

the role of Architects & Planners as part of Grassroots Practices

*In Response to a
Sustainable Built Environment
& the Climate Emergency*

Sila Kartal

*The Role of Architects & Planners as part of Grassroots Practices:
In Response to a Sustainable Built Environment & the Climate
Emergency*

M.Sc. Thesis in Sustainable Architecture Degree
Author: Sila Kartal
Completion: April 2023

Thesis Supervisor 1: Professor, Sofie Pelsmakers
Thesis Supervisor 2: Doctoral Researcher, Dalia Milián Bernal

Tampere University Faculty of Built Environment

The originality of this thesis has been checked using the Turnitin OriginalityCheck service.

Abstract

Production of space under the neoliberal system is worsening the climate crisis. Therefore, architects and planners must produce spaces by challenging neoliberal practices for sustainable change. In order to achieve this, the status quo of architecture engaged with neoliberal practices should question the alternative ways of practicing architecture. Architects and planners need to take responsibility and criticize current modes of practice and space production. Following this, sustainability should not only be linked to technical solutions and building performances but also to social solutions.

Based on theoretical research, space is socially produced; hence, space can respond to sustainability by reproducing social relations in architectural practice. The thesis suggests seeking social solutions for architecture by investigating other forms of spatial production. Social solutions are examined in grassroots practices currently challenging neoliberal space production's status quo. Examining their processes and activities, learning from them, and being active at the grassroots as architects will contribute to a sustainable built environment. In furtherance of it, architects should reinvent their roles while engaging in those processes.

Thereby, the aim is to investigate the roles of architects and planners as part of the grassroots to comprehensively respond to a sustainable built environment and the climate emergency. A different study from the conventional 'case study' was conducted on six examples to gain further insights about the subject. Therefore, while collecting data, besides scientific resources, Literature reviews and interviews were conducted using different sources such as social media, news, brochures, magazines, podcasts, and online lectures.

Furthermore, the literature review and investigated examples uncover that architects and planners are needed in grassroots processes and have to draw on grassroots knowledge, skills, and insights. Moreover, the findings demonstrate that grassroots and professionals should co-produce sustainability in the built environment. This thesis contributes to what roles architects and planners can take as part of the grassroots to achieve a sustainable built environment and promotes further research related to the topic.

Key words: neoliberal planning, production of space, grassroots, architect's role, sustainable built environment, climate emergency

Acknowledgements

I would like to thank my family, friends, Buse, and colleague Alper for always supporting me intellectually and emotionally. I also had the great pleasure of working with beautiful people from the Tampere University Built Environment Department. I am grateful to my supervisors; Sofie Pelsmakers and Dalia Milián Bernal for their guidance and support. I appreciate the time you spent and the advice you provided.

Table of contents

Abstract

Table of contents 7

1. Introduction 8

2. Theoretical Background 10

2.1. Neoliberal Planning and Current Crisis 10

2.2. Production of Space 12

2.3. Grassroots 13

2.4. Architects and Grassroots 15

3. Research Methods 18

3.1. Data Collection 20

3.2. Data Organization and Classification 21

4. Study Examples 22

4.1. Key Grassroots Practices 24

4.2. Processes 30

4.2.1. Gezi Movement – Architecture for All 32

4.2.2. Hasanpaşa Gazhanesi – Afife Batur & Gülsün Tanyeli 38

4.2.3. Hiedanranta – Elina Alatalo 44

4.2.4. Haus der Statistik – Raumlabor 50

4.2.5. Cinema Paradiso en la Loiza – Taller Creando Sin Encargos 56

4.2.6. R-Urban- Atelier d'Architecture Autogérée 64

5. Response to Sustainable Built Environment and Climate Emergency 72

5.1. Through Projects 74

5.2. Through Roles 76

5.2.1. architect as mediator 78

5.2.2. architect as organizer 80

5.2.3. architect as inhabitant 82

5.2.4. architect as researcher 84

5.2.5. architect as documenter 86

5.2.6. architect as protester 88

5.2.7. architect as facilitator 90

5.2.8. architect as initiator 92

6. Conclusion 94

Bibliography 96

Introduction

The world is going through multi-crises due to the current neoliberal mode of production of space based on the idea of “profit over the planet.” (De Angelis, 2012; Petrescu and Petcou, 2023; Milián Bernal et al., 2023). This situation clashes with the planet’s ecological limitations (Petrescu and Petcou, 2023). Moreover, the climate crisis is too complex to resolve under neoliberal policies. Questions regarding this subject began to be raised due to the urgency of solutions (De Angelis, 2012). The inquiries were evaded because many of these structures are directly interested in maintaining the existing mode of production (Petrescu and Petcou, 2023). Architects and planners should make these inquiries and take responsibility by criticizing the current architectural practice (Petrescu, 2020; Williams, 2020).

The social and spatial injustices alongside the climate crisis phenomena are repetitively intensifying (Pelsmakers et al., 2022). That is why building a context with new social systems to express spatial production collectively is needed (De Angelis, 2012; Pelsmakers et al., 2022). Searching for social solutions in architecture is suggested by examining the common spaces produced in a democratic, horizontal, and participatory manner (De Angelis and Harvie, 2014; Petrescu and Petcou, 2023). To practice in response to the climate crisis, it is possible to change architectural thinking by examining the grassroots production of space processes. (Miraftab, 2017; Milián Bernal et al., 2023). It is crucial to understand that the status quo of architecture is contributing to the climate crisis by engaging in neoliberal practices. Thus, professionals must be aware that they are also part of the problem (Petrescu, 2020) and take responsibility for reinventing their role.

In times of climate emergency, conventional practice norms prioritizing profit over social and ecological justice must shift (Petrescu, 2020; Milián Bernal et al., 2023). Moreover, the technological solutions alone are insufficient to address this crisis (Awan et al., 2011). Instead, social solutions must be incorporated into architectural thought. Therefore, exploring other forms of spatial production is crucial to illustrate the context (Heynen et al., 2006; Awan et al., 2011; Milián Bernal et al., 2023). This research investigates the role of architects and planners as part of the grassroots response to a sustainable built environment and the climate emergency. In current practice and literature, architecture is undoubtedly intertwined with neoliberal and top-down approaches. Thus, examining alternative ways of producing spaces should be on the agenda.

Therefore, the agency of the architect and the actors accompanied during the production of space should be one of the main concerns of architectural practice (Awan et al., 2011). The designers’ role and how they engage themselves in those grassroots actions should be reflexive as their responses change with the context. As architects and citizens, it is critical to enhance our ability to replicate and proactively approach the future optimistically (Petrescu, Petcou, and Baibarac, 2016).

The study follows an order starting with the theoretical background of the alternative ways of thinking to the specific examples from varying contexts. The thesis is divided into four main sections. Chapter 1, theoretical background, reveals the relationship between neoliberal planning and the climate crisis; introduces the terms production of space and grassroots. In addition to this, it explains the status quo of architectural practice. The methodology presented in the second chapter investigates six selected examples. The thesis adopts qualitative research methods to gather data from various online resources, including academic articles, blogs, social media, news, online conferences, podcasts, and websites of grassroots organizations as well as semi-constructed interviews with some of the architects. Besides, their knowledge, experience, and design skills were shared in the processes discussed in the interviews. Six cases were examined in Chapter 4: Gezi Movement-Architecture for All, Gazhane-Afife Batur and Gülsün Tanyeli, Hiedanranta-Elina Alatalo, Haus der Statistik-Raumlabor, Cinema Paradiso en la Loíza-Taller Creando sin Encargos and R-Urban-atelier d’architecture autogérée (AAA) respectively. Following this, the research focuses on how architects’ role at the grassroots can contribute to current debates regarding sustainable built environments.

2. Theoretical Background

2.1. Neoliberal Planning and Current Crisis

Since the 1970s, neoliberalisation has affected cities' development (Baeten, 2017). Neoliberal ideology is defending free, self-regulating markets for investments, yet neoliberal politics are causing societal polarization, uneven distribution, and space development. The neoliberalisation of policy, governance, administration, economy, and society has spatial consequences that cause the neoliberalisation of planning (Sager, 2011; Baeten, 2017). Neoliberal planning causes profit, growth, and an imbalance of power over space (Baeten, 2017). Although neoliberalism aims to limit state intervention, the state does not lose its power but rather engages in a more proactive repressive role to restore the relationship with the market while being repressive to the public (Baeten, 2017).

Even though land use, capital investment, and cost of land development contribute to neoliberalism, the governance of cities has some contradictions in neoliberal urban planning (Taşan-Kök, 2012). Thus, new spatial dynamics that emerge with the deconstruction and reconstruction of planning institutions repeat them cyc-

lically (Taşan-Kök, 2012). Contradictions, depending on many ways, are created in this cycle and embodied by relating to the context in this space (Sager, 2011). It is possible to say neoliberalisation is more like an incremental process that changes the space and planning (Taşan-Kök, 2012). Nevertheless, it tries to fix the mistakes of this mechanism and exists in it rather than challenge it radically. (Taşan-Kök, 2012; Baeten, 2017).

On the one hand, neoliberalism penetrates into social, economic, and political practices and discourses, doing urban planning a capital and market-oriented practice (Taşan-Kök, 2012). On the other hand, it is not a common concept conveyed by the decision-makers (Taşan-Kök, 2012). The term neoliberalism is a helpful descriptor for planners to grasp the current trends and transformations. The neoliberal planning processes prioritize profit and growth in urban development, and the current trend is boosting the private sector and state relationship (Sager, 2011). It is based on the 'restructuring ethos' that prioritizes the virtues of the market and limited state

intervention over a properly defined set of policies (Peet and Watts, 2004). Springer (2010) claims that profit-driven government policies focus on the private sector's interests over social affairs and power in decision-making for urban planning shifts to private actors and the market, which drives neoliberal planning. In other words, the relationship between private actors and the state is superior for the growth in urban development (Purcell, 2009; Sager, 2011; Kobierska, 2023). Putting profit over social and environmental concerns during land-use decision-making is a practice of neoliberal planning (Baeten, 2017). Neoliberal planning is reinforced in government agencies and architectural firms as planners perform their daily tasks, unaware that their actions cause social and spatial injustices (Baeten, 2012). Architects and planners face the challenge of delivering spatial justice within the ever-dwindling social budgets (Baeten, 2012).

The status quo under neoliberal urban planning practice creates an unequal power between private capital owners and the people on the decisions related to space and land use. The rolling-out of neoliberalism is abstracted by Harvey (1989) as creating managerial cities that work for the urban population and entrepreneurial cities that attract capital owners and employers with the possible job and investment "opportunities" (Harvey, 1989). Those "opportunities" are created with production by exploiting the natural resources, location, tax benefits, and labor of creative people (Baeten, 2017).

So, the short-term financial gain harms the well-being of social and environmental sustainability in the long term (Purcell, 2009; Kobierska, 2023). Planners and architects can reproduce and reinforce this hegemony through their practices. Achieving sustainable change requires challenging neoliberal ways of practicing. However, actors from the private sector hold overwhelming power over land use that is against public use, and this hegemony derived from neoliberalism can be challenged (Purcell, 2009) to produce socially and ecologically sustainable spaces proactively. This is possible by engaging alternative roles practicing as architects and planners. In order to oppose neoliberal planning, architects' and planners' roles must change by organizing against the status quo of practicing (Hernberg, 2022) through reinventing alternative roles for social and environmental sustainability.

The consequences of implementing neoliberal policies in the planning and production of space as well as externalizing nature are most evident in cities. (Heynen et. al., 2006). These findings require reconsidering existing architectural and planning practice paradigms to address the challenges these results created (Petrescu, 2020). The solutions mitigating climate crisis is frequently linked with the construction and physicalities of the design in mainstream architecture. As a result of perceiving buildings as technical apparatus, only low-carbon solutions are associated with sustainable design. Even though system optimization, energy efficiency, and ma-

terial choice are essential for sustainable design, more than having solely technical solutions is needed to reach holistic sustainability. The current climate crisis cannot be solved by designs isolated from its social context, networks, as well as the opinions and contributions of its users (Awan et al., 2011). Consequently, architects and planners should realize they are also part of the problem (Petrescu, 2020) and question their roles, parts, and contributions to neoliberal urbanization in connection with current social and ecological injustices and challenges (Baeten 2017). Conventional practice norms that prefer new construction over reuse, financial gain to social and ecological justice should chan-

2.2. Production of Space

According to Lefebvre's 'The Production of Space,' space effectively shapes society, and society shapes space in return. Therefore, space is productive, and everyone has the right to shape society and themselves by reproducing space (Lefebvre, 1991; Harvey, 2008; Petrescu and Trogal, 2017, p. 3). This, described as 'the right to the city,' is not an individual but a common right due to the capability of spaces in the city that are produced using a collective power on urbanization processes (Harvey, 2008, p. 23). Therefore, space does not emerge and come into existence; the processes and social interactions produce and sustain it (Schneider, 2017, p. 24).

ge (Petrescu, 2020) by understanding that environmental and social changes mutually define each other, and alternative ways of producing spaces should be examined parallel to this (Heynen et al., 2006; Awan et al., 2011). In other words, it is critical to comprehend the processes through which ecologically conscious social institutions create spaces (Böhm, 2017). Finally, architects and planners need to examine the alternative space production models of bottom-up engagements (Petrescu, 2020; Miraf-tab, 2009). Therefore, they can learn by participating, which will challenge the status quo (Petrescu, 2020; Miraf-tab, 2009; Böhm, 2017).

In the current situation, neoliberal practices and the social and ecological injustices occurring in return are systematically produced with space (Harvey, 1973; 2008; Petrescu and Trogal, 2017, p. 3). Neoliberal and prevalent space production contrasts democracy and environmental crises (Petrescu and Trogal, 2017, p. 5; Milián Bernal et al., 2023).

Since space is a social product, it can be reproduced through social relations (Miraf-tab 2017, p. 5; Wungpatcharapon, 2017; Petrescu, 2020; Milián Bernal et al., 2023). Architecture practice must not only physically adapt the spaces for sustainability but also socially reproduce the relations-

hips with citizen communities by empowering them to uphold their right to the city (Wungpatcharapon, 2017, p. 30). Ultimately, every social structure has specific spatial modes and relations of production, and establishing new relationships will reproduce spaces (Böhm, 2017, p. 183, Milián Bernal et al., 2023).

Collective socio-spatial actions taking justice as a value in processes are challenging the dominant production of space (Miraf-tab, 2017). Grassroots actions can provide systemic transformation by resisting existing neoliberal space-producing processes (Milián Bernal et al., 2022). Grassroots practices representing alternative ways of producing space and their relationship with architecture should be examined closely (Milián Bernal et al., 2023) to overcome neoliberal ways of producing spaces.

2.3. Grassroots

"When there is no community or grassroots organization, there is no one to fight against climate change. To withstand crises, a connected community living there needs to develop stronger bonds with the place. In that respect, cities and spaces should be produced by looking out for the needs of local people and the 'right to the city,' not neoliberal development. Therefore, I believe in such projects; working with people, producing space together, and solving their problems." (Rivera Crespo, personal communication, 3 April).

Furthermore, architects should consider space production processes without abstracting the site from the context and values needed due to current crises. (Schneider, 2017, p. 24). Lefebvre (1991) states that space is socially produced. Therefore, the interrelationship between people, space, and the production process should be prioritized by architects for the built environment to respond to sustainability (Schneider, 2017, p. 25). Architects should disembody architecture from an exclusionary object's vantage point that reproduces neoliberalism. Instead, architects and planners should be encouraged to produce with the participation of people that are highly aware of social, ecological, and spatial justice (Brenner, 2017, p. 120). Therefore, the architects should rationalize their knowledge and skills within the grassroots organizations (Böhm, 2017, p. 183).

Grassroots differ from the mainstream, 'top-down,' profit-oriented green reforms associated with 'bottom-up' practices and citizen engagements motivated by sustainable development (Uphoff, 1993; Seyfang and Smith, 2007). Additionally, grassroots organizations engaged with climate, social and spatial justice. (Seyfang and Smith, 2007). Since they are constituted through collective actions, they differ from NGOs and increasingly become indispensable to the climate governance network (Tosun and Schoenefeld, 2017).

The production of space and planning requires a social change to respond to the climate crisis (Tosun and Schoenefeld, 2017). The climate and sustainability-related architectural discourse should include the citizens' participation by empowering grassroots. The term 'grassroots' is used to describe networks of activists, organizations, protesters, scholars, inhabitants, and architects generating bottom-up solutions for the sustainable built environment through their processes of space production (Seyfang and Smith, 2007).

These networks offer a chance for collective climate action as they provide critical insight into existing ways of producing space and open up space for citizen engagement in a time of climate emergency (Tosun and Schoenefeld, 2017). Sustainability innovations need to make a point of grassroots activities (Scott-Cato and Hillier, 2010). Thus, they can provide sustainable benefits while the private sector or public authorities are trying to cope with 'top-down' policies (Seyfang and Smith, 2007). Grassroots organizations translate climate emergency declarations into more real actions than top-down solutions. Their contextual insights help to grasp what will work better in the end (Seyfang & Smith, 2007; Williams, 2020). Moreover, local grassroots practices can scale and inspire other locations, or their impact can continue to diffuse in varying forms (Tosun and Schoenefeld, 2017).

Grassroots actions for the sustainability of the built environment take different forms

(Seyfang and Smith, 2007), from defending the last green public space in the center to repurposing former factory for cultural and artistic practices, reclaiming a vacant building for social affairs and affordable housing, transforming an empty lot for free public cinema, and reinterpret urban leftover spaces for resilience. Mobilizing and sharing their skills and knowledge with grassroots practices while learning from them is essential for practitioners (Taşan-Kök, 2012). Lastly, grant funding, voluntary activity, collectively producing commons, accessible, inclusive, and delightful spaces, and negotiating with the authorities are among the most common grassroots innovations that pose significant problems that architects can assist in solving with their skills (Seyfang and Smith, 2007).

“When there is no community or grassroots organization, there is no one to fight against climate change. To withstand crises, a connected community living there needs to develop stronger bonds with the place.”

(Rivera Crespo, personal communication, 3 April).

2.4. Architects and Grassroots

The production of space under neoliberal practices produces profit-oriented abstract spaces by prioritizing the capital and exploiting the people and natural resources (Lefebvre, 1991). Thus, those 'abstract spaces' accompany the climate crisis. There is a need for the social reproduction of architectural practice by reconsidering politics, values, and actions to tackle the negative impacts of the climate crisis (Milián Bernal et al., 2023, Petrescu and Trogal, 2017).

Architecture, planning, and design alone cannot solely provide a comprehensive

solution to the climate crisis. Design has its own effects, possibilities, and limitations. A favorable political, social, and economic atmosphere is necessary to resolve the current climate crisis (Awan et al., 2011). The status quo of architectural practice that prioritizes profit over social and environmental justice is contributing to the current problem related to climate as they do not meet the needs of the society that produces the space (Petrescu, 2020; Kolkwitz and Luotonen, 2021). Thus, architects have a vital role in the produced space to sustain or stand against to neoliberal system (Milián Bernal et al., 2023; Baeten,

2017). Architects' knowledge, skills, and positions should be reconsidered to tackle climate emergency and ensure just, social, and environmental sustainability (Kolkwitz and Luotonen, 2021).

The question of who has the right to produce the space must be considered during the process (Petrescu and Trogal, 2017). Design possesses the capability to stimulate, initiate, and propose alternative and sustainable modes of living. Especially when the design is perceived as a continuous process rather than an outcome, the significance of this process cannot be overstated. This requires a review of its tools and definitions and a reassessment of its professional language terminology and working methods. Learning from and being an active part of the grassroots who already have new forms of reproduction against climate emergency should inspire architects to enhance their discourse and advocacy skills. Architects need to reinvent their roles and find new modes to engage in those bottom-up processes (Petrescu and Trogal, 2017). Community engagement, participation, and empowerment need to be embedded in the design (Petrescu, Petcou, and Baibarac, 2016), and related decision-making processes about the space can be an example of those processes.

In the following sections, the thesis will present and analyze case studies to reveal possible processes and roles for architects (Tosun and Schoenefeld, 2017; Milián Bernal et al., 2023). The architects should cre-

ate social and environmental impact using their knowledge, experiences, and skills. They can engage in various roles, such as mediator, organizer, inhabitant, researcher, documenter, protester, facilitator, and initiator in the grassroots, as will be further explained in the case studies.

There is a reciprocal learning process between architects and grassroots organizations during collaborative spatial reproduction. The grassroots actions already use architecture or spatial production as a tool for their social and environmental efforts against climate emergency. The solidarity within the community allows them to act for energy, agriculture, water, and natural resources, and their practices open up new types of knowledge, sharing, and discourses. Architectural strategies, knowledge, and skills are still needed and can be canalized in many ways. Architects can position themselves and define their roles at the grassroots in varying paths by engaging in more than one role at the same time.

Additionally, the role depends on the project and the time that they are involved in the project. Sometimes they can initiate a brand new idea and organize the people to engage within the project, or they can already be one of the protesters who document the socio-spatial events of the existing situation. Architects can mediate discussions about space between local or official municipalities, grassroots organizations, or other stakeholders and have a facilitator role. Significantly their previous

research or activist movements will help them to prove their point and contribute to the agreement process of the stakeholders. On the one hand, they can stay as inhabitants who want to act in the face of climate emergency starting from their own neighborhood.

The spaces produced by grassroots practices to tackle climate emergency must be taken seriously regarding the knowledge they generate and share (Milián Bernal et al., 2023). The possible social and environmental practices they unleashed on purpose or natural flow of the actions can create a paradigm shift in architectural practice to reproduce the space socially. The architect's role is not acting as a catalyst but being a part of solidarity and civil activism by understanding the existing knowledge and social structures at the local grassroots (Kolkwitz and Luotonen, 2021). Consequently, architects do not have a prominent role and are part of those non-hierarchical grassroots practices. This equal organization opens up a place to exchange knowledge and experience for both architects and people at the grassroots. Local knowledge, skills, community engagement, and empowerment are useful to challenge the existing forms of spatial production and co-produce spaces for the climate emergency.

In conclusion, the current modes of producing space under neoliberal practices contribute to the climate crisis motivated by profit. In order to overcome this dilemma and socially reproduce the space,

architects must reconsider and reinvent their principles, objectives, and definitions to produce space. Achieving jointly created alternative spaces through community engagement, participation, and empowerment in the design processes is only possible by encouraging architects. Even though architects' roles can vary in this process, they must position themselves in civil activity and solidarity to co-produce sustainable, just, social, and ecological socio-spatial production. Finally, architects must understand how they must influence society and the environment and develop fresh approaches to participate in the battle against climate emergency.

3. Research Methods

Architects and planners can practice in more meaningful and different ways as it is actually needed in the face of the climate crisis. The role of architects and planners as part of the grassroots in response to the sustainability theme will be discussed by investigating examples from various contexts. Since the term 'case study' evokes analyses that take place only at the building scale in conventional architecture, it was preferred not to define the selected examples as 'case studies'. Initially, six examples were selected for in-depth analysis. Four cases, Gezi Movement, Gazhane, Hiedanranta, and Haus der Statistik, were chosen based on the author's personal experiences and observations. At the same time, the other two examples, Cinema Paradiso en la Loiza and R-Urban, were found through a literature review.

Then, the relationships between architects/planners and the grassroots were analyzed, including their roles and inspiring processes, unlike conventional ways of examining examples. This phase is completed by mentioning how their physical and spatial characteristics respond to sustainability aspects. The goal was to include alternative practices in the world rather than focusing on only the European context while choosing examples at the beginning of the research. Thereby, the thesis covers two examples Gezi Movement and Gazhane, which were located in Istanbul, Turkey; Hiedanranta in Tampere, Finland; Haus der Statistik in Berlin; R-Urban in Colombes, France and Cinema Paradiso in San Juan, Puerto Rico.

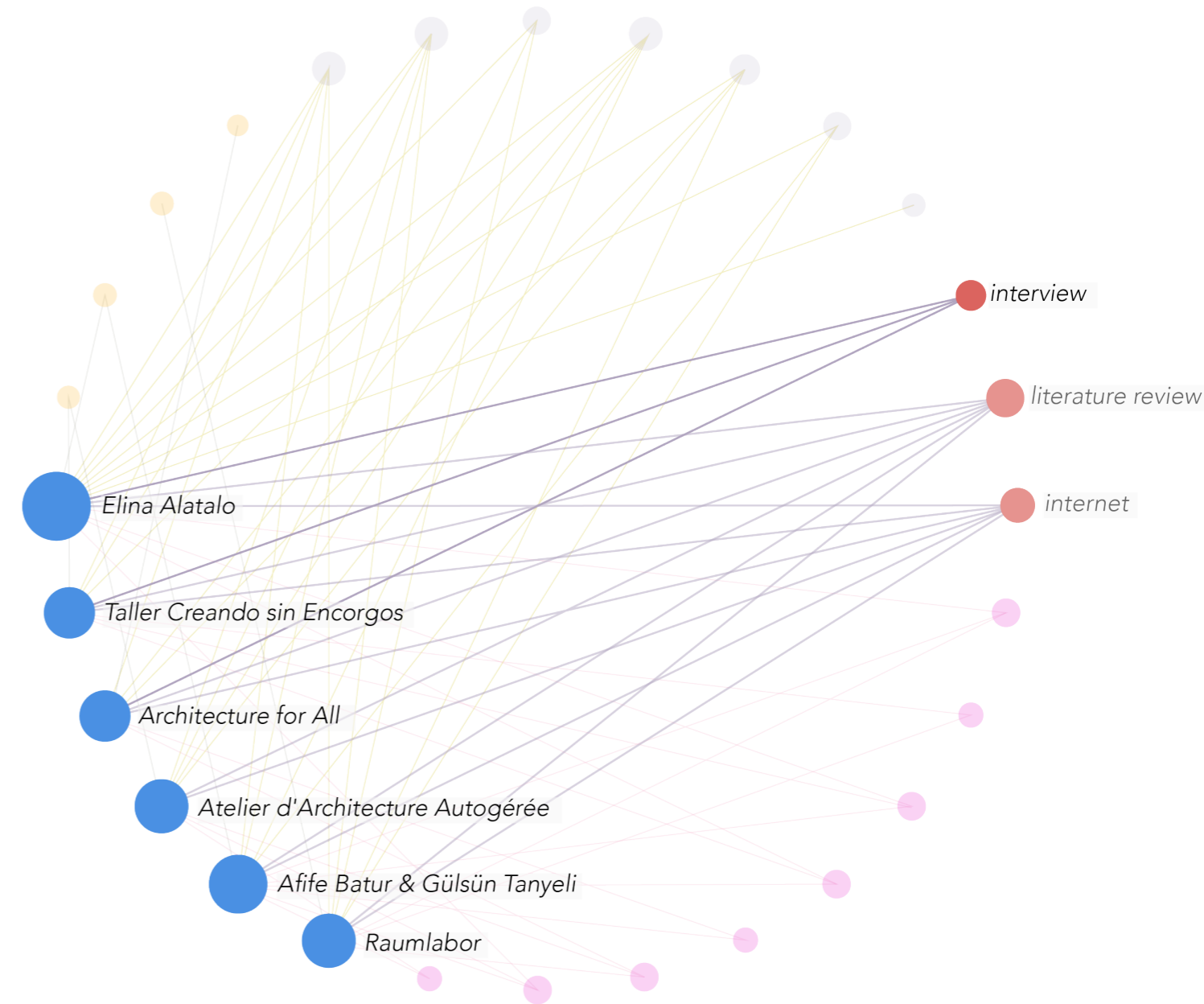


Figure 1. Thesis methodology, produced by the author

3.1. Data Collection

Searching for insights into some examples is inaccessible solely with a scientific literature review. For this reason, the data was gathered from varying sources. I watched recordings, seminars, and online lectures that describe the processes and their opinions about architecture, sustainability, and the project, listened to podcasts or radio programs in interview format as well as read interviews conducted by others in varying formats like the blog post, news article, or architectural magazines followed grassroots', architects' and projects' social media accounts to understand processes better chronologically and visually. Reading comments underneath the posts was helpful in understanding if people credit their efforts. In addition to this, I also gathered data from fundraising websites and social media campaign announcements.

Besides, I had some personal experiences or insights about the cases of the Gezi Movement-Architecture for All and Hiedanranta-Elina Alatalo. I attended a workshop series organized by Architecture for All in 2020, which helped me better understand their position and way of looking into architecture and grassroots. Similarly, I attended Narrating Hiedanranta workshop in June 2022, where Elina Alatalo was one of the organizers, which allowed me to understand the dynamics of Hiedanranta better. In addition, I visited Haus der Statistik in 2022 with the narration of Nina

Peters, whose research I referenced in the study example section. What I learned about the building and the process during this visit increased my interest in the subject.

Moreover, I conducted three semi-structured interviews, lasting an average of 1.5 hours, with the architects involved in three selected examples. Before our interview, I shared some research ethics-related documents with interviewees, including an information sheet in which is explained the purpose of the research, described the process and data protection, a privacy notice for the purpose and lawful basis for processing, and an informed consent form to sign by selecting the options related to recording, voluntary consent, and if they allow to mention or publish their name in the master's thesis. Emre Gündoğdu from Architecture for All participated in interviews on behalf of their associations and the Gezi Movement, Omayra Rivera Crespo, co-founder of Taller Creando Sin Encargos about Cinema Paradiso, Elina Alatalo, who has been working in Hiedanranta. During this phase, the only face-to-face interview was conducted with Elina Alatalo in Hiedanranta.

The interview consists of 3 main parts, and the first part is related to the organization or person to hear how they describe themselves. The second part focused spe-

cifically on the organization in the selected example's process. The last part focuses on the discussions related to context, architecture, and the architect's role in sustainability and climate emergency.

In the first part, I asked questions that I could find during research but which are useful to hear in their own words and experiences. The questions were; how they describe themselves or their organization, what motivates them, or whether it is due to a gap they see in architecture. In the second part of the interview, I asked questions about the process, such as how they used and produced the spaces and which activities helped them build a strong relationship at the grassroots. I raised questions regarding their reflection on the project within the climate crisis frame. I wanted to know what they learned from the process or how they contributed

by sharing knowledge or skills as architects. Besides, it was crucial to learn their role in the process and how it affected their architectural discourse, advocacy, and later projects.

Lastly, I asked questions about their perspectives on being and doing architecture through their organization, actions, or processes. What barriers prevent architects and planners from questioning, debating, and changing their roles in their own context; I asked how the terms 'care,' 'cooperation,' and 'solidarity' were practical. Drawing on what they learned from grassroots organizations and their knowledge of architectural practice, I asked how they could change current architectural thinking in times of climate crisis. The interview concluded with reflecting on the answers throughout the interview.

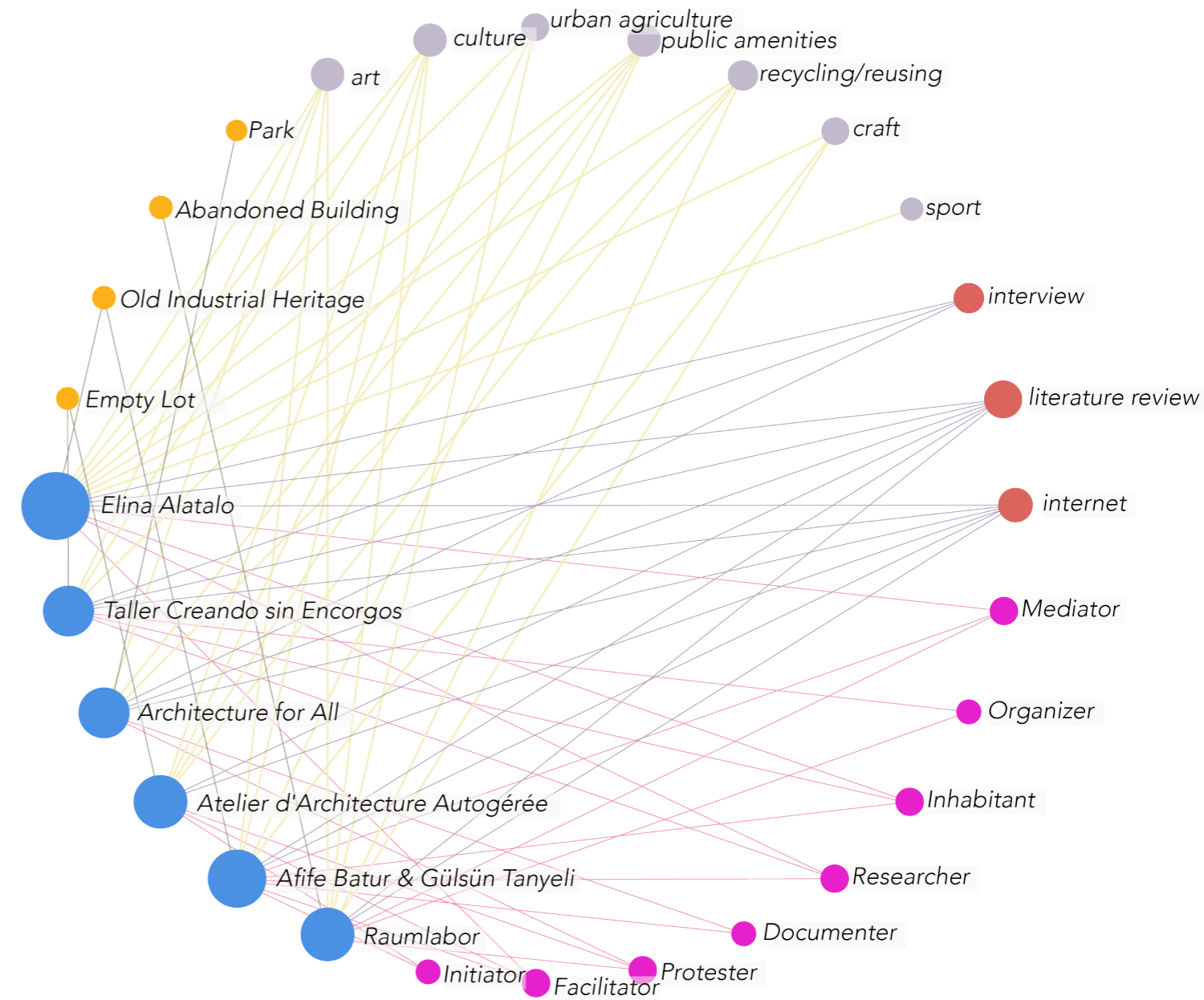
3.2. Data Organization and Classification

When the interviews were completed, the recordings were transcribed. Direct quotes are extracted from the transcribed text and pasted directly under the associated sections of the prepared template to construct a narrative. This deconstructed texts and conducted literature review reconstruct a new text by associating with each other. In the end, the template consists of three sections, starting with providing some background information about the selected examples, the second part providing an overview of collective action/collaboration

between architects/planners and grassroots by discussing the process of examples and mentioning the role of architect/planner in grassroots. Finally, responses of research outputs to the sustainable built environment and climate emergency aspects were compiled to conclude and discuss the key findings throughout the research.

4. Study Examples

First, a general overview and grassroots practices will be presented to understand the examples better. In most cases, the architects/planners are already a part of the grassroots, or they are the ones who initiated the project. Following this, Architects/Planners and grassroots organizations will be presented to provide an overview of collective action/collaboration between architects/planners and grassroots by following why a specific example was chosen from all other actions of grassroots and discussing their relationships in the project. In general, the process and the role of architects/planners will be presented and analyzed. Afterward, the chosen examples and their ways of producing space in response to a sustainable built environment and the climate emergency will be described. This chapter will be finalized by discussing the key findings of the analysis.



4.1. Key Grassroots Practices

The prime minister of Turkey announced a new project for Taksim Square and Gezi Park in 2012. The project proposed reconstructing Halil Pasha Artillery Barracks within the framework of the Taksim Pedestrianization Project to Gezi Park. However, the project did not have a zoning permit. It was breaking the decision of the Administrative Court and the Cultural and Natural Heritage Preservation Board for the Taksim Gezi Park, which was allocated to the Istanbul Metropolitan Municipality in the title deed. The proposed Barracks will be a shopping mall at the very center of Istanbul, destroying Taksim's little public green space (Ay and Miraftab, 2016). Planning this public green space by perforating the zoning plan and without asking the public led people to organize the Gezi movement. In the case of an overall assessment, the whole process escalated by the government's anti-democratic imposition rhetoric. After removing some of the trees in Gezi Park, the people came together and started peaceful protest actions to defend the park, the trees, the last green public space of Taksim, and their rights to the city. The Gezi movement, which started as a small protest, evolved into an occupy movement. Millions of people around Turkey came together in their cities to protest in the summer of 2013. This movement against authoritarian governance, top-down decisions, and neoliberal aggression turned Gezi Park into a physical and political

space (Ay and Miraftab, 2016). Moreover, it became a space for activism for inhabitants to defend green space over the private sector benefits with the government's support. (Ay and Miraftab, 2016). Inhabitants defended their right to the city, and Taksim Square has been partially transformed, except for the Artillery Barracks (sehirplanlama.ibb.istanbul, 2021) planned in Gezi Park.

Hasanpaşa Gazhane is a former gashouse located in Kadıköy, Istanbul, established in 1812 to meet the energy needs of its time (Ural and Sarıman Ozen, 2022). The operation of the Gazhane, along with other gas-houses in Istanbul, was terminated in 1993 due to the obsolescence of technological facilities, the transition to natural gas as an energy source, and threatening the health of residents and workers with smoke and pollution (Mazbaşı Berktaş, 2012, s. 22; Ercivan, 2004, s. 93, as cited in, Kavut and Selçuk, 2022). Gazhane is a neglected site that represents 19th-century technology and history. Gasometers and technic systems located in the plant room were dismantled and sold.

At the same time, it was partly demolished by the owner's decision, IETT (Istanbul Electricity, Tramway, and Tunnel Enterprises). Eventually, the building was left to fall into disrepair. There were discussions about demolishing the building and constructing

a supermarket with a multi-story car park in the lot. The more Gazhane became idle, the more concerned people were about the plans related to Gazhane. As a result of this, people started to come together to resist this imposed plan and fight for declaring protection of the area and registering it by the responsible board.

Both Gezi Park and Gazhane are located in Istanbul and are directly affected by the neoliberalisation and city branding process of Istanbul. Undoubtedly, both Taksim, where Gezi Park is located, and Kadıköy, where Gazhane is located, have a high land value and are the center of Istanbul. The former programs of spaces are different from each other as a park and an industrial heritage site. Additionally, although the time frames and the duration of the bottom-up engagements overlap in some cases, the resistance for Gazhane took almost 26 years. Those aspects cause different layers and concerns during the discussion of examples. When Gazhane first started to be discussed as a proposed project, it was a supermarket with a car park rather than a shopping mall because shopping malls were not in trend then.

On the other hand, Taksim constitutes a collective memory in Istanbulites' and people's minds because it has always been a space that accommodates protests, resistances, and celebrations. That is why urban regeneration processes in Taksim and new constructions or renovations in the surrounding Gezi Park after the Gezi Movement have been the subject of discussi-

on. Both places affected the position of civil society. Despite the years of compelling civil resistance in Gazhane, the bottom-up engagement of Gazhane Environment Volunteers has a chance to experience some participatory decision-making process and reclaim their public space. Thus, civil society in Gazhane is a more empowering and hopeful example. Even though Gezi Park is still a park and the defended trees are still there, the oppression of civil society has increased. This oppressive attitude was reinforced by the arrests of civil society leaders, academics, artists, architects, and city planners who were involved in the Gezi Park movement and tried to raise public awareness around the right to the city, democracy, and nature. Both the Gezi Movement and Gazhane Environment Volunteers were against using public resources such as air, water, and land as a means of capital-gaining profit—besides, the examples aimed to protect the city's public spaces and commons. In the aspect of Gezi, the Gezi Movement started by protecting the trees and the very last green public space in Taksim against neoliberal politics. In Gazhane, people living in the neighborhood wanted to take action to be free from violence, all kinds of pollution, corrupt and distorted urban environments, and the right to democratically control the urban environment in which they live. Yüksel Demirtaş, an inhabitant and Gazhane Environment Volunteer, indicates their suffering due to the contamination of Gazhane for many years. Today, they reclaim the space for cultural and artistic public practices. (Sarı Denizaltı Sanat İnisiyatifi, 2022).

The built environment represents its zeitgeist, the socioeconomic condition of the period they constructed and used. For this reason, industrial buildings can be considered a heritage as they reflect their period's technological and production possibilities, limitations, and socioeconomic conditions (Kavut and Selçuk, 2022). These industrial structures, which started to appear in the urban fabric in the 19th century, not only affect nature but also shaped work and leisure time. In the Finnish industry, with the development of the sulfite pulping process at the end of the 19th century, the pulp and paper industry came to Finland to play an essential role (Kuisma, 1993, as cited in, Karppinen, 2018). An example of a pulp mill is Hiedanranta in Tampere, which has strong ties and collective memories of the industrial heritage. Located in Lielähti, on the coast of Näsijärvi, Hiedanranta is 4 km from the Tampere city center and has a manor house, barn, farm workers' and servants' houses owned by Finlayson then, and a pulp mill constructed on the same place (Havik and Arlandis, 2022, Karppinen, 2018). After Hiedanranta functioned for almost 100 years, it shut down in 2008 (Havik and Arlandis, 2022, Karppinen, 2018). The area was bought from Tampere in 2014 to revitalize the old industrial district, manor, and surrounding built environment and develop new settlements for 25,000 residents (Havik and Arlandis, 2022). The aim was to construct a new identity related to civic, cultural, and business activities in Hiedanranta (Anttiroiko, 2016). By doing so, the physical-cultural continuum of this industrial building

and its surrounding will be sustained as it aimed (Kavut and Selçuk, 2022). The city of Tampere initiated 'Temporary Hiedanranta' in 2016 with an open call to accommodate various activities to activate the area (Havik and Arlandis, 2022).

Municipalities, inhabitants, academics, students, and artists were crucial in the Hiedanranta and Gazhane processes. Although the stakeholders are similar, the processes, discourses, and balance of challenging the power are quite different. The Gazhane process has a stronger position against neoliberal planning, and it is initiated by the civic resilience of people residing in Hasanpaşa. The Hiedanranta process was started by the city of Tampere's practice of participatory processes, and there was a concern about development and investment. The factories in Hiedanranta and Gazhane, representing periods of their own, have polluted the surroundings and adversely affected public health. The surrounding districts of Hasanpaşa became more crowded after 1950, and the sewerage of crowded districts flowed into Kurbağalidere, and black water from the Gazhane caused severe stresses on the habitats (Mazbaşı Berktaş, 2012). Likewise, Hiedanranta is classified as a highly polluted area due to the fiber blanket sediment from pulp and paper mills (Karppinen, 2018). This fiber blanket sediment is caused by effluent from the factory (Karppinen, 2018). It contains significant concentrations of harmful substances for the environment and health, such as metals and organic pollutants in

Hiedanranta (Autiola and Holopainen, 2016). Consequently, Hiedanranta's bay area requires rehabilitation before any possible development (Karppinen, 2018). It is precious to reclaim public spaces by transforming these industrial areas, which cause all these pollutants and threats to the environment before. It is important to propose recreational activities such as social, cultural, art, and sports for inhabitants affected by these negativities instead of reducing land into a profit for the capital after shutting down post-industrial areas.

The Haus der Statistik building that was built for the German Democratic Republic (Eastern Germany) Central Statistics Office in 1970 has witnessed many major historical, social, and economic changes in Berlin. The Federal Commissioner for the Records of the State Security Service used the four prefabricated high-rise slabs as offices after the unification of West and East Germany in 1990 (Kvitkova and Manfredi, 2021). Once they moved out of the building in 2008, a 50,000 m² building in the city center near Alexanderplatz was left empty. Due to neoliberal policies, the state of Berlin started to sell most of its property in the 1990s, and this doubled property prices since 2004 (Gundlach et al., 2022). Ultimately, doubled prices and a growing population of about 50,000 per year created a conflict. Berlin's increasing rent prices and commercialization triggered the housing crisis, and artists and other vulnerable groups of people were pushed out of the city center. In the scope of this example, having a huge vacant

building located right in the center was peculiar. However, the demolition of the Haus der Statistik building was foreseen in 2012 in a launched urban design competition to build some new private offices and apartments; the historical memory of Alexanderplatz and the financial crisis delayed the process, and the building stayed vacant for another year (reSITE, 2020). An artistic protest in Haus der Statistik drew everyone's attention to the vacant building and the plot. Alliance of Threatened Berlin Studio Houses (AbBA) created a very official scene by renting a spider lift, putting on vests and helmets to hang up an official look-like sign on the facade of the building that says: "Spaces for art, culture, education and social affairs are being realized here" in September 2015 (reSITE, 2020, Gundlach et al., 2022). The art collectives, architects, foundations, associations, and individuals created AbBa to defend their right to the city against the neoliberalisation of Berlin.

Abandoned or vacant spaces in cities cannot wait until their land value increases or brings profit. Besides, this neoliberal way of producing spaces needs to change in the era of the climate crisis (Milián Bernal, 2020). Therefore, activating and appropriating those abandoned urban spaces hold the potential to provide solutions to challenge the system with new uses. These can be activated either reclaiming the vacant 50,000 m² Haus der Statistik owned by the Federal Government in Berlin or appropriating an abandoned lot between buildings on a vibrant street in San Juan,

Puerto Rico, owned by a local dentist for Cinema Paradiso en la Loíza. Filmmakers Michelle Malley Campos and Gina Malley Campos reclaimed this vacant space to offer obscure cinema for their neighbors in that low-income area (Cinema Paradiso en la Loíza, 2012) due to the lack of free and public activities for people from all ages and backgrounds. This appropriated lot defined a space for local artists' visibility and offered free cultural activities for people, compensating for the negative feelings often felt in society lately due to the corruption in politics and the rising unemployment rate. Cinema Paradiso, named after Michelle Malley Campos's favorite movie, started to attract the surrounding community with monthly cinema screenings from 2012 to 2015 in that plot. The community also started to appropriate that empty lot and take care by repairing, cleaning, planting, and painting (Milián Bernal, 2022).

Especially vacant sites and empty places in between the urban textures hold the potential for a different way of using for citizens to become ecologically and socially resilient to the climate crisis. Claiming and producing spaces with a model to emancipate and empower the citizens to produce social impact rather than using those spaces for private interest and profit is required as a new way of practicing architecture (The Swamp Pavillion, 2018). Thus, the R-Urban strategy was developed to explore the potential for the resilience of leftover spaces in cities. The strategy aims to change our ways of living and produ-

cing in times of climate crisis. It also promotes active citizenship by empowering people by enabling citizen-run services and strengthening the local economic and ecological system. R-Urban is different because it knows a need for reinvention and can only achieve it by engaging citizens as stakeholders (Atelier d'Architecture Autogérée, 2021). The R-Urban project was initiated and expanded by AAA with the help of other academics and architects; infrastructure for the co-production of resilience has been designed and built with the involvement of public and civic actors. The strategy was implemented in London with Public Works and Colombes, France in 2013. Then they launched two other locations in France; AgroCité in Gennevilliers in 2018 and a new AgroCité and RecycLab in Bagneux.

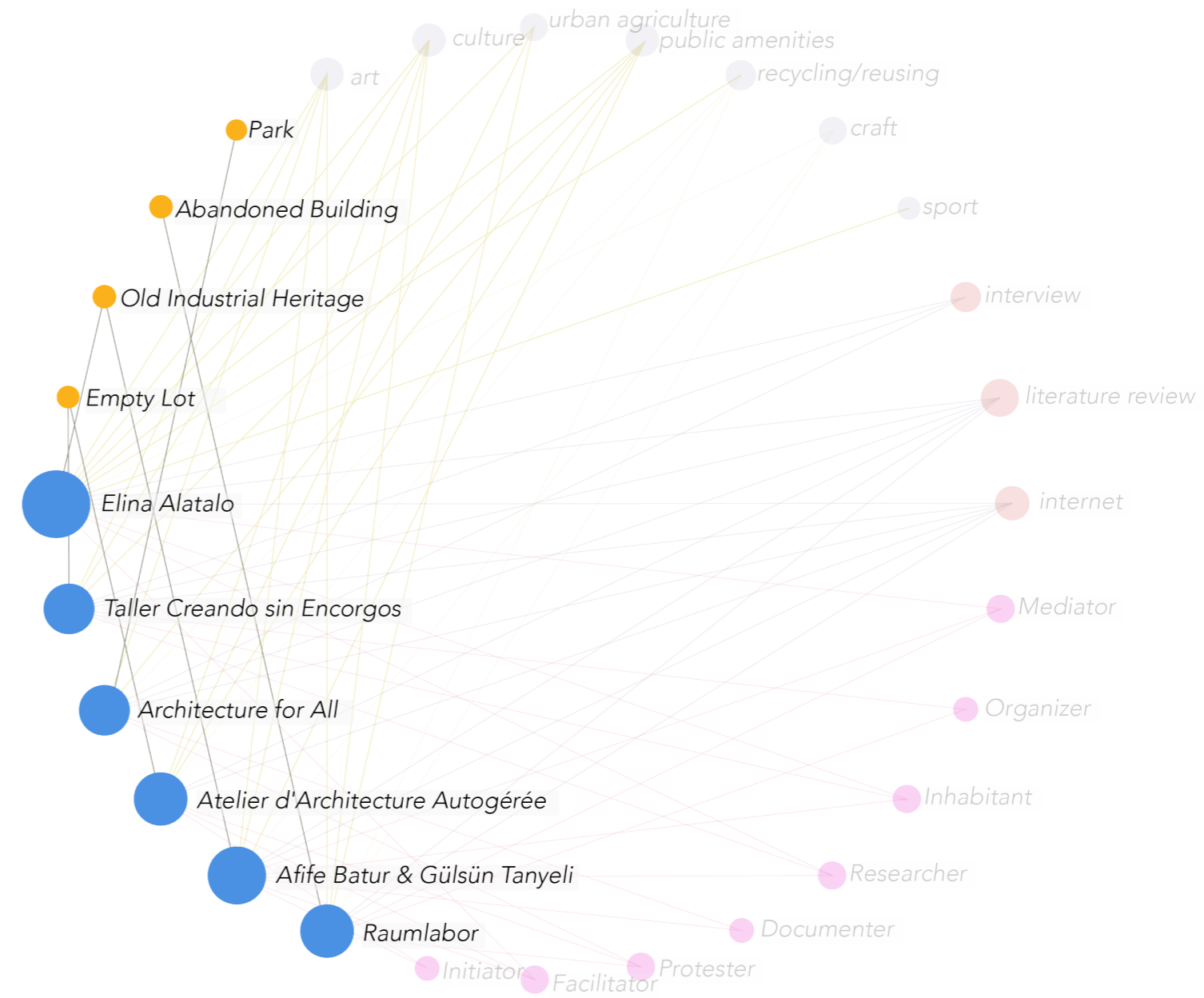


Figure 3. type of spaces where examples are located, produced by the author

4.2. Processes

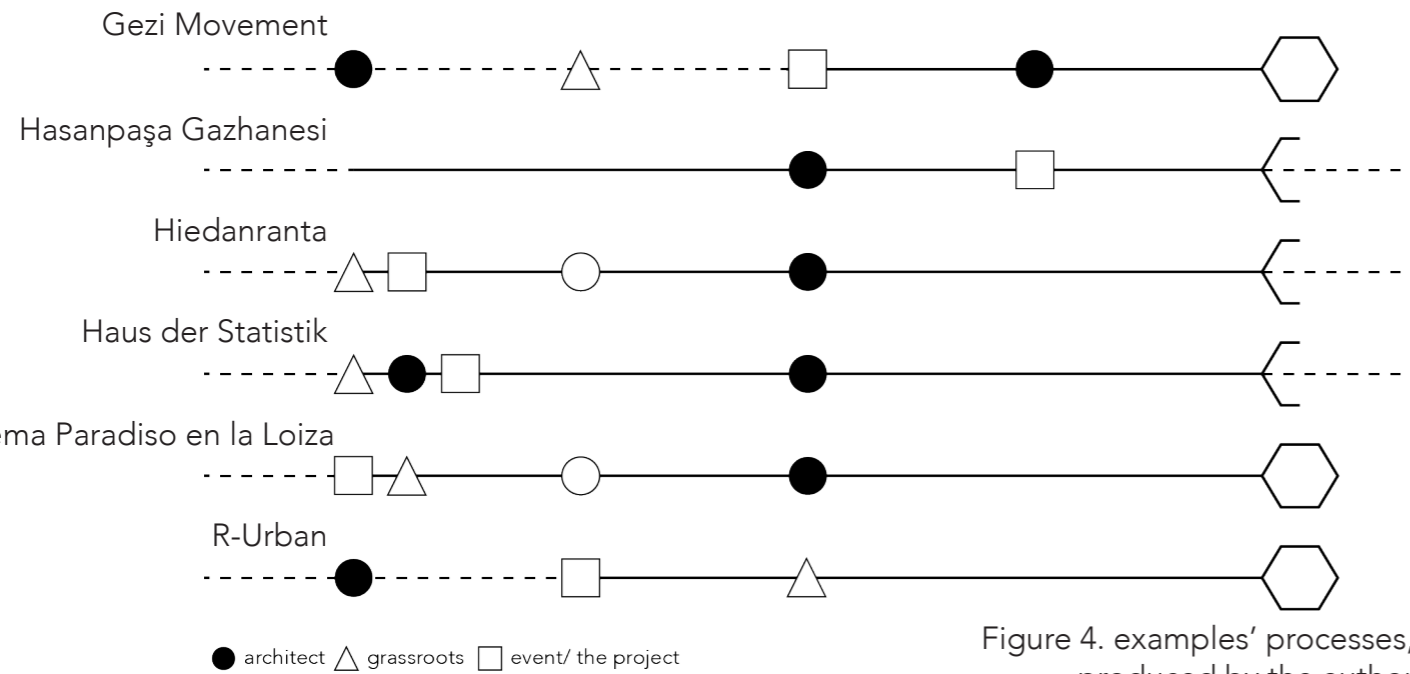


Figure 4. examples' processes, produced by the author

This section will provide an overview of collective action and collaboration processes between architects/planners and grassroots organizations. The process and the actors are the key points of emphasis in this example research, which differs from traditional approaches and techniques of "architectural case studies." To demonstrate this with examples, it is necessary to identify the grassroots organizations, architects, and planners mentioned in the examples. This will be done by examining how they present themselves in interviews, articles, and websites, how they collaborate, the reasons they participate in grassroots practices, and how they produce space and practice planning.

Afterward, questions should be answered regarding starting points, coming together, collaborating with architects' processes of these initiatives, and the specific techniques, activities, or events used to establish cooperation. Moreover, the role of architects and planners in grassroots projects will be examined, with a focus on how their discipline enabled them to contribute, what that contribution was, what they learned from the grassroots, and what they think about their role as architects in these projects through interviews or literature reviews with various sources.

The architects/planners in the examples are carrying out research and alternative

architectural practices at the same time. Therefore, these architects/planners aim to practice and produce spaces for people, not for 'special' clients or capital. In the same way, Gülsün Tanyeli and Afife Batur from Gazhane and Elina Alatalo from Hiedanranta carried out activities in the field with their universities' research groups. Similarly, Taller Creando sin Encargos contributed to Cinema Paradiso by activating students at their universities. At Haus der Statistik, Raumlabor also organized activities with students to experiment with different learning and knowledge-sharing methods. As the action research project of the atelier d'architecture autogérée (AAA), R-Urban feeds their research and practice in a loop. Architecture for All, then a recent graduate, conducted activities within a large organization in Gezi Park to be a part of alternative proposals from people. Therefore, they tried to explore alternative ways for this unacceptable plan proposed for the region.

Last but not least, the aspects of involvement in projects also differ for these architects/planners, who are both in different parts of the world and at different positions in their professional lives. Their involvement in Architecture for All in Gezi Park and Taller Creando sin Encargos in Cinema Paradiso help their associations establish their collectives or find their discourse and positions. Additionally, atelier d'architecture autogérée (AAA) started the process with their own strategy, R-Urban, while Raumlabor, included at the beginning at Haus der Statistik, aimed to make Berlin a

better place. This is similar to Afife Batur from Gazhane and Elina Alatalo, who was involved in the start of Hiedanranta. Both names were residents living close to their projects.

Gezi Movement Architecture for All

Architecture for All was founded based on questioning who and how they did architecture. They started to think about what could be done with the design application work they did outside of Architecture school in 2007-2008 when they were still students. They participated and contributed to other friends after school in the summer of 2011. As new graduates, they were questioning whether this step is something they want to take and exist as an office, community, or alternative school. Finally, they decided to become an association to design for everyone in a participatory and non-hierarchical environment and become an 'interlocutor' instead of a 'student' (Gündoğdu, personal communication, April 2).

In parallel with the stories conveyed in the interview, Architecture for All, on their website (herkesicinmimarlik.org), defines itself as a platform where volunteers, students, and professionals can come together to bring solutions to social problems in Turkey. The aim was to come together to contribute creatively and the world to the agenda, raise awareness about these problems and take action by producing solutions in the fields of architecture and design. They want to address developing an architectural field that works for and with society in urban and rural areas by

promoting participatory mechanisms lacking in design, planning, and construction. Furthermore, they set their practice as an example of architecture that prioritizes the benefit of society in order to open a space for all to discuss alternatives in architectural production. Their vision could encourage architectural actors to take the initiative in solving social problems and evaluate the architectural and social potentials existing in the geographies that can meet today's needs.

Although being registered as an association ensures the sustainability of its organizational structures for more than ten years, Architecture for All is much closer to being a non-governmental organization. Since they are far from an institutional, hierarchical, and economic 'association' structure, it is easier for people to get involved from time to time due to their work on a project basis. The whole process does not function as a conventional architectural office. Whoever can take responsibility can be included in these steps (Gündoğdu, personal communication, April 2).

The people were concerned about the proposed projects and the actions taken in Gezi. In addition to activists and environmentalists who actively participated in the Gezi Movement, they are mostly de-

documenter
protester

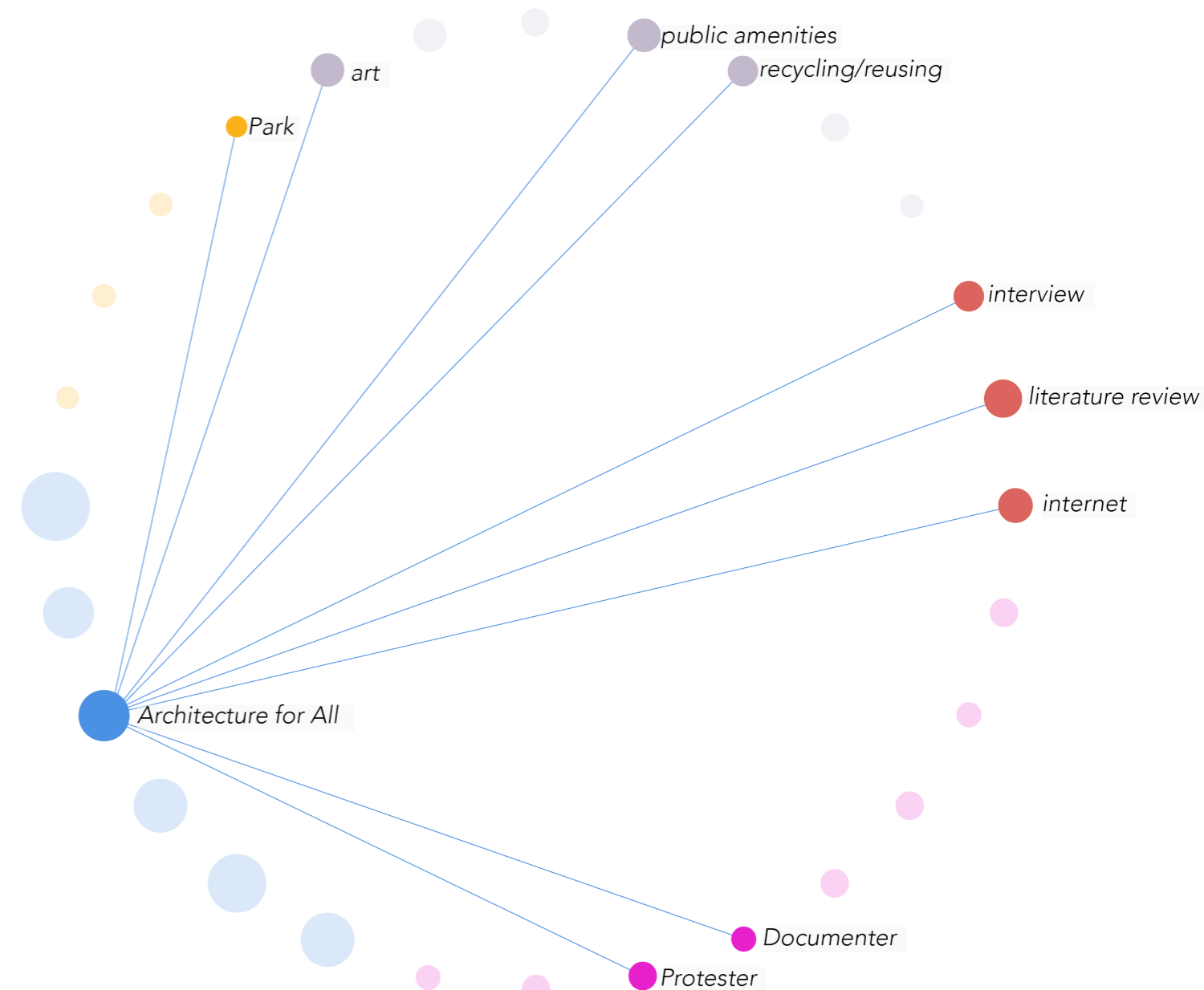


Figure 5. Links of Architecture for All in Gezi Movement, produced by the author

signers, planners, architects, and people interested in urban areas. For this reason, Architecture for All was actively concerned about Gezi Park in 2012 before it became a nationwide protest in 2013 (herkesicin-mimarlik.org). At that time, instead of being in a completely opposite position, Architecture for All suggested contacting the city's inhabitants and making decisions about Taksim with their participation, opinions, and demands in mind. They posed questions such as; should changes be made? If so, what should be done and how? Or does Taksim already meet the requirements and does not require any changes? All of these questions started their process.

Firstly, Architecture for All has been actively working on Taksim and Gezi Park since 2012. The association was just established when the prime minister announced the project for Taksim Square and Gezi Park in 2012. On the one hand, they started to think about what they could do while following the related objections, handouts, and meetings. So they decided to organize a workshop called "Taksim for All" at Mimar Sinan University and came up with fresh new ideas on February 26, 2012. They announced an open call to discuss, generate ideas, and discuss what can be done. These workshops aimed to open up a space for free thought sharing, and the association was facilitating. The architects/planners in Architecture for All participated in the workshops as facilitators and participants. After discussing 40 ideas in the first stage, two main ideas

were agreed upon (Gündoğdu, personal communication, April 2).

As Architecture for All explained the process on their Twitter accounts (2020), one of the ideas was having a new tradition in the public space called "Traditional Gezi Park Festivals." The first one was organized one week after the workshop on March 4, 2012, approximately a year before the Gezi Movement. Although festivals started with a small group of people, they intrigued public interest and were organized 10 times between March and September with the contribution of street artists and musicians. In general, the festivals reached almost 3,000 people, with the participation of 15-20 to 500 people depending on the weather conditions, helping them to have a pleasant time in Gezi Park (Gündoğdu, personal communication, April 2). An awareness of the proposed project's problem has been established among the city's residents, and the urban memory has been nurtured by spending time in Gezi Park through the festivals. Then, people realized the park's usability and how it became a place of social interaction among residents of the city who worry about the future of public spaces. As a result, it is one of the contributions of Architecture for All to the solidarity environment of the Gezi Movement.

Architecture for All was broadcasting live from the festivals and emphasizing that the park needs to be transformed with the meaningful participation of people. They also have a campaign called "Did Anyo-

ne Ask You?" and interview people about the issue, which was the second idea from the workshop. In Gezi Park, the city's citizens, as the real owners of the city, asked questions about how often they came to the park, whether Gezi should be kept as a park, and alternatively, where they went. The outcomes revealed that people complained about seeing construction sites and buildings rising all over Istanbul. Gezi Park, which comes to mind when Taksim is mentioned, is the only open space where they can breathe and is an area to rest and have fun in nature for free. In addition to this, there is no other alternative in Taksim for such recreational activities. Finally, people expressed their desire to preserve this place as a park, and in case of a change, their position will be in the direction of enhancing the existing conditions of the space (Herkes İçin Haber Ajansı HİHA, 2013).

While they collect the responses through open calls and workshops, the work is exhibited in Gezi Park. A campaign was organized on Change.org, signed by more than 50000 people who demand a better project for Taksim. Since the images of the project in the press caused the circulation of true and false information, it is proposed in the campaign that Istanbulites need to be sufficiently informed about the Taksim Project and must be included in the process. The proposed projects' video leaves many questions unanswered, such as what will replace Gezi Park, bicycle paths, and what arrangements will be made for pedestrians and around the squares.

It is understood from the video that the trees in Gezi Park were cut down, a barracks building was built in its place, and the driveway was taken underground. Demanding the change required for Taksim to be for everyone with everyone's participation, because as Architecture for All says in the campaign (2013), Taksim belongs to the one who waits in the traffic, tries to get to school, and works in the morning, talks to the locals while sitting on the balcony, play ball in the park. So any decision regarding the public space must be taken by encouraging everyone's participation. Thereby, Architecture for All's discourse was clear against this top-down planning proposal.

Architecture for All, designed an open-source poster series to communicate the effects of planned projects for Taksim to hang on the streets. The posters directed the question: 'Do you know what will happen in Taksim?'. Following this, posters illustrated how the planned project would increase vehicle density and traffic congestion and make breathing difficult by continuing the crowd and inaccessibility. Moreover, workplaces would be damaged, and trees would be cut down. They get invited to the 1st Istanbul Design Biennale exhibition called Musibet -an unexpectedly evil, distressing situation- and dream of how this project can be designed in a participatory way in an alternative universe with Korhan Gümüş. While projecting an alternative scenario for Taksim, Architecture for All, conducted an online archive study documenting how the Taksim Project process developed from the past to the present.

documenter
protester

In the Gezi movement, especially during the Occupy process, people not only the defending green spaces against the climate crisis but also the right to the city was on the agenda. People came together against a top-down project that usurped the right of citizens to have a say in their city in the last remaining green area. Since Architecture for All thought this process should proceed in a participatory manner, they tried to get more informed, transfer knowledge, and increase awareness by involving people. One of the most remarkable impacts of the Gezi Movement is gathering people in small groups for the right to the city, forming a whole, and creating a collective memory of resistance.

During the Gezi Movement, people could not leave the park due to a police blockade in Taksim. People are on watch to protect the trees from cutting down and resisting to defend their democratic public space. Since their daily routines are happening at the park, they searched for DIY, pop-up, and temporary spaces to accommodate their needs, such as food, entertainment, healthcare, and sleep. In the following days, people produced necessary spaces such as a kitchen, library, performance stage, shelters, and praying spaces by using objects creatively and providing those services without any charge (Miraftab, 2016). Instead, the only valid deal was accepted in exchange for contributing to the community in the Gezi with their capacities (Miraftab, 2016).

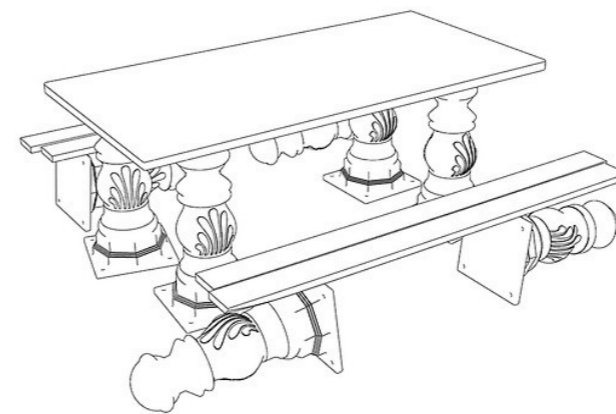
Architecture for All observed that people redefined and practiced architecture wit-

hout architects (Yiğit Turan, 2014). For this reason, they decided to document these spaces and their locations produced with limited materials in the park by taking photographs and drawings to document the collective memory. They published and handed out a #occupygezi fanzine in Gezi, and 2. Istanbul Biennial declared a strong statement indicating awareness of the limited life cycles of original on-site designs produced during the Gezi Movement. Documenting the implementation processes will help to examine architectural practices without architects and to redefine architecture. The collective actions of Istanbulites that defy the status quo and how they create spaces that defend the public space, trees, and democracy without leaving the park have made Gezi Park an invented space (Miraftab, 2017). There were lots of libraries from wooden pallets or paving stones, sleeping spaces with tents from a piece of fabric and chipboards, as well as bunk beds, deck chairs, communal tables made out of wooden pallets and bollards, lots of barricades from paving stones, flower pots, ironically from police barricades and knocked over security cabin to block the entrance of water cannons and construction equipment to Gezi Park, wish tree, democracy atelier, bread buffet and occupied bus documented by Architecture for All. They had only one spatial intervention, Speaker's Point, a pop-up lectern from barricades for citizens to express their thoughts, ideas, and dreams about the Gezi Movement, and it became a space to be heard for oppressed people, trees, animals, and cities. In the same way, the team

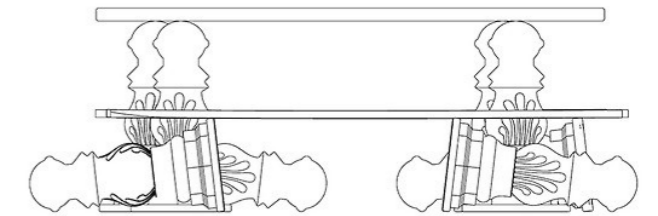
recorded the people's speeches.

They are involved in the Gezi Movement, considering how they are positioned as architects and what their discourse should be. Yelta Kôm (2014) from Architecture for All stated that their efforts and contributions are to take participatory design initiatives and raise awareness about the situation through political activism. They identify their role as activists and archivists in Gezi (Yiğit Turan, 2014; Gündoğdu, personal communication, April 2). While trying to participate in the construction phase, especially in the Occupy process, they observed place-based tactics toward people in the urban scene (Miraftab, 2016).

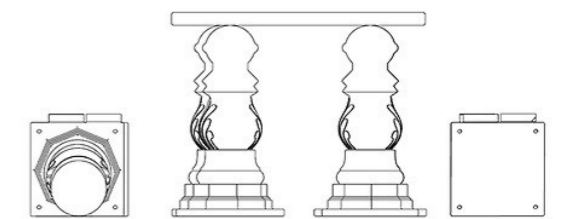
documenter
protester



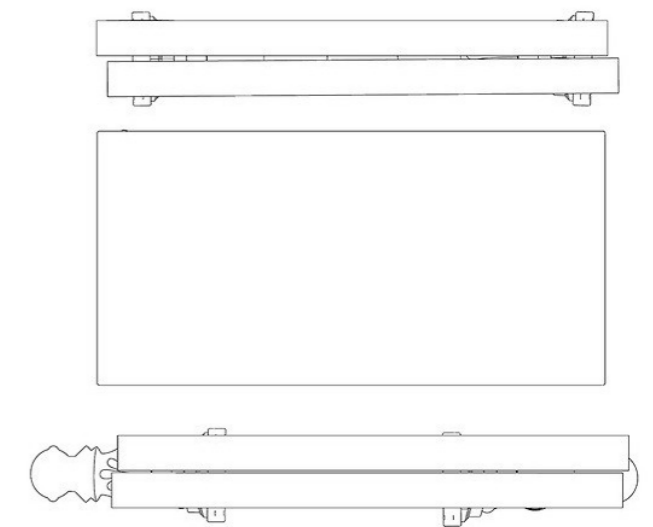
PERSPECTIVE



FRONT VIEW



SIDE VIEW



PLAN

Figure 6. Architecture for All (2013). #Occupygezi Communal Table. [Illustration]

Hasanpaşa Gazhanesi

Afife Batur & Gülsün Tanyeli

- mediator
- inhabitant
- researcher
- documenter
- facilitator
- initiator

On the other side of Istanbul, in the Hasanpaşa Gazhanesi process, academicians of the Istanbul Technical University, Afife Batur, and Gülsün Tanyeli, actively collaborated with many actors, primarily Gazhane Environment Volunteers. Although other architects were involved in different process phases, Afife Batur and Gülsün Tanyeli strongly bonded with the grassroots Gazhane Environment Volunteers. Afife Batur, an architectural history professor who had a pioneering role in the urban struggles against the destruction of many cultural heritage sites in Istanbul, is also part of the defense of Gazhane (Altınsay Özgüner, 2021). Batur is bringing up the Gazhane into the agenda as a resident 500 meters away from the Gazhane. This urban struggle for Hasanpaşa Gazhanesi is a success story of cooperation between the university and civil society in the field of conservation, as Gülsün Tanyeli expressed in a radio program (2021).

As stated by Gülsün Tanyeli (2021), who participated in Asu Aksoy and Burçin Altınsay's program called "Cultural Heritage and Conservation: For Who? For What?" on Açık Radyo (Open Radio), shutting down the activities of the gashouses in Istanbul in 1993 caused Hasanpaşa Gazhanesi in Kadıköy to remain in the middle of the dense urban fabric that is surround-

ded by residential and commercial buildings. Once the dismantling tender was made through the Machinery Chemical Industry and Gazhane's dismantling started, the community came together with individual initiatives, collected signatures, and mobilized institutions such as Kadıköy Municipality, Kadıköy Chamber of Architects, which are the ones that they were able to reach. Today, mentioned grassroots practice is called Gazhane Environment Volunteers. With the initiatives of the former Deputy Mayor of Kadıköy Municipality, Architect Levent Ersun, the dismantling works in the area were stopped. The conservation committee decided then, claiming that Hasanpaşa Gazhanesi was a cultural property that needed protection. Unfortunately, some of the structures in Gazhane could not be preserved, and dismantling is halted while the gasometers have been substantially dismantled.

Afife Batur was inspired to develop and maintain the relationship between varying actors and stakeholders, mobilize solidarity, keep the Gazhane on the agenda for many years, and take action as an academic, architect, and inhabitant living in the neighborhood. In order to initiate the necessary studies, ITU's involvement began by taking Gazhane as the subject in the studio course (Açık Radyo, 2021). Afife Ba-

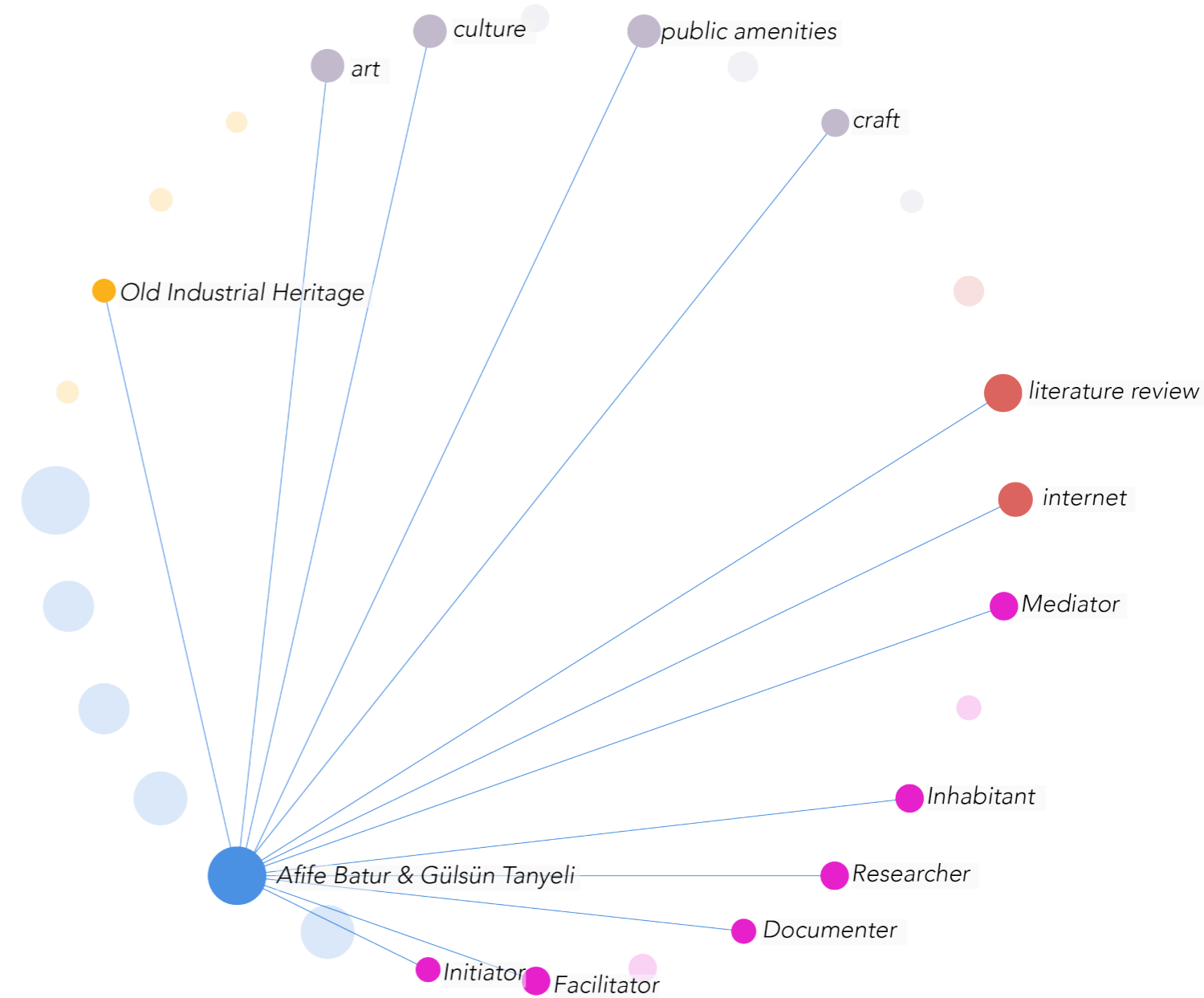


Figure 7. Links of Afife Batur & Gülsün Tanyeli in Hasanpaşa Gazhanesi, produced by the author

mediator

inhabitant

researcher

documenter

facilitator

initiator

tur conducted the course with Nur Akin and focused on the documentation studies in which Yıldız Salman worked as an assistant at that time (Açık Radyo, 2021). Later, ITU was asked to complete the project due to having relevant research, even though there were plans to choose Gazhane's project through competition. The procedure was created in 2000, around the same time Afife Batur planned to retire, and Nur Akin was extremely busy (mimarizm.com, 2008). Hence, someone else had to step in. Gülsün Tanyeli, a researcher in the industrial archaeology field, started to direct the project, and Afife Batur was always involved even though she could not assume an official role.

Before the Gazhane Environmental Volunteers stepped in, Sevgi, a woman who runs a small grocery store in the area, presented the Kadıköy Municipality with the signatures she gathered to transform this industrial heritage area into a green space in 1995. However, her voice was not heard because the documents were delivered to the wrong section, and the demand was not well-organized (İçer, 2021). Following that, residents were motivated to fight to protect Gazhane in 1996 and advocated for its transformation into a cultural center and green space. Thus, they held weekly meetings at the neighborhood's elementary school, starting with 100 people and continuing with a core team of 20-25 (İçer, 2021; Atayurt, 2021). Işık Demirtaş, one of the Gazhane Environment Volunteers, who are predominantly women, tries to explain the negative answers she received when

she met with IETT members (property owner institution) for the first time in 1996 and to the neighborhood residents who were overwhelmed by the dirt of Gazhane, that Hasanpaşa Gazhanesi is a meaningful value, and communicates with everyone to make Gazhane a public space for the neighborhood (Atayurt, 2021). They are a pioneering group that initiated these conversations when Turkey's industrial heritage and participation were not actively discussed (İçer, 2021).

Istanbul Technical University and Gazhane Environment Volunteers work by supporting each other through knowledge sharing and solidarity. Academics actively participated in the project by contributing their research, conservation, and design expertise. With their research capacity, Afife Batur's team ensures collaboration by understanding the people's demands for Gazhane to be a green place and a cultural center. The team was involved in the process from the beginning with their knowledge of procedural and conservation issues to start the legal process for the preservation of the building and their design expertise after the protocol was finished. They surveyed the neighborhood at the request of the volunteers in order to organize the neighborhood's people and comprehend their requests (İçer, 2021). In 1996, they gathered over 8,000 physical signatures (İçer, 2021).

Gazhane Environment Volunteers were quite effective during the Istanbul Technical University (ITU) involvement. Afife

Batur and her team in the Department of Restoration of Istanbul Technical University understood the demands of the Gazhane Environment Volunteers quite well (Sarı Denizaltı Sanat İnisiyatifi, 2022). They led the project by collaborating with various institutions, such as the Metropolitan Municipality Investment Planning Directorate. In the scope of the project, building surveys with measurements were taken in Gazhane with undergraduate students (Kavut and Selçuk, 2022). An application was made to the Conservation Board with these first measurements, determination documentation studies, and surveys. Although these data were not considered official, they were critical in starting the process and ensuring that Gazhane was registered and declared a protected area (Kavut and Selçuk, 2022).

Afife Batur expresses her opinions as a participant in the Hasanpaşa Gazhanesi Culture and Art Center Alternative Strategic Management Project Final Document created by the Gazhane Environment Culture and Management Cooperative in 2003. She put forward the effort to advance this civic initiative, in which she has been involved since the beginning. Likewise, Gazhane Environmental Volunteers insisted that ITU plan the project (Batur, 2003). They were working together to create an area for children to play comfortably in the city and transform this historically significant industrial building into a green space and cultural center. In the same document, Gazhane Environment Volunteers explained where they would be involved in the

management and process. They aimed to take an active role in supervising and controlling strategic, tactical, and operational steps and planning and implementing the strategy. They demanded that ITU be in charge in points where they do not participate, such as tactical and operational planning and implementation steps (Gazhane Çevre Kültür İşletme Kooperatifi, 2003).

Although Gazhane Environment Volunteers and Afife Batur understood each other's motivations throughout the process and then moved towards it together, they sometimes lost motivation as it was a very long and challenging process. The Gazhane project was not finished as planned during the 2010 Istanbul European Capital of Culture process, which was one of the motivational losses (Sarı Denizaltı Sanat İnisiyatifi, 2022). Additionally, there were not enough cultural activities planned on the Anatolian side of Istanbul. The research team and the volunteers' motivation were affected by factors like the budget, which makes 9% allotted to the Cultural Heritage and Museums Projects (gazetekadikoy.com, 2010). Additionally, the re-functioning of Gazhane is neglected, and the European Capital of Culture Agency left the relevant questions unanswered. (gazetekadikoy.com, 2010). Despite all these developments, they have remained united in their ambition to turn Gazhane into a center for culture and the arts for 28 years.

Many architects and volunteers are still ac-

tively planning events, talks, and traditional festivals on the site. Although the Museum Gazhane includes a library, gallery, theater stage, bookstore, workshop, marketplace, food, beverage, exhibition areas, and museums since its opening on July 9, 2021, volunteers still reflect their wish to take an active role in the management of the facility. Volunteers should be involved in the organization's operations, not just making decisions for the capital groups (İçer, 2021). They contend the need to be governed with transparency and engagement of volunteers and locals.

- mediator
- inhabitant
- researcher
- documenter

- facilitator
- initiator



Figure 8. Gazhane Çevre Gönüllüleri (2021). [Facebook] Gazhane Çevre Gönüllüleri.



Figure 9. Akyürek, İ. (2005). 4. Gazhane Şenliği

Hiedanranta

Elina Alatalo

Another actor is Elina Alatalo, an architect and doctoral researcher in the Faculty of Management and Business at Tampere University. She lives close to a former industrial site in Hiedanranta, Tampere, similar to Afife Batur. Before Hiedanranta, Elina Alatalo was working to build a network for self-organized coworking spaces in Helsinki to enable people to afford a workplace where they can exchange ideas with others. The Hiedanranta project inspired Elina Alatalo to pursue a research career and become a researcher because of what is happening there (Alatalo, personal communication, 5 April).

Temporary Hiedanranta, organized and named by the City of Tampere, came after the actions themselves in the Hiedanranta. First Reijo Valiharju from the City of Tampere who was the head of the program tried to figure out what to do with this old industrial area that the city bought in 2014. The buildings were vacant for many years on the site. So, Reijo started working with two young people from a service design company for the Hiedanranta area with limited resources before the announcement of The Hiedanranta district of Tampere, international ideas competition on 26 April 2016. Instead of traditional weak participation methods applied in many parts of the world to reactivate similar areas, the company introduced initiatives to deve-

lop the targeted area by giving plenty of freedom. These initiatives provide an overall benefit to the area by organizing open events and inviting people to the area to imagine what could happen on the site. Even though Reijo did not have a similar experience beforehand, take the plunge and started to rent Paja, the mansion, and other vacant and ruined buildings to artists, artisans, and people who run cultural activities with minimum rents or even free. In contrast to top-down planning for developing and reactivating Hiedanranta, the learning-by-doing process "Temporary Hiedanranta" was organized (Alatalo, personal communication, 5 April).

Elina Alatalo came to Hiedanranta on the first open doors days organized by the City of Tampere in 2015 and was immensely inspired. She and Reijo organized a brunch event that almost 15 people attended to imagine what kind of coworking could be there. Even though the coworking never happened, research funding related to citizen collaboration and self-organization enabled Elina Alatalo to think of Hiedanranta as one case for the research. Due to the people who started taking space in Hiedanranta, the City of Tampere tried to figure out what kind of practices would be better in Hiedanranta and what actions were required to make it real. Additionally, the city appreciated the University's phy-

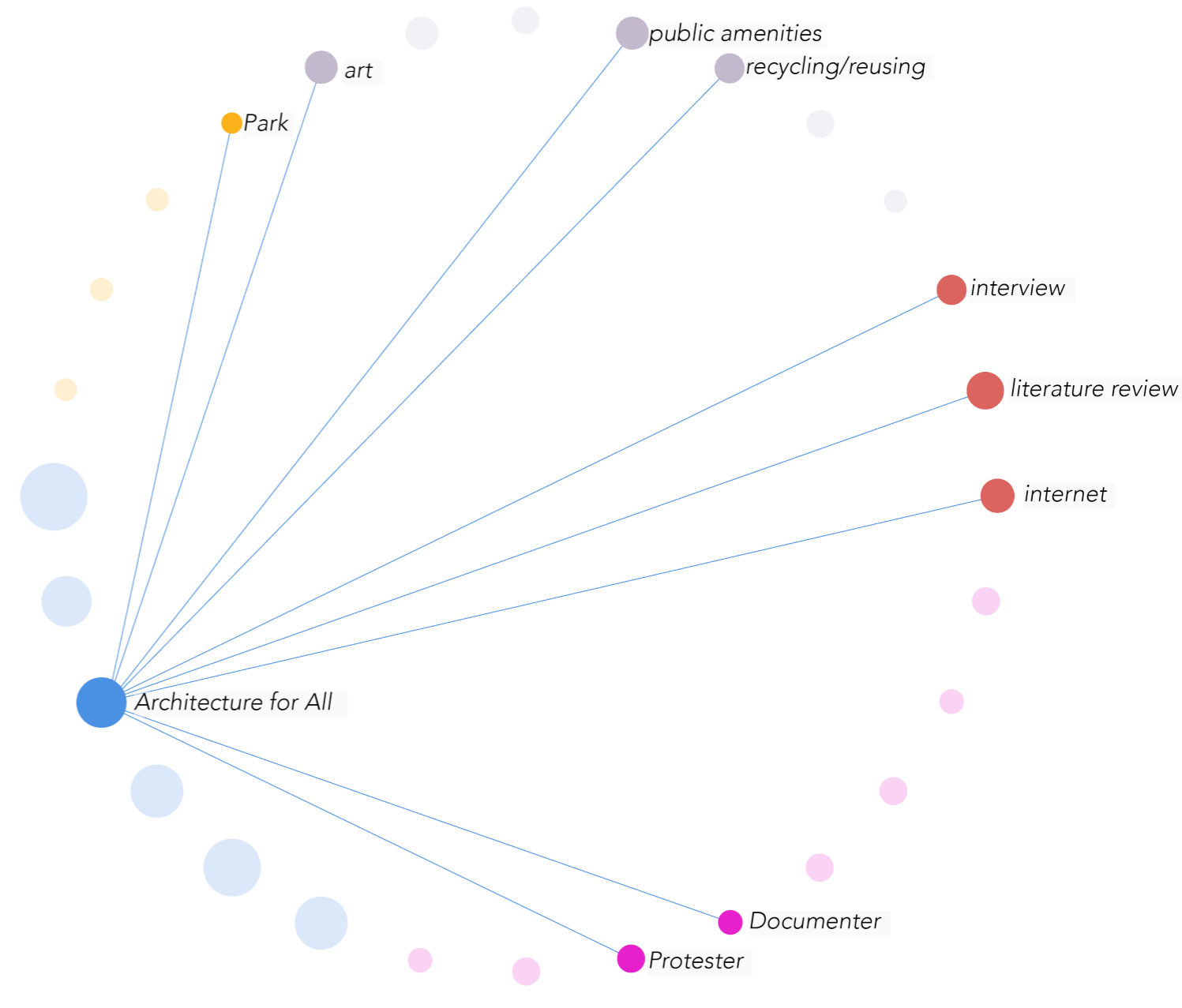


Figure 10. Links of Elina Alatalo, in Hiedanranta, produced by the author

sical existence and provided an old yellow, Jukola building. Approximately 30 long-term unemployed job probationers and immigrants were trained in guidance, protection, renovation, and construction, enabling them to work on repairing the Jukola building (Tamperelainen, 2018). Lastly, Tampere University also started a new study program, "Sustainable Urban Development" from that.

As Elina Alatalo responded in the interview, she became a part of this process because she saw a gap in imagining as an architectural practice. Although urban activism movements rise with temporary proactive actions, creating more durable and concrete spaces with self-organizing initiatives is necessary. Hiedanranta is a case of why Elina Alatalo became a researcher and noticed there are alternative ways in architecture practice.

Since communication is essential in that project, there is a need for a person who knows how the city and urban planning functions to provide clear and functioning communication, which grassroots organizations might need to have. (Alatalo, personal communication, 5 April). For instance, Mikko Kyrönviita, a researcher and skateboarder, started a collaboration between the skateboarders in Hiedanranta and the City of Tampere by translating their needs and demands from each other. As Elina Alatalo indicated after exemplifying her collaboration with grassroots in this example:

"There is definitely a spot for an architect or for a person who understands urban politics, but it is a different role one drawing

the plans or designs." (Alatalo, personal communication, 5 April)

So this new field of collaboration was started by constructing an indoor skatepark equal to the size of an Olympic stadium that can accommodate skateboarding championship competitions and BMX cyclists. The project employed sixteen young people who had been unemployed for a while but were interested in advancing their careers in building and creating skateboarding facilities during its initial phase. 80% of them reportedly found jobs subsequently, according to a report on Temporary Hiedanranta's website (valiakainenhiedanranta.fi) (Hämäläinen, 2018). She takes on the role of enabler in Hiedanranta, facilitating communication between the grassroots and the municipality. This does not enable Elina Alatalo's deep involvement in grassroots. (Alatalo, personal communication, 5 April). The social impact in the enabler role as architect and researcher is more valuable. Therefore, being partly involved as a participant is appreciated by the grassroots.

People in Hiedanranta get to know each other by spending time on the site for informal meetings. Hiedanranta became an environment for social interaction, generating ideas in a trustful environment created by the people. The collaboration in Hiedanranta was a key ingredient for all of this. After two architecture companies won the international competition, the researchers arranged five open workshops for citizens and grassroots organizations in Hiedanranta to discuss how to implement the ideas and develop further the

best solutions in both projects in 2017. Moreover, more than 200 people, including 121 citizens, participated in the workshops to develop the themes. Following this, a 'superblock' idea appeared. As they named it, Nordic Superblock tries to look differently at the shared resources to refer to mixed-use residential blocks and lively streets (Alatalo et al., 2021).

The researchers were essential during workshops as they initiated and opened a discussion space (Alatalo et al. 2021). Elina Alatalo, an architect participating in grassroots practices in Hiedanranta, identifies her role as an 'enabler.' Because she is mediating quarrels and problems, considering what actions are required to settle different ideas. The architect's role in Hiedanranta can be observed in many cases but the public sauna needs to be mentioned in detail. As mentioned earlier, talking to people from the creative grassroots was nurturing at Hiedanranta. During these conversations, people often expressed that they dreamed of a public sauna there. Thus, the question of what kind of social setting this sauna could offer came to mind. Therefore, in addition to having an interest in building a social magnet, a melting pot collectively, one should also consider how to design, how to facilitate such a process, how it will continue and what will happen next, and how to manage it as a community once it is completed (Alatalo, personal communication, 5 April).

Architect's role as an enabler showed itself by considering and arranging spatiality and the sauna's location; negotiating with the municipality by presenting how

this sauna will bring benefit. For the design of the sauna as a participatory experiment in 2017, 60 people attended and proposed preliminary sketches for the sauna concept. Afterward, a discussion placed around 10 voted sketches on how to realize it. The sauna's location had changed many times before being built, so it needed to be fast for the building phase. Although collectively designing a public sauna in Hiedanranta was exciting for various actors, the participants lost motivation after months of procedures. After a Dutch architect team contacted Tampere University about a possible student project in 2019, the sauna project arose and there was a chance to collectively build it (Alatalo et al., 2023). Using her spatial knowledge, the architect had to verbalize the plan and the path to be followed by engaging a facilitator role by collaborating with teachers from Tampere and Holland, local skateboarders, and other people interested. The construction process of the sauna happened without a distinct leader but rather engaging alternative paths of involvement (Alatalo et al., 2023). Since it will be a collective building practice, there was no final design with building permission. Therefore, an architect in an enabler role needed to build trust between the municipalities' permission process, direction, and hands-on design process with grassroots and students (Alatalo, personal communication, 5 April; Alatalo et al., 2023). The action research conducted by Elina Alatalo and the University advertised earlier to increase inhabitants' interest and encourage them to participate in the

mediator

inhabitant

researcher

facilitator

construction process. Elina Alatalo shared a story of a person in the construction sector and how he contributed to the building of the sauna. The person mentioned in the interview knew how to drive a truck, where to find the materials, and was good at negotiating. Thus, it is valuable to open up a space for people to transform their city and let them help with their dedication, knowledge, and skills. Elina Alatalo has been working with the people in Hiedanranta since 2017 and still hears stories of people from the grassroots that she has never heard in the sauna.

mediator

inhabitant

researcher

facilitator



Figure 11. Jalonen, A. (2019). from the sauna opening. [Facebook]

48



49

Figure 12. photograph taken by the author

Haus der Statistik raumlabor

- mediator
- organizer
- protester

Abandoned in the city center, Haus der Statistik promises a new purpose with the participation of the people of Berlin. After the Alliance of Threatened Berlin Studio Houses (AbBA) 's banner installation on the facade of Haus der Statistik (Gundlach et al., 2022) to prevent the sale of the building to the private sector and associated demolition (hausderstatistik.org), social media has actively used to promote this action and raise a political action by finding partners (Mayer and Bader, 2018). After this campaign, 'Initiative Haus der Statistik' (IniHdS) was founded immediately by social and cultural institutions and associations, artist collectives, architects, foundations, and associations actors in Berlin, including Raumlabor (hausderstatistik.org).

Raumlabor, a space laboratory, is based in Berlin and searches for alternative, playful ways of practicing architecture and producing space (Berggren and Altés Arlandis, 2013). Raumlabor, a nine-trained architects team, states on their website that they are rooted in the 60s' and 70s' optimism that changes the world at the stroke of a pen for the better. While they believe complexity is a real issue today; hence, society needs an alternative and more substantial approach. Therefore, their spatial proposals are mainly small-scale and deeply

embedded in the local dynamics worked through the research-based design and 'radical locality' (Kolkwitz and Luotonen, 2021; raumlabor.net).

Raumlabor, which aims to link the potential of challenging urban environments by fostering urban involvement, often produces experimental spaces at various scales that are open to change and transformation. Raumlabor values collaboration with various stakeholders, including artists, residents, collectives, and public actors, to benefit and share information, expertise, know-how, skills, and experience gained from other disciplines and actors. Raumlabor can add new perspectives and ideas to the projects they undertake as 'initiators' by involving diverse stakeholders (Kolkwitz and Luotonen, 2021). This results in a more meaningful experience for everyone involved in space production.

According to Raumlabor, repeating conventional architectural methods and approaches will not solve ongoing complicated and multi-layered problems (Kolkwitz and Luotonen, 2021; Mayer and Bader, 2018). Instead, they propose to rethink how architects, whom they consider spatial experts, are positioned (Kolkwitz and Luotonen, 2021; Mayer and Bader, 2018). They believe community activation, genu-

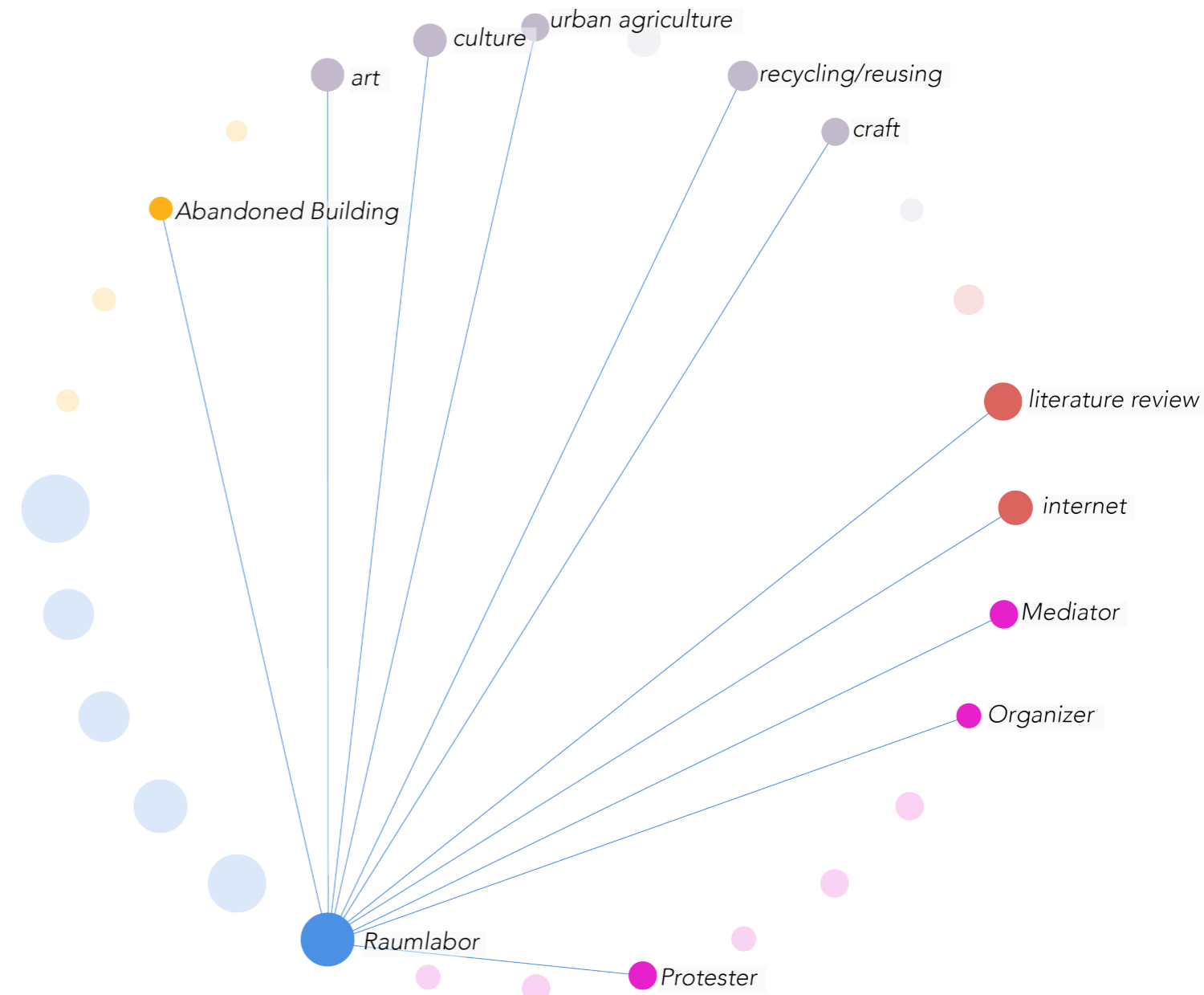


Figure 13. Links of Raumlabor, in Haus der Statistik produced by the author

ine bottom-up participation, and innovative co-creation processes as actions to solve up-to-date challenges, unlike constant construction that deteriorates the climate crisis and prioritizes consumption and profit. (Kolkwitz and Luotonen, 2021). In an interview, Markus Bader from Raumlabor stated:

'It is time to re-evaluate what professionals and society view as an architectural success. Could it not involve the space-creating process and what was achieved through it?' (Kolkwitz and Luotonen, 2021)

In terms of Raumlabor, rather than accepting an architecture that beautifies a top-down product which is almost reduced to an object, a focal point is developing an architectural approach that discusses creating the process of producing space creatively, community engagement and encourages participatory processes (Kolkwitz and Luotonen, 2021; Mayer and Bader, 2018).

Composed of residents, architects, planners, members of the Social and Cultural Association, and people who have been actively resisting the sale of the city for profit for many years, this initiative organized public meetings at a very early stage to discuss concepts of the future of HdS in a participatory manner. The meetings took place with an average of 300 people per meeting, and the ideas about the future of HdS were developed one after the other (reSITE, 2020).

After these intense meetings, the initiative conducted feasibility studies to prove the concept's viability to The City of Berlin and lobbied at various political levels. As the access to the HdS building was blocked, they began to prototype the mixed-use concept for various forms of education, art, and affordable housing for diverse people, such as disadvantaged people and refugees, who needed to come together under the roof of Haus der Statistik (reSITE, 2020).

The agreement of the red-red-green left-wing coalition in September 2016 benefited the IniHdS, which has been operating on an unpaid and self-initiated basis for two years (reSITE, 2020). Since IniHdS aimed the state of Berlin to buy the HdS building from the Federal Government. (Mayer and Bader, 2018). As a result, they will lease the building to a cooperative with the authority to transfer the building to a non-profit organization based on the feasible economic framework they have drawn (hausderstatistik.org). Consequently, ZUsammenKUNFT Berlin, an urban development cooperative established in 2016, meets the legal requirements of transfer and rental transactions. (hausderstatistik.org).

The need to create a concept for the functionalization of the Haus der Statistik building, which has been vacant for years and drew a lot of attention in line with the IniHdS, emerged as an outcome of a workshop procedure of the Berlin Senate Department for Urban Development, Bu-

ilding and Housing on Alexanderplatz (raumlabor.net).

Raumlabor, as a part of ZUsammenKUNFT, contributed to reprogramming vacant HdS buildings based on the workshop. Working areas of education, art, and culture are rapidly pushed toward the city outskirts due to increasing rents and affordable housing needs of disadvantaged refugees (raumlabor.net). Therefore, instead of constructing a new structure for working areas for those programs, the existing and vacant HdS building can accommodate due to its solid structural substance (raumlabor.net).

Developing reuse strategies for the HdS building is both a logical and demanded solution derived by grassroots organizations. Another advantage is taking an integrative path that is responsive to the needs of inhabitants by offering co-living, co-working, art and culture spaces, workshops, social affairs, and meeting spaces. Therefore, HdS could develop into a pioneering prototype that offers affordable rents and spaces for social affairs, culture, education, and the arts (raumlabor.net).

Starting with the Alliance of Threatened Berlin Studio Houses (AbBA) action, varying actors were involved in the process in different stages for collaborating and resisting the destruction of the HdS building. Furthermore, those actors' way of producing space, caring, and building solidarity networks ultimately responded for their benefit. They achieved keeping the

building in a central location of Berlin which was planned to be replaced with private offices and apartments. Eventually, this is a transformation process for learning, practicing art, sharing and expanding culture, and creating a shelter for refugees (reSITE, 2020). In addition, IniHdS and raumlabor tried to obtain its goals related to the remunicipalisation of the HdS by developing a concept for the building (Gundlach et al., 2022).

Raumlabor has been working on Haus der Statistik since 2015 because they believe that architects need to do their best to make cities a better place to live in (Kolkwitz and Luotonen, 2021). They contributed to this pioneering project initiated from the grassroots by evaluating the findings from the workshop process, negotiating, and continuing the debates for better outcomes (raumlabor.net). At the same time, they are proposing design alternatives for integrating HdS into the surrounding district by considering the socio-spatial dynamics of Berlin and proposing incremental innovative uses in HdS building (raumlabor.net).

Since Raumlabor is interested in inventing new forms of learning in architecture, making up for the lack of hands-on experience and questioning the new ways of commoning, they presented the contribution most related to their essence and values by arranging an alternative school program. The Making Futures School was organized in the HdS building in collaboration with the Berlin University of the Arts

mediator

organizer

protester

between 30 August and 15 September 2019 (Shipwright and Talevi, 2019) to open a delightful space where knowledge and learning are valued as a resource to design, build, maintain, discuss in Haus der Statistik (raumlabor.net).

In addition to their contributions, The Initiative Urbane Praxis, which included Raumlabor, presented the exhibition "ABOUT Urban Praxis in 12+1 Berlin projects" in June and July 2021 (hausderstatistik.org). Fundamental principles, qualities, and characteristics of Berlin's urban practices were highlighted in the exhibition (hausderstatistik.org). Moreover, the exhibition explored the connections between the pioneer model project HdS in the network of campus and city lab projects in Berlin (hausderstatistik.org; Shipwright and Talevi, 2019).

As a self-organizing structure with its visionary approach and its own initiative, HdS's success makes it central to Urban Praxis in 12+1 Berlin projects, especially in the face of social, economic, and ecological crises in the cityscape. Initiative Urbane Praxis has the opportunity to conduct action research that brings together the site-specific urban practice in Hds (Bader, Peters, and Blanche Goesele, 2021). They aim to uncover urban practice and how it can be defined through daily life. Therefore, it is a central issue to observe the actors trying to discover how they define their own practices and what qualities the practice imparts. What Initiative Urbane Praxis learns here is how an initiative with common

values, including different perspectives, experiences, and backgrounds, creates a network through urban practice, creates a city worth living in, and contributes to maintaining it in this way (Bader, Peters and Blanche Goesele, 2021).

Raumlabor attributes value to temporary structures and experimental spatial interventions. According to them, temporality can cross the limits of architecture we know and reveal the potential of architecture we need. From the viewpoint of Bader, engaging in temporary interventions to experiment with results before investing in big-scale projects is more sustainable (Kolkwitz and Luotonen, 2021). Therefore, Initiative Urbane Praxis exhibits how generated knowledge is embodied in the physically produced HdS spaces (Bader, Peters, and Blanche Goesele, 2021). They instantiate their arguments by showing how temporary, small-scale interventions help raise awareness around current urban issues and affect people's perspectives (Kolkwitz and Luotonen, 2021). Initiative Urbane Praxis both observed, developed, and learned the know-how and exchanged skills in the pioneering user process in HdS by presenting exhibitions in selected locations in the form of an interactive furniture sculpture (Bader, Peters, and Blanche Goesele, 2021).



Figure 14.



Figure 14. Giovanazzi, L. (2019). Joint construction of the outdoor facilities.

Figure 15. photograph taken by the author

Cinema Paradiso en la Loiza

Taller Creando Sin Encargos

The vacant lots in cities hold great potential for public space. Taller Creando sin Encargos (tCSE), Workshop Creating without Commissions, established in 2012 in San Juan, Puerto Rico (tallercreandosinencargos.tumblr.com). tCSE is an architecture and design collective founded and led by women to support individuals and communities (Milián Bernal, 2022). They are reusing and repurposing vacant or idle spaces in the city with temporary or permanent appropriation (tallercreandosinencargos.tumblr.com; Milián Bernal, 2022): tCSE explores, implements, and supports an architecture that promotes equality in urban spaces (tallercreandosinencargos.tumblr.com). For this reason, they foster observation, solidarity, and action for the academy, students, and artists through a critical thinking network for neglected perspectives (tallercreandosinencargos.tumblr.com).

Omayra Rivera Crespo and Yazmín M. Crespo Claudio, two professors and colleagues from the Polytechnic University of Puerto Rico, met after Omayra Rivera Crespo returned to Puerto Rico from Spain after nine years and Ph.D. She wanted to work with participatory design because her research was related to that. tCSE has three designers and university professors now, Yazmín M Crespo, Omayra Rivera

Crespo, and Irmaris Santiago Rodríguez. They work across scales and practices, from a piece of furniture to urban art, installing a temporary intervention, organizing participatory workshops, and giving talks. Moreover, tCSE arranges placemaking events that help to revive, reproduce, and define vacant or forgotten urban spaces in Puerto Rico supported by communities (scholar.harvard.edu/yazmincrespo/taller-creando-sin-encargos). In addition, develop and integrate the community's identity into the space. While carrying out these activities, they collaborate with students and volunteers from various art and design institutions. From tCSE's point of view, the skills and knowledge required in the intervention process may already exist in the community. For this reason, it is vital to involve the community in the processes and respond to the needs of the space users. Architects must responsibly open up and encourage this (scholar.harvard.edu/yazmincrespo/taller-creando-sin-encargos).

Taller Creando sin Encargos (tCSE) focuses on working with the community rather than for it, hence, dwelling on already begun projects. They collaborate with students in these community spaces to promote alternative learning and hands-on experience. Additionally, they assist those communities

organizer
inhabitant

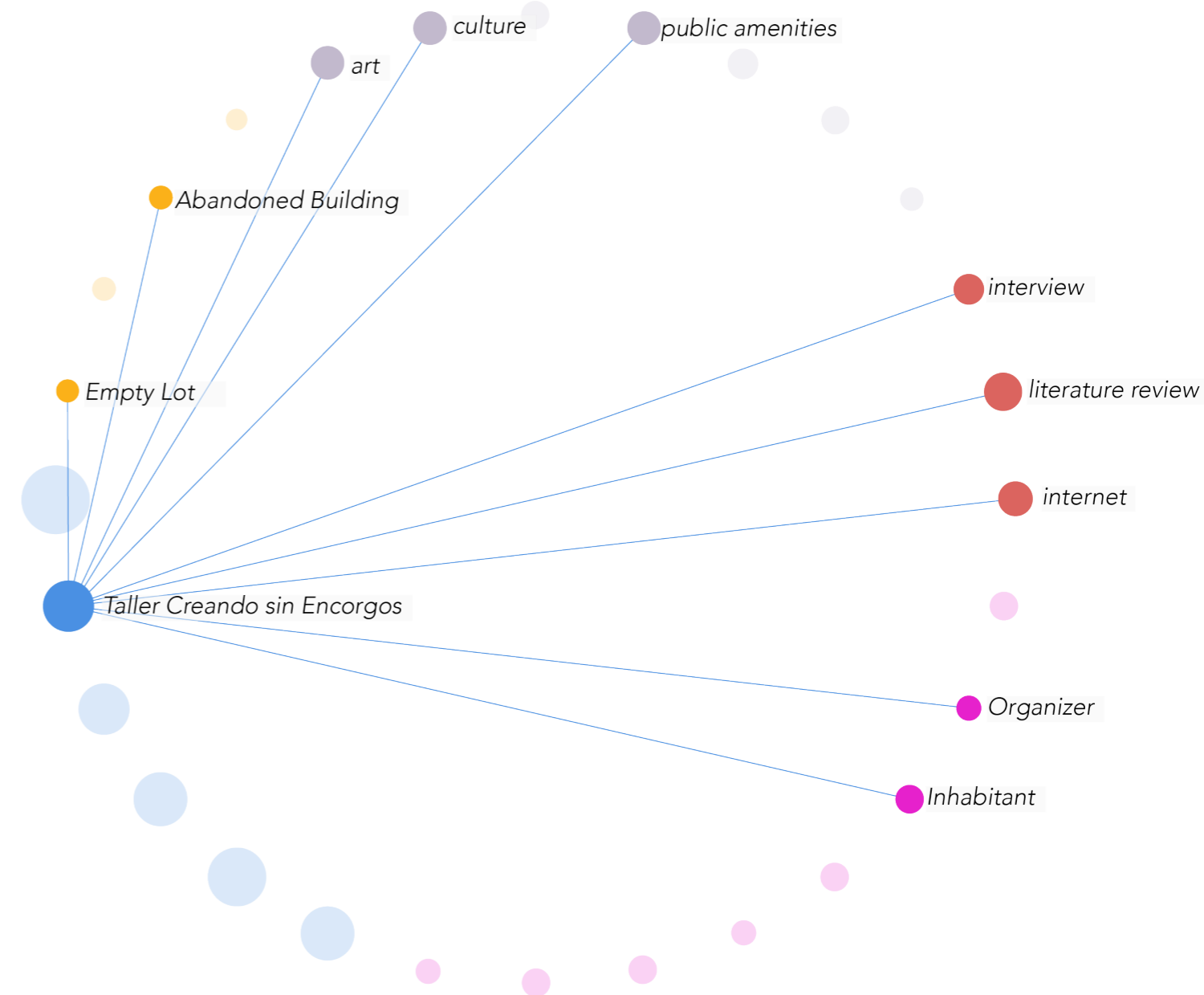


Figure 16. Links of Taller Creando sin Encargos in Cinema Paradiso en la Loiza, produced by the author

since they think it is unnecessary to design a new top-down project when the communities need a large amount of support and many people to work with. The *raison d'être* of Taller Creando sin Encargos encourages communities to expand on and develop their concepts, spaces, and skills; share their knowledge and experiences. As a result, they began to network and get to know people from various fields that work on projects in public areas. (Rivera Crespo, personal communication, 3 April).

When Michelle Malley Campos returned to Puerto Rico from America, having trouble finding a venue to show her recently completed short films. Consequently, she and her sister Gina Malley Campos, also a filmmaker, requested permission from the owner to use an empty lot on Loiza Street to screen her films. The first event of Cinema Paradiso En la Loiza took place this way in 2012. When they first found the lot for screening their films, Michelle and Gina Malley Campos were unaware they were filling a gap the community had waited for. Although it was planned to be a one-time event, in response to the community's interest and the lack of free public space that the community needed, they decided to transform this three-walled in-between lot into a place for cinema and people (Milián Bernal, 2022). This kind of urban space is for film buffs, neighbors, street fruit vendors, kids looking to hang out, and beach-goers alike. After getting permission from the owner of the lot and cleaning up the space, they responded to the necessity of "compartir" in this low-in-

come neighborhood (Cinema Paradiso en la Loíza, 2012).

As Michelle Malley Campos shared in a fundraising web page in 2012, people such as older couples, young film industry workers, and single mothers with their kids mix and enjoy their time in Cinema Paradiso en la Loiza (Cinema Paradiso en la Loíza, 2012). For this reason, they were not only showing independent, Puerto Rican, queer, or ecological films in the open-air cinema. Additionally, they accommodated other events, created a space for the kids with the participation of the Puerto Rico National Circus, organized an Alternative Book Fair, and opened a discussion area (facebook.com/haycinehoy, Milián Bernal, 2022). Thus they need to take care of their space. They invited the tCSE to transform the lot into a better space by repairing, cleaning, and planting in addition to cultural activities such as art workshops, exhibitions, painting the walls with artistic murals, live music, and making furniture for everyone's comfort together with tCSE (facebook.com/haycinehoy, Milián Bernal, 2020).

Yazmín M. Crespo Claudio was the one who visited and knew more about the project Cinema Paradiso en la Loíza, and they decided to go and see a movie and what was happening there. The filmmakers mentioned their challenges when using the space and their will to make Cinema Paradiso better and accessible for people of all ages. In 2012, improving the spatial quality of Cinema Paradiso by collabora-

ting with the filmmakers and the community was the beginning of Taller Creando sin Encargos (Rivera Crespo, personal communication, 3 April). Omayra Rivera Crespo and Yazmín M. Crespo Claudio went to Cinema Paradiso with their Polytechnic University of Puerto Rico students to observe and understand the dynamics and how people interact with the space.

During their process in Cinema Paradiso en la Loiza, tCSE wanted to hear not only what the filmmakers wanted for the space they appropriated but also what the community liked, valued, and wanted to protect. Providing support to make a whole from little pieces and embodying the community's dreams and ideas about space encouraged them (Rivera Crespo, personal communication, 3 April). The students observed the audiences' body-space interaction in addition to the issues the filmmakers addressed. Moreover, filmmakers require a better white blank surface to project and arrange the distance between audiences and the screen. The students notice people bringing their own beach chairs, laying fabrics on the floor, leaning on the walls to support their backs, and standing up to watch the movie comfortably. They also learned that this lot offers a variety of performances and events, including complementary activities before movies (Rivera Crespo, personal communication, 3 April). For instance, the Cinema Paradiso en la Loiza team played documentaries, short films, and cartoons on the 20th and 21st of April 2013 about environmental issues and their repercus-

sions. They also established a forum for open discussion on earth, water, and local agricultural community initiatives in Puerto Rico (facebook.com/haycinehoy). As Omayra Rivera Crespo said in the interview, they predicated the design on their observation of the body-space relationship of audiences (Rivera Crespo, personal communication, 3 April).

Omayra Rivera Crespo thinks placemaking is all about the work of serving by considering things that have already happened in space. Spending time observing, experimenting with participatory design and methodologies, and seeing different ways of talking with people motivates them (Rivera Crespo, personal communication, 3 April). In the interview, Omayra Rivera Crespo explained that making the space more accessible, understanding people's needs, and designing accordingly helped them connect with the community. Thanks to their design, people started to connect and collaborate with Cinema Paradiso and therefore tCSE more easily. tCSE made the space more visible to people passing by the lot through spatial interventions, and people could see what was happening there. Individuals of all ages, individuals from all ethnic backgrounds, people who work in the community on Loiza Street, and people who have made significant contributions to Puerto Rican culture and music are all present there. The neighborhood is filled with memories of these people. Elderly individuals primarily needed this kind of public space as they were disconnected from the city due to the mobi-

lity and urban strolling problems in gentrified Loiza Street (Rivera Crespo, personal communication, 3 April).

tCSE gives importance to building accessible pieces of furniture and design, inviting eye-level experiences. They consider children's spaces because they need more spaces in Puerto Rico's cities. Although there are a few pocket parks, there should be more areas for alternative forms of playing. Cinema Paradiso became a place for kids when Circ de Nationale was there. Thus, they needed to design to support activities happening there (Rivera Crespo, personal communication, 3 April).

Omayra Rivera Crespo had an inhabitant role because it takes less than 15 minutes on foot to Cinema Paradiso. Additionally, she describes tCSE's role as facilitators because they assisted the activities, students, and materials. Their role changed throughout their journey from professor to facilitator because of their involvement in the construction and coordination during the transformation. Omayra Rivera Crespo claimed that she felt like an "octopus" because she was simultaneously engaging multiple roles, including professor, inhabitant, community member, coordinator for their event, and facilitator for the process.

tCSE made Cinema Paradiso comfortable and accessible for every individual in the community by encouraging them to transform space collectively. As they pay attention to every project, they want people to participate meaningfully and en-

courage them to defend their right to the city. They tried to actively listen to all the voices and create a space for the community. However, the communities must be more organized and familiar with the participation culture. Instead of implementing a passive participatory process, such as providing multiple options and letting the community decide, tCSE tries to engage people in the process, communicate with them, and show empathy. They are working on creating a culture of participation. Omayra Rivera Crespo said that their most significant contribution to Cinema Paradiso is transforming verbal conversation into a design where people see how they contribute to their space. They refuse the usual top-down architectural practices of saying, "This is what is done, be happy with it," and instead strive to instill in communities a culture and mindset of working together to solve problems. From tCSE's point of view, in their work as architects, they must draw on the community's knowledge, insights, and experiences. Otherwise, more unused spaces will be designed with a top-down approach because people do not feel comfortable (Rivera Crespo, personal communication, 3 April).

tCSE acts, as Boaventura discussed, by interacting with non-hierarchical and experimental ways of knowing in the ecology of knowledge (de Sousa Santos, 2009). They believe everyone has the knowledge. Furthermore, during the process, tCSE learned a lot from the filmmakers, the community, and the students (Rivera Crespo, personal communication, 3 April).



Figure 17.



Figure 17 & 18. Cinema Paradiso (2012). [Facebook]

Cinema Paradiso was the first project that tCSE worked on, and they were eager to move forward. They developed their participatory design approaches and discourses against neoliberal urbanism and related to the right to the city. As architects who were educated in a top-down manner of practicing, the process caused unlearning and they adopted more horizontal practicing, and teaching. They incorporated multidisciplinary, collaborative experiences with initiatives into their courses to encourage students to practice differently (Rivera Crespo, personal communication, 3 April). Workshop Arquitecturas Colectivas with La Perla community was tCSE's first Workshop. In these workshops, tCSE works with children by using disposable cameras to help them express their ideas about the spaces of their daily lives (Milián Bernal, 2022; Rivera Crespo, personal communication, 3 April).

tCSE and Cinema Paradiso En la Loiza complement one another well. They co-produced a more accessible space for and with everyone in the community (Milián Bernal, 2022). Cinema Paradiso has been active on the same lot for three years. They not only screened films every second Sunday of the month but also accommodated other activities such as circus performances, independent and alternative book fairs, painting, and art purchases. Even though the plot owner chose to rent the lot after, the filmmakers and tCSE discussed and were driven to make Cinema Paradiso a permanent location; they still have the drive and enthusiasm to continue working on vacant plots that wait to be discovered (Milián Bernal, 2022). So, these free cinema cycles for the Loiza Street community evolved into a mobile cinema visiting 78 municipalities (facebook.com/haycinehoy).

organizer

inhabitant

R-Urban Atelier d'Architecture Autogérée

Constantin Petcou and Doina Petrescu questioned vacant, leftover, and undefined spaces in cities in a research-based practice atelier d'architecture autogérée (AAA). The studio's name means self-managed architecture (AAA) (Petrescu, 2020). Even though they are proud of having "self-managed" in their names, it caused problems during some funding applications due to people's consideration of them as anarchists (The Swamp Pavillion, 2018). AAA is a collective platform including other architects, students, sociologists, politicians, and users of the projects they are working on. Atelier conducts explorations, actions, and research regarding urban mutations and cultural, social, and political practices in cities.

AAA uses "urban tactics" to construct "commons" as places of genuine participation and democracy amidst the welfare state's collapsing social institutions (Petrescu, 2020). Encouraging locals to take part in the self-management of vacant urban spaces, overcoming stereotypes and paradoxes by presenting nomadic and reversible projects, and launching interstitial practices can examine the potential of modern cities in terms of population, mobility, and temporality.

They aspire to contribute to making the city more democratic and environmentally friendly through micropolitical action. This is done by reducing the reliance on top-down processes and increasing accessibility for ordinary citizens (The Swamp Pavillion, 2018; urbantactics.org). Thus, the "self-managed architecture" comprises people's relationships with one another as well as their processes, agencies, and motivations. Such an architecture calls for new kinds of association and collaboration based on reciprocity and exchange, involving everyone interested such as individuals, organizations, and institutions, regardless of scale. They are not profiting from their projects due to their political decision not to follow liberal practices (The Swamp Pavillion, 2018; urbantactics.org).

Various reasons motivate architects/planners to engage their practices at the grassroots. For instance, AAA was questioned in two aspects; first, who has the right to make space, and second, exploring the kinds of relations produced in the process. Eventually, there is a need to address urgent social and ecological imperatives for change around architecture's engagements with new forms of organization and practice (Petrescu and Trogal, 2017). The

- researcher
- protester
- facilitator
- initiator

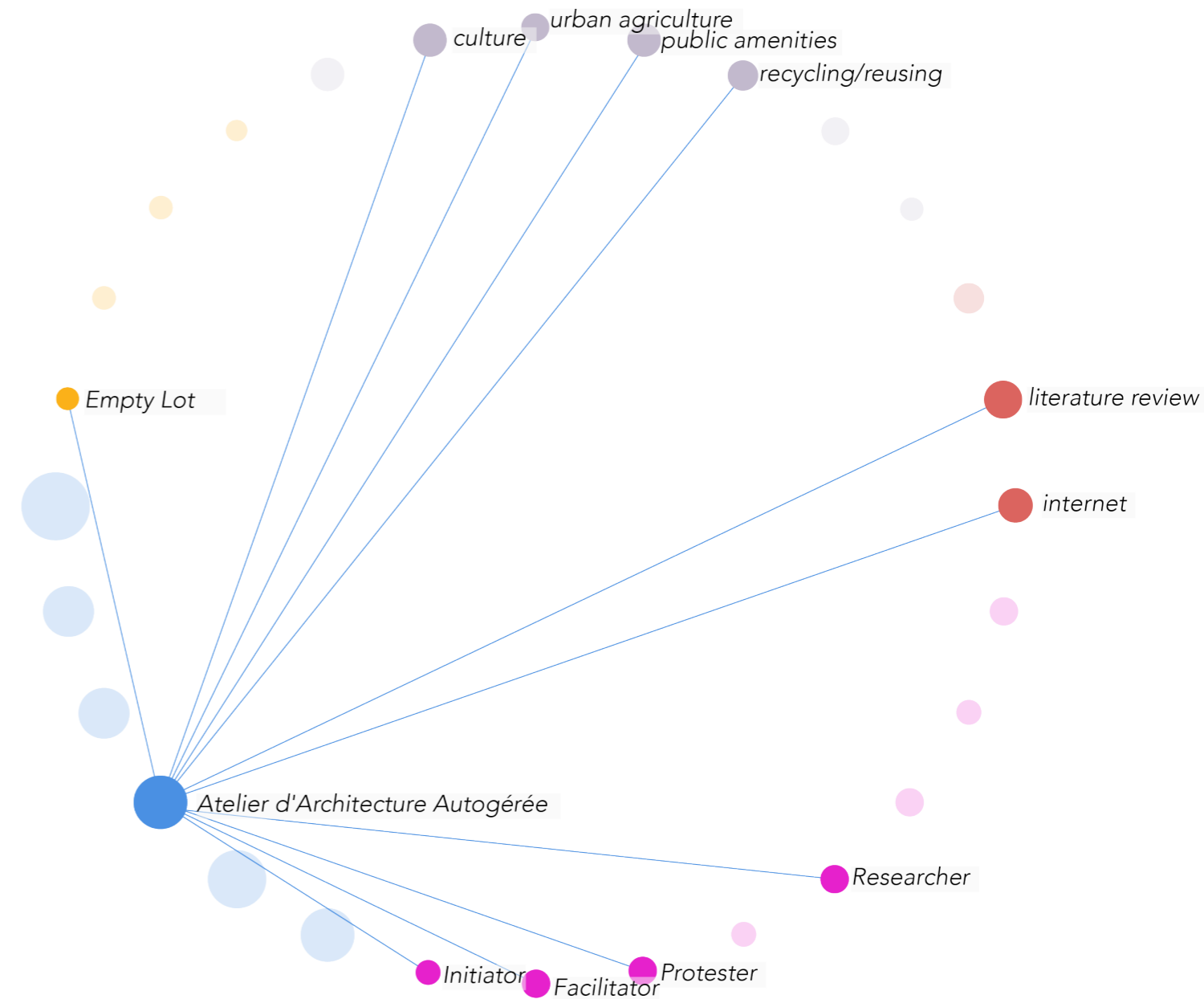


Figure 19. Links of atelier d'architecture autogérée, in R-Urban, produced by the author

ways they came together with the communities also shaped the factors affecting architects' and planners' motivation to continue. Regarding R-Urban, 6900 citizens were involved, and 400 became actively engaged as stakeholders between 2011 and 2016 (Petrescu and Petcou, 2023). Therefore, R-Urban discovered what kinds of politics, values, and actions are needed to address resilience by empowering citizens through hubs (Petrescu and Petcou, 2023).

In addition to the AAA and the municipality, theme collectives established around each activity had representatives in the administration structure of each hub. Decisions were made with their involvement in the general assembly, which was convened four times a year. The R-Urban strategy is to create a governance structure to empower citizens and promote democracy. These reasons were given accreditation before starting the co-design process. In short, hubs were home to several economic models managed by residents rather than dealing with resilience, which exclusively concentrated on technology and smart solutions and became the tool of capital (Awan et al., 2011; Petrescu and Petcou, 2023).

Since the R-Urban project was started and expanded by AAA with the help of other academics and architects, infrastructure for the co-production of resilience has been designed and built with the involvement of public and civic actors. AAA is inspired by earlier models like Ebenezer Howard's

Garden City (1889), Geddes' Regional City (1915), and the Transition Town to create a resilient neighborhood R-Urban. Unlike the pioneer examples, their theory develops through an ongoing feedback loop with incremental and exploratory R-Urban practice (Petrescu, Petcou, and Baibarac, 2016).

AAA is underlying the importance of citizen engagement, empowerment, and active citizenship. Consequently, the neighborhood scale is essential to have resilient cities in eco-urbanism turn in urban planning as R-Urban aims. While the current discourses on sustainable neighborhood development in the Global North primarily concentrate on technological, smart, efficient, and functional developments, solutions, and innovations, there is still a critical need for discourse on the procedures (Petrescu, Petcou, and Baibarac, 2016). This way, various stakeholders can meaningfully participate in neighborhood development (Petrescu, Petcou, and Baibarac, 2016). Producing diverse and inclusive projects like R-Urban at a neighborhood scale while defining a network, developing alternative and diverse economies, and working toward social equity is necessary for the co-production of resilience. R-Urban is not a project that started directly from grassroots practices, but because of its polyphonic method, it does not impose top-down processes. It encourages and empowers citizens to participate in bottom-up repair and regeneration happening in R-Urban (Petrescu, 2020). This method involves a variety of roles for

architects, planners, researchers, and designers. This allowed regular people without expertise in the field to join R-Urban easily. As a result, R-Urban intends to be a strategy that develops on its own through the contributions of the neighborhood's social fabric and the involvement of residents who desire to get active. Therefore, citizens are encouraged to organize their events, run hubs and support various activities and educational opportunities for anyone who wants to get involved. Citizens can lead innovation and change by reclaiming agency over their space (Petrescu, 2020) and creating creative partnerships, projects, collaborations, and alternative social and economic organizations. In the end, newly acquired skills in R-Urban may be sufficient for long-term career prospects in the third sector due to this process (Petrescu, Petcou, and Baibarac, 2016).

Moreover, R-Urban is also a network for like-minded people, as Rokiah Yaman, director of Community by Design, put forward (Atelier d'Architecture Autogérée, 2021). The participation objective of R-Urban is to focus on the engagement of citizens as agents of change in their environment. Finally, collaborations and this shared space create social, ecological, and economic changes. When AAA first developed this idea as action research in 2008, they selected Colombes, a suburban area near Paris, as the plot to implement the strategy by contacting the local authorities of the council in 2009. Despite many social problems, such as youth crime, car-dependent lifestyles, a high unemployment rate

of 17%, poverty, and exclusion, Colombes has an active civic life with over 450 local organizations (Petrescu, Petcou, and Baibarac, 2016). Consequently, this large-scale neighborhood of 84,000 residents was chosen to experiment with the R-Urban strategy (Petrescu, Petcou, and Baibarac, 2016; Petrescu and Petcou, 2023).

Numerous workshops and talks with the municipality and the recruitment of interested residents were undertaken to integrate this approach into the context of Colombes. While Agrocité and Recyclab were created and built between 2011 and 2013, among the hubs whose sites and programming were decided through participatory mapping processes, Ecohab was canceled with the change of management in 2014 (Petrescu, Petcou and Baibarac, 2016).

As Doina Petrescu (The Swamp School, 2018) stated, they uncover the potential of leftover spaces from the modernist city planning for the hubs (Petrescu and Petcou, 2023). The leftover spaces in between the apartments have undefined greenery. So, residents were living on high floors and unable to interact with transformed through this strategy. This allows citizens to build resiliency while interacting with one another and their local community.

The strategy of R-Urban has three main principles, which are networking, participation, and local ecosystems. R-Urban realizes its principles by having a network of civic hubs constituted by the social eco-



onomy, urban agriculture, local culture, and cooperative housing aspects. In addition, R-Urban offers many activities on the neighborhood scale for people to engage in civic participation and actively transform their spaces. Thus, activities help them to connect and collaborate. The community was activated with materials like waste recycling, material reuse, tool banks, and non-material activities such as time bank and pedagogy ecology. Those activities focus on creating a social economy by sharing resources and exchanging knowledge and skills. It also applies to urban agriculture by focusing on solidarity and the local economy with gardening, farmer-consumer partnership, local food distribution, and shared soft mobility. Local culture is supported by the local platforms and insertion enterprises while developing an ecological and cooperative habitat for cooperative housing (Petrescu and Petcou, 2023). Different economic models were engaged, such as gift economies based on volunteering or solidarity, material and non-material exchanges, and collaborative and monetary economies (Petrescu, Petcou, and Baibarac, 2016).

Although the strategy aims to empower and make resilient primarily the disadvantaged urban inhabitants, finding a leftover space in dense urban texture was expensive and required negotiations with the public authorities due to profit input for the municipality (The Swamp Pavillion, 2018). Thus, temporary use of vacant spaces in the city for mid or long-term uses had to be adopted as the strategy to overcome

this challenge. Three locations for the first three hubs -Agrocité, Recyclab, and Ecohab- are shortlisted following a collaborative mapping exercise of potentially available places within city plots. Collective discussions were conducted regarding the accessibility and availability of the land to select the locations and programs of the hubs (Petrescu, Petcou, and Baibarac, 2016). This first challenge was successfully overcome by creating a social, political, and ecological dynamic for people to claim other spaces when they have to leave the temporary plots.

AAA designed the hubs by considering disassembling and reassembling principles due to their previous experience in ECObox in 2001. After three years, people needed to relocate self-made temporary gardens from recycled materials (The Swamp School, 2018). Luckily, the flexible pallets used in the garden allowed residents to claim another vacant space for 17 years (The Swamp School, 2018). ECObox was a temporary mid-term project on a specific site. In contrast, R-Urban needs mobile, flexible systems; they designed construction details to sustain the hubs at other locations. The continuation of the project is empowering citizens (Petrescu and Petcou, 2023). AAA implemented its know-how into the R-Urban strategy.

Another major problem they faced was the risk of eviction due to the change of local government in the elections in 2014. This was before Ecohab when the planned cooperative houses were completed. Alt-



Figure 20.

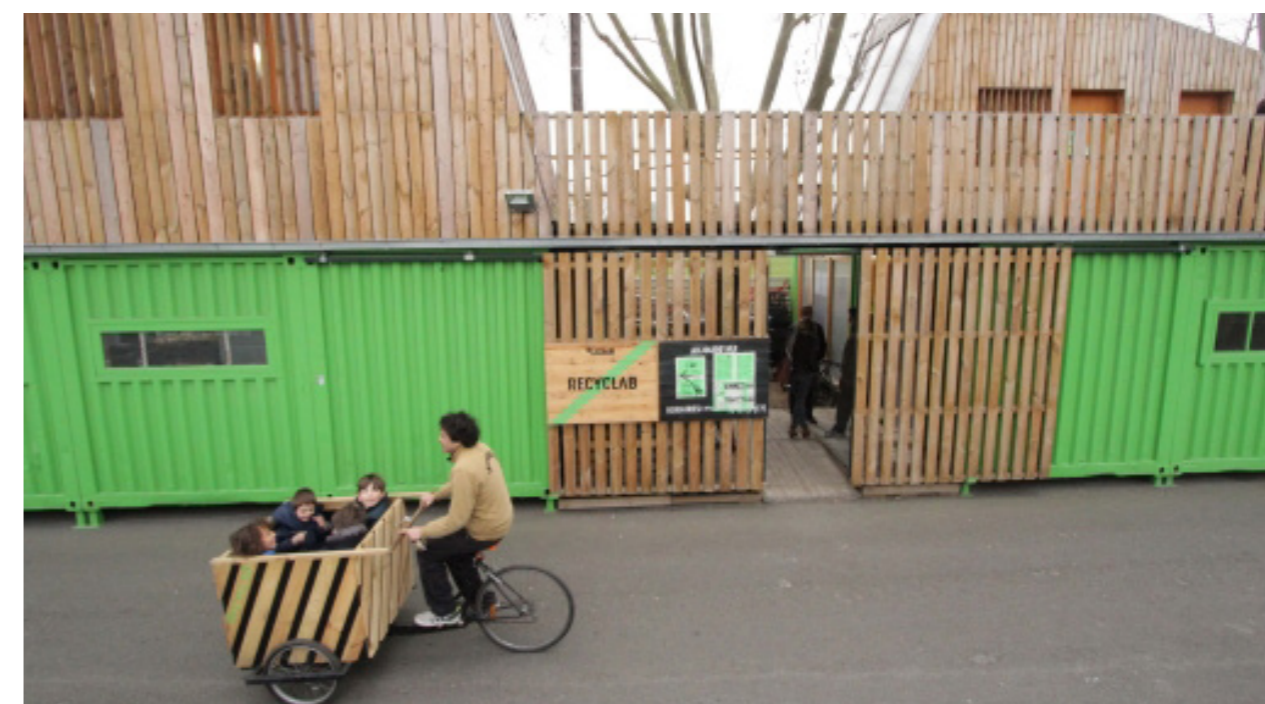


Figure 20 & 21. atelier d'architecture autogeree (n.d.). [urbantactics.org]

- researcher
- protester
- facilitator
- initiator

though this decision caused a wave of protests, the elected mayor wanted to build a parking lot for 80 cars on the site of Agro-Cité in June 2015, where urban agricultural activities occur. However, the municipality asked that Recyclab's temporary lease be removed without giving any valid reason to clear the land for a top-down urban regeneration project by The National Office for Urban Renewal (ANRU). Following the announcement of this decision in 2015, the Tribunal Administratif began litigation processing a request for the destruction of the two R-Urban centers. The municipality won the dispute over AgroCité, but Recyclab's removal request was denied (Petrescu, Petcou, and Baibarac, 2016; Petrescu and Petcou, 2023).

The architects were involved at every stage, from theory to implementation, disassembly, and reassembly of the R-Urban strategy. Additionally, they contributed to the literature as academic researchers while protesting the top-down decisions against the hubs as grassroots. Architects as agents have a significant role in the project, but their role constantly changes from initiators to facilitators, mediators to design consultants (Petrescu, Petcou, and Baibarac, 2016). In short, the role changes with time, context, and whom they interact with.

Undoubtedly, the architects are engaged in many roles in the R-Urban project. They unconventionally practice architecture and conduct action research. Although architects and other professionals designed

and initiated the strategy, it was enacted through residents actively engaging in the R-Urban civic hubs (Petrescu and Petcou, 2023). The architects' role was not only limited to initiating, but they were required to actively sustain and defend existing hubs and coordinate relocations (Petrescu, 2020). As a result, the architects had to change their roles according to the challenges faced at the time. They became learners during the litigation process because they needed to expand their knowledge about organizing resistance through press campaigns and protests. Indeed, the presence of an architect is required in every phase of R-Urban, but this is feasible with varying roles. To sum up, R-Urban was an inspiring example that reveals architects can also be the needed agents to enable grassroots resilience practices (Petrescu and Petcou, 2023).

The contribution of AAA was at many levels in the process of R-Urban. They conducted action research and practiced the strategy by applying for funding to finance the project and designing locally closed circuits. They aimed to build resilience networks, create alternative economies, and encourage creative material recycling. Their way of practicing architecture is focused on using their know-how and sharing their knowledge while they are learning from others and discovering.

To conclude, R-Urban was a learning and research area for AAA. They need to test what architecture can be except just designing and building. They discover the

relationship between care and architecture practice for resilience. Moreover, they also needed to develop new tactics to defend the produced space. For example, they negotiated to dismantle and rebuild AgroCité in Gennevilliers by reinforcing their will with the practicalities they engaged in the first design decisions (Petrescu and Petcou, 2023).

"We learned from this situation that architects need skills not only for designing and building but also for caring for and defending the urban commons and making them resilient in adverse conditions." (Petrescu and Petcou, 2023).

researcher

protester

facilitator

initiator

5. Response to Sustainable Built Environment and Climate Emergency

Social themes suggested in the book “Designing for the Climate Emergency” were employed to analyse examples of the sustainable built environment and responses to climate emergency impacts. Since the selected examples did not apply conventional design and space production methods, only three social themes were chosen for evaluating responses: theme 1, the future and global responsibility; theme 8, people and community; and theme 9, delight. The theme of people and community as the central theme establishes future and global responsibility through social infrastructures. Also, the actions of people and community and their ways of producing space originate delight.

The theme of the future and global responsibility expresses the personal values that the architects have, hence, affecting how they practice. The components of this theme are to ensure a climate, social and spatial justice, inclusive and accessible designs for all; to work not only for the present but also for the rights of future generations; to produce adaptable design solutions against possible future scenarios by considering the climate crisis, and to think every single stage of the design process from the beginning to the end (Pelsmakers et.al, 2022, p. 4). Democratic processes such as co-creation and participation, having social infrastructures, and diverse, affordable, and inclusive design indicate people and community theme (Pelsmakers et al., 2022, p. 5). Moreover, the quality of craftsmanship, beautiful, joyful, delightful spaces, and sensory delight form the delight theme (Pelsmakers et.al, 2022, p. 5). The examples’ responses were evaluated through those indicators.

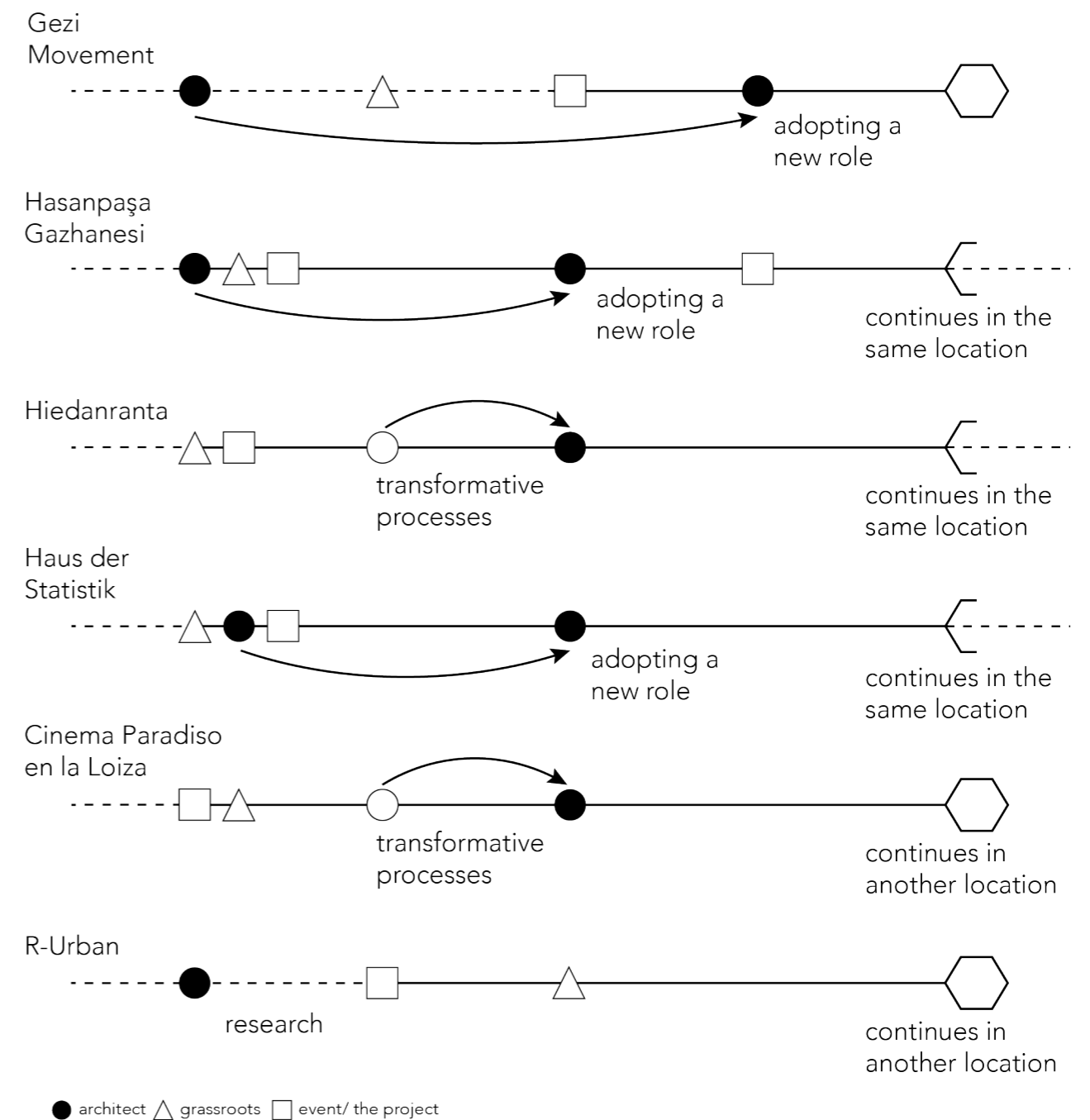


Figure 22. examples’ processes, produced by the author

5.1. Through Projects

The Gezi Movement started by seeking and advocating climate and spatial justice for the last green space in Istanbul and evolved into a search for social justice. In Gazhane, which has pursued similar searches for justice for many years with the same concerns in Istanbul, these concepts are provided today, albeit controversially. One of the criticisms of Gazhane is that it conveys the narrative about the climate in the new Climate Museum without being associated with its own history. Discussing and reckoning with the ecological consequences of the coal extracted from the mines in Zonguldak, which is 300 kilometers away from the energy of Istanbul, was needed. Furthermore, the labor, resistance, and environmental pollution in the mines and Gazhane could have created a powerful narrative for the Climate Museum. As Asu Aksoy (2021) mentioned in her radio show, an awareness-raising story should have been narrated in the refunctioning of this industrial heritage, which is dependent on climate both technically and socially (Açık Radyo, 2021).

Similarly, Hiedanranta has a controversial result about social and ecological sustainability. The citizens still have spaces like Paja, the mansion, and the indoor skatepark. However, the circus crew was displaced due to the demolition of their building and they could not find any place to practice in Hiedanranta. It is admirable that

the process has offered this opportunity to the city's people, artists, and artisans for a while. However, social and spatial justice can only be sustained if these people have spaces to achieve their potential. On the one hand, the competition project aims to demolish some buildings and have new buildings on an artificial island, ecological sustainability of Hiedanranta became a debated issue. Instead of cleaning the lake, which has been contaminated due to industrial activities, and turning it into a recreational space; constructing new structures on a fill area shows that Hiedanranta is insufficient in achieving its sustainability goal.

On the other hand, the vacant HdS building is transforming for social, artistic, and cultural goals to maintain the spatial equity of artists and migrants who were driven to the outskirts. It is an example project created with public-civic collaboration to promote climate justice by addressing the spatial requirements of those most at risk of being negatively impacted by crises. Similarly, Cinema Paradiso en la Loiza held free cinemas for everyone on a busy street, strongly associated with spatial and social justice. In addition, the organization of events with the community on the once-vacant plot also contributed to this throughout the process. Likewise, R-Urban focuses on city resilience by empowering citizens and encouraging their participati-

on. The strategy focuses on creating social benefits with activities initiated at the neighborhood scale.

Gezi was an exceptionally inclusive and intersectional polyphonic space. People took care of each other and space in solidarity. They expressed their demand for similar urban planning. Moreover, they demonstrated the scenarios in which this alternative is practiced at small scales in the park's occupy process. They claimed that free and inclusive public spaces are needed in the city. Those spaces should be for sharing and learning from each other, not for capital to make a profit. Unlike other gashouses in Istanbul, another free and public space is Gazhane, thanks to the struggle of volunteers and architects for many years. However, the volunteers demand the implementation of the principles of participation in the governance of Gazhane as well. In particular, they criticize that the 'sterile' restoration reduces the identity of the place and does not leave textures that culture and art practices can relate to and interpret (Açık Radyo, 2021). The places needed to reflect their history and respond to users' needs.

On the other hand, while artisans still use Paja and skateboarders use their skatepark; Some groups, such as the circus in Hiedanranta, were unable to continue their activities due to the demolition. There is concern that as construction increases, displacement will also increase (Alatalo, personal communication, 5 April). Furthermore, Haus der Statistik adopts inclusive

and affordable design as its primary focus. They aim to make the building a collaborative and accessible space for refugees, artists, residents, and the municipality. Moreover, how tCSE designed the furniture responds to this objective of accessibility for everyone. It is a place designed for and with children, older adults, and the community by everyone sharing their insights. Similarly, the design of R-Urban is responding to inclusivity and affordability by locating the hubs in disadvantageous neighborhoods to increase their resilience to the crisis by emancipating them with the offered functions.

Empowering citizens to participate in decision-making related to their space and encouraging them to co-produce space for justice were keys in all selected examples as it helps to ensure a climate and social and spatial justice. R-Urban intentionally focuses on this issue and responds to these aspects, while other examples refer to it through their actions and processes. Hiedanranta and Gazhane are located in a somewhat blurrier area. They can obtain justice more holistically by taking into account relevant criticisms. For this reason, it is necessary to follow the further stages of the processes to make a more precise comment.

5.2. Through Roles

architect as mediator

The mediation role undertaken by Afife Batur, Elina Alatalo, and Raumlabor played an essential role in the sustainability and completion of the project, which was carried out with other stakeholders such as the municipality, conservation committee, neighborhood residents, and students. During the Gazhane process, Afife Batur's Chamber of Architects, Kadıköy Municipality, and the civil initiative Gazhane Environmental Volunteers acted as a bridge between the academy and became key in preserving the last remaining parts of Gazhane after the conservation board decision was made. Afife Batur assumed the responsibility of this place as an industrial heritage that should be passed on to future generations. Moreover, she wanted to ensure spatial justice by conveying the demands of the neighborhood residents, who demanded to preserve this memory of the city about labor and climate, to the relevant institutions in the role of mediator. Similarly, people lost their motivation as the location of the sauna project, which was decided to be built in Hiedanranta, was changed during the process and prolonged. In that respect, Elina Alatalo

ignited the motivation again by conveying the demands of the schools and participants in Holland to the municipality. Her role as mediator enabled the municipality to accept the open-ended design brought about by the participatory, improvisation, co-creation, and co-building process and support this democratic process. Elina Alatalo described her role in Hiedanranta as an enabler during interviews. That is why she is included under the title of mediator because it covers this definition. In another example, ZUsammenKUNFT Berlin cooperated with the municipality and established koop5. This process is also an example of the role of the mediator. The design concept developed by Raumlabor strengthened initiatives' hands to negotiate this area's feasibility with the municipality. The quality of the design had an impact on demonstrating that this proposed concept is achievable with benefits. So, they engaged the role of mediator by creating quality design work.

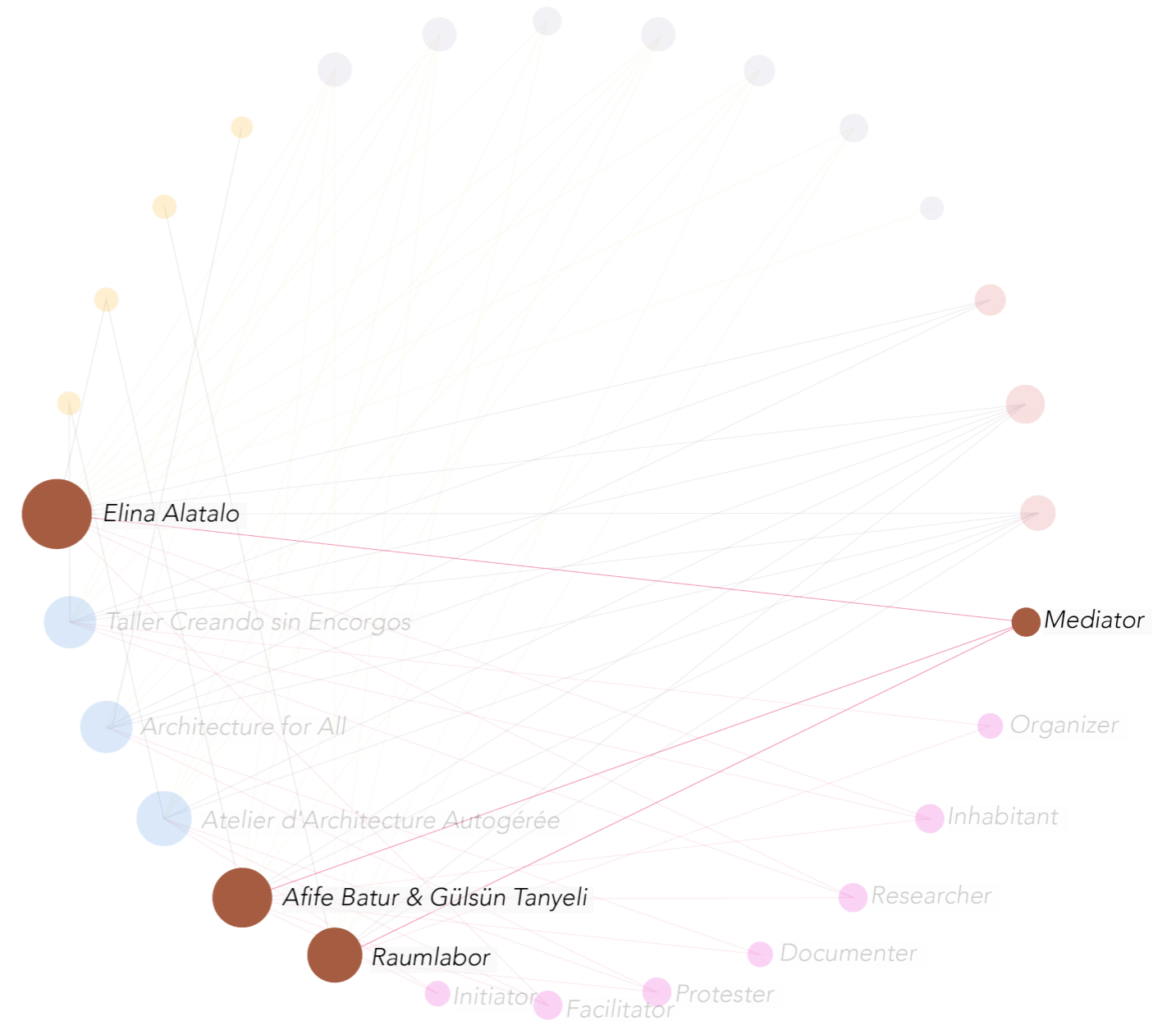


Figure 23. architect as mediator, produced by the author

architect as organizer

Raumlabor organized the Making Futures School, an alternative education that helped to explore the spatial potential of the Haus der Statistik building while also experimenting with on-site and alternative learning models in architecture. Alongside its organizer role, Raumlabor has created a platform to explore the spatial potentials of HdS as a social infrastructure by adapting co-creation processes. It opened an area of experience and discussion at HdS in a joyful and delightful space for future generations to try and discover how they can work to ensure spatial and social justice by adopting a different architectural practice. Similarly, tCSE explores participatory, alternative learning on-site with its students. They established the co-creation process by viewing the community as experts based on observation and empathy. This process, shaped by taking people and the community as the center, offered diverse, affordable, and inclusive design outputs for everyone as targeted. tCSE co-created a beautiful, joyful, and delightful space by organizing a learning, knowledge, and skill-sharing workshop for Cinema Paradiso en la Loiza to become a

social infrastructure. Both teams took the role of organizer and led the co-creation process by encouraging local citizens to participate in these processes and being conscious of the value they could offer with their experiences.

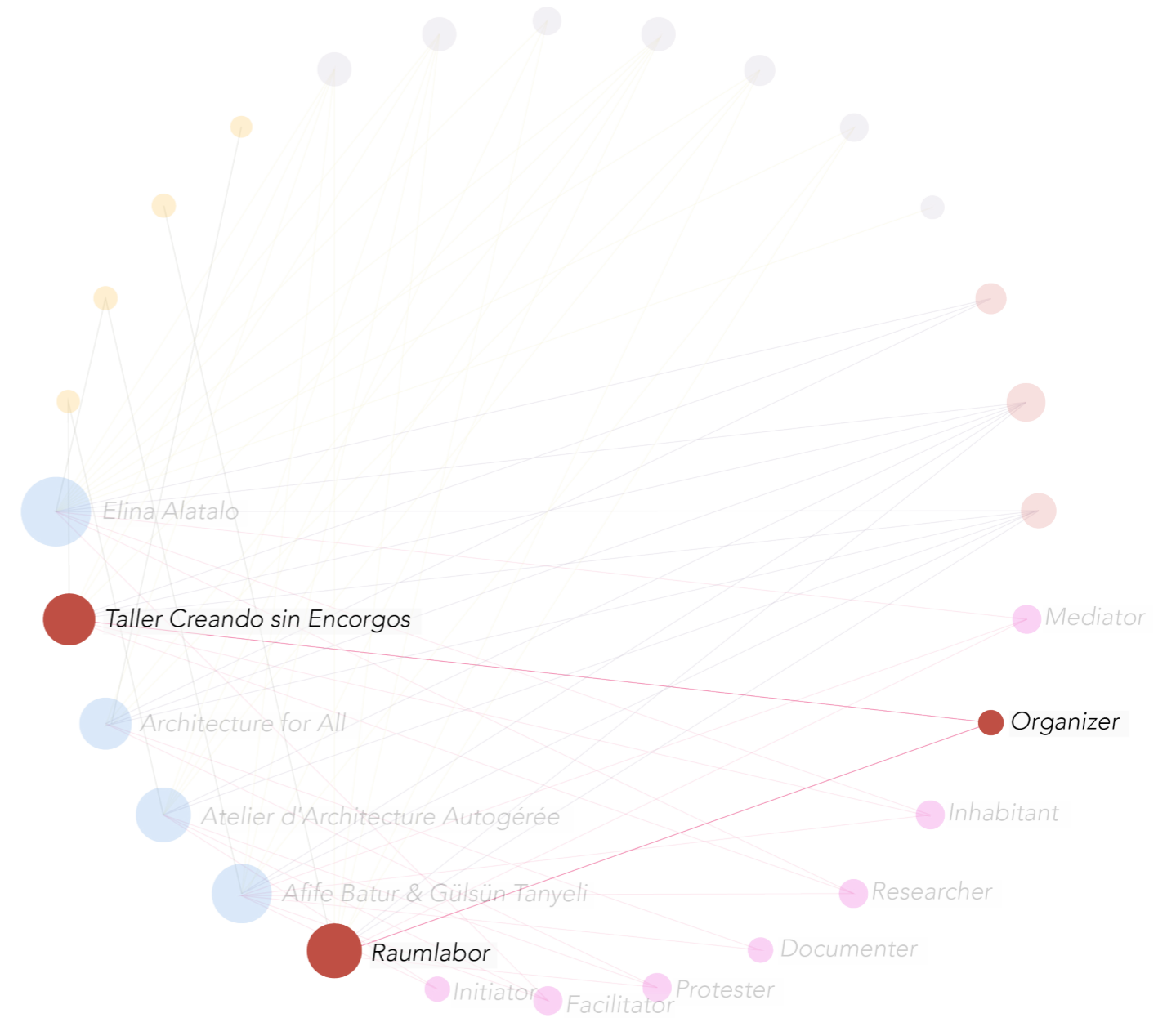


Figure 24. architect as organize, produced by the author

architect as inhabitant

Although this is not an automatically assumed role, it takes action with the urge to change the environment. The role of inhabitant is actively assumed by being aware of the built environment, community, and grassroots organizations, in other words, social and spatial dynamics. Afife Batur, who lives 500 meters from the Gazhane, and Elina Alatalo, who lives close to Hiedanranta, Omayra Rivera Crespo from tCSE, walked less than 15 minutes to reach Cinema Paradiso en la Loiza, had many insights and knowledge as they were able to interact with these locations frequently. Being familiar with the dynamics of the neighborhood, they were equipped with insights to transform vacant spaces. They could engage comfortably in these grassroots activities as they collaborated with their neighbors to fill these empty spaces with life. Hence, they quickly observed that the organization needed a diverse, affordable, and inclusive design for everyone in these vacant spaces.

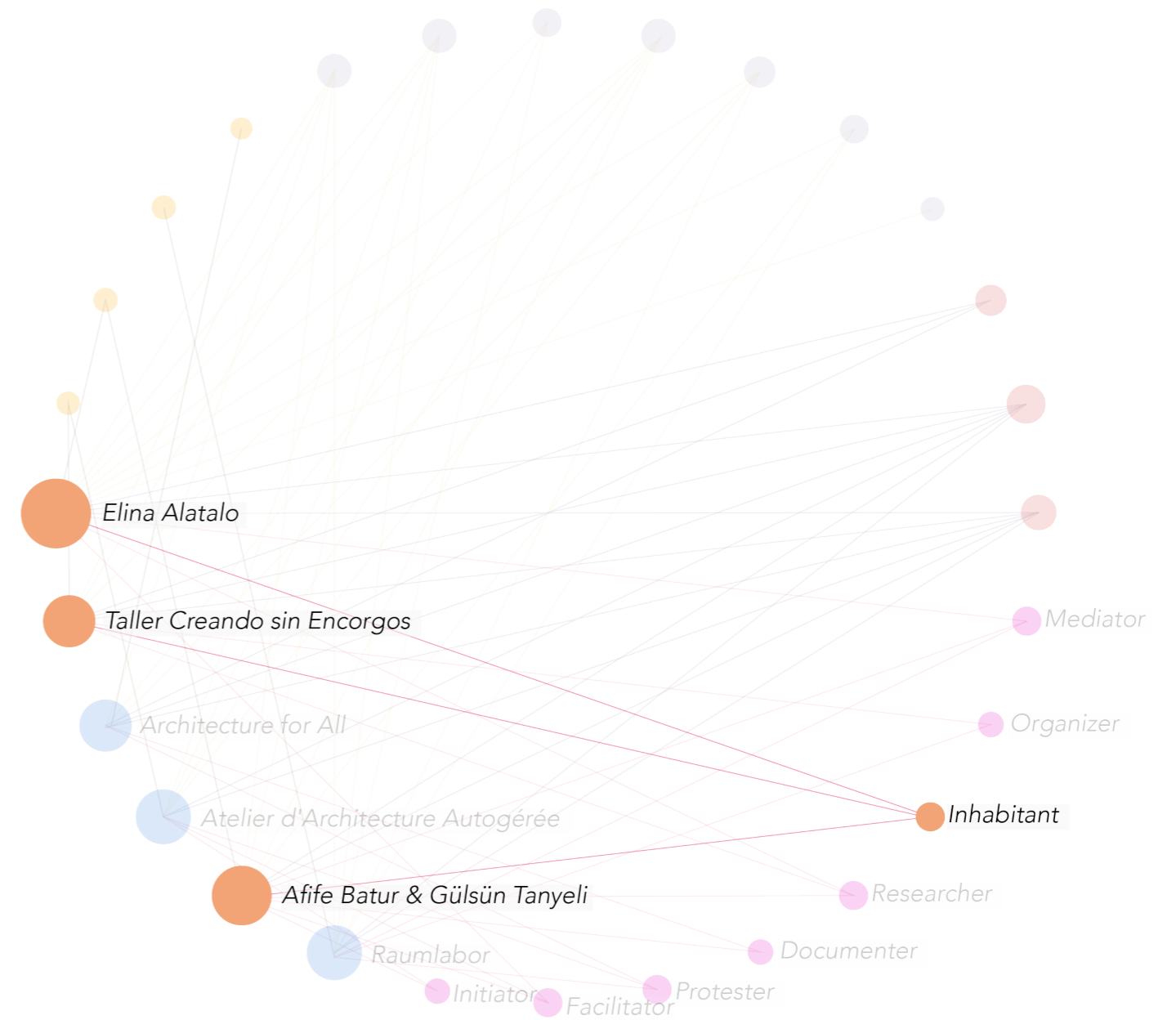


Figure 25. architect as inhabitant, produced by the author

architect as researcher

Gülsün Tanyeli and Afife Batur from Gazhane and Elina Alatalo from Hiedanranta carried out activities in the field with their university research groups. In terms of Gazhane, they took part in the role of researchers, sharing their knowledge of preparing and examining interview questions to understand what people want in Gazhane. In the same way, they started the discussions on the reuse of industrial heritage in Turkey with the university's leadership and contributed to the literature. As mentioned earlier, it was critical to adopt the role of researcher and transmit the story of Gazhane to future generations, to open a space for discussion about the energy and climate story and future scenarios, and to try to achieve spatial and social justice. Although Elina Alatalo stated in the interview that she was not fully involved in a grassroots organization due to her role as a researcher, she was happy that those in the grassroots described her as "our researcher." This role has helped her form deeper ties and engage with her students and ones from Holland during the construction process of the sauna. This role was critical in coordinating it and helped

create delight by displaying quality craftsmanship. As the action research project of the atelier d'architecture autogérée (AAA), R-Urban feeds their research and practice in a loop. Focusing on creating resilient cities, they transformed leftover spaces with programs empowering citizens, such as urban agriculture, recycling, social housing, and local culture. It was a model that emerged as a result of R-Urban research, as well as a model that was shaped repeatedly with its practices. Especially in future scenarios, adaptable buildings, including climate change adaptation, play an important role. R-Urban hubs, designed with design for disassembly, were transported to Gennevilliers when displaced from the lot in Colombes. The same inhabitants who adopted co-creation and participation remained active in the relocated AgroCité.

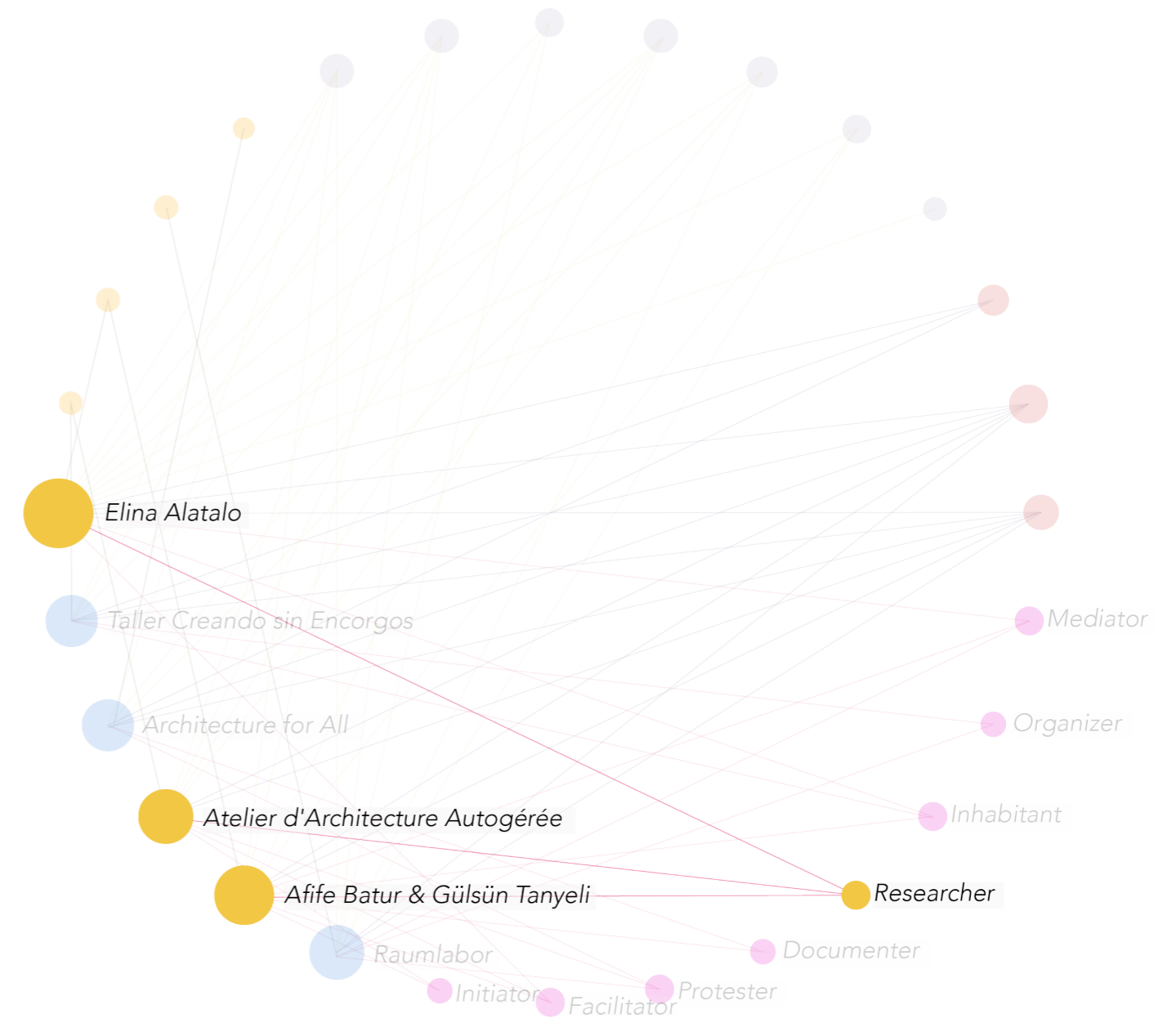


Figure 26. architect as researcher, produced by the author

architect as documenter

Architecture for All and Afife Batur had moments when they assumed the role of a documenter in the process. In the interview, Emre Gündoğdu from Architecture for All stated that he evaluates their role in Gezi as an archivist. It is categorized here because documentation is an encompassing concept.

They think it was necessary to keep the memory of the spatial solutions produced in Gezi by non-architects. So, they took photographs and produced drawings. Since those are temporary yet effective during a protest, they record it by documenting. The creative solutions for sharing and producing collectively with the materials at hand became a guide for Architecture for All in the following years in their projects. Besides, they carried out collective work to achieve the news that started with the Taksim Pedestrianization Project chronologically on a website. They recorded the memory of their actions, such as the festivals they organized, the interviews, and speeches on the free lectern. At the same time, it was essential to keep the collective memory of this civil resistance in order to

pass these practices in public space on to future generations. In Gazhane, however, the documentation was more technically necessary; the architect documented the buildings using her knowledge and equipment. Afife Batur pioneered studies such as surveying and restitution to obtain the conservation board's approval to protect this area. Both took a different stance as documenters because documentation records technical input, social context, and memory.

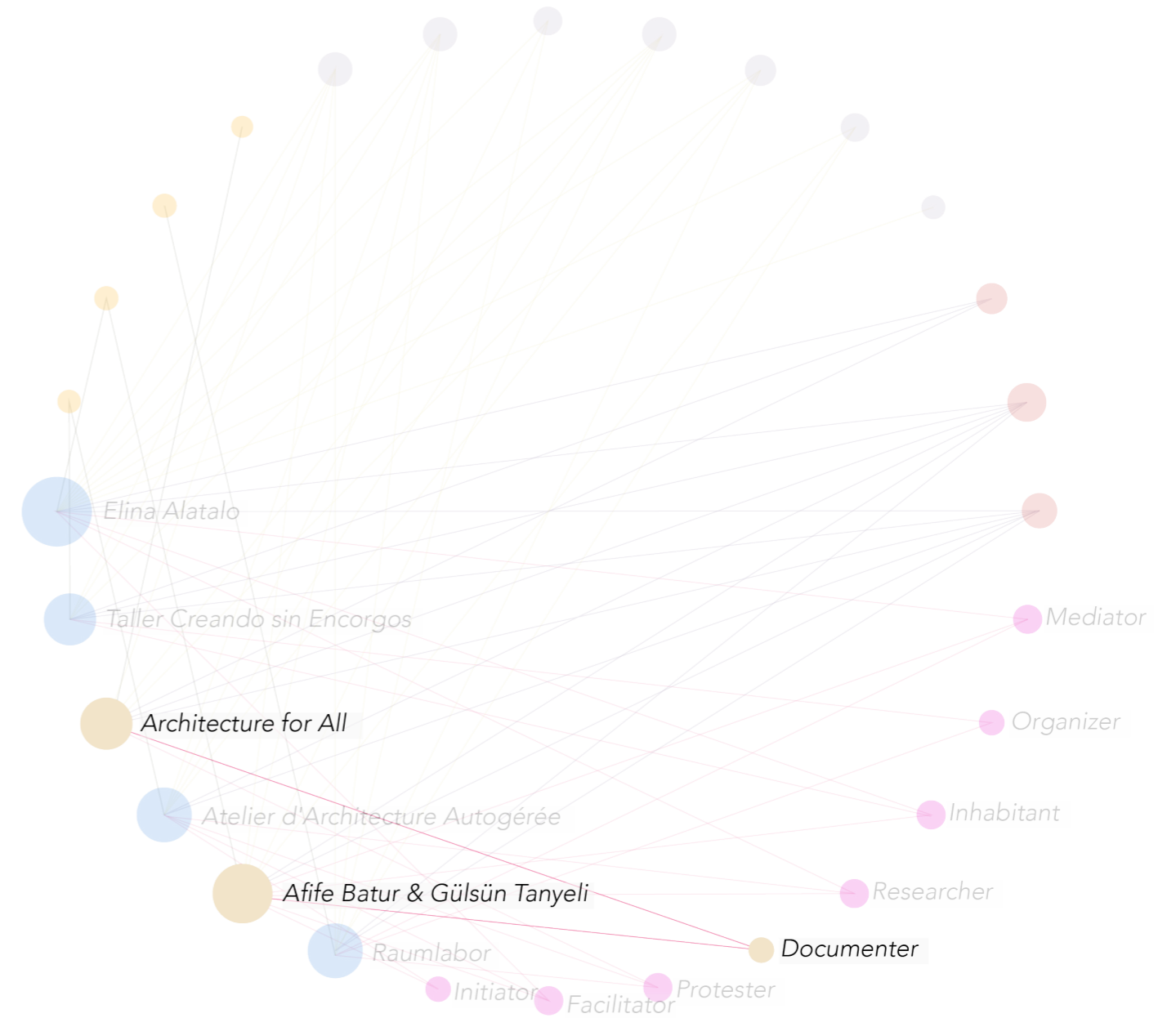


Figure 27. architect as documenter, produced by the author

architect as protester

Although there is a stance against the status quo in all selected examples, this role will be discussed through architects who experienced a straightforward protest process. As the role of Architecture for All during a resistance is examined, they inevitably take on the role of protesters. Yelta Köm from Architecture for All reflected in the Blueprint that their role was the activist to ensure climate, social, and spatial justice. Here the protester's role includes activism in it. Moreover, their role as protesters allowed them to observe and think about the architecture without architects. They constructed their protests using rhetorical discourse to imagine an alternative planning practice.

The newly elected municipality's decision to dismantle the AgroCité hub to build a parking lot triggered a wave of solidarity. The professionals, researchers, citizens, and residents of Colombes protested this top-down decision (Petrescu, Petcou, and Baibarac, 2016). AAA organized the protests and approached end-of-life strategies in a way not only material-wise but also negotiating for nearby relocati-

on. AAA activated the locals who had never been involved in politics (Awan et al., 2011). Furthermore, the Haus der Statistik process started with a protest. Raumlabor, who was not in the initiator team, soon joined them. They continued to work on the use of the building. They took on this role with other actors to make the HdS building inclusive and affordable for everyone.

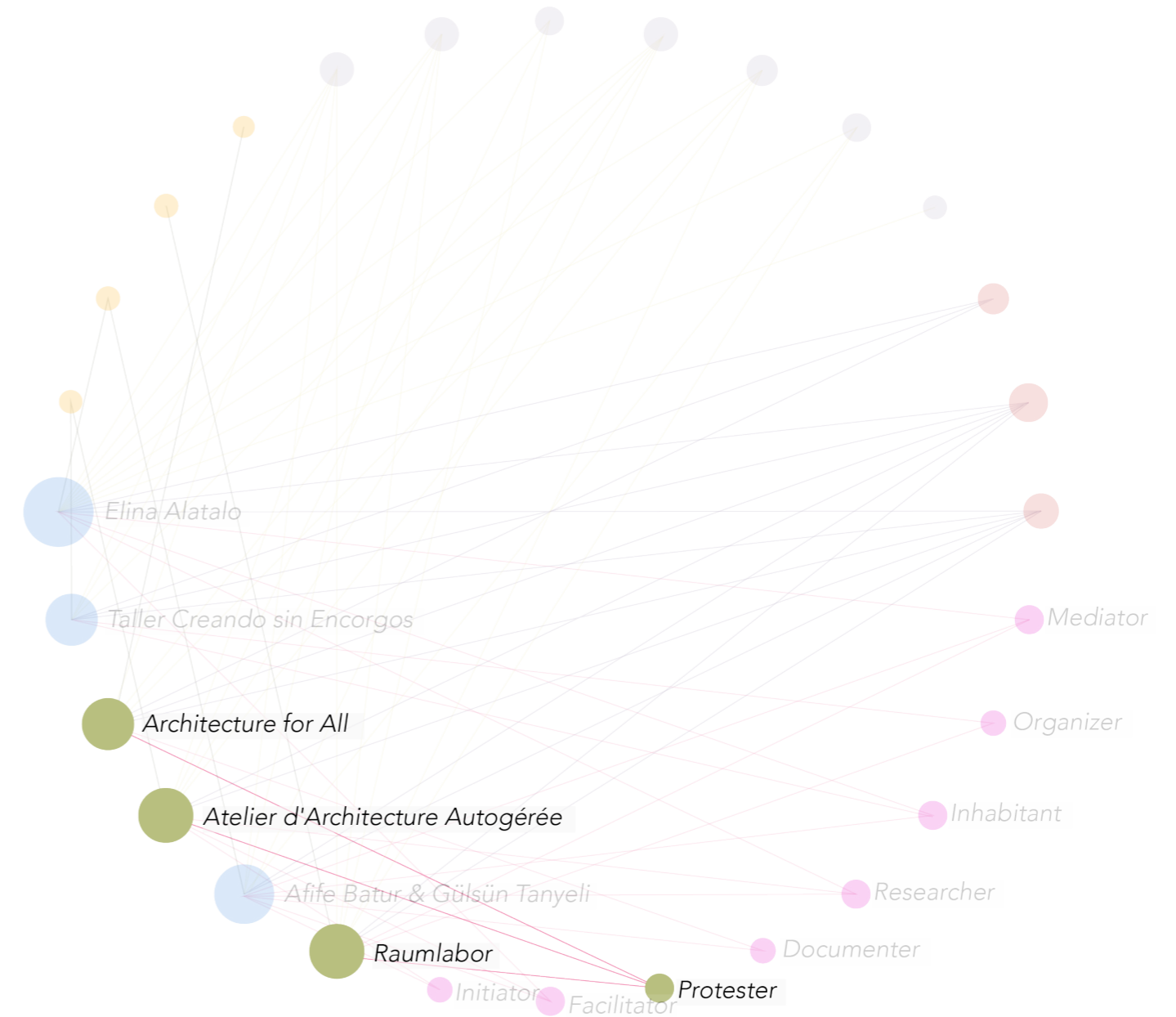


Figure 28. architect as protester, produced by the author

architect as facilitator

There were moments when architects had to play a facilitating role in the events, festivals, and construction processes. Afife Batur undertook the role of facilitator in the Gazhane process to make the long-lasting struggle a democratic process by sharing and applying the information the volunteers needed. Elina Alatalo also played the role of facilitator during the Nordic Superblock workshop, the sauna process, and the Narrating Hiedanranta workshop. Hiedanranta took on this role to produce discourse in a participatory way by engaging with actors. Likewise, Omayra Rivera Crespo defines tCSE's role as many things within the process. Their role is closer to being a facilitator by considering the construction and coordination of processes between students, filmmakers, and community members. They tried to produce and transform space parallel to the plurality of design responses. AAA played a facilitator role in democratic processes and governance related to activities involving citizens for creating space, urban transformation, and resilience in R-urban (Petrescu, Petcou, and Baibarac, 2016).

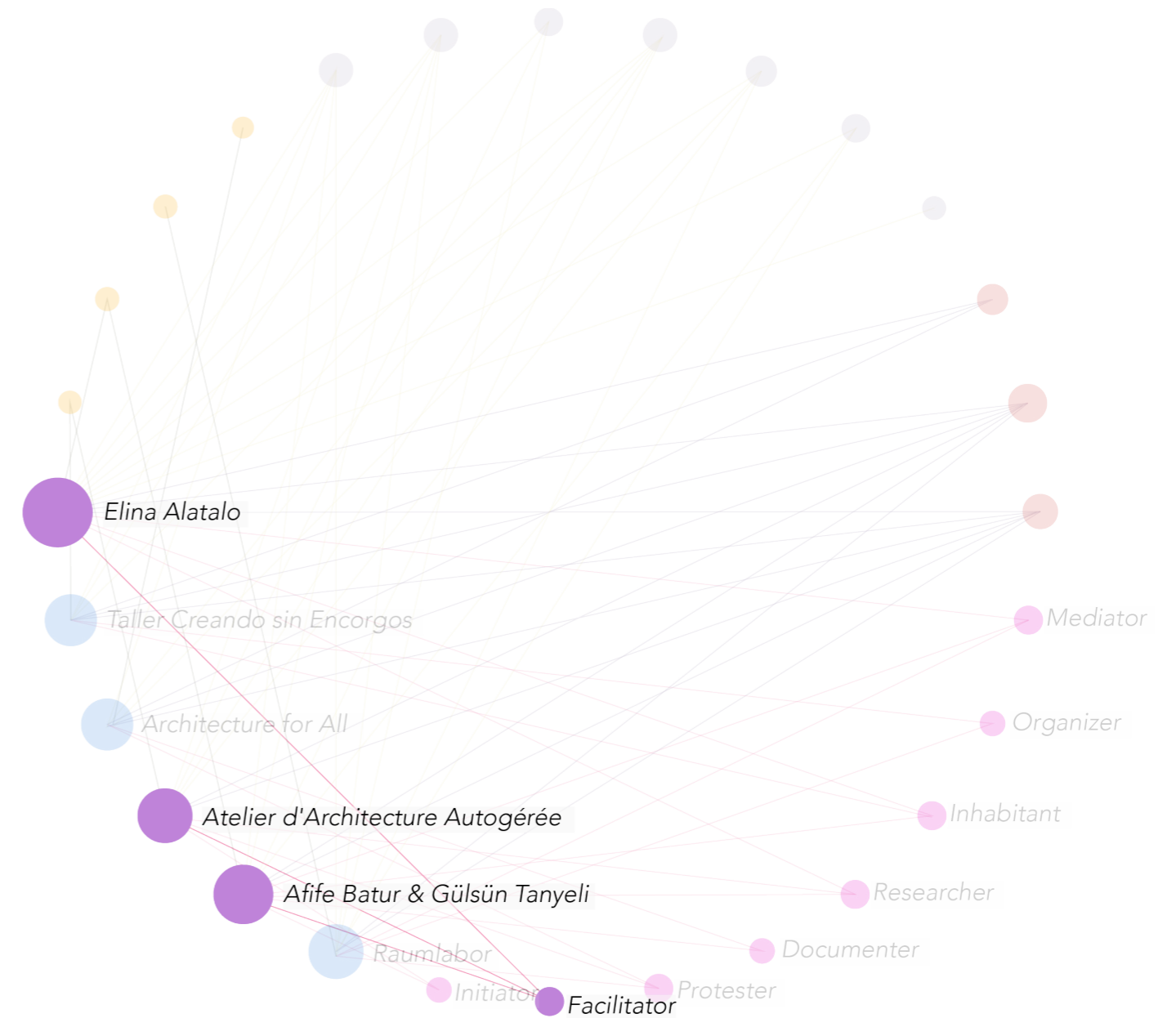


Figure 29. architect as facilitator, produced by the author

architect as initiator

Other examples joined an existing grassroots, while Afife Batur and AAA acted as initiators to organize citizen engagement. Afife Batur is the person who brought Hasanpaşa Gazhanesi to the agenda and plays a vital role in the organization of the industrial heritage. This was crucial in preserving the neighborhood's memory for future generations. She contributed to conservation and awareness-raising activities and established cooperation with volunteers. On the other hand, unlike conventional architecture, awaiting a request for a project from a "client," AAA is interested in self-initiatives (Awan et al., 2011, p. 41). By establishing informal networks based on their previous experiences and research, they are interested in reusing leftover urban spaces through citizen engagement, empowerment, and resiliency (Awan et al., 2011, p. 105).

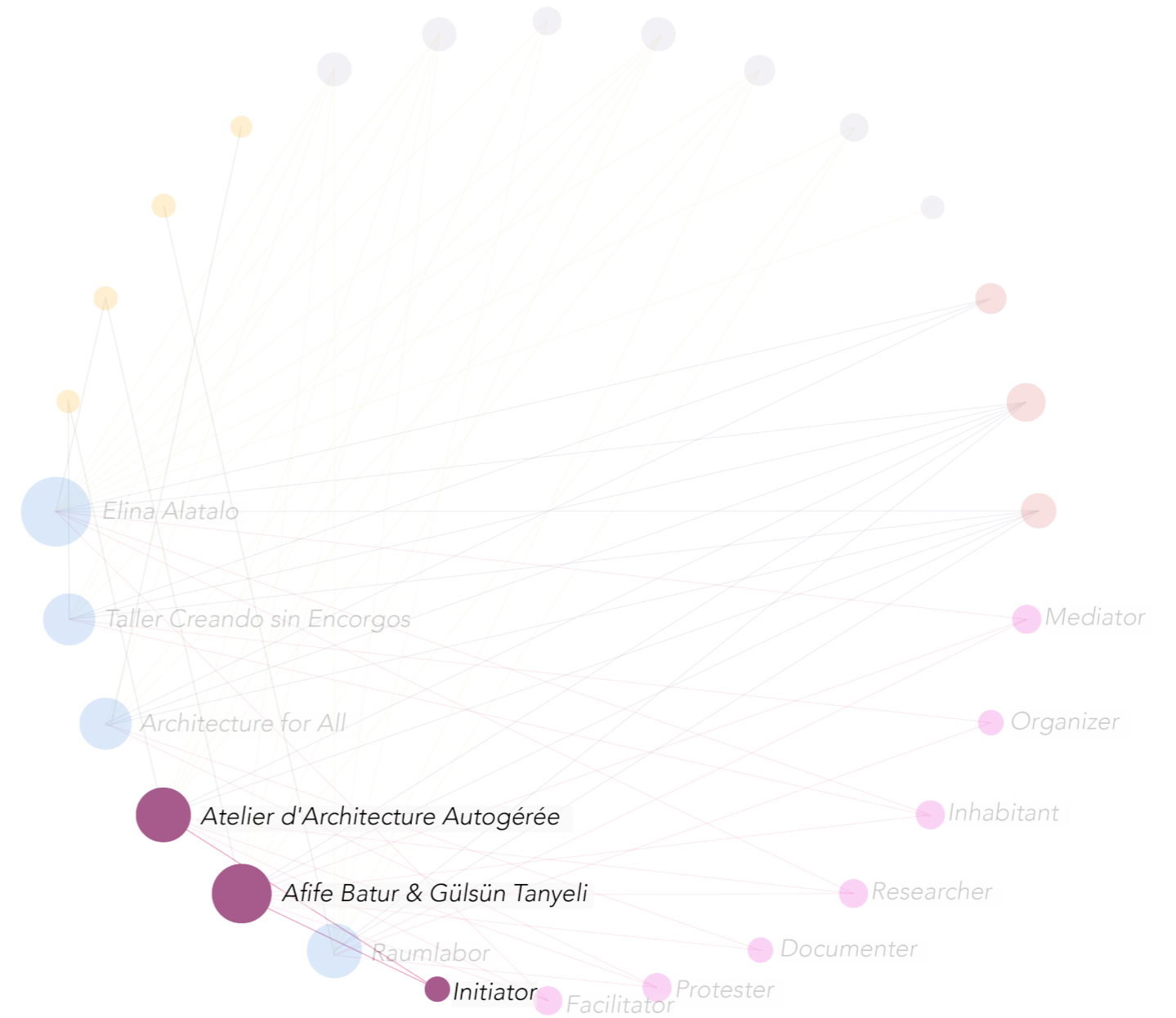


Figure 30. architect as initiator, produced by the author

“There is definitely a spot for an architect or for a person who understands urban politics, but it is a different role one drawing” the plans or designs.”

Alatalo, personal communication, 5 April)

Architects needed to employ varying roles during the process, or the process transformed their perspective and motivated them to search for different roles for different ways of practicing. In the examples, citizen engagement is always a key to achieving sustainability in the design for the architects regardless of the roles. Architects have the knowledge for technical solutions, yet they are aware that architects need to consider ensuring social solutions in sustainability too. Consequently, social architects and planners who prioritize the benefit of people and the planet and social-value creation processes are needed (Samuel, 2018, p. 119). The architects pursue other skills to practice, such as project writing to get funded for sustainability actions. AAA's R-Urban process is an exam-

le of this. Furthermore, they should organize workshops encouraging participation like Elina Alatalo to enable creative discussions. Instead, they need to organize and facilitate workshops to empower citizens to participate in each design process step actively. Also, students must grasp the community's demands and translate them into the design. The education requires presenting alternative ways of doing architecture for the existing communities.

In the same way, Architecture for All was investigated when they were students. Raumlabor and tCSE practiced in their examples by creating a hands-on workshop series to transform their sites. Raumlabor and tCSE emphasize opening up space to local knowledge, skills, and cont-

tributions from their experiences through empathy. Afife Batur and AAA have similar skills to initiate local communities and encourage citizens to lead self-organized processes. Advocacy and negotiating skills are vital for architects coordinating the relationship between varying stakeholders. As Omayra Rivera Crespo pointed out in the interview, architects must employ many roles, such as octopus, but most importantly, they need empathy and respect.

Conclusion

A summary of key findings relating to research objectives and research questions is concluded in this chapter, along with the contribution. Additionally, the research limitations and opportunities for further research were reviewed.

This thesis aimed to investigate the possible roles of architects and planners as part of grassroots practices in response to a sustainable built environment and the climate emergency. The research was carried out with people who are currently involved in those processes. Instead of elaborating on the selected examples in a conventional 'case study' approach by only introducing and focusing on their spatial qualities, this research focused on processes, architects, and grassroots. Six cases, including the Gezi Movement and Gazhane, located in Istanbul, Turkey; Hiedanranta in Tampere, Finland; Haus der Statistik in Berlin; R-Urban in Colombes, France and Cinema Paradiso in San Juan, Puerto Rico, were chosen to examine their processes and the role of architects and planners. Therefore, data were collected through literature reviews and interviews using scientific sources and different sources such as social media, news, magazine, podcasts, and online lectures.

The results highlight that sustainability in the built environment requires architects and planners to participate in grassroots processes with their knowledge, experience, and design skills—solutions for sustainability need to be co-produced with the involvement of architects and grassroots. In short, sustainability requires architects and planners to focus on social solutions and community engagement, unlike technicalities and building performances. Other findings demonstrate that the way of responding to the climate crisis is linked with inclusion, and the architect should undertake different roles to be involved in both the design and the whole process. They can develop advocacy, empathy, and negotiation skills by adopting one or more roles, such as a mediator, organizer, inhabitant, researcher, documenter, protester, facilitator, and initiator. Regarding the different roles of architect, knowledge, and skills about architecture becomes meaningful in the co-production of alternative spaces with grassroots.

This work contributes to how architects and planners take on different roles as part of grassroots and how to navigate better to achieve a sustainable built environment. This has previously been discussed with a focus only on architects rather than their roles at the grassroots. This study is limited as it focuses on a small group of architects and planners.

More detailed research on the theme of 'care,' which appeared during data collection, especially during interviews, was not directly addressed in the thesis but should be explored further in future research.

Bibliography

1. Alatalo, E., Kuoppa, J., Laine, M. and Sjöblom, J. (2021). Crafting a planning issue with citizens in the context of planning competition: a case of 'Nordic Superblock'. *Journal of Urban Design*, 26(1), pp.117–131. doi:https://doi.org/10.1080/13574809.2020.1832886. [Accessed 24 Apr. 2023].
2. Alatalo, E., Leino, H., Laine, M. and Turku, V. (2023). Heating up the sauna: Analogue model unraveling the creativity of public participation. *Planning Theory*, pp.1–20. doi:https://doi.org/10.1177/14730952231166567.
3. Altınsay Özgüner, B. (2021). Bir Uzun Koruma Mücadelesi: Tarihi Hasanpaşa Gazhanesi'nden Müze Gazhane'ye. *Mimarlık Dergisi*, 421, pp.16–20.
4. Antaki, N. and Petrescu, D. (2022). Designers roles in civic pedagogies of co-making: lessons from the Global South and North. *CoDesign, International Journal of CoCreation in Design and the Arts*, pp.1–23. doi:https://doi.org/10.1080/15710882.2022.2123927.
5. Anttiroiko, A.-V. (2016). City-as-a-Platform: The Rise of Participatory Innovation Platforms in Finnish Cities. *Sustainability*, 8(9), p.922. https://doi.org/10.3390/su8090922 [Accessed 23 Apr. 2023].
6. Autiola, M., and Holopainen, M. (2016). Nollakuidun pilaantuneisuustutkimus, 1510027318-003, Ramboll Finland Oy
7. Awan, N., Schneider, T. and Till, J. (2011). *Spatial agency : other ways of doing architecture*. London: Routledge, pp.50–51.
8. Ay, D. and Miraftab, F. (2016). *Invented Spaces of Activism: Gezi Park and Performative Practices of Citizenship*. The Palgrave Handbook of International Development, pp.555–574. doi:https://doi.org/10.1057/978-1-137-42724-3_31. [Accessed 23 Apr. 2023].
9. Baeten, G. (2012). Normalising Neoliberal Planning: The Case of Malmö, Sweden. *GeoJournal Library*, [online] 102, pp.21–42. doi:https://doi.org/10.1007/978-90-481-8924-3_2 [Accessed 23 Apr. 2023].
10. Baeten, G. (2017). Neoliberal Planning. In: M. Gunder, A. Madanipour and V. Watson, eds., *The Routledge Handbook of Planning Theory*. Routledge, pp.105–117.
11. Batur, A. (2003). Katılımcı Görüşleri - 3. In: Hasanpaşa Gazhanesi Kültür ve Sanat Merkezi Alternatif Stratejik Yönetim Projesi Sonuç Dokümanı. Papirüs Basım, pp.81–85.
12. Berggren, K., and Altés Arlandis, A. (2013). From Berlin to the polar circle: a conversation with Francesco Apuzzo and Axel Timm from Raumlabor. In: Alberto Altés and Oren Lieberman (ed.), *Intravention, durations, effects: notes of expansive sites and relational architectures*. Spurbuchverlag, pp. 46-63.
13. Böhm, K. (2017). Trade as Architecture: Public Realming Through Tangible Economies. In: D. Petrescu and K. Trogal, eds., *The Social (Re)Production of Architecture*. Routledge, pp.175–191.
14. Brenner, N. (2017). Is "tactical urbanism" an alternative to neoliberal urbanism? Reflections on an exhibition at the MoMA. In: D. Petrescu and K. Trogal, eds., *The Social (Re)Production of Architecture*. Routledge, pp. 113–129.
15. Dalia Milián Bernal, D., Kyrönviita, M., Alatalo, E., and Turku, V. (2023). Learning from insurgent spatial practices. Unpublished.
16. De Angelis, M. (2012). Crises, movements and commons. *Borderlands e-journal*. 11 (2), 46–48.
17. De Angelis, M. and Harvie, D. (2014). The Commons. In: M. Parker, G. Cheney, V. Fournier and C. Land, eds., *The Routledge Companion to Alternative Organization*. Routledge, pp.280–294.
18. deSousaSantos, B. (2009). *A Non-Occidental West?: Learned Ignorance and Ecology of Knowledge. Theory, Culture & Society*, 26(7-8), pp.103–125. doi:https://doi.org/10.1177/0263276409348079.
19. Duman, M. (2013). *MİMARLIK ÖĞRENCİLERİNİN AKTİF OLMA ALANININ TANIMLANMASI; 'HERKES İÇİN MİMARLIK' OLUŞUMU ÜZERİNE BİR DEĞERLENDİRME*. MSc Thesis.
20. Ercivan, A. (2004). *Gazhanelerin yeniden işlevlendirilmesi / The Reuse of the gasworks*. MSc Thesis. pp.93–100.
21. *Gazhane Çevre Kültür İşletme Kooperatif (2003)*. Hasanpaşa Gazhanesi Kültür ve Sanat Merkezi Alternatif Stratejik Yönetim Projesi Sonuç Dokümanı. Papirüs Basım.
22. Gülçin Ural, A., & Sarıman Ozen, E. (2022). An analysis of heterotopic space: Hasanpaşa Gazhane, enlightening once again. *A|Z ITU JOURNAL OF THE FACULTY OF ARCHITECTURE*, 19(2), 445–457. https://doi.org/10.5505/itujfa.2022.97355 [Accessed 23 Apr. 2023].
23. Gundlach, K., Marlow, F., Peters, N. and Wall, R. (2022). Model projects as tools for cooperative urban development: The case of Haus der Statistik in Berlin. *IOP conference series*, 1078(1), pp.012110–012110. doi:https://doi.org/10.1088/1755-1315/1078/1/012110.
24. Gündoğdu, İ.E. (2022). *MÜŞTEREK BİR MİMARLIK İMKANI: HERKES İÇİN MİMARLIK DERNEĞİ*. PhD Thesis.

25. Harvey, D. (1973). The Right to the City (2008). In *Social Justice and the City*. University of Georgia Press, pp. 315–332. <http://www.jstor.org/stable/j.ctt46nm9v.11> [Accessed 23 Apr. 2023].

26. Harvey, D. (1989). From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism. *Geografiska Annaler. Series B, Human Geography*, [online] 71(1), pp.3–17. doi:<https://doi.org/10.2307/490503> [Accessed 23 Apr. 2023].

27. Harvey, D. (2008). The Right to the City. *New Left Review*, 14.

28. Havik, K. and Alberto Altés Arlandis, A.A.A. (2022). Choreography as a tool to understand architectural situatedness: a mediating intervention at Hiedanranta industrial heritage site, Finland. *The Journal of Architecture*, 27(4), pp.539–557. <https://doi.org/10.1080/13602365.2022.2122533> [Accessed 23 Apr. 2023].

29. Hernberg, H. (2022). Architects as ‘Mediators’: Socio-political roles in mediating the ‘temporary use’ of vacant spaces. [PhD Thesis] Available at: <http://urn.fi/URN:ISBN:978-952-64-0775-3> [Accessed 23 Apr. 2023].

30. Heynen, N., Perkins, H. A., and Roy, P. (2006). The Political Ecology of Uneven Urban Green Space: The Impact of Political Economy on Race and Ethnicity in Producing Environmental Inequality in Milwaukee. *Urban Affairs Review*, 42(1), 3–25. <https://doi.org/10.1177/1078087406290729> [Accessed 23 Apr. 2023].

31. Is “tactical urbanism” an alternative to neoliberal urbanism? Reflections on an exhibition at the MoMA N

32. Karppinen, T.K.M. (2018). Anaerobic digestion of sedimented fiber from pulp industry for hydrolysis and biogas production. [MSc Thesis] pp.5–9. Available at: <https://urn.fi/URN:NBN:fi:tty-201808142104> [Accessed 23 Apr. 2023].

33. Kavut, İ.E. and Selçuk, H.E. (2022). Tarih Endüstri Yapılarının Yeniden İşlevlendirilmesinde Parazit Mimari Kullanımı: Santral İstanbul ve Müze Gazhane. *MSGSÜ Sosyal Bilimler*, 1(25), pp.198–220. doi:<https://doi.org/10.56074/msgsusbd.1123845> [Accessed 23 Apr. 2023].

34. Kobierska, A. (2023). Resisting neoliberal planning by manifesting the right to the city with insurgent and tactical planning praxis. [MSc Thesis] Available at: <https://urn.fi/URN:NBN:fi:tuni-202302011979> [Accessed 23 Apr. 2023].

35. Kolkwitz, M. and Luotonen, E. (2021). Contesting the Architect’s Role through Radical Participatory Design: A Discussion with Al Borde and raumlabor. In: S. Pelsmakers and N. Newman, eds., *Design Studio Vol. 1: Everything Needs to Change: Architecture and the Climate Emergency*. RIBA Publishing, pp.57–66.

36. Kvitkova, N. and Manfredi, L. (2021). Reconfiguring the Neoliberal City: Three Stories of Urban Pioneers in Berlin. In: M. Cerruti But, G. Setti and A. Kercuku, eds., *Spatial Tensions in Urban Design*. Springer Cham, pp.149–159.

37. Lefebvre, H. (1991). *The Production of Space*. Oxford: Blackwell.

38. Markku Kuisma (1993). *Metsäteollisuuden maa : Suomi, metsät ja kansainvälinen järjestelmä 1620-1920*. 1st ed. Suomen historiallinen seura, pp.1620–1920.

39. Mayer, C. and Bader, M. (2018). The Agency of Spatial Practice: Architecture as Action. *Architectural Design*, 88(5), pp.122–127. doi:<https://doi.org/10.1002/ad.2353>.

40. Mazbaşı Berktaş, H. (2012). Kadıköy Hasanpaşa Bölgesi’nin tarihi çevre analizi ve sıhhileştirme önerileri / Urban conservation analysis of Kadıköy Hasanpaşa Region and advises for maintenance of buildings. MSc Thesis. pp.21–23.

41. Milián Bernal, D. (2022). Narratives of Appropriation Abandoned Spaces, Entangled Stories and Profound Urban Transformations. *Writingplace: Journal for Architecture and Literature.*, 6, pp.69–89.

42. Milián Bernal, D (2020), Temporary uses of vacant and abandoned urban spaces in Latin America: An exploration. In *Built Environment and Architecture as a Resource: Proceeding Series*. 1 edn, vol.

2020, The NAAR Proceedings Series, pp. 181-209, NAF/NAAR Symposium, 1/01/00. Available at: <http://urn.fi/URN:NBN:fi:tuni-202008176494> [Accessed 23 Apr. 2023].

43. Miraftab, F. (2009). Insurgent Planning: Situating Radical Planning in the Global South. *Planning Theory*, 8(1), pp.32–50. doi:<https://doi.org/10.1177/1473095208099297> [Accessed 23 Apr. 2023].

44. Miraftab, F. (2017). Insurgent Practices and Decolonization of Future(s). In: M. Gunder, A. Madanipour and V. Watson, eds., *The Routledge Handbook of Planning Theory*. Routledge, pp.276–288. doi:<https://doi.org/10.4324/9781315696072-22>.

45. Özokcu, M.G. (2015). MİMARLIK ALANINDA ALTERNATİF BİR SÜREÇ: HERKES İÇİN MİMARLIK OVAKENT PROJESİ. MSc. pp.33–36.

46. Peet, R., and Watts, M. (eds.), (2004). *Liberation Ecologies: Environment, Development and Social Movements* (2nd ed.). Routledge. <https://doi.org/10.4324/9780203235096> [Accessed 23 Apr. 2023].

47. Pelsmakers, S., Hoggard, A., Kozminska, U. and Donovan, E. (2022a). *DESIGNING FOR THE CLIMATE EMERGENCY : a guide for architecture students*. Milton: RIBA Publications.

48. Pelsmakers, S., Hoggard, A., Urszula, K. and Elizabeth, D. (2022). *DESIGNING FOR THE CLIMATE EMERGENCY : A Guide for Architecture Students*. Milton: RIBA Publications, p.4.

49. Petrescu, D., and Trogal, K. (2017). The social (re)production of architecture in 'crisis-riddled' times. In: D. Petrescu and K. Trogal, eds., *The Social (Re)Production of Architecture*. Routledge, pp. 1–21.

50. Petrescu, D., Petcou, C., and Barabarac, C. (2016). Co-producing commons-based resilience: lessons from R-Urban. *Building Research & Information*, 44:7, 717-736. <https://doi.org/10.1080/09613218.2016.1214891> [Accessed 23 Apr. 2023].

51. Petrescu, D. (2020). An Alternative Practice in Times of Crisis. In: H. Harriss, R. Hyde and R. Marcaccio, eds., *Architects After Architecture: Alternative Pathways for Practice*. Milton: Taylor and Francis, pp.105–111.

52. Petrescu, D. and Petcou, C. (2023). Commons-Based Mending Ecologies. In: D. Papadopoulos, M. Puig de la Bellacasa and M. Tacchetti, ed, *Ecological reparation: repair, remediation and resurgence in social and environmental conflict*. [online] Bristol, UK: Bristol University Press, pp.275–288. Available at: <https://doi.org/10.51952/9781529216073.ch018> [Accessed 23 Apr. 2023].

53. Purcell, M. (2009). Resisting Neoliberalization: Communicative Planning or Counter-Hegemonic Movements? *Planning Theory*, 8(2), pp.140–165. <https://doi.org/10.1177/1473095209102232> [Accessed 23 Apr. 2023].

54. Sager, T. (2011). Neo-liberal urban planning policies: A literature survey 1990–2010. *Progress in Planning*, 76(4). <https://doi.org/10.1016/j.progress.2011.09.001> [Accessed 23 Apr. 2023].

55. Schneider, T. (2017). Notes on social production. A brief commentary. In: D. Petrescu and K. Trogal, eds., *The Social (Re)Production of Architecture*. Routledge, pp. 21–29.

56. Scott-Cato, M. and Hillier, J. (2010). How could we study climate-related social innovation? Applying Deleuzian philosophy to Transition Towns. *Environmental Politics*, 19(6), pp.869–887. [doi:https://doi.org/10.1080/09644016.2010.518677](https://doi.org/10.1080/09644016.2010.518677) [Accessed 23 Apr. 2023].

57. Seyfang, G. and Smith, A. (2007). Grassroots innovations for sustainable development: Towards a new research and policy agenda. *Environmental Politics*, 16(4), pp.584–603. <https://doi.org/10.1080/09644010701419121> [Accessed 23 Apr. 2023].

58. Springer, S. (2010). Neoliberalism and Geography: Expansions, Variations, Formations. *Geography Compass*, 4(8), pp.1025–1038. <https://doi.org/10.1111/j.1749-8198.2010.00358.x> [Accessed 23 Apr. 2023].

59. Tasan-Kok, M.T. (2012). Introduction: contradictions of neoliberal urban planning. In T Tasan-Kok and G Baeten (eds), *Contradictions of Neoliberal Planning: Cities, Policies, and Politics*. Springer Science+Business Media, Dordrecht, pp. 1-19. https://doi.org/10.1007/978-90-481-8924-3_1 [Accessed 23 Apr. 2023].

60. Tosun, J. and Schoenefeld, J.J. (2016). Collective climate action and networked climate governance. *Wiley Interdisciplinary Reviews: Climate Change*, 8(1), p.e440. [doi:https://doi.org/10.1002/wcc.440](https://doi.org/10.1002/wcc.440) [Accessed 23 Apr. 2023].

61. Turan, I. (2014). *Post-World's End Architecture: Istanbul*. Blueprint, p.180.

62. Uphoff, N. (1993). Grassroots organizations and NGOs in rural development: Opportunities with diminishing states and expanding markets. *World Development*, 21(4), pp.607–622. [https://doi.org/10.1016/0305-750x\(93\)90113-n](https://doi.org/10.1016/0305-750x(93)90113-n). [Accessed 23 Apr. 2023].

63. Williams, F. (2020). An Alternative Practice in Times of Crisis. In: H. Harriss, R. Hyde and R. Marcaccio, eds., *Architects After Architecture: Alternative Pathways for Practice*. Milton: Taylor and Francis, pp.283–290.

64. Yiğit Turan, B. (2017). *Occupy Gezi Park The Never-Ending Search for Democracy, Public Space, and Alternative City-Making*. In: J. Hou and S. Knierbein, eds., *City Unsilenced Urban Resistance and Public Space in the Age of Shrinking Democracy*. Routledge, pp.83–93.

65. Yiğit Turan, B. (2017). *Occupy Gezi Park The Never-Ending Search for Democracy, Public Space, and Alternative City-Making*. In: J. Hou and S. Knierbein, eds., *City Unsilenced Urban Resistance and Public Space in the Age of Shrinking Democracy*. Routledge, pp.83–93.

Online Sources

65. Atayurt, U., interviewed with Demirtaş, I., Uçar, N. and Yiğit, E. (2021). ENDÜSTRİYEL MİRASI MÜŞTEREK KÜLTÜREL ALANA DÖNÜŞTÜRME MÜCADELESİ Gazhane'den müşterek haneye. [online] Available at: <https://birartibir.org/gazhane-den-musterek-haneye/> [Accessed 24 Apr. 2023].
66. Atelier d'Architecture Autogérée (2014). R-Urban Social Innovation AAA. [online] Available at: <https://www.youtube.com/watch?v=j4B8DDOUpcE&list=PLE-XxaoA-KInqnLBrODGSfNBQ3R-W5-Lq&index=8> [Accessed 24 Apr. 2023].
67. Bader, M., Peters, N. and Blanche Goesele, L. (2021). About Urbane Praxis . [online] Berlin : ZK/U Press. Available at: https://hausderstatistik.org/wp-content/uploads/2021/12/UeberUrbanePraxis_Dokumentation_digital-200dpi.pdf [Accessed 24 Apr. 2023].
68. Cinema Paradiso - Cine Comunitario. (n.d.). Available at: <https://www.facebook.com/haycinehoy> [Accessed 24 Apr. 2023].
69. Gazete Kadıköy. (2010). 2010 Avrupa Kültür Başkenti Kadıköy'ü Teğet Geçti | Haberler. [online] Available at: <https://www.gazetekadikoy.com.tr/gundem/2010-avrupa-kltr-baskenti-kadiky039-teget-geti> [Accessed 24 Apr. 2023].
70. Hämäläinen, T. (2018). THE POWER

OF DIY URBANISM: HOW A GROUP OF SKATEBOARDERS CHANGED THE CITY. From Rurban to Urban | Reinventing the Finnish City. Available at: <https://urbanfinland.com/2018/07/25/the-power-of-diy-urbanism-how-a-group-of-skateboarders-changed-the-city/> [Accessed 24 Apr. 2023].

71. Hasanpaşa Gazhanesi nasıl korunabildi?. Kültürel Miras Ve Koruma: Kim İçin? Ne İçin?, (2021). Açık Radyo.

72. Hasanpaşa Gazhanesi'nde tasavvurlar ve gerçekleştirenler?. Kültürel Miras Ve Koruma: Kim İçin? Ne İçin?, (2021). Açık Radyo.

73. Herkes İçin Haber Ajansı HİHA (2013). Sana Soran Oldu Mu? [online] www.youtube.com. Available at: https://www.youtube.com/watch?v=r_gccmtgE4Q [Accessed 24 Apr. 2023].

74. Herkes İçin Mimarlık (2013). Taksim için daha iyi bir proje istiyoruz! #GeziParkiiçinTaksim #AyağaKalk #DirenGeziParki. [online] Change.org. Available at: <https://www.change.org/p/taksim-i%C3%A7in-daha-iyi-bir-proje-istiyoruz-geziparkii%C3%A7intaksim-aya%C4%9Fakalk-direngeziparki> [Accessed 24 Apr. 2023].

75. Herkes İçin Mimarlık (2020) [Twitter] 28 September. Available at: <https://twitter.com/herkesicin/status/1310515411797127168> [Accessed 24 Apr. 2023].

76. Herkes İçin Mimarlık (Architecture For All). (n.d.). About. [online] Available at: <https://herkesicinmimarlik.org/en/about/> [Accessed 23 Apr. 2023].

77. Herkes İçin Mimarlık (Architecture For All). (n.d.). Did Anyone Asked You? [online] Available at: <https://herkesicinmimarlik.org/en/calismalar/did-anyone-asked-you/> [Accessed 24 Apr. 2023].

78. Herkes İçin Mimarlık (Architecture For All). (n.d.). Traditional Gezi Park Festivals. [online] Available at: <https://herkesicinmimarlik.org/en/calismalar/traditional-gezi-park-festivals/> [Accessed 24 Apr. 2023].

79. İçer, T., interviewed with Uçar, N. (2021). Gazhane Çevre Gönüllüleri'nin 25 Yıllık Mücadelesi: Müze Gazhan. [online] mikroskope. Available at: <https://www.mikro-scope.com/ayna/gazhane-cevre-gonullulerinin-25-yillik-mucadelesi-muze-gazhane/> [Accessed 24 Apr. 2023].

80. İstanbul Büyükşehir Belediyesi Şehir Planlama Müdürlüğü (2021). Taksim Meydanı ve Çevresi Yayalaştırma Projesi | Şehir Planlama Müdürlüğü. [online] sehirplanlama.ibb.istanbul. Available at: <https://sehirplanlama.ibb.istanbul/taksim-meydani-cevresi-yayalastirma-projesi/>. [Accessed 23 Apr. 2023].

81. İstanbul Modern (2012). İstanbul Design Biennial - Musibet - İstanbul Modern. [online] Available at: <https://www.istanbulmodern.org/en/exhibitions/>

past-exhibitions/istanbul-design-biennial-musibet_943.html [Accessed 24 Apr. 2023].

82. M. Crespo Claudio, Y. taller Creando Sin Encargos. [online] scholar.harvard.edu. Available at: <https://scholar.harvard.edu/yazmincrespo/taller-creando-sin-encargos> [Accessed 24 Apr. 2023].

83. Malley Campos, M. (2012). Cinema Paradiso en la Loiza. [online] Indiegogo. Available at: <https://www.indiegogo.com/projects/cinema-paradiso-en-la-loiza#/> [Accessed 23 Apr. 2023].

84. Mimarizm. (2008). Gülsün Tanyeli ile Hasanpanpaşa Gazhanesi üzerine. [online] Available at: https://www.mimarizm.com/makale/gulsun-tanyeli-ile-hasanpanpasa-gazhanesi-uzerine_113535?sourceid=113527 [Accessed 24 Apr. 2023].

85. Modellprojekt Haus der Statistik. Modellprojekt Haus der Statistik. [online] Available at: <https://hausderstatistik.org/>. [Accessed 24 Apr. 2023].

86. raumlaborberlin. raumlabor» About. [online] Available at: <https://raumlabor.net/category/6-about/> [Accessed 24 Apr. 2023].

87. reSITE (2020). Leona Lynen on the Collaborative Regeneration of Haus der Statistik. [online] www.youtube.com. Available at: <https://youtu.be/08T4BP8z0Lk> [Accessed 23 Apr. 2023].

88. Sarı Denizaltı Sanat İnisiyatifi (2022). Endüstri Mirasına Kamusalılık Üzerinden Bakmak - Gazhane Çevre Gönüllüleri. [online] [www.youtube.com](https://www.youtube.com/live/ALUYRKvSsa-A?feature=share). Available at: <https://www.youtube.com/live/ALUYRKvSsa-A?feature=share> [Accessed 23 Apr. 2023].

89. Talevi, R. and Shipwright, F. eds., (2019). Making Futures School Newspaper.

90. Taller Creando sin Encargos. Taller Creando sin Encargos. [online] Available at: <https://tallercreandosinencargos.tumblr.com/> [Accessed 24 Apr. 2023].

91. Tamperelainen. (2018). Hiedanranan historiallisesti arvokas Jukola-talo korjataan. [online] Available at: <https://www.tamperelainen.fi/paikalliset/1530073> [Accessed 24 Apr. 2023].

92. The Swamp Pavillion (2018). Being resilient in XXI century - R-Urban by Doina Petrescu. [online] Available at: <https://www.youtube.com/watch?v=fKasD93H-53g&t=1s> [Accessed 24 Apr. 2023].

93. urbantactics. (n.d.). atelier d'architecture autogérée / studio for self-managed architecture . [online] Available at: <https://www.urbantactics.org/> [Accessed 24 Apr. 2023].

94. Valiaikainen Hiedanranta. (n.d.). Väliaikainen Hiedanranta – Valiaikainen hiedanranta. [online] Available at: <https://valiaikainenhiedanranta.fi/valiaikainen-hiedanranta/> [Accessed 24 Apr. 2023].

Visual Sources

95. Akyürek, İ. (2005). 4. Gazhane Şenliği. Available at: <https://www.halkinsesi.com.tr/images/upload/fa14f7dc-cd5c-4933-a1a7-4a-002173abca.jpg> [Accessed 23 Apr. 2023].

96. Architecture for All (2013). #Occupygezi Communal Table. [Illustration] Available at: https://images.adsttc.com/media/images/51cb/17fa/b3fc/4b68/7f00/0035/large_jpg/occupy_table_drawing.jpg?1372264440 [Accessed 24 Apr. 2023].

97. Cinema Paradiso (2012). [Facebook] Available at: https://scontent-arn2-1.xx.fbcdn.net/v/t1.18169-9/149490_421002994600777_1960441290_n.jpg?_nc_cat=108&ccb=1-7&_nc_sid=cdb9c&_nc_ohc=Qbz8yHNTix-YAX8Kiov1&_nc_ht=scontent-arn2-1.xx&oh=00_AfDcWIUgmAntuWkIUjn9M-S7O8AapnsGERQ6jTpRmMnOCTg&oe=6470BC2E [Accessed 23 Apr. 2023].

98. Cinema Paradiso (2012). [Facebook] Available at: https://scontent-arn2-1.xx.fbcdn.net/v/t1.18169-9/577649_401609059873504_734662854_n.jpg?_nc_cat=109&ccb=1-7&_nc_sid=cdb9c&_nc_ohc=no1gta5wL40AX-c-Mko_&_nc_ht=scontent-arn2-1.xx&oh=00_AfBoKZ5ByLHusy_l6v8aMEN-899JlnTxSIa1iw0tL5c2e0g&oe=64706F16 [Accessed 23 Apr. 2023].

100. Giovanazzi, L. (2019). Joint construction of the outdoor facilities. Available at: <https://www.dbz.de/imgs/1/5/5/5/3/9/2/2ce->

[25ae3492c9daa.jpg](https://www.dbz.de/imgs/1/5/5/5/3/9/2/2ce-25ae3492c9daa.jpg) [Accessed 23 Apr. 2023].
101. Jalonen, A. (2019). from the sauna opening. [Facebook] Available at: <https://scontent-arn2-1.xx.fbcdn.net/v/t1.6435->