes a guideline for participation objectives. He believes asking these questions during the projects can be beneficial to apply participation properly.

- Who are the parties to be involved in participation?
- What do we wish to have performed by the participation program?
- Where do we wish the participation road to lead? What are the goals?
- How should people be involved?
- When in the planning process is participation needed or desired? (2000, p.9).

In summary, it is seen that among scholars working on PD, participation is mainly defined as an attitude, and is about "giving people a voice" by involving them into the decision-making process regarding their daily lives. In the following section, I introduce the more recent frameworks and key aspects of PD.

2.2.3. Key Aspects of PD

Kensing and Blomberg described PD as a maturing and evolving area of research and practice in 1998. The authors indicated the three issues that were the politics of design, the nature of participation, and methods, tools, and techniques for participation, highlighted in the early studies where the primary actors of PD research are workers and designers. After their identifications, in the last five years, different researchers have published studies that point out the prominent aspects of PD. I present these studies in this section.

Genuie Participation. Simonsen and Robertson (2013) specify that there are two rationales for genuine participation in design; pragmatic and political. The former emphasizes the need for learning together as users and developers regarding potential

and useful technical solutions. At this point, mutual learning, as an ongoing activity throughout the PD process, becomes a commitment of participatory design. In the process of mutual learning, designers, as the resource of knowledge and relevant design expertise, assist users in terms of technological options and how they can be acquired. The users, on the other hand, as experts in their own lives, provide information about the use situation to designers. The second, "political" rationale, reflects a commitment on ensuring that marginalized groups' and communities' voices are heard in decision making processes, with a democratic and emancipatory motivation (Simonsen and Robertson, 2013).

The Meaning of Participation. In 2015, Halskov and Hansen conducted a comprehensive research to investigate how participation is defined and what is meant by "participation" in the PD community through a literature review based on 102 Participatory Design Conference research papers published between 2002 and 2012. According to this study, the authors identify three general definition approaches based on the understanding of PD scholars: (1) In "implicit" approach, although the notion of participation is not defined clearly, users are considered as a part of the design process. (2) "Users" point of view refer to an understanding that clearly defines the participation through the perspectives of users, by describing them as experts in their lives. (3) "Mutual learning" refers to a situation that is realized among designers and users. By explicitly including the users, the last two approaches have a similar voice with "design mode map," which is defined by Manzini (2015) to explain the nature of the polarity between non-experts and experts in design processes. This map includes "diffuse" and "expert design" profiles that refer to the interaction of the non-experts and experts in the design process, defined by Manzini as "design coalitions" (see Section 2.1.2.). Furthermore, these definitions that involve users in the processes as experts of their own lives and highlighting mutual learning can be considered as in parallel with the pragmatic rationale of Simonsen and Robertson (2013).

Based on this research and the examination of PD literature, Halskov and Hansen (2015) suggest a version of the basis of PD for future researches and identify five

fundamental aspects (Figure 2.13): (1) "Politics" refers to the inclusion of the target actors in the design processes and giving them the right to speak. (2) "People" points out the importance of considering non-experts as experts of their own lives and experiences and involving in design processes. (3) "Context" means to evaluate the design processes together with the target groups and the context they are in. (4) "Methods" refers to the tools used for the effective participation of the target groups involved in the design processes. (5) "Product" refers to be flexible in design processes via participatory approach to generate alternatives and the improvement of the quality of people's lives.
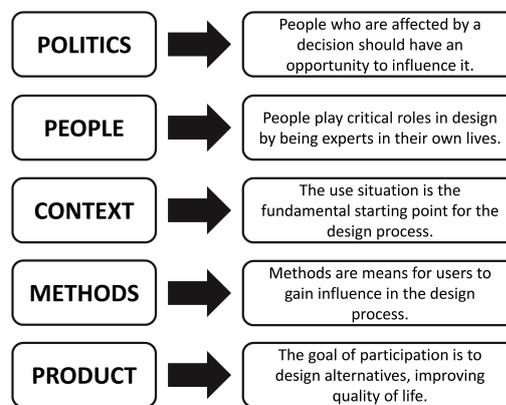
Figure 2.13. The Five Fundamental Aspects of PD (Adapted from Halskov & Hansen, 2015, p.89)

Long-Term Engagement. In a very recent study, Smith and Iversen (2018) discuss the challenges of contemporary PD and offer new dimensions of long-term engagement. The aim is achieving sustainable change and aligning approaches of PD with contemporary conditions of changing social complexity, by adhering to core political PD values. According to the authors, many PD projects remain isolated, experimental, and short-term, not easily sustained and often ignore the political dimensions of PD while providing expressive of pragmatic design solutions. Based on this criticism, their approach can be considered as the political rationale, which is one of the two rationales to ensure genuine participation in design stated by Simonsen ve Robertson (2013).

Consequently, Smith and Iversen (2018, p.11) aim to develop a holistic approach by considering tendencies in contemporary PD that advances towards a more complex and long-term relationship. Therefore, as a sustainable social change practice, they introduce "three dimensions of engagement" that is "central for a participatory approach aimed at creating sustainable:" (1) "Scoping" refers to a shift "from user involvement to protagonist communities," which means focusing on understanding how predefined stakeholders can be included in predefined co-design processes. (2) "Developing" means focusing on an approach beyond the usual outcome to develop concepts of more comprehensive technology and new digital applications. (3) "Scaling" means extending the objective of PD research to more long-term impact for the communities, "from tangible outcomes to sustainable social change" (p. 33). In summary, the authors point out a need for understanding PD holistically to establish mutual engagements within the complex networks of social change (Smith & Iversen, 2018). At this point, these "three dimensions of engagement" reminds the proposal of Halskov and Hansen (2015), as well as the framework of Mortati and Villari (2014) demonstrating the capacity of design to support SI (see Section 2.1.2). They all refer to the role shifting between stakeholders and focus on seeking solutions in a broader systemic context to build new and mutual agreements by evaluating PD within holistic and complex networks.

Positioning in PD Processes. Lee (2006) also seeks ways to provide a framework for the design community and their collaborators with the aim of helping them in developing paths to design with people. To do this, he introduces new roles for designers as the "tactics" of involving people in the PD process. The tactics here, with reference to de Certeau (1984, pp. 37–38), are associated with time and opportunities. Thus it represents the temporary and spontaneous action. At this point, it can be specified that the approach introduced by Lee (2006; 2008), which examines the relationship among the experts and users and their positioning in design processes, adopts a more pragmatic rationale for participation, different from what is proposed by Smith and Iversen (2018).

According to Lee (2006), designers should be able to adopt different roles according to time, opportunities, and situations as design developers, facilitators, or generators. In this regard, to answer the question what Design Participation is for, he describes four types of Design Participation: (1) In "innovation" type of participation, designers are the only authorities. (2) "Collaboration" includes designers as facilitators and users as co-workers. It is designer-driven. (3) In "emancipation" type, designers are in the role of stimulators, while users are the creative ones. It is user-driven. (4) In the type of design for "motivation" is related to design processes, motivated by users, who have the autonomy to conduct these processes. Therefore, it is different from the first three types of Design Participation, which are all initiated by designers (Lee, 2006; 2008). These types of participation can be considered alongside the Manzini's (2015) four quadrants of this design mode map, which are composed of grassroots organizations and cultural activists, including non-experts, and design-communication and design-technology agencies consisting of experts (see Section 2.1.2.).

In summary, although some studies are dealing with challenges, methods and theoretical models related to PD application among scholars, it is seen that the main aspects discussed recently in the PD are mostly related to the shift from the workplace-focused, i.e., user-centered approach. It evolves to a more complex and participatory approach with a socio-political context where there are mutual learning, empowerment, and long-term engagement among multiple actors. At this point, the common points of the researchers' discussions about the meaning and implementation of the participation can be listed as follows:

- It is fundamental to give people who are affected by a decision the opportunity to speak up.
- It is essential to consider non-expert users involved in design processes as experts of their own lives.
- Mutual learning between designers and users is a commitment of PD.
- It is important being flexible in positioning in design processes to be open to alternatives.
- The political dimension of participatory design should not be ignored.
- Generating long-term mutual engagement is crucial.

2.2.4. The Relationship between PD and Co-design

As discussed by Schuler and Namioka (1993), unlike the classical "specialist model" where only the experts provide answers to all questions and where users, who are affected by the outcome, patiently wait for these answers, PD demands the active participation of both experts and users. Therefore, in the participatory model, this particular expertise is not an undisputed source of power and authority; on the contrary, both sets of actors are expected to take responsibility for the success of the project. In other words, PD is anticipated to establish a partnership between practitioners and users, which refers to a co-design process. At this point, co-design is discussed regarding social good and defined as an engagement that leads to innovation by including users in the design process (Burkett, 2014).

Co-design processes and the shift in the roles of users are also emphasized by Sanders (2002). In compliance with other approaches presented above, she describes the change in attitude from "designing for users" (user-centered design) to "designing with users" (participatory design), from customer to user, then to co-creator. Sanders (2002) considers this shift as a movement that requires detailed thinking, feeling, and working. For her, participation is not merely a method; it is about the attitude of people. Thus, there is a need for new tools to actualize this new collective attitude.

> Participatory experience is not simply a method or set of methodologies, it is a mindset and an attitude about people. It is the belief that all people have something to offer to the design process and that they can be both articulate and creative when given appropriate tools with which to express themselves (Sanders, 2002, p.1).

To illustrate the shift in labeling, starting from the customer then extending towards co-creator, she introduces a graphic that demonstrates the evolution of labels used over the decades to refer to the people whom designers served (Figure 2.14). According to this, while the participation of different stakeholders in the 1980s and 1990s was negligible, after the 2000s, the actor previously referred to as the customer, consumer, and user, have begun to be defined as the participant, adapter, and co-creator by being more involved in design and creation with the participatory processes.
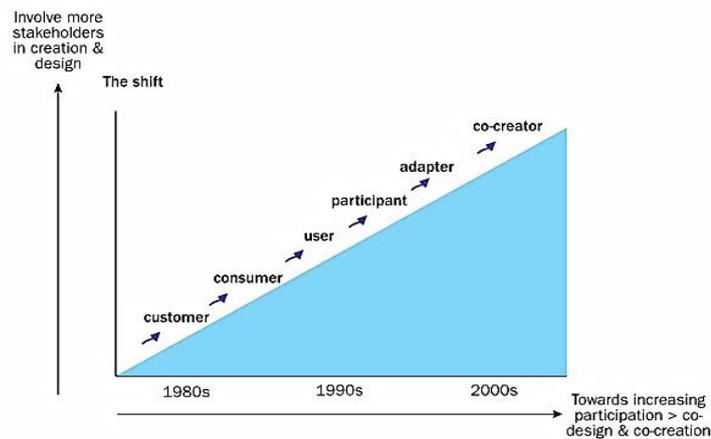
Figure 2.14. The Schema of Changing Labels (Van Patter & Sanders, 2003, p.14)

Accordingly, Sanders and Stappers (2008) use the term "co-creation" to refer to the action of any collective creativity. While co-creation is defined as an extreme form of PD (van Patter & Sanders, 2003), co-design is a particular example of co-creation applied throughout a design process, referring to collective creativity (Sanders & Stappers, 2008). In other words, co-design refers to the creativity of both designers and non-designers, working together in the design development process. Sanders and Stappers (2008) interpret this collective creativity as a practice that progresses under the umbrella of participatory design.

For them, this shift from the user-centered design to co-design influences the roles of actors in the design process (Figure 2.15). In the classical user-centered design process (on the left in Figure 2.15), while the user is passive in the process, the researcher brings information from theories, observations, and interviews, and designer takes this information and adds creativity to develop ideas. On the other hand, in co-design processes (on the right in Figure 2.15) roles blur and blend. The researcher and the designer work collaboratively and provide tools for people, who are considered as "experts of their experience" (p. 12). Thus, the people who will be affected by the outcome, play a major role in knowledge development, idea generation, and concept development (Sanders & Stappers, 2008). In this respect, Sanders and Stappers' approach is in parallel with the pragmatic rationale, which is one of the two rationales

65

introduced by Simonsen and Robertson (2013) for genuine participation (see Section 2.2.3).
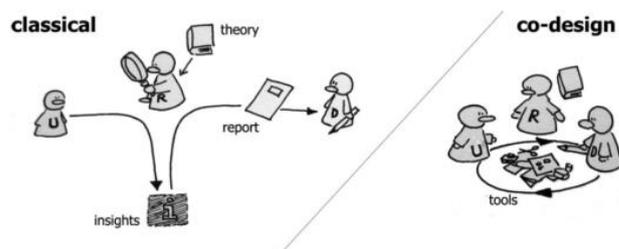
Figure 2.15. The Comparison between the Classical User-centered Design Process and Co-Design Process (Sanders & Stappers, 2008, p.11)

Fuad-Luke (2009), on the other hand, considers co-design as "a catch-all term," a main inclusive framework of other design approaches that embrace participation such as PD and SD, unlike Sanders and Stappers (2008) that define co-design as a form of PD. However, Fuad-Luke's description is not very different from that of Sanders and Stappers. For him, co-design contains inclusion and power that interrogates dominant, top-down hierarchy, and requires mutual learning between all actors. By drawing on the description for the soft system methodologies of Broadbent (2003), Fuad-Luke defines co-design as an iterative, non-linear, interactive process that provides mutual learning among all stakeholders, and action-based research that simulates the actual world. Furthermore, he considers co-design as useful because it has the capability to solve complex problems and gratifies various people who have different perspectives with its pluralistic outcome (Fuad-Luke, 2009), which reminds us of the researchers who addressed the SOD in a political framework through PD (see Section 2.1.3).

As a summary, scholars working within PD and co-design continue to merge them with the public sphere and also everyday life through long-term, open-ended, experimental projects in technology design and SI, which give rise to new meanings in the core values of participatory design, by engaging various stakeholders (Smith, Bossen & Kanstrup, 2017). These scholars, especially those who have embraced the Scandinavian approach (see Sections 2.1.2., 3.3.1.), begin to combine participatory

and collaborative approaches with Actor-Network Theory (ANT), aiming to include all human and non-human actors in the network of processes (Björgvinsson, Ehn & Hillgren, 2010; Hillgren, Seravalli & Emilson (2011). These studies point out a change from an interest in democracy at work towards an interest in everyday life, the public sphere, and SI, and argue that with this reorientation, PD confronts substantial challenges. I explain these studies in detail in Chapter 3.

2.2.5. The Criticism of Participatory Design

This growing popularity of the notion of participation in the design presented above has brought critics as well. For example, von Busch (2018) states that today, the participatory processes has begun to become a deception technique that is used to legitimize the status quo, and while giving the sense that power is shared by enabling people to participate, it undermines the necessary environment for a holistic critique. According to him, PD processes host some risk such as the unbalanced power distribution between designers and collaborators or participants, or the inclination to marginalize participants during the design process (von Busch, 2019). On the contrary, the participation is related to self-governance and that such empowerment gains strength from conscious decisions, and civil courage (von Busch, 2018). So, he underlines that civilian designers have to rethink how they use participation to avoid the risk of making participation another part of the authoritarian movement. Notably, in SOD processes, we need to ask ourselves, who the user used in the participatory processes is and what kind of structural problems the intervention can produce (von Busch, 2015).

According to Miessen (2011), participation is a neoliberal project which is used in a romantic perspective based on consensus, pointing to an unquestioned, closed system that constantly serves to maintain the system. Instead, he suggests a "conflictual participation" model, which is "a form of commonality that allows for conflict to be a form of productive engagement" (Miessen, 2011, p. 122). According to him, the conflict between different ideas strengthens creativity and provides the emergence of new ideas. To ensure this, he emphasizes the importance of encouraging the

"uninterested outsider" or the "uninvited participator" (p.122). He believes that people who are unaware of the system's protocol could create change with their untouched, creative intelligence. In his conflictual participation model, "conflict is defined as a productive variable in collaboration, as a force of critical production" (p. 121).

Miessen sees this approach in line with Florian Schneider's (2006) distinction between cooperation and collaboration: "While cooperation is undertaken between identifiable individuals within and between organizations, collaboration expresses a differential relationship that is composed of heterogeneous parts defined as 'singularities'" (2006, p. 574). In collaboration, there is not any common ground as in the romantic approaches of cooperation; conversely, it includes complex and diverse realities. It produces rhizometric structures, which proliferate unpredictable and enthusiastic knowledge. These structures desire to make a difference and resist conventional structures by struggling to overcome inequalities and providing free creative environments. So, collaboration has a "social and revolutionary potential" that aims to realize the unlimited creativity in multitude (Schneider, 2006, p. 575).

As can be seen in these critical approaches discussed above, participation and collaboration are defined within environments that include complexity, diversity, and conflict, which connote the notion of "dissensus." Keshavarz and Maze (2013, p. 10) also problematize consensus-based participation, which "can be understood as a predominant orientation within societies characterized by participatory democracy." According to them, today, participation in design may contain various socio-cultural practices. Therefore, for contemporary practices of design, they prefer a dissensus approach that could render "the unseen" as "visible," instead of consensus, denoting a common ground. This approach is similar to the discussion carried out by DiSalvo (2010). DiSalvo discusses the attitude of embracing consensus, which is common in design projects that focus on democracy. He criticizes these projects for merely examining the issue in terms of accessing the information. Conversely, he believes the concern of democracy in the design must be examined from a broader perspective. Therefore, he offers an alternative dissensus-based participation approach by

mentioning the term of "agonistic pluralism" of Chantal Mouffe (2000; DiSalvo, 2010; see section 2.1.3 for more detail).

In summary, the criticism on PD is mainly about the role it plays in maintaining the current order, which is closed to the debate. Against this, these researchers propose to adopt a dissensus-based, opposing, and conflicting sense of participation that resists traditional structures.

As a conclusion, referring to the general aspects of SOD and PD presented above, it can be specified that PD is important for SOD practices in three ways: (1) It makes the unseen visible by giving the disadvantaged, marginalized groups or simply citizens a voice thus balancing the power distributions between all the actors involved in a design process. (2) By approaching participants as experts of their lives and involving them into the decision making and design processes, it ensures mutual learning, which causes a change in the roles. (3) It provides more long-term engagements by adapting to constantly changing and evolving daily life in technological, economic, cultural, social, environmental, and political contexts.

2.3. Design Approaches with Social Orientations in Turkey

In this section, I focus on Turkey and present the perspective of social responsibility and social issues related to design, as well as gaps in this field.

2.3.1. SOD in Turkey

Besides philanthropic activities, with the development of technology, the inclusion of social responsibility concepts into the practice area and academic debates in Turkey, correspond to the rapid emergence of NGOs after the 1990s, and the restructuring of companies' approaches in the axis of corporate social responsibility (CSR) in the 2000s (Çetindamar et al., 2008). Since then, with the gradually growing interest in Turkey, companies started to revise their strategies in terms of social responsibility. However, these strategies have mostly consisted of sponsorship activities for advertising campaigns or superficial collaboration with civil society organizations.

Therefore, although these companies are willing to integrate CSR into their business activities, tools that they use, are insufficient to create an adequate and effective CSR environment (Göcenoğlu & Onan, 2008).

Over the last two decades, international organizations such as UNDP, International Finance Corporation and World Bank have begun to support Turkey concerning both development and CRS. Besides these assistances, in the rise of the interest in social issues and the discussions on CSR practices, the effects of specific economic (e.g., the financial crisis experienced in 2001) and social incidents in Turkey have played a significant role (Göcenoğlu & Onan, 2008). These events have mobilized both individual and corporate volunteers for raising awareness of social issues, such as the right to struggle against structural injustices, right to the city, and right of communities to participate in decisions on matters related to their living environments. For instance, in the aftermath of the 1999 earthquakes, where approximately 17,000 people died in the industrialized and densely populated urban areas of the country, many NGOs, professional and individual volunteer groups played an active role in the reconstruction and rehabilitation of the destroyed areas, as well as rescue processes. For this reason, it can be stated that the earthquake had a very crucial impact on pervading values such as volunteering and participation in the country and emphasizing the need for activism for development (Göcenoğlu & Onan, 2008).

Another effective incident is the major urban transformation lunge which was realized between the years of 2005-2015 as the highest construction activity of the history of Turkey (Omacan, 2017). Against the inequality, gentrification, urban memory loss, and the destruction created on nature and culture that occurred in this process, many different groups have started a struggle in solidarity. These groups consist of inhabitants and artisans of neighborhoods that are victims of transformation, professionals from different disciplines, especially architects and urban planners, associations, various collectives and a young generation of alternative architecture and design initiatives (Omacan, 2017).

Another important milestone in this process that must be recalled for Turkey is the Gezi Park Resistance, emerged against the transformation of Gezi Park in May 2013 in Istanbul, which is defined as "the first social movement that protests through architecture in world history" by Uğur Tanyeli (2013, para. 1; my translation). This resistance, starting from Istanbul and spread to different cities in Turkey with the participation of millions of people from different backgrounds, has become an important threshold causing a major increase in the urban movement and also a touchstone creating different debates in the architecture area in Turkey (Omacan, 2017). Besides architecture and design publications such as XXI (see issue 121), several studies have been published that discuss this resistance with its spatial dimensions and reveal its connections with design (e.g. Şahin, 2013; Batuman, 2015; Batuman, Baykan & Deniz, 2016).

2.3.2. SOD Literature in Turkey

Alongside all these social events that created an impact, today, with the influence of changing conditions and the increasing critical debates by design professionals and academics, we are witnessing a rising interest in SOD in Turkey. The focus on participation and social issues in design increasingly grows in both professional and academic settings.

However, Çetindamar and her colleagues (2010) emphasize the lack of social enterprise, an essential organizational structure in terms of SI in Turkey. In line with this, Er and Kaya (2008) point out a mental barrier in the Turkish design community regarding generating solutions or business models concerning local needs and circumstances, even though there are signs that it has started to be overcome with increasing technology. According to them, this barrier is because of the constant feeling of lagging, caused by the late industrialization process and the particular structure of design education as part of the modernization in Turkey. In this regard, design and the design education can be considered as the ways of overcoming this mental disability by examining the relationship between sustainable development, SI,

and design through appropriate examples, and re-discussing the changing roles of the designer can be helpful on this subject (Bayraktaroğlu, Şatır, & Akgün, 2014).

Despite this emphasized barrier, especially in the last decade, we are witnessing increased interest in the SOD related studies and applications in Turkey. When we examine the academic platforms, such as design conferences like UTAK (*National Design Research Conference)*, or events like the Istanbul Workshops, and Gökçeada Design Forum, which focus on concepts and areas that can be considered as directly or indirectly related to SOD and also PD in Turkey, it is seen that the studies are mainly focused on certain subjects. (Certain projects related to SOD practices that are not presented in the following paragraphs have been examined in detail in Chapter 5.)

The craft appears to be the prominent focus of the majority of the studies carried out in Turkey. These studies, through design, mainly aim to ensure the continuity of the various craft types that are about to disappear such as jewelry, basket knitting, shoe production, coppersmith, etc. Some of them try to understand the potential of crafts by utilizing design technologies (e.g. Altay & Öz, 2016), and exploring its innovative side and the connection with the design industry (e.g. Arıkan & Akbulut, 2016; Coşkun Orlandi & Kösebay Erkan, 2014). Many others try to achieve this aim by evaluating crafts in the context of sustainable design criteria (e.g. Şatır, 2016), through localization (e.g. Tokat & Doğan, 2018), or personalization and co-design (e.g. Ozan Avcı & Doğan, 2018), or material culture (e.g. Ağça & Akbulut, 2018) and cultural heritage (e.g. Coşkun & Yantaç, 2016). There are also studies addressing the issue by using participatory design methods and a critical point of view (e.g. Ceritoğlu, 2016) or focusing on the inclusion of craft practices in the industrial design curriculum in collaboration with craft workshops (e.g. Kıyak İngin & Altay, 2014) or integrating design and creative thinking skills in traditional craft training such as woodwork to revitalize local handicrafts for sustainable development by promoting youth employment (Hasdoğan & Hasdoğan, 2016).

Besides crafts, the topic of sustainability is also seen to be addressed to achieve regional and sustainable development by increasing competitiveness with social

innovation and design (e.g. Akan, 2016; Bayraktaroğlu, Şatır & Akgün, 2014; Erözçelik & Er, 2014). Furthermore, issues such as open design and co-creation (e.g. Bakırlıoğlu, 2016), designer and producer perspectives (e.g. Bakırlıoğlu, Turhan & Doğan, 2014), active participation of users in design processes (e.g. Ozan & Doğan, 2014), consumption culture (e.g. Özer, 2016), and evaluating design education and practice as a part of everyday life (e.g. Hough, Kıyak İngin & Tarcan, 2018) are also addressed in the focus of sustainability. There is another study interested in design education, with a focus other than sustainability, explores the impact of design activism and socially responsible design approach on the design curriculum (Çetin & Aryana, 2015).

Other than those who discover the integration of participatory practices into design curricula (e.g Kaygan, Demir, Korkut & Güngör Boncukçu, 2017; Kepez & Üst, 2017) or design processes (e.g. Toksöz, Çeterez, Toksöz, Tunalı & Alpay, 2018), among the studies concentrating on participatory design, there is a special focus on children and the elderly. For example, there are studies involving children in the processes of urban planning (e.g. Severcan, 2015), active playground design (e.g. Altınbaşak & Kepez, 2011) or a mobile game design project (e.g. Uğraş, Rızvanoğlu & Gülseçen, 2018), through participatory design methods. Some studies focus on the well-being of the elderly, by, for example, providing design proposals to improve their quality of life by focusing on safety issues in the houses (e.g. Demirbilek & Demirkan, 2004), or environmental qualities of assisted living facilities (e.g. Kepez, 2013), or improving health services (e.g. Şener, Hasdoğan & Pedgley, 2018). Within the scope of universal design, there are also studies utilizing design technology for daily adaptation of disabled animals (e.g. Baş & Yücekule, 2018).

It is seen that the role of designer, one of the topics discussed in this field, is addressed through the concepts of participation and especially collaboration. For instance, while Akdeniz and Öz (2018) explore it in social design projects in collaboration of university, public, and local government; Çakır and Kaygan (2016) discover it through the interdisciplinary collaboration in design activities in non-profit organizations.

73

Also, Çatalyürekli and Kaya (2014) examine the role of designers in collaboration with local governments, while Süner and Kaygan (2014) explore this through a participatory design activism project.

In addition to these studies, when the topics of post-graduate studies examined, it is seen that there are only two master and two doctoral theses in Turkey, focusing directly on SOD concepts. These studies, three of them conducted within Industrial Design and one in Applied Arts Education, are concerned with SD, DA, and DSI focus on the following issues: The application of innovation principles in SD; DA in industrial design academic discourse; the integration of SD into the design education; and a model proposal for developing countries in focus on DSI. While one of the master's theses reviews the literature in different fields and compare the existing researches to promote innovation in social design (Barreto Daza, 2017), the other focuses on design activism from a historical point of view and draws a discursive analysis by examining the DA studies in terms of ways of handling the subject, ideologies, and objectives (Çetin, 2015). One of the Ph.D. theses discusses the necessity of social design in the field of visual communication design education by trying to find its purpose and function in education (Çelik, 2014). The other, by discussing the connection between rural social innovations and sustainable development goals through case studies, explores the role played by design in the realization of these improvements with business models (Bayraktaroğlu, 2014).

In summary, although in recent years, it is seen an increase in studies focusing on SOD concept in Turkey, it is clear that there is a major gap in postgraduate studies, especially at the Ph.D. level. On the other hand, these current studies are carried out on subjects with specific focuses such as craft, sustainability, and participation of different actors in design processes, and mostly as a study of individual cases, which mainly include the reviews of the authors' own projects. In other words, current literature on SOD is divided into reports on single cases on the one hand and reviews that summarize the tenets of a wide range of practices to offer global definitions and theories on the other. Therefore, it is important to carry out locally-focused, holistic

studies that examine the entire processes of SOD studies in detail with a critical point of view. In this regard, this study, while providing a holistic view by an inventory of SOD practices conducted in the last decade in Turkey, presents a local-oriented perspective to the literature by critically analyzing the entire processes of selected SOD projects in detail.

CHAPTER 3

MATERIAL-SEMIOTIC APPROACH AND DESIGN

In this chapter, I present pioneer studies in STS, SCOT, and with a particular interest, in ANT, which constitutes the theoretical framework of this study.

First, I begin with an exploration of the dichotomy of the ongoing debates about the social shaping of technology and the role of technology in the shaping society. To do so, I address the discourses of the pioneers of STS and SCOT and introduce certain key concepts through specific examples as presented by these pioneers. Second, I explain ANT, which goes one step further and differentiates itself by offering a more integrated approach than STS and SCOT do, with the perspective that breaks the distinction between human and non-human actors. Within this, I examine the main principles of ANT, which are the agnosticism, generalized symmetry and free association, and certain notions such as actor-network and actant. Later, I focus on the concept of translation by introducing the four "moments" of ANT, which are problematization, interessement, enrollment, and mobilization. Then, I clarify the relationship between ANT and design. I discuss the understanding of ANT in design, pointing to the advantages and limitations of this combination. In compliance with the focus of this study, I primarily investigate the studies that combine ANT with participatory and collaborative design through examples from literature and examine how ANT is used as an analytical strategy and methodology. Finally, in the last section of this chapter, I clarify how I utilize ANT as an analytical strategy and methodology for this study.

3.1. Technology Studies: Social Construction of Technology

The interest in the relationship between scientific knowledge, technological systems, and society, and the roots of STS go back to the 1960s. Notably, the study of Thomas

Kuhn, named *The Structure of Scientific Revolutions (1962),* is considered crucial to social studies of science with its new approach. It demonstrates that scientific facts may be the products of the restricted visions of scientists that consist of knowledge based on the expression of theories provided by paradigms invented by others (Kuhn, 1962). Law (2008, p. 626) describes this approach "as a license to conceive of science as a form of culture as opposed to a special form of truth lying outside normal social practice." He also finds Kuhn's study valuable because of its attention to the practical features of science in the form of case studies. This is because for Law (2008), Kuhn's explanations of his theories through examples give us a better understanding of his approach in a concrete way.

These valuable qualifications are similar in almost all STS practitioners working with empirical case studies, mostly contemporary and historical practice-oriented, to develop theoretical arguments (Law, 2008) such as the study of the technological systems of Thomas P. Hughes (1983; 1985; 1993). Hughes, as a historian of technology, argues about the science and technology dichotomy through a variety of case histories. For him, the distinction between these two fields is vague. It is a two-fold situation; scientists may develop technology, which is generally considered associated with engineers, and at the same time engineers occasionally do research just as scientists do (Bijker, Hughes, & Pinch, 1993, p. 11). Hughes (1993) indicates that among the components of technological systems, there are physical artifacts, organizations, scientific components, legislative artifacts, and natural resources. They all can be a part of technological systems. So, it can be claimed that these complex components of technological systems are "socially constructed and society shaping" (Hughes, 1993, p. 51). In essence, according to Bijker, Hughes, and Pinch (1993), it is important to articulate technical, social, economic, and political aspects for Hughes. As Hughes points out in his writings on the electric power system and the light bulb of Edison, entrepreneurs like Edison designed not only devices but societies" (Bijker & Law, 1994, p. 12).

Also, Pinch and Bijker (1993), within the SCOT discussions, claiming that the social environment affects the features and development of artifacts technologically. So, they emphasize the social shaping of technology and disclaim technological determinism (Bijker, Hughes, & Pinch, 1993). In technological determinism, technology influences not only "the material condition of our lives, our biological, and physical environment but also to the way we live together socially" (MacKenzie & Wajcman, 1999, p. 2). However, Pinch and Bijker deny this assumption that "technological change is an independent factor, impacting on society from outside of society" (MacKenzie & Wajcman, 1999, p. 5). This perspective is explained by Bijker (1997, pp. 3-4) as follows:

> Technology is created by engineers working alone or in groups, marketing people who make the world aware of new products and processes, and consumers who decide to buy or not to buy and who modify what they have bought in directions no engineer has imagined. Technology is thus shaped not only by societal structures and power relations but also by the ingenuity and emotional commitment of individuals. The characteristics of these individuals, however, are also a product of social shaping. Values, skills, and goals are formed in local cultures, and we can, therefore, understand technological creativity by linking it to historical and sociological stories.

So, it can be understood that "a technological innovation results from the struggle and interaction of different social groups with different interests and interpretations" (Storni, 2012, p. 90). SCOT refers to these groups as "relevant social groups." According to Pinch and Bijker (1993), a relevant social group implies all members within a particular group, who share the same set of meanings regarding a particular artifact. They explain this relationship with a specific example through the development of the bicycle, called "Ordinary" or in other words, the "Penny-farthing" (Pinch & Bijker, 1993). In the analysis of "Ordinary", women and elderly men, two of the relevant social groups, who use bicycles for transportation, interpret this type of bicycle as "unsafe" because of its high wheels. They find it "difficult to mount, risky to ride, and not easy to amount" (Bijker, 1997, p. 74). On the other hand, for young and often upper-class men, another relevant social group, its "risky" nature is

essential and attractive. "The macho bicycle" described by this second group is completely different from the "unsafe" bike that the previous group described. In other words, different interpretations of these relevant social groups construct the technological artifact differently:

> The artifact Ordinary is deconstructed into two different artifacts. Each of these artifacts, the "unsafe" and "macho" are described as constituted by a relevant social group, and this description also includes a specification of what counts as "working" for that machine, for that group. The "working" and "nonworking" of an artifact are socially constructed assessments, rather than intrinsic properties of the artifact (Pinch & Bijker, 1993, p. 75).

For any artifact, there are various identified relevant social groups. These groups give meanings to the technological artifact and define problems by their perceptions and interpretations. Within this perspective, there are several variants of solutions for each problem and several ways to design an artifact (Bijker, 1997). In other words, "there is flexibility in how people interpret artifacts and also in how artifacts are designed" (Pinch & Bijker, 1993, p. 40). In SCOT, borrowing from the Empirical Program of Relativism (EPOR) in the field of sociology of scientific knowledge, this diversity in interpretation is called "interpretative flexibility." This flexibility reveals many kinds of conflicts. In the bicycle analysis, for instance, there are technological conflicts for different social groups' requirements such as speed and safety, and even moral or judicial conflicts such as women wearing trousers on high-wheeled bicycles, as well as the attitudes of society against women's changing clothing habits. In summary, as a result of struggles and negotiations between various social groups with different interpretations, technological artifacts and developments are culturally and socially constructed (Pinch & Bijker, 1993).

Despite the appreciation of Pinch and Bijker's SCOT proposal, there have been some critiques of their approach. For instance, the choice of relevant social groups is one of the controversial issues. Many (see Clayton, 2002; Rosen, 1993; Douglas, 2012) criticize the application of relevant social groups because of its limitation and simplicity. Winner (1993) also argues that this relative and subjective choice of social

groups leads to an understanding that simplifies technology and society. In addition to this, he claims that SCOT ignores structural relationships such as class, race, gender, and ethnicity, which could influence technological change. Briefly, he criticizes SCOT for the lack of general political and ethical stance. Similarly, Klein and Kleinman (2002) emphasize that SCOT ignores the structural issues such as power relations in technological development and misses the "power asymmetry" between these social groups. So, SCOT may be expected to adopt a broader approach when it is considered that technology is shaped in the social, political, economic, and cultural environment (Humphreys, 2005).

3.2. Technology Studies: ANT

Benefiting from the key concepts of the social shaping of technology, ANT, which emerged during the mid-1980s with the works of Bruno Latour, Michel Callon, and John Law, extends the approaches described above one step further. These works transcend the dichotomy of technological determinism and social constructivism and introduce a new kind of language that integrates the social and the technical, i.e., a sociotechnical language (Latour, 1992).

For ANT, both scientist and engineers, who are usually considered as the initiators of scientific and technical innovations, constantly define and redefine a sociotechnical world. (This designed world could be traced through the process of technical innovations such as the case of electric vehicle of Callon in 1986a). As Law (1987) indicates, instead of privileging one particular perspective during the discovery of technological change, all these perspectives such as social, natural, economic, political or technical should be considered to explain the social structure (Cressman, 2009). So, with this approach, ANT does not privilege any accounts of scientific production. It looks at technological development processes as "heterogeneous engineering" in which the social, technical, conceptual, and textual components are juxtaposed and translated (Law, 1992).

For ANT, not only humans play a role in this structure, but also non-humans have an important part (see Latour's description of a Door [1992], and Callon's the Electric Vehicle (1986a) for examples):

> To balance our accounts of society, we simply have to turn our exclusive attention away from humans and look also at nonhumans. Here they are, the hidden and despised social masses who make up our morality. (…) We should do now to find a place in a new social theory for the nonhuman masses that beg us for understanding (Latour, 1992, pp. 152-153).

At this point, ANT distinguishes itself from SCOT. It does this by breaking the distinction between human and non-human actors and treating them as elements in "actor-networks" (Bijker, Hughes, & Pinch, 1993). Whereas SCOT tries to explain the technological developments through only the conflicts of certain social groups, in ANT, there are potentially infinite entities that play a role in a particular interaction. In other words, in contrast to the stability of relevant social groups in SCOT (Cressman, 2009), there is the infinite number of actors composed of human and non-human that affect the network and are affected by the network.

3.2.1. The Principles of ANT

Callon (1986a) claims that sociologists, who try to analyze scientific and technological contents, are in a paradoxical situation because their descriptions have asymmetrical aspects. This paradox can be explained with the following fact: While social scientists accept the existence of many definitions of nature without giving any priority to one of these definitions, they do not approve that this agnosticism of science and technology can also apply to the society. "For them, Nature is uncertain, but Society is not" (Callon, 1986b, p. 2). On the other hand, ANT claims otherwise. ANT indicates that the network structures cannot be adequately described because the elements of nature and society are heterogeneously interrelated and are probably indistinguishable from one another (Law, 1993). The entities and their relationships that construct these structures cannot be predicted, because each entity is "an association of heterogeneous elements each of which associates its own elements" (Callon, 1986a, p. 33) and either individual or collective, these entities "act, react, and cancel each other out" (p. 22):

> Not only is the actor-world composed of heterogeneous elements, but their relationships are also heterogeneous. (…) Behind each entity there hides a set of other entities which it more or less effectively draws together. (…) Each element is part of a chain that guarantees the proper functioning of the object. Therefore the operations that lead to changes in the composition and functioning of an actor-world are extremely complex (Callon, 1986a, pp. 30-31).

In short, these entities and complex structures that they create cannot be taken for granted. They constantly create new combinations. Therefore, the routes they can follow is limitless. So, in contrast to social scientists' belief, the structure of actor-worlds are uncertain and agnostic. To overcome this paradoxical situation of the social scientists that Callon claimed, ANT follows three methodological principles: The agnosticism, generalized symmetry and free association.

The first one of the three principles is "agnosticism," which is "impartiality between actors engaged in controversy" (Callon, 1986b, p. 1). This principle intends to avoid judging and censoring how actors view themselves and the society surrounding them. With this principle, ANT advocates both social and technological analytical neutrality towards both human and non-human actors. "No point of view is privileged, and no interpretation is censored" (Callon, 1986b, pp. 3-4).

The second principle is "generalized symmetry," which means "the commitment to explain conflicting viewpoints in the same terms" (Callon, 1986b, p. 1). It is an extended notion of Bloor's (1976) "principle of symmetry," which indicates that knowledge should be clarified with the same terms, whether they are true or false (Law, 2007). In generalized symmetry, the conflicting views of different human and nonhuman actors on scientific and technological debates involving both society and nature should be explained through a single language. The content of this repertoire stands with the discretion of the one who will do the explanation in the debates. So an infinite number of alternatives is possible. One of the main rules is not to shift registers of those conflicting viewpoints in connection with nature and society (Callon, 1986b).

Finally, the third principle is a free association, which is "the abandonment of all a priori distinctions between the natural and the social" (Callon, 1986b, p. 1). Between these two, there cannot be any definite dividing boundary. Further, there also cannot be any prior categories between actors. This principle makes it possible to "follow the actors" to trace all the different entities and also all the unpredictable relationship variations in the network (Callon, 1986b).

Briefly, these three methodological principles go beyond the debates of sociologists about nature and society and help ANT to avoid the uncertainty that paradoxical situation of sociologists declares. ANT applies these principles while following actors in the network; in other words, in the translation process, which is explained in the next section.

3.2.2. The Notions of Actor-Network and Actant

ANT is one of the distinctive "material-semiotic" approaches, which defines the relational, heterogeneous ties that produce and reshape all kinds of actors within a network or assemblage (Law, 2007). It takes the studies that are interested in the social relations of individual human actors one step further, and extend the word actor to non-human entities with the aim of discovering the nature of societies (Latour, 1996a). In ANT, the concept of actor has a semiotic definition, which is something that acts, or is activated by others, that is "an actant." So, there is not any privilege on the human actor. An actant can be anything on the condition that it is literally the source of action (Latour, 1996a). The term of actant tries to surpass the issues about actors' being human or non-human, abstract or concrete. The decisive factor here is the agency. In an ontological description, the identities of actants are defined by their interaction with other actors within a network, which is an entity that performs tracing and enrolling (Fuller, 2007).

In ANT, as it is indicated above, all human and non-human actors (actants) are assessed by the same analytical categories (such as documents, devices, navigators and people in Law, 1986), "just as a ring or a prince could hold the same structural

position in a fairy tale" (Bowker, 2007, p. 20). So, "the actor-network is reducible neither to an actor alone nor to a network. (…) An actor-network is simultaneously an actor whose activity is networking heterogeneous elements and a network that is able to redefine and transform what it is made of" (Callon, 1993, p. 93).

In summary, it is all about associations. ANT focuses on associations between heterogeneous actors in a sociotechnical network (Cressman, 2009). Law (2007, p. 6) interprets the strategic and relational character of these heterogeneous actor-networks as "scaled-down versions" of Michel Foucault's (1979) discourses, and also as "an empirical version" of Gilles Deleuze's nomadic philosophy (Deleuze & Guattari, 1988). Further, Latour (1999, p. 15) specifies that both the notion of network and Deleuze and Guattari's term "rhizome" refer to a series of translations.

3.2.3. The Moments of ANT: Translation

In this section, I introduce the concept of translation by introducing the four "moments" of ANT, which are problematization, interessement, enrollment, and mobilization.

ANT enters into science and technology "in the making," not through "ready-made science and technology," (Latour, 1987, p. 4) because, while sociology is generally concerned with the *whys* of the social, ANT tries to discover *how's* (Law, 2007). As with the Latour's advice (2007, p. 12), ANT asks to "follow the actors" to see what they actually do, instead of notifying what they say they do (Bowker, 2007). To achieve this, ANT introduces the notion of "translation," which is a process that guides all relevant actors as a consequence of diverse metamorphoses and transformations (Callon, 1986b).

To carry out the translation process, ANT pioneers reveal the associations between actants through the study of successful cases, as well as failure stories of sociotechnical networks. The primary purpose is to demonstrate the relationship between scientific knowledge, technology, and society. For instance, in his study of The Electric Vehicle, Callon (1986a) investigates the development of a technological

innovation in the Électricité de France (EDF) company that offers a plan for The Electric Vehicle in France in 1973. The EDF is the actor-world of this case study, which determines all heterogeneous entities of this assemblage, defining their roles, and trying to enroll them into these roles. It is the network builder, or the translator, or the spokesman/representative. To build the network of relationships and stabilize the assemblage, EDF translates different entities it engages with such as Renault, fuel cells, accumulators, or consumers. Thus, EDF speaks in the name of these entities by asserting what they do, or think or desire (Callon, 1986a).

So, in other words, according to Callon, translation is both definition and distribution of roles, as well as the depiction of a scenario, which at first is just "an initial definition," "an endeavor" that has a possibility to be achieved later (1986a, p. 25). No world guarantees the reality of the assemblages generated by the actor-world. "No translation can be taken for granted for it does not occur without resistance" (p. 26). For instance, in this EDF case, Renault resists and rejects the role that EDF assigns, and defines a different future for itself. Thus, it refuses to be enrolled and to enter the actor-world. In that case, the achievement of a translation depends on the ability of the actor-world to identify and register entities that may defy to it (Callon, 1986a). Otherwise, the actor-world that is created can disperse into pieces and fail. The absence of a component can corrupt an entire network. As a result, according to Callon (1986a), the existence of the actor depends on the stability of the construction it creates:

> Is the The Electric Vehicle viable? This depends upon the capacity of the EDF to keep Renault in its role, prevent the contamination of catalysts, and render the new demands of consumers durable. But will Renault stay in its subsidiary role? Or will it fight back? In fact, as the story unfolds, Renault does indeed struggle with the EDF; it attempts to build its own and very different world. In short, like EDF before it, it tries what we propose to call translation (Callon, 1986a, p. 24).

To reduce the complex nature of translation that contains unlimited, unpredictable relational, heterogeneous bonds, Cressman offers to consider Latour's (1991; 1992) concept of "delegation," which is "a particular instance of translation whereby the

social and the technical co-constitute each other" (2009, p. 10). Latour employs the notion of delegation as a synonym of translation. He suggests giving attention not only to humans but also to the non-human masses since they have an active role in our actions and our decisions (Latour, 1992). Latour depicts this statement with the example of seat belt:

> Early this morning, I was in a bad mood and decided to break a law and start my car without buckling my seat belt. My car usually does not want to start before I buckle the belt. It first flashes a red light ''FASTEN YOUR SEAT BELT!,'' then an alarm sounds; it is so high pitched, so relentless, so repetitive, that I cannot stand it. After ten seconds, I swear and put on the belt. This time, I stood the alarm for twenty seconds and then gave in. My mood had worsened quite a bit, but I was at peace with the law—at least with that law. I wished to break it, but I could not. Where is the morality? In me, a human driver, dominated by the mindless power of an artifact? Or in the artifact forcing me, a mindless human, to obey the law that I freely accepted when I get my driver's license? (Latour, 1992, pp. 151-152).

Here, Latour describes the reciprocal, influential relationship of social and technological masses, and to explain this correlation; he uses the notion of delegation.

Problematization and Simplification. To achieve translation and to overcome the resistances I explained above; the actor-world places itself in a strategically indispensable point where all defined actors must cross. In this way, it becomes "an obligatory passage point" for the network, just like the EDF in this case study, or as three researchers in Callon's (1986b) other work, or Mr. Bardet in Latour's Aramis (1996b), or Lisbon in Law's Portuguese study (1985a). In ANT, it is called "problematization" (Callon, 1986b, p. 6). By rendering itself as an obligatory passage point, the actor-world not only defines its own identity but also determines all the other actants, their relations, and their interests to generate a system composes of alliances (Callon, 1986b).

As I mentioned previously, actor-worlds continuously generate new combinations of entities, and there are other entities behind each of these entities, which makes it infinite and complex. All of these actor-worlds, entities and their relations are related

to each other. They all are a part of a chain that ensures the network's continuity and operation. At this point, actor-world limits itself into the entities that are identified by eliminating from unlimited actants in eternal reality. It is the inevitable result of translation. "The reduction of an infinitely complex world" through translation is called "simplification" or "black-boxing" (Callon, 1986a, pp. 29-30).

Interessement, Enrollment, Mobilization, Displacements. The problematization moment is the initial phase of translation/delegation process, in which the identified entities and predicted relationships have not yet been tested. As I mentioned above, these entities can refuse the role distributed to them or conversely, can accept to be assembled. It is an ambiguous and unpredictable process (Callon, 1986b). For this reason, the actor-world attempts to persuade these entities to accept the assigned role and tries to stabilize the network. These attempts that test the resistance of different entities that constitute the actor-world are called "interessement" (Callon, 1986a; 1986b). To achieve this commitment, actor-world uses different "interessement devices" (Callon, 1986b) or "inscriptions" (Callon, 1986a) such as the towlines of fishermen, and texts and conversations of scientific colleagues in the example of Callon's (1986b) study of scallops. In the end, if the interessement succeeds, then it means all potential competitor associations have been interrupted, the envisaged plan of the problematization moment has been verified, and an alliance system has been established. With this success of interessement, the "enrollment" moment is also achieved. It is a moment that identifies the attempts of "multilateral negotiations" that help the interessement to achieve success (Callon, 1986b, p. 12).

After this successful process, the moment of mobilization finally comes. It is the moment of representation of the entities in the network. As I discussed above, certain entities are included in the translation process by simplification. Therefore, willingly or unwillingly, these entities become the "official representatives" of a mass during the negotiations in the process. For instance, in the scallop study of Callon (1986b), three researchers negotiate with a few larvae to anchor themselves, and several fishermen to confirm the experiment. By being representatives, these small number of

entities that are larvae and fishermen "speak" in the name of others. It is also not different for scientific colleagues in this story. Whoever attend the conferences or read the publications of these three researchers are the ones that represent the others. Furthermore, if this study is approved by those representatives, then these three researchers become the "head spokesmen" of the fishermen, the scallops and the colleagues (Callon, 1986b).

In all these moments of translation, enrolled entities are being transformed, being displaced, and being mobilized. So, "this mobilization or concentration has a definite physical reality which is materialized through a series of displacements" (Law 1986, as cited in Callon, 1986b, p. 14). Callon explains this process through the scallops experiment, starting with the larvae in Brieuc Bay, then turning into a mathematical analysis in the conference room:

> The scallops are transformed into larvae, the larvae into numbers, the numbers into tables and curves. (…) The fishermen transformed into voting ballots and then professional delegates. (…) A handful of researchers discuss a few diagrams and a few tables with numbers in a closed room. But these discussions commit uncountable populations of silent actors: scallops, fishers, and specialists who are all represented at Brest by a few spokesmen. These diverse populations have been mobilized. That is, they have been displaced from their homes to a conference room (Callon, 1986b, pp. 14-15).

On the other hand, once translation has been succeeded, it does not mean that it will continue forever. The identified actants could turn to "dissidents" after a while. For instance, in this study a few years later, larvae of scallops do not continue to anchor themselves anymore, and fishers disrupt the agreement and start to hunt again. Some scientific colleagues of researchers approach the experiment with suspicion, which means the representatives were not representative, researchers failed to "mobilize." In this case, what researchers will do is to identify new interessement devices and initiate a new translation process (Callon, 1986b).

As a conclusion, translation consists of four interrelated processes, i.e., moments, which are, problematization, interessement, enrollment, and mobilization. The

boundaries of these moments are blurred and vague. At the beginning of the process, the actor-world identifies and juxtaposes the entities, which are independent and separate from each other. Then, it forms bonds between these entities, and as a result of successful negotiations, it displaces and mobilizes them. The process that begins as an assumption at the moment of problematization transforms into mobilization. The successful translation depends on the faithfulness of the alliances of actors toward each other and to these constituted bonds (Callon, 1986b).

3.3. ANT and Design

During the last two decades, the number of studies that focus on exploring the relationship between design and material-semiotic theories such as ANT has increased. Especially, since the special issue of the "Design Issues" on STS and design in 2004, and the keynote lecture of Bruno Latour at the Networks of Design conference of the Design History Society in 2008, the interest in this area has gained momentum. Design researchers from various disciplines such as architecture (Yaneva 2009), urban design (Farias & Bender, 2010), interaction design (Storni, 2012; Jessen & Jessen, 2014), product design (Fallan, 2010; Kaygan, 2016a), and fashion design (Melchior, Skov & Scaba, 2011; Petersen & Riisberg, 2016; 2017) choose to use ANT as an analytical strategy and a methodology for analyzing design processes and objects in terms of affordances, materiality, pattern of use, consumption, and form giving, etc.

For instance, Albena Yaneva (2009) considers design as a kind of connector and expresses specific ways of design that enable the social from ANT point of view. She offers to "trace pluralities of concrete entities of design processes and practices and in the specific spaces and times of their co-existence to expand our understanding of the social" (Yaneva, 2009, p.284). According to her, different socio-technical devices can mediate our actions. She explains this argument in her article through a choice she has confronted every day at university: using the staircase or the elevator. "As I decide between them, I will not simply choose between mobility and immobility, activity and laziness, exercised control and self-control; rather, I will be led to share agency with them in a different way" (Yaneva, 2009, p. 274). The features of staircase such as the

width and the quality of the handrail affect the choice. The design of the stairs and its surroundings bring about unexpected encounters such as "the chaotic intervention of unpredictable walking users, the noises and smells coming from the cafeteria" (Yaneva, 2009, p. 275). On the other hand, if she chooses to use the lift, then she accepts the possibility of any accident, the presence of other people, and waiting in a narrow space with an immobile state. Through this example, she defines design as a social connector and argues about the objects that "perform the social as we use them and connect us in a new way" (Yaneva, 2009, p. 280). By following Latour (1991, 2005a), Yaneva (2009, p. 277) indicates that;

> ANT argues that artifacts are deliberately designed to shape or even replace human action. They can mold the decisions we make, influence the effects of our actions, and change the way we move through the world. By so doing, they play an important role in mediating human relationships, even prescribing morality, ethics, and politics.

At this point, since ANT may explain how design can guide us to shape the "social" in different ways, the advantage of it lies in its proposal to abandon this distinction between the subjective and objective. Thus, ANT offers us a moving, evolving, changing context with a full view of various dimensions. (Yaneva, 2009).

In compliance with this, Kimbell (2012) offers a new way to understand design practices by utilizing concepts from practice theory and STS. According to her, a practice orientation may guide researchers to consider design activity not just as the results of design professionals' thoughts and acts, but also as design practices constituted in the interaction of diverse human and non-human actors. That is because, for her, this approach accepts the roles of objects in creating practices, removes the designer from the center as the main actor of design practices, and offers to see design as a situated, local practice that is composed of various elements such as sketches, artifacts, end-users, stakeholders, etc.

Despite the various theoretical and empirical studies, the potential of ANT for design studies is largely undiscovered (Fallan, 2010). Moreover, only a few of these studies aim to explore the entire design process (see Houdart, 2008; Nickelsen & Binder,

2008; Storni, 2012; Kaygan, 2016a; Petersen & Riisberg, 2016; 2017). Instead, they mostly focus on certain parts of the story, which make them limited and isolated. However, it is essential to appreciate the complex and heterogeneous structure of design processes (Storni, 2012).

Petersen and Riiseberg are the two names, who consider design as a practice that constitutes from the relationships of heterogeneous entities and explore design processes with ANT approach. In their exploration of the design processes of a new uniform for health care professionals in Denmark (2016), authors demonstrate how negotiations of a wide range of human and non-human actors that have competing, conflicting interests in a heterogeneous, complex material-semiotic network, influence and create the final design. They especially highlight the discourses of designers that contradict to the other two discourses, which are technologically driven innovation and user-driven innovation, by stating that the end product is the intersection of these three competing discourses. In another article (Petersen & Riiseberg, 2017), they trace processes of a leasing system that provides a range of eco-certified baby garments to investigate various strategies in which they try to understand users' consumption habits including acquiring, using, maintaining and disposing of the garments, as well as laundry usage and wardrobe management. According to them, the system, the consumer practices, and product qualities are all interconnected and affect each other. So, in both analyses, Petersen and Riiseberg (2016; 2017) demonstrate that the final product or system is affected by the continuous negotiation between various entities and that these complex entities can only be revealed by carefully following the actors.

Similarly, Kaygan (2016a; 2016b) discusses the significant impact of the negotiations and interrelations between designers and other heterogeneous actors that have different ideas, and how they are translated into the final design, through his study on coffee makers. To do so, he follows the footprints of the discourses of different professional actors such as designers, engineers, managers, and marketers, and various documents and objects such as sketches, prototypes, advertisements obtained from interviews and field trips. In his analysis on the electric Turkish coffee maker (2016a),

to understand the form-giving process as a multilateral material-semiotic practice, Kaygan explores the formation process of the product's curve, which is assumed as an "obligatory point of passage" with an important role for the design project by all actors. In his other study (Kaygan, 2016b), he explores the technological development and design process of converting Turkish coffee pots into electric and automatic Turkish coffee machines with the inscriptions of the engineers and designers who reconstruct the entities in the sociotechnical assemblage that constitutes the Turkish coffee.

By the same token, Storni (2012) also explores the hidden factors, transformations, and actors in the story of getting an artifact its final shape, and their effects on this final design. In his study, he chases the design and production process of a new silver jewelry collection through the story of two young designers. As a result of this detailed analysis, he presents two tendencies for design processes: One of them is "objectifying" tendencies. These movements have a certain degree of order in which elements are homogenized, fixed, stabilized, and black boxed toward a specific final artifact. On the opposite side, there are "thinging" tendencies in which these preestablished orders are disrupted and opened up to new encounters, and the sociotechnical connections of the elements are independent, unstable and complex.

All of these authors presented above, use ANT to analyze the processes of design and production through certain case studies with different methods, such as ethnographic studies or interviews. While they consider design as a practice containing changeable assemblages that arise out of various human and non-human actors and their interdependent relationships, they define the design product as the point of intersection of these assemblages within this practice. According to Ilhan, Kaygan and Timur (2018), this type of studies have three contributions in design research: (1) The issue of authorship in design including the forms of endowing and maintaining authorship and the role and impact of ideas of design professionals; (2) the conceptualization of design process, and the role of tools and methods; (3) the dynamics of shaping users in the designing process of artifacts.

Consequently, design researchers can take advantage of the field of STS by engaging the studies that they analyze technological development and design processes with ANT, just as I attempt to do with this study. By this, I would like to contribute in design research with this study that I follow the traces of initiators of SOD practices to understand its dynamics by defining design as a practice that emerges from the assemblages of multiple actors and their relations.

3.3.1. The Relationship between ANT, PD and Co-Design

As I previously mentioned in Sections 2.1.2 and 2.2.4, certain scholars, mainly Scandinavian researchers, carry out various studies by articulating the concepts of participatory and co-design with ANT. In this section, I present and examine these studies to understand how ANT is used in PD studies.

3.3.1.1. The Meaning of Design "Things"

Participatory and collaborative design practices seem to be one of the most prominent approaches in the field of design that try to establish bonds with ANT, especially among the Scandinavian researchers (see Ehn, 2008; Björgvinsson, Ehn & Hillgren 2010; 2012; Lindström & Stahl, 2014; Andersen et al., 2015). In these approaches that mostly follow Latour's writings, scholars emphasize the requirement of a movement from designing objects to designing "things," from conducting projects to "infrastructuring," and from matters of fact to "matters of concern."

> If it is true (…) that "matters of fact" have now clearly become "matters of concern", then there is logic to the following observation: the typically modernist divide between materiality on the one hand and design on the other is slowly being dissolved away. The more objects are turned into things – that is, the more matters of facts are turned into matters of concern – the more they are rendered into objects of design through and through (Latour, 2008, p. 2).

Latour (2005b) defines "thing" (or as in German "ding") as meeting, concern, matter, as well as inanimate objects by following Heidegger's (1968) definition of things. In other words, "the concept of a "thing" refers to a gathering, to the formation and the

94

articulation of a multitude of different elements that group and struggle over a certain problematic issue" (Storni, 2012, p. 93). So, while a thing is an "entity of matter," a "thing" is defined as "a socio-material assembly that deals with matters of concern" (Binder et al., 2011, p. 1). Storni (2015) explains this difference between design objects and design "things" via two examples: An Apple product, iPhone, and Arduino, "an open-source electronics platform based on easy-to-use hardware and software enabling users to create interactive electronic objects." (arduino.cc). He considers both examples as "the design of an actor-network." However, while he describes iPhone (as a design object and as black-box) as "a proprietary actor-network" with its closed and invisible structure, he defines Arduino as a design "thing," since it has an open-source approach that is visible and accessible to everyone (Storni, 2015, p. 170). Certain features of the former, such as the limitation of product usage and knowledge with specific terms and conditions for users, and the fact that the product works only with specific infrastructure and systems, makes its elements invisible and locked into the network. On the other hand, it is different for the latter. The elements and associations of Arduino are not controlled by powerful actors; rather Arduino network provides an environment through online forums and open source documentation for all actors to affect, contribute, and change Arduino's structure with the full range of official and unofficial Arduino products, including boards, modules, shields, and kits. It is public and open to possibilities and transformations. This kind of approach provides a heterogeneous space where many stakeholders with conflicting thoughts have an impact on the process, as well as on each other. This raises diversity and serves to discover new ways, which makes it more democratic (Storni, 2015).

3.3.1.2. Participation, Democracy, and ANT

This issue of democracy in design processes is widely debated through participatory design, starting with the movements for democratization at the workplace in Scandinavia in the 1970s (see Section 2.2.1). That is because for participatory design, democracy is considered as a guiding value that allows participation to be supported and the user to express and convey her tacit knowledge and skill (Binder et al., 2011).

Within these debates, certain researchers show a particular interest in utilizing ANT for examining the concept of democracy in participatory and collaborative design processes (Storni, 2015). For instance, through a case of participatory urban planning in Sweden, Palmås and von Busch (2015) utilize ANT to reveal the potential democratic deficits of co-design and explore the ways of making these processes more effective as a tool for democratizing urban planning and design projects. Björgvinsson, Ehn, and Hillgren (2010; 2012) offer an alternative "democratizing innovation" practice for the empowerment and visibility of marginalized groups through an interventionist, PD environment called "Malmö Living Labs." It is "an open, SI milieu where new constellations, issues, and ideas evolve from long-term bottom-up collaborations amongst diverse stakeholders" (Björgvinsson, Ehn & Hillgren, 2010, p. 41). In the various innovative design experiments within this lab, they embrace the turn towards "things" as opposed to objects, and "infrastructure" activities as opposed to projects. To capture this turn and today's heterogeneous, collaborative, participatory, partly open and more public innovation environment, they adopt Mouffe's (2000) "agonistic struggle" that is described as the core of democracy by her (see Section 2.1.3 for more details of Mouffe's approach). Therefore, to build spaces for this kind of democratizing innovation, "as opposed to consensual decision-making," they believe focusing on "things," and "infrastructuring" may work to convert antagonistic spaces into agonistic public spaces (Björgvinsson, Ehn & Hillgren, 2010; Binder et al., 2011; Björgvinsson, Ehn & Hillgren, 2012; Figure 3.1).
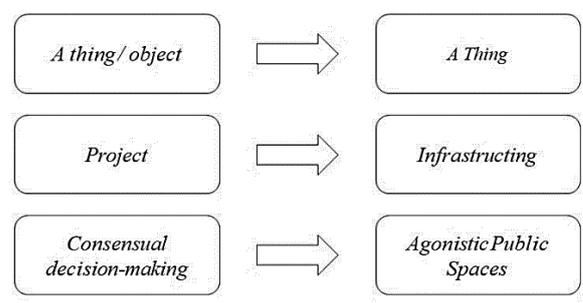
Figure 3.1. The Matter of Concern Approach for Participatory, Democratizing Innovation by Björgvinsson, Ehn, and Hillgren (2010, 2012)

For instance, in their study, Hillgren, Seravalli and Emilson (2011) utilize the concepts of "thing," "agonistic space" and "infrastructuring" to examine a certain participatory project they conducted within Malmö Living Labs in 2009. In the study, they present certain prototypes designed for the project carried out for Herrgårds Kvinnoförening (HKF), an NGO founded as a response to their sense of exclusion from the Swedish society by five of immigrant women in Malmö. Here, the prototypes represent a complex assemblage, "things" that arise from the interaction of different actors within socio-material networks where matters of concerns can be dealt with. Drawing on Chantal Mouffe's "agonistic spaces", the authors consider these prototypes also like tools that can raise questions and highlight discussions and dilemmas. They set up these prototypes in a manner that moves beyond a project-based approach towards a more open-ended long-term process where diverse stakeholders can innovate together. Following Mulgan's list (2009) regarding the role of design in SI, they emphasize that such a PD approach can help overcome some of the weaknesses, such as lack of economic and organizational skills, and inabilities in driving the implementation process.

In summary, these scholars consider these infrastructuring activities as a shift from the dominant view of technological innovation to a more specific, local, and democratic SI as Manzini's DSI (2006; 2014; see Section 2.1.2) and from traditional, Scandinavian model of workplace PD to "political design" of DiSalvo's approach (2010; see Section 2.1.3), which consists of different and controversial agonistic, plural public spaces referring to Mouffe. So, in this perspective that supports the idea of seeking ways for making networks visible with a collaborative and participatory approach through ANT, "the design of actor networks is not necessarily linked to concern about democracy, but making the work behind it public is" (Storni, 2015, p. 171). At this point, PD may be considered as contemporary examples of what Latour (Latour & Weibel, 2005) calls as "thing philosophy" or "object-oriented politics" (Ehn, 2008).

Adhering to this point of view, Andersen et al. (2015) also indicate that ANT provides an appropriate vocabulary for analyzing and discussing the topic of participation. That is because, in ANT approach, participation becomes "a distributed, heterogeneous and relational process" that is achieved in and through a network, and carried out over specific design projects (Andersen et al., 2015, p. 259). Therefore, according to them, participation requires to be evaluated as an unsettled matter of concern, thus, "the PD process can turn into an open-ended infrastructuring process" (Star & Ruhleder, 1996; cited in Storni, 2015). Andersen et al. (2015) explain this approach through the "Teledialogue" project. It is a design project in Denmark aiming to investigate whether an IT-enabled platform can strengthen the communication between social workers and foster children. For this project, authors consider participation as a matter of concern and acts of participants as indefinable actants emerging from distinct sources. This is because during the project, all participants, human and non-human such as reports, drawings, children statements and Danish Data Authority, affect the process and each other, within various times and places. So, participants become "network configurations, not a stand-alone subject" (Andersen et al., 2015, p. 258). As a result, participation turns into an uncertain, variable process changing from one practice to another and emerges as an important factor to achieve a network (Andersen et al., 2015).

In addition to these researchers that focus on political aspects of design, there are few studies related to various fields that also benefit from the terminology derived from the socio-technical theory of Actor Network. These fields such as interior design (Berntsen & Seim, 2007), interaction design, media and communication studies (Lindström & Ståhl, 2014; 2015) aim to explore the complex negotiation processes of design practices constituted as a result of relationships of various actants and thereby provide new perspectives for design research. Berntsen and Seim (2007) consider the designing process of a workplace as the creation of a socio-technical network that is created by different actors mutually affecting each other and working in collaboration, through a case study. In their long-term study, Lindström and Ståhl (2014, p.303;

2015, p.223) discover the potentialities of publics-in-the-making through a travelling exhibition, called "Threads – a Mobile Sewing Circle, in which participants are invited to embroider an SMS by hand and with an embroidery machine connected to a mobile phone with bespoke software." They consider "Threads" as an assembly, like a patchwork that brings together different types of technologies, temporalities, stories, materials, applications and participants in a collective kind of making, and that placed continuously into new relationships by its participants.

In summary, in these approaches presented above that articulate participatory and collaborative design with ANT, "design is no longer just about the production of a design object" (Britton, 2017, p.72). It also about the actors and the relationships and networks between them, which are hidden in these processes but need to be revealed.

Consequently, in the light of the approaches presented above, it can be claimed that as the requirement of today's evolving and changing social dynamics and technology, using the ANT approach in design research can be effective. Especially, using it as an analytical strategy within participatory and co-design processes may provide a more inclusive, open and democratic alternative to the design repertoire. At this point, in the following section, I explain how I use ANT as an analytical strategy and methodology for this study.

3.4. Using ANT as an Analytical Strategy and Methodology

As I discussed in the previous sections, even if the interest in linking ANT and design has increased in recent years, most of these studies usually focus on a particular part of the design construction and rarely analyze the entire process (Storni, 2012). Therefore, in response to this gap, I attempt to explore and map all the processes of certain SOD practices in Turkey in this study, starting from the definition of the problem to its final application by using ANT approach. To achieve this, I analyze processes as heterogeneous material-semiotic networks to illustrate how participation and collaboration of various involved actors, both human and non-human, and their relationships affect the entire projects. At this point, I need to specify that in the study,

certain non-human entities such as spaces and documents are included in the analysis based on the level they come to the fore in the interviews, however, there is no particular emphasis on the non-human agency. As it is recommended by many pioneers presented above, it seems appropriate to use ANT in this kind of unpredictable, complex structures such as SOD practices. Its suitability comes from its mentioned advantages: It has an integrated approach that allows us a new way to study the negotiations of a wide range of actors, both human and non-human, and it suggests us to follow the actors in the complex, heterogeneous and material-semiotic assemblages, relationships, or networks through case studies.

Firstly, drawing on ANT as an analytical strategy, the study is molded partly on the translation moments of the Callon's scallop study (1986b). Translation consists of four inter-related, nonlinear, overlapping steps: problematization, interessement, enrolment, and mobilization (see Section 3.2.3). This analytical framework is used to clarify how a SOD practice emerges through a series of negotiations between heterogeneous entities. It helps to attain substantial insights such as how actors are defined, how the roles are distributed, how they come together with what purpose and motivations, and how they build a network of relationships. Furthermore, by taking advantage of ANT as a methodology, I discover how actors define processes, concepts, and other actors in their own terms.

As it is elucidated in previous sections, ANT is interested in opening the "black box." It tends to follow the network builders as the primary actors and interpret the network construction through these builders' eyes by tracing the complex, heterogeneous relationships between various human and non-human actors (Cressman, 2009). Referring to this, and secondly, to be able to review the entire process, I choose to follow the initiators of SOD practices as an actor-world for the second stage of the study. Since, in this study, the actor-world that is initiator, is the network builder of these practices, they may be considered as "the translators-spokesmen" of these infrastructures, i.e. "the ones who speak in the name of others" (Callon, 1986b, p. 13; see Sections 3.2.2 and 3.2.3). Consequently, I choose to trace the footsteps of initiators

100

of these projects as translators of this study and discuss the findings mainly through their perspectives.

Nonetheless, there are those who argue that following the path through the eyes of network builders results in an unequal representation because it merely assesses the perspectives of the powerful actors. For instance, Star (1991, p. 33) criticizes the political order in ANT that is based on the perspectives of the victor and management by centering on the powerful actor: "We know how to discuss the process of translation from the point of view of the scientist, but much less from that of the laboratory technician, still less from that of the lab's janitor, much as we agree in principle that all points of view are important." In response to this criticism, John Law (2007, p. 11) points out that ANT does not treat the managers as heroes. Instead, it considers them as "products of multiple and decentered discourses." In parallel with this response, the initiators considered as translators of the study, are not treated as "a hero" as that is criticized in co-design studies (Storni, Binder, Linde & Stuedahl, 2015, p. 149). On the contrary, they are defined as facilitators and catalysts, as it is in SOD practices' nature, and as part of a heterogeneous and complex network. Further discussion of this point can be found in the Chapter 7.

CHAPTER 4

METHODOLOGY

This chapter focuses on the methodology of the two-stage study. The first section starts with a general overview of the research design. In the following two sections, I clarify the details of each stage, including the scope, sampling, data collection, and analysis process. Afterward, I discuss the ethical considerations, then, conclude the chapter.

4.1. Research Design of the Study

In this study, I explore the existing SOD practices of the last decade in Turkey and examine the processes of the projects conducted by those practices to construct a critical analysis of participatory and collaborative approaches. To do this, I seek the answers to the research questions in two stages (Figure 4.1). Each stage is designed to answer one main research question of the study. In the first stage, through the representations of SOD practices on Turkish design media, I explore the actors involved in the processes, the main priorities of the initiatives in terms of the issues they tackle, objectives they intend for and methods they apply, as well as participatory and collaborative approaches they adopt. In the second stage, I conducted five face-to-face expert interviews and consulted another by mail and carried out 13 interviews with 16 initiators for 14 SOD practices in total to deeply analyze the processes of these practices compiled in the first phase. The primary purpose of this second stage analysis is to discover the relationships of the actors, the distribution of their roles, and the details of participatory and collaborative approaches of the initiatives. In the following sections, I explain the methodological process of each stage in detail.

STAGE I → **STAGE II**

RESEARCH QUESTIONS

What are the recent socially oriented design practices in Turkey?

*What are the main priorities of these practices in terms of issues, objectives and intended outcomes?
*Who are the actors and what is the relationship between these actors?
*How do the actors aim to solve these issues? What are the tools and methods?

How are the processes of these practices designed and implemented?

*How and with which motivations did the initiators structure these initiatives?
*What kind of participation and collaboration approaches are applied?
*What is the role of designers and other actants in the processes? What are the models of translations regarding the distribution of roles, and implications of the processes?

AIM

Provide a detailed examination to **discover the current SOD practices in Turkey** with a holistic approach through a comprehensive research, and **examine the practices** in terms of issues, objectives, methods and participatory and collaborative approaches.

To go beyond what is visible in the media discourses of the first stage, **explore the entire processes of these practices in detail** regarding the organizational structures, the role distributions, and participatory and collaborative approaches, and **construct a critical analysis.**

FIELD WORK

STEP I **STEP II**

Scope: Between 2006-2017

IDENTIFICATION OF INTERVIWEES

INTERVIEWS WITH IDENTIFIED ACTORS

Data Collection: On design media representations

Data Collection: Face to Face, Semi-structured Interviews

Data Collection: Face to Face, Semi-structured Interviews

Initial Sampling: Based on the SOD literature

Sampling: Snowball

Sampling: Convenience

93 Practices

Determining the Schedule via e-mail

Determining the Schedule via e-mail

CROSS-CHECKING

Conducting Interviews in Istanbul

Conducting 13 Interviews
1 in Ankara,
1 video call,
Rest in Istanbul

Final Purposive Sampling: Through three criteria based on the SOD literature

with (5) Experts,
(+ 1) consulted
(via email)

with (16) Initiators

35 Practices

Transcribing Interviews via 'Listen and Write' software

Transcribing Interviews via 'Listen and Write' software

ANALYSIS

Textual analysis approach

Textual analysis approach

ACTOR NETWORK THEORY

Template analysis method

Template analysis method

In-vivo & Descriptive Coding

In-vivo & Descriptive Coding

Discovering the Patterns & Differences

Discovering the Patterns & Differences

HOW IS THE CURRENT SITUATION? WHAT ARE THE REQUIREMENTS OF THESE PROCESSES IN TERMS OF PARTICIPATION AND COLLABORATION?

Figure 4.1. Overview of the Methodology of the Study

4.2. First Stage: SOD Practices in Turkey through a Survey of Design Media

In this section, I present the details of stage I, including the scope, sampling, data collection, and analysis process.

4.2.1. Scope, Sampling and Data Collection

Besides obtaining data through face-to-face communication, qualitative researchers can reach data from the media, including visual images, newspapers, videos, and movies, magazines, historical documents, and also on the internet such as websites and blogs (Warren & Karner, 2010). Furthermore, Margolin and Margolin (2002) suggest that analyzing the archival data of journals or newspapers can be beneficial to understand how SD practices are assessed and presented on the media. Therefore, to follow the opportunity they emphasized, and to utilize the extensive database the media provides (Bowen 2009), in the first stage, I conducted comprehensive data research on Turkish media that reflect the current approaches and perceptions on SOD practices presented by both their practitioners and the media. Thus, I compiled the SOD initiatives and their projects conducted in Turkey between 2006 and 2017 through their representations on design media. During this investigation, I used some specific keywords, which consist of concepts that came to the fore in the literature review process, and various combinations of words in these concepts as follows: Sosyal sorumluluk sahibi tasarım *(SRD),* sosyal inovasyon/yenileşim için tasarım *(DSI),* tasarım aktivizmi *(DA),* toplumsal tasarım *(SD),* geçiş tasarımı *(TD),* toplumsal değişim için tasarım *(design for social change),* toplumsal etki tasarımı *(social impact design),* sürdürülebilir tasarım (sustainable design), katılımcı tasarım *(participatory design),* ortak tasarım *(co-design),* etc. Accordingly, I collected this initial data through online and printed journals, magazines, digital design portals, design blogs (such as arkitera.com, mimarizm.com, Kale Design Center-Radical Design, DESIGN Magazine, XXI: Journal of Architecture Design and Space, Arredamento Architecture, iksv.org, Manifold Press, saltonline.org, e-skop.com, acikradyo.com.tr, mutlukent.blog etc.), and also university pages, as well as general news sources.

During this initial research with the relevant keywords, I initially compiled 93 practices with more than 130 projects in total (Appendix A), which were visible on design media and seemed to correspond to the characteristics of SOD I present in Chapter 2 (see Section 2.1.6.). In accordance with the following discourse of Armstrong et al. (2014), this initial list consists of various practices in different types; from those that have been claimed in design media to have predominantly social rather than commercial aims.

> The social design may be carried out by people who think of themselves as designers or who studied at design schools, or it might be an activity of designing that takes place involving people who are not professional designers. Arts practice, crafts, theatre, and performance, are also sites where social design activities take place. (Armstrong et al., 2014, p. 15)

There are both positive and negative sides of using materials on media for collecting the data. For instance, as Bowen (2009) and Warren and Karner (2010) point out, utilizing materials and documents from media representations as in the first stage of this study is efficient because it is less costly with its broad coverage and easy accessibility to public resources. In line with this, for further and detailed evaluation, I then collected specific project descriptions and manifestoes of these initiatives through their online platforms, official websites, written and visual interviews, as well as books and articles that include information about these practices. Using this information and reducing the sampling for more detailed analysis, I adopted a purposive sampling technique as common in qualitative research (Waller et al., 2016). In purposive sampling, participants that might able to answer the research question, are selected by the researcher with particular predetermined criteria (Saumure & Given, 2008; Bernard, 2011; Waller et al., 2016). The selection of information-rich cases for in-depth study in purposeful sampling forms its logic and power (Patton, 2002, p. 230).

However, the confusion and ambiguity of the definition and limitations of SOD in the literature created difficulty in determining the practices in this field. This complicated situation confused me to figure out what to include in the study. For this reason, to

overcome this situation and check the validity of collected data, I determined three criteria derived from the SOD literature review above and embraced a helpful working definition provided by Armstrong et al. (2014), to make the selection of practices more precise and reliable. This helped me to limit the scope of the study during the data collection process in the first stage. Accordingly, I purposively sampled the projects based on these two:

(1) The definition of SD by Armstrong et al. (2014, p.15):

> The term 'social design' highlights the concepts and activities enacted within participatory approaches to researching, generating, and realizing new ways to make change happen towards collective and social ends, rather than predominantly commercial objectives.

(2) The following three criteria derived from the above definition and the SOD literature review in Chapter 2:

> 1. Collaboration and/or participation of multiple actors, which is highlighted by many authors in the literature;
>
> 2. Involvement of professionals from design disciplines such as trained architects and designers to limit the study;
>
> 3. Implementation of the project with tangible outcomes other than conceptual plans and drawings to set a border for many SOD projects conducted in various places such as universities that remain merely as conceptual debates, and to identify those that are realized in practice.

Consequently, from within the more extensive initial sampling (Appendix A), I determined 35 practices that both fit closely the sampling criteria and the definition adopted, to examine their processes in detail (Appendix B). At this point, I need to highlight that these practices in the recent sampling were not selected because they are considered as best practice collections in Turkey. Instead, they are chosen as the representatives of the SOD practices demonstrating the current range of characteristics implemented in this field in Turkey in terms of the issues, approaches adopted, and the involved actors.

Besides the advantages of using textual and visual materials on media such as "offering unexplored opportunities," its "richness" and being "pragmatically easier to

set up," data collected from media lacks the interactional texture that interview and ethnographic studies have (Warren & Karner, 2010, p. 213). Therefore, Warren and Karner (2010) suggest supporting this method with face-to-face interviews to fulfill this lack. So, in line with their advice, in the second stage, I conducted face-to-face interviews to perform more in-depth studies (see Section 4.3).

4.2.2. Analysis Process

To review SOD practices determined, I adopted a textual analysis approach (McKee, 2003) and template analysis method (King, 2007) to analyze project descriptions and other materials on various design media. For doing so, I applied a combination of descriptive and in-vivo methods (Saldaña, 2009) to code the material.

The textual analysis approach is a process for researchers "to gather information about how other human beings make sense of the world" by interpreting texts (McKee, 2003, p. 1). In this approach, texts refer to not only written data, but also different media such as movies, television programs, advertisements, clothing, and graffiti. Via such media, the researcher tries to understand the perception of people from different cultures (McKee, 2003). For this stage, I mostly utilized written discourses such as interviews, manifestos, and project descriptions; and visual media such as photographs, videos, infographics, drawings, and illustrations.

In the coding process, I integrated descriptive and in-vivo coding methods to account for both the perspectives of the participant and the researcher. In descriptive coding, codes are formed as short expressions by interpreting various sources such as interview transcripts, field notes, videos, journals, and written texts. In the in-vivo method, coding is also made by short expressions as in descriptive coding, but differently, these expressions are formed by direct quotations from sources (Saldaña, 2009). While in-vivo coding provides an understanding of the participant's perspective, descriptive coding reflects the researcher's point of view.

I chose to apply the template analysis method to analyze the content of the discourses of this study because of its flexible structure. Template analysis refers to a particular

way of analyzing qualitative data thematically: "It is a style of thematic analysis that balances a relatively high degree of structure in the process of analyzing textual data with the flexibility to adapt it to the needs of a particular study" (King, 2012, p. 427). Even though the data is often in the form of interview transcripts, it may be any textual data such as the answers to the open-ended questionnaire or diary notes. In template analysis, researchers compile themes that they identify as important in a data set and develop a coding template that organizes these themes in a meaningful and useful way (King, 2007).

Template analysis often begins with some predecessor codes that define themes which are expected to be relevant to the analysis. However, these codes may be altered or discarded if they do not match the actual data. Once any preliminary theme has been defined, the first step of the analysis is to start reading and marking the sections in data that are related to the research questions and correspond to the preliminary theme. In situations when an essential part of the data does not correspond to a preliminary theme, new themes are defined. This initial procedure is applied to a portion of the existing data at the beginning, then to the entire data set until each piece of data is carefully examined and modified to define the final template. Once all the data is coded, the template gets its final form (King, 2007).

As it is in the nature of template analysis, I explain above, defining the final template is a long iterative process. At the beginning of the investigation, I used Microsoft Excel software to document the practices related to my study and recorded the institutional information such as project name, official website, and location. Then, I organized the practices based on their organizational structures such as foundation, association, cooperative into separate Excel sheets, and started to code them in terms of initial themes such as objectives they targeted, concepts and approaches they adopted, the design dimensions of projects (such as environmental, political, etc.), actors they include, funding and design methods they used (Figure 4.2). Later, I compared the data of practices and codes that I determined. That is because the purposive sampling is suitable for making a comparison between selected subsets

within the larger population with its requirement of determining the similarities and/or differences between them (Morgan, 2008). To do so, I created another Excel spreadsheets by organizing the defined initial themes on separate sheets (Figure 4.3). By doing this, I aimed to discover the patterns and differences between the practices in terms of their objectives, concepts, dimensions, issues, design methods, and actors. Based on the results, as the last step of this stage, I determined the final template as follows, and examined the SOD practices in detail through this template (Figure 4.4):

- The prioritized issues and problems,
- The stated objectives,
- The participation and collaboration approaches,
- The applied methods.

I present and discuss the findings of this stage in Chapter 5.

Association Name	Project Name	Project websites	Date	Type of project	Location/ Place	Project Managers	Participants	Project Collaborations	Project Aims	goals	concepts	approach	dimensions	focus	managers/ participants/ designers	related subjects	Found situation	(design) methods
Sokak Bizim Derneği	KALDIRIM NEREDE?	http://www.sok akbizim.org/kal dirim-nerede/ http://kaldirimn erede.sokakbizi m.org/	5 Nisan ?	campaign	Istanbul ? Sokak (İstanbul ? Sokak Frank	videolarımızı üreten yaratıcı ekip: E. Seda Kayım ve Can Tanyeli "Sarraf	Galeyan	Mekanik" (SGM	Open for everyone	Sarraf Galeyan Mekanik (SGM Stüdyo) + Melis Basmacı	Sokak Bizim Derneği, kaldırımlardaki sorunlara dikkat çekebilmek amacıyla (ilgilendiği konular- take attention) "Kaldırım Nerede?" kampanyasını başlatıyor. İnteraktif bir katılımla (interaktif – participation) gerçekleşecek	awareness take attention actuate		urban context participation interactive process collaboration	environmental social	micro		problems in sidewalks		photography social media design of campaign cards introduction videos
Sokak Bizim Derneği	Ayda Bir Gün Sokak Bizim	http://www.sok akbizim.org/ayd a-bir-gun-sokak-bizim/	2007-2010	Activity	Abdi İpekçi Caddesi, Atiye Sokak, Kurtuluş Türkbeyi Sokak ve Halit Rıfat Paşa (2007),	Arzu Erturan, Melike Selin Durmaz, Damla Özgü Yıldız ve Serim Dinç + Cansu Ertan, Burcu Sungur	Mağdurları Derneği, Bisikletliler Derneği, Yaya Derneği, Alternatif Yaşam Derneği, Türkiye Omurilik Felçlileri Derneği, Türkiye Sakatlar Derneği gibi pek çok sivil toplum kuruluşu. Open for everyone		alışverişe giderken hem yaya olarak, hem bir toplu taşıma aracındayken, hem de arabamızı kullanırken ulaşım sorunlarıyla (ilgili konular) iç içe yaşıyoruz. Toplu taşıma araçlarının ve sistemin yetersizliği (ilgili konular) sebebiyle kapılardan taşan insanlarla dolu otobüslerle bir yerden bir yere	take attention awareness find solution actuate		urban context open for everyone participation	social environmental		designer expert implimenter	transportation problems of system inadequacy of pedestrian safety		
Architecture For All	Kabak köyü mimari			project	Fatsa/ Kabakdağ	Cenk Hasan Dereli,Okan Aydoğlu,Elif Tan,Hayrettin Günç,Emre Gündoğdu,Alican İnal,Tuğba		ÇEKÜL, Ordu Valiliği	Fatsa Kabakdağı köyü, 2000'li yılların başından itibaren ekolojik turizm yapılan bir köydür. 19. yüzyıldaki 93 Harbi'nden sonra Gürcistan bölgeye gelenlerin kurduğu köyde, taş ve ahşap malzemelerden inşa edilmiş, 100'ün üzerinde tescilli sivil mimarlık örneği	change	human-centred	collaboration historical-based non-profit voluntary solidarity	social environmental economic cultural	micro/local	designer expert	lanscape increase tourism	ÇEKÜL? Ordu v2D-3D modelling	observation brainstorming concept sketches modelling
Architecture For All	Atıl Köy Okulları Projesi – Kargi Ferhat Akbulat İlköğretim Okulu	http://herkesicin	2012	workshop	Ordu/Kargi Köyü	Emre Gündoğdu, Hayrettin Günç, Erdi Özenses	Giray Çıvak, Beyza Boyacıoğlu, Tuncer Çağrı Çakmur, Merve Güzel, Okan Özelmas, Uğur Latif Çelebi, Seyirhan Özer, Şeyma Sarbekiroğlu, Sırma Gül Mısır, Saliha Kılıç	Herkes İçin Mimarlık Derr	aşamasını oluşturan Kargi Ferhat Akbulat İlköğretim Okulu, dağ yamacına kurulmuş iki binadan oluşuyor. Eski okul binası okulun artan nüfusuna yetersiz kalınca, öğrencilerin başka köylerdeki okullara dağılmasını istemeyen köylüler, kendi olanaklarıyla yeni bir bina inşa etmeye başlamışlar. İmkansızlıklar nedeniyle	helping find solution	socially respon	helping non-profit voluntary collaboration participation solidarity	social environmental politic ethical educational	micro/local	designer expert implimenter	solidarity school design	GYODFR ve S1 mind mapping	3d modelling
Architecture For All	Atıl Köy Okulları Projesi – Kızkapan	http://herkesicin	2013	concept design	Edirne/Keşan/ Kızkapan köyü	HIM	14 university students 14 HİM members	Kalebodur	Atıl Köy Okulları Kızkapan Projesi kapsamında 20 temmuz 2013 Cumartesi günü Keşan'a bağlı Kızkapan köyünde Kalebodur desteği ile bir tasarım atölyesi gerçekleştirdik. Atölyede 14 üniversite öğrencisi katılımcı ve 14 dernek üyesi olarak iki ekibe ayrılıp çalışıldı. Kızkapan atölyesinin amacı, daha önceki ziyaretlerimizde ölçü alınması ve belgeleme çalışmalarını yaptığımız Kızkapan okulu hakkında yeniden işlevlendirmeye dair yerinde fikirler üretmekti.	helping find solution		locality collaboration participation non-profit voluntary solidarity	social environmental economic ethical cultural educational	micro	designers expert implimenter	school children	Kalebodur	spatial exploration brainstorming sketches observations face-to-face interviews scenario building documentation presentation
Architecture For All	Atıl Köy Okulları Projesi – Çaka	http://herkesicin	2012	concept design	Ordu/Perşembe İlçesi/Çaka Köyü	Cenk Dereli, Erdem Ü	university students, HİM members -* Atölyeye katılan Defne Gül Kavaoğlu, Ayşıl Coşkuner, Kübra Nur Baş, Tuğba Kılınç, Oğuzhan Saygı, Yılmaz Taha Sezgin, Süleyman Şahin, Oytun Gür Günel, Tuncer Çağrı Çakmur, Alican İnal, Selim Taanseven, Tuna Bayram Ekiz, Gökhan Çınar, Güzide Karadeniz, Cenk Dereli, Erdem Üngür, Ege Özgürün, Giray Çıvak, Yasemin Altunbulak, Erdi Özenses, Kübra Saygın, Sarıyer Takkeci, Hakan Kaçmaz, Emre Gündoğlu	Çekül Vakfı, Gökhan Klinçjıran, Ordu Mimarlar Odası, Mehmet Kayserioğlu, Mehmet Özçelik, Extensa İstanbul Emlak Yatırım ve Ticaret A.Ş, Funda Zaim, Ali Haydar Üstay, Ümit Kalpaklı, Levent Karibel, Bengü Shephard, Perşembe Ceren Restaurant, Penta Beton ve Yeni Yüzyıl Üniversitesi	Atıl Köy Okulları Projesi'nin ilk aşaması olan 'Çaka Tasarım Atölyesi'ni 15-16-17 Haziran 2012 tarihlerinde Ordu'da gerçekleştirdik. Mimarlık, Peyzaj Mimarlığı, Şehir Bölge Planlama, İnşaat Mühendisliği ve Sosyoloji gibi farklı alanlarda okuyan ya da yeni mezun 24 katılımcıyı bir araya getiren atölyede, Ordu İli Perşembe İlçesi Çaka Köyü kumsalında 25 yıldır kapalı halde bulunan iki binadan oluşan okulun, yeniden işlevlendirilerek kullanıma kazandırılması amacı doğrultusunda yapılanın incelenmesi ve bölgenin tanınması çalışmaları yapıldı.	helping find solution knowledge sharing		locality collaboration participation non-profit voluntary solidarity	social environmental economic ethical cultural educational	micro	designers expert implimenter	school children	Çekül Vakfı,Gö	spatial exploration documentation (video, oral history, photograph) face-to-face interviews brainstorming

Association Projects	Collectives-initiatives	Profit firm Initiatives	University Initiatives projects	Community-based initiatives
Cooperatives	Student Initiatives			Gover ⊕ …

Figure 4.2. Example of Coding by Initial Themes

111

INS. NAME	PROJ. NAME	Pollution	Global warming/climate change	Habitable env.	Recycling	Natural disasters	Transportation prob.	Claim your city	Sidewalk prob.	Pedestrian prob.	Inactive buildings/reconstructions	housing	everyday life	urban transformation	inadequacy of system	social justice	labor struggle	equality	elderly	handicapped	children	woman	Alternative edu.	education right	Migration	Poverty
Sokak Bizim Derneği	SOKAKLAR KENTIN OTURMA			x				x																		
Sokak Bizim Derneği	KALDIRIM NEREDE?								x																	
Sokak Bizim Derneği	AKLIMDAKI MAHALLEM			x																						
Sokak Bizim Derneği	SOKAĞINI YAŞA			x						x																
Sokak Bizim Derneği	Ayda Bir Gün Sokak Bizim						x			x					x											
Architecture For All	Kabak köyü meydan düzenlemesi																									
Architecture For All	Atıl Köy Okulları Projesi – Kargı Ferhat										x										x			x		
Architecture For All	Atıl Köy Okulları Projesi – Kızkapan										x										x			x		
Architecture For All	Atıl Köy Okulları Projesi – Çaka										x										x			x		
Cooperatives — Özgür Kazova	Patronsuz Kazak															x	x									
Kiracı Depremzedeler	Atölyesi (Bu kooperatife					x						x				x	x									
Başka Bir Okul Mümkün Eğitim Kopperatifleri	İlkokulu-İncek Mutlu Keçi-Yahşi Ortakent BBOM Kaş																						x	x		
Collectives-initiatives — Düzce Umut Atölyesi	Düzce Tasarım Atölyesi					x						x				x										
Önemsiyoruz	İçeride Oyuncak var! THU atölyesi															x		x			x					
TAK	"Kadıköy'den Bul, Kadıköy'de Buluştur"				x								x													

Goals | Approaches | Concepts | Dimensions | **Related Subjects** | Design Methods

Figure 4.3. Comparison Example of the Codes between Practices via the Initial Themes

Name of the Initiative	Name of the Project	Date	Location/Place	Type of Initiative	Project Details	Problems	Issues	Objectives	Participants	Sponsors	Collaborative Actors	Approach
									Project Collaborations			
Architecture of All (HIM)	ABANDONED RURAL SCHOOLS: Kargi Construction Workshop	2012	Ordu/ Kargi	Association	"Kargi Ferhat Akbulat Elementary School, which is the second stage of the Abandoned Rural Schools Project, consists of two buildings which are located at the foot of a mountain. When the old school building was insufficient because of the increasing population of the village, the villagers started to construct a new building with their own resources in order to avoid their children's distribution to other schools in the near environment. Although the construction was interrupted because of the lack of resources, the new building was opened in order to start education. In this way the villagers had avoided the closure of the school. The second school building, which couldn't be completed since four years, was forcing the students to receive education in an unhealthy and dangerous environment."	"the old school building was insufficient" "the construction was interrupted because of the lack of resources" "forcing the students to receive education in an unhealthy and dangerous environment."					
					"Architecture for All (HIM) applied in April to the Governorship of Ordu in order to find an adequate school to start a project. HIM learned the situation of Kargi Ferhat Akbulat Elementary School from Nevzat Türkkan (Ordu Provincial Director of National Education) and Kerim Yılmaz (Head of the Education Inspectors) with the guidance of the Deputy Governor Abdullah Demir."						the Governorship of Ordu Nevzat Türkkan (Ordu Provincial Director of National Education) and Kerim Yılmaz (Head of the Education Inspectors) with the guidance of the Deputy Governor Abdullah Demir	
					"The association decided to complete the new school building and transform the old one into a library and mess hall. An open call was made from the website in order to find participants for the project and 380 people from various disciplines applied. 10 people chosen among the volunteers and project managers Hayrettin Günç, Emre Gündoğdu and Erdi Özenses were hosted by the villagers from August 24 to September 3, 2012. During 11 days of work, the necessary construction work (heat installation system, paint, boiler room, building insulation, etc.) of the school has been completed. The participants who worked in daytime with the craftsmen on the construction site, socialized in the evening with the villagers in activities like soldier's farewell, film screenings in the school building or watching football match in the village coffee house. During the construction process Nevzat Türkkan (Ordu Provincial Director of National Education), Nevzat Akman (Akkuş District Director of National Education), Seyfettin Gül (Branch Chief of the Akkuş District Directorate of National Education) and Sedayi Altun (Former Branch Chief of the Akkuş District Directorate of National Education) visited Kargi and made on-site reviews. Architecture for All Team concluded the work on September 3 with a dinner, where Nevzat Akman was also invited. The association is planning to visit Kargi in the following days in order to finish the landscape organization of the school. The project was supported by the sponsorships of GYODER and STFA." "With whom: Kargi School Parent-Teacher Association and university students"		Architectural Interventions	Develop solutions Raise awareness (on education problem) Build relationships	HIM members, Volunteers: University students The villagers Craftsmen	GYODER and STFA	Kargi School Parent-Teacher Association, Nevzat Türkkan (Ordu Provincial Director of National Education), Nevzat Akman (Akkuş District Director of National Education), Seyfettin Gül (Branch Chief of the Akkuş District Directorate of National Education) and Sedayi Altun (Former Branch Chief of the Akkuş District Directorate of National Education)	Openness Interdisciplinary Local, Participatory
Onemsiyoruz	"An Armful of Toys"	2016	Istanbul	Social initiative	"Onemsiyoruz is a social initiative that works to raise awareness in the society about children's rights and to access children's fundamental rights. It develops products and services to strengthen the perception of children as individuals and the bond that they establish with the environment. Almost 30 volunteers carry out studies for over 2 years. We care, run a lap toy project for children groups with special status to have access to the right to play." "The first beneficiary group of Onemsiyoruz is the children at age 0-6 living in prison with their incarcerated mothers. The project of Onemsiyoruz "An Armful of Toys" aims to develop toys and provide service to meet the special needs of those children."	"children groups with special status to have access to the right to play." "children's rights and to access children's fundamental rights."	Social Inequity	Raise awareness (on children's right) Empower				
					"We Are Investigating: While developing the solution for the need we detect, we are progressing in cooperation with the experts in the field. We Design: When designing our products, we combine the expertise of more than 20 professionals on a child-friendly basis. We Manufacture Together: We develop and design products and services in an interdisciplinary understanding. Creating Social Impact: It is important for us to move the effect of the product and service on the beneficiary group to a higher level."			Develop solutions	Experts and professionals in the various fields			Interdisciplinary Collaborator
					"We consider the participation of stakeholders who have a say in our field of work as important and we carry out common works. We take on a complementary role between the institutions that reach and want to reach the beneficiary group with the services and products we offer. Stakeholders: Public institutions, Civil Society Organizations, educational institutions, Private sector, Social Initiatives, Individuals"						Public institutions, Civil Society Organizations, educational institutions, Private sector, Social Initiatives, Individuals	Partipatory

Figure 4.4. Example of Final Template

4.3. Second Stage: Mapping the SOD Practices in Turkey through Face-to-Face Interviews

In the second stage, as it is suggested in ANT, "to see what they do rather than report on what they say they do" (Bowker, 2007, p. 22), I conducted a detailed qualitative research (Figure 4.5) through semi-structured, face-to-face interviews with the experts in the field and the initiators of selected practices. The purpose was to be able to go beyond what is visible in the discourses of initiatives identified in the first stage and to comprehend the entire processes in detail in terms of the relationships of the actors, the distribution of roles, and the approaches of participation and collaboration. In the following two sections, I explain the research process of the second stage, which includes these interviews.
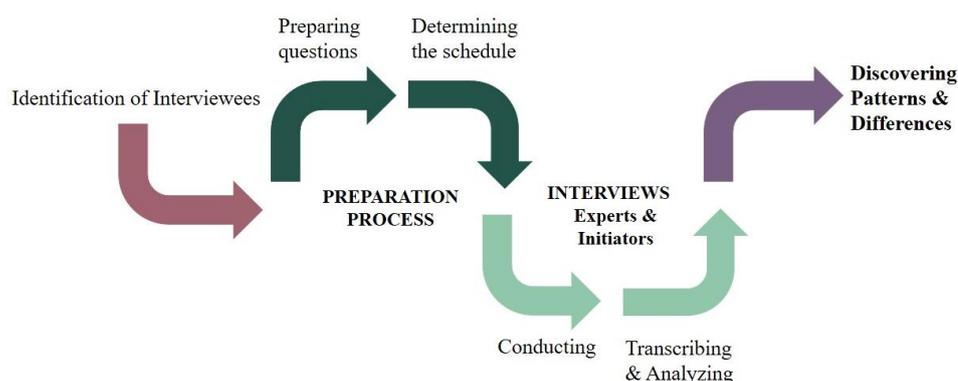
Figure 4.5. Research Process of the Second Stage

4.3.1. Interviews with Experts

In the following sections, I explain the scope, sampling, the preparation and conduct of the interviews, and the analysis process.

4.3.1.1. Scope, Sampling and Data Collection

The scope of the second stage was determined to be within the SOD practices compiled on the design media and selected with purposive sampling at the first stage (Appendix B). However, since the researcher determines the selection criteria in this sampling technique, subjectivity and bias can be expected in choosing the participants

(Etikan et al., 2016). Despite the broad scope media provides, it is suggested to combine document analysis with interviews to minimize bias and increase credibility (Bowen, 2009; Warren & Karner, 2010). Therefore, to overcome potential bias, and to triangulate the final sampling, as the first step of this stage, I interviewed five experts and consulted another via email (Table 4.1). These experts have managerial and/or curatorial roles in key educational and research institutions, as well as have experiences as artists, designers, architects, and urbanists in this field. The main aim of these interviews is to ask the experts to give prominent examples of SOD practices in Turkey to determine the potential practices to be investigated and cross-check the suggestions with the determined final sampling. Therefore, to identify the experts to be interviewed at this step, I used the snowball sampling technique, so that I could ask the participants to suggest further potential participants (Waller et al., 2016). That is because "snowball sampling is a useful way to pursue the goals of purposive sampling in many situations where there are no lists or other obvious sources for locating members of the population of interest" (Morgan, 2008, p. 816). Also, since snowball sampling was applied and the majority of the initiatives were based in Istanbul, even though the range of projects explored was much more diverse, all experts interviewed were Istanbul-based (see Appendix D).

As it is shown in Table 4.1, first, in October 2015, I interviewed with Alpay Er as a start. Then, in August 2017, due to his ongoing works in the field, I consulted and interviewed Can Altay, who is also in the thesis evaluation committee. After, I interviewed Yaşar Adanalı, Meriç Öner, and Saitali Köknar in September 2017. In addition to these experts, I also consulted Onur Yıldız, who generates an archive containing art and design-based works on social benefits in Turkey for Office of Useful Art, which "is established in partnership with the Asociación de Arte Útil, a platform of international cultural institutions and universities" (saltonline.org). Then, I identified the common names and practices obtained from these interviews (see Table 4.2 in the following Section 4.3.1.3) and cross-checked my final sampling with these recommendations indicated by experts. With all these interviews and cross-

checks, I got the opportunity to control the validity of the sampling list I gathered. As a result, I used these recommendations as a priority in the initiator interview.

Table 4.1. *The Sampling of Expert Interviews and Details of the Interview Schedule*

No	Date of Interviews	Place of Interviews	Name of Experts	Professions	positions of Experts	Duration of Interviews
1	October 2015	Istanbul / At a coffee place	Alpay Er	Industrial Designer	the Department Head of Industrial Design in Özyeğin University (OzU) and co-organizer of the Imroz Design Workshops.	About an hour
2	August 2017	Istanbul/At his office in the university	Can Altay	Interior architect/ Artist	the Department Head of Industrial Design in Istanbul Bilgi University/ curator of Park: Bir İhtimal and a member of my thesis committee	About an hour and a half
3	September 2017	Istanbul/ At the office of Center for Spatial Justice	Yaşar Adnan Adanalı	Urbanism Expert/ Sociologist	Co-founder of the Beyond Istanbul, Center for Spatial Justice/ a voluntary member of One Hope Association and Düzce Umut Evleri	About an hour
4	September 2017	Istanbul/At Salt Galata	Meriç Öner	Architect	the Director of Research and Programs at SALT Galata	About an hour
5	September 2017	Istanbul/ At his office at university	Sait Ali Köknar	Architect	Instructor in the Department of Interior Architecture and Environmental Design in Kadir Has University	About an hour
(+ 1)	September 2017	Via email	Onur Yıldız	Political Science and Public Administration	Senior Public Programmer at SALT Galata	-

Advantages and Disadvantages of Face-to-Face Interviews with Experts for Data Collection. The face-to-face interviewing may be the most popular and oldest form of data collection method that maximizes the quality of data (Dialsingh, 2008). That is because, during the face-to-face interviews, not only questions are asked, and answers are received, simultaneously, the interviewer and interviewee witness each other's appearance, personality, etc. This affects the structure of the interview (Hennink, Hutter & Bailey, 2011, p. 109). So, it makes it possible to obtain different details about the interviewee. The researcher can observe and notice the interviewee's emotions, behaviors, and non-verbal cues through body language, which could be helpful to detect any discomfort or enthusiasm related to the questions (Waller et al., 2016).

Furthermore, interviewing with "key informants or local experts, who can provide information about the community or the particular topic in which the researchers are interested and who can link them with other knowledgeable people," may help the researcher to validate her clues (Schensul, 2008, pp. 523-524). Gathering data by interviewing experts in the exploratory phase of a study is considered as a more efficient, fast and concentrated method than participatory observation or systematic quantitative surveys, especially if the experts are defined as surrogates for a larger population of participants (Bogner, Littig & Menz, 2009).

In compliance with these suggestions, as I explained above, I conducted expert interviews to overcome the disadvantages of selected sampling and data collection method and to direct the study correctly. All the experts I interviewed, as people in this network, either personally carried out projects in this field or did research on the field. So, I utilized their project experiences and the perspectives about the field, as well as people they pointed out as potential participants to structure the initiator interviews that constituted the last step of the study.

In addition to all these advantages, face-to-face interviews have certain disadvantages. It takes time and money in terms of conceptualizing the project, accessing the potential participants, arranging and conducting interviews, transcribing and analyzing the intensive data (Seidman, 2006), as well as overcoming possible geographical limitations. Since almost all the participants I interviewed for this study live in Istanbul, the requirement of going to a different city was both challenging in terms of time and financial situation, which extended the research process and made the interview schedule challenging to arrange.

4.3.1.2. Conduct of Expert Interviews

I applied the semi-structured interview schedule for the second stage since it is the most widespread procedure of conducting semi-structured interviews (Waller et al., 2016). Semi-structured interviews are usually conducted on a predetermined set of open-ended questions; however, further questions can arise from the dialogue between

the interviewer and the interviewer (DiCicco-Bloom & Crabtree, 2006, 315). So**,** I first prepared one main expert interview question template (Appendix C), which I modified according to the content of each interview and the flow of the conversation. This prepared template was consciously designed as open-ended questions in accordance with the theoretical framework of the study, in a way that would not direct the interviewees, instead allow them to narrate their own perspectives. It was developed with sub-questions that emerged during the interview and that differed according to the content of each interview. Second, in sequence, according to suggestions, I reached the experts through emails that briefly explain my purpose and topic of my study and; I asked for an appointment. Since leaving the choice of location and place to the participant is both more appropriate and increases participation and comfort, all the meetings except one took place in the interviewees' offices in Istanbul based on their wishes (Warren & Karner, 2010).

At the beginning of the meetings, after briefly introducing myself and my study, I asked for their consent to record interviews and use the data in academic media. I wanted to record the meetings because it allows me "to be more actively engaged in the conversation as well as to ponder the best next question instead of having to concentrate on writing down answers" (Adams, 2015, p. 500). All participants accepted and signed the consent form (Appendix D); thus, I recorded the interviews, which were lasted an hour or so, with a small digital recorder.

During the interviews, not to break the flow of the conversation, I was not strict on the sequence of questions, and I used the semi-structured interview schedule just as a guiding tool (Waller et al., 2016). In the interviews, I first asked them if they know any design practice that may be considered as socially oriented, and asked how they know these projects, and how they evaluate them. I also asked if they have played any roles in one of these practices. Then, I inquired them whether they recognize anyone who could be helpful for this study. I also tried to understand how they define SOD practices and participatory processes. So, I asked them specific questions such as what participation is, how the participatory processes are conducted, how they interpret

SOD, and its implications in Turkey. Moreover, since individual interviewees were also the active actors of the specific projects included in the inventory prepared in the first stage, I asked those experts also about the details of these projects.

4.3.1.3. Analysis Process

After completing expert interviews, I deciphered the voice recordings into Word documents by using "Listen N Write" software. I applied the same analysis and coding methods I used in the first stage (see Section 4.2.2.) I embraced a textual analysis approach (McKee, 2003) and analyzed the aggregate data from interview transcripts to prepare the final template via template analysis (King, 2007), with a combination of descriptive and in-vivo coding (Saldaña 2009). To do so, I analyzed the data by coding it manually in the initial process of data exploration, then digitally by transferring these codes into an Excel sheet (Waller et al., 2016).

As the first step of the analysis, I determined all the suggested names given by the experts for initiator interviews. Then, I identified common initiatives and names they mentioned (Table 4.2). According to the expert interview analysis and cross-checks, it is seen that the most frequently mentioned names are the most visible ones on the design media, which is consistent with the findings obtained in the first stage. For instance, Herkes için Mimarlık (HIM; *(Architecture for All)*, which is one of the most prominent associations with a large number of projects in different rural and urban areas in Turkey, and Made in Şişhane, which is one of the long-term projects, are the only initiatives known and recommended by four experts. Following these initiatives, the most mentioned initiatives are Düzce Umut Evleri, Oda Projesi, and Crafted in Istanbul, which are also among the initiatives that carry out long-term projects compared to many others on the list. After these three, the most mentioned practices were the participants of the Solidarity Architecture Exhibition in Istanbul:

> The Solidarity Architecture Exhibition brings together the work of seven different architectural groups that have willingly undertaken the duty of meeting certain social requirements both professionally and as volunteers and have a unique stance in terms of architectural practices as well as the role of architecture in terms of urban struggles (dayanismamimarligi.org).

Table 4.2. *The Initiatives and Names Recommended by the Experts*

Suggested by four experts	Herkes için Mimarlık *(HIM; Architecture for All Association)* Made in Şişhane- Aslı Kıyak İngin	
Suggested by three experts	Düzce Umut Atölyesi *(Düzce Hope Homes)* Oda Projesi Crafted in Istanbul	
Suggested by two experts	Yaşar Adanalı Serkan Taycan Dayanışma Mimarlığı Sergisi *(The participants of the Solidarity Architecture Exhibition)* Başka Bir Atölye *(Another Kind of Workshop)* Mimar Meclisi *(Assembly of Architects)* Tarihi Yedikule Bostanları *(Historic Yedikule Gardens)* Kuzguncuk Bostanı *(Kuzguncuk Gardens)* *(HIM and Düzce Umut Evleri were also the participants of this exhibition)*	
Suggested by one expert	Can Altay Salt Galata TAK Kot Sıfır Artin's School Project	IMÇ 5333 Pelin Derviş Selen Çatalyürekli Burak Arıkan-Mülksüzleştirme Ağları Imroz Design Workshops

In addition, I determined the specific topics emphasized during the interviews, which I explain in Chapter 6 in detail, and used these common topics that constituted the final template as the first themes for the initiator interviews:

- Objectives of the practices,
- issues focused,
- tools/mediums used,
- participation/collaboration approaches,
- place,
- decision-making processes,
- challenges,
- roles of actors.

4.3.2. Interviews with Initiators

In the following sections, I present the scope, sampling, the preparation and conduct of the initiator interviews, and the analysis process.

4.3.2.1. Scope and Sampling

In the second step of this stage, I examined the processes of 14 practices in detail within the final sampling, which was in the initial stage first 93 based on the media

search then down to 35 with purposive sampling (Figure 4.6). The selection of initiatives was made among not only the recommendations of the experts determined by snowball sampling (Table 4.1) but also the projects identified in the first stage of the study (Appendix B). That is because snowball sampling has some risks in practice. For instance, the participants who are not connected to the interviewees but who are eligible could not be included in the study. The set thus created may not be more than "a biased subset of the total population of potential participants" (Morgan, 2008, p. 816). At this point, I must note again that selection should not be considered as the most comprehensive and best practice combination. Instead, these selected projects may be defined as the representative practices that illustrate the characteristics and diversity of SOD practices in Turkey.
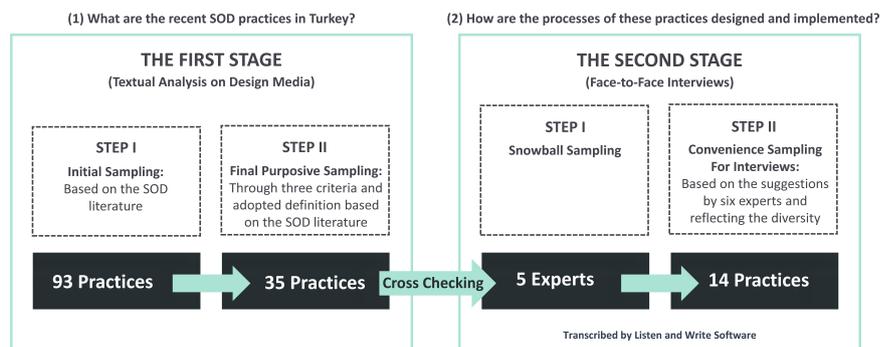
Figure 4.6. Sampling Summary of the Whole Study

So, to achieve this diversity, the practices were selected among the examples that gather under the three main topics (urban issues, local cultures and economies, and social inequity) that come to the fore in the first stage findings, according to their availabilities. Since the techniques of convenience sampling, snowball sampling, and purposive sampling are often used together to recruit participants (Saumure & Given, 2008)**,** I applied convenience sampling to determine the initiators to be interviewed. Convenience sampling is a technique in which participants are selected according to specific practical criteria such as their availability, easy accessibility, geographic proximity, or willingness to participate (Dörnyei, 2007). Although selected

participants with convenience sampling may not reflect all the perspectives of the wider population, this technique is both time and cost-effective (Saumure & Given, 2008). Therefore, since almost all of my potential interviewees are in Istanbul, in a different city than I live, I find it appropriate to use this sampling technique because of the features I explained above. Accordingly, I chose 20 potential practices from 35 practices, both proposed by experts and reflecting the diversity I require, but I could not reach 6 of them because they do not respond to my request to interview. So, in final, to examine the selected practices in detail, I conducted fourteen semi-structured, face-to-face interviews with sixteen initiators, and one semi-structured video call interview with one initiator, who accept to meet (Tables 4.3, 4.4).

Table 4.3. *The Sampling of Initiator Interviews and Details of Interview Schedule*

No	Date of Interview	Place of Interview	The Name of the Initiator Interviewed About	The Number of Interviewee (16)	Profession	Duration of Interview
1	January 2016	Video Call via Google Talk	TAK	1	Architect	About an hour
2	October 2017	Istanbul / At Salt Galata	HIM	2	Architects	About an hour and a half
3	October 2017	Istanbul / At participans' office	Kümülatif	2	Industrial Designer and Sociologist	About an hour
4	October 2017	Istanbul / At participant's university	Plankton Project	1	Architecture Student	About an hour and a half
5	November 2017	Ankara / At participans' university	JOON	2	Graduate Students in the Industrial Design Department	About an hour
6	December 2017	Istanbul / At participant's university	Siesti Design	1	Architecture Student	About an hour
7	December 2017	Istanbul / At a coffee place	Crafted in Istanbul	1	Engineer/ Designer Maker/ Installation Artist	About two hours

Table 4.4. *The Sampling of Initiator interviews and Details of Interview Schedule (cont.)*

No	Date of Interview	Place of Interview	The Name of the Initiator Interviewed About	The Number of Interviewee (16)	Profession	Duration of Interview
8	December 2017	Istanbul / At a coffee place	Önemsiyoruz – Atlas Halı- Düşler Engelsiz	1	Industrial Designer	About an hour
9	December 2017	Istanbul / At a coffee place	Designers United (DUI)	1	Communicator/ Coordinator	About an hour
10	December 2017	Istanbul / At participants' office	Robotel	1	Architect	About an hour
11	December 2017	Istanbul / At participant's university	Sokak Bizim	1	City Planner	About an hour
12	August 2017 (During expert int.)	Istanbul/At participant's office in the university	Park: Bir İhtimal	1	Interior Architect/ Artist	About an hour and a half
13	September 2017 (During expert int.)	Istanbul/ At the office of Center for Spatial Justice	Düzce Umut Evleri	1	Urbanism Expert/ Sociologist	About an hour

4.3.2.2. Conduct of Initiator Interviews

I experienced a process similar to expert interviews during the preparation and implementation of initiator interviews (see Section 4.3.1.2). I applied a semi-structured interview schedule and prepared the main initiator interview question template (Appendix E) based on the final themes identified with the expert interviews above in Section 4.3.1.3. Based on these themes, I asked the initiators how they came together, their relationships, their objectives, where they worked, whom they collaborated with, the project processes, and the actors involved, as well as what they thought about participatory processes. During the interviews, in accordance with the methodological principles of ANT (Callon, 1986b), I tried to avoid revealing my thoughts in order to discover the interviewees' perspectives. (see Sections 3.2.1, 3.2.3, 3.4). So, as in expert interviews, the situation, in which the open-ended question

template contains sub-questions that are specific to each interview that allow the interviewees to narrate their stories, is also the case here.

In the effort of creating a schedule with the potential interviewees via emails and cell phones, I set the priority to the people, who accepted and were suitable for the meeting. Although almost all the potential interviewees were located in Istanbul, I wanted to have a face-to-face interview, so I could get the perspectives of the participants in more detail and establish a good relationship with them (Clark, 2008, p. 432). So, based on their availabilities and positive replies, except one interview that took place at Ankara and one video call interview on Google Talk, all interviews were conducted in Istanbul on three occasions in October, November and December 2017 (Tables 4.4, 4.5). During the meetings, I recorded the interviews with the voice recorder with the consent of the participants (Appendix D). Interviews lasted approximately an hour and a half and were conducted in various places such as cafes, universities or offices according to the request of the interviewees, to increase the interviewee's comfort (Warren & Karner, 2010).

4.3.2.3. Analysis Process

The processes of interview and analysis were generally performed in a manner similar to the expert interviews (see Section 4.3.1): After deciphering the voice recordings of interviews into Word documents by using "Listen N Write" software program, I applied textual analysis approach (McKee, 2003) and analyzed the whole data via template analysis (King, 2007) with descriptive and in-vivo coding methods (Saldaña, 2009). For analysis, I generated the initial template first by manually coding on the printed texts of the interviews (Figure 4.7). In this formation of initial template, based on the themes determined (see Sections 4.2.2, 4.3.1.3), I noted the initial codes, which were often repeated in the interviews related to the details of project processes by using both direct quotations (in-vivo coding) and my interpretations (descriptive coding). After this initial template was created, I exported this initially coded data to Excel documents. Since these codes could be grouped under specific themes associated with the project processes, I gathered them in three separate sheets as

(organizational structure, participation and collaboration, and implementation) and I re-coded them to generate the final template (Figure 4.8). I discuss all the findings of the second stage in Chapter 6.

Figure 4.7. Example of the Manual Coding Process

INTERVIEW NO	CODES	SUB-CODES	QUOTES	NOTES
XIII	COLLABORATION-NETWORK	WITH UNIVERSITIES THROUGH RESEARCH	Sf.7 "bir tane bu konuda çalışan postdoc arkadaşımız var. Doktor (...) X'te çalışıyor... Aslında Almanya'da okumuş, (...) Çok uzun senelerdir Türkiye'de araştırmalar yapıyor. Şu andaki araştırmasında tezinin bir tanesinin konusu da bizim girişimin sosyokültürel etkileri. Bunu üzerine tez yazıyor. Daha çok yeni bir alan çünkü. Biz de deneye yanıla öğreniyoruz."	XI'deki gibi burada da araştırma konusu olma durumu var. Yani bu durumda, üniversite ve girişim iş birliği birkaç açıdan gelişiyor: **(1) girişimler üzerinden yürütülen araştırmalar, girişimlerin akademik araştırma konusu olmaları şeklinde, (2) girişimlerin belirli bir bölümde belirli bir derse dahil olarak bir atölye vs. yürütmeleri.**
XIV	COLLABORATION-NETWORK	WITH PUBLIC INSTITUTIONS	Sf. 1 ". Ona (iş birliğine) önem veriyoruz, tek başımıza iş yapmaktansa **farklı paydaşlarla iş birliği yaparak** projeler gerçekleştirmek bize daha anlamlı geliyor daha katılımcı bir süreç işletmek için. O yüzden **mutlaka ya bir yerel yönetim oluyor şeyimiz partnerimiz, ya işte başka dernekler oluyor.** Bizi de besliyor.	**Özellikle bu girişimde -kamusal alanda etkinlik yapmalarının da bir getirisi olarak- yerel belediyelerle iş birliği çok yüksek.**
XIV	COLLABORATION-NETWORK	WITH NGO'S	Sf. 1 ". Ona, iş birliğine önem veriyoruz, tek başımıza iş yapmaktansa farklı paydaşlarla iş birliği yaparak projeler gerçekleştirmek bize daha anlamlı geliyor daha katılımcı bir süreç işletmek için. O yüzden mutlaka ya bir yerel yönetim oluyor şeyimiz partnerimiz, ya işte **başka dernekler oluyor. Bizi de besliyor.**	
XIII	PARTICIPATION-COLLABORATION-NETWORK	WITH OTHER ACTORS	Sf.2 "Hatta bir etkinlikte biriyle görüştük, "aa süper" dedi. Sonra ikinci toplantıda karşımıza bir firma çıkarıp "hadi bunu geliştirip patent alıp satalım" kafalarına yönlendiler. Böyle farklı reaksiyonlar aldık."	Projeye katılacak hedef kitle bulamıyorlar başta. İhtiyaç sahibi bulmak için birçok yere danışıyorlar ama pek destek bulamıyorlar. Genel yaklaşım ve reaksiyon ticari yönelimli olmuş. Kimi danıştıkları kişiler kar amaçlı düşünmüşler, gönüllü değil.

| ORGANIZATIONAL STRUCTURE | PARTICIPATION & COLLABORATION | IMPLEMENTATION | Sayfa ... |

Figure 4.8. Example of Analysis of Initiator Interviews on Excel Sheet (The Final Template)

4.4. Ethical Considerations

Both in my emails in which I tried to set up the meetings and at the beginning of all the interviews, I first introduced myself, explained the content of the study, its purpose and why I would like to meet them. The reason is that "effectively informing the interviewees about the nature of the study" is considered among the prominent ethical issues regarding the interview process (DiCicco-Bloom & Crabtree, 2006, p. 319). I also submitted a signed consent form (Appendix D) for each interview and received their signatures to take their permission to use the collected data in scientific studies and to record the interview. The interviews were conducted at the places and times deemed appropriate by interviewees.

Even though the participants of this study gave permission to share their information and were not seek privacy, I partially kept their anonymity in this. This is because developing strategies by researchers for protecting participants' anonymity and confidentiality is considered as a requirement of most ethical and professional codes of conduct (Ogden, 2008). For instance, while in Chapter 6, where the analysis findings are discussed, the names were kept anonymous, in this methodology chapter I explicitly presented the experts' names (Table 4.1) and the practices discussed about (Table 4.2) to ensure the validity of the data, since anonymity, in this case, may raise concerns about validity (Ogden, 2008). However, I did not prefer to specify the names of initiators I interviewed because I believe that it would be more appropriate to emphasize the practices instead of their initiators for this kind of participative and social practices since this sensitivity about coming forward is also mentioned by some of the interviewees.

4.5. Conclusion

In this chapter, I explain the details of the methodology of this two-stage study. In the first stage, I conducted comprehensive data research on design media to create an inventory of the SOD practices in Turkey covering the last decade and analyzed the entire processes of these practices in terms of actors, issues, objectives, methods,

participation, and collaboration approaches through their representations in the media. In the two-step second stage, firstly, to validate the sampling gathered in the first stage, I interviewed six experts who are related to the field. After determining the practices to be interviewed about, secondly, I conducted 13 interviews with the initiators of these practices for 14 initiatives. The main goal was exploring the project processes in more detail in terms of the relationship of the actors, their roles, their approaches of collaboration, and participation.

CHAPTER 5

STAGE I: MAPPING SOD PRACTICES IN TURKEY

In this chapter, I introduce 35 SOD practices in Turkey that are identified according to categories compiled from the literature and are analyzed as I explained in Chapter 4. I discuss the findings in three sections based on the issues on which the practices focus, emerging from the analysis of this study (Figure 5.1). However, I should point out that the boundaries between the categories are not clear-cut, as many projects address more than one issue. The first section on urban issues covers interventions and documentation efforts towards urban problems and public engagement. The second section reviews projects related to local values and economies, where an emphasis on crafts was found. The third group of projects is concerned with social inequality concerning mainly disenfranchised groups. Following the review, in a separate section, I assess the SOD field in Turkey in terms of the salient types of initiatives, issues, objectives, methods, and participation approaches. In the text, the projects are used with their original Turkish names and their English titles are given in parentheses as shown by the initiatives themselves, otherwise, presented as my translation.

URBAN ISSUES	LOCAL CULTURES AND ECONOMIES	SOCIAL INEQUALITY
Public Space Interventations	**Local Values**	**Disenfranchized groups**
TAK	TAK	Oyun Engel Tanımaz
Sokak Bizim		Önemsiyoruz
Şehrine Ses Ver	**Revitalization of Crafts**	OTSIMO
Mülksüzleştirme Ağları	Crafted in Istanbul	Robotel
Oda Projesi: Kültürel Aracılar	Made in Şişhane	Düşler Engelsiz
Hayalimizdeki Çiğdem Mahallesi	Usta işi Beyoğlu	
100. Yılı Yeniden Düşünmek	Zanaattan Tasarıma	**Justice at Work**
	Siesti Design	Özgür Kazova
Public Green Space Interventions	Kümülatif	
POT+	Co-Knitting Project	
Park Bir İhtimal	Zanaatin algoritması	
TAK		
Tarihi Yedikule Bostanları	**Sustainable Local Development**	
Kuzguncuk Kent Bostanı	JOON	
	Imroz Tasarım Çalıştayları	
Architectural Interventions	Mardin ve Salihli Projeleri	
Herkes için Mimarlık	Designers United Initiative	
Plankton Project	Reflect Studio	
Düzce Umut Evleri	Atlas Harran Project	
Mimar Meclisi		

Figure 5.1. Issues Addressed by SOD Practices in Turkey

5.1. Urban Issues

Urban issues have always been at the forefront of activist and SOD practices with the contribution of city planners, architects, designers, and artists (see Bell & Wakeford, 2008; Architecture for Humanity, 2006; Stohr & Sinclair, 2012; see Section 2.1.1.2). They question how design can benefit to communities in need, can promote social change and can improve our daily urban experience. I outline initiatives in Turkey that focus on urban issues below in three parts, consisting of the urban documentation studies and various urban architectural interventions regarding issues such as the use of public spaces, environmental problems in public spaces, and urban transformation.

5.1.1. Interventions in Public Space

Since the 1960s, the importance of community participation in urban decisions and providing "opportunities for all people to be politically involved and share in the development process" (Sanoff, 2000, p. 1; see Section 2.2.2) is emphasized. In Turkey, a large percentage of SOD projects are explicitly interested in fostering public spaces for social and political engagement, and enabling the "right to the city."

One of these, "Tasarım Atölyesi Kadıköy" (abbreviated as TAK; *Design Atelier Kadıköy: Design Research Participation),* is a non-profit initiative with a large number of projects, established with the voluntary partnership of public (Kadıköy and Kartal Municipality), private (Urban Strategy), and civil sectors (ÇEKÜL Foundation). Having conducted projects related to Istanbul, in particular, Kadıköy and Kartal, TAK is "a place of innovation and creativity in which urbanists, designers, volunteers, students and supporters establish national and international collaborations to produce ideas and share their designed products with the public about the solution of urban problems" (takortak.org). Based on volunteerism, interdisciplinarity, and collaboration of different stakeholders, TAK focuses on producing projects that trigger social change related to urban problems, with the approach of design, research, and participation (takortak.org).

According to media representations, TAK is one of the most active initiatives working on public spaces. TAK runs two specific programs on public spaces, inviting volunteer designers and citizens for enhancing street accessibility in "Cadde (Street)" program, and for the revitalization of unused open spaces in the other, "Kıyı Köşe (Edge)." Besides these programs, TAK has attempts under its "3x3 Stratejik Tasarım (Strategic Design)" program to intervene in urban transformation processes by bringing together designers with public and private stakeholders and civil society in workshops, and producing creative strategies and design projects to this end.

Another initiative that focuses on public space is "Sokak Bizim" *(The Street Belongs to Us),* an association that is run mostly by volunteering urban planners. The association aims to create social awareness of issues such as pedestrian safety and transportation problems of streets and to provide alternative solutions with the collaboration of city municipalities and non-governmental organizations. Focusing on these issues, the members of Sokak Bizim organize participatory events and campaigns such as "Sokaklar Kentin Oturma Odasıdır!" *(Streets are the city's living rooms),* "Kaldırım Nerede?" *(Where is the* pavement*?),* "Otomobilsiz Hayat Oh Ne Rahat!" *(Life without Cars, How Comfortable!),* "Ayda Bir Gün Sokak Bizim" *(One Day a Month, The Street Belongs to Us),* "Aklımdaki Mahalle" *(Neighborhood in My Mind) and* "Sokağını Yaşa" *(Live Your Street)* (sokakbizim.org). The association often creates these projects not only to raise awareness but also to encourage local people to seek their rights, to make them act and find solutions to the problems in public places. For this reason, it may be claimed that they also have an activist discourse:

> As long as we create the city together, it belongs to us. We, together, can create more livable cities with our dreams. Let's claim for our streets because the streets are the living rooms of the city! As citizens, to make cities habitable, we must own them, reclaim them, and create shared spaces together. In this context, making the city livable becomes a form of resistance for us (sokakbizim.org).

For instance, in "Kaldırım Nerede?" *(Where are the pavement?)* project, the association members try to make citizens aware of the problems on the sidewalks. They seek citizens' active participation. In the earlier version of the project, to achieve mobilization, members encouraged citizens to use a pedometer they designed for this project (Figure 5.2), to take photographs of the problems they identify and share it on social media with #kaldirimnerede hashtag (Figure 5.3)

Figure 5.2. The Pedometer Designed by an Association Member (Retrieved from www.sokakbizim.org)
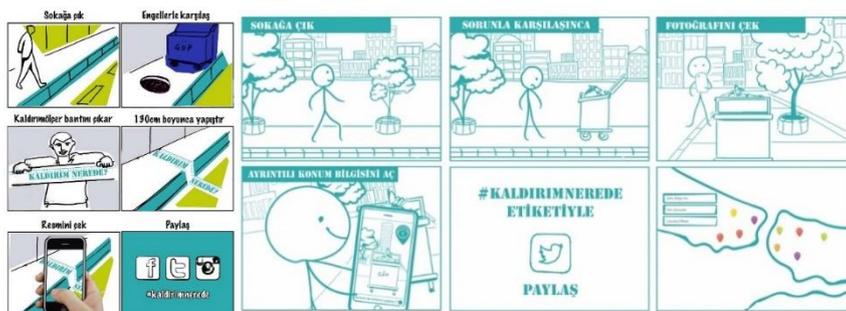
Figure 5.3. The Process of the Earlier Version of the Project (Retrieved from www.sokakbizim.org)

Recently, to revive the project, the association published an interactive online map of Turkey for the participants to post the photographs of the problems they face (Figure 5.4).
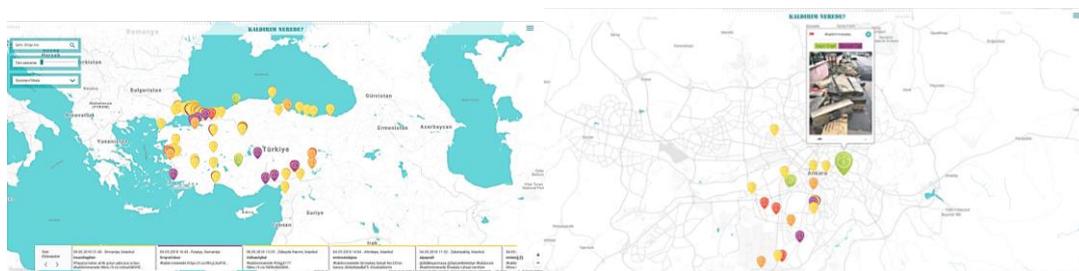
Figure 5.4. The Online Map for the Project

132

With this project, the association, not only wants to take the attention of citizens but also aims to raise awareness of all local actors such as municipalities (sokakbizim.org).

A third one is "Şehrine Ses Ver" *(Give Your City a Voice),* which describes its objective as "building and disseminating the culture of co-production in the city" (sehrinesesver.com). With the participation of citizens, the platform collects and displays sociological and statistical information via installations, interaction panels and infographic projects. The main goals are sharing different perspectives and forming the future for more livable cities, providing public awareness, and working to reveal local characteristics and potentials. Moreover, the initiative targets to document the transformation of the city and encourage professionals and citizens to be involved in this process. For example, in "Düşlerinle Gel Beşiktaş" *(Come with Your Dreams, Beşiktaş;* Figure 5.5) and "Tarihe Rengini Kat" *(Add Your Color to History)* interactive board projects (Figure 5.6), they designed interaction panels to ask citizens to share their ideas related to their neighborhood and history. Then, they analyzed these panels, discovered comprehensive results from various actors, and shared them with the public (sehrinesesver.com). With these interactive projects, they try to encourage citizens to become more involved in the process, as well as enabling communication between the locals and the public authorities.

Figure 5.5. Düşlerinle Gel Beşiktaş (Retrieved from www.sehrinesesver.com)

Figure 5.6. Tarihe Rengini Kat (Retrieved from www.sehrinesesver.com)

Another project making documentation is "Mülksüzleştirme Ağları" *(Networks of Dispossession)*. It is an online, collective data compilation and mapping study on power relations, created by Yaşar Adanalı, Ayça Aldatmaz, Elif İnce, Esra Gürakar, Zeyno Üstün, Özlem Zıngıl, and Burak Arıkan (the founder of Graph Commons that provides the network mapping and analysis platform) and anonymous participants. In the Mülksüzleştirme Ağları, a total of 393 projects and the links between private companies that are the contractors of those projects and government agencies are disclosed. These mappings contain many different construction projects, such as the Istanbul Airport, which caused the annihilation of the Northern Forests of Istanbul (Figure 5.7); the urban transformation projects that led to the gentrification of the inhabitants of Tarlabaşı and Sulukule; the Ilısu hydroelectric power plant project, which will cause a flood in Hasankeyf; the natural protected area in Batman; and the Grand Pera Shopping Center Project, which caused the destruction of the historical Emek theater (mulksuzlestirme.org).

Figure 5.7. Media Owners and Their Other Investments, Related to the Construction of 3rd Airport
(Retrieved from http://mulksuzlestirme.org)

The disclosure of this data collectively, compiled from official resources that are open to public use, to disrupt the globally built perception that individuals do not have access to data is defined by the founders of the project as a form of resistance (mulksuzlestirme.org). With its specific features such as revealing the existing structures and power relations and disrupting the existing perception, this project is distinguished from other proposed projects and can be considered as an example from Turkey to the projects defined as political design or DA in the literature (see Section 2.1.3).

Another project that fits the sampling criteria, "Kültürel Aracılar" *(Cultural Agencies),* was conducted by "Oda Projesi" *(Room Project)* collective. The collective was established by Özge Açıkkol, Güneş Savaş, and Seçil Yersel in 2000 in Istanbul, with the aims of asking questions about space and place, and creating new relationship models by using media such as postcards, radios, books, posters, newspapers or temporary spaces. The collective stands out with the extent of its engagements in public spaces (odaprojesi.blogspot.com).

Similar to Mülsüzleştirme Ağları, Kültürel Aracılar is directly related to the pressure of local agendas, and emerged in response to urban transformation in Gülsuyu and Gülensu neighborhoods. These neighborhoods are one of the urban transformation and gentrification regions in Istanbul, where immigrants from Eastern Anatolia had settled in the 1960s. To raise awareness against this gentrification and give voice to the local people, Oda Projesi carried out a participatory project with various collaborations between the years 2009-2010. Within this project, the collective first built a cultural center, named "Dükkan (Gülsuyu-Gülensu Store)" (Figure 5.8) with local citizens and various national and international volunteers to increase the interaction between all actors such as local people, design professionals, etc.

In this center, they conducted meetings with guests from different disciplines and professions and organized workshops to establish close relations with the local people and to increase the visibility of the place (kulturelaracilar.blogspot.com).

Figure 5.8. Gülsuyu-Gülensu Store and an Announcement for a Meeting Event in the Store
(Retrieved from kulturel-aracilar-etkinlikler.blogspot.com.tr)

For instance, in a participatory workshop, "Başka bir mimarlık mümkün mü? Haydi beraber kuralım!" *(Is another architecture possible? Let's set it up together!),* they asked local citizens to sketch their desires about the neighborhood and then, exhibited those drawings in a local restaurant (Figure 5.9). They also conducted oral history research named "Sözlü Tarih Projesi" *(Oral History Project)* and interviewed local citizens to document and exhibit the material culture of the districts. They also asked

136

them to bring materials related to place such as photographs, letters, belongings, etc. to exhibit these in a "Seyyar Vitrin" *(Portable Showcase*; Figure 5.10) (kulturelaracilar.blogspot.com). Oda Projesi collected these data under a book, *Kendi Sesinden: Gülsuyu-Gülensu,* which includes the narration of fifty people who produce, build, and carry forward the neighborhood (odaprojesi.blogspot.com).
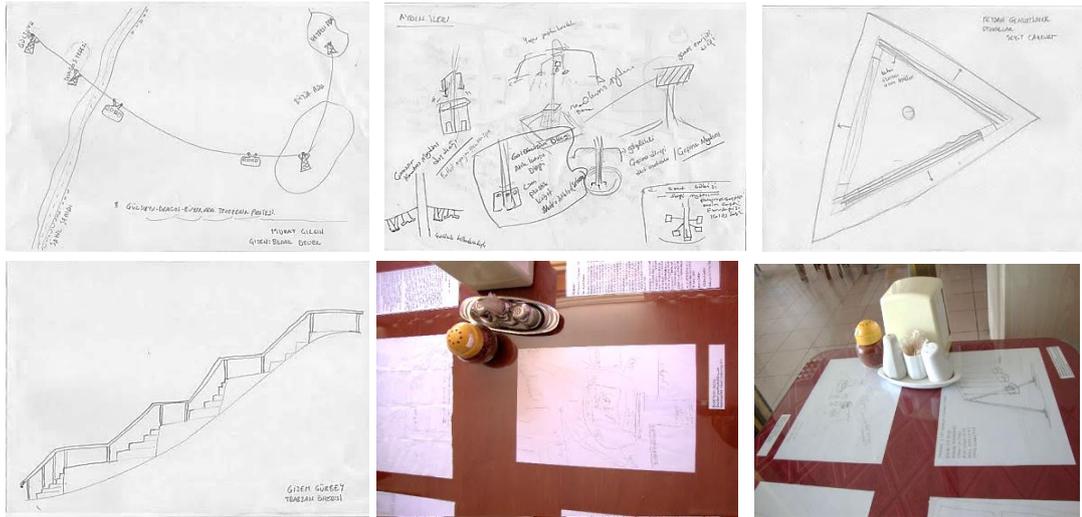
Figure 5.9. Başka Bir Mimarlık Mümkün Mü? Haydi beraber kuralım! (Retrieved from kulturel-aracilar-etkinlikler.blogspot.com.tr)

Figure 5.10. Seyyar Vitrin (Retrieved from kulturel-aracilar-etkinlikler.blogspot.com.tr)

This project adopted a local, open, participatory, collective, pluralistic and interdisciplinary collaborative approach while aiming to build relationships among different actors and raising awareness by making place visible and archiving its history.

The other two initiatives working in public space with a specific focus on the neighborhood are the "Hayalimizdeki Çiğdem Mahallesi" *(Dream Çiğdem*

Neighborhood; Figure 5.11) and "100. Yılı Yeniden Düşünmek" *(Rethinking 100. Yıl*; Figure 5.12; 5.13) projects. These projects were realized with the collaboration and participation of university students, various NGOs, and local citizens, under the leadership of academics at the Faculty of Architecture in Middle East Technical University.

Since 2010, PD projects within Dream Çiğdem Neighborhood have been conducted as a part of the third year studio at the Industrial Design program, to design future sustainability scenarios. In these projects, in collaboration with NGOs, a neighborhood association, and industrial partners, students were encouraged to establish communication with inhabitants, discover problems of the neighborhood and design diverse sustainability scenarios, to promote community development and long-lasting relationship between these actors. Between the years of 2012 and 2016, four PD projects were conducted with the focus of these specific themes: "Dream Neighbourhood," "Neighbourhood Identity," "Post-Use Scenarios," and "Inclusive Neighbourhood" (Kaygan, Demir, Korkut & Güngör Boncukçu, 2017). Within these projects, field trips to observe the neighborhood, interviews and meetings with local actors were conducted, and various scenarios were developed with different stakeholders and students via brainstorming sessions, storyboards, system diagrams and models (Kaygan et al., 2017).

Figure 5.11. Çiğdem Mahallesi PD Project Process (Retrieved from Kaygan et al., 2017)

100. Yılı Yeniden Düşünmek project aims to create alternative decision-making and design method for urban design processes that are lack of participatory policies. A collective, collaborative process was designed to bring together all actors, such as local people, local and central government units, initiatives, NGOs and professional chambers, which can be involved in this process. In the context of the design process, it was considered essential to create a platform in which each actor has an equal say and to develop a participatory urban design model that respects the rights of all actors. Thus, instead of urban design applications carried out with a top-down approach, it is aimed to create a design method that touches the daily life. To achieve this, with the collaboration of various actors, the processes are based on PD methods, and common design idea generation techniques such as brainstorming, simulation, role-playing, etc. (www.100yiliyenidendusunmek.org; Figures 5.12; 5.13).

Figure 5.12. 100. Yılı Yeniden Düşünmek: Information Stand and Neighborhood Festival (Retrieved from www. 100yiliyenidendusunmek.org)

Figure 5.13. 100. Yılı Yeniden Düşünmek: Goal Setting Meeting (Retrieved from www.100yiliyenidendusunmek.org)

In summary, it is seen that at the basis of these projects' efforts to mobilize people is not only to raise people's awareness but also using design to encourage them to pursue their rights and participate in decisions about their environments. Being influenced by social, cultural and political events such as urban transformations, the initiatives try to make local actors and spaces visible through projects, while encouraging them seeking for their rights. Therefore, these initiatives often have a critical and activist stance. However, they still work with local authorities, such as municipalities, for temporary or permanent interventions, as is the case many other initiatives in the inventory.

5.1.2. Interventions in Public Green Space

In Turkey, a group of initiatives bring together environmental concerns such as climate change and recycling with an interest in fostering public. For example, according to the media information provided by TAK, almost every project is designed with environmental sensitivity that is concerned about issues such as ecological sustainability, climate change, and recycling. For example, at the Kartal branch of TAK, there are two programs especially involving ecological matters. One is "İklim" *(Climate)* program, which is about designing creative and sustainable recycling methods and processes for the future of neighborhoods and developing urban awareness on sustainability and recycling waste through participatory methods. The other is "Bostan" *(Truck Farm)"* program. Through participatory methods and by the collaboration of agricultural experts and inhabitants of the neighborhood, it is about the inclusion of urban agriculture in neighborhood life with the exploration of information on the climate, vegetation, and soil of Kartal and the cultivation of the gardens, vegetables, and fruits. With these programs, local citizens are encouraged to be sensitive about environmental matters such as recycling their waste; and cultivate their own truck farms to discover the possibilities of urban agriculture (takortak.org).

In a similar vein, there are two projects, "Komün-Aksiyon Bahçeler" *(Common-Action Gardens;* Figure 5.14) and "Komün-Aksiyon Duvarlar" *(Common-Action Walls*; Figure 5.15) conducted by the POT+ design research group at Istanbul Bilgi University. Komün-Aksiyon Baheler is urban furniture which is placed in official park layouts, aiming to bring together people by producing. It stands on the philosophy of "protect, sustain, and share" and gathers people through the principle of co-production. These gardens help citizens to organize sustainable, common lifestyles by associating vegetable deposits, tree planting areas, water bowls, composite pits, seedboxes, gardening supplies, animal nursing niches and resting corners in a common structure (xxi.com.tr, 2015).

Figure 5.14. Komün Aksiyon Bahçeler (Retrieved from www.xxi.com.tr)

The continuity of this project, i.e., the continuity of living things that are hosted by this furniture, was left to the attention of the visitors of these gardens. Sustainability was attempted to be achieved by ensuring different actors' collaboration, even if they were unaware of each other (potplus.org). Thus, ecological sustainability was not the only goal of this project; it also aimed at generating a social consciousness by creating awareness and mobility in society.

Designed with a similar purpose, Komün-Aksiyon Duvarlar is a performative wall obtained by transforming Komün-Aksiyon Bahçeler into a structural element with a different material and production technique. It is designed with holes for the cultivation of edible plants as a sustainable and participatory urban garden structure, which enables cultivation, maintenance, irrigation, and harvesting of these plants (potplus.org).

Figure 5.15. Komün Aksiyon Duvarlar (Retrieved from www.arkitera.com)

Another project that questions public green spaces, opens a debate about it and encourags citizens to claim their city is "Park Bir İhtimal" *(PARK: A Possibility),*

curated by Can Altay. Within this project, there are different individual and collective works "Kitapçık ve tabela, Ahşap Tünek, Çimenler, Kamusal Çalışma ve oyun alanı heykeli, Kent Bostanı, Mayıs'ta ve Temmuz'da Nihori, Dinle-Gez," and they were exhibited in Nişantaşı Cumhuriyet Park between May 2010 and January 2011 (Altay, Kortun, & Elveren, 2017). In the works, designers employed a co-production approach to the public parks they worked on, for a purpose that is similar to the POT+ project, to raise environmental awareness and public engagement.

The main concern of this project was to understand parks in public spaces that can no longer host any sign of life and reproduce them (Altay, Kortun, & Elveren, 2017). The works produced within the project aimed to remind people of their rights to use public spaces and encourage people to claim their city. To provide this, the designers and artists tried to increase the interaction between people through the working, playing spaces and the truck farm areas, produced by recycled materials (Figure 5.16). Thus, it was aimed to produce a collective consciousness by generating different usage possibilities in rarely used parks for reasons such as security and city planning.

Figure 5.16. Works by Park Bir İhtimal (Altay, Kortun, & Elveren, 2017)

Since urban agriculture is being implemented for public engagement and ecological activism all over the world (see Section 2.1.2), two prominent community gardens in Turkey can also be considered in this category. "Tarihi Yedikule Bostanları" *(The Historical Yedikule Vegetable Gardens)*, which is located in a UNESCO site in Istanbul, and "Kuzguncuk Kent Bostanı" *(the Ilia Garden)* in Kuzguncuk, both were affected by urban transformation and protected by the collaboration of volunteering locals and professionals (Connelly & Bal, 2016). These projects both have the aim of preserving green and historical areas, as well as engaging local people. However, they are different in practice. While inhabitants make the planting process in the Kuzguncuk Vegetable Garden for the use of the neighborhood, in the Yedikule Garden, gardeners make produce for commercial purposes.

5.1.3. Architectural Interventions

All around the globe, the interest in social and activist architecture has increased recently, and mainly architects have become increasingly sensitive to disadvantaged groups that cannot receive professional design and architectural support (see examples in Lepik, 2010; Aquilino, 2011; see Section 2.1.1.2). In Turkey, a number of initiatives, made up not solely but largely of professional architects and architecture students, collaborate with local people and public institutions for this purpose.

For instance, Herkes için Mimarlık (HIM), established in Istanbul, 2011, is an association that collaborates with local actors to solve their social and architectural problems (Figure 5.17; 5.18). With the belief that everyone has an equal right to have the education and appropriate infrastructure, they transform idle buildings and spaces in various rural and urban areas of Turkey into educational places such as schools and libraries. They prefer to work collectively with volunteering, participatory, and collaborative approach; therefore, they invite students and professionals from different disciplines by open calls for design and implemention (herkesicinmimarlik.org). During the projects, they try to establish a genuine relationship with local people. To achieve that, the initiators include local people in the processes, ask the domestic workers' help for construction operations, and prefer

to use local materials. Since 2011, they have completed lots of projects in different districts of Turkey such as small villages in Istanbul, Ankara, Izmir, Ordu, Giresun, Çorum, Kahramanmaraş, Edirne, Manisa, Muğla, Tokat, and Uşak. With that list, HIM, among all the initiatives, is the one that has the largest number of implemented projects in minor cities of Turkey.

Figure 5.17. Visualization Examples (Retrieved from www.herkesicinmimarlik.org)

Figure 5.18. ollective Implementation Process and a Letter from a Local hild (Retrieved from www.herkesicinmimarlik.org)

"Plankton Project" is another initiative that realizes architectural interventions in public spaces. It is a collaboration-oriented collective, founded by architects who were then students, who aspired to participate in real-life creative processes that are generally left out from the education curriculum of today's theory-based academia, and believed that small-scale endeavors can have wide-reaching outcomes. Through this perspective, they built structures such as bus stops, common sharing spaces and swings by prioritizing the needs of the place and locals. During the projects, they prefer to collaborate with local workers and to be in touch with the local people to consider their cultural values (Dayanismamimarligi, 2017).

For instance, in "Durak Ovacık" project, they designed a local-based bus station in Tunceli with the collaboration of Ovacık municipality (Figure 5.19). The project idea emerged from a member of the collective who was on a meeting where the problems of the region were discussed with the mayor of the district. According to the mayor, after the free bus policy, the need for new bus stations had emerged. Upon this, the collective stated that they could help them at this point; in this way, the collaboration among the collective and Ovacık municipality started. The initiative shaped the design by discussing it with the local people and determined the final bus stop design according to the needs of the region and the local actors. Within the scope of the project, they collaborated with domestic workers and used idle materials in the municipality's waste stores. They tried to design such a station that could be easily accepted by the local people with its suitability (Dayanismamimarligi, 2017).

Figure 5.19. The Durak Ovacık Bus Station (Retrieved from www.planktonproject.com)

A third initiative, *"Mimar Meclisi" (Architects' Assembly),* founded in February 2015, came together voluntarily to create architecture for the public and with the local people (Figure 5.20). It is a democratic and collective mass organization aiming to produce ideas and solutions for emphasizing the social dimension of architecture and being the voice of groups that cannot be represented in the discussions of architecture. For this purpose, they create tools to work on problems such as city, public space, nature, working conditions of architects, etc. The collective specifies that their difference from NGOs is in their working principles; rather than taking advantage of the financial support and funds that make it possible for NGOs to work, the collective adopts the principle of acting by solidarity established with the power of initiative members and the local people. Furthermore, the collective uses an activist language and criticizes local authorities, as can be seen in its slogan claimed in the group's

social media pages; "Architecture for the people, not for the profit!" According to the collective, the improvement process carried out by the Architect Assembly in Küçük Armutlu Neighborhood (FSM) with the locals is an important example reflecting the goals of the team (dayanismamimarligi.org).

Figure 5.20. Examples from Projects (Retrieved from www.dayanismamimarligi.org)

The last one in this category, "Düzce Umut Evleri" *(Düzce Hope Homes),* has emerged in response to a specific problem: the housing struggle of the victims of the 1999 earthquake in Düzce. The story of the initiative is described as follows: After the second largest earthquake of Turkey, in Düzce in 1999, the local people who lost their houses faced a significant housing problem. The government's solutions were both slow and insufficient because while solutions were implemented only for house owners, people who lived in rental houses were not offered a solution. That is why the victims who lost their houses first decided to solve this housing problem by themselves collectively. Then, in 2003, they started a struggle for their rights by establishing the "Düzceli Evsiz Depremzedeler Konut Kooperatifi" *(Düzceli Homeless Earthquake Victims Housing Cooperative;* dayanismamimarligi.org).

After years of struggle, in 2015, upon the open call of the earthquake victims, Düzce Umut Atlyesi was established to discuss and develop an alternative design process focusing on the homeless earthquake victims in Düzce. With the establishment of the Düzce Umut Evleri, the work gained momentum and in collaboration with the victims and their housing cooperative, a group of volunteering professionals from different disciplines have organized a series of PD workshops and collectively designed houses (Figure 5.21). Under the slogan of "Birlikte Mücadele, Birlikte Tasarım" *(Fight*

Together, Design Together), these volunteers and victims politically and professionally fought together against the monopolized face of housing construction with the belief that "it is possible to practice an alternative housing production in Turkey" (duzceumutatolyesi.wordpress.com). The project stands out in the inventory as the one with possibly the most participatory process and highest impact, providing 389 houses for earthquake victims.

Figure 5.21. The Participatory Process of Düzce Umut Evleri (Retrieved from www. duzceumutatolyesi.wordpress.com)

The projects examined under the umbrella term "urban issues" demonstrates that there is a wide range of engagements establishing various relationships at different levels, from temporary formations to completed architectural projects. Many of these projects, regardless of approach and scope, often bring together local people and public institutions, mainly municipalities. The vast majority of these initiatives are also strongly influenced by the political agendas mostly related to urban transformation in Turkey, and therefore have political objectives and politically

infused, activist discourses that aim to raise awareness and mobilize people and engage them for tackling these problems politically.

5.2. Local Cultures and Economies

As I noted in the literature review, many projects and studies in design practice and research celebrate the notion of locality and promote building a close relationship with local people (See Section 2.1). Scholars highlight the importance of local communities and practices (Manzini, 2015; Irwin, Tonkinwise & Kossoff, 2013; Irwin, Tonkinwise, Kossoff & Scupelli, 2015; Irwin, 2015), local materials and skills (Melles, de Vere, & Misic, 2011) for socially and environmentally oriented design practices. Adhering to the value of the engagement with grassroots practices in SOD, it can be seen that many SOD initiatives in Turkey attach importance to local cultural contexts.

For instance, TAK's environmental, sustainability-oriented, urban projects are mainly local-value-based. "Bellek" *(Memory),* "Harita" *(Map)* and "tasarlaTAK" programs of TAK's Kadıköy branch can be considered as good examples to illustrate this approach. These programs aim to preserve and document local values of Istanbul's Kadıköy neighborhood. In "Bellek" program, the main goal is to create an archive of Kadıköy's local cultural values by using tools such as photography, video, drawing, and writing. In "Harita" program, inhabitants of Kadıköy and designers are expected to trace the neighborhood's invisible values and transform them into various high quality visual or auditory products. Their other program "tasarlaTAK," encourages young designers to get inspiration from Kadıköy's local cultural values, and to reproduce them into souvenirs and goods through PD activities. Similarly, in Kartal branch of TAK, there are certain programs that aim to focus on local values such as "Kiler" *(Larder)* and "çeyiz" *(Dowry).* While "Kiler" program embraces the diversity of cultures and encourages citizens coming from different regions to share their culture with each other through culinary culture, in "çeyiz" program, it is intended to gather local citizens and designers to design household dowry goods together. In this way, local, social and cultural values can be expressed through design (takortak.org).

Other projects in this category, however, are concerned beyond preservation and documentation of local values. They focus on issues regarding empowering local communities such as craftspeople or local women and even disadvantaged groups such as refugees, by supporting them and contributing to the local economic sustainability. In the following two sections, I outline fourteen projects as examples focusing on local economies.

5.2.1. Revitalization of Crafts

Initiatives under this heading develop strategies through design to support the economic development of the craftspeople and benefit from a discourse that proposes to increase their visibility and collaboration with design professionals. Three projects aim to support the craftspeople by mapping, documenting, and showcasing their crafts that are under the risk of disappearance. One is "Crafted in Istanbul," a project started to conduct within the scope of a graduate course at the Department of Industrial Design at Istanbul Technical University in 2012. This is an interactive, online map that is open for everyone's contribution, where basic information such as craftspeople's workshops, contact information, workshop images, and stories of their products can be seen (Figure 5.22). The project attempts to make craftspeople visible for related stakeholders such as design professionals to establish a collaboration, a business relationship between them (Figure 5.23). At this point, it is clear that this platform was not merely concerned with the appearance of craftsmen and crafts, but also with "collaboration in production" (craftedinIstanbul.com). So, the primary purpose of this platform is to open up the possibility of collaboration with craftspeople along with supporting the local economy to make it sustainable.

Figure 5.22. Crafted in Istanbul (Retrieved from www.craftedinIstanbul.com)

Figure 5.23. Photographs of Craftspersons from the project

Another project, "Made in Şişhane" conducted by Aslı Kıyak İngin with the collaboration of Bilgi University, is one of the examples that activates the collaboration between craftspeople and designers, expresses the value of sharing knowledge and experience and aims to support local economy and values. The project started in 2006 with the specific focus on Şişhane district, the lighting center of Istanbul, which has undergone urban transformation through state policies and thus has been the target of gentrification. The project has similar objectives with "Crafted in Istanbul"; it has aimed to make the economic potential of the district visible by seeking ways to maintain the centuries-old tradition of production in the region, through a series of events such as mapping, documentation, production, exhibitions, and interviews. The project lasted about ten years (Kıyak İngin, 2011; Figure 5.24).

Figure 5.24. Made in Şişhane (Retrieved from www.morethandesignist.wordpress.com)

Three other projects, conducted under courses at universities, concentrated on the revitalization of particular crafts. One is "Siesti Design" project, conducted by architecture students in Fatih Sultan Mehmet University, who collaborated with craftspeople to support them economically for maintaining and sustaining the craft of basket knitting. Within this project, students designed and produced a handmade project tube made of chestnut wood in collaboration with a craftsperson (Figure 5.25). The other, "Zanaatin Algoritması" *(Algorithm of Craft)* is a documentation project with the collaboration of craftspeople, conducted within an architectural project studio, named "bişey dönüştüren," under the leadership of Zeynep Ataş and Nizam Sönmez, in Mardin Artuklu University. The project attempted to contribute to the continuity of crafts by investigating and archiving various crafts in detail and visualizing its processes through drawing and films (kentingirdaplari.blogspot.com.tr; Figure 5.26). The other one is "The Co-Knitting Project," conducted by Bilge Merve Aktaş in 2014 at Koç University. It attempted to sustain traditional local handmade sock production by enabling collaboration, skills-sharing, and knowledge and experience exchange between local craftspeople and professionals (Aktaş & Veryeri Alaca, 2017; Figure 5.27)

Figure 5.25. The Designed Product of Siesti Design (Retrieved from http://www.arkitera.com)

Figure 5.26. Works by Zanaatin Algoritması (Retrieved from www.kentingirdaplari.blogspot.com)

Figure 5.27. The Co-Knitting Project (Aktaş & Veryeri Alaca, 2017, pp. 239, 251)

Three more projects brought designers and craftspeople together in events. The "Usta işi Beyoğlu" *(Masterpiece Beyoğlu)* project is launched in a collaboration of Istanbul Development Agency, Culture City Foundation, Beyoğlu Municipality, and Istanbul Bilgi University in 2015, with a scope that includes four main activities; Contemporary Apprenticeship Program, Beyoğlu Creative Workshops, Spatial

154

Improvement, and Master Beyoğlu Festival. It aims to strengthen the relationship between the creative industries and the craft districts of Istanbul, and to increase the visibility of the creative potentials arising from these relationships (ustaisibeyoglu.org). Istanbul Modern Museum actualized a project, the "Zanaattan Tasarıma" *(From Crafts to Design)* project, under the roof of "Istanbul Modern Craft, Art, and Design Platform" with the support of Istanbul Development Agency. Within the project, five craft branches were reinterpreted, and various designers and artists designed five products by using five different materials in collaboration with craftspeople specializing in those specific crafts: A shaving brush designed out of water buffalo and ram horn, a copper tray, an ash wood bowel, a glass napkin ring, and a nacre-and-silver cufflinks (Zanaattan Tasarıma, 2015-2016; Figure 5.28). The last initiative, "Kümülatif," also brought together design professionals and craftspeople through events (Figure 5.29). According to the interview statements of initiative members on the media, it is a non-hierarchical, democratic initiative that generates the design process as a collective effort. It emphasizes the relationship between designer and local producer and organizes projects to raise this business collaboration.

The only aim, however, is not merely about making the crafts visible; they also want to raise awareness about the value and inequality of labor. So, in their projects, while designing and co-producing products, they interrogate the traditional design-production relations and inequality in labor visibility.

Figure 5.28. Products and Actors of Zanaattan Tasarıma (Retrieved from Zanaattan Tasarım, 2015-2016)
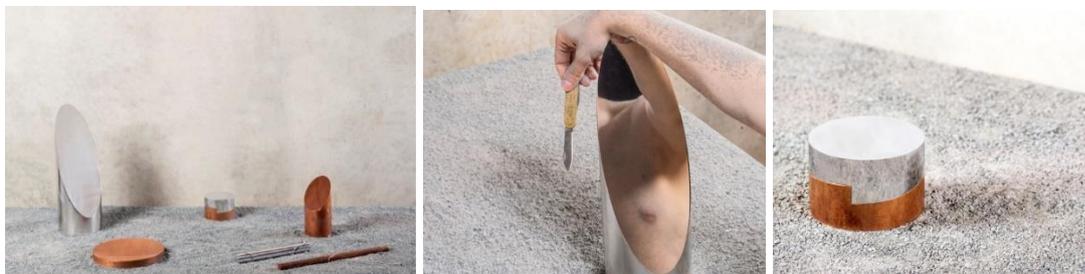
Figure 5.29. Products of Kümülatif (Retrieved from www.arkitera.com)

In the projects of the initiatives in this category, where the product of crafts come to the fore, once again design is benefited to establish a relationship, make visible, enable experience, and knowledge sharing. These projects are related more closely to industrial design than other design disciplines, as opposed to the dominance of architecture and urbanism in the previously presented initiatives. Accordingly, it is seen that design departments at universities play a critical role in all but two of these projects.

5.2.2. Sustainable Local Development

Another group of initiative shares some of the concerns and approaches of practices aimed at reviving handicrafts, while simultaneously trying to ensure the economic sustainability of communities through local values, crafts, and design. In this section, I outline the projects of six of these initiatives.

One of these projects is "Imroz Tasarım Çalıştayları" *(Imroz Design Workshops),* conducted since 2014 in Gökçeada, under the leadership of Alayça Erözçelik and Alpay Er, in collaboration with many different actors, especially Özyeğin University, Faculty of Architecture and Design (Erözçelik & Er, 2014). The purpose of these workshops is explained as follows:

> Facilitating the emergence of a local system of innovation based on the bicultural character of Gökçeada Island is the core purpose of the workshops, with the emphasis on the island's sustainable potential and on the traditional production of the islanders (Erözçelik & Taşdizen, 2017, S1752).

To this end, they try to ensure the active participation of local community members in these workshops, so that the designers and local members use design to transform the island's cultural and natural resources into value-added products and services (ozyegin.edu.tr; Figure 5.30)

Figure 5.30. A Snapshot from One of the Workshops and a Selection of Products (Erözçelik & Taşdizen, 2017)

Another inititive is Joon. Launched in 2016 with the idea of bringing together immigrants and designers, Joon defines itself as a capacity building platform for

producer groups with limited livelihoods. The initiative aims to facilitate the social and economic inclusion of individuals and groups with basic production skills, such as women, disabled, migrants, etc., in society through design products (joon.world; Figure 5.31)

Figure 5.31. JOON Products and the Craftsperson (Retrieved from www.joon.world)

Four more examples focus on women in particular. Çiğdem Kaya from Istanbul Technical University has conducted projects first in Mardin, then together with Koray Gelmez in Salihli, to contribute to the local economy by empowering local women, who produce a variety of crafts. They assist a group of local women and transfer basic design knowledge to them to transform their crafts into designed products that can find a better market (Kaya & Gelmez, 2013; Kaya, 2015; Figure 5.32). The second initiative, "Designers United Initiative" (DUI), is a design collective, supported by various international funding and national and international actors. DUI, explaining its purpose as establishing systems that serve sustainable development by preventing poverty, is an initiative that develops educational activities for women. With these activities, they try to ensure equal participation of low-income women in social life. The initiative ran two training and collaborative projects where taught teach women how to produce sellable goods through design; one in Soma, with the spouses of miners who lost their jobs, after the catastrophic disaster that caused a vast number of losses in 2014, and one with Syrian refugee women (designersunited.org; Figure

5.33). The third project in this category, "atlas," launched in 2017, is based on a model that supports women in Harran and Syrian refugee women in gaining their economic freedom, with the leadership of Harran District Governorship, and the support of Harran Family Support Center and various design professionals. It is aimed that women play an active role in the production of wood, felt, ceramics, and weaving workshops in the governorship center, so that they participate in both social and professional life (atlasharran.com; Figure 5.34). The fourth is "Reflect," a fashion design entrepreneurship that aims to economically support girls in high school within disadvantaged communities. The initiative helps these girls to train in creative sectors and works together with textile workshops where mostly women are employed or established entirely by women (imece.com).

Figure 5.32. Product Examples from Mardin and Salihli Projects (Retrieved from Kaya & Gelmez, 2013; Kaya, 2015)

Figure 5.33. Products Designed by Women with DUI (Retrieved from www.designersunited.org)

Figure 5.34. atlas Project (Retrieved from www.atlasharran.com)

A striking feature of the initiatives in this category is that the language they use is dissimilar to the activist discourse of much of the work I have previously introduced in urban issues. They, instead, underline the financial sustainability aspect along with the social value created (see Markussen, 2017; see Section 2.1.5.1; *cf.* Fleischmann, 2013). As a whole, the initiatives that are interested in local cultures and economies share a common objective to work with local crafts and increase their economic effectiveness. Compared to the collective character of public engagements of the initiatives that focus on urban issues, it is expected that the works in this category bring a stronger collaboration at the level of individual knowledge and skill transfer and empowerment. That is because these works result from the engagement raised by the one-to-one communication between designers and craftspeople. Furthermore, many projects under this title have been realized in collaboration with the universities. So, it can be stated that the studies focusing on social problems in the design departments of universities have an approach that underlines the importance of local values and economies. The impact of local agendas including social, cultural, and political events on the initiatives is also easily noticeable since projects are focused on highlighting handicrafts, due to trigger events such as urban transformation, migration or Soma disaster.

5.3. Social Inequality

One of the key points emphasized by Papanek (1985) was the over-representation of the wealthier and more powerful social groups in the design and the neglect of the

ones in need. Following Papanek's observation, the potential and responsibility of design in terms of promoting inclusion and equality and empowering the under-represented groups has been discussed (Bell, 2004). In this context, democratizing the design process and balancing the power asymmetries inherent to it have also constituted the key tenets of PD (Kensing & Greenbaum, 2013; see Section 2.2.3). In the previous section, I introduced several projects that aim to support women and immigrants economically by improving their handicrafts with design skills, and involve them in social life. In this section, I present a number of initiatives and projects which are related to social inequity for children and the disabled, and lastly, I introduce one last initiative for social justice at work.

5.3.1. Disenfranchized groups

In 2014, Bursa Nilüfer Municipality collaborated with a wide range of public, civil and university partners to launch a project, the "Oyun Engel Tanımaz" *(Game Knows No Bounds).* In this project, through a participatory workshop, disabled and able-bodied high school students designed a playground where they could play together (Figure 5.35). The project, aimed for children's participation in decision-making processes in urban settlements, development of urban awareness, and capacity building for the design of urban space suitable for all individuals with and without disabilities (nilufer.bel.tr). Based on the discourses on the media, together with the *atlas* project, the project is one of two projects in which a municipality acted as a leader without the mediation of another organization.

Figure 5.35. Oyun Engel Tanımaz Project Process (Retrieved from www.nilufer.bel.tr)

There are two other initiatives that focus on the theme of the play, both supported by the "IMECE" *(Collective Work),* a SI platform that aid entrepreneurs in initiating SOD and innovation projects. One is "Önemsiyoruz" *(We Care),* which designs toys for children in special situations, such as those living with their mothers in prison (Figure 5.36). During their projects, they collaborate with universities and volunteers from different disciplines, such as industrial design, fashion design, sociology, pediatrics, psychology, architecture, etc (onemsiyoruz.org). The second is "OTSIMO," a free open-source mobile education platform, which develops online games for children with special needs, especially autism, to support them in their participation in social life (otsimo.com; Figure 5.37). Even though these initiatives do not include end-users, that is children, in their processes, they collaborate with NGOs, universities, professionals from various disciplines such as designers, pedagogues and psychologists, and families of those children.

Figure 5.36. Designed Toys and a Snapshot from a Workshop of Önemsiyoruz (Retrieved from www.onemsiyoruz.org)

Figure 5.37. OTSIMO (Retrieved from www. arikovani.com; www.mobidictum.com)

Another initiative, "Robotel" *(Robot Hand)* is an association that designs and produces 3D-printed prosthetic hands for children with Amniotic Band Syndrome, a congenital disease that affects limb development (Figure 5.38). As part of the global e-NABLE community, Robotel collaborates with volunteers from different disciplines in measuring, designing, printing and assembling prostheses. To find and communicate with the volunteers that the association seek for their help, they create an online map (robotel.org). One last SOD project for the disabled is "Düşler Engelsiz" *(No Disability for Dreams),* conducted by carpet manufacturer Atlas Halı in collaboration with the Türkiye Görme Engelliler Derneği (*Turkish Association of Visual Impairment*). It was a one-time project in which designers were matched with visually impaired participants and worked one-to-one to design carpets (atlashali.com.tr; Figure 5.39). So, there is a direct communication with the focused group here. The visually impaired people have included in the design process, moreover, were treated as co-designers. The project is a part of public relations attempts of the company and the only project in this inventory carried out by a profit company.
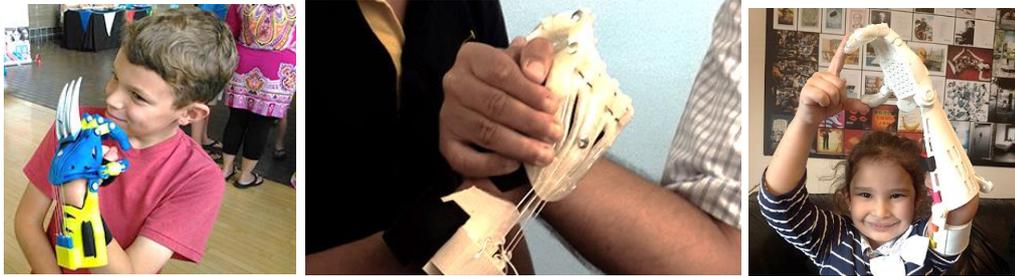
Figure 5.38. The Prosthetic Hands of Robotel (Retrieved from www.robotel.org)

Figure 5.39. Düşler Engelsiz Project (Retrieved from www.dsgnmariposa.blogspot.com; www. ailemerkezi.com)

5.3.2. Justice at work

The last initiative for this section is "Özgür Kazova" *(Free Kazova)*. It stands out with its unique character in the inventory. In 2013, contemporaneous with the Gezi Park events, workers of the Kazova Textile Factory occupied their factory to seek their rights regarding unpaid salaries and unfair dismissals. Unable to receive responses to their reactions, the workers then set up a cooperative and begin to produce and sell sweaters, under the brand name, Patronsuz Kazak (*Sweater without a Boss*; Figure 5.40). During their long struggles, they have received support from NGOs, artists, unions, and volunteering professionals, including those from design disciplines (Dinçer, 2015). For instance, in 2014, with the support of these various volunteers, the workers opened a cultural center including a shop to sell their products. At the opening of this center, which was designed voluntarily by designers, volunteer musicians performed and the works of various artists were exhibited. Moreover, the sweaters and accessories prepared by artists and designers were presented at the fashion show by volunteers from the art community (yesilist.com). Özgür Kazova, as an example where various participants and volunteers from different disciplines gathered for a common purpose, demonstrates how designers can contribute to activist practices that seek alternatives to the existing production system and economy.

Figure 5.40. Patronsuz Kazak (Retrieved from www.yesilist.com)

5.4. Discussion

In this chapter, I reviewed a number of SOD practices in Turkey through media representations of initiatives (Appendix B-F). The presented inventory was selected according to the three criteria of the participation of different actors, the involvement of professional designers and implementation, as well as a definition of SD that focuses on non-commercial objectives. Drawing on the findings, I discuss the field of SOD in Turkey in terms of the types of institutional actors involved, the issues they tackle, their objectives, methods they apply, and participatory approaches.

5.4.1. Types of Initiatives

As the analysis demonstrates, SOD projects in Turkey are undertaken mostly under the leadership of non-profit actors. There are projects by three associations, one foundation, one museum, one worker's cooperative, two artist projects, and several collectives. There are also hybrid practices supported by the partnership of public, civil, and private actors. Very few municipalities are involved in such projects and those who are related typically contribute as supporting actors. It is seen that the majority of these practices are supported or run directly by actors in universities, especially in design departments. The engagement in SOD projects is particularly high in craft-related projects. Universities seem to have an effective role with their contributions such as providing infrastructure for the projects. Also, design academics, who directly initiate and carry out their own projects, or support other initiatives' projects by including them within the scope of their courses and encourage the university students to participate in those projects, have a significant role. Furthermore, by not counting the four small-scale entrepreneurial businesses, and the exception of Atlas Halı, large-scale commercial companies are missing from this picture.

In addition to trained design professionals, even if it is few, the involvement of local people is also seen in the projects; however, these projects are generally initiated with the attempts of the professionals rather than a grassroots approach (Manzini, 2015) in

which the demands come from the local people (see Section 2.1.2). There are three exceptions to this observation; Düzce Umut Evleri, initiated by the request of members of the cooperative that are victims of the earthquake, Kuzguncuk Kent Bostanı, launched by locals gathering to resist against urban transformation in the region, and zgür Kazova, established by local workers to fight for their social rights. However, the reports on which this analysis is based are likely to exaggerate the contributions of institutions at the expense of local and non-professional partners since they are taken from self-representations of the initiatives in press releases, interviews, etc.

5.4.2. Issues

Issues the initiatives focus on are gathered under three main headings; urban issues, local values and economies, and social inequality (Figure 5.1). Projects on the urban context are typically temporary, carried out by architects and urban planners as interventions in public spaces with the aim of increasing the quality of life of citizens by creating awareness and increasing the mobilization of local citizens via participatory methods. Some initiatives go beyond temporary interventions and volunteer their expertise for architectural projects for the benefit of society. Though fewer in number, these initiatives still have the largest number of projects and seem to create the most persistent impact. Initiatives that problematize urban transformation also conduct long-term projects.

In the discourse of initiatives, the importance attached to local values is distinctly felt. This usually manifests as keeping traditions alive by either documenting them or transforming them for present-day conditions. The most common argument by the initiatives focusing on crafts is for strengthening the relationship between craftspeople and creative industries by making the former's crafts more visible and open to collaboration. At the same time, it is seen that protecting local values is directly related to the fostering of local sustainable economies, as well as social inequality and inclusion. Design is considered as a tool for building and maintaining local economies on a micro scale, supporting craftspeople, refugees, women, and

166

workers. Design is also considered effective for ensuring the equal participation of disenfranchised groups in social life. In addition to refugees and women with limited income, children with social and physical disabilities come to the fore with play as a tool.

5.4.3. Objectives

Striving to address the range of issues discussed above, the initiatives formulate their objectives variously. Based on the analysis of the discourse the initiatives use in describing their projects, I distinguish five main objectives, with three sub-objectives each (Figure 5.41).

MAKE VISIBLE	ORGANIZE	EMPOWER	DEVELOP SOLUTIONS	LEARN
Raise awareness Preserve Demonstrate	Mobilize Enable sharing Build relationship	Educate Encourage Finance	Debate Design Co-design	Research Gain experience Develop approach

Figure 5.41. Objectives of Initiatives

Make visible. As an alternative or part of solution development, almost all projects aim to increase the visibility of problems, values or practices. Some projects aim to raise awareness on various issues, such as the right to safe housing (e.g. Düzce Umut Evleri), to the use of public spaces (e.g. Park Bir İhtimal, Mimar Meclisi), and to access to education (e.g HIM), or urban issues such as the pedestrian problems we face in our daily lives (e.g. Sokak Bizim), and environmental issues such as waste recycling (TAK), urban planting (e.g. POT+, Vegetable Gardens), as well as on equal participation in social life (e.g. Robotel) and fair working conditions (e.g. Özgür Kazova). Those projects often create documents and archives to demonstrate the value of craftsmanship (e.g. Zanaatin Algoritması), that disability is not an obstacle to participate in everyday life (e.g. Robotel, OTSIMO), that it is possible to create more livable cities (e.g. Şehrine Ses Ver), or that uncovering political power relations can create awareness (e.g. Mülksüzleştirme Ağları). There are also some projects that attempt to reveal and preserve local values such as crafts that are about

167

to disappear due to urban transformation or industrialization (e.g. Oda Projesi, Crafted in Istanbul, Made in Şişhane).

Organize. Many initiatives aim to mobilize people by encouraging citizens to seek their rights and to participate in social, political and economic processes that shape their lives (e.g. Sokak Bizim, Park Bir İhtimal, Mimar Meclisi). Beyond making propaganda, this critical and in some projects activist approach can be defined as creating tools and environments for people to make them establish relationships and share their knowledge and experience.

Empower. Designers, who claim to use these projects to support people in a variety of ways, also seem to use their expertise to encourage people psychologically. For instance, while Robotel strives to transfuse self-confidence to children with disabilities, designers who support the resistance of the laborers of Kazova show that they are not alone in their struggle. There are also some projects where designers educate the disenfranchised groups to support them in gaining their economic independence (e.g. DUI, Mardin and Salihli Projects, atlas Harran Project, Imroz Tasarım Çalıştayları).

Develop solutions. The majority of SOD practices highlight the gainings of the process rather than focusing on the final product. Nevertheless, according to their interests, these projects focus, by definition, on solving a problem by designing or co-designing a product, an architectural structure, a system, or a service, or more modestly, aim to initiate a discussion on which problems can be solved and how.

Learn. Objectives for initiatives may also involve mutual learning through the exploration and acquisition of experience and competencies related to social design projects and the development of approaches to make their practices sustainable and reproducible.

5.4.4. Methods

According to the discourses of initiatives and evaluations of media representations, the initiatives apply three main, typical design methods during their projects: (1) Research and Data Collection Methods; (2) Idea Generation Methods, (3) Visualization Methods (Figure 5.42). Initiatives, especially ones that focus on urban issues, use observation and spatial exploration techniques for collecting data before developing solutions. Interview is another data collection method mostly used for archiving and creating oral history as in Oda Project. As for the idea generation methods; mind mapping and brainstorming methods come to the fore. During the processes, initiatives create and use various PD methods to incorporate different actors into the projects by designing an instrument, a product, a medium, an environment or a place. Some initiatives that focus on urban issues or aim to make handicrafts visible often use digital platforms to create online maps or movies (e.g. Sokak Bizim, Crafted in Istanbul, Made in Şişhane, Zanaatin Algoritması). These online platforms can also be used to find volunteers who can support projects, as in the case of Robotel. The majority of projects in the inventory use similar visualization methods such as sketching, 3D Modeling, illustrations, infographics, models, video, and photographs.

Research and Data Collection Medhods	Idea Generation Medhods	Visualization Medhods
Interview Observation Spatial exploration Survey	Mind mapping Brainstorming Role playing Gamification	Sketching 3D modelling Illustrations/Infographics Model making Video Photograph

Figure 5.42. Methods of Initiatives

5.4.5. Participatory Approaches

As one of the sampling criteria requires, all of the projects have a collaborative and participatory approach. Beyond that, most initiatives are based strongly on interdisciplinary, multilateral, open, and local understandings. Interdisciplinary teams are apparently needed for meeting the different requirements of a SOD project. Therefore, actors from disciplines other than design are also involved in the majority of projects. For example, in Düzce Umut Evleri, zgür Kazova, Kuzguncuk and Yedikule vegetable garden initiatives, there is a need for lawyers because their projects include legal processes, and in nemsiyoruz initiative, pedagogues and pre-school teachers are needed for working with children. In addition, in their discourses, initiatives highlight the importance of being open and transparent, furthermore, underline pluralism as a key qualification in decision-making processes involving various actors. To achieve this, initiators try to create heterogeneous spaces in many projects through workshops and events that bring together diverse actors, and so promote an understanding focused on overcoming differences.

In the gathering of actors, the initiatives seem to attach importance to participatory processes. Furthermore, in their discourse, they clearly specify the critical role of locality and the involvement of local people since they underline the positive impact of micro-scale projects. Therefore, it is seen that the initiators concentrate on specific localities, and particular issues and look for ways to involve people such as disadvantaged groups (e.g. Robotel, JOON, and Designers United) or local people who will be affected by the project. As a negative situation in including those people, university students and volunteers appear to attend more often than local people, possibly due to the ease of reaching out to students, since almost all initiatives seem to have a relationship with an academician or a university body.

While this participatory and collaborative discourse used by the initiatives emphasize the requirement to involve target groups, project presentations on the media rarely elaborate on the participatory processes. The involvement of the target groups are

relatively invisible at the beginning of project processes that include problem definition phase. The reason for this fact may be because the practices with few exceptions seem to be initiated by design professionals rather than target groups who will be affected by the project, as I mentioned above. It is seen that participation is emphasized the most in the middle phases of the projects, after the definition of the problem and determination of the content of the project, during the phase of design and implementation. This fact is more visible in projects focusing on craftspeople and disadvantaged groups of women since the outputs of these projects are concrete products produced by these actors. With the exception of the Düzce Umut Evleri case, where target groups are visible at every stage of the project, the involvement of local people, highlighted by the initiatives as essential actors in urban projects, is more visible in later phases of the projects, after the implementation, during the usage phase. The contributions of neighborhood inhabitants appear to be as users, in design media, even if they have participated in the earlier phases (e.g. Sokak Bizim, Park: Bir İhtimal). Children who are hard to reach by designers due to legal restrictions may be difficult to be represented in the media, except as end-users. For instance, Önemsiyoruz and OTSIMO initiatives seem to be trying to overcome this issue with in-depth user research.

I make the concluding evaluation of this chapter in Chapter 7, together with the conclusion of Chapter 6 in which I present the findings of stage II.

CHAPTER 6

STAGE II: "FOLLOWING THE INITIATORS" OF SOD PRACTICES IN TURKEY

Referring to the central question of Latour's *Aramis* on framing a technological investigation, in this chapter, I discover how to frame a SOD practice, "by sticking to the framework and the limits indicated by the interviewees themselves" (Latour, 1996b, p. 18). In this chapter, I discuss project processes of a selection of SOD initiatives in Turkey in detail, based on the results of face to face interviews covering the second stage of the study. The main aim of this stage is to understand the network of the relationships the initiators construct, and the implications of projects regarding the distribution of roles during the participatory and collaborative approaches they apply.

I follow the process of SOD initiatives from the establishment to the design and implementation of the projects and present them in two main sections. The first section clarifies the organizational structure of the initiatives, which include identification of problems, actors and their potential roles in the processes, as well as their motivations, and objectives. The second section is about the involvement of actors. It explains the various ways used by the initiators to include the actants in the processes and the forms of involvement of various actants in the efforts of creating and stabilizing the network. The numbers placed next to the direct quotations of the interviews in this chapter refer to the original Turkish sources presented in Appendix G.

6.1. Building a Shared Mission: Organizational Structure and Initial Motivations

Based on the interviews, the establishment processes of initiatives often have similar beginnings. The founding actors explain the initial process as follows: They mostly start with some questions in their minds regarding the problems of society. The whole

story begins with their enthusiasm to solve those problems. For instance, the initiator of Crafted in Istanbul project states that he always empathized with craftspeople and questioned himself and their situation to understand craftspeople better:

> The chamber of jewelers have very nice data, they shared it, but there are no craftspeople, there is always the seller. In other words, the chamber did not have a production list but rather a consumption-oriented list. Why is that? (…) How could be there only five copper craftspeople in the large chamber? (..) When is it asked to the craftspeople, "Why don't you show it [the craft] to the apprentices? Why don't you have an apprentice? Why don't you teach your son or your daughter?" They show their hands: "Who wants to defile their hands in this period?" In other words, they ask, "why should I learn?" in such a time, where labor is associated with dirt, and the social value falls that much. You are going to another craftsperson, [ask] "where is Ramazan *Usta (craftsperson)*? [They answer] Ramazan *Usta* has gone to be a security guard, he left." You go to the other craftsperson, "he went to the hospital to be a janitor." (…) You witness the degree to what extent people have lost interest in the accumulation and experience that have come for years. Then you think. How can I intervene? (...) Why don't we work with them? [1]

Then, this individual curiosity turns into a collective interest, when people who share a common vision and goals begin to discover each other and come together. First, they start to gather as citizens who are concerned about similar social problems of society to create environments and to discuss those problems. Then, they try to determine common problems, reasons for the emergence of those and their solutions. Initially, they try to define the meaning of these gatherings and position themselves in the network in terms of their roles. When common problems become more explicit, and solutions start to be considered, other actors begin to get involved in this network, sometimes spontaneously, sometimes by the influence of these people who gather. All of these stages create the initial plan, the problematization phase that can change depending on the actors in the process. So, in this section, I explain this "initial plan" (Callon 1986b, 8) by clarifying how these people define themselves and other actors, and the motivations to initiate these processes and the types of organization.

174

6.1.1. Identification of the Actors

According to interviews, by beginning to gather around a specific problem, people start to consider the purposes of this union, themselves and the other actors involved in the process.

6.1.1.1. Self-identification

Essentially, initiators are often aware of their professions, identities, and positions as experts both at the beginning and throughout the process. For instance, one of the initiators of the Plankton Project indicates that they embarked on their first project by saying "we are senior architecture students, we can do this kind of production [2]". Similarly, the designer and initiator actor of Önemsiyoruz states that she entered this path by asking how she can use her profession to solve a specific problem in a voluntary project.

> While I was working as an industrial designer in different design offices or companies in the field of marketing or design communication, I have always worked voluntarily with various associations and foundations. There was a project I worked in; I realized that I could include my profession in this work. That is because they said "toys are not allowed inside [prison]" and I asked "how could they be allowed?" by thinking that we should be able to solve this problem as a designer. [3]

In some initiatives such as DUI, initiators position themselves directly as experts and maintain this position in the process. These initiators embracing that kind of approach seem to determine themselves as the obligatory passage point of the network. According to the DUI initiator, the important thing is to educate women by an expert in the field to create a permanent and sustainable system that will conduct them to establish a business. On the other hand, in some cases, the initiators prefer to adopt a kind of intermediary role. For instance, the initiators of Herkes için Mimarlık (HIM) indicate that during the projects, they try to include every actor in the process, and they undertake the "mediator" role to make these actors connect. By "everyone," they mean any entity that they consider relevant to the subject and involved in the process; this can be a person such as a professional or can be a thing such as a need.

175

[Researcher] Who do you include as "all," in the "Herkes için Mimarlık *(Architecture for All)*"?

[Member 1] It is related to the subject [of the project]. It can be about transforming a school, or [designing] a place for women and youth, or maybe a need of a person. Everyone on the subject. In fact, that network… It is more fundamental, that local communication. These are present. However, in the process of producing the project, students, professionals are coming to that network. Sometimes we go and consult an architect, an engineer; a supporter involves. In fact, maybe not all of them communicate with each other, but we ask ourselves how we could make them interact with each other, as much as possible. [4]

The initiator of the Plankton Project also has a similar discourse about this issue:

Plankton Project tries to adopt a model that allows building relationships and creating a *network* (original in English). In this network, some institutions resemble us. There are also Ovacık, Kadıköy, and Kartal municipalities that we met when we were doing projects. But there is, for example, Yusuf Usta of the same equivalent. You are also here in this extended network diagram. [We want] to bring together and construct these relations by taking place at the center… Then, [we want] to rethink, write and publish on it, and discuss the contextual returns of this, both within ourselves and with people in a session... [5]

So, while DUI initiator explicitly defines himself over an expert identity, HIM and Plankton Project initiators specify that they embrace a facilitator role, although they are still at the center. However, these self-positionings can evolve, transform over time, and some role shiftings can be seen among the actors in the process. I explain this issue of changing roles in Chapter 7.

In some projects, although initiators acknowledge their own identity, they do not immediately position themselves as experts; instead, they seem to allow the definitions to occur spontaneously and become apparent in the process. For example, the initiator of Crafted in Istanbul project, even though he describes himself as a designer-maker and installation artist, emphasizes that building a sincere dialogue and trust with the craftspeople without presenting himself as an expert, facilitated and opened the way of collaboration.

> I had good communication with the craftspersons. We have benefited from it. We also benefited from it during the research process. That is because of I… well… Probably, is it because I do not read too much? I never mastered the academic language in these dialogs. You are entering that craftsperson's workshop, he looks at you and asks, "who is he?" Then [craftsperson realizes] none of the words or language I use are from the top or the book. That is because it [his parlance; the way he talks] was very external, a close dialogue was formed with the craftspeople all the time. [6]

Another project's initiator, working as an academic in the field of design and an artist producing projects related to urban issues, explains how his design perspective, changing with his experiences, transforms his self-positioning and influences the way he produces works over time. According to him, he formerly approached to design with suspicion because he believed that design has a top-down position that produces and imposes the truth on behalf of others. However, he indicates that his views have changed with the knowledge and critical perspective he gained over the years and he realizes that if there is any cultural production, then it inevitably includes an imposition, and this does not necessarily have to be bad or cynical. So, he starts to believe that the process can be turned into a negotiation, a non-profit, collective production in which he can be more actively involved.

> I started to consider it in the form of a duality that I could call *intervention-contribution* (original in English). Something that you do as a contribution can be a very harsh intervention, and something that you do as an intervention can actually provide a very good contribution. I do not think there is such a sharp distinction between them. They are not in contrast as approaches. So either I do this naively in a position as "I help the world, the world needs my help," nor as "I am completely interfering and *disrupting* (original in English)." I am not in such a thing. [What I try to do is] looking for suggestions and models among these. Proposing… I have a position on my own as exploring what other possibilities might be. [7]

In summary, it appears that the initiators demonstrate three basic approaches when positioning themselves: (1) The initiators that directly position themselves as experts throughout the whole process; (2) The initiators that are aware of their roles as experts but position themselves as mediators or facilitators during the processes; (3) The

initiators that acknowledge the emergence of roles within the process and the blurring of boundaries between themselves and participants.

6.1.1.2. Identifying Others

As I demonstrate previously in Chapter 5, members of the initiatives start to include certain actors into the network by identifying problems that determine the goals of the initiatives and try to translate them. These actors are various and mostly composed of craftspeople, local people, disadvantaged groups such as women, migrants, disabled, and children, municipalities, volunteers, sponsors, universities, students, academicians, museums, SI platforms, similar initiatives, media, press organizations, NGOs, communication tools, professionals, friends, family members, private firms, etc. These actors, each of which have actor-worlds of their own, are the prominent entities of the actor-network of SOD practices in Turkey for this study.

According to the interviews, during the translations, initiators define these actants in different ways. For instance, the initiator of Önemsiyoruz uses the term "beneficiary group" [8] for the children in prison that they intend to help, and another initiative's initiator defines certain actors such as NGOs, municipalities, and local people that are involved the most in their process as "core group" [9], and as "supporters" [10]. Similarly, one of the experts I interviewed define participants, who are located within the discussions with the potential of changing the direction of a process, as "components" [11] that use and adopt the place and cause some changes with their suggestions. Furthermore, while some members such as HIM describe their target groups as "ground," [12] some others consider them as peers through a mutual friendly dialogue that creates an environment where boundaries become blurred.

During the interview, while the Plankton Project initiator talked about the bus stop project in Ovacık, he defined each actor involved in the process as a "participant" [13]. For instance, "perhaps, even if he has nothing to say about work or a physical contribution in the context of instant practice that facilitates the construction of the work" [14], the initiator defines Hasan *Dayı* as a participant because of the

transportation support that he provided during the project as a municipality worker. (*Dayı* is the title given to the mother's male sibling in Turkish, but the use of this word by the initiator here can be seen as an indication of his sincere dialogue with this participant.) Further, even if they do not know his name, the initiator also considers a person from the village as a participant. That is because while they were sitting at the neighborhood coffeehouse and showing their conceptual design to the local people there, one person shared his opinions regarding the design of the bus stop roof and affected the design and production phases by saying that "you are doing it like this, but this slope won't work there. You need to increase this a little more." [15] In this case, it is seen that this initiator translates every actor they were in contact with during the project process, regardless of the extent of their contributions, as a participant of the project.

The same initiator also points out that, in some cases, they, the initiators, can become participants as the people who carry out and design the project. As an example of these cases, he describes an encounter: If the team members come across with someone who may be a person from the target group, and if they think that this person is more knowledgeable and experienced than them, then, they accept this situation and do not hesitate to establish a master-apprentice relationship with them. That is because, based on his statements, they particularly want to be in this position that changes the situation of hierarchy and roles. As a specific example, according to the Plankton Project initiator, when they accepted the suggestions of the municipality worker Yusuf *Usta* in the application of the composition details, both Yusuf *Usta* and they have become participants. In his words: "In that particular moment, we have approached as a participant to all the people we come together, or in the sense of hierarchy, we have approached as if we were a participant of that thing." [16] Here, when he uses the term "as if," it can be understood that he usually does not consider the initiative actors, who conduct the project, as participants. However, when they adopt the proposal of a local craftsperson who has assisted them, and implement it in the project, only then he translates the initiative members into participants. That is because in that case, the

roles of experts and participants change with each other. Based on this statement, it can be claimed that this understanding of participation is based on the interaction of different actors that causes variable roles.

The initiator of Crafted in Istanbul also emphasizes the shifting roles during the collaboration in the projects. According to him, the boundaries of roles between the initiators and target actors become blurry through a good dialogue established during the collaboration. He explains this situation as follows:

> I had a good communication with the craftspeople in general, and it was useful to us in this process. (…) This close dialogue has become a friendly relationship along with production in time. [It turned into] a conversation such as when I do not go, the craftspeople become offended, or when they see me passing through the inn, they offer me tea. In that kind of conversation, [when you say] "look, we will do something for the biennial," at that point, is the craftsperson who helps you or you are the ones who support him? It becomes blurry at some point. Although you say to the craftsperson that "I am going to help you," at some point, he starts to help you. [17]

In addition to the initiators that emphasize the variability of roles, some initiators can separate these roles more clearly. For example, the DUI initiator, I quoted previously, describe their relationship with the target group as "therapist-client" or "parent-child."

> Think of two wheels; they have an intersection point, but turning in two different directions. The meeting of our team and the cooperative is something like that. They are for us… Imagine that you respect the child and that you are trying to develop the child by respecting its character. Our relationship is a little bit like that. Like the therapist-client relationship. Like a parent-child relationship. So, our interaction is a little different there. [18]

In summary, these ways of self-positioning and identification of others are transitive and variable. The initiators determine the issues they want to focus on and the interlocutors of these issues by their interrogations during the process of shaping the formations. In the process, they clarify and define the relevant groups by focusing on determining who can benefit from the projects they are carrying out, whom they can carry out these projects together with and whom they can get support from for these

projects. In other words, with the answers to these inquiries, they identify the actors that can be involved in projects and collaborate. (I elaborate on how they achieve this participation and collaboration in the following sections.) However, these definitions may not always be so clear. In some cases, beneficiary groups can transform to the decision-maker or in some others, volunteer students also can be the beneficiary group. I exemplify these situations and role shifts in detail in Chapter 7.

6.1.2. Initial Motivations towards Forming Initiatives

According to the interviews, the initiators translate their prior experiences into the projects they conduct that focus on social issues. Most of them indicate that these experiences inspire them and create awareness on them through an event, a project, conference, or competition they attended while they were a student or while working as professionals. By this way, "the matters of facts are turned into matters of concern" (Latour 2008, 2), and the personal interests of these initiators allow them to continue, to take steps, and to maintain the continuity of the initiative.

6.1.2.1. The Influences of Former Experiences: University Education

As it is indicated by most of the initiators, before officially launching the whole process, everything begins with questioning and noticing, and this process of noticing the problem and the interest in SOD practices may occasionally emerge from an event they were involved in as a student during their university education.

For instance, as its initiators claim it, JOON initiative emerged as a result of a competition that they attended while they were university students. They state that they were already sensitive to social issues, and wanted to generate a social initiative but could not find where to start. Thus, with the help of a social enterprise competition with the theme "awakening the human potential," organized by the Clinton Foundation in America aiming to solve the refugee problem worldwide, they clarified the issue to focus on and generated a social initiative through the network of relationships of this competition.

> We all wanted to get involved in social work. (...) We wanted to participate in this competition because it could make us focus on something. There is also a jury. Connections can be set up easily. It could provide us with a deadline at least to create a model. (...) There was already the idea of making a social venture, [the focus] became the refugees because of the competition. (...) We did not work on this project just for the competition; we really want to do it until the end. The capital is an excuse, and it also has a deadline, so, [we said] let us make use of this competition. [19]

In brief, these initiators used the competition as a source of initial motivation to take the first steps of the social initiative they want to start. They believe that while this competition pushed them to carry out a regular working tempo, it enabled them not only to find the issue to focus but also to reach different actors in which they can collaborate and get support at the international level. Such that, in reaching the target group, one the industrial designer initiator of this practice defined the fluid process created by this network of relationships as "a domino effect."

In another example, one of the city planner initiators of Sokak Bizim specifies that the roots of initiative were in a conference organized by one of the initiators' instructors at the university.

> We could say that it emerged from the results of one of the instructors' works in our department. She is the pioneer of the idea. While I was studying at university, she was organizing a conference at that time (...) Many of my friends and I took part in that organization team as interns. (...) We started to get interested in these issues during the conference. The conference had a pilot project. The events that we organized actually started as pilot projects at there first. (...) Afterward, we liked this. Doing something on the streets for the city, doing something in public spaces or related to transportation… As a group of friends, we said that "we want to continue this." Initially, as an initiative, without having a legal personality like the association, we have fictionalized it for one or two years as in the form of student initiative. [20]

In this case, the involvement of the initiators in a socially oriented event started as a kind of necessity by attending a conference with the encouragement and influence of their instructors, but it then turned into an interest by experiencing this process,

therefore this conference is considered by them as the motivation that initiates their formation.

In another example, according to the initiator of Crafted in Istanbul project, the initiative emerged as part of a course at the university where they were graduate students, and the experience received from that course that he participated in, gave him a new perspective.

> First, the course is opened. Then, we visit certain inns *(Han)* with our instructor in the scope of this course. I guess we visited two or three inns. We met craftspeople there. Eminönü is one of the places that I often visit in my free time. However, my path had never intersected with those inns on those visits. I had never come across. I realized this situation, and then, there was a new door that opened for me. [21]

In this case, the initiator considers the course as an influence that instigates the basis of the project he initiated because it raised awareness about the craftsmanship.

Apart from the initiators I mentioned above, who celebrate a competition, a conference, or a lecture they were involved in the process of their undergraduate or graduate education as motivating sources that encouraged them to initiate a practice, it is seen that the critical attitudes of some initiators towards the current system in universities, especially on architecture education, motivated themselves. For example, according to the statements of three initiators of architectural-based initiatives, without any guidance, their initiatives spontaneously began by criticizing the existing education system and the problems of university education that the initiators claim to have faced during their educations. According to the claims of these initiators, the existing architecture education system remains only on paper, and never touch real life in practice. For instance, one of these initiators, who was a senior architecture student during the interview, argued as follows:

> We all had problems like this: In the academy, there are too much so-called … As it is called a kind of *paper architecture* (original in English) … About that thing, there was an attitude that we all had criticized it in our minds. (…) In fact, the environment in which we are in, in the personal sense, individually made us tired all … and later, when these were jointly

discussed, [there was an attitude] regarding the general academic community, which is more classicized, in response to it... (…) From the dialogues we established, we know that this is the case… Criticism about the academic architecture education in general…That is because there are seven projects, plus one application, a graduation project… At least it is like that in our school. You always run these for fourteen weeks by discussing either as a single person or as a group. Finally, the model, the small models come out. You exhibit them, and that is where it ends. It ends in the general framework of education. You can continue this later individually, but usually, this is where it stays, and there, in the general logic of students, you leave it most of the time how it ended. You can overhaul it again for the latest portfolio, but it never turns into something that comes to life. [22]

Another initiator also concerns with similar criticism.

In fact, formerly, when we were students at the university, we had a group under another name. It was a kind of group that aims to build things outside the school and be beneficial for people there with these things that we build. Actually, it was like a group of architecture students who were concerned about what we could do without remaining on paper. (…) Students, who are interested in doing something outside of the school… [23]

It is seen that the basis of the criticism in these discourses lies in the idea that there is no practical return in current architecture education. So, at this point, it can be stated what these initiators, who specified that their collectives were shaped through these criticisms, were concerned about is not social issues, instead it is the idea that the conceptual structure of the education system does not turn into practice. By acting through this criticism, they deal with the answer to the question of what they can change and how. Thus, it is seen that a secondary purpose in terms of social benefit is transformed into the primary target in time.

On the other hand, even though these former senior architecture students that are today's entrepreneur initiators, reject the logic of "paper architecture" and want to build something in real life with a critical approach, they admit the existence of academics who support these kinds of initiatives. One of the initiators that I interviewed expresses:

As far as I know, there were groups that came together in the school and carried out this completely with the methods of the school, with the staff of the school, and again with a critical attitude. For example, they actualized this not by making an [architectural] production, but by writing. To the extent this is known, [there were] both instructors and student organizations that allowed and supported this. There is this, too, but… When you come up with this [critical] discourse and say that you want to do something like this, you need a companion, you can find it very quickly, and let us say that it causes relatively minor disruptions in your student life, there are instructors who can ignore this very easily. So, there is both a classical education, a cumbersome, traditional education, and also there is a reaction to it, and there is also a way for it to easily move from the small cracks when you put forth this reaction. There are both instructors and friends who can support this. [24]

It can be stated that these initiators do not directly position themselves against the system; on the contrary, in some cases, they believe that they could raise these critical voices with internal support of actants such as instructors or materials within the university. In this way, in terms of the social goals they want to achieve in practice, these initiators could both reach a network where they may establish collaboration, and they feel motivated with this support to progress in this way.

In a nutshell, it is seen that these initiators position universities with two distinct perspectives: (1) As a source of motivation which encourages them to provide an idea and (2) as an actant whose structure they criticize. So, in compliance with the findings of stage I, universities may be described as environments in which both the idea to establish an initiative and academic relationship networks may flourish.

6.1.2.2. The Influences of Former Experiences: Professional Life

In addition to the influence of universities, some initiatives appear to be shaped by the awareness of initiators which they acquired during their professional lives. For instance, one of the initiators working as a consultant in business contexts regarding design and production expresses his desire to work in non-profit projects, after spending some time in the industry as a professional: "Since I've worked in this field, since I've already worked as a consultant in design- and production-oriented businesses, after a while, I wanted to work with NGOs somehow. I wanted to be on

this side, not on the commercial side" [25]. Similarly, as I previously presented in quote 3 (see Section 6.1.1.1), the initiator of Önemsiyoruz, who was trained and worked as an industrial designer, states that her awareness has raised through experiences that she gained by both projects of different organizations that she voluntarily participated in and other projects she conducted individually during her professional life. With this awareness, she specifies that "I was able to intersect my knowledge and my profession with my feelings in this work." [26] In other words, the experience of some of the initiators in their professional work encouraged them to do a volunteer project. It can be stated that these experiences and the awareness they are created seen as a kind of driving force in the establishment of initiatives for these initiators.

Furthermore, similar to criticisms against the architectural education, some initiatives' roots seem to emerge with the influence of the critiques rising from the initiators' professional experience. For instance, one of the initiators indicates that she was very uncomfortable because of the invisibility of labor while working in a design studio. Therefore, she wanted to create a platform in which everyone could participate in the decision-making processes equally without establishing any hierarchy, and be visible:

> In fact, the emergence of a product is the result of a collective effort. We wanted to make it visible, and we said: "Let us do something like this." (…) It was like: "There is also a possibility as this. Do not forget this and remember. Come here to work together without being too much product-oriented, results-oriented. Share something with us; we share something with you. Let us break down the teacher-learner hierarchy; let's have a nice time, where everyone shares something." [27]

Additionally, the initiator of Robotel specifies that their professional works, which produced by using three-dimensional (3D) printer technology within their profit companies that are the experience designing agency, and maker workshop, are not fully understood by most of the people they come across. Therefore, they initiated a non-profit association called Robotel to explain their profession and the social benefits of technological devices such as 3D printers they use in their professional projects.

186

She explains their objective of illustrating to people the transformative power of 3D printers:

> [We began this work] to illustrate that the 3D printer is a technology that can change human life. (…) We were already using 3D printers. However, when we are talking about 3d printers, people say that "Oh! How will it be useful to me?" Therefore, it is a very meaningful project to explain to people that it is more than just printing a phone case. [28]

Again, in this example, ensuring people to understand the benefits of technological developments is initially mentioned as the primary objective, while social issues are referred to as secondary objectives. However, it appears that this has changed over time, and the priority has shifted to social issues.

As a summary of Section 6.1.2., according to these discourses, it is seen that the initial motivations that give courage to the initiators to initiate the practices may come from their prior experiences involving two different periods: (1) The period of graduate or postgraduate education and (2) the period of professional life. The initiators presented above evaluate these experiences that create awareness or criticism, as factors that push them to initiate practices.

Consequently, whether these motivations emerge from the necessity of meeting the requirements of being involved in an event or the result of embracing a critical attitude against the situation they are in, it appears that these initiators meet on a common view at some point; that is, of getting involved voluntarily in a non-profit project.

6.1.3. Initial Gathering Motivations

When I follow the traces of such initiatives by the interviews, I realize that most of the initiators share their own inquiries and thoughts first with the actors around them such as close friends and family members, and those who have similar ideas get closer, generate a network and start an initiative. So, according to interviews, the network of the initiatives is shaped through the actors that share the same vision and mission. As one of the initiators states: "More like, we came together based on friendship. (...) We

wanted to do something; we wanted to add something to the universe from ourselves, (…) since our interests, tastes, and perceptions are similar." [29]

Similarly, the initiator of Crafted in Istanbul explains that he and his friends have come together under this project because they all have a love of making.

> We have worked together, have been in workshops together. We have worked with craftspeople together. What brings us all together is that we all like production and the workshop. How does this work gets produced? How does it come out of the material? How does it get that shape? We are all pretty keen on that, all of us. I guess that was the main thing that fused us. [30]

Based on the interviews, sometimes, the intersection of paths of various actors with similar approaches may also create an assemblage. This assemblage can be generated through a long-term project, or through a temporary event such as a competition as in JOON, a conference as in Sokak Bizim, a course as in Crafted in Istanbul, or a common criticism towards classical architecture education or labor invisibility, or as an exhibition such as Solidarity Architecture, which gathered six different socially oriented practices. Furthermore, specific initiators state that they occasionally invite or get invited by similar initiatives to collaborate for certain projects. For example, the initiator of Plankton Project declares that they are sometimes invited for such projects by their contacts who similarly carry out architectural interventions, such as initiators of HIM and Düzce Umut Evleri. Further, he emphasizes that the basis of this invitation is based on volunteerism and solidarity.

> There are a lot of groups of volunteers from many different disciplines who are involved. The main criterion for us to be included in the process is volunteering because the whole process was shaped by the efforts of [Düzce Umut Evleri], by their attempts to manage their financial means and by the work of groups of professionals on volunteerism. (…) Such a design [design of a construction site building] may actually arise from such a group, but the primary purpose is to carry out this work under such headings as participation and solidarity by us, the offer comes upon this. (…) The work [designing the building] was offered us because we are a solidaristic, voluntary, and participatory group. (…) The feature of this work that attracts us and then makes us very satisfied is the solidaristic

period that we spend together with that group. To gather with people, received the feedbacks and working voluntarily... [31]

In summary, as specified by many initiators, friendship, having the same perspectives, having common tastes, perceptions, and interests, are among the basic features that bring people together to initiate SOD practices. Furthermore, sharing the same vision and mission with an approach based on volunteerism, solidarity, and collaboration are the fundamentals of the motivation of the vast majority of initiators that can bind people together around a SOD project, and that can be used to build and sustain, i.e., translate, a group into an initiative. These initiators define projects that are conducted through these fundamentals as satisfactory.

6.1.4. Types of Initiatives

As I explained above, based on the interviews, it is possible to see that the initiators have started an initiative at the moment they start to translate and seek solutions to the problems they identified in a network they were trying to stabilize. Within this problematization phase, the initiating actors identify themselves, other actors, problems, motivations, and roles with the sense of volunteerism, solidarity, collaboration, and social consciousness. As I present in Stage I of this study, each initiative identifies and focuses on specific problems (see Figure 5.1). Within these matters of concern, some focus on the use of public spaces in the city, others on the problems of education and citizenship rights, while others focus on integrating disadvantaged groups into social life in different ways.

Within this initial plan, it is seen that they also try to identify the structure of the assemblages generated during the creation of a network. When we look at the overall picture (Appendix A) that I generated at the first stage, the SOD practices in Turkey mostly consist of the unofficial, collective initiatives, and there are very few initiatives with a legal entity, mostly associations (see Section 5.4.1). According to the interviews, there are some specific reasons for this situation. As the reason for the lack of legal formalization, the most prominent cause emphasized by the initiators is the

189

high costs. In this section, I explain these reasons by specifying the types of initiatives and how the initiators define these practices.

6.1.4.1. Legal Entities

According to many initiators, there are different reasons for the initiatives to become a legal entity. For instance, one of the initiators of Robotel specifies that they cannot be a foundation because of financial reasons, so they initiate an association to benefit from grants, to collect donations and to have a legal personality as a civil society. Similarly, the initiator of Önemsiyoruz states that they want to become an association but they cannot financially afford it yet, so for now, she established an unlimited company to provide financial support for the initiative by selling products. However, during the interview, she identifies the initiative as social entrepreneurship because she believes that they endeavor as much as a foundation or association. So, as it is understood from these initiators' statements, because of the lack of funding, it is difficult for initiatives to become an official organization such as a foundation since these structures have more burden in the material sense such as making regular payments and having a physical space. Therefore, initiative members believe that a regular income is needed to go beyond an informal initiative and create a network.

In addition to financial challenges, there are also some advantages of being a legal entity emphasized by some initiators. For instance, while the initiators of HIM emphasize the financial burden of being a legal entity such as various fixed costs, they also highlight its advantages.

> [Being a legal entity] accelerates the process such as tax, etc. (...) Simple things like writing a receipt… It has amenities in terms of making or receiving a donation. (…) While we were a four-month-old association, the governor's office [said] "oh, they came from the association." Yes, it is an association, but what have we done yet? However, they take it seriously. (…) This, the matter of association is an [interesting] issue. We are an association; it is a formal structure. It has board members, etc. However, that is an institution we utilize. We have not established an association to be an association. We can write receipts through the association and may have advantages in other meetings. It could have been just an initiative [without legal entity]. However, being such a legal entity

190

may have both advantages and disadvantages. When there is a legal entity, the member pays the dues. That thing, in fact, is something essential. Even if in a small amount, there is office rent, etc. [paid with membership dues] [32]

Similarly, the initiator of Sokak Bizim believes that having a legal entity for initiatives facilitates processes and creates trust in people.

For example, we are going to the street before organizing the event. We inform people in the street. (…) They naturally ask: Who are you? Where did you come from? "We are students" [we said back then], to some extent, this explanation could be enough. Then, there is also an economic dimension. (…) We wanted to apply for funds to expand this scale. [This is because of] a little bit of that, and a little bit for recognition. It has advantages to have an identity, to be doing this on behalf of an association. It also creates reliability in people. Actually, providing trust was the most important thing. So, we said, "let us have a legal personality. Let us initiate an association." [33]

Concerning the reliability situation mentioned, two initiators of two different initiatives specify that individual donations are not frequent in Turkey. For this issue, one of these initiators draws attention to the importance of a sense of trust as follows.

Unlike philanthropy, social enterprise has to develop economic models. For example, in Turkey, we easily donate to a foundation, but we do not want to buy a product of a social enterprise unless there is an individual trust. I personally find it very difficult to sell a product to a person who does not know me. [34]

So, based on the interviews, it is seen that the legal entity of initiatives have varying forms such as association, social entrepreneurship, or unlimited company according to the financial situation that the initiative can afford. At this point, providing funding becomes an important factor for the formalization of these initiatives. Furthermore, it could be stated that besides the tangible reasons such as funding, there are also intangible motivations such as creating trust and be taken seriously that is highlighted by some initiators among the reasons to prefer being a legal entity. So, according to these initiators, the fact that being a legal entity has an official basis, it creates trust in actors such as the target groups they want to include in their projects, stakeholders, and the formal and informal organizations they hope to receive support from.

6.1.4.2. Flexible Arrangements

In addition to the legal structures presented above, based on the interviews, it is seen that the vast majority of the initiatives carried out projects as collectives without having legal personality. For instance, some initiatives work as short-lasting collectives consisting of different people that gather for a specific time because of the nature of their projects such as Park: Bir İhtimal, Mardin and Salihli Projects, atlas Harran Project, Oyun Engel Tanımaz and Düşler Engelsiz. There are also collective initiatives, which establish assemblages with other formal institutions they collaborate with to pursue their projects. For instance, according to the initiator of Düzce Umut Evleri, it is an interdisciplinary collective that consists of people who are mostly also members of Bir Umut Derneği *(One Hope Association),* which is an association interested in urban transformation processes, occupation killings and housing assistance to earthquake victims. He also states that Düzce Umut Evleri members sometimes use the association building of Bir Umut Derneği as a meeting space. DUI is another example of initiatives formed by the collaboration of different official institutions. The initiator of DUI identifies this initiative as a collective in which many legal entities are acting together and making interventions when it is necessary. He defines this union and explains their approach as follows:

> For all these projects conducted, we said: "Let us create the main umbrella in Turkey" because there are many partners in it, there are designers, there are foundations, and also I am in. There must be the main roof bringing all this together. We have established that roof as a Designers United Initiative (DUI). In other words, it is the main umbrella which consists of all the designers and me operating in this project and will be fed from other people who will participate in. (…) After all, this is a collective. Any structure may exist within this which do not have any commercial purpose and could support this formation. It is more correct to leave its boundaries open to generate a more flexible system for future contributions, instead of building a structure that is only focused on one system. I think it is healthier to create something that can be improved and contributed to by everyone. [35]

Here, the initiator describes a flexible structure as being open to actors who can contribute to the formation without aiming to get any profit, i.e., voluntarily. There

are also other initiatives embracing a flexible structure which purposely refuse to have a legal personality and remain as a collective such as Plankton Project even if they aim for a long-lasting process. The initiator of the Plankton Project explains their desire to stay experimental and flexible as follows.

> We never wanted to establish something concrete in the form of an association that included sponsors and other participants. This has never been an office or an association, and it has never been defined under a foundation title. We want to call it an initiative, which we never wanted to give it a name, instead just having a generic name that while defining what kind of group is this, you cannot directly categorize. (…) That is because [it is] formed by a group's own request and own decisions, who were students at the beginning, then graduated. (…) We wanted to exhibit such an attitude. [36]

In this sense, it appears that the initiator interpreted flexible structure as being exempt from the necessities of a formal structure such as having a physical space and finding sponsors or financial resources.

As the conclusion, according to the interviews, it is seen that the initiators are nourished from different motivations during the formation of initiatives, and based on these motivations, they generate different types of initiatives to create the network. Some of them preferred to become a legal entity such as association, social entrepreneurship, or unlimited company because of their belief that formal structures are a factor that builds trust in people. Others have more flexible structures with various forms: Long-lasting collectives generated with a combination of different legal entities; short-lasting collectives; and long-lasting collectives that refuse to become a legal entity.

6.2. The Involvement of Actors

During the problematization phase in which the initiators, that is the actor-world prioritized in this study, identify actors within the network and predicted relationships, it is ambiguous whether they will agree on these identifications and relations; therefore, the initiators need to persuade these actors (Callon 1986b). So, according to the interviews, the initiators try to stabilize the network by various ways shaped by the

motivations presented above. In this section, I present these ways and the forms of involvement of actors within the network.

6.2.1. Visibility

Many initiators particularly specify that being visible is required for initiatives to achieve involvement of actors they want to include in the processes. Based on the statements of these initiators, they apply two basic ways to make the initiatives visible: (1) Using social platforms and media effectively, and (2) producing more products and projects.

According to the interviews, for visibility and recognition, most of the initiators try to announce their projects in many platforms such as conferences, exhibitions, and media interviews, etc. For example, initiators of some initiatives such as Düzce Umut Evleri, Robotel and Herkes için Mimarlık (HIM) specify that they join various national and international events, conferences and talks such as TED Talks, radio programs, exhibitions, and also conduct workshops in many universities. Besides these events, these initiators highlight the use of certain media such as official websites and social media platforms as Facebook, Instagram, Twitter, Youtube, and Vimeo. With these events, platforms and media, which can be defined as interessement devices for these SOD practices, they believe that they can reach people who can participate in the projects as volunteers or target groups or can support the initiative in various ways. For instance, three initiators of different initiatives indicate that to be more visible and to invite and include volunteers into the process, they design their own devices such as volunteer map (Figure 6.1) or map of Istanbul's craftspeople (Figure 6.2) or awareness map (Figure 6.3). I discuss these devices in the following.
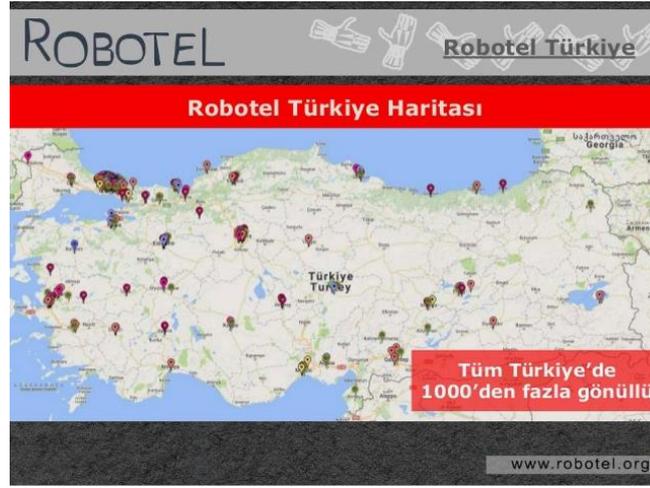
Figure 6.1. Volunteer Map of Robotel (Retrieved from www.robotel.org)
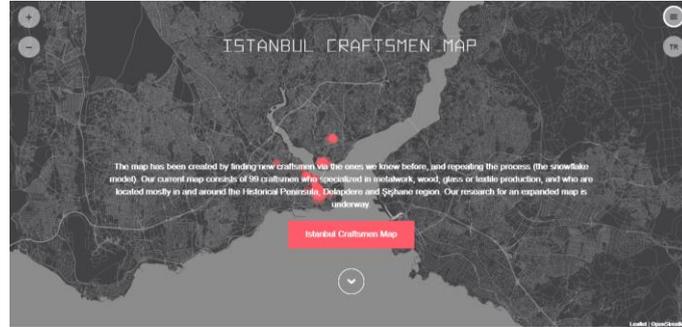
Figure 6.2. Istanbul Craftsmen Map (Retrieved from www.craftedinIstanbul.com)

The initiator of Sokak Bizim claims that throughout Turkey, they easily obtain the participation of volunteers to their project, "Where is the pavement?" (see Section 5.1.1), by preparing introduction videos and using social media in which they ask citizens to share photographs of the problems on the pavements on social media platforms.

> We shoot promotional videos with humor to explain the campaign and encourage people to take part. When we do this, these are already spreading in social media. So many people reached us through this. (…) The interest was higher than we expected. We were guessing that everyone has a common problem such as a parked car in a non-standard way. It is really a problem that we all face in everyday life. However, I guess that is such a problem that really annoys people, so they shared photos from everywhere from Antalya, Tokat, Samsun, and Izmir, which made us very happy. [37]

195

Besides, the initiator states that since they have received excellent feedback from social media, they decide to convert this campaign into an online map to increase participation and visibility more (Figure 6.3). With this campaign, by portraying the problems (e.g. such as a broken sidewalk or a parked car on the curb) that pedestrians encounter in the streets in their daily lives, the initiative members try to awaken people who use the pavements, for recognizing these problems and make them take action against these problems. They try to achieve this by calling people to share photographs of the problems they have noticed through an online web platform that is open to everyone's contribution. (Figure 6.4) At this point, by the members of the initiative, "people" have been translated into "people who have problems and are aware of it," that is, with their perspective, into "everyone who uses the street."

Figure 6.3. Map of the Where is the pavement project (Retrieved from www.kaldirimnerede.org/)

Figure 6.4. Informative Image for the Renewed Version of "Where is the Pavement Project"
(Retrieved from www.kaldirimnerede.org)

In the interview with the initiator of Robotel, she clearly explains the direct relationship between the power and use of social media and the increase in the number and visibility of the project.

> In 2015, a case came and reached us in a way [Someone from Konya called for his acquaintance, who lost his hand in the accident]. When we could be able to deal with this case by using the power of social media, we said "okay." (…) Then, in 2016, we established a volunteer map (Figure 6.1) and application form [to receive information from volunteers who wish to support conducting the project]. Since then, we have experienced very serious growth. (…) We became 1,000 people on Facebook during the first week. Then in 2016, there was momentum with Yağmur's hand [one of the children that has received a hand prosthesis]. When Yağmur's hand appeared on the news, a surge happened. Think of it in this way, when we are published somewhere, volunteers are growing. Also cases are increasing in the same way. For example, in 2016, we have looked, there was a sudden increase in the number of volunteers, [we realize that] Onedio [one of the most followed social platforms in Turkey] made and published a video about us without asking us. (…) After that, in November 2016, we entered the news headline of Habertürk. Then, in NTV... The channels started to come. (…) Then, in 2017, the Sabancı Foundation chose us for the Changemakers. (…) Then, I gave a speech in TED talks three times. (…) We currently have around 1,800 volunteers. [38]

Here, the initiator interprets their increased recognition via the press and social media through increased volunteers, who provide support for the production of Robotel by designing, measuring, and assembling prosthesis hands, and also increased cases, i.e., children with disabilities, who need these prosthesis hands.

Similarly, the initiator of the Plankton Project emphasizes that they began to gain visibility with the social media accounts and the published interviews in the press. According to him, in this way, they have started to be known by the university instructors they study with, bosses of the offices they working, and colleagues and other initiatives that produce similar projects. So, he believes that the requests for the involvement rise with this increasing visibility: "As the familiarness grows over time that is the way projects came to us. By being announced [on media]" [39]. Here, the initiator describes the increased visibility and recognition with the proliferation of project requests.

Another initiator expresses his expectations on the Biennial they participated in with their projects. He specifies that they think joining the biennial would increase the collaboration, and the visibility of their project and the related actors such as craftspeople and designers. With this expression, we understand that this initiator also interprets visibility in terms of increasing business and project demands.

> There was good feedback from the media. [But] nobody has ordered an extra work, not to Olmaz İşler [his profit company] or Aziz Tavil [another collaborator of the work in Biennale]. For instance, it was something we expected: "The visibility of designers also increases after this." (…) However, also there was not much return to the craftspeople's place. However, I think the long-term feedback is positive. But, I do not think it is possible to measure its impact. [40]

The initiator of Önemsiyoruz links the projects with familiarness and describes a support network that emerged through a gift card designed by the initiative. According to her, one of their volunteers who owns a company that sells natural products, puts the designed gift cards into the New Year packages they sent to the company's customers to financially support the initiative. Then, a member of a foundation received one of these packages, saw the gift cards, and was informed about the initiative and asked, how they could help and contribute as a foundation. In this way, through a designed product, the recognition of the initiative increases and a support network generates. In her words: "It can be spread like this, layer by layer, with stability and openness" [41]. Here, the initiator uses stability as working towards the aims determinedly, while she correlates openness with being financially accountable, which I explain this in the next section.

In summary, according to these initiators mentioned above, all of these mediums and interessement devices help them to expand their network by increasing their initiative's visibility and recognition, and the involvement of actors such as; (1) volunteers who can help in running the project such as citizens, for Sokak Bizim, or design professionals who can collaborate with craftspeople, for Crafted in Istanbul; (2) projects which can be requested by target groups, i.e., cases related to children with disabilities who can benefit from the project, for Robotel; (3) support receiving from

198

design instructors, design company managers, colleagues, friends, or other foundations, etc., for Önemsiyoruz. Also, it can be stated that the kind of visibility in Sokak Bizim's project, Kaldırım Nerede, can be considered as different from the others, as it is not about generalized visibility to invite chance encounters (e.g. someone sees you on the news and calls you, etc.) but it is a very designed way of visibility, where they design the map to recruit specific types of people in specific terms, i.e. people who can take and send photographs.

6.2.2. Transparency

Some initiators highlight transparency in terms of receiving financial support such as donations and involvement of volunteers such as potential members joining the initiative to assist in the realization of projects. For example, the initiator of Önemsiyoruz remarks on the importance of transparency and correlates it with being financially open and accountable to the team members and financial supporters such as donators.

> We think transparency is essential, and for instance, our gain as a company at the moment… We are totally able to explain how much we earn and where it went. That is because nobody gets any profit from this project since the company will use this profit that has been obtained to maintain the same goal. (…) We want to improve this with transparency. (…) That is because if I were a donator I would want to see it. I think I have a right for this. For example, when you donate to an association for some project, you need to examine scrupulously to know exactly where the money goes. If I can fill [this gap] on that side...I have no obligation as a company but… I consider it a tool to be able to explain why I am doing this as a company. [42]

To achieve this transparency, she states that they plan to design a tracking system, i.e., an infrastructure system, for supporters who donate to the initiative by purchasing toys designed to be sent to children in prison, to be able to track which prison in which region their donations reach. Even though at the time of the interview, this is still a pending project due to the lack of technical and financial support, she believes that using this system help them to explain their intention more easily. She considers this tracking system as a transparency tool to convince their supporters to participate in

their project and donate. In addition to this, HIM initiators interpret transparency as being open to the members of the initiative and volunteers within the network in terms of information and document flow related to projects (see Section 6.2.6.1). At this point, these initiators evaluate transparency as a way of increasing their credibility and convincing actors such as financial supporters, initiative members, and volunteers to get involved in the projects in some way. As a summary, it can be stated that these initiators use visibility and transparency as a strategy to constitute and extend their networks.

6.2.3. On Space Use

According to the interviews, the members of the initiatives use different types of spaces. For instance, HIM, TAK, and Robotel have their own official spaces because they have to declare an official address to the public institutions since they have a legal entity. So, the spaces used by them are generally fixed. On the other hand, even though they are an association, the initiator of Sokak Bizim states that because of the financial purposes, they declare the basement of her parents' house as an official address, which is officially donated by her parents to the initiative. She remarks that they use another place for meetings because of the distance of the official address.

> [The basement] is too far away for everyone. We have a meeting every week. That is why we use another office in Kuzguncuk as a working office to be more practical. (…) It is a joint office that one of our members uses. (…) They have one common meeting room. We use that meeting room once a week. We have solved the place situation in this way. [43]

Spatial support from close actors and the shared use of spaces as a gathering place because of financial situation is emphasized by some other initiators of informal initiatives too. Most of these members state that their immediate surroundings, such as their families and friends, allow them to use their places. At this point, these close individuals can be considered as supporting actors that allow SOD initiatives to come together in a specific place without spending money. Based on the interviews, these initiators often prefer to use these spaces, which create a temporary environment for them. As in the case of Düzce Umut Evleri, Plankton Project or DUI, these spaces can

be a fixed place of a formal initiative they collaborate with such as Bir Umut Derneği, TAK, or HIM. Also, it can be a friend's or a member's house; or places of universities they are connected to; or it can be incubator centers for innovative entrepreneurs at the universities as in the cases of JOON and Önemsiyoruz. There are also specific SI platforms as shared spaces, which are specified by some initiators, where the initiatives can be gathered temporarily. Some of these platforms are free such as SALT Galata in Istanbul; some are rented at specific times for a fee such as Atölye Istanbul and Impact Hub. For instance, the initiator of Önemsiyoruz states that they use a temporary office in Impact Hub, which works with the membership system with an interactive approach, mostly for being mobile and independent, and for the network they provide.

> There is a fee, and it has levels. I am currently choosing hub membership. It is the most affordable one. We pay something around 100 TL per month. [Thus] you enter the network, and when there are people like us, they introduce us. (…) I guess it is better to stay in the network rather than being in a separate place. [44]

Even though many initiators prefer to use such temporary spaces for different reasons, some of them also believe that having a particular fixed space has certain advantages. For instance, for one of the initiators, working in the same fixed place every time allows them to leave their belongings, increases efficiency and allows people to adapt more quickly.

Consequently, as it is understood from the statements, many initiatives that do not have a legal entity prefer to work in temporary common spaces, where they may be "mobile" and "independent" due to financial reasons or willingly. At this point, these spaces, for SOD practices, come to the fore as needed areas, in which conceptual discussions and exchange of ideas are made, and that guarantee the gatherings of the members to ensure the continuity of the initiatives. Therefore, these spaces may be considered as effective non-human actant that helps the actor-networks to strengthen the bond between other actants within the network. At this point, types of spaces used by initiators can be listed as follow: (1) The fixed official spaces, used by legal

initiatives, as in the HIM, TAK and Robotel examples; (2) Donated spaces, as in Sokak Bizim situation where the family members donate their house basement; (3) Borrowed spaces, as in the examples of Plankton Project, Düzce Umut Evleri or DUI; (4) Rental spaces, as HUB centers; (5) Open spaces such as Salt Galata; (6) Awarded spaces, as in incubator centers.

6.2.4. The Role of Public Institutions

In compliance with the findings of the first stage of the study, according to the interviews, many initiators consider the involvement of public institutions extremely important. In this sense, the municipalities are the actors mentioned the most as an effective public institution by these initiators (see Chapter 5). For instance, the initiator of Sokak Bizim considers municipalities as active forces that can make physical changes in the city and emphasizes the importance of collaboration with them.

> Of course, we do not think that the entire city will change at once, but let us say that if we are doing a project related to a street or a park if there is also a request for a change from the neighborhood there, we cannot implement it without collaborating with the municipality. If we are realistic, we need to work together in the implementation phase. [45]

Initiators of Sokak Bizim, TAK, Plankton Project, and HIM initiatives working in public spaces highlight the positive sides of local municipalities' involvement in the processes. For these initiators, local governments are the supporting actors that contribute to projects and facilitate the processes by providing their services and supplies under the name of public relief, rather than providing financial support. Regarding this, the initiator of Sokak Bizim states:

> We are moving forward with such kind of public relief support in our projects. Especially the municipalities save us a lot. (…) In fact, in general, all municipalities have a positive approach to such projects now. They especially do not object as long as not much money comes out of their pockets. That is because you actually undertake an activity also on behalf of them. [46]

At this point, by saying "behalf of them," the initiator implies that municipalities are the main actors that are responsible for produce such projects for citizens. In other

words, according to the initiator, the reason why the municipalities welcome such projects is the idea that these projects may leave a positive impression on the public also on behalf of the municipalities. That is because the fact that the initiative produces these projects requires the permission and support of the municipalities, and this support is shown to the citizens through posters and announcements.

At this point, it can be specified that the members of the initiatives see municipalities as actors with whom they collaborate as a requirement for particularly realizing their projects in the public sphere. As I presented in Section 6.1.4, these initiators emphasize that they are taken more seriously by the municipalities when they meet the municipal officials with a formal identity, and these initiators convince these officials by official reports they provide to get support. Initiators explain the various ways of public relief support they receive, which are defined by an initiator as "small touches": (1) Using materials, tools, and machines of these municipalities' warehouses; (2) getting help for urban transportation; (3) accommodation; (4) closing streets to car traffic; (5) providing and transporting chairs, tables, green plants, umbrella, etc. for events; (6) printing and distributing promotional posters and brochures; (7) having active participation of official municipality employees in practice.

In addition to public relief support indicated by these initiators, some of them also share their critiques about public institutions. For instance, these initiators state that they have to apply for government institutes for permission to carry out their projects. While initiators of HIM do not specify any problems in obtaining permission from public institutions to transform existing schools, some initiators carrying out projects that involve disadvantaged groups such as children share their negative experiences in this regard. They express their disappointments mostly about what they see as the long-lasting indifference and the lack of understanding of public officials. For instance, one of the initiators states that they have asked to receive permission from the public institution to communicate with children and deliver products designed for them, however, they are not getting any return for too long. (In December 2018, a year after our meeting, I get the news that they received their permission.) Furthermore,

another initiator shares a dialogue she had with a government official in an event they were invited to explain their projects. According to her, the government official interprets the purpose of their projects with a commercial profit dimension, and comments as "if you open a stand in the hospital's pediatric departments, you get a good customer." [47] Therefore, she criticizes the point of view of this government official, which she thinks is completely contrary to the logic of the initiative: "This is the logic of the state. What more could I explain to that man? There surely are nice people, who are conscious in the government, I am not saying there is not, but I have neither time nor energy to find them one by one." [48]

In a nutshell, initiators state that they carry out the projects voluntarily by spending a lot of time with an effort on a non-profit basis. Therefore, public institutions' misinterpretation of the objectives of the initiatives and disruptions in permissions create disappointment in initiators. At this point, based on these statements, some public institutions and government officials may be considered as "the dissidents" of the networks that they create delays in the interessement phase, in which the initiators try to establish an alliance system. As a result, according to the statements, it can be claimed that although these initiators have a critical approach and claim that they cannot receive as much support as they expect, the initiators consider the public institutions as a vital actors that they need to persuade and enroll in order to stabilize their networks.

6.2.5. Financial Support

The most mentioned difficulty highlighted by the initiatives is finding financial support, providing the funding they need to realize the projects and to ensure the continuity of their initiatives. Many initiators declare that they are in a continuous struggle in this sense and spend much time for solving this issue. As one initiator specifies: "The biggest challenge… Lack of financial support is a challenge. That is because generally [we ask] 'what do we do and how?' We are always thinking about that. Where should we get support? How do we solve it?" [49] At this point, the money is translated by initiators into a necessary tool, which is required for situations such as

transportation, accommodation, purchase of materials, promotion, etc. that enable the project implementation. So, this direct impact of the financial situation on the project is a condition frequently emphasized by the initiators as an essential actant for the initiatives to sustain their entity. As one of the initiators points out, "the budgeting phase is the most invisible side of the process and in fact, one of the most decisive parts." [50]

Regarding financial problems, many initiators I interviewed emphasize that they deal with the expenses mostly by their own means. Other initiatives are directly supported by significant institutional structures that provide a budget for their projects. For instance, based on the interviews, DUI is supported by international foundations; TAK is supported by institutions from the public, private and civil sectors; Park: Bir İhtimal was a project that was started by the request and support of one of the municipalities in Istanbul and also Garanti Bank; Crafted in Istanbul project was funded by Istanbul Kültür Sanat Vakfı (IKSV) within the 2nd Istanbul Design Biennial. Additionally, there is Düşler Engelsiz project which was already a promotional project of a profitable corporate company.

Furthermore, besides the public relief support provided by local administrations presented above, corporate sponsorships and personal donations received from volunteers and immediate surroundings, some initiators highlight the membership dues that are received from initiative members as an essential factor that facilitate to cover the small expenses such as rent payment, travel charges. Moreover, some initiators introduce different ways to find financial support and to ensure the continuity of these funds. For instance, while Robotel's initiator specify that they conduct awareness workshops in different institutions such as universities or government offices, some initiators of certain initiatives such as Önemsiyoruz and JOON that focus on product design, state that they design and sell products to provide capital to their initiative. Many of these initiators also specify that they apply to funding platforms, or try to achieve support from institutional companies or foundations, etc. I explain these ways of finding financial support below.

6.2.5.1. Support by Sales

Based on the interviews, the initiators receive various supports to sell their products: (1) Their immediate surroundings such as family members and friends, (2) professional connections, and (3) online platforms.

For instance, the initiator of Önemsiyoruz states that they get help mostly from their close connections such as family members and friends to sell their toys. Some of these actors own a boutique shop or a company or work in a corporate firm, so they support the initiative by selling these toys under these structures or placing them in gift packages sent to their customers for special days, or they merely buy these toys for themselves. In this sense, these close friends and family members are translated to ethical consumers who donate to the initiative by supporting sales.

On the other hand, initiators of JOON and DUI indicate that they benefit from their professional connections to sell their products. They emphasize that some art venues such as Sabancı Museum and CerModern, and some local, and also international, clothing brands such as Beymen accept selling these initiatives' products. For instance, JOON initiators indicate that they have obtained this opportunity with the guidance of their professional contacts such as the executives of large corporate firms that they have met thanks to the HULT Prize competition they involved (See Section 6.1.2.1.)

In addition to the actors mentioned above who accept the role assigned to them and help members to play their roles within the network, the most common interessement device emphasized by initiators as a sales strategy is online sales platforms such as ZET and Good4Trust, in which it is possible to sell handmade items and crafts. For instance, according to the initiator of Önemsiyoruz, these platforms support initiatives either without obtaining any profit as a social responsibility project or by adding a small share of profit. She explains that for example, Good4Trust is a non-profit online platform on supporting fair production by receiving less commission compared to other trade sites. According to her, the platform uses this small commission only for

maintaining the operational works of the website. She also states that to ensure being fair in production, the platform makes the initiators who want to sell products on this platform, sign a goodwill letter, which is seen as a means of ethical representation to show that the initiatives involved in this platform promise a responsibility. At this point, the letter can be considered as an interessement device that works for both the initiators and the consumers, bringing them together on the basis of volunteerism, trust, "goodwill."

In addition to the ways I present above, there are other ways to receive financial support emphasized by initiatives such as asking for support of volunteers via online platforms created by initiatives, and applying for grant programs.

6.2.5.2. Creating Platforms for Asking the Support of Volunteers

Some initiators state that they design specific funding platforms to provide financial accumulation. For instance, the initiator of Düzce Umut Evleri emphasizes that apart from the limited amount of equity provided by the initiators of the "Düzceli Evsiz Depremzedeler Konut Kooperatifi" for general expenses, they plan to find financial support through a platform they generate, named "solidarity fund." Similarly, Park: Bir İhtimal curator mentions that in another project he conducted, they try to generate revenue for the project through a kind of crowdfunding. As the initiator points out; "in the first stage, we call the people we know such as spouses, friends, with a self-help style" [51]. He remarks that to obtain the support, they offer a variety of gifts depending on the supporters' contribution, for example, giving a product from the project as a gift to people who donate 500 TL, or giving a poster of the project for a donation of 100 TL, etc. According to him, in this way, in addition to supplying the necessary materials and equipment they need for the project, they also reach the professionals involved as volunteers. At this point, it can be claimed that these platforms function as interessement devices between the initiators of projects and the volunteers and stakeholders, whose numbers increase in direct proportion to the width of the network. In other words, initiatives translate volunteers through these platforms into actively participating actors that are become a part of their process by contributing

to the continuation of projects. In this sense, it looks like similar to Sokak Bizim's or Robotel's online platforms. The differences in the way online platforms and crowdfunding works as devices are that in the former, the initiators use designed maps to recruit people with specific characters, i.e. people who can take and send photographs or people who know a case where Robotel is needed or people who have the skills to use design programs. In other words, they seek for crowdsourcing. Whereas, in the latter, the initiators look for people who want to involve in a SOD project by providing financial support.

6.2.5.3. Support Provided by Grant Platforms

Applying in various grant programs is one of the most highlighted ways by initiators to find financial support. According to interviews, these platforms can be SI platforms that provide various supports such as funding, a network of professional relations, training and working space for social enterprises such as Atelier – Imece, International Organization for Migration, or Innocampus. Based on the interviews, the financial support from these platforms may be received in two ways: (1) as a direct payment to the entrepreneurs, who reach certain stages within the training process given by these platforms, or (2) as an indirect payment for services received from other actors such as web developers. For example, the initiator of Sokak Bizim specifies that "to enlarge the scale of their projects," they have applied to the "Sivil Düşün" *(Think Civilian)* EU program, a platform that receives funds through the Delegation of the European Union to Turkey and distributes it to associations. According to her, in this grant system, expenditures such as a website designed by a software company are directly paid by the program. At this point, the financial support received from these platforms actually means that providing training and networking that helps the initiators to move forward. In this case, it is seen that these platforms and institutions become the actors that the initiators have to convince for receiving their support.

In addition to these SI platforms as grant mediums, incentive payments provided by certain institutions and competitions are highlighted as effective actors in finding the network and financial support by some initiators. For instance, while the initiator of

Önemsiyoruz states that they received a grant within the scope of "Change with Business" project supported by UniCredit and Vehbi Koç Foundations, the initiators of JOON specify that even though they did not acquire the grant of the HULT Prize competition, they utilized the network provided by this competition to find support from different actants.

In summary, as I explained in the previous sections, these initiators try to build trust in the actors they want to persuade in order to gain their involvement and support. To achieve this, they try various ways: (1) they transform their collectives into an official structure, (2) expand their relationship networks by increasing their visibility, credibility, and transparency via social media platforms and press and the projects they carry out. There are also other actants or actors that help them to construct the actor-network and strengthen the relations between other actants within the network and realize their projects. For instance, in this regard, most of the initiators consider spaces, where they can come together and share their experiences, knowledge, and ideas, as significant. Furthermore, the online platforms they use or the grant institutions they apply for to find financial support are also emphasized by initiators as effective to continuity of their network.

6.2.6. The Involvement of Civil Society Organizations

During the interviews, some initiators express their desires to share and explain their experience to others to keep the SOD processes running in a sustainable way. For instance, one of the HIM initiators states: "Can we actually feed such a network spread? (…) We wonder if other people can also do it [SOD projects]. The thing is the proliferation of this kind of works. (…) To ensure the increase of such things." [52] However, some initiators state that they have not been successful in their efforts to pass on their knowledge of SOD processes to others and thus ensure continuity of projects.

> So, we have started as a social responsibility project. In fact, we worked hard to ensure that non-governmental organizations working on this issue would embrace this work. Unfortunately, civil society organizations are not very developed in Turkey. We could not get positive returns from the

places we went to. They were not welcoming, and there were even those who did not want to contact us. [53]

In addition, some initiators specify that they asked for help from certain formal NGOs such as large foundations supported by powerful actors, for reaching people they wanted to assist, since they have difficulties in accessing them, especially the disadvantaged groups. Unfortunately, three initiators point out that they could not get a positive response from these large organizations they ask for support in reaching the people they want to help. For one of the initiator, it is a matter of trust. According to her, NGOs does not share any information or pay attention to initiatives, unless they have a corporate structure or a strong institution that supports them: "They [NGOs] do not say 'come, I will introduce you' since they [refugees] are a very fragile mass. First, you need to gain their [NGO officers'] trust. (...) NGOs do not give names [of refugees] because they do not share *confidential* (original in English) information." [54]

As a summary, based on the interviews, it is seent that SOD initiators have two kinds of expectations from NGOs: (1) Adopt SOD projects to make them sustainable, (2) support the SOD initiatives to reach their target groups. On the other hand, these relatively small initiatives, which claim that larger corporate organizations do not pay attention to them, appear to be trying to support each other from time to time. However, this dialogue seems to exist only among initiatives focusing on similar issues such as HIM, Düzce Umut Evleri and Plankton Project or as JOON and DUI. For instance, while JOON initiators indicate that they consult more experienced initiatives such as DUI than themselves on specific matters, the initiator of the Plankton Project specifies that they, with Düzce Umut Evleri and HIM, sometimes, invite each other to work on specific projects together. So, in addition to providing spaces to each other for gathering and working, as I present in Section 6.2.3, it is seen that there is a voluntary exchange of experience and ideas among these initiatives and support for conducting projects.

6.2.7. The Involvement of Universities and Students

According to the interviews, the involvement of university students in SOD projects is actualized either by their instructors, who direct them into such projects or by their own voluntary participation to the open calls made by the initiatives.

Based on the interviews, it is seen that some initiators who are also academics or have a relationship with academicia, integrate the SOD projects in which they are involved into the course syllabuses. In these cases, the involvement in these projects mostly becomes more of a necessity for the students who signed up to that course. For instance, an academic member states that he invites his university students to participate in his projects because he believes in the benefit of learning by practicing in real life. To support this, he adds that some of the students participating in these projects pursue this interest and start their own projects. Following this approach, two other initiators also emphasize the importance of being involved in these projects as a student. They indicate that they are motivated by encouraging students to participate in SOD projects because they believe that being in a relationship with students, academics and university is nutritious. At this point, it is seen that the academic initiator translates the students from being a participant into a beneficiary actor. Further, the other two initiators who state that the collaboration with universities and students motivates them, transform themselves from being initiators to beneficiary actors who feed on this established relationship. At this point, these discourses coincide with the members of the initiatives indicating that they found the motivation to initiate these practices through the conferences or courses which they were involved at the university and through the academics to whom they are linked (see Section 6.1.2.1).

Another way of student involvement in SOD practices is voluntary applications by students to SOD initiatives' open calls. Based on the interviews, it is seen that initiatives use open calls an interessement device to invite various volunteers to their projects. Although they emphasize the involvement of different actors, they state that generally university students apply to these calls. For instance, one of the initiatives

which make open calls for the participation of different actors is HIM. The initiators of HIM specify that mostly university students from design disciplines such as architecture, urban planning, interior architecture, landscape architecture, and rarely graduates apply to these open calls. To ensure the actor diversity in terms of university, department, and grades, they sometimes determine a limit for the number of participants and select them according to their disciplines: "There are also selection criteria such as 'it would be good if someone from landscape [architecture] also comes for this subject'." [55] Moreover, the initiator of the Plankton Project states that he had applied to one of the open calls of HIM and voluntarily joined their team for a project. According to him, HIM members ask volunteers to write a short letter of motivation about why they want to take part in this project and then select the participants according to their motivations rather than their competencies. At this point, for the HIM members who want different actors' participation in the projects, it is possible to say that apart from situations that require unique expertise such as the involvement of pedagogues for educational issues, the most crucial criteria in terms of participant actors is not their expertise, but their solidaristic and voluntary approaches. In this case, it can be stated that HIM initiators interpret participants who came with open calls not just as experts, but as volunteer actors eager to participate in the project.

Furthermore, for certain initiators, this bond of relationship with university students not only exists as volunteer participants of their projects but also continues as researchers. For instance, two interviewees mention that there are graduate theses that focus on their initiatives as the subject of their research: In the case of Önemsiyoruz, two university students have examined the toys produced by the initiative in terms of durability. In another example, a postdoctoral researcher has conducted a study investigating the socio-cultural impact of Robotel. In this respect, it can be stated that these initiators consider researchers working on these initiatives as a participant of the SOD practices.

Unlike the relatively positive discourses above, one initiator emphasizes that her positive ideas about the participation of university students and universities for projects changed as a result of their experiences. She states that they collaborated with a certain university to integrate her projects with a specific course, however, as initiative members, they wasted effort and lost time during this collaboration. That is because, according to her, the students attending the course were irrelevant to the subject, since, as she claimed, the project was conducted within an elective course with low credit. Thus, their design proposals did not meet the design criteria because of using materials that are forbidden. So, it can be argued that the initiative considers university students as actual designers.

Moreover, she stresses that another significant reason why university students' participation in such projects is problematic is the copyright issue in the new law. Based on the discourses of this initiator, according to this law, which is not acceptable for initiatives, two-thirds of the copyrights of the products created within the university belong to universities. At this point, for this initiator, it can be stated that this copyright law and the students, whose design proposals did not match with the criteria and not be used by the initiative, become dissidents of initiative's processes of the collaboration with universities.

In summary, it is seen that there are two different ways in which the students get involved in SOD projects: (1) University courses, (2) open calls. At this point, the roles that initiators assign to university students can be listed as follows: (1) Beneficiary participants of SOD projects, (2) volunteers who respond to open calls, as in the example of HIM, (3) researcher participants as in Önemsiyoruz and Robotel, (4) real designers who can benefit from their different expertise or design ideas, like dissidents in the experience of an initiative.

6.2.8. The Involvement of Members of Initiatives

In this section, I present what roles the members who accept to be enrolled or are about to be play in the SOD projects and how they handle decision-making processes. I also

present the initiators' approaches about the inclusion of new members, and the perceptions about the roles of industrial designers in SOD projects, the membership diversity and interdisciplinarity.

6.2.8.1. The Perception of Horizontal Hierarchy and Its Effects on the Role Distributions

According to the majority of initiator statements, actors who are enrolled within a network of a particular initiative as a member, take over specific roles that are variable and formed by a horizontal hierarchical approach during the project processes. For instance, many members of initiatives such as HIM, Önemsiyoruz, Sokak Bizim, Plankton Project, and Düzce Umut Evleri, which try to conduct participatory processes, express that they avoid a hierarchical approach so that the distribution of roles within the initiative is generally spontaneously defined, based on volunteering. According to their discourses, everybody can freely speak, explain their idea, join, or quit whenever they want, and voluntarily overtake the role they want. Initiatives define this system as a "horizontal hierarchy" or as the Plankton initiator describes "horizontal organization" [56].

For instance, Sokak Bizim initiator states: "We do not have a hierarchical system. Everyone is free to offer if they have an idea. Everybody talks, if it stands to reason, we talk about how we can do it." [57] Nevertheless, some initiators state that even though they embrace a horizontal hierarchy, usually one person takes on the responsibility. For instance, the initiator of Önemsiyoruz specifies that she has to make the final decisions since the initiative is officially registered on her as a personal company. So, she has to take responsibility as a legal obligation: "There are no rules here. No hierarchy. We are moving horizontally, but I am eventually the one who has to decide. Since it has a legal entity, since it is a [personal] company... I have its responsibility. (...) I am in the team leader position." [58]

According to the initiators of HIM, the question of how to implement the horizontal hierarchy issue is a matter of "eternal discussion" [59]. For instance, they state that

214

although they have a board of directors due to the formal requirements of being an association, the board members do not make decisions on their own. That is because, for them, it is important not to turn the project into "one person's show." [60] Nevertheless, they specify that a specific person needs to come out to follow the whole process of a project, and take responsibility, even if they work collectively as an initiative. Therefore, they emphasize the importance of making a self-criticism and being open and transparent to the whole members of the initiative (see Section 6.2.2).

Based on this, HIM initiators summarize the determination flow of the projects among the team members as follows: First, they announce the request or plan of a project to the members of the association via e-mail to determine whether they could carry it out or not, and who will take on the tasks in this project. Then, if someone decides to take over the responsibility of the project, that means to follow the whole process, and if members agree to support that person, then, work begins for that project. At this point, although this person is assumed as the "executive" [61] of that particular project, the initiators state that the majority of the decisions in the process are taken with all the team members as much as possible. However, if no one within the association can accept the responsibility, then they ask certain active team members or sometimes similar initiatives whether they want to undertake that project. In the end, if no one accepts to be enrolled, then the project cannot take place, and the process fails.

> It is a good subject, we can do it, but who will? (…) Ideally, Ahmet comes out, Ayşe comes out [randomly says names commonly used in Turkey], [and say] "I can do it." However, sometimes [no one] comes out. But, sometimes we ask Ahmet or Ayşe, "do you want to do this?", they do not need to be from the management. Either like that or spontaneously... Does someone come out? We have to take a look at that. If not, who will do it then? The subject is good, but no one can undertake it. It is not like no one undertakes it because they do not want to, [it is more like] everyone has other jobs, (…) they cannot spare time. If we cannot trust who is going to take it and run it, the issue of the executive is something like... That is, a person will undertake, then, it will be her project; it is not like that. Again, we will proceed by paying attention to things such as open calls, participation, but when it [the project] needs to continue, she needs to make decisions and proceed. [62]

It seems that there is a similar role distribution approach in the Önemsiyoruz initiative:

> I ask my friends [members]. The friend on the coordination asks, 'Our deadline is that day. Who can do and what?' Those who want to take over take over. If there is a job that no one can do, [then,] we cannot make it work. This could be a grant application or an investment preparation program. [63]

The initiator of Sokak Bizim that has a similar approach states that they are trying to adopt a democratic and non-hierarchical understanding within the association and for this they equalize their responsibilities.

> To operate [the initiative] as democratic as possible, we generally pay attention to this; we are trying to distribute responsibilities equally. Let's say that if one or two people were responsible for a project, then in another project, someone else is. We are trying to distribute responsibilities like this, and the person who takes the responsibility is not in the position of manager but only in the following and directing position. They are the people who are really responsible, but they do not say to the others, "you do that." We are already making the division of labor between us, they are just following, such as "you were going to do it, which stage are you in?" We are trying to operate this like that. In fact, it really minimizes problems in that sense. [64]

The initiator of Robotel, who also emphasizes the democratic approach and equality within the team, specifies that the members of the initiative undertake the roles spontaneously, everyone is doing every task, but everyone takes the lead in their expertise.

> We do not have a hierarchy and assignment model. Maybe it could work better, I do not know, but we are a team that works on democratic, egalitarian, and participatory models. We do not give the task; the task is taken. There are things to do; everyone takes the initiative. (…) Everybody keeps one end of a job. (…) We look at accounting together; we look at the phone together; we give the training together. However, everyone takes the lead in their expertise, takes the initiative. [65]

At this point, for these initiators, to carry out the projects, a person is expected to take on the responsibility of the project voluntarily. Otherwise, the projects cannot be conducted. So, in this case, although the initiators state that the processes are conducted in a horizontal hierarchy and a collective way, they require a volunteering actor to make the final decisions for each project. That is because as the member of

HIM specifies, "it is individuals' initiative. The intentions are collective, but it is something that is carried on by individual initiatives." [66] Thus, the initiators define this particular actor as the main "executive" or "leader" or "responsible" or "the person who directs or follows." So, in these discourses, while volunteering means accepting the responsibility of a project, which refers to agreeing to be the principal executive of that project, the responsibility defined for this role includes tasks such as keeping track of whether the actors involved in that project are conducting the tasks undertaken by them and ensuring communication between the actors.

Fundamentally, for the initiators of HIM, what is essential is that the actors involved in these projects that continue through individual initiatives, support an open and horizontal hierarchical structure.

> Not everyone can actually support each project. (…) In general, there is a situation that [a member] who is not really interested, is not involved in the project. (…) At some point, if there is an enthusiastic group interested, they take and run that work. (…) So, at the point of individual initiatives, [the crucial things are]: Does that person conduct the process openly? Does she notify other members? Can anyone be involved at any time? [67]

The emphasis on openness here is about to inform each association member about the projects through the tools such as Whatsapp, Facebook or e-mail group so that they can participate in any project whenever they want. The reason for this is the potential for a long-time non-active members to participate in the process again with a project that will interest them one day.

> Perhaps, a person did not look at it [e-mail group] for three years, but if they want to be active, if they want to follow something, they know they should be looking at the e-mail. For instance, in the last example, a friend who has not been very active for a long time, was suddenly excited, came out. Some of them write by e-mail, some verbally... The thing I said, actually, if we go back, being open, to tell… That is the main thing… We need to inform [members] for the situation of people to get in or out. [68]

In this regard, as I mentioned before in Section 6.2.2, HIM's openness approach can also be interpreted as being transparent to the members of the initiative and to the

volunteers in the network in terms of information and documents related to the projects.

As a summary, according to these statements, for the implementation of the projects, the initiators are in need of the determination of a volunteering executive actor, who supervises the whole process on behalf of the initiative. However, because of adopting a horizontal hierarchy defined by these initiators, it is seen that they formulate an ever-changing role distribution to ensure this approach. In other words, these members try to achieve a non-hierarchical approach by voluntarily undertaking the roles with their own preferences, so that no role remains on a member for a long time.

6.2.8.2. Including New Members to the Initiative

As I present previously in Section 6.1.3., many initiators emphasize the importance of solidarity and volunteerism in the involvement as a translation of convergence of the people who attach importance to these values and the established ties. In connection with these values, the ethical approach underlying the emphasis on the roles being variable presented above can transform into a more pragmatic perspective in the process. Accordingly, based on the interviews, in the involvement of potential members within the initiatives, these moral values seem to be articulated with a pragmatic perspective. For instance, the initiator of HIM specifies that they first suggest to the potential members to participate in a project to understand whether they want to join or not.

> Membership is not closed to anyone, but [we say] first come and see. (…)
> There is no written law for admission, but "come, get to know [us, the
> project], perhaps you do not want to become a member. Let us do some
> work together." We particularly say this to students or people we do not
> know, sometimes also to people we know. There is no clear criterion on
> this. [69]

In this case, HIM initiators emphasize the importance of understanding each other's design perspectives as actors who intend to join the initiative, and the members of the initiative. In this respect, DUI initiator states that they have some criteria for the involvement of designers. Even though he emphasizes the importance of creating "an

218

open, flexible, and developable structure" for the involvement of all that gather in solidarity, in practice, he indicates that they have a pragmatic approach based on specific criteria regarding the involvement of new members into the DUI.

> Everyone should act with the same reference and with the same criteria. I mean, when we say red, everyone's red must be the same. (…) When someone comes and romantically says that "I want to support women" if she is trying to do this independently of the rules of the economic system if it is not in a certain structure, then we cannot continue with such a person, we will lose time and money. No one has such a luxury. (…) In fact, when people who act with the same references are together, there is no such issue. People who are not suitable for that culture cannot stay in that system. Frankly, we are not striving to educate someone in this sense. We try to include people that fit this [criteria] and move forward with them. [70]

To open this approach a little more, I asked the same initiator about his perspective regarding being open to the new members.

> [Researcher] This formation, as I understand, you actually call it open, but I guess not everyone can get involved, can they?
> [Initiator] It needs to have certain criteria.
> [Researcher] Such as?
> [Initiator] They should be able to design over a certain quality and design according to a certain audience. For example, let us say our products are liked and bought by users in America. The products produced by the arriving designer must be suitable for a theme or a market, at the same time. It is not just as "let us have a pleasant time;" then nothing becomes sustainable.
> [Researcher] If someone wants to come, then do you ask for their portfolio? Has anyone come like this?
> [Initiator] I mean, we did this kind of things with a few people. Sometimes there is a project, for example, [that includes] working with recycled materials. We look for a designer who might do it, who might be fit, then, we get in touch with those designers and include them into the project. For instance, we said, "let us make a weave collection." We looked for a place to do that product collection. There is a company called Aniij; we worked with them, for example. Such things...That is how it goes. If someone comes and tells us that... For instance, I met someone in America. She makes fabric patterns, old style. She can come and teach here. She can teach painting on fabric with woodblock prints, or someone can contact us, for example, and say that "I know how to produce this with that technique. I want to teach women this. I have ten days." [71]

At this point, it is understood from the statements of this initiator that the way an actor gets involved in this initiative depends on the approval of the members of the initiative and on the design skills of that actor.

In summary, in addition to the moral values emphasized by the initiatives, initiative members can pragmatically determine actors that they consider as suitable in terms of (1) their design perspective and perception, and (2) their skills.

6.2.8.3. The Effects of Skill and Expertise in the Role Distribution

As in the case of the DUI presented above, the skillfulness, which is considered as a factor in the selection of new members, may also be a prominent element in the role distribution within the team. For instance, the initiator of the Plankton Project, composed of mostly architects, states that the role distribution of members is often shaped according to their interests and skills, but he does not define this approach as ideal. For him, in the ideal model, everyone assigns themselves to the role they think they are insufficient. Thus, everyone can learn from each other and develop their insufficient sides during the process. However, for him, this approach based on convincing each other takes time, thus, in practice, the person, who can finish the task faster and is more skillful on that task, undertakes the role, to complete the project until the deadline. In brief, the solution is found in the role distribution according to skill.

> In a group that tries to do work in a crowded and horizontal organization, several features of people can come to the fore in time. For example, some people are better at visualizing, others in human relations. (…) However, we have always tried to evolve the model through this: Let's say that you feel inadequate to produce a visual product, [then,] strive on it and we will canalize you to it. (…) This was the model we have idealized; the process of teaching each other... We must be able to teach something to each other too. I really thought that I could learn from people around me, as well as the processes, and I thought that I could add something to them. We have tried to idealize and realize this within the nucleus as much as possible, but inevitably there may be different things in the work. (…) However, it was precious that we tried to do it. [72]

220

The emphasis on deadline and time limit specified by the initiator of the Plankton Project is seen in an earlier section in the statements of two other initiators, one in section 6.2.6.1 (quote 19) and other in Section 6.1.2.1 (quote 59). For example, here, while the initiator affirms a process that the members have taught each other but could not implement in the projects because it takes time, other initiator's emphasis 1 (quote 59) about time limits is related to the deadlines of the investment and grant programs they apply for financial support. In these two examples, the time limit is associated with in-team role distribution and coordination, whereas in the previous example in Section 6.1.2.1, the initiator mentions these deadlines as a source of motivation in the process of production of projects, which pushes them to work more efficiently.

The role distribution based on the skill at Plankton Project, a team of predominantly architects, may form according to the expertise required by the situation in interdisciplinary initiatives. An example of this situation is explained by an initiator of an interdisciplinary team that adopts a non- hierarchical approach as follows:

> The team has a fundamental ten people. We are more than twenty people, but ten people are very active. Some of them provide coordination, and some contribute to sample sewing, while someone prepares the marketing plan and contributes to it because she is a salesperson, and someone is a mother, so she tests the products. Everyone has different roles, and they are changing. Roles are entirely determined according to need. [73]

At this point, it is seen that the roles can be distributed within team members according to the (1) skills and (2) expertise.

6.2.8.4. The Perception about Industrial Designers

When I follow the traces of the statements of initiators, with some exceptions such as Önemsiyoruz and Düzce Umut Evleri, I notice that these initiatives usually consist of people from design disciplines. According to the discourses, while architecture and city planning are the most prominent disciplines among others, there are very few industrial designers in such initiatives. When I ask about this, some initiators from different disciplines such as architecture admit that they do not know much about the capabilities and functions of the industrial design profession. Even so, there are

exceptions who state that they sometimes collaborate with industrial designers according to the technical knowledge and expertise on specific issues such as working with recycling materials required by a project.

According to two initiators who are architects, industrial designers do not have a different expertise from the architects.

> There is not a very separate role. (…) I have said; in some subjects, we are asking "you are interested in this work, or you know this job better," it is not very separate. They [industrial designers] are in the same roles with everyone, when they join. (…) Since we are mostly architects, there are not many [industrial designers]. [74]

They also agree that they do not know how to collaborate with an industrial designer.

> [Initiator 2] I, for example, have never been involved in a project with industrial designers. So, I did not want to say anything hypothetical. (…) I do not know how I can build a relationship with an industrial designer. [Initiator 1] We have a few friends, but I don't know much about those areas. I do not want to pontificate. [75]

In addition to these statements, during a conversation about the disciplines of the members involved in this field, another initiator who is an artist also emphasized the lack of industrial designers in this area and the ambiguity of the boundaries of disciplines.

> There are no industrial designers who actually get into this stuff. There is Aslı [Kıyak İngin], who is directly interested in product design. However, in fact, she is also an architect, not an industrial designer in terms of education. However, somehow, she has set her mind on product design. But, in my opinion, these boundaries are such debatable boundaries. (…) Especially in such a context [of SOD], are you an industrial designer, are you an architect, it does not matter if you do something in such a context. That is because architects do not make architecture in the conventional sense when they do [it]. They sometimes design products, sometimes propose a system. Also, product designers can sometimes propose something that will extend to structural work. [76]

According to these statements, it can be stated that in such SOD practices, it is difficult to make such distinctions in the distribution of roles since the roles are mostly intertwined and blurred.

During the interviews with few initiators who are trained as industrial designers and focus on social problems, I observed that these initiators clearly place themselves within the network, unlike such architecture-based actors who cannot position industrial designers as I present above. For example, the initiator of Önemsiyoruz especially specifies the benefits of being educated as an industrial designer for such SD projects. It seems for her that being trained as an industrial designer brings some advantages in the process.

> Industrial design education has taught me very well what I do and why I do. In the training programs that we are participating now, the things they always make us question are that what we are doing, who our target audience is, what the expectations of that target audience are. It is the same when they talk about the business model or design-oriented thinking. They are all alike, intertwined. Even in some training programs, we have to say that "yes, do not worry. Three-quarters of the team are designers. We all understand what you are saying." [77]

Similarly, the industrial designer initiator of JOON, who seems to utilize the design education she had, explains how they benefit from the visual materials such as product boards and brochures they designed to overcome certain challenges such as using a different language with their target groups. According to the experience JOON initiators shared with me, they solved the problem of translation with the Syrian refugee craftsperson, which they could not solve even with the translator, via the catalogs, brochures and product boards they designed by using 2D and 3D digital modeling devices such as Illustrator and Rhino. According to the initiators, through these visual materials, they could not only translate their intentions and objectives to the refugee craftsperson, but also convince him to participate in their projects.

> [Initiator 2] But the man, at first, looked to us [like saying] "what kind of thing will you do?"
> [Initiator 1] He could not understand.
> [Researcher] Why do you think he approached with such suspicion?
> (…)
> [Initiator 1] It is a very open mass to exploitation. [Therefore,] they have a feeling of insecurity.
> [Researcher] What did you say so that he was convinced?

[Initiator 1] We brought product boards, [to say] it can be like that. We had a brochure in Arabic and Turkish. We brought it. Make him see…
[Researcher] Where is that brochure from? Did you prepare it?
[Initiator 1-2] Exactly. We prepared it ourselves.
[Initiator 2] He got it better when he saw something like that because it is hard to express in words. [78]

At this point, these initiators seem to translate these visualization tools such as product boards used in design processes into a persuasion and trust building tool, which they use as a way of including the disadvantaged target groups into the project processes. So, it can be stated that for some initiators, besides using the social media, this kind of "interessement devices" stand out as designerly tools that facilitate the collaboration between actors, and are sometimes used in the processes to persuade the actants to accept the assigned role.

As a summary, the perception of other professionals such as architects about the roles of industrial designers in SOD projects can be described as follows; (1) they are considered as experts, benefited from their technical information; (2) they are participant members who do not have a different role than other actors. Another aspect that is parallel to the second perspective is how uncertain the limits of the roles of actors in SOD processes. On the other hand, in this regard, industrial designers are clearer about their roles in SOD projects, since they have also initiated projects, mostly on crafts (See Section 5.2.1.). They consider themselves as capable because of (1) designerly perspective and (2) visualization tools.

6.2.8.5. Diversity: The Perception on the Involvement of Different Actors

When I asked the opinions of initiators about the concept of participation, many of them affirmed the diversity in teams and emphasized the involvement of different actors into the processes. For instance, for the initiator of Sokak Bizim, a participatory process means including the different stakeholders of the city into the process and making them active. She believes that instead of working individually, collaborating with various actors is more "meaningful" for them and it "feeds" the initiative members, and the projects conducted as a common product with the involvement of

224

different stakeholders are "more permanent, long-term and sustainable." In other words, as a way to achieve the participation and activation of different actors in the city, she believes that setting a common goal, working together for this purpose, and seeing all of the concrete output of these works together has long-lasting effects on the participants. She finds it more meaningful when processes are carried out collaboratively in the context of the participatory processes that they aim to achieve because she believes that the projects conducted with this approach raise awareness of each participating actor, including themselves.

According to the initiator of the Plankton Project, collaborating with different actors is nutritious, but also troublesome. He describes the different ideas of various actors as polyphony.

> Polyphony, diversity, variety, disagreement enrich and increase the team, but also creates difficulties. In what respect it enriches? While doing the work, it is not attempted to be improved only in one way. It is being addressed to a different perspective in every sense such as visual aesthetics, applicability, cost, conformity to the team's theoretical discourse, and functionality. I think that having different purposes and the effort of realizing those purposes as much as possible rasp the negative and sharp sides of the outcome in a good sense. [79]

Here, while the initiator makes the emphasis on polyphony through the output of a project in particular, as the positive aspects of looking at a project from different perspectives, in Section 6.2.6.3 (quote 68), he idealizes this concept as the process of teaching each other as actors who have different skills. So for him, diversity affects both the outcome and the process. In the former, while the positive aspects on the project output of the different perspectives that are the return of diversity are highlighted, in the other, the process of mutual learning of members with different skills is emphasized.

In addition to the emphasis on group creativity and meaningful, sustainable projects created by collective works, many initiators underline the importance of collaborating with a variety of people from different professions since their teams are usually

composed of people from design disciplines. For example, the initiators of HIM express their desire to work in diversity.

> Not only architects, but other people may come and go. In fact, they should come and go so that we do not stay as only architects. In the end, we try to say something about social issues. It cannot be enough if only architects argue and talk among themselves. [80]

Since even though their projects involve architectural interventions, they cover social issues, so they underline that not only the point of view of a single discipline but also there is a need for different professionals' knowledge and suggestions. With this discourse, it is seen that these initiators believe that these projects are multifaceted, therefore, the different aspects of SOD projects need to be dealt with collaboratively by various actors. Thus, as architects, they displace themselves from being the only actors who have the right to intervene and further, define themselves as collaborators between other actors.

Accordingly, HIM initiators specify that they collaborate especially with civil engineers for construction works, and with sociologists and pedagogues for educational matters in almost every project. At this point, in addition to the right to ethically participate in the processes, the emphasis is now pragmatically placed on the significance of expertise in collaborative work. Except a few initiators indicating that interpersonal relationships are more important than the expertise in the collaboration of different actors, many of them positively state that they collaborate with people based on their expertise, like HIM. For instance, the initiator of Önemsiyoruz indicates that besides industrial designers, architects, fashion designers, and textile designers, they work with teachers, play therapists, psychologists, lawyers, and communication experts according to their focus subject, as active actors within the initiative network. Since their target groups consist of children living in prisons with their mothers, experts from disciplines other than design help initiators professionally engage in the establishment of these dialogues that require sensitive and careful communication. Another initiator also explains the positive aspects of the involvement of actors from different professions.

226

There are many plus points of having people from different disciplines in the team. They can think very easily what I do not think. They can handle something right away that is very difficult for me. The same goes for the opposite. We can meet in the middle point to achieve a common language since there is a well-meaning project. [81]

Here also, it can be stated that she implies the versatility of such processes by specifying that different specializations required at the different stages of projects can be solved easily with the inclusion of people from different disciplines. Similarly, Sokak Bizim initiator describes having members with different perspectives within the team and working with an interdisciplinary approach as difficult but nutritious.

Of course, there are difficulties because everyone's perspective is different. It can sometimes be difficult to meet on the common ground, but there are also sides that feed us [the members of the initiative] a lot. For example, my computer engineer friend is very systematic, unlike us [city planner members]. He has a really professional working approach. This [quality of him] fed us very well. Okay, we were also paying attention to something…To be more organized, disciplined… However, the perspective he offered fed us in a positive sense. There are such advantages. [82]

In summary, based on the discourses, it is seen that the initiators consider diversity as beneficial in different ways: (1) They underline the creativity that emerged through collaborative work, and (2) as a return of collective work, sustainability that makes projects' effects long-lasting; by implying that SOD has a multifaceted nature, (3) the right of different disciplines to intervene in SOD projects; and (4) the need for versatility provided via expertise. Furthermore, it is seen that reaching a consensus between team members seems to be considered as a requirement by some initiators. This can be understood from the discourses particularly in three quotations above; "having different purposes and the effort of realizing those purposes as much as possible rasp the negative and sharp sides of the outcome in a good sense," "meet in the middle point to achieve a common language," and "to meet on common ground." Therefore, in the next section, I examine how the initiators perceived consensus concept and how they achieve working collectively and collaboratively in the initiatives composed of various members, during the processes.

6.2.8.6. Building Consensus within the Members of Initiatives

Other than the initiators who take the design decisions themselves in a more hierarchical structure and the initiator who states that she should make the final decision because of the legal structure of the initiative, the consensus is often emphasized in the decision-making process between members in non-hierarchical initiatives. In this regard, many initiators underline the importance of communication among the members in terms of reaching a common viewpoint. For instance, the initiator of Sokak Bizim indicates that to be able to achieve the approval of the majority, communication is essential.

> Of course, there can be conflicts, so there is no other way than to communicate. We are communicating. In the end, the majority must say that it is okay. In general, when the majority accepts, the others also adapt to it. We have not experienced huge problems so far. [83]

Similarly, another initiator emphasizing the effort of different actors to reach a common point, states that the way to achieve this is to convince each other by taking into account each other's ideas.

> Personal experiences create differences in terms of perception and expression in everyone's discourse. This is solved by persuasion and codetermination. For example, if six of eight people's ideas are similar, two are different, it is done by taking into consideration the hesitations of those two people, by trying to persuade, by including their ideas in a part of the work, but not by force or frustration. This is a situation that prolongs the process. However, this is not a problem. The important thing is that to create a work that demonstrates everyone has a word, and in which everyone is happily involved. [84]

With these discourses, it is understood that these initiators define the process of reaching consensus as an attempt to persuasion. At this point, while the initiator in the former example considers this as the acceptance of the majorities' ideas by the minority, the latter evaluates it as the endeavor of bringing into being all actors' opinions by assessing the ideas of the minority in the project in a way. In other words, in reaching a common point, the former refers to the majority and the latter to the

consensus. Furthermore, in the second example, initiator implies that this is a compromise, saying that differences of opinions prolong the process.

The initiator of Düzce Umut Evleri also emphasizes the necessity of having quality communication. However, it is not seen as an emphasis on persuasion in his statements; instead, it is seen that he connects the way of reaching this consensus with time and with trust that emerges over time among actors. According to him, in initiatives that are composed of different actors, reaching common decisions without any problems is directly proportional to the communication ability of actors, which can be achieved by time and mutual trust.

> This is a tricky thing. Imagine, we try to make common decisions in workshops attended by thirty-forty people. Of course, there is a ton of different views. The faith in the participatory processes is not the same in everyone. People can be very persistent in these different views. (…) However, where PD directs us is different. Therefore, a set of common principles must be formed within a design group to be able to comprehend it with that difference. For these common principles to be formed, they must be able to be together for sufficient time, be able to recognize and trust each other. Each participatory process must already include trust. Those people will trust you, trust each other; designers will trust each other. This means time, labor, and spending time in a place and putting the subject into a character beyond a technical issue. (…) The period we spent in that workshop is a period of harmony where people know each other, smooth the rough edges of each other and gradually develop into a common denominator. Time is important here. [85]

Here, the initiator, with his statement "putting the subject into a character beyond a technical issue", emphasizes that what is essential in the SOD practices is not the concrete outcome, but rather the process of the project, the participation, the dialogues established in that process, and the ideas and relationships arising from these dialogues.

A similar emphasis is made by initiators of both HIM and Plankton Project. For these initiators, focusing on establishing communication and inspiring people by the experience gained during these processes are more important than creating an "excellent" product. For instance, the initiator of the Plankton Project states that:

> For any work we do, we never had a claim in that direction: "We have done an excellent job." In what sense is it excellent? Aesthetics, visuality, function; perfect in this sense. We never have such a claim. It [the project] reflects the processes, reflects our concerns, reflects on doing work with people for common participation, explains learning in the process, etc. It was important for us that it [the project] explains these. [86]

In this case, this initiator characterizes the success of SOD projects with relationships established in the participatory and collaborative process that includes mutual learning rather than the quality of the product resulting from the project. In other words, he translates the success from an aesthetic and functional product into the quality of the process that refers to the reflection of the effort.

A similar discourse comes from the initiators of HIM who highlight the process and the communication and the dialogue established in this process. They take it one step further and emphasize the expansion, the potential of the process to bring about new encounters and ideas.

> In the quotation, "is it useful?" However, what is that useful or producing an idea together can just be a thing too. Just like in Çaka [project]... We could not produce anything to use, but that ideas feed a lot of other things. It can vary from project to project. (...) It is actually like a network that starts with dots and then, spreads. That is because there are several extensions of the work. You can really produce a physical product, but still, that expectation is no longer about only the product that has been put forward, and then its use. For instance, a group of participants is coming there. After they experience that process, perhaps on their side, that process is connoting and spreading into other things. Then, we, participants of the association, and new people meet. It creates a new experience. So, I think this communication side is also essential. Perhaps the physically produced thing can even be thoroughly postponed after those processes. (…) Creating the process, establishing communication, opening different doors by it, etc., it is okay, but in fact, one side of it is actually related to what we call participation. [87]

As a result, these initiators find it necessary for members to meet in a common view in order to carry out the projects. In this regard, they emphasize that this can be achieved through quality communication. At this point, it is seen that there are different approaches: (1) Accepting the ideas of the majority; i.e. a compromise

ensured by the approval of the majority, (2) convincing each other by taking into account each other's ideas; i.e. consensus by persuasion, (3) spending sufficient time together to build trust among members. With reference to this emphasis on communication, it can be stated that initiators prioritize the participatory processes and emphasize the quality of the process rather than the product resulting from SOD projects. Moreover, they associate the quality of the process with the success of SOD projects in three aspects: (1) the mutual trust formed in processes; (2) mutual learning raised by the collaboration, (3) different perspectives and paths to new possibilities, caused by established relationships and experiences.

As a result of this section, most of the initiators claim that they embrace a horizontal hierarchy approach. Based on their statements, this approach is defined through the flexibility of members in enrolling in a role, and it is ensured by changes in the role distribution, as part of the effort for being equal and democratic due to the non-hierarchical approach. Although they emphasize that there is no assignment model in the role distribution and is based on volunteerism, it is seen that tasks often shape according to the expertise, skills, and design perspectives of members, and the presence of an actor in the leading position is needed to monitor the processes of each project. While industrial designers find themselves advantageous in SOD projects by referring to their designerly perspectives and visualization capabilities, some architects admit that they do not have a clear understanding of industrial designers' role. Furthermore, some actors emphasize the blurred boundaries of roles in SOD practices. Also, since most of the initiators identify SOD practices as multifaceted processes, they find it necessary to collaborate with various actors from different expertise. They want diversity because they believe that this collaboration, although it may be challenging, is nurturing, and it creates collective creativity while making the projects more sustainable. Furthermore, it is seen that consensus is tried to be achieved in most of the translation processes of the initiators, as part of ensuring the continuity of the projects. They emphasize that this can only be achieved through

persuasion, trust, and communication provided between the actants in the horizontal hierarchical approach that operates with this changing role distribution.

6.2.9. The Involvement of Target Groups

According to the interviews, one of the most challenging involvements stated by initiators is the target groups' participation. In this section, I first present the issue of request and embracement, and then the different ways that initiators follow in the involvement of target groups in SOD projects, as well as the relation between microscale projects and the periphery with the involvement of target groups.

6.2.9.1. The Issue of Request and Embracement of the Projects

As I demonstrated in the first stage of this study (see Section 5.4.1), except those launched by local people's requests such as Kuzguncuk Vegetable Gardens, Düzce Umut Evleri, and Özgür Kazova, initiatives generally started with the desire of people who are professionally concerned about some social issues and defined as initiators in this study. Even though they started the initiatives themselves, some of them point out the importance of project requests coming from the target groups, which are mostly local people. For instance, one of the initiators criticizes the interventions realized without request:

> Mostly [project] request comes to us. (…) If the request has come already, then, such a ground is quickly formed. The other [approach] is already controversial. (…) "We see problems here," I do not think this kind of approach is needed. (…) I think that kind of thing does not actually mean giving something to someone. That is because I think it turns into something else. There are such formations, I have observed; [they] go there and teach something. It is not like that. It is something we criticize. [88]

Here, the initiators emphasize that dictating something to people with a top-down approach is not appropriate for their purposes; therefore, they find it very important for the targeted group to request projects themselves.

The members trying to conduct participatory projects establish a relationship between the local demand and the adoption of the project by the local people. They believe that

when the request of the project comes from local people, the embracement of the project by them can be much easier, which directly affects the design and implementation processes of the project. For example, one of the initiators of HIM demonstrates this by sharing their experiences in two different projects. He states that although they can realize one of these projects, they cannot complete the other project because local people have not adopted the project.

> There were two places: One is Kargı, and the other is Çaka. In Kargı, the villagers were already trying to make a school on their own because the old school was not enough. There is already a highly initiative of the villager; they are struggling, etc. There was already an embracement. However, in Çaka, we went there a lot, but we were outsiders. We continuously conduct meetings, not just with the villagers, but also with around universities, associations, municipalities, as well as with individuals or governorship channels. We meet with many people, and constantly receive feedback from the villagers. We have also prepared a local newspaper, but the villagers have not fully embraced it. At that point, it is important at least a person from that village to say that "ok, I will take this job, and run it." If it could happen, maybe it could be done, or not. [89]

In addition to the request of local citizens, an initiator emphasizes being open to learning from the experiences of these local actors and the contributions that may arise from this collaboration. He specifies that this can be achieved by not insisting on the role of expert.

> You go there, they have a request for architectural design, and you are trying to answer it. You contribute your own professional knowledge, but they can also say something about it. Can those two things lead to other things, when they come together? Where can your thoughts reach with their knowledge of making? There should not be any coercion by saying that "we are architects, it needs to be like this, so do it like this." [90]

It is seen the approach emphasized above is similar to the statements of the initiator of Crafted in Istanbul, who he states that since he did not position himself as an expert, he achieved to build a sincere dialogue with the craftspeople, which facilitated and opened the way of collaboration (see Section 6.1.1.1). At this point, it is clear that these initiators not only attach importance to the project request coming from the target

audience but also care about working together with them with an approach that includes mutual learning by leaving the expert roles aside. In this regard, initiators of HIM emphasize that applying this approach by asking the target groups' needs and opinions directly affect the design of the projects and help them to create a trust-based communication environment which enables target groups' embracement of the projects.

> [Initiator 2] The knowledge that comes from the local is something that influences the design process from the very beginning, and it should be. [Initiator 1] For example, in practice, we care about working with local craftspeople. What did they do in the sense of this construction activity there? How do they interpret our designs? In this matter, how do users actually interpret that design? What are their needs? How can it be transformed? This also enters [into the equation] in the designing process. How can the architectural elements of that local be data to our design? (…) We should not close ourselves to the information coming from there or if they also have such a close approach, then, [we must ask] can it be done together, and how?
> [Initiator 2] Being clear is necessary. (…) I think, after the communication has been established, a mutual understanding and trust begin to form, and people listen to each other more carefully. I think it is like this for us, and also for them. [91]

HIM initiators also believe that including the local people into the process by asking them to lend their local resources, their tools and materials may facilitate the embracement the project.

> The fact that a person gives a brick there is something that is actually about the embracement of the project. To ask that villager "may I take and use your hammer?" It could be defined as *imece* [a community that works collectively and brings together resources to solve a problem] Can you make the resources participatory too? It is also important. [92]

That is to say, the provision of local materials by local people is seen as one of the ways the embracement of these projects by local people. At this point, according to these initiators, collaborating with various local actors, using interessement devices such as creating local newspapers, and establishing a mutual, trust-based communication translate the embracement of the projects by local people.

Similarly, the initiator of Düzce Umut Evleri emphasizes that local people's embracement of the project can only be possible by including them directly into the design processes conducted with participatory approaches. According to him, this may be possible by talking to them, by understanding their wishes, and explaining the situation to them instead of imposing them to accept what the initiators decide (see Section 6.2.9.2).

The initiator of Robotel also emphasizes the importance of encouraging the target group to actively express their opinions and join the processes because they believe that this is helpful for their adoption of products. For instance, she states that they prefer to receive children's views about the appearances of mechanical hand designed by the initiative members. In doing so, they try to encourage them to think more freely and understand that being different is good. That is because according to her, at first, these children, with the influence of their families, tend to want classic white-skinned arms, but the members of the initiative convince them to ask for different alternatives.

> We gathered eight cases from Istanbul. When all the eight enters inside, they entered by saying, "I want flesh-color." Usually, families have a more social psychological impact [on children] at that point. We have convinced seven of eight. We had a teenage girl who was 12 years old, and her family was sensitive [in a negative sense], so we could not convince her, she made it white. Others; one was Ironma, one was Thor, one of them was Spiderman, one of them was Canım Kardeşim, one was Frozen, one was Fast and Furious. We tried to make a model as they imagined. (…) For example, we made Thor, and we said: "Look, the hammer is here, but you will paint it." [93]

At this point, by asking children's opinion, making them choose and paint different models, Robotel members try to make them feel that they are part of this project so that they can adopt these prosthetic arms easily. Related to this, she cheerfully shares a memory with me about a little girl who embraces her 3d printed arm:

> For example, we made a fox hand for Sevgi. Then, she painted it orange, then wiped it. We said, "Why didn't you do that with permanent colored paint?" She said, "Oh, I'll paint different each time." (...) Zehra came who wanted Canım Kardeşim, we took a look and saw that she came with pink

nail polish. (...) We encourage them to colorize [their prosthetic arms] just like that. [94]

As a result, it is seen that the initiators use different strategies to overcome the situation of the projects that are not embraced by the target group, which is defined as one of the biggest problems in the SOD practices by the two initiators. At this point, these initiators point out two main things regarding this embracement issue: (1) The importance of project request coming from the target group and (2) the active participation of the target group in the process. In this sense, it can be stated that the basis of these strategies I mentioned above is mostly based on trusted, mutual dialogue, and persuasion of actors, which can be achieved by this established communication. At this point, it is important to understand the participation of the target groups in the processes. The next section involves this subject.

6.2.9.2. Different Approaches in the Inclusion of Target Groups

According to the interviews, initiators prefer different ways to engage target groups in SOD projects. In this section, I explain these approaches.

Direct Inclusion. Five of the interviewed initiatives explicitly underlined the importance of direct inclusion of the target groups in the processes. Based on the discourses of the Plankton Project initiator, it is seen that there are two types of contribution in terms of the target groups' direct inclusion in the process: (1) Physical contribution such as support in transporting, hosting the members of initiative in their houses, cooking, supplying materials, and construction, and (2) ideational contribution, which includes taking local people's opinions at the design and implementation stage. HIM initiators also indicate such an ideational participation as a form of inclusion so that they can understand the wishes of the target groups. In this regard, according to the interview, the Plankton Project's Durak Ovacık project can be considered as an example in which both types of participation were seen. The initiator of Plankton Project interprets the whole time they spent in Ovacik during the project as a "tremendous" [95] process in which "a regional mobilization" [96] was experienced. According to him, local people were involved in the processes from the

236

discovery of materials to the solution and implementation of detail. For instance, regarding this matter, he gives an example from his dialogues with local citizens, which can be considered as an ideational contribution that directly affects the design: "When we talk to people who have been in Ovacik, for example, [they said] "there are poplar trees. You can easily find it." [We think], "okay, there is a design input. There is poplar and it can be shaped" [97].

He also expresses his feelings about how lucky they were to have met these people: "Maybe, it was our luck. Everyone we worked and came together with composed of people who were trying to respond to that labor by appreciating the value of our labor. It was great luck for us." [98] At this point, it can be argued that the most important thing for him is the strong relationship built between the actors caused by direct inclusion, and the things that they bring to the local and the things that the local brings to them. With reference to this mutual benefit situation emphasized by the initiator, it is seen that the initiator considers themselves and the local community as not only participants (see Section 6.1.1.2), but also as beneficiary actors.

In addition to the contributions of direct inclusion, some initiators state the limits of such inclusion. For instance, while the initiator of Sokak Bizim emphasizes the necessity of the involvement of local actors for conducting participatory processes accurately, she also talks about its challenges. For her, the biggest challenge is "to explain our opinion to [the people] in front of us and communication. Communication becomes one of the most important challenges. (...) Sometimes, (…) until convincing them, it may be necessary to tell a lot" [99]. She specifies that directly communicating to them may be useful, especially for initiatives like themselves that organize awareness projects on public space rights for local citizens on the streets.

> For the participatory process to work really well, we need to shape it together [with local citizens], but this is not very common in our country as a culture. (…) The response of the people in neighborhoods is very diverse but generally positive. Once we tell [them our project], they cannot understand what it's going to be like. However, when they see the atmosphere on the day of [every] event, they like it very much. For example, sometimes a tradesman [who has a workplace in the street where

237

the event is conducted] can react a lot. (…) That is because they say, "won't it be possible for a car to enter here? How will my client come here?" as such reflexes can happen. [Therefore] we talk to them. When we say, "it is not like that actually, do you know that after the pedestrianization of Istiklal Street, the profit of trades in there was increased?" they see the benefit that will return to them and then, say "okay." When they experience the event, at the end of the day, we often encounter questions such as "it was very nice. When you are coming again?" It is already positive when you do something for them or do something with them. [100]

According to this discourse, it can be stated that this initiator translates SOD projects into profits in order to convince the target audience to participate in the processes.

Similarly, for HIM, Plankton Project and Düzce Umut Evleri, the direct inclusion of local citizens into the projects as target groups are the most crucial participation they want to obtain. In the discourses of the initiators of these initiatives, additionally, besides the attempts of using the region's materials and resources in the projects and working with local craftspeople of the region for ensuring local people to adopt projects (see Section 6.2.9.1), there are also efforts for the empowerment of the local actors and making their participation visible. So, according to these initiators, giving these actors a visible voice is an essential part of their goals.

For instance, in our conversation with the initiator of Düzce Umut Evleri on the participatory processes, he explained their approach through a model called "A Ladder of Citizen Participation" (Arnstein, 1969; see Figure 2.11 in Section 2.2.2). Based on this model, while there are nonparticipatory processes that involve manipulation at the bottom of this ladder, there are processes at the top that include the power and control of citizens such as cooperatives, where citizens make their own decisions, where there is self-management, and where the public actor is no longer active. According to the initiator, reaching the upper levels of the ladder, which is a situation directly related to the scale of the project for him, requires sufficient time and money. Nevertheless, the initiator states that even though the upper level is not an entirely autonomous process in which the public institutions cannot entirely be excluded, in their project

238

processes, the Düzce Umut Evleri is in the effort of giving power and control to citizens.

He also states that to achieve this goal, they included local citizens, that is the members of Düzceli Evsiz Depremzedeler Konut Kooperatifi, into the PD workshops they conducted (see Section 5.1.3), and with an attempt to make it a common decision, they tried to reduce the dissatisfaction of the members who may dislike some of the design suggestions, by listening to and talking with them. So, here again, as in the example of Sokak Bizim above, negotiations and talking used as a strategy for convincing target groups to directly involve in the process and embracing the projects (see Section 6.2.9.1).

According to the initiator, they prepared a workshop, named "Guide to Choosing my Home," for understanding the preferences of the cooperative members regarding placement to help the settlement process. Members were asked about their first and second preferences, but predominantly everyone wanted the same floors. Since there is only a certain number of houses, the initiators interviewed participants to evaluate their second choice. The initiators tried to understand what these members wanted and accordingly, offered suggestions to them by talking: "Okay, you want the second floor, but why? Oh, look, then it could be on the third floor for you if that is what matters. There are such advantages on the third floor" [101]. At this point, it can be stated that in this kind of participatory processes, decisions may not be left to the participants at all times and there may be a redirection made by initiators. In compliance with this, the initiator agrees that there is a redirection too:

> At some point, something is happening, a civil engineer intervenes to give a technical idea there: "If you do that in the earthquake field, there are such risks." He makes a redirection, but this is more like a technical knowledge redirection. It is not an intervention that will directly determine the decision. However, it would not be right saying anything like that: "There is no such redirection." Because it is not possible. [102]

In this case, it seems this initiator mostly positions themselves as facilitators and the cooperative members as active participants in the design decisions, however, when the

situation requires a persuasion process, the initiator positions themselves as an expert by presenting technical information to the cooperative members. In this respect, it can be claimed that the initiators prefer to limit their roles in decision-making stages, except when they need to use their expertise in some cases where the wishes of the participants cannot be made for technical reasons. Regarding the situation of redirecting the target groups, the HIM initiator indicates that there is a hierarchy in participation and therefore, participatory processes are highly controversial. Thus, she prefers to consider the involvement of local actors in the process as "the ground" and "a natural step, basic" [103] of the process.

In summary, based on the discourse of some initiators, there are two emphasized contributions of the direct involvement of the target audience in the processes: (1) Physical contribution, (2) ideational contribution. These initiators consider direct participation with such contributions as important because they believe it provides mutual benefit and builds strong relationships among actors. Besides such positive aspects, there are also some limits on this direct inclusion. For example, to explain the objectives of the project, or include the target audience in the processes, or the decision-making process of the target groups already involved are considered as challenges of direct inclusion. At this point, in order to overcome these challenges, the emphasis is placed on the importance of talking to and communicating with the target audience. In this respect, there appear to be two different approaches: (1) Persuasion; as in the example of Sokak Bizim, explaining the gainings to the participants; (2) redirection; playing the expert role and directing them with technical information, as in the example of Düzce Umut Evleri. At this point, in the second approach, the ethical values that they emphasize by stating that they adopt a horizontal hierarchical structure turn into a pragmatic direction and become a hierarchical situation, as HIM member emphasized. As a result, it can be stated, there are certain paradoxes of direct inclusion of target groups in the SOD projects, such as convincing of target groups vs. the situation of bottom-up and equal participation vs. expert redirection.

Inclusion by Skills. Based on the interviews, it is seen that some initiators include the target groups according to their skills. For instance, according to the statements of DUI member, as an initiative, they have a pragmatic approach regarding the involvement of actors. He admits that they include the refugee women, based on certain criteria, in a rather controlled manner. They categorize these women according to their handcraft skills, and those that are competent are included in the initiative projects.

> Of course, there are many people who are come and apply. There are those who want to participate or unwilling to participate, or those who do not have skills and do not fit. So, there is an elimination process. We try to make this process as much as possible without offending people and without reminding them of their trauma. It generally happens very politely, as much as possible. So, first, the abilities and skills are categorized. (…) Then, the designers, according to these skills… [pick eligible women]. In Soma, for example, needlework and embroidery were at the forefront. They [women] were already producing them at home, but they could not sell. Everybody has a skill that she uses for her dowry but does not think she can make a living. [104]

In this case, while these initiative members position themselves as experts who have the competence to categorize the women participants, they translate these women either into "skilled beneficiaries" by classifying and choosing them for the projects according to their skills or into "untalented women" by eliminating them.

Inclusion as Users. According to the interviews, it is seen that certain initiators are not comfortable with the idea of including target groups into the design or implementation processes, so they cannot adopt a fully participatory approach. For example, although he emphasizes the importance of the participatory processes, and makes self-criticism about it, an initiator remarks that he does not include the target groups into the design process, because he cannot feel comfortable to open these decisions to debate, since "it is an intervention we develop over our observations". [105] In this case, this initiator characterizes themselves as decision-makers of the projects they conduct, while he mostly interprets target groups as users of their projects.

Limited Inclusion in the Cases Involve Disadvantaged Groups. In addition to the initiator who does not prefer including target groups into design processes, it is seen that this involvement is more complicated for those initiatives who work with vulnerable actors such as children and refugees, as well as craftspeople due to the risks of gentrification and displacement. For instance, for the initiator of Önemsiyoruz, it is not appropriate to directly include children in prisons into the process because it would be exploitation. She specifies that therefore, they test and observe their products only with the members' own children. At this point, by alluding to exploitation as a discursive device, the initiator justifies the way their own children are used to represent children in prison. In this sense, she translates children of the initiative members as "spokesmen" of the children in prison. The initiator of Önemsiyoruz expresses her feelings regarding this issue as follows:

> We do not want to include the beneficiary group in no way because we do not want to consume them. In Turkey, this model is often used as… I mean, as [saying] "you did a favor to them, and they thanked you in this way," or "look, how helpless they are." This is something that I shared recently with my friends on the team, "let's not even share a child's photo visually, or is it possible for us to show them as silhouettes or to design it digitally?" I've come to that level of sensitivity. (…) After all, when we advertise for another child by using that child, it is another sensitive point. There is much abuse until we get there, but if we think this more holistically, is it possible? We are also learning on the road. [106]

At this point, with the concern that the representations of children may work in a way that victimizes them, she defines exploitation as monitoring the strategy of using children to promote their projects. If they do so, she believes that they will be "exploiters," and children will be transformed from the "beneficiary group" into the "exploited group."

The initiator of DUI also makes explanations about his sensitivity on exploiting disadvantaged groups.

> I am a little bit harsh on this. It is disconcerting me that people approach others with a sense of pity in this issue. I think that women are also extremely close to it. It is the same for migrants and also for Somali

242

women. I think it is an extremely dangerous situation the fact that someone is using them under the name of helping. Therefore, it is necessary that people who can meet the needs of women, to be together and must completely act for the sake of their goodness, independence, and benefit. [107]

In this case, this initiator, as similar to the Önemsiyoruz initiator, defines people having "the sense of pity" as exploiters, who are in the effort of gaining value through these disadvantaged groups while DUI separates themselves from this definition. He probably bases this separation on his discourses that DUI projects include a structure that empowers and liberates women by providing them financial sustainability with a pragmatic approach. Another sensitive situation emphasized by the initiator of DUI regarding the involvement of their target group is the possibility of women's husbands making trouble. To overcome this situation and increase participation, the initiator emphasizes that they pay money to those women so that their husbands do not cause problems regarding women's participation in the project. He states that "so, it becomes a little more attractive. Normally, no one comes when you do not pay. When the money is paid, they are both educated and received money on it. Therefore, they come." [108] At this point, money translates women into "participants," transforms husbands from "the trouble makers" into "docile men," and makes "participation" work.

There are also some initiators who, in their discourses, emphasize the importance of making the laborer actors visible and criticize "the idea of the designer as a hero" in design projects (Storni et al., 2015, p. 149), but in practice that does not seem act upon this purpose. At this point, it is a paradox that while discourses in media universally embrace participation, practically it may not be desirable or even possible to sustain an equal footing between designers and participants as co-designers.

In summary, according to the interviews, initiatives have different approaches to the involvement of target groups in the process: While some initiatives prefer to include the target group directly into the design process, some of them perform this

involvement based on certain criteria such as skills, or completely avoid it for specific reasons such as a concern for exploitation.

6.2.9.3. The Connection between the Periphery and the Involvement of the Target Group

Based on the study findings of the first stage (Appendix F), except some exceptional initiatives such as HIM, which carry out many projects outside Istanbul, and some online projects that are open to whole Turkey, initiatives mostly conduct their projects in Istanbul and in particular neighborhoods such as Kadıköy, Şişli, Moda, Beşiktaş with high socio-cultural levels. For instance, the initiator of Sokak Bizim admits that they mostly stay in urban centers close to the association in terms of location, where they can go easily. Another reason emphasized by her regarding conducting projects mostly in similar places is "prejudice." She explains this by sharing her experiences in two projects conducted in two different districts, Fatih and Etiler in Istanbul, which have different socio-cultural structures. While Fatih is a place that is mostly considered to be a more conservative and low-income neighborhood, Etiler is a neighborhood with high socioeconomic status.

> Of course, with the permission [from the municipality], with the support. We went to make an announcement, slightly biased. "How will they meet us? Do they dismiss us?" We went there with a bit nervously, but it was one of the most colorful events. That is because they are more accustomed to actually using the street. The people in Etiler are not like that, [they are] exact opposite… All the prejudices are gone. It is really more difficult to make events in Etiler. Zeytinburnu, Fatih, for instance, were such places that we hesitate to go. (…) Since they are inhabitants of neighborhood, [there are] aunts, who offer *kısır* (a traditional Turkish snack) [through the windows of their homes] with the basket, and aunts graduated from *kız meslek sanat okulu* [Girls' Vocational Art School], who come and grab the brush and paint the wall. It was a really colorful [event]. That is why making [events] in different places have such returns. We could not go to [neighborhoods in] further periphery. [109]

In addition to the different experiences in districts in Istanbul, certain initiators specify that they had positive experiences in cities other than Istanbul. For instance, initiators of HIM, who conduct the most projects in smaller cities, emphasize their positive

experiences in cities such as Muğla, Ordu, Edirne, Manisa, Çorum, Ankara, etc. Similarly, the member of Düzce Umut Evleri who carries out a project in Düzce, and the initiator of Plankton Project who conducted a project in Ovacık in Tunceli interpret their experiences in these cities as positive. For example, the initiator of the Plankton Project highlights that they received the greatest support in Tunceli with great enthusiasm. These positive opinions are also present in the initiator of Sokak Bizim, who carries out projects in Sinop: "Sinop was a very wonderful experience for us. (…) The municipality really has been very supportive to us. Communication with the associations there was very comfortable. Sinop is really a place like that. I mean, the local people are so open." [110] At this point, it can be seen that these initiators mostly interpret their experiences in the different cities through the dialogues established with the stakeholders such as the municipality and the local community. Furthermore, Sokak Bizim's initiator defines the projects they carried out in cities such as Sinop where people know each other since it is less crowded, as small-scale. According to her, the involvement of local people is greater on microscale projects since it is more effortless to reach people. So, when the scale of the project decreases, the domain of impact grows because face-to-face communication becomes easier. In this sense, she assesses the impact according to the number of local people involved and the intensity of communication with these people.

Also, it is understood from the statements that for some initiators, public spaces have a key role in reaching the target group and providing their involvement in the projects. For instance, one of the initiators states that in one of their projects, they visited the neighborhood houses and coffeehouses to reach the male and child participants, only in this manner could they provide these two types of actors' involvement. Similarly, two initiators of another initiative emphasize that public spaces are potential places to involve local people in the process. They believe that news spread fast in small, local regions, and in this respect, places that they call "common spaces" (original in English), especially coffeehouses, fountains and mosque courtyards, are very convenient for announcing projects to participants.

Accordingly, another initiator specifies that physically being located in places where the direct intervention will take place and will be in contact with locals, positively changes the entire design process. That is because in this way, a close and face-to-face dialogue with local people who have regional experiences, can be established so that the initiators can take local people's ideas about the project, which may be used as an input in a design sense. For example, in a project in which they built a station in Ovacık, a city they did not know, he states that they made observations in the neighborhood and talked to the local people who are experiencing the region. According to him, some of these local people gave them some tips that directly affected the output of the project, such as suggesting to increase the slope on the roof of the bus stop due to the severe weather conditions in the area.

So, in summary, it can be stated that for these initiators, microscale and local-based projects translate the communication with local citizens to operate positively, this also transforms into an increase in the number of local people participating in the project. In addition, going to the places where the project is run and talking face-to-face with local people in common areas frequently used by them are demonstrated as ways to involve the target audience in the processes.

6.2.10. The Effects of Political, Social and Cultural Incidents on the Processes

In accordance with Stage I findings, it is understood from the interviews that some of the project processes are affected by the social and political incidents of the country. For example, according to the statements of the DUI member, certain project ideas of the initiative emerged with the mine tragedy of Soma in 2014 and the Syrian migration due to the civil war since 2011. As another example, two of the initiators emphasize the state of emergency that was announced five days after the coup attempt on July 15, 2016, and lasted about two years, as a condition that slows down the project processes. While one of them claims that they could not receive permission they need because of criminal record check investigation applied due to the state of emergency, the other one states that they could not perform any event or project on the street at the time of the state of emergency.

Although these incidents have created difficult situations that may have negative consequences in society, some initiators indicate that they have succeeded in turning these social events into a positive situation for the process. For example, the initiator of Plankton Project specifies that the day they went to Ovacik for the project, 20 July 2015, a terrorist attack in Suruç on Şanlıurfa happened, and there was a funeral in Ovacık, which affected the entire district and the project process. He states that they respect this mourning in the region and that they try to transform this distressing, standby time into a useful process, therefore that they use this time to focus on getting to know the local people and developing the project. According to him, by doing that, they had the chance to talk to local people and get acquainted with the region and its culture, so that their design, which was initially developed without getting the ideas of the local citizens, had a positive transformation with the suggestions of local people as a result of this communication.

Furthermore, the two initiators highlighted the impact of the protests called Gezi Park Events, which took place against the Artillery Barracks Project in Istanbul Gezi Park starting on May 28, 2013, on their initiatives, while a third initiator directly associated the recent increase in SOD practices with Gezi Events. For instance, for one initiator, Gezi Events were a process that fed solidarity, created a positive effect on people, and provided an opportunity to establish different relations. According to him, the period had different energy raising the sense of togetherness that positively affected the motivation of initiative members to make an effort voluntarily for the sake of society.

In compliance with this discourse, another initiator emphasizes that the period created awareness in people, and this had a positive impact on the initiative.

> Of course, it [Gezi protests] affected us. People are becoming more aware of the importance of our work. (…) In general, a great awareness occurred related to the city, and these public spaces. So, when we went to a place and explained ourselves or wanted to do a project, we found much more support. (…) The meaning of our projects is understood more easily. Because when we first started, it was very difficult to explain. [They were asking] "So, what will happen by doing this activity?" But,

now it's really easier to tell the difference. It was such a contribution. [106]

As a result, based on the findings, it can be argued that the social incidents taking place in Turkey have impacts on SOD initiatives. Of these, giving an objective to the initiators to focus on, increasing the motivation by raising the sense of solidarity feelings of the teams, or taking the opportunity to communicate with target groups can be mentioned as positive effects, while the fact that project processes are interrupted or that no projects can be produced is emphasized as negative effects. At this point, even though the abrupt changeable social situation of the country is considered among the factors that force initiatives, initiators may find a way to turn the situation into their favor.

In this chapter, I first describe how initiators identify themselves and other actants in the network and with what motivations they initiate SOD practices. Then, I present the strategies used by initiators to persuade the actants to accept the assigned roles and the forms of involvement of these actants within the network. At last, I explain the effects of certain social and political incidents in Turkey on SOD practices. I provide a discussion of the outstanding findings of stage II in Chapter 7, as a part of the conclusions of the thesis.

CHAPTER 7

CONCLUSION

The study documents and scrutinizes the practices of current SOD in Turkey covering the last decade, in two stages. The first stage provides a detailed examination of these practices and analysis of the structural types, issues, objectives, methods, and participatory and collaborative approaches adopted by these practices. In the second stage, the initial analysis was used as a basis to discover the entire process of specific practices in terms of organizational structures, the role distributions, and strategies applied to ensure the involvement of various actors. The main goal is to explore how the current situation is and the requirements of SOD processes in terms of participation and collaboration, with a critical perspective. Related to these two stages, this study answers the following research questions. The answers to these questions discussed respectively in chapters 5 and 6 are concluded in the following Sections 7.2.

(1) What are the recent SOD practices in Turkey?

- What are the main priorities of these practices in terms of issues, objectives, and intended outcomes?
- Who are the actors, and what is the relationship between these actors?
- How do the actors aim to solve these issues? What are the tools and methods?

(2) How are the processes of these practices designed and implemented?

- How and with which motivations did the initiators structure these initiatives?
- What kind of participation and collaboration approaches are applied?
- What is the role of designers and other actants in the processes? What are the models of translations regarding the distribution of roles, and implications of the processes?

Seeking the answers to the research questions mentioned above, I, first, scrutinized the literature to explore current theories, approaches, and practices related to design practices focused on social issues in the world. In Chapter 2, to understand the current situation in a holistic manner, I compiled and compared the approaches of various scholars who are actively working in the field. I presented and examined these studies under the titles of five main SOD approaches, which are SRD, DSI, DA, TD, and SD. At the end of the literature review, I identified the need for studies that critically examine the entire process of SOD practices in a locally-focused approach. By having explored the literature to fulfill this lack and to establish the conceptual framework of the study, I adopted an approach, emphasized by SD researchers, which takes into account the specific characteristics of SOD practices such as being critical, local and process-oriented, and notably, a holistic definition of SD (Armstrong et al., 2014) that unites non-commercial purposes, participatory, collaborative and collective qualities. Furthermore, in Chapter 2, to better interpret the emphasis on participation and collaboration in SOD practices, I also explored the PD and co-design literature. I presented early PD approaches that began to take shape in Scandinavia, where the focus shifts from the workplace towards public spaces and into everyday life, and discourses on the concept of community design that emerged in America simultaneously. I also submitted the key aspects of PD in which I locate an evolution towards a more complex and socio-political approach that includes mutual learning, empowerment, and long-term engagement among multiple actors. I also underlined the criticism to the participatory design, where scholars criticized PD practices' role in maintaining the current order, suggesting that they should adopt a more radical sense of participation that resists traditional structures.

As a conclusion of this comprehensive literature review on SOD, PD and co-design, I identified three important contributions of PD to SOD applications: (1) PD can

acknowledge the invisible by giving the disadvantaged, marginalized groups or simply citizens a voice that can balance the power distributions between all the actors involved in a design process. (2) PD can ensure mutual learning, which causes a change in the roles, by approaching participants as experts of their lives and involving them in the decision making and design processes. (3) PD can maintain more long-term engagements by modifying itself in line with the constantly changing and evolving daily life in technological, economic, cultural, social, environmental, and political contexts.

As the final section of Chapter 2, I examined the discussions on and gaps in the SOD practices and PD in Turkey. Based on the major deficiencies in SOD studies that emerged by this investigation specifically focusing on Turkey, I discovered that the situation of Turkey is parallel to the need described in the global SOD literature mentioned above. At this point, based on these findings of Chapter 2, this study focusing on the entire process of SOD practices in Turkey, with a holistic, critical and local-based approach, contribute to these shortcomings in the literature.

Following the conceptual framework constructed and presented in Chapter 2, I discussed the theoretical perspective of the study based on ANT in Chapter 3. In this chapter, I examined the studies focused on the relationship between science, technology, and society, including STS, SCOT, and ANT in detail with its principles, concepts and moments. I also explored the studies that articulate ANT with design and how it is used in participatory and collaborative design processes, and finally, I explained how ANT was used in this study. As many presented authors in the literature suggest, I utilized ANT as a methodological and analytical strategy in the second stage of this study. I explore the entire processes of a selection of SOD practices in Turkey, starting from the definition of the problem to its final application, which is underlined as a gap in the literature (Storni, 2012). By describing the design

as a practice that emerges from the assemblies and relations of multiple actors, I analyze these SOD processes as heterogeneous material-semiotic networks to illustrate how participation and collaboration of various involved actors, both human and non-human, and their relationships affect the entire processes. To achieve this, by drawing on ANT as an analytical strategy, the study is molded partly on the translation moments of the Callon's scallop study (1986b; see Section 3.2.3), to clarify how a SOD practice emerges through a series of negotiations between heterogeneous entities. To be able to review the entire process and open "the black box," by using as a methodology, I choose to follow the initiators of SOD practices as an actor-world of this study and discuss the findings mainly in their own terms and through their perspectives. While doing this, I consider these initiator actors, as facilitators and catalysts, who are part of a heterogeneous and complex network. With the way of its implementation, presented above and in Section 3.4, this study contributes to the emergent design literature that makes use of ANT.

To do so, this study employed the textual analysis approach by applying template analysis and both in-vivo and descriptive coding methods. The answer to the first research question was investigated by extensive research conducted through printed and online design publications on media, and the answer to the second question was sought by 13 semi-structured, face-to-face interviews carried out with 16 initiators. In the first stage, 93 practices were compiled based on the SOD literature as an initial sampling and 35 of them were selected for further examination according to three criteria derived from the SOD literature and a SD definition of Armstrong et al. (2014) adopted for this study. In the second stage, to determine the initiatives to be discussed and to provide the validity of the sampling, with the snowball sampling method, semi-structured, face-to-face interviews were also conducted with five experts working in this field, and another was consulted via e-mail. All the details of these two stages,

including the sampling, data collection and analysis processes, and the ethical stance of the research were described in Chapter 4.

7.1. Limitations of the Study and Recommendations for Further Research

This study, based on the analysis of comprehensive design media research and face to face interviews, in which I have discovered how the processes of SOD practices carried out in Turkey, has limitations. Also, there are recommendations for future studies that can be given in connection with these.

Firstly, conducting an inventory through online design media creates the possibility that non-visible studies cannot be included in this study. Although I aimed to overcome this situation by consulting the experts in the field, it generates one of the limits of this study. Accordingly, since these experts were determined by the snowball sampling method and the majority of the initiatives are based in Istanbul, all of the experts interviewed in the study are Istanbul-based. This also can be considered as one of the limits of the study. Nevertheless, the range of projects explored was much more diverse, with only fifteen of the total of thirty-five projects having been conducted directly in Istanbul, others include different cities in Turkey (see Appendix D).

Secondly, in this ANT-based study, the processes of the SOD practices were monitored within the perspective of the initiators of these practices, as the actor-worlds of the SOD network. As a response to the critique of monitoring processes from the eyes of the powerful actor in ANT (see Star, 1991), the initiators were considered as the translators of this study yet they were not treated as "heroes" (Storni et al., 2015, p. 149), instead, defined as facilitators and catalysts as part of a heterogeneous and complex network. Despite the difficulty in the identification of the non-executive participants in the SOD projects, building this study on the views from the eyes of the initiators by following their steps has been deemed viable. In relation to this, further studies may focus on the other participant

actors of SOD practices that were explored in this study and explore their perspectives and experiences. A detailed examination of the processes through the viewpoint of actors such as universities, municipalities, profit-making firms and especially local people, will create the opportunity to understand SOD practices from a different perspective. Moreover, a comparison of the perspectives of these actors can reveal new aspects of SOD.

Thirdly, since this study adopted a qualitative approach, it does not contain detailed quantitative data on the initiatives such as the amount of funding, the number of members or participants. Also, since the study involves post-project interviews, directly participating in SOD projects to analyze processes as an action researcher or as a participatory/non-participatory observer can provide different perceptions on the subject.

Moreover, for further studies, a correlation of the approaches of SOD practices in other countries with the data-driven situation of Turkey introduced to the global literature in this study may provide a holistic viewpoint of the practices in this field.

7.2. Answering the Research Questions

The purpose of stage I was to discover the SOD practices in Turkey within the last decade, and the prominent issues focused on by these practices, the objectives they tackled, the methods they used, the actors they included and the relationships of these actors. Accordingly, the stage provides a detailed examination of the 35 SOD practices in Turkey, sampled by the three criteria: multiple participation, the involvement of professional designers, and implementation. The results of this first stage illustrate the salient features of SOD practices of the last decade in Turkey as reflected in the design media. In the second stage, to produce a more detailed investigation, I explore the processes of 14 SOD initiatives in term of their organizational structures, motivations of initiators and values they embraced, the role

distributions and strategies applied to ensure the involvement of various actors. In this last section, below, I first provide a summarizing discussion of stage I and then, discuss the arguments, emerged from stage II, together with the findings of stage I.

7.2.1. Types, Issues, and Objectives of SOD Practices in Turkey

As shown in the initial list (Appendix A) in the first stage, SOD projects in Turkey are often carried out as collectives without a formal structure under the leadership of non-profit actors. When 35 initiatives identified are examined in detail (see Appendix B-F), it is seen that all formations have informal, collective structures, except for one for-profit firm, three associations and four small-scale social enterprises. Looking at the big picture the practices of quite a few public institutions and profit-making firms have social problems at the center of their focus. On the other hand, the only profit-company in the inventory has shaped its project for publicity purposes. Municipalities stand out among public organizations as important actors for SOD projects; however, they often play a supporting role in projects instead of being the initiator. It is seen that most of the projects are carried out by university-related actors. Their interest in SOD projects is particularly high in craft-related projects; however, the vast majority of the projects here remain as conceptual student projects. Particularly, the design departments of universities play a major role in the projects. This role can be taken by the university by providing infrastructure or volunteering participants to projects, or by actors such as academics associated with the university, directing their own projects.

In design media, where project statements and initiators' statements take place, initiatives appear to embrace open, transparent, interdisciplinary, pluralist, participatory and collaborative discourses with a particular focus on local actors. However, apart from initiatives such as Düzce Umut Evleri, which prioritizes the establishment of long-term relations, in these platforms, local people's involvement

is rarely seen. This issue of establishing long-term relations with various actors is elaborated more in the following sections.

Within the practices, a large group of initiatives focuses on issues related to urban life and the involvement of inhabitants in urban decisions, by trying to create awareness and mobilize them for their rights in urban life. They mostly make temporarily interventions in public spaces to create a more sustainable world and to improve the quality of life for citizens. A smaller group of architectural initiatives endeavors to provide more permanent solutions for the communities they collaborate with by creating architectural solutions. Although their number is low, these initiatives seem to have a more prominent influence with the largest number of projects. After urban problems, local cultures and local economies are the issues that are most often focused on by the initiatives. The projects often aim at providing a stable collaboration among craftspeople and creative industries as well as making their labor visible with an emphasis on economic sustainability. Fewer initiatives appear to concentrate on disadvantaged groups such as women, children, children with disabilities and migrants in order to ensure their inclusion in social life. There is also one cooperative launched by laborers aggrieved in work life. To achieve their goals, these initiatives use design as an effective tool by applying design methods such as research and data collection, idea generation, and visualization methods (see Figure 5.42).

At this point, I identified five main objectives on which SOD practices focus (see Figure 5.41): (1) Making the target groups, their problems, their practices, and rights visible by raising awareness, preserving local cultural values and demonstrating different perspectives through SOD; (2) Organizing communities by encouraging and mobilizing people to seek their rights and to be involved in the processes, also by providing an environment for people in which they can share their knowledge and experience with each other, and building a relationship among actors; (3) Empowering

256

and supporting communities in different ways regarding economic, psychological and professional context, by educating and encouraging them; (4) Developing design solutions, co-design sessions, or providing spaces for debating about problems; (5) Mutual learning by researching and gaining the experience and competencies related to SOD practices and accordingly, developing new approaches. As a result, while the most common objectives are to increase visibility, mobilize and empower people, and create environments for debate and collaboration; co-designing long-term and permanent solutions to the actual problems faced by the communities is the least adopted. This can be related to the fact that except three initiatives in the sampling, which can be considered as grassroots, projects have typically appeared often with a collaborative character, if not top-down (Manzini 2015). Since they are not initiated with the bottom-up approach, the actors in these practices had to try to gain the support and trust of the communities before they start to focus on solving their problems.

As a result, with the high number and diversity of SOD projects I have identified in the first stage, it is demonstrated that design experts and initiators have been closely and actively engaged with local communities and cultures over the last decade, therefore, the "mental barrier" of designers related to working on social issues, identified in Turkish design by Er and Kaya (2008), can hardly be detected today. However, according to the findings of the second stage, it appears that these practices have some difficulties and contradictions in their efforts to conduct participatory and collaborative processes. Therefore, in the following paragraphs, by putting forward the current situation of SOD projects, I bring up an argument on these matters and the requirements of these challenges.

7.2.2. Motivations and Values

Based on the findings of the second stage, two factors are effective and motivational in initiating these practices. One is the encouraging and awareness-raising situations

that the initiators' experienced in their university period and professional lives (see Section 6.1.2), and the other is meeting people with similar visions and values (see Section 6.1.3). It is seen that the courses, conferences, and competitions the initiators attended during the university period, or the works including social responsibility in which they are involved in professional life, create awareness and critical view on the initiators about the current structure of the sector and the design education system, and encourage them to initiate SOD initiatives.

In addition to the motivations shaped by such awareness, having similar perspectives, interests, shared vision and values are among the most critical factors that bring together SOD initiators. In this regard, alongside with adopting non-profit purposes, there are two core values that are common to almost all initiators; volunteering and solidarity, which complies with Thorpe's observation (2011) that the solidarity-based approach is common in critical architectural and design projects. These moral values appear to be emphasized by initiators at almost every stage of the project process, and moreover, these values form the basis of the initiators' attitudes in terms of the involvement of actors in the processes and the established collaborations. These are the fundamentals of the motivation of the vast majority of initiators that can bind people together around a SOD project, and that can be used to build and sustain a group into an initiative.

In connection with this, the voluntariness emphasized by the initiators here means by willingly giving time and effort to participate in a SOD initiative formed by the individual and collective efforts of its members and to support the implementation of these projects, without expecting any profit. Solidarity definition of initiators is in a way that includes volunteering; it means that people, who voluntarily use their own efforts and means without waiting for profit or benefit, produce something for the communities in need. In addition to this definition, it is seen that some initiators

interpret the financial and spatial support they receive from actors such as municipalities, universities, similar initiatives, friends and family members as an example of solidarity. In this respect, it can be stated that the concept of solidarity has both pragmatic and ethical meanings for these initiators. The intertwining situation of these moral and pragmatic approaches is also seen in the relationships established in the processes of the projects, the involvement of the actors and the role distributions. I highlight the examples of these situations in the following paragraphs.

7.2.3. Effects of Social Incidents on SOD Practices

In addition to various experiences, mediums, and values that trigger initiators to establish a SOD initiative, the research results of both stages have shown that the local social and political context influences shaping the SOD practices in Turkey. For instance, Mülksüzleştirme Ağları, an online platform, reveals the background and actors of many social events, such as the Soma mine disaster, the destruction of the Historical Emek Cinema, and Tarlabaşı, and Fener-Balat urban transformation. Also, in compliance with Omacan's observation (2017) regarding that many different groups have started a struggle for solidarity against the major urban transformation lunge, most of the initiatives in this inventory concentrated on the problem of the right to the city and urban transformation. Initiatives such as Sokak Bizim, Şehrine Ses Ver, Park: Bir İhtimal, 100. Yılı Yeniden Düşünmek, Hayalimizdeki Çiğdem Mahallesi, and TAK try to mobilize people to make them have a say in urban decisions. While Oda Projesi, and Kuzguncuk and Historical Yedikule urban vegetable gardens focus on urban transformation in the context of spatial and cultural impact, initiatives such as Crafted in Istanbul and Made in Şişhane are interested in craftspeople affected by these transformation decisions. Most of these initiatives have either taken a stance directly against gentrification or tried to mitigate its negative effects referring to the local social and political context.

Furthermore, parallel to the emphasis on social events, concerning Düzce earthquake in 1999 that triggered society (Göcenoğlu & Onan, 2008), the practice of Düzce Umut Evleri was launched. More recently, the Syrian immigrant crisis is an event that seems to have had an impact on the selection of issues the designers addressed, as well as their approaches, as in the cases of DUI, JOON, and atlas Harran Project. Özgür Kazova is also an example of a particularly interesting design intervention intertwined with the traditional working-class struggle over the means of production.

The influence of Gezi Park Events, which is interpreted as a touchstone that affects urban movements in Turkey and leads to various discussions in the architectural environments (Tanyeli, 2013; Omacan, 2017), is also observed in the practices in the inventory. Although its direct impact is open to discussion, it is spotted that 27 of the 35 initiatives in the inventory have been established in or after 2013, when the Gezi Park events began as a major uprising and were widely discussed in the design community (see Appendix F).

In this respect, it can be stated that social, political or cultural incidents have effects on the agenda of SOD practices in Turkey.

7.2.4. Challenges in the Involvement of Actors

As consistent with the findings revealed in stage I, the importance of specific actors such as universities and municipalities in the networks of SOD practices in Turkey is also emphasized by the initiators interviewed in stage II. For example, the major role of the universities, emerged in stage I (see Section 5.4.1), is also clearly seen in stage II; as environments, where the idea to initiate a SOD practice and the academic networks, may flourish (see Section 6.1.2.1), and as driving forces, with the academics who carried out projects by themselves or collaborated with an initiative by including their project in the course syllabus, or the university students who

participate in SOD practices through open calls (see Section 6.2.7). However, although there are initiators who state that students' participation in projects is voluntary and experience this collaboration positively, it appears that there are two outstanding emphasized problems in this collaboration. One is the copyright issues that come with the new law, granting the majority of the project right to the university, and the other is that the university students, who may not be interested in the subject, as a result of participating in the projects by obligation because of the instructors integrating these projects into their courses. At this point, in comparison to those who voluntarily participate in SOD projects, the reason why the compulsory participation of university students in projects via such courses is interpreted as problematic can be argued through the contradictions of non-hierarchical vs. hierarchy and bottom-up vs. top-down approaches. In the former, there is voluntary participation, i.e. a bottom-up situation, while in the latter, there is mandatory participation, with a top-down approach, due to the influence of instructors having a hierarchical position. This contradictory is also seen as a prominent issue in the participation and decision-making processes, especially in the involvement of target groups, which I explain below.

Furthermore, it is seen there are also some problems in collaboration with public institutions (see Section 6.2.4) and NGOs (see Section 6.2.6). While initiators often emphasized the importance of public institutions' involvement in SOD projects, it is seen that their collaboration with these institutions is based on requirements such as getting permission to conduct a project, or for public relief they may receive from them. Some initiators criticized these institutions because of their "misinterpreted" opinions about SOD projects. That is because they think that these institutions do not understand the primary purpose of these practices that are built on volunteering and solidarity values, and try to collaborate with a profit-based perspective. At this point,

with reference to this criticism of these institutions for not sharing the same values as them, it can be claimed that such values play a role in collaboration processes.

In addition to public institutions, some of the initiators indicated that they attached importance to collaborating with NGOs; however, except for a few cases, they could not get a positive response from them. It is seen that these initiators mostly have tried to collaborate with NGOs, particularly in accessing vulnerable groups and being the mediator for initiatives in communicating with these groups. However, it is stated that NGOs mostly share information on project experiences rather than providing the target group network support. The initiators interpret this as the lack of trust among institutions, and to overcome this issue of trust, which also seems to exist in their communication with other actors, they try several ways such as turning their initiatives into a legal entity (see Section 7.2.5). Also, in line with the results of stage I, in the discourses of the initiators regarding the actors with whom they collaborate, the profit-firms are rarely mentioned so it can be stated that these profit companies have almost no place in the network of SOD in Turkey.

As a result, it can be claimed that the lack of communication between SOD practices and these actors underlined above appears to be effective enough to cause projects to fail or not conducted at all. In this sense, these actors turn into "the dissidents" of the SOD networks that may create delays in the interessement phase in which the initiators try to establish an alliance system from potential collaborators. At this point, it is clear that there is a need for studies to eliminate the lack of communication between the actors in NGOs, SOD practices, public institutions, and profit companies, in order to improve the relations and find ways to establish a collaboration. For example, it may be beneficial to increase the number of activities such as Solidarity Exhibition that bring together different SOD initiatives and pave the way of

262

communication, and to organize them in the way of including other actors in the network.

7.2.5. Ways of Ensuring the Involvement

The outcome of the interviews concedes that there are two main strategies used by the initiators to ensure participation and collaboration of different actors. One is to increase the visibility of their practices through various mediums, and the other is to monitor transparent processes (see Sections 6.2.1 and 6.2.2). Transparency is identified by initiators in two different ways; being financially accountable and being open in terms of information and document flow in processes. In this sense, for the initiators, transparency means reliability and accountability for these initiators and it operates as a persuasion tool that ensures the continuity of the involvement of actors such as financial supporters and existing members and facilitates the inclusion of new members and volunteers.

On the other hand, visibility refers to the recognition of their practices. To ensure this, initiators utilize various mediums, which consist of different national and international events (such as conferences, talks, radio programs, exhibitions, or workshops) and various social media platforms (such as Facebook, Instagram, Twitter, Youtube, and Vimeo), as well as online platforms such as official websites, or volunteer maps designed to reach participant by Sokak Bizim, Robotel and Crafted in Istanbul initiatives. In the strategy of ensuring involvement through visibility, it is seen that initiators not only provide the participation of volunteers or financial supporters but also receive new project requests. At this point, in parallel with the belief of some initiators that the project requests coming from the target audience make it easier to adopt the projects, it can be stated that visibility indirectly helps SOD projects to have a long-term impact.

At this point, these tools and mediums used for visibility can be considered the "interessement devices" of SOD practices. Interessement refers to measuring the durability of different actors in the network through a series of "multilateral negotiations", and interessement devices, in this regard, are the tools used by the actor-world to convince the actants to accept the roles assigned to them so that they could build a stabilized alliance system network (Callon, 1986a; see Section 3.2.3). In this case, the interessement devices of SOD practices include the tools and mediums that initiators use in their strategies to persuade different actors, such as university students, public institutions, financial supporters, volunteers, target groups, and new members, to get involved in the projects. The main objective here is to create a SOD network by ensuring that these actors accept the roles assigned to them by initiators through persuasion and communication, so that SOD projects may successfully be accomplished.

There are other interessement devices used to ensure the involvement in processes. The use of these devices includes such examples of the pragmatic and ethical approaches mentioned above. For example, making an open call for projects is one way to ensure voluntary participation (see Section 6.2.7). In this regard, the letter of motivation, which is asked the applicants of the open call to write by Herkes için Mimarlık (HIM) initiators, to select participants among those applicants, refers to a quest for a particular type of participant. With this letter, based on the discourses of an initiator who applied to this open call, HIM initiators seek participants who adopt the volunteering and solidarity values they embrace. At this point, this interessement device operates for recruitment by volunteerism. The same ethical approach exists in the "goodwill letter" of Good4Trust, mentioned by the initiator of Önemsiyoruz (see Section 6.2.5.1). Good4Trust is a non-profit social enterprise that provides an online platform where SOD practices can sell their products. According

to the initiator, Good4Trust asks the SOD initiatives, which would like to join the platform to sell their products, sign a "goodwill letter" before they accept these initiatives on the platform. This letter works to recruit "only" those people who accept these values. At this point, the letter turns participants into moral beings. The online volunteer maps are also similar (see Section 6.2.1), they look for participants, who can take photographs and send to social media platforms in the example of Sokak Bizim or volunteers who have the ability to use design programs in the case of Robotel. Furthermore, the funding platforms such as crowdfunding, where the initiators look for people, who want to involve in a SOD project by providing financial support, can function as interessement devices between the initiators of projects and the volunteers and stakeholders (see Section 6.2.5.2). In this case, through these platforms, initiatives translate volunteers into actively participating, moral beings that are become a part of their process by contributing to the continuation of projects, which is similar for actors such as families, friends or initiative members whoever lend their spaces to SOD practices which do not have a fixed place to come together and discuss their projects (see Section 6.2.3).

Also, certain designerly ways, such as designing product boards and brochures (e.g. JOON; see Section 6.2.8.4) or local newspapers (e.g. HIM; see Section 6.2.9.1), which are used with a pragmatic approach by some initiatives to explain their project objectives to the target audience and to persuade them to participate in the process, can be considered as the interessement devices of SOD projects. The strategy used by DUI in which they pay the women participants to motivate them for their participation and to avoid the possibility of trouble that may be caused by their husbands can also be seen as a device used with pragmatic purposes (see Section 6.2.9.2).

As a result, it can be argued that such interessement devices and ways, whether used for moral or pragmatic purposes, are used by initiators of SOD practices as persuasion strategies to ensure the involvement of actors and the continuity of their practices.

At this point, other than those presented above, there are other ways, which initiators apply for ensuring different actors' participation and collaboration and the continuity of their practices. According to the findings of both stages (see Sections 5.4.1; 6.1.4), most of the SOD initiatives in Turkey consist of flexible collectives, and there are specific reasons for that. Except those refusing to become a legal entity such as association or foundation as in the case of the Plankton Project, the main obstacle to the transformation of these initiatives into legal entities is the fact that they cannot afford it financially. Members of initiatives that have overcome or wish to overcome this obstacle specify that, apart from the financial obligations of having a legal entity, this formal structure gives them some advantages in establishing collaboration. According to these initiators, having a formal structure creates trust in actors such as municipalities, NGOs or financial supporters. For instance, initiators of HIM believe that they are taken more seriously by those actors, compared to the time when they have a flexible structure, and that they convince them more easily and take their support in this way. So, with the belief that they create a sense of trust by having a legal entity, it can be stated that this is considered by the initiators as a way that convinces supporters and volunteers to participate and collaborate.

Furthermore, as in the examples of Sokak Bizim, HIM, and the Plankton Project, explaining the benefits and objectives of SOD projects to local people, and communicating with them in common areas such as a fountain, a coffee house, and a mosque for taking their opinions about the project or asking local craftspeople's help or borrowing their local materials, can be considered as others way of ensuring the involvement (see Section 6.2.9.3). In this sense, these initiators positively emphasize

conducting micro-scale, local-based projects due to its aspects that facilitate the processes such as accessing to the participants easily, which is consistent with Manzini's argument (2015) that being small-scale and connected allows social organizations to deeply root in a place.

In addition to those presented above, there are other ways used by initiators to facilitate and maintain the involvement of actors, especially target groups, such as trying to avoid positioning themselves as experts so that not applying a top-down approach in the processes; adopting a horizontal hierarchical structure both among the members and in the participation of the target audience in the processes; paying attention to the equal involvement and trying to reach consensus in decision-making phases. I point out these approaches in the discussion of role distribution in the next section.

7.2.6. The Operational Types, the Role Distributions, Horizontal Hierarchy, and Consensus

As I explained in Section 6.2.9.3, according to the interviews, in the involvement of target groups into processes, SOD initiators adopt different forms of participation approaches such as direct, by skills, as users, and limited inclusion in cases involving disadvantaged groups. Similarly, it seems these initiatives have different types of operational approaches in terms of establishing and operating a SOD network. For instance, while some have an individual-led approach, which means that an individual at the center involved other actors into the design project such as Park Bir İhtimal and Made in Şişhane projects, some of them have an organization-led approach, which means that one or more organizations are at the core of the initiative such as DUI and TAK. There are also a crowdsourcing-driven approach that refers to practices that are initiated by some core members but open to communities' participation for the implementation such as Robotel or Mülksüzleştirme Ağları, and a community-led approach, initiated by the community members that refers to the practices in which

other actors are invited by the community, such as Kuzguncuk Vegetable Gardens, Özgür Kazova, and Düzce Umut Atölyesi. Also, there is a collective-led approach that is embraced by many practices, which means initiated by various individuals trying to collaborate with other actors and build a network, as in the example of HIM.

The vast majority of these initiators, especially the members of initiatives seem to adopt direct participation approach, such as HIM, Düzce Umut Evleri, and the Plankton Project, underline the multifaceted nature of SOD processes, emphasize the importance of plurality, diversity, and interdisciplinarity in the initiatives, and a horizontal hierarchical structure to avoid a top-down approach. The initiators define the horizontal hierarchy as a structure in which everyone can freely express their opinion, participate in or exit projects at any time, assume tasks according to their own preferences, i.e., where actors are equal and processes are democratic. The strategy that stands out in the implementation of this structure is that equalizing the responsibilities by making the positions variable. In other words, no actor is superior to the other, no one can assign to a task to anyone, the tasks, so the roles are taken voluntarily by the actors themselves. In this sense, the definition of initiators seems to coincide with Mouffe's "agonistic pluralism" concept of radical democracy that includes pluralism, diversity, and dissensus (2000; 2005; see Section 2.1.3), which is also suggested in the literature for the implementation of the participation of different actors (DiSalvo, 2010; Miessen, 2011; Keshavarz & Maze, 2013).

However, when the application of this structure in the processes is examined, it is seen that these initiators, in some cases, can distribute the roles according to the members' skill, expertise, and designerly perspective and moreover, underline the need for a "leading" actor who follows the entire processes for the continuity of the projects. In this way, this does not seem to fit the horizontal hierarchical structure defined by the initiators. To explain this situation and to insert it into a horizontal hierarchical

definition, they imply that they do not evaluate this position as a team leader. That is because according to them, the actor voluntarily accepts the "leading" role and other members approve it, and a different actor takes on this position in each project, i.e. the "leading" role varies between the actors. Also, the person in that position mostly takes the decisions by discussing them with the whole team and follows the entire process transparently and openly by sharing all details with the team members.

The strategy of changing roles, which is claimed to be among the members in the implementation of this structure, turns into a situation where role boundaries are blurred in the participation of the target audience in the processes. Markussen (2017, p. 172) interprets this situation as "a small, but a decisive qualitative change in the form of re-distributing identities and interpersonal relations" as a "social value" in SD.

Although in some cases, the blurring and changing of the boundaries of roles may spontaneously develop as the return of the process and may apply to all actors involved (Appendix H), some initiators seem to do this intentionally to avoid the top-down approach in the involvement of target groups. In this regard, they particularly emphasize the importance of project requests coming from the target groups in avoiding this top-down approach, because according to them, a bottom-up approach makes it easier for participants to adopt projects.

Besides this, the most prominent strategy for avoiding the top-down approach is that the designers try to break their central position in the projects by identifying themselves as facilitators and mediators, instead of experts. In such cases, it is emphasized that the aim is not only to ensure the involvement of the target groups, but also to equalize the participation of these actors in the processes and, moreover, in some projects, to empower them. These initiators highlight that this can only be achieved by establishing a sincere dialogue based on trust in the participatory processes. For example, some initiators specify that they experience this in the

projects (see Sections 6.1.1.1; 6.2.9.1). They emphasize that when they leave the role of an expert and are open to contributions that may come from the target audience, a more sincere communication can be established with them, which facilitates collaboration and this has become a process of mutual trust and learning. In summary, according to these initiators who adopt this approach, the benefits of blurring the boundaries of roles can be listed as follows; leading to new potentials by providing mutual learning among actors, and establishing a sincere dialogue which facilitates collaboration with the target audience by increasing the quality of communication. In this respect, in addition to the values underlying the adoption of the horizontal hierarchy, it can also be stated that in practice, it is also a strategy for these initiators, to involve actors such as members and target groups and keep them stay in the processes to ensure the stability of the network.
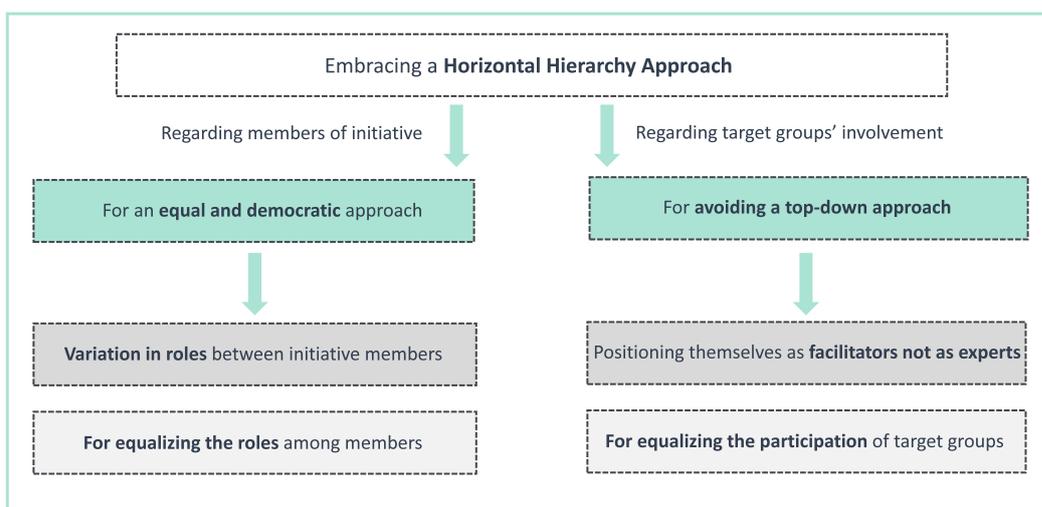
Figure 7.1. The Approach of Initiatives, Indicating That They Adopt a Horizontal Hierarchical Structure

Also, to achieve this communication, except those who pragmatically adopt the expert role, who prefer not to involve the target groups in the process because of the concern of exploiting them and who interpret them mostly as users, the initiators try to reach consensus with the target groups in the decision-making phases within the participatory projects, as facilitators. For these initiators, the consensus is an effort to eliminate differences of opinions and dissatisfaction among participants. In the efforts of achieving consensus, it is seen that there are situations in which initiators back into the role of experts during the implementation of the processes and by using their expertise they try to persuade the participants to accept some decisions and direct them. These initiators recognize that this is inevitable. At this point, it can be claimed that these initiators, by acknowledging that they persuade and direct participants by using their expertise, in a way accept the criticism in the literature about the designers keeping the control with their agenda and attempting to formulate the issue to be addressed via design (see von Busch, 2019). In this respect, it is seen that the intertwined situation of moral values adopted in a conceptual framework with the pragmatic approach inevitably applied in practice creates certain paradoxes for initiators, such as the persuasion of target groups vs. bottom-up approach, or equal participation vs. expert direction.

A similar consensus and persuasion effort also appears to be in the decision-making processes of the members of initiatives trying to adopt a horizontal approach. As a result of the diversity of team members, it is stated that different views in decision-making phases prolong the processes, albeit "nutritious," and therefore they try to come together in a common view such as accepting the decision of the majority or including a part of everyone's opinion on the project. This effort for persuasion and providing consensus is highlighted not only in target groups' inclusion and among the members of the initiative but also during the collaboration with other actors involved

in the process such as public institutions, volunteers, financial supporter, etc., as the analysis results demonstrate.
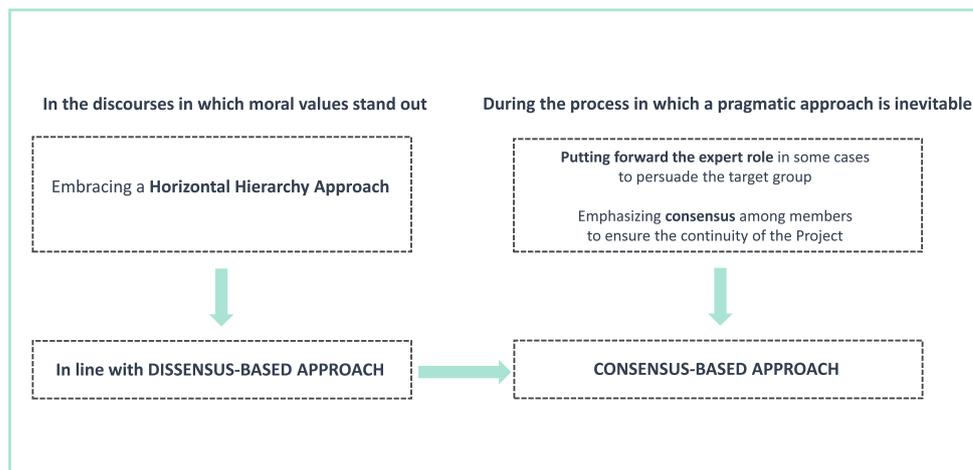
Figure 7.2. The Situation of the Initiatives That Try To Adopt a Horizontal Approach, In Their Discourses and Their Experiences during the Implementation

So, in summary, while these initiators, in their discourses, specify that they adopt a horizontal structure and avoid a top-down approach, in the implementation process, it is seen that they inevitably use their expertise to persuade target groups to accept their decisions, and both in the involvement of members and target groups, they try to reach a consensus. At this point, with the efforts of transforming dissensus into consensus by convincing the actors, the pluralism and diversity perception of the initiators within a horizontal hierarchical approach differ from the Mouffe's understanding of these concepts within the agonistic pluralism, where she argues that diversity and pluralism raised by conflicts of different actors' opinions are the basis of democracy (2000; 2005). In the Mouffe-based SOD literature (see Section 2.1.3), dissensus is not attempted to be transformed into consensus, but rather it is defined as a form of commonality that allows this conflict of different voices to be a productive form of engagement (Miessen, 2011). Therefore, it can be stated that the initiators,

272

emphasizing this approach in their discourse, inevitably justify the critiques of the authors in the SOD literature, who problematize the consensus-based participation, defined as a dominant orientation in societies characterized by participatory democracy (Keshavarz & Maze, 2013; DiSalvo, 2010).

At this point, about providing a dissensus-based approach in decision-making phases of multiple-actors participatory processes, which seemed to be the desired approach by some initiators based on their discourses, building a long-term collaboration is significant. Since, based on the results of both stages of this study, the lack of establishment of long-term relations in connection with the capacities of initiatives is the primary deficiency of SOD practices in Turkey locale, except for a small number of initiatives. To be able to establish this collaboration, spending adequate and efficient time together and focusing on the quality of the process instead of concentrating only on the quality of the outcome can be effective. This also helps to build trust-based communication between actors in which mutual learning opportunity emerges, as revealed in interview analysis and highlighted by many SOD scholars in global literature (see Chapter 2), and so that it may support these practices to be more sustainable.

7.2.7. A Final Summary

In summary, the findings of the study demonstrated that there are different types of participation and collaboration approaches adopted in SOD practices in Turkey. As a result, with reference to the discourses emphasizing the need for the clarity in this field (see Chapter 2), I have introduced the qualities of SOD practices in Turkey that predominantly come to the fore in these approaches. At this point, I should specify that it is not a checklist, instead, it reveals the distinguishing characteristics of SOD practices in Turkey that emerged as a result of this study and can be benefited by

273

people who want to conduct a SOD project. These prominent qualities may help them to determine their position and approach before they conduct any SOD project.

1. **Focusing on a non-profit social purpose through design to bring about a change.**
   As it is also highlighted in the global literature, all of the SOD practices in Turkey focus on to serve a social purpose without a profit, apart from the projects carried out for the purpose of promoting the company. It is seen that these initiatives, formed either as legal entities or as flexible arrangements, have fifteen objectives in total under five main headings: (1) Making visible: Raise awareness, preserve and demonstrate; (2) Organize: Mobilize, enable sharing, and build a relationship; (3) Empower: Educate, encourage, and finance; (4) Learn: Research, gain experience, and develop approach; (5) Develop solutions: Debate, design, and co-design.

2. **Volunteerism and solidarity are core values.**
   Almost all the initiators of the practices seem to base their motivation on the basis of volunteering and solidarity. These can be evaluated as the fundamental values that can bind people together around a SOD project, and that can be used to build and sustain a group into an initiative.

3. **Including various stakeholder and actors from different disciplines and backgrounds.**
   SOD practices are considered as multifaceted processes by many initiators in Turkey. In line with this, they specify that they prefer to collaborate with people with different professions and skills, and various stakeholders, mostly consisting of family members, friends, volunteers, public institutions, university-related actors and universities, NGOs, target groups, and although they are very few, profit firms. Accordingly, in creating such a multi-stakeholder SOD network, it is seen that initiatives have five kinds of operational approaches: (1) individual-led approach, (2) organization-led approach, (3) crowdsourcing-driven approach, (4) community-led approach, (5) collective-led approach. Regardless of which operational approach they have, initiators seem to use similar strategies to include these actors into the processes. The most prominent ones among these are to make their practices

visible and to be transparent within the meaning of reliability and accountability.

4. **Embracing a collective, participatory, and collaborative processes.**
As stated in the global literature, it is also seen in Turkey that the initiators of SOD practices mainly emphasize participatory, collaborative and collective processes, even though they have different participatory approaches regarding the involvement of target groups. It appears that there are about four types of participation approaches: (1) direct inclusion, (2) inclusion by skills, (3) inclusion as users, (4) limited inclusion, in the cases of involving disadvantaged groups.

5. **Being locally-focused.**
Many initiators emphasize the importance of projects that particularly focus on local. For these initiators, conducting micro-scale, locally-focused projects have positive aspects that facilitate the processes, such as easy access to the participants. In this sense, many initiators underline benefiting from public spaces commonly used by target groups desired to be included in the projects, to explain their practices and build a sincere relationship.

6. **Desire to avoid a top-down approach and embrace a horizontal hierarchical, egalitarian, and democratic structure.**
It is seen that the initiators demonstrate three intertwined approaches in positioning themselves in a SOD network: (1) The initiators that directly position themselves as experts throughout the whole process; (2) The initiators that are aware of their roles as experts but position themselves as mediators or facilitators during the processes; (3) The initiators that acknowledge the blurring of role boundaries between actors. Accordingly, it is seen that those who identify themselves as facilitators often desire to adopt a horizontal hierarchical structure and to avoid a top-down approach as ways of ensuring the involvement of actors and stabilizing the network by being egalitarian, and democratic.

7. **Focusing more on the quality of the process to build a trust-based communication involving mutual learning that allows new encounters and potentials.**

In the discourses of many initiators, a marked emphasis on process is seen. At this point, it is considered that focusing on the quality of the process itself rather than only the resulting outcome facilitates the establishment of trust-based relationships between the participating actors. This is believed to turn processes into an environment that allows mutual learning and new potentials.

8. **Trying to make the practices sustainable.**
   Some initiators stress that they are trying to pass on their experiences to different actors for the sustainability of their practices and try to empower target groups to maintain these practices on their own, however, there are few initiatives indicating that they have succeeded, and they only succeeded this in specific projects where the request of the target audience is apparent. It seems connected to the lack of building trust-based communication and long-term collaboration, which may be considered related to the capacity of resources of these practices, including such factors as the interest and intensity of volunteer participants and stakeholders involved in the processes, or the conditions regarding having sufficient time and funds.

Consequently, this study contributes to the design literature by providing a holistic overview of SOD practices in Turkey with the generated inventory in the first stage, and also a locally specific, critical perspective with the discussions emerged from both stages. Specifically, with the findings of the second stage, it makes significant inferences on the characteristics and approaches of SOD practices in Turkey, by revealing the motivations underlying the initiation of these practices and the values adopted by the initiators, the effects of social incidents on SOD in Turkey, which stress the importance of local context, the challenges encountered in participatory and collaborative processes, the strategies followed by initiators in the way of solving these challenging situations, and the prominent contradictions in these strategies, as well as the requirements of the SOD practices in this sense.

With these contributions, I believe that this study will shed light on everyone who would like to carry out design studies and practices focused on social problems within this rapidly developing field. This study opens up a discussion for further studies, with the arguments put forward by a detailed examination of entire processes of a selection of SOD practices, through a local-based, process-oriented, and critical perspective. For instance, further discussions can be conducted on the moral tendency that appears to be prominent in such practices, or the potential forms of existence within the dominant system of designer actors, who usually carry out these projects in their spare time with their own resources. Also, more detailed studies on how these practices are experienced from the perspectives of other stakeholders involved, and on determining quantitative data, such as the number of participants involved, the amount of funding they receive, etc., can be conducted. Furthermore, conducting comparative studies among the SOD practices in other countries with this study that reveals the prominent SOD qualities specific to Turkey locale, introduced to the global literature, may provide a holistic perspective to the practices in this field.

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APPENDICES

A. The Initial Sampling of SOD Practices in Turkey (Alphabetical Order)

ASSOCIATIONS/FOUNDATION (12)
BBOM-Başka Bir okul Mümkün Derneği (Another School is Possible Association)
Bir Umut Derneği (One Hope Association)
ÇEKÜL | Çevre ve Kültür Değerlerini Koruma ve Tanıtma Vakfı (the Foundation for the Protection
   and Promotion of the Environment and Cultural Heritage)
Herkes için Mimarlık (HIM; Architecture for All)
Mekanda Adalet Derneği (MAD; Center for Spatial Justice) a.k.a Beyond Istanbul
Robotel (Robot Hand)
Sabancı Vakfı-Fark Yaratanlar (Sabancı Foundation-Changemakers)
Sokak Bizim (The Street is Ours)
TAG Platform (Tasarım Algısı ve Fiziksel Çevre Bilincini Geliştirme Derneği) (*Design Perception
   and Physical Environmental Awareness Development Association)
Tarlabaşı toplum merkezi (Tarlabaşı Toplumunu Destekleme
   Derneği) Tarlabaşı Community Center (Tarlabaşı Community Support Association)
Tasarım Vakfı (Design Foundation)
Türkiye Çocuklara Yeniden Özgürlük Vakfı: İçeride Çocuk Var project (Youth Re-autonomy
   Foundation of Turkey)

COOPERATIVES (1)
Özgür Kazova (Free Kazova): Patronsuz Kazak (Sweater without a Boss)

COLLECTIVES (25)
Artıkişler
Atölye Muğla Bir/Hemşeri Birliği (Workshop Muğla Bir / Fellow Townsman Association)
Başka Bir Atölye (*Another workshop)
Co-knitting Project (Bilge Merve Aktaş - Ilgım Veryeri Alaca)
Designers United Initiave (Hybrid Initiative)
Düzce Umut Atölyesi (Düzce Hope Homes)
İmkanMekan
İzmir Akdeniz Akademisi (Izmir Mediterranean Academy)
Kot Sıfır
Kuzguncuk Kent Bostanı (the Ilia Garden)
Kümülatif
Mimar Meclisi (Assembly of Architects)
Mülksüzleştirme Ağları (Burak Arıkan) (Networks of Dispossession)
Oda Projesi (Room Project): Kültürel Aracılar (Cultural Agencies)
Olağandışı Bir Mahalle Turu (An Unusual Neighbourhood Tour), by Işıl Eğrikavuk, Sevinç Üçok
Onaranlar Kulübü (Fixers Club)
Paradox Studio
PARK: Bir İhtimal (PARK: A Possibility)-Can Altay
Plankton Project
Sınırsız Atölye / Atelier without Borders
Siesti Design
Şehrine Ses Ver (Give Your City a Voice)
Tarihi Yedikule Bostanları (The Historical Yedikule Vegetable Gardens)
Tasarım, Araştırma, Katılım (TAK; Design Research Participation) (Hybrid Initiative)
Yerden Yüksek Çocuklar ile Mimarlık Topluluğu

SOCIAL ENTREPRENEURSHIP (6)
Chapputz by Yasin Sert
Joon
OTSIMO
Önemsiyoruz (We Care)
Reflect Studio
Ustamdan

SOCIAL INNOVATION PLATFORM (8)
ASHOKA
ATÖLYE Istanbul: the IMECE (Collective Work)
Impact HUB Istanbul
Innocampus
Mode Istanbul
SOGLA
Studio-X Istanbul
Things

PROFIT FIRMS (9)
Anadolu Sigorta - Bir Usta Bin Usta
Atlas Halı: Düşler Engelsiz (No Disability for Dreams)
DGA Architecture / DGA Lab-Discovery of industrial heritage
Kentsel Strateji
Nord Architecture: içeride çocuk var project
Olmaz İşler
Superpool
Turkcell - Social responsibility projects
Vodafone - Social responsibility projects

UNIVERSITY RELATED (18)
Bilgi University - Artin's School Project
Bilgi University - CUP (Critical Urban Practice) workshops
Bilgi University - İyilik İçin Tasarım (UX for Good Workshop)
Bilgi University - Made in Şişhane- Aslı Kıyak İngin
Bilgi University - MÇPS 5533 - Can Altay
Bilgi University - POT+ design: Komün-Aksiyon Bahçeler (Common Action Gardens), Komün-Aksiyon Duvarlar (Common Action Walls)
Bilgi University - Studio-Sustain
Bilgi University - Üretimin Yerelliği: Kapıdağ Erdek Project, Aysun Ateş Akdeniz, Gizem Öz
Istanbul Technical University (ITU) - Crafted in Istanbul
ITU - Engelliler için Tekstil Tasarım Merkezi (Textile design center for disabilities) with Istanbul Development Agency
ITU - Mardin and Salihli Projects - Çiğdem Kaya, Koray Gelmez
Mardin Artuklu University- Zanaatin Algoritması (Algorithm of Craft) Zeynep Ataş and Nizam Sönmez
Middle East Technical University (METU) - Hayalimizdeki Çiğdem Mahallesi (Çiğdem neighborhood project)
METU and Kastamonu University - Increasing Employment by Integrating Design Skills to Woodcrafting
METU - Sustain! Design Research Lab
METU - Rethinking 100. Yıl – Yücel Can Severcan
Özyeğin University - Imroz Tasarım Çalıştayları (Imroz Design Workshops - Alayça Erözçelik-Alpay Er)
Tasarım Köyü (Design Village)

COMMUNITY-BASED (6)
Bay Samsa İşgal Evi (*Bay Samsa Squatted house)
Caferağa Dayanışması Mahalle Evi (*Caferağa Solidarity-Neighborhood House)
Kader Kısmet Workshop
Komşu Kafe Collective
Mahalleler Birliği (*Neighborhood Unity)
Yel değirmeni Don Kişot Sosyal Merkezi (Yeldeğirmeni Don Quixote Social Center)

GOVERNMENT-BASED (7)
Aile ve Sosyal Politikalar Bakanlığı - Gönül Elçileri projesi
atlas Harran project - Harran District Governorship with ADEM (Family Support Centre), in collaboration with IN-BETWEEN Design Platform directors Bilgen Coşkun and Dilek Öztürk, and designers such as Aslı Smith, Barış Gün, Begüm Cana Özgür, DAY Studio, INCOMPLIT ve Şule Koç
Başakşehir Living Lab
Bursa Municipality - Oyun Engel Tanımaz (Game without Barriers) – Hybrid
Döşemealtı İlçesi Burdur Komşuluk projesi (*Döşemealtı District Neighborhood project)
Kadıköy and Kartal Municipalities related to TAK
Ustaişi Beyoğlu (Masterpiece Beyoğlu) - Istanbul Development Agency (Hybrid Initiative)

MUSEUMS (1)
Istanbul Modern Museum - Zanaattan Tasarıma (From Crafts to Design) with Istanbul Development Agency

B. The List of Final Sampling of Stage I (Alphabetical Order)

1. Atlas Halı: Düşler Engelsiz (No Disability for Dreams)
2. atlas Harran project - Harran District Governorship with ADEM (Family Support Centre), in collaboration with IN-BETWEEN Design Platform directors Bilgen Coşkun and Dilek Öztürk, and designers such as Aslı Smith, Barış Gün, Begüm Cana Özgür, DAY Studio, INCOMPLIT ve Şule Koç
3. Bilgi University - Made in Şişhane- Aslı Kıyak İngin
4. Bilgi University - POT+ design: Komün-Aksiyon Bahçeler (Common Action Gardens), Komün-Aksiyon Duvarlar (Common Action Walls)
5. Bursa Municipality - Oyun Engel Tanımaz (Game without Barriers) – Hybrid
6. Co-knitting Project (Bilge Merve Aktaş - Ilgım Veryeri Alaca)
7. Designers United Initiave (DUI; Hybrid Initiative)
8. Düzce Umut Atölyesi (Düzce Hope Homes)
9. Herkes için Mimarlık (HIM; Architecture for All)
10. Istanbul Modern Museum - Zanaattan Tasarıma (From Crafts to Design) with Istanbul Development Agency
11. Istanbul Technical University (ITU) - Crafted in Istanbul
12. ITU - Mardin and Salihli Projects - Çiğdem Kaya, Koray Gelmez
13. Joon
14. Kuzguncuk Kent Bostanı (the Ilia Garden)
15. Kümülatif
16. Mardin Artuklu University- Zanaatin Algoritması (Algorithm of Craft) Zeynep Ataş and Nizam Sönmez
17. Middle East Technical University (METU) - Hayalimizdeki Çiğdem Mahallesi (Çiğdem neighborhood project)
18. Mimar Meclisi (Assembly of Architects)
19. METU - Rethinking 100. Yıl – Yücel Can Severcan
20. Mülksüzleştirme Ağları (Burak Arıkan) (Networks of Dispossession)
21. Oda Projesi (Room Project): Kültürel Aracılar (Cultural Agencies)
22. OTSIMO
23. Önemsiyoruz (We Care)
24. Özgür Kazova (Free Kazova): Patronsuz Kazak (Sweater without a Boss)
25. Özyeğin University - Imroz Tasarım Çalıştayları (Imroz Design Workshops - Alayça Erözçelik-Alpay Er)
26. PARK: Bir İhtimal (PARK: A Possibility)-Can Altay
27. Plankton Project
28. Reflect Studio
29. Robotel (Robot Hand)
30. Siesti Design
31. Sokak Bizim (The Street is Ours)
32. Şehrine Ses Ver (Give Your City a Voice)
33. Tarihi Yedikule Bostanları (The Historical Yedikule Vegetable Gardens)
34. Tasarım, Araştırma, Katılım (TAK; Design Research Participation) (Hybrid Initiative)
35. Ustaişi Beyoğlu (Masterpiece Beyoğlu) - Istanbul Development Agency (Hybrid Initiative)

C. Semi-Structured Interview Questions for Experts

KONU	SORULAR
Türkiye'deki SOD pratikleri	Türkiye'de toplumsal tasarım başlığı altında sınıflandırılabilecek projeleri derliyorum. İlgili bulduğunuz kişiler ve/veya projeler nelerdir?
	Bu projeleri hangi açıdan alanında önemli, öncü buluyorsunuz?
	Bu projelerden nasıl haberiniz oldu?
	Bunlar arasında tasarımında, uygulanmasında, sergilenmesinde rol aldığınız projeler var mı? (Varsa) projedeki rolünüz/ göreviniz nedir?
	Bu projeler hakkında bildikleriniz nelerdir? (Aktörler, roller, iş birlikleri) Süreç hakkında bilgi verebilir misiniz?
Görüşme Önerisi	Başka kimlerle konuşabilirim?
Katılım	Sizce katılım nedir? Katılımcı süreçler nasıl oluyor?
	Projelerin katılımcı, çok aktörlü, şeffaf, demokratik süreçlerle işlemesi nasıl oluyor?
Toplumsal Tasarım	Genel olarak toplumsal tasarım ve Türkiye'deki bu toplumsal tasarım pratiklerini değerlendirebilir misiniz?

D. The Consent Form

Orta Doğu Teknik Üniversitesi (ODTÜ)
Mimarlık Fakültesi Endüstri Ürünleri Tasarımı Bölümü

Doktora Tez Araştırması
Proje konusu: Türkiye'de Toplumsal Sorunlara Odaklanan Tasarım Pratikleri

Görüşme için katılımcı izin formu:

Bu araştırma, ODTÜ Endüstri Ürünleri Tasarımı Bölümünde yürütmekte olduğum doktora tezi kapsamında yapılmaktadır. Araştırmanın amacı, Türkiye'deki toplumsal sorunlara odaklanan tasarım pratiklerinin dokümantasyonunu yapmak, bu pratiklerin katılım ve iş birliği yaklaşımlarını anlayabilmek için paydaşların görüş ve deneyimlerini almaktır. Görüşme sırasında elde edilen veriler yalnızca bilimsel amaçlarla, tasarım sürecinde, tez araştırmalarında, bilimsel yayınlarda ve sunuşlarda kullanılacaktır. Katılımcıların kimlik bilgileri istenildiği takdirde saklı tutulacaktır. Görüşme sırasında fotoğraf makinesi, video veya ses kayıt cihazı kullanılması izninize bağlıdır. Görüşmenin yaklaşık bir saat kadar sürmesi beklenmektedir.

Bu formu imzalayarak yapılacak araştırma konusunda size verilen bilgiyi anladığınızı, görüşme yapılmasını ve verilerin bilimsel amaçlarla kullanılmasını onayladığınızı belirtmiş oluyorsunuz. Formu imzalamış olmanız yasal haklarınızdan vazgeçtiğiniz anlamına gelmemektedir; ayrıca ilgili kişi ve kurumların yasal ve mesleki sorumlulukları devam etmektedir. Çalışmaya katılım gönüllülük esasına dayanır. Araştırma, katılımcılar açısından herhangi bir risk taşımamaktadır. Görüşme sürecinin başlangıcında veya herhangi bir aşamasında açıklama yapılmasını veya bilgi verilmesini isteyebilirsiniz. İstediğiniz zaman gerekçe belirtmeksizin görüşmenin durdurulmasını talep edebilirsiniz. Araştırmaya katkıda bulunduğunuz için çok teşekkür ederiz.

Katılımcının adı soyadı　　　　　　**İmza/Paraf**　　　　　　**Tarih**

Araştırmacının adı soyadı　　　　　　**İmza**　　　　　　　　**Tarih**

Araştırmadan sorumlu kişi:　　　　　　　　　**Danışman:**

Selin Gürdere Akdur　　　　　　　　　　　　　Harun Kaygan

E. Semi-Structured Interview Questions for Initiatives

KONU	SORULAR
Ekip Üyeleri ve Rolleri	Ekip nasıl biraraya geldi? Ekipte kimler var? Rolleri nedir? Bu rollerin dağılımı nasıl yapılıyor? İlişkiler nedir?
Girişimin Amacı	Ne amaçla biraraya geldiler? İlgilendikleri konular neler?
Mekan	Fiziksel bir buluşma mekanları var mı? Neden o mekanı seçmişler?
Finansman	Oluşum ve projeler için nereden finansman sağlanıyor?
İşbirlikleri	Diğer oluşumlarla ilişkileri var mı? İşbirliği yapıyorlar mı, kimlerle yapıyorlar? Bu işbirliklerini neden ve nasıl kuruyorlar?
Projeler	Proje için çağrı yapılıyor mu? Nerede, nasıl, hangi mecralarda, ne zaman duyuruluyor? Projeler nasıl ortaya çıkıyor? Nereden, nasıl başlanıyor? Projelerde süreç nasıl gelişiyor? Dahil olan aktörler kimler? Bu aktörler sürece ne zaman, nasıl ve neden dahil oluyorlar? Rolleri nedir? Bu rolleri kim belirliyor? Projelerin sonuçları, varsa etkileri nedir? Fiziksel çıktıları nedir?
Katılım	Katılım nedir? Katılımcı süreçler nasıl oluyor? Projelerin katılımcı, çok aktörlü, şeffaf, demokratik süreçlerle işlemesi nasıl oluyor?

F.   The Details of Thirty-Five Initiative in Stage I

NO	ESTABLISMENT DATE	TYPE OF PRACTICES	NAME OF PRACTICES	RELATED ISSUES	CENTER OF PRACTICES	PROJECT LOCATION OF PRACTICES
1	1986-2000-2014-...	Collective	Kuzguncuk Kent Bostanı	Public Green Space	İstanbul	İstanbul
2	2006-...	Project	Made in Şişhane	Revitalization of Crafts	İstanbul	İstanbul
3	2009-2010	Artist Collective	Oda Projesi: Kültürel Araçlar	Public Space	İstanbul	İstanbul
4	2010	One-Time Artist Collective	Park: Bir İhtimal	Public Green Space	İstanbul	İstanbul
5	2010-2016	Project	Hayalimizdeki Çiğdem Mahallesi	Public Space	Ankara	Ankara
6	2010-...	Assosiation	Sokak Bizim	Public Space	İstanbul	İstanbul, Sinop, (for online project: Open for online participants from everywhere)
7	2011-...	Assosiation	Herkes İçin Mimarlık (HİM)	Architectural Interventions	İstanbul	İstanbul, Ankara,İzmir, Ordu, Giresun, Çorum, Kahramanmaraş, Edirne, Manisa, Muğla, Tokat, Uşak
8	2013	One-Time Project	Mardin ve Salihli Projeleri	Sustainable Local Development	İstanbul	Mardin, Manisa
9	2013-...	Hybrid Collective	TAK	Public Space / Public Green Space / Local Values	İstanbul	İstanbul
10	2013-...	Collective	Şehrine Ses Ver	Public Space	İstanbul	İstanbul, Kayseri, Erzincan, Balıkesir
11	2013-...	Online Project	Müllsüzleştirme Ağları	Public Space	İstanbul	Open for online participants from everywhere
12	2013-...	Collective	Tarihi Yedi Kule Bostanları	Public Green Space	İstanbul	İstanbul
13	2013-...	Cooperative	Özgür Kazova	Justice At Work	İstanbul	İstanbul
14	2013-2014	One-Time Municipality Project	Oyun Engel Tanımaz	Disenfranchized Groups ((Disabled Children)	Bursa	Bursa
15	2014	Project	Co-Kinitting Project	Revitalization of Crafts	İstanbul	İstanbul, Bursa
16	2014-...	Collective	Kümülatif	Revitalization of Crafts	İstanbul	İstanbul
17	2014-...	Project	Imroz Tasarım Çalıştayları	Sustainable Local Development	İstanbul	Gökçeada
18	2014-...	Collective	Designers United Initiative (DUI)	Sustainable Local Development	İstanbul, USA	İstanbul, Manisa, different places in the World
19	2015	One-Time Profit Firm (Atlas Hall) Project	Düşler Engelsiz	Disenfranchized Groups (Disabled)	İstanbul	İstanbul
20	2015-2016	Project	Zanaatin Algoritması	Revitalization of Crafts	Mardin	Mardin
21	2015-2016	One-Time Project	Zanaattan Tasarıma	Revitalization of Crafts	İstanbul	İstanbul
22	2015-2017	Collective	POT+: Komün Aksiyon Bahçeler/Duvarlar	Public Green Space	İstanbul	Antalya, İstanbul
23	2015-...	Collective	Plankton Project	Architectural Interventions	İstanbul	İstanbul, Tunceli, Düzce
24	2015-...	Collective	Düzce Umut Evleri	Architectural Interventions	İstanbul	Düzce
25	2015-...	Collective	Mimar Meclisi	Architectural Interventions	İstanbul	İstanbul
26	2015-...	Project	Crafted in Istanbul	Revitalization of Crafts	İstanbul	İstanbul
27	2015-...	Project	Ustaşi Beyoğlu	Revitalization of Crafts	İstanbul	İstanbul, Eskişehir, Bursa
28	2015-...	Social Enterprise	Önemsiyoruz	Disenfranchized Groups (Children in Prison)	İstanbul	Open for everyone from everywhere
29	2015-...	Association	Robotel	Disenfranchized Groups (Disabled Children)	İstanbul	Open for everyone from everywhere
30	2016-...	Social Enterprise	Reflect-Ist Studio	Sustainable Local Development	London, İstanbul	İstanbul
31	2016-...	Social Enterprise	OTSIMO	Disenfranchized Groups (Disabled Children)	Ankara	Open for everyone from everywhere
32	2017	Collective	Siesti Design	Revitalization of Crafts	İstanbul	İstanbul
33	2017-...	Social Enterprise	JQON	Sustainable Local Development	Ankara	Ankara
34	2017-...	Project	100.Yılı Yeniden Düşünmek	Public Space	Ankara	Ankara
35	2018	Project	Atlas Harran Project	Sustainable Local Development	Şanlıurfa	Şanlıurfa

G. Quotes in the Original Language

Chapter 6

[1] Kuyumcular odasında çok güzel bir data var, paylaştılar, zanaatkar yok ama, hep satıcı var. Yani üretim değil, daha çok tüketim odaklı bir listeye sahipti orası da. Neden? (…) Koskoca kuyumcu odasında nasıl 5 tane bakırcı olur? (…) Ustalara sorunca, "usta neden bunu yanındaki çıraklara göstermiyorsun? Neden çırağın yok sizin? Neden oğlunuza, kızınıza göstermiyorsunuz?" Adamlar ellerini gösteriyor: "Bu devirde kim ellerini kirletmek istiyor?" Yani emeğin bu kadar kirle, pislikle ilişkilendirildiği ve sosyal değerin bu kadar düştüğü bir devirde "niye öğreneyim?" diyor. Başka bir ustaya gidiyorsun, "Ramazan usta nerede?", "Ramazan usta güvenlik görevlisi olmaya gitti, bıraktı." Diğer ustaya gidiyorsun, "o hastanede temizlikçi olmaya gitti." (…) Yıllardır gelen birikim ve deneyimden insanın ne derece soğuduğuna şahit oluyorsun. Sonra düşünüyorsun. Nasıl müdahale edebilirim? (…) Biz neden ustayla çalışmıyoruz?

[2] Biz son sınıfa gelmiş mimarlık öğrencileriyiz, bu tarz bir üretimi biz yapabiliriz.

[3] Şöyle ben endüstriyel tasarımcı olarak farklı tasarım ofislerinde ya da şirketlerde pazarlama alanında ya da tasarım iletişimi alanında çalışılırken, hep farklı dernek ve vakıflarla gönüllü olarak çalışıyordum. Son çalıştığım bir proje vardı, orada fark ettim ki artık mesleğimi de işin içene katabilirim. Çünkü "içeriye oyuncak giremiyor" dediler. Ben de "ne olur da girebilir" dedim. Bir tasarımcı olarak bu problemi çözebiliyor olmalıyız diye düşünerek.

[4] [Araştırmacı] Herkes için mimarlık'taki herkese kimleri dâhil ediyorsunuz?

> [Üye 1] O konuyla alakalı. Bu konu okul dönüşümü olabilir, orada kadınlara yönelik, gençlerin kullanabileceği bir mekân olabilir, bir kişinin bir ihtiyacı olabilir. O konuyla alakalı herkes. Aslında o ağ… O daha temel, oradaki yerel iletişim. Onlar var. Ama o ağa da, bu projenin üretilmesi sürecinde öğrencisi geliyor, meslek profesyoneli geliyor. Mimara, mühendise gidiyoruz bir şey danışıyoruz bazen, destekçisi giriyor. Aslında hepsi belki birbirleriyle iletişim kurmuyor ama biz mümkün olduğunca onların birbiriyle iletişimini kurabilir miyiz diye düşünüyoruz.

[5] Plankton Project o ilişkilerin kurulmasına, bir network oluşmasına imkân veren bir modeli benimsemeye çalışır. Bu networkte bize benzeyen kurumlar da var. Başka bir iş yaparken bir araya geldiğimiz Ovacık Belediyesi, Kadıköy, Kartal Belediyesi de var. Ama bunun içinde mesela aynı eş değerde Yusuf usta da var. Mesela uzayan bir ağ diyagramında, sen de varsın burada. Biz merkezde yer alarak bu ilişkileri bir araya getirmek, bu ilişkileri kurgulamak… Daha sonra bunun üzerine yeniden düşünmek, bunları yazmak, yayınlamak, bunun bağlamsal geri dönüşlerini hem kendi aramızda hem yapabiliyorsak bunu bir oturum halinde insanlarla tartışmak…

[6] Ustalarla benim güzel bir iletişimim vardı. Onun baya faydasını gördük. Araştırma sürecinde de gördük. Çünkü benim böyle şey… Herhâlde çok okumadığımdan mı? Benim akademik bir dilim hiç oluşamadı diyaloglarda. O ustanın atölyesine giriyorsun, bir bakıyor "kim bu?" diyor. Sonra kullandığı kelimeler ya da dilin hiç biri üstten değil ya da kitaptan çıkma değil. Çok dışarıdan olduğu için ustalarla yakın bir diyalog oluşuyordu sürekli.

[7] Ben biraz daha intervention-contribution diyebileceğim bir ikilik şeklinde bakmaya başladım. Senin katkı diye yaptığın bir şey çok sert bir müdahale de olabiliyor, senin müdahale diye yaptığın şey aslında çok iyi bir katkı da sağlayabiliyor. Bunlar arasında böyle o kadar keskin bir ayırım yok bence. Zaten bir zıtlık değiller ama hani yaklaşım olarak. Dolayısıyla ne naifçe "ben dünyaya yardım ediyorum, dünyanın benim yardımımı ihtiyacı var" gibi bir konumda yapıyorum, ne de "ben işte tamamen müdahil oluyorum, bozuyorum, disruption" falan. Öyle bir şeyde de değilim. Bunlar arasında bir takım öneriler ve modeller arama. Bir öneri ortaya koyabilme… "Başka ihtimaller ne olabilir?"i keşfetmek gibi kendi adıma bir poziyonum var.

[8] Faydalanan grup

[9] Çekirdek grup

[10] Destekçiler

[11] Bileşenler

[12] Zemin

[13] Katılımcı

[14] Belki fiziksel olarak işe dair bir sözü olmasa veya işin yapımını kolaylaştıran anlık uygulama bağlamında bir katkısı olmasa da, mesela hasan dayı da bir katılımcıydı orada.

[15] "Ya siz bunu böyle yapıyorsunuz ama bu eğim orada çalışmaz. Bunu biraz daha arttırmanız gerek."

[16] Bir araya geldiğimiz tüm kişilere o an özelinde bizim bir katılımcımız veya biz o hiyerarşi anlamında biz o şeyin bir katılımcısıymış gibi yaklaştık.

[17] Genel olarak ustalarla benim güzel bir iletişimim vardı, o bize faydalı oldu bu süreçte (…) O yakın diyalog zamanla üretimle birlikte bir samimi bir ilişkiye dönüştü. Ustalarla, gitmediğim zamanlar küstükleri, handan geçerken bile gördüğünde oturup çay söyledikleri bir muhabbet… Öyle bir muhabbette "usta bak bienale bir şey yapıyoruz", o noktada usta mı sana yardım ediyor, sen mi ustaya yardım ediyorsun, o zaten kaçıyor bir noktadan sonra. Her ne kadar "usta size yardım edeceğim" desen de, bir noktadan sonra o sana yardım etmeye başlıyor.

[18] İki tane çark düşünün, bir kesiştikleri nokta var ama ikisi farklı yönlere dönüyorlar gibi düşünün. Bizim ekibimizle kooperatifin buluşması öyle bir şey. Onlar bizim için… Bir çocuk düşünün. Çocuğa saygı duyduğunuzu, onun karakterine saygı duyarak onu geliştirmeye çalıştığınızı düşünün. Bizim ilişkimiz biraz öyle. Terapist-danışan ilişkisi gibi. Ebeveyn-çocuk ilişkisi gibi. Dolayısıyla oradaki etkileşimimiz biraz daha farklı.

[19] Hepimiz şey yapmak istiyorduk, sosyal bir işe girmek. (…) Burada yarışmayı şey için istedik. Bir şeye odaklasın bizi. Jüri de var. Bağlantılar zaten kurulabiliyor kolay. Bir deadline olsun bize, en azından bir model çıkartalım. (…) Sosyal bir girişim yapma fikri vardı, yarışmadan dolayı mülteciler oldu. (…) Bu projeyi biz yarışma için yapmıyorduk, gerçekten sonuna kadar yapmak istiyoruz. Sermaye bahane, bir de deadline koyuyor. Kullanalım yarışmayı.

[20] Bizim bölümdeki hocalardan birinin çalışmaları neticesinde ortaya çıktı diyebiliriz. Fikir öncüsü odur. Ben üniversite okuyordum o zaman. O dönemde (…) bir konferans organize ediyordu hocam. O sırada benim gibi birçok arkadaşım stajyer olarak o ekipte yer aldık. (…) O konferans sürecinde bu konulara biz de ilgi duymaya başladık. Konferansın bir pilot projesi vardı. Bizim o düzenlediğimiz etkinlikler aslında ilk orada pilot proje olarak başladı. (…) Daha sonrasında bizler de bu şeyden çok hoşlandık. Sokakta bir şeyler yapıyor olmak, kent için bir şeyler yapıyor olmak. Özellikle daha ağırlıklı kamusal alanlarda ya da ulaşımla ilgili bir şeyler yapıyor olmak… Yine bir grup arkadaş olarak dedik ki, "biz bunu devam ettirmek istiyoruz". İlk olarak inisiyatif olarak, dernek gibi tüzel bir kişiliğimiz olmadan, tamamen bir öğrenci inisiyatifi şeklinde 1-2 sene o şekilde bir kurgu yaptık.

[21] Aslında ilk başta bir ders açılıyor. Sonra o ders kapsamında hocayla birlikte hanlar geziliyor. İki ya da üç tane gezdik sanırım. Oradaki zanaatkârlara tanışıyoruz. Boş vaktimde sık sık gezdiğim yerler arasında Eminönü yarımadası. Ama orayı gezerken o sırada atölyelere hiç yolum düşmemiş, hiç önünden geçmemişim. Onu fark ediyorum. Sonra orada benim için yeni bir kapı açılıyor.

[22] Hepimizin şöyle dertleri vardı: Akademide çok fazla sözde kalan… Bir nevi *paper architecture* denir ya… O şeye dair, bir hepimizin kafasında onu eleştirdiği bir tutum vardı. (…) Aslında içinde bulunduğumuz ortamın kişisel anlamda, bireysel olarak hepimizi yorduğu… ve daha sonra bunlar ortaklaşa konuşulduğunda, genel akademik camiaya dair, daha klasikleşmiş, ona tepki olarak… (…) Kurduğumuz diyaloglardan da, etrafta da böyle olduğunu bildiğimiz… Genel olarak akademik mimarlık eğitimine dair bir eleştiri… Çünkü 7 tane proje + 1 uygulama, bir bitirme projesi… En azından bizim okulda öyle. Bunları hep 14 hafta boyunca yürütüyorsun, tekli olarak bir kişiyle görüşerek veya grup olarak. En sonunda ortaya model, ufak maketler çıkıyor. Bunları ortaya koyuyorsun ve o iş orada bitiyor. Genel eğitim çerçevesinde bitiyor. Sen daha sonra bireysel olarak

bunu sürdürebilirsin ama genellikle bu işler o aşamada kalıyor ve orada, genel öğrenci mantığında, sen de çoğu zaman bittiği ölçüde bırakıyorsun. En son portfolyo için bir daha ele alabiliyorsun ama bunlar hiçbir zaman hayata dönen şeylere dönüşmüyor.

[23] Aslında öncesinde de, biz üniversitede öğrenciyken başka isimde bir grubumuz vardı. Okul dışında hem bir şeyler inşa etmek, inşa ettiğimiz şeyinde yaptığımız yerdeki insanlara faydalı olmasını amaçlayan bir grup bu. Aslında kâğıt üstünde kalmayıp gidip bir şey yapabilir miyiz diye dertlenen mimarlık öğrencilerinin bir oluşumu gibiydi. (…) Okul dışında bir şeyler yapma derdi olan öğrencilerin…

[24] Bir araya gelen ve okulda yine bunu tamamen okulun yöntemleriyle, okulun elemanlarıyla gerçekleştiren ve yine bir eleştirel tutum ortaya koyan gruplar da vardı bildiğim kadarıyla. Bunu mesela bir üretim yaparak değil, bir şeyler yazarak falan gerçekleştiriyorlardı. Bu bilindiği ölçüde, buna imkân veren hem hocalar tarafından hem de mesela bunu destekleyen öğrenci oluşumları tarafından… Bu da var ama... Sen bu sözle ortaya çıktığında, böyle bir şey yapmak istiyorum dediğinde, hem buna, yol arkadaşına ihtiyacın var, hem bunu çok çabuk bulabilirsin, hem de diyelim bu nispeten belli başlı aksaklıklara sebep oluyor senin öğrenci hayatında, bunu da göz ardı edebilecek çok kolay hocalar var. Yani hem klasikleşen bir eğitim, hantallaşan, geleneksel bir eğitim var, ona da bir tepki var, hem de bu tepkiyi ortaya koyduğunda bunun kolayca ilerleyebileceği, ufak çatlaklardan ilerleyebileyeceği bir yol da var. Buna destek olabilen hem hoca hem arkadaş var.

[25] Ben bu alanda çalıştığım için, zaten tasarım ve üretim odaklı yapılarda danışman olarak çalıştığım için bir şekilde NGO'larla çalışmak istedim bir noktadan sonra. Daha ticari tarafta değil, bu tarafta var olmak istedim.

[26] Ben sadece kalbimden geçenlerle bilgi birikimimi, mesleğimi kesiştirebildim bu işe.

[27] Aslında bir ürünün ortaya çıkması kolektif bir çabanın sonucu. Onu görünür kılmak istedik ve böyle bir şey yapalım dedik. (…) "Böyle de bir ihtimal var, imkân var. Bunu unutmayın, hatırlayın. Çok da fazla sonuç odaklı olmadan, ürün odaklı olmadan birlikte çalışmak için buraya gelin. Bizimle bir şeyler paylaşın, biz sizinle bir şeyler paylaşalım. O öğreten öğrenen hiyerarşisini yıkalım, herkesin bir şey paylaştığı güzel bir zaman geçirelim" şeklindeydi.

[28] Üç boyutlu yazıcının insan hayatını değiştirebilecek bir teknoloji olduğuna örnek göstermek için. (…) Biz zaten 3d yazıcı kullanıyoruz. Fakat insanlara anlatırken 3d yazıcı deyince "amaan benim ne işime yarayacak ki?" diyor. Telefon kılıfı basmaktan öte bir şey olduğunu anlatmak için çok anlamlı bir proje, o yüzden.

[29] Daha ziyade arkadaşlık olgusu üzerinden bir araya geldik. (…) Bir şeyler yapalım istedik, kendimzden bir şeyler katalım istedik evrene, (…) ilgi alanlarımız, zevklerimiz, algılarımız benzer olunca.

[30] Beraber çalıştık, atölyelerde beraber de bulunduk. Ustalarla da beraber çalıştık. Hepimizi ortak noktada buluşturan; üretimi ve atölyeyi sevmemiz. Bu iş nasıl üretiliyor? Malzemeden nasıl çıkıyor? Nasıl o formu alıyor? Ona dair baya bir meraklı olduğumuz için hepimiz. O bizi kaynaştıran ana şey oldu galiba.

[31] Bir sürü farklı disiplinlerden gönüllük esasıyla gruplar dahil oluyor. Bizim sürece dahil edilmemizdeki ana kıstas gönüllük esası çünkü oradaki tüm süreç kendi çabaları, kendi maddi imkânlarını kotarmaya çalışmaları ve çalışan grupların, profesyonellerin gönüllük esası üzerine çalışması üzerinden şekillenen bir gruptu. (…) O gruptan böyle bir tasarım çıkabilir aslında ama amaç o katılımcılık, dayanışma gibi başlıklar altında bu işi bizim yapmamızdı, bunun üzerine bir teklif geliyor. (…) Bu işin bize gelmesi, bizim dayanışmacı ve gönüllü ve katılımcı bir grup olmamız üzerinden gelen işti. (…) Bu işin bizi cezbeden ve daha sonra bizi çok tatminkâr kılan tarafı, o gruplarla süreç boyunca geçirdiğimiz dayanışmacı zaman dilimi. İnsanlarla bir araya gelişlerimiz, geri dönüşler, gönüllük esasıyla çalışmak…

[32] Süreci hızlandırıyor, vergisi vs. gibi. (…) Çok basit makbuz kesiyorsun gibi şeyler… O bağış alma etme olaylarında kolaylıkları var. (…) Daha dört aylık bir dernekken, hemen valilikte şey böyle "oo dernekten geldiler". Dernek de daha ne yaptık gibi. Ama ciddiye alıyorlar. (…) Bu dernek meselesi şey bir konu… Derneğiz, resmi bir yapı. Yönetim kurulu vs. var. Ama o biraz kullandığımız bir kurum. Dernek olmak için dernek kurmadık. Dernek üzerinden makbuz da keseriz, başka görüşmelerde avantajı da olabilir. Sadece inisiyatif de olabilirdi. Ama böyle resmi olmanın getirisi de oluyor, götürüsü de olabiliyor. Resmi bir şey olduğu zaman, üye aidat öder. O şey bir şey, aslında önemli de bir şey. Küçük de olsa, ofis kirasıdır şeydir.

[33] Mesela biz etkinliği düzenlemeden önce mutlaka sokağa gidiyoruz. O sokakta bilgilendiriyoruz insanları (…) Onlar da haliyle "siz kimsiniz?" diyorlar. "Nereden geldiniz?" İşte "biz öğrenciyiz", bir yere kadar açıklama yeterli olabiliyordu. Sonra işin tabi bir de maddi boyutu da var. (…) Bu işi biz daha ölçeğini de büyütmek için fonlara başvurmak istedik. Biraz o vesileyle de biraz da hani tanınmak adına da. Kimliğe sahip olmak avantajlı oluyor, bir dernek adına bunu yapıyor olmak. Biraz daha insanlarda da güvenilirlik oluşturuyor. En önemlisi aslında güven vermesiydi. Dedik ki o zaman "bizim bir tüzel kişiliğimiz olsun. Bir dernek kuralım."

[34] Sosyal girişimin hayırseverlikten farklı olarak ekonomik model geliştirme zorunluluğu var. Mesela Türkiye'de çok kolay şekilde bir vakfa bağış yapıyoruz ama bir sosyal girişimin bir ürününün satın almak çok da istediğimiz bir şey olmuyor, bireysel bir güven olmadığı sürece. Ben şahsen beni tanımayan bir insana bir ürün satmakta çok zorlanıyorum.

[35] Bütün bu yapılan projeler için, "Türkiye'de bir ana şemsiye oluşturalım" diye konuştuk. Çünkü bir sürü ortak var bunun içinde, tasarımcılar var, vakıflar var, ben varım sonuçta. Bütün bunları toplayan bir ana çatı olması lazım. O çatıyı Designers United Initiative (DUI) olarak kurduk. Yani sonuçta bu projede faaliyet gösteren bütün tasarımcılardan ve benden oluşan ve katılacak başka insanlardan da beslenecek olan bir ana şemsiye. (…) Bu bir oluşum sonuçta. Bu oluşumu destekleyebilecek her türlü ticari amaç taşımayan, her türlü yapı var olabilir içinde. Böyle ucunu açık bırakmak hem gelecek katkılar açısından daha doğru, hem de daha esnek bir sistem oluşturabilmek için daha doğru, tek bir şeye bağlı, sadece bir sisteme odaklı bir yapı kurmak yerine. Biraz daha geliştirilebilir, herkesin katkı sağlayabileceği bir şey yaratmak daha sağlıklı diye düşünüyorum.

[36] Biz hiçbir zaman bir dernek oluşumu veya nitel manada, daha somut manada işin içine sponsorları ve başka katılımcıları dahil eden bir şey kurmak istemedik. Bu hiçbir zaman ofis de olmadı, bir dernek de olmadı, vakıf başlığı altına da girmedi. İsim vermek istemediğimiz, sadece bir jenerik bir ismi olan ama bunu nasıl bir grup diye tanımlarken, direk bir statüye sokamadığın bir insiyatif demek istiyoruz. (…) Çünkü ilk etapta öğrencilerin, daha sonra yeni mezun bir grubun kendi inisiyatifiyle oluşturduğu, kendi kararlarını aldığı. (…) Öyle bir tutum sergilemek istiyorduk.

[37] Tanıtım videolarında kampanyayı anlatan ve insanları da katılıma teşvik edecek, biraz espriyi de işin içine katarak tanıtım videoları çektik. Onları yaptığımız zaman zaten sosyal medyada yayılıyor. O sayede bize ulaşan çok kişi oldu. (…) İlgi çok çok yüksekti beklediğimizden. Herkesin ortak sorunu olduğunu tahmin ediyorduk, mesela standart dışı bozuk araba park etmiş. Gerçekten hepimizin gündelik hayatta karşılaştığı bir sorun. Ama demek ki gerçekten insanları çok rahatsız eden bir sorunmuş ki, Antalya, Tokat, Samsun, İzmir, her yerden fotoğraf paylaşımları geldi ki bu da bizi çok sevindirdi.

[38] 2015'te bizi bir şekilde bulan bir vaka geldi. O vakayı uğraşıp bir şekilde sosyal medyanın da gücünü de kullanarak yapabilince, "tamam" dedik o zaman. (…) 2016 yılında gönüllü haritası ve gönüllü başvuru formunu kurduk. O zamandan beri çok ciddi büyüme kat ettik. (…) İlk haftasında facebook'ta 1000 kişiyi bulduk. Sonra 2016 yılında Yağmur'un eliyle bir ivmelendi, Yağmur'un eli haberlere çıkınca orada bir şey oldu, böyle dalga dalga. Şöyle düşün, ne zaman biz bir yerde yayınlansak bir şey olsa, gönüllüler artıyor, vakalar da artıyor aynı şekilde. Mesela 2016'da bir baktık, böyle dalgalanmalar var, böyle ani bir gönüllü sayısında bir artış var, Onedio bize sormadan bizimle ilgili video yapmış. Yayınlamış. (…) Ondan sonra, 2016 Kasım'da Habertürk'ün manşetine girdik. Ardından NTV'ye... Kanallar geldi falan. (…) Sonra 2017'de Sabancı Vakfı Fark Yaratanlar'a seçti. (…) Sonra ben 3 kere bir TED konuşması yaptım. (…) Şu anda 1800 civarında gönüllümüz var.

[39] O bilinirlik zamanla arttıkça da, işlerin bize gelişi o şekilde olmaya başladı. Bizim duyuruluşumuzla.

[40] Medyadan iyi geri dönüşler oldu. Dışarıdan kimse ekstra iş sipariş etmedi, Olmaz İşler'e ya da Aziz Tavil'e. Bu mesela beklediğimiz bir şeydi: "Buradan sonra tasarımcıların da görünürlüğü artar." (…) Ama ustaların oraya da çok fazla geri dönüş olmadı. Ama uzun vadedeki geri dönüşleri olumlu bence. Ama etkisini ölçmemiz çok mümkün değil bence.

[41] Böyle katman katman yayılabiliyor. İstikrarla ve açıklıkla.

[42] Biz şeffaflığı önemli buluyoruz ve kazandığımızı şu anda şirket olarak da mesela… Ne kadar kazanıyorsak nereye gittiğini her türlü anlatabilecek durumdayız. Kimse çünkü bu işten kar elde etmiyor, o elde ettiği karı da zaten şirket aynı amacı devam ettirmek için kullanacağı için. (…) Bunu da şeffaflıkla ilerletebilmek istiyoruz. (…) Çünkü ben de bağışçı olarak görmek istiyorum. Buna da hakkım olduğunu düşünüyorum. Ama mesela bir derneğe proje için bağış yaptığınız zaman, tam olarak hangi paranın nereye gittiğini didiklemeniz gerekiyor. Ben o taraftaki şeyi doldurabilirsem… Şirket olarak bir zorunluluğum yok ama… Şirket olup bu işi neden yaptığımı anlatabilmek için de bir araç olarak görüyorum.

[43] Ama orası herkese çok uzak. Hani biz haftada bir mutlaka toplantı yapıyoruz. O yüzden daha pratik olması açısından Kuzguncuk'ta başka bir ofisi çalışma ofisimiz olarak kullanıyoruz. (…) Dernek üyelerimizden birinin kullandığı ortak bir ofis. (…) Bir tane ortak toplantı salonları var. Biz o toplantı salonunu haftada bir kullanıyoruz. Mekan işini de öyle çözmüş olduk aslında.

[44] Ücret veriliyor, onun da seviyeleri var. Ben şu anda sadece HUB üyeliği seçiyorum. O da en uygun fiyatlısı. O da işte aylık 100 TL civarında bir şey ödüyorsunuz. Hem network'e giriyorsunuz, hem de orada bizler gibi birileri olduğunda tanıştırıyorlar. (…) Network'un içinde kalmak için daha iyi, ayrı bir yerde olmaktansa sanki.

[45] Değişimi tabi ki bir anda bütün kentin değişeceğini de düşünmüyoruz ama özellikli olarak diyelim bir sokak ya da parkla ilgili bir proje yapıyorsak, orada mahallelinin de talep ettiği bir değişiklik talebi varsa, bunu belediyeyle iş birliği yapmadan hayata geçiremeyiz. Gerçekçi olduğumuz zaman uygulama aşamasında birlikte çalışmak lazım.

[46] Biz yaptığımız projelerde böyle aynı desteklerle çok ilerliyoruz. Özellikle belediyeler epey bizi kurtarıyor. (…) Aslında genel olarak bütün belediyeler bu tür projelere olumlu yaklaştılar şimdiye kadar. Özellikle kendi ceplerinden çok büyük bir para çıkmadığı sürece itiraz etmiyorlar. Çünkü siz aslında onların da adına bir etkinlik yapmış oluyorsunuz.

[47] "Siz bunun için hastanenin pediatri bölümlerinde stant açsanıza, oradan iyi müşteri çıkar" dedi.

[48] Devletin kafası bu. Ben o adama daha ne anlatacağım. Devlette de tabi ki çok güzel, bilinçli insanlar var, olmadığını söylemiyorum ama benim onların gidip tek tek bulacak enerji ve vaktim yok.

[49] En büyük zorluk… Maddi desteğimizin olmaması zorluk oluyor. Çünkü genellikle neyi, nasıl yapacağız? Hep buna bir kafa yoruyoruz. Nereden destek alsak? Nasıl çözsek?

[50] Bütçe oluşturma aşaması hep böyle işin görünmez tarafı olup da aslında en belirleyici şeylerden biri aslında.

[51] İlk etapta böyle tanıdığımız insanlara eşe, dosta, imece usulü yani, çağrı yaptık.

[52] Aslında biraz böyle ağ gibi yayılma halini besleyebilir miyiz? (…) Acaba başka insanlar yapabilir mi? Olay zaten bu tarz işlerin daha yapılması çoğalması… (…) Öyle şeylerin artmasını sağlamak…

[53] Yani biz sosyal sorumluluk projesi olarak başladık. Hatta başka bu konuda çalışan sivil toplum örgütleri bu işi sahiplensin diye çok uğraştık. Maalesef Türkiye'de sivil toplum çok gelişmiş değil. Gittiğimiz yerlerden olumlu dönüşler alamadık. Sıcak yaklaşmadılar, hatta temas bile etmek istemeyenler oldu.

[54] Çok kırılgan bir kitle olduğu için onlar da "gel tanıştırayım" demiyor. Önce bir güvenini kazanmak gerekiyor. (…) STK'lar isim vermiyorlar, çünkü o confidential bilgi olduğu için paylaşmıyor.

[55] "Bu konuda peyzajdan birisi de gelse iyi olur" gibi seçme kriteri de oluyor.

[56] Yatay örgütlenme.

[57] Bizde hiyerarşik bir sistem yok. Herkes bir fikri varsa sunmakta özgür. Herkes konuşur, aklımıza yatarsa, nasıl yapabiliriz onu konuşuruz.

[58] Burada herhangi bir kurallar silsilesi yok. Hiyerarşi yok. Yatay olarak ilerliyoruz ama sonuçta karar vermesi gereken kişi ben oluyorum. Şu anda tüzel bir kişiliği olduğu için, şirket olduğu için... E, onun da sorumluluğu bende. (…) Ekip lideri pozisyonundayım.

[59] Ezeli bir tartışma.

[60] Kişisel show.

[61] Yürütücü.

[62] İyi bir konu, yapabiliriz, ama kim yapacak? (…) İdealde Ahmet çıksın, Ayşe çıksın "ben onu yaparım" falan. Ama çıkmayabiliyor bazen. Ama Ahmet'e, Ayşe'ye "sen bunu yapmak ister misin?", bunun yönetimden olması da gerekmiyor,bazen sormalar da oluyor. Ya öyle ya kendiliğinden... Birileri çıkıyor mu, ona bir bakmak lazım. Çıkmıyorsa, e kim yapacak zaten? Konu güzel de, kimse üstelenemedi. Kimse istemediğinden üstenmedi de değil, herkesin başka işleri var, (…) vakit ayıramıyorlar falan. Kimin alıp yürüteceğine güvenemezsek ki yürütücülük meselesi şey... Yani bir kişi alacak da, sonra o onun projesi olacak gibi bir şey değil. Yine o açık çağrılarla, katılımla yapmak gibi şeylere dikkat ederek gidicez ama o da onun yürümesi gerektiğinde, arada kararları alıp ilerlemesi lazım.

[63] Arkadaşlarımdan rica ediyorum. O koordinasyondaki arkadaşımız "deadline'ınımız şu gün. Buna kimler, ne yapabilir?" diye soruyor. Üstlenmek isteyenler üstleniyor. Eğer öyle bir iş oluyor ki kimse yapamıyorsa, o işe de yetişemiyoruz. Bu bir hibe başvurusu ya da bir yatırıma hazırlanma programı olabilir.

[64] Olabildiğince demokratik işletmek için genelde şuna dikkat ediyoruz; sorumlulukları eşit dağıtmaya çalışıyoruz. Yani diyelim ki bir projede bir ya da iki kişi sorumlu olduysa, diğer projede başkası olsun gibi. Sorumlulukları böyle dağıtmaya çalışıyoruz ve o sorumluluğu alan kişi yönetici konumunda değil de, sadece takip eden ve yönlendiren konumunda oluyor. Gerçekten sorumlu olan kişi oluyor ama diğerlerine "sen de şunu yap" demiyor. Zaten biz iş bölümünü kendi aramızda yapıyor oluyoruz, o takip ediyor. "Sen bunu yapacaktın, hangi aşamadasın?" gibi. Öyle işletmeye çalışıyoruz. O hakikaten sorunları da aslında minimize etmiş oluyor o anlamda.

[65] Bir hiyerarşi ve görevlendirme modelimiz yok. Belki daha iyi işlerdi, bilmiyorum da, biz demokratik, eşitlikçi ve katılımcı modeller üzerine çalışan ve öyle ilerleyen bir ekibiz. Bizde görev vermek yoktur, görev alınır. Yapılacak şeyler vardır, herkes inisiyatif alır. (…) Herkes bir işin bir ucundan tutar. (…) Muhasebeye de beraber bakarız, telefona da beraber bakarız, eğitime de beraber gireriz. Ama herkes kendi uzmanlığı olduğu konuda lead alır, inisiyatif alır.

[66] Bireysel insiyatif. O kolektif niyetler ama bireysel insiyatiflerle yürüyen bir şey.

[67] Her projeyi herkes aslında belki de destekleyemeyebiliyor. (…) Genelde gerçekten ilgilenmeyen de projeye dahil olmuyor gibi bir durum var. (…) Bir noktada ilgilenen hevesli bir grup varsa gerçekten, onlar o işi alıp götürüyor. (…)Yani o bireysel insiyatifler noktasında, o kişi o süreci açık yürütebiliyor mu? Diğer üyelere haber veriyor mu? İsteyen istediği zaman dahil olabiliyor mu?

[68] Bir insan belki üç sene hiç bakmadı ama aktif olmak isterse, bir şey takip etmek isterse, o maile bakması gerektiğini biliyor. Mesela son örnekte, uzun zamandır çok aktif olmayan bir arkadaşımız, bir anda heyecanlandı, çıktı. Bazısı maille yazıyor, bazısı sözlü dile getiriyor… O şey dediğim aslında,

yine dönersek, bu açık olma, söyleme… Esas şeyi o… İnsanların girip çıkma durumu için haber vermek lazım.

[69] Üyelik kimseye kapalı değil ama "bir gelin görün, ondan sonra" (diyoruz.) (…) Öyle kabul etmemek gibi yazılı bir kanun yok ama "gelin, tanıyın, belki de üye olmak istemezsiniz. Biraz beraber iş yapalım." Öğrencilere özellikle böyle diyoruz ya da daha tanımadığımız insanlara, bazen tanıdığımız insanlara da. O konuda çok net bir kıstas yok.

[70] Herkesin aynı referansla ve aynı kriterlerle hareket etmesi lazım. Yani kırmızı dediğimiz zaman, herkesin kafasındaki kırmızının aynı olması lazım. (…) Şöyle diyebilirim, romantik bir biçimde birisi gelip de "ben kadınlara destek olmak istiyorum" dediği zaman, ekonomik sistemin kurallarından bağımsız bir biçimde bunu yapmaya çalışıyorsa, belli bir strüktüre oturmuyorsa, öyle bir insanla biz devam edemeyiz, vakit, para kaybetmiş oluruz. Böyle bir lüksü yok kimsenin. (…) Aynı referanslarla hareket eden insanlar bir arada oldukları zaman zaten böyle bir mesele olmuyor. O kültüre uygun olmayan insanlar da o sistemin içinde kalamıyorlar. Biz birini bu anlamda eğitmekle uğraşmıyoruz açıkçası. Buna uygun olan insanları ekibe katmaya ve onlarla ilerlemeye çalışıyoruz daha çok.

[71] [Araştırmacı] Bu oluşum anladığım kadarıyla aslında açık diyorsunuz ama böyle herkes de dahil olamıyor galiba değil mi?

> [Üye] E belirli bir kriteri tutuyorum olması lazım.
>
> [Araştırmacı] Mesela?
>
> [Üye] Belli bir kalitenin üzerinde tasarım çıkarabiliyor olması ve belli bir kitleye uygun tasarım yapabiliyor olması lazım. Mesela bizim yaptığımız ürünler Amerika'daki kullanıcılar tarafından beğeniliyor ve satın alınabiliyor diyelim ki. Gelen tasarımcının çıkardığı ürünlerin bir temaya ya da bir pazara uygun ürün olması gerekiyor aynı zamanda da. Sadece böyle hoşça vakit geçirelim değil, o zaman sürdürülebilir olmuyor hiçbir şey.
>
> [Araştırmacı] Biri gelmek istese, o zaman potfolyoya mı bakıyorsunuz? Dışarıdan öyle gelen oldu mu size?
>
> [Üye] Yani birkaç kişiyle yaptık böyle şeyler. Bazen mesela bir proje oluyor, diyelim ki geri dönüşümlü malzemelerle çalışılacak. E onu yapabilecek, uygun olabilecek bir tasarımcı arayışına girip o tasarımcılarla iletişime geçip onları projede dahil ediyoruz. Ne bileyim, "bir örgü koleksiyonu yapalım" dedik mesela. O ürün koleksiyonunu yapabilecek bir yer aradık. Aniij diye bir firma var, onlarla mesela çalıştık. Böyle şeyler… Bu şekilde ilerliyor. Eğer birisi gelip bize derse ki, işte ne bileyim, ben mesela Amerika'da birisiyle tanıştım. İşte kumaş deseni yapıyor, eski usul. O mesela gelip öğretebilir burada. Tahta baskıyla kumaş boyamayı öğretebilir ya da birisi mesela bize başvurup diyerbilir ki "ben şu teknikte şunu üretmeyi biliyorum. Kadınlara bunu öğretmek istiyorum. İşte on günüm var." diyebilir.

[72] Kalabalık ve yatay örgütlenme içerisinde iş yapmaya çalışan bir grup içerisinde zamanla kişilerin bir takım özellikleri ön plana çıkabiliyor. Mesela, kimisinin görselleştirme konusunda daha iyi olduğu, kimisinin ise insan ilişkilerinde... (…) Ama biz her zaman modeli şunun üzerinden evriltmeye çalıştık: Diyelim ki, sen kendini görsel bir ürün ortaya çıkarmakta yetersiz hissediyorsun, bunun üzerine çabala ve seni buna kanalize edelim. (…) Bu ortaya koyduğumuz idealize ettiğimiz modeldi; birbirimize öğretme süreci. Birbirimize bir şeyler de öğretebilmeyiz. Ben gerçekten süreçlerden olduğu kadar, etrafımdaki insanlardan da bir şeyler öğrenebileceğimi düşünüyordum, benim de onlara bir şeyler katabileceğimi düşünüyordum. Bunu mümkün mertebe çekirdekte idealize etmeye ve gerçekleştirmeye çalıştık ama ister istemez iş içerisinde farklı şeyler olabiliyor. (…) Ama o yapmaya çabalamamız kıymetliydi.

[73] Ekipte çok temel bir on kişi var. Yirmiden fazla kişiyiz ama on kişi çok aktif. Bunlardan kimisi koordinasyonu sağlıyor, birisi numune dikiminde katkı sağlıyor, birisi pazarlama planını hazırlarken pazarlamacı olduğu için ona katkı sağlıyor, birisi anne, ürünleri test ediyor. Herkesin farklı rolleri var, o da değişiyor. Roller tamamen ihtiyaca göre belirleniyor açıkçası.

[74] Çok ayrı bir rol gibi bir şey olmuyor. (…) Bazen demiştim ya, bazı konularda "sen şu işle ilgilisin ya da sen daha iyi bilirsin bu işi" diye sorduğumuz oluyor da, çok ayrı değil. Onlar da katıldıkları zaman herkesle aynı roldeler. (…) Çoğumuz mimar olduğu için zaten yok.

[75] [Üye 2] Ben mesela endüstri ürünleri tasarımcılarıyla hiç beraber bir proje sürecinde bulunmadım. O yüzden varsayımsal bir şey demek istemedim. (…) Bir entasçıyla nasıl bir ilişki olur, çok onu kestiremiyorum.
    [Üye 1] Birkaç arkadaşımız var da, o alanlardaki işlere çok hâkim değilim. Ahkâm kesmeyeyim.

[76] Fiilen endüstriyel tasarımda bu işlere giren neredeyse hiç yok. Yani Aslı var, doğrudan ürün tasarımıyla ilgili. O da aslında mimar, eğitim açısından baktığında endüstriyel tasarımcı değil. Ama ürün tasarımına bir şekilde kafaya koymuş biri. Ama zaten bence bu sınırlar da çok tartışılası sınırlar. (…) Hele böyle bir bağlamda, endüstriyel tasarımcı mısın, mimar mısın, hiç önemi yok ki böyle bir bağlamda bir şey yapıyorsan. Çünkü mimarlar da yaptıkları zaman konvansiyonel anlamda mimarlık yapmıyorlar. Bazen ürün tasarlıyorlar, bazen sistem öneriyorlar. Keza ürün tasarımcıları da bazen yapısal bir şeye uzanacak bir şey bile önerebiliyor.

[77] Endüstriyel tasarım okumak bana neyi, niye yaptığımı çok iyi öğretmiş. Bizim şu an gittiğimiz çoğu eğitimde hep sorgulatılan şey "niye yapıyorsunuz? Hedef kitleniz kim? O hedef kitlenin beklentisi ne?" Yalın iş modelini söylese de aynısı, tasarım odaklı düşünmeyi de söylese aynısı. Hepsi birbirine benzeyen, iç içe geçmiş. Hatta bazı eğitimlerde "evet, merak etmeyin. Ekibin dörte üçü tasarımcı. Hepinizin söylediğinizi çok iyi anlıyoruz" deme durumuna düştüğümüz oluyor.

[78] [Üye 2] Ama adam ilk başta şey baktı. "Nasıl bir şey yapacaksınız?"
    [Üye 1] Anlayamadı bir.
    [Araştırmacı] Neden öyle şüpheyle yaklaştı sizce? (…)
    [Üye 1] Sömürüye çok açık bir kitle. Onlar da güvensizlik duyuyorlar.
    [Araştırmacı] Siz ne dediniz de ikna oldu?
    [Üye 1] Ürün boardları götürdük, böyle şeyle olabilir gibi. Bir tane broşürümüz vardı Arapça ve Türkçe. Onu götürdük. Biraz daha gözüyle görüp…
    [Araştırmacı] O broşür nereden? Siz mi hazırlamıştınız?
    [Üye 1-2] Aynen. Kendimiz hazırlamıştık.
    [Uye 1] O biraz daha böyle bir şeyi görünce daha iyi anladı. Çünkü kelimeyle ifade etmek çok zor.

[79] Çok seslilik, farklılık, çeşitlilik, hemfikir olmamak ekibi zenginleştiriyor, artırıyor ama zorluyor da. Ne açıdan zenginleştiriyor? İş ortaya koyarken sadece tek bir yönden iyileştirilmeye çalışılmamış oluyor. Her anlamda görsel estetik, uygulanabilirlik, maliyet, ekibin teorik söylemlerine uygunluk, işlevsellik gibi farklı açılardan ele alınmış olunuyor. Amaçların farklı olmasının, o amaçları mümkün mertebe gerçekleştirme çabasının, son çıkan işin özelinde olumsuz, sivri tarafları yonttuğunu, iyi anlamda törpülediğini düşünüyorum.

[80] Sadece mimarlar da olmayabilir, başka insanlar da gelip gidebilir. Hatta gelip gitsinler ki biz mimar mimar kalmayalım sadece. Sonuçta toplumsal konularda bir şey söylemeye çalışıyoruz. Sadece mimarlar kendi arasında tartışıp söylerlerse o da yeterli olmaz.

[81] Ekipteki insanların farklı disiplin olmasının çok artı tarafı var. Benim düşünmediğim şeyi çok kolay düşünebiliyorlar. Bana çok zor gelen bir şeyi onlar hemen halledebiliyorlar. Aynı şey tam tersi için de geçerli. Dil birliğine gelmemizde, ortada iyi niyetli bir proje olduğu için, orta noktada buluşabiliyoruz.

[82] Zorlukları tabi ki var. Çünkü herkesin bakış açısı farklı. Ortak bir noktada buluşmak bazen zor olabiliyor ama bizi çok besleyen tarafları da var. Mesela bahsettiğim bilgisayar mühendisi arkadaşımız bizden farklı olarak çok sistematik. Gerçekten çok profesyonel yaklaşan bir çalışma biçimi var. Bizi mesela çok besledi o. Tamam, biz de bir şeylere dikkat ediyorduk. Daha düzenli, disiplinli olmaya… Ama onun sunduğu bakış açısı bizi olumlu anlamda çok besledi. Böyle avantajları da var.

[83] Fikir ayrılığı illaki oluyor tabi ki, yani iletişim kurmaktan başka bir yolu yok. İletişim kuruyoruz. Sonuçta çoğunluğun buna tamam demesi gerek. Yani genelde de zaten çoğunluk kabul edince diğer taraf da uyum sağlıyor. Çok büyük problemler şimdiye kadar yaşamadık.

[84] Kişisel deneyimler, algılayış ve ifade ediş açısından farklılıklar yaratıyor herkesin söyleminde. Bu da ortaklaşmalar ve ikna olmalarla çözülüyor. Örneğin, sekiz kişiden altısının düşüncesi benzer, ikisi farklıysa, o iki kişinin çekinceleri dikkate alınarak, işin bir yerine dahil edilerek kişilerin ikna olmasına çabalayarak yapılıyor, ama zorla veya yıldararak değil. Bu tabi süreci uzatan bir durum. Ama sorun edilmiyor. Önemli olan herkesin sözünün olduğunu ve herkesin içine sinmiş halde dahil olduğunu anlatan bir iş olması.

[85] Bir kere bu zor bir şey. Baştan düşünsene otuz-kırk kişinin katıldığı atölyelerde ortak kararlar almaya çalışıyoruz. Tabi ki bir ton farklı görüş var. Katılımcı sürece olan inanç herkeste aynı değil. İnsanlar bu farklı görüşlerinde çok ısrarcı olabiliyor. (…) Ama katılımcı tasarımın bizi yönlendirdiği yer başka. Dolayısıyla o farklılıkla onun idrak edilebilmesi için, bir tasarım grubu içinde bir ortak hukukun oluşması gerekiyor. Bu hukukun oluşabilmesi için de, yeterince zaman birlikte olabilmeleri, birbirlerini tanıyabilmeleri, güvenebilmeleri gerek. Her katılımcı süreçte zaten güven olmak zorunda. O insanlar size güvenecek, birbirlerine güvenecekler, tasarımcılar birbirine güvenecek. Bu da zaman, emek, bir yerde vakit geçirmek ve mevzuyu sadece teknik bir meselenin ötesinde bir karaktere sokmak demek. (…) O atölyenin o uzun, meşakkatli, fazla vakit geçirdiğimiz dönemi insanların birbirini tanıdığı, birbirini törpülediği ve yavaş yavaş ortak paydaya doğru evrildikleri uyum süreci oluyor. Zaman burada önemli.

[86] Mesela hiç bir yaptığımız işte şu yönde bir iddiamız yoktu: "Mükemmel bir iş ortaya koyduk." Ne anlamda mükemmel? Estetik, görsellik, işlev, bu anlamda mükemmel. Böyle bir iddiamız olmadı. Süreçleri yansıtıyor, dertlerimizi yansıtıyor, ortak katılımcılık için insanlarla beraber iş yapmayı yansıtıyor, süreç içerisinde öğrenmeyi vs. anlatıyor. Bunları anlatması bizim için önemliydi.

[87] Tırnak içinde, "faydalı bir şey mi?" Ama o faydalı ne? Ya da beraber bir fikir üretme de sadece bir şey olur. Çaka'daki gibi. Kullanılacak bir şey üretemedik ama o fikirler bir sürü başka şeyleri besledi. Projeden projeye değişebilir. (…) O aslında çok noktasal başlayıp dağılan bir ağ gibi. Çünkü işin birkaç ayağı var. Gerçekten bir fiziksel olarak ürün üretiyor olabilirsin ama yine de orada artık o beklenti sadece o ürünün ortaya konulmuş olması ve sonrasında onun kullanılması değil. Mesela oraya bir grup katılımcı geliyor. Onlar o süreci deneyimledikten sonra belki onların tarafında o süreç başka şeylere çağrışımlarda bulunuyor ve yayılıyor. Sonrasında biz, dernek katılımcıları ve yeni kişiler tanışıyor. Yeni bir tecrübe oluyor. Yani bu iletişim tarafı da önemli bence. Belki fiziksel olarak üretilmiş şey iyice ötelenmiş bile olabiliyor o süreçler sonrasında. (…) Süreci oluşturmak, iletişimi kurmak, onun farklı kapılar açması vs. tamam ama aslında bu katılımcılık dediğimiz şeyle ilişkili de bir tarafı.

[88] Çoğunlukla bize talep geliyor. (…) Talep gelmişse zaten aslında o böyle bir zemin hızlıca oluşturulmuş gibi oluyor. Diğeri zaten tartışmalı da bir şey. (…) "Biz burada sorun görüyoruz", öyle bir şeye gerek yok bence. (…) O tip şeyler aslında birilerine bir şey vermek değil bence. O çünkü bence biraz başka bir şeye dönüşüyor. Öyle oluşumlar da var gözlemlediğim, gidip bir şey öğretiyor falan. Bu öyle bir şey değil. O olumsuz eleştirdiğimiz bir şey.

[89] İki yer vardı; bir Kargı vardı, bir Çaka. Ama Kargı'da zaten köylüler kendi başlarına bir okul yapmaya çalışıyorlardı, yetmediği için eski okul. Zaten orada köylünün acayip bir inisiyatifi var, uğraşıyor falan. Orada zaten bir sahiplenme vardı. Çaka'da biz biraz dışarıdan giden olduk, oraya çok gittik ama. Sürekli görüşmeler, sadece köylülerle değil, çevredeki üniversiteler olur, dernek olur, bireysel gelişimler, valilik kanalı da olur, belediyeler. Baya bir insanla görüşmenin olduğu, sürekli köylülerden geri dönüş almalar. Gazete üretme işleri de vardı ama köylü böyle tam bir sahiplemedi onu. O iş şey kaldı, o noktada belki bir kişi de olsa, o kişinin o köyden çıkıp "tamam, ben bu işi alırım, götürürüm" demesi önemli oluyor. O olsa yapılabilirdi belki, yapılamayadabilirdi.

[90] Gidiyorsun, onların mimari bir tasarıma yönelik bir talebi var, ona cevap vermeye çalışıyorsun. Sen kendi mesleki bilgini ortaya koy ama onlar da o konuda bir şey söyleyebilir. O ikisi bir araya geldiğinde başka şeylere yol açabiliyor mu? Oradaki yapma bilgisiyle senin düşündüklerin nereye gidebilir? İllaki "biz mimarız kardeşim böyle olması gerekiyor, böyle yapın" gibi bir zorlaması da olmaması lazım.

[91] [Üye 2] Gerçekten yerelden gelen bilgi, tasarım sürecini en başından beri etkileyen bir şey ki zaten öyle olmalı.

[Üye 1] Mesela uygulamada yerel ustalarla çalışmayı önemsiyoruz. Oradaki bu inşaat faaliyeti anlamında onlar neyi, nasıl yapıyorlardı? Bizim tasarımları nasıl yorumluyorlar? Bu yapma meselesinde kullanıcılar da aslında o tasarımı nasıl yorumluyor? Onların ihtiyaçları ne? Nasıl dönüşebilir? Tasarım kısmında da giriyor o. O yereldeki mimari unsurlar nasıl bizim tasarıma verilebilir? (…) Oradan gelecek bilgiye kapalı olmamak lazım ya da onların da öyle kapalı durumları varsa nasıl beraber yapılabilir mi vs.?

[Üye 2] Net olmak gerekiyor. (…) Zaten o iletişim kurulduktan sonra bence o karşılıklı uzlaşı ve güven oluşmaya başlıyor ve insanlar daha dikkatli ve kulak vererek birbirini dinliyor. Bizim için de öyle bence, onlar için de öyle.

[92] O insanın da oraya bir tuğla vermesi falan, onun aslında projeyi sahiplenmesine de yönelik bir şey. O köylüye de sormak, "senin çekicini alıyım, bir şey yapayım". Biraz bu imece denebilir. Kaynağı da katılımcı kılabiliyor musun, o da önemli.

[93] Istanbul'dan sekiz tane vakayı bir araya getirdik. Sekizi de içeriye girdiğinde "ben ten rengi beyaz istiyorum" diye girdi. Genellikle ailelerin daha fazla sosyal psikolojik etkisi oluyor o noktada. Sekizinin yedisini ikna ettik. On iki yaşında, ailesi de çok hassas olan bir genç kızımız vardı, onu ikna edemedik, o beyaz yaptı. Diğerleri biri ironman oldu, biri Thor oldu, biri Spiderman, biri Canım Kardeşim oldu, biri Frozen oldu, biri Fast and Furios oldu. Kendi hayal ettikleri gibi bir model yapmaya çalıştık. (…) Mesela Thor yaptık, "bak" dedik, "çekiç burada ama sen boyayacaksın." dedik.

[94] Mesela Sevgi'ye tilki eli yaptık. Sonra boyamış onu turuncu, sonra silmiş yıkamış. Dedik "niye renkli kalıcı boyayla yapmadın?" "Aa, ben her seferinde farklı boyuyorum" dedi. (…) Canım kardeşim yapan Zehra geldi, bir baktık, pembe ojelerle geldi. (…) Böyle kendilerini de teşvik ediyoruz renklendirmek için.

[95] Muazzam.

[96] İlçesel bir seferberlik.

[97] Burada Ovacık'ta bulunmuş insanlarla görüştüğümüzde mesela "orada kavak ağaçları var. Rahat bulabilirsiniz." [dediler]. "Tamam, işte bir tasarım girdisi. Kavak var ve şekil verilebilir" [dedik].

[98] Bizim için belki şanslı. Yani çalıştığımız ve bir araya geldiğimiz herkes emeğin kıymetini bilerek karşılığını vermeye çalışan kişiler oldu. O bizim için epey şanslı.

[99] Bence büyük zorluk sahip olduğumuz fikri karşı tarafa anlatmak ve iletişim. İletişim en önemli mücadelelerden bir tanesi oluyor. (…) Bazen ikna edene kadar hakikaten şey oluyor, baya anlatmak gerekebiliyor.

[100] Katılımcı sürecin gerçekten sağlıklı işleyebilmesi için, oradakilerle birlikte şekillendirmek lazım ama bu genel olarak zaten ülkemizde kültür olarak çok yaygın değil. (…) Mahallelinin tepkisi çok çeşitli olmakla beraber genellikle olumlu. Bir defa önce biz anlattığımız zaman nasıl bir şey olacağını kestiremiyorlar. Ama etkinlik günü nasıl bir atmosfer olduğunu gördüklerinde çok hoşlarına gidiyor. Mesela esnaf çok tepki gösterebiliyor bazen. (…) Çünkü diyor ki, "buraya araba mı giremeyecek? E müşterim nasıl gelecek?" Böyle refleksler olabiliyor. Biz de onlara anlatıyoruz. "Bu böyle değil aslında, siz biliyor musunuz istiklal caddesi yayalaştıktan sonra oradaki esnafın kazancı şu kadar artmış?" falan deyince, onlar kendilerine dönecek faydayı görüyorlar ve o zaman "peki" diyebiliyorlar. Zaten oradaki etkinliği görünce de çoğunlukla günün sonunda "ay çok güzel oldu, bir daha ne zaman geliyorsunuz?"

sorularıyla karşılaşıyoruz genellikle. Ya onlar için bir şey yapınca ya da onlarla birlikte bir şey yapınca zaten olumlu oluyor.

[101] Tamam, sen illa ikinci katı istiyorsun ama neden? Ha, bak ama o zaman 3. katta olabilir sana, meseleler buysa eğer. 3. katta da böyle böyle avantajlar var.

[102] Bir noktada bir şey oluyor, orada teknik fikir vermesi için inşaat mühendisi devreye giriyor: "Siz eğer böyle yaparsanız deprem alanında şöyle riskleri var." Öyle bir yönlendirme yapıyor ama bu daha çok o teknik bilginin yönlendirilmesi. Doğrudan kararı belirleyecek bir müdahale değil. Ama yani şey demek çok haklı olmaz, "öyle bir hiç bir yönlendirme yok." Çünkü o mümkün değil.

[103] doğal basamak, temel.

[104] Tabi ki sonuçta bir sürü insan geliyor, başvuruyor. Onların içinden katılmak isteyenler oluyor, istemeyenler oluyor ya da becerileri uygun olanlar ve uymayanlar oluyor. Dolayısıyla orada bir eleme süreci var. O süreci mümkün olduğunca insanları rencide etmeden, travmalarını deşmeden yapmaya çalışıyoruz. Çok kibar bir biçimde gelişiyor genelde, mümkün olduğunca ya da öyle diyeyim. Dolayısıyla önce o yeteneklerin, becerilerin neler olduğu sınıflandırılıyor. (…) Sonra tasarımcılar o becerilere göre… Soma da mesela oya ve nakış şeyleri ön plandaydı. Onlar zaten evde onları üretiyorlardı ama satamıyorlardı. Herkesin çeyizi için yaptığı ama gelir elde edebileceğini düşünmediği bir becerisi var aslında.

[105] O bizim kendi gözlemlerimiz üzerinden geliştirdiğimiz bir müdahale.

[106] Hiç bir şekilde faydalanan grubu sürece dahil etmek istemiyoruz. Tüketmek istemiyoruz çünkü onları. Türkiye'de genelde bu model şey olarak kullanılıyor. Yani "bak sen ona iyilik yaptın, o da sana böyle teşekkür etti" ya da "bak onlar bu kadar aciz." Biz hatta son dönemde ekipteki arkadaşlarımla da paylaştığım şey şu, "biz görsel olarak çocuk fotoğrafı bile paylaşmayalım ya da siluet göstersek ya da bunu dijital olarak tasarlasak mümkün mü?" O kadar hassasiyet seviyesine gelmiş durumdayım. (…) Sonuçta, biz o çocuğu kullanarak başka bir çocuk için iletişim yaptığımızda da, o da başka bir hassas nokta. Oraya gelene kadar ne çok istismar var ama biz bunu daha bütünsel düşünsek, mümkün olabilir mi? Biz de yolda öğreniyoruz.

[107] Ben bu konuda biraz daha sertim. İnsanların acıma duygularıyla insanlara yaklaşıyor olması bu konuda beni çok rahatsız ediyor. Kadınların da buna son derece kapalı olduğunu düşünüyorum bir taraftan. Göçmenlerde de, Somalili kadınlarda da böyle…Onların üzerinden yardım etmek adı altında birisinin besleniyor olması, bence son derece tehlikeli bir durum. Dolayısıyla o kadınların ihtiyacına cevap verebilecek insanların bir arada olabiliyor olması ve tamamen onların iyiliği, bağımsızlığı ve yararına biçimde hareket ediyor olması lazım.

[108] Dolayısıyla o biraz daha cazip bir hale geliyor. Normalde çünkü para ödemediğiniz zaman gelmiyor kimse. Para ödendiği zaman, hem eğitim almış hem de üstüne para almış oluyor. Onun için öyle geliyor.

[109] Tabi, izin alarak, destekli. Biz duyuru yapmaya da gittik, hatta giderken de biraz daha önyargılı olarak. "Nasıl karşılayacaklar acaba bizi? Kovarlar mı, ederler mi?" Biraz endişeyle gittik ama en renkli etkinliklerden birisi o oldu. Çünkü onlar daha sokağı kullanmaya aslında alışkınlar. Etiler'dekiler öyle değiller, tam tersi. Bütün önyargılar gitti. Gerçekten Etiler'de etkinlik yapmak daha zor. Zeytinburnu, Fatih mesela hani daha çekinerek gittiğimiz yerlerdi. (…) Ama mahalleli oldukları için sepetle kısır indiren teyzeler, gelip fırçayı kapıp duvara resim yapan işte kız meslek sanat mezunu teyzeler... Gerçekten çok renkli geçti. O yüzden farklı yerlerde yapmanın böyle şeyleri oluyor, geri dönüşleri oluyor. Daha çok çeperlere gidemedik.

[110] Sinop çok acayip bir deneyimdi bizim için. (…) Hakikaten çok destek verdi Sinop bize belediye olarak. Bir de oradaki derneklerle iletişim çok rahat oldu. Sinop öyle bir yer gerçekten. Halkı açık yani.

H. The Changing Roles and the Categorizations of Actants Defined by the Initiators

ACTORS/ACTANTS MENTIONED IN THE INTERVIEWS		CHANGING ROLES and CATEGORIZATIONS OF THE ACTANTS DEFINED BY THE INITIATORS								
		experts	facilitators-mediators	components	beneficiary group	participants	instructor	decision-makers	executive/team leader	potential exploiter
initiators, members of initiatives		peers	ground	beneficiary group	participants	ground	participants			
(local) craftspeople		core group	supporters	components	beneficiary group	participants				
local people		beneficiary group	exploitable group	components	beneficiary group					
disadvantaged groups	women	beneficiary group	exploitable group							
	migrants	beneficiary group	exploitable group							
	disabled	beneficiary group	exploitable group							
	children	beneficiary group	exploitable group							
public institutions		core group	supporters	dissident	active forces	dissident				
volunteers		supporters								
sponsors		supporters								
universities		supporters	beneficiary group	motivation environment	criticized environment					
university students		components	volunteers	beneficiary group	dissident	participants				
academicians / researchers		components	participants	components	supporters	participants	real designers			
professionals		supporters	beneficiary group	beneficiary group	supporters					
friends		supporters		supporters						
family members		supporters								
private firms		supporters								
social innovation platforms		supporters								
museums/art centers		supporters								
communication tools		core group	motivation resource	persuasion tools						
NGOs		supporters	supporters	dissident						
media/press organizations		visibility enhancing tool	visibility enhancing tool							
social media, social platforms		visibility enhancing tool	transparency tool	supporters	transparency tool					
workshops, events, etc.		dissents								
the new copyright law		persuasion tools	communication tools	visibility enhancing tool	visibility enhancing tool					
Design methods and tools		persuasion tools	transparency tool							
official reports		The biggest challenge								
Finance		potential places								
common public spaces		communication tools	communication mediums	persuasion mediums	visibility enhancing medium					
local materials		motivation resource (in initiating a practice)	supporters	motivation resource (in conducting a practice)						
political, social and cultural incidents		(in initiating a practice)	Dissent							

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BS	Hacettepe University – Wood Product Industrial Engineering	2007

WORK EXPERIENCE

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2016-2018	TOBB ETU	Part Time Lecturer
2015-2018	TOBB ETU	Doctoral Research Fellow (TUBITAK)
2016	METU	Researcher (Two BAP Projects)
2012	KHAS	Masters Research Fellow (FP7 Marie Curie International Reintegration Grant Project)
2007-2013	Various Private sector firms-Istanbul	Engineer-Designer

FOREIGN LANGUAGES

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HOBBIES

Sports & Art

Ankara Equestrian Club, Horse Riding. 2017
Member of Divekolik Diving Center. 2010
Radio Atmosphere, Internet Radio, Manager. 2007 –2015
Kendim için Sanat, Art & Design Blog, Founder, Editor. 2011
Member of Hacettepe University Aviation Club, Paragliding. 2004
Founder Member of Hacettepe University Rock Music Community, HURAK. 2003
Member of Istanbul Yüzme İhtisas Club, Professional Swimmer. 2002
Bursa DSI Iznik Summer Camp, Swimming Trainer. 2000
Member of Turkish National Swimming Team, Professional Swimmer. 1998-2000
Turkey Swimming Championship, 1st Place. 1998-2000
European Youth Swimming Championship, France, 2000
50 Meters Breaststroke Turkish National Swimming Record, 1999
Balkans Junior Swimming Championship, 3rd Place. Romania 1999

Member of Bursa DSI Swimming Team, Professional Swimmer. 1996-2000
Member of Bursa Equestrian Club, Horse Riding. 1994 -1996
Member of Folklore Team, Bursa Inal Ertekin Primary School. 1993-1996
Member of Skiing Team, Bursa Inal Ertekin Primary School. 1990-1996

Social Responsibility Projects

Volunteer of 'Vote and Beyond' Association. 2014-2015
Volunteer of the 'Leave Us Alone' Anti-war multimedia photograph project, coordinated by Niko Guido. 2013
Volunteer of Turkey Paralytics Association (TOFD)
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