



## Exploring dynamics, actors and roles in various scaled participatory urban place-makings: The case of “fixers’ club”

Onur Yılmaz\*, Department of Industrial Design, Faculty of Architecture, Istanbul Technical University, 34367 Istanbul, Türkiye; E-Mail: yilmazonur@itu.edu.tr

Cemre Yavuz, Industrial Design Ph.D. Programme, Graduate School, Istanbul Technical University, 34367 Istanbul, Türkiye; E-Mail: ckaya@itu.edu.tr

Çiğdem Kaya, Department of Industrial Design, Faculty of Architecture, Istanbul Technical University, 34367 Istanbul, Türkiye; E-Mail: ckaya@itu.edu.tr

\* Corresponding author

### Abstract

As society faces a range of pressing issues including climate change, social inequality, and economic instability, organizations known as social enterprises are emerging to address these challenges. These organizations not only aim to generate profits but also to create positive economic, environmental, individual, community and social values. A local example, Fixers’ Club (Onaranlar Kulübü), aims to increase dialogue between the city, the environment, and the people through placemaking projects in Turkey. However, unlike many urban place-making social initiatives and organizations, the club has assertive flexibility regarding actors and roles in their projects - which makes them peculiar. In this light, this paper aims to explore and understand dynamics, actors and roles in various scaled social utility urban place-making. To achieve this we focus on three cases by Fixers’ Club. As a result, it is seen that the number of actors and their roles varies significantly according to the scale of the projects which indicates the club’s flexible approach. Also, even though the core team carries out the preparation phases of the projects, actors in the design and implementation phases are mostly outsiders with various expertises.

### Keywords

place-making, urban intervention, Onaranlar Kulübü, Fixers’ Club, social utility, urban hacking

### 1. Introduction

As society faces a range of pressing issues including climate change, social inequality, and economic instability, the rise of social enterprises addresses these complex and interrelated challenges. Social enterprises use innovative approaches and business models to drive positive change and create a more sustainable and equitable future for all. These organizations not only aim to generate profit but also to create positive economic,

environmental, individual, community and most importantly social values (Hirscher et al., 2019). They can take various forms such as non-profits, cooperatives, and for-profit companies. While some social enterprises focus on problems at a global scale, others like Fixers’ Club (Onaranlar Kulübü) in Istanbul focus on local issues.

Fixers’ Club specifically works to transform public spaces into more vibrant and livable areas through the

use of participatory and creative place-making. The flexible approach of the Fixer's Club is noteworthy since the club provides different involvement types for volunteers, experts, government and sponsors according to the needs and procedures of the various projects. By encouraging individuals to take an active role in the design and development of their communities, Fixer's Club hopes to foster a sense of ownership of public space and shared responsibility among residents leading to a more engaged and connected community.

The analyzed cases of Fixers' Club in this paper demonstrate the various involvement types for volunteers, experts, government and sponsors while carrying out participatory placemaking projects. But also, since various projects have different needs and procedures, the club's project processes change significantly with a flexible approach.

### 1.2. Urban Placemaking

Discussions about public spaces are essentially part of discussions about democracy (Avritzer, 2009) since they can be seen as spaces accessible to everyone without discrimination (Kucukali, 2023). These public spaces serve as a backdrop for a multitude of societal activities, where the principles of inclusion, accessibility, and democratic engagement find expression.

Within the context of public spaces and their integral connection to democratic values, urban placemaking emerges as a multifaceted concept deeply rooted in the realm of urban design. This concept is primarily concerned with the physical transformation of urban spaces, representing a fusion of design principles, social catalysts, and platforms for political engagement. Importantly, placemaking is intrinsically centered on people and their interactions within the urban environment. It perceives the place itself as an ever-evolving process, where the physical attributes, including the built environment, are not mere static elements but rather dynamic outcomes shaped by the activities and agency of its users (Lombard, 2014). Consequently, urban landscapes and built environments organically evolve into participatory domains, where the ideals of democracy and civic engagement come to life.

Arefi (2014) emerges as a pioneering figure in the theoretical discourse of placemaking, advocating for a comprehensive taxonomy to navigate its diversity. Arefi's taxonomy identifies three primary strategies: needs-based, which draws upon technical knowledge to address the current and future needs of a given location's inhabitants; opportunity-based, which responds to informal urban practices, such as squatters, seeking to legitimize and redevelop these spaces; and asset-based, which is driven by a community's determination to invest in its own future (Arefi, 2014).

Chan (2011) further expounds on the various approaches to placemaking, emphasizing the role of local communities and stakeholders. Placemaking approaches can be broadly categorized into bottom-up, top-down, and collaborative models. The top-down approach involves substantial investments from public and commercial sectors, where key decision-makers largely dictate the course of placemaking initiatives (Chan, 2011). Conversely, the bottom-up approach, as detailed by Douglas (2016) and Houghton et al. (2015), foregrounds local communities as central actors in the placemaking process, often with minimal involvement from other stakeholders.

Dovey (1985) introduces the concept of participatory design, an approach that fosters collaboration between designers and urban residents in the pursuit of a harmonious coexistence between the built environment and social life. This approach challenges the prevailing paradigm, which packages the expertise of specialists and artists for consumption. Instead, participatory placemaking redefines locations born from such procedures, imbuing them with fresh meanings and the potential to symbolize various connections and environmental design processes (Dovey, 1985). Participatory design is a collaborative methodology encompassing the engagement of diverse stakeholders at different stages of placemaking, ranging from conceptualization and consultation to execution and evaluation, effectively integrating communities and professionals (Cohen et al., 2018).

Habibah et al. (2013) further articulate the notion of place-making as the process of imbuing meaning into a place within the visions, plans, and practices of stakeholders. While urban planners and governments often perceive place-making as the physical transformation of a location through projects, practitioners and self-funded initiatives, such as volunteers and non-profit organizations, view it as a means of enriching the public domain through neighborhood redevelopment initiatives grounded in the area's historical, cultural, and natural heritage (Habibah et al., 2013). Ultimately, place-making entails the creation of spaces or experiences that communities can champion and provide from their unique local perspectives.

One of the prominent actors within the realm of placemaking is the non-governmental organization known as the "Project for Public Spaces," founded in New York during the 1970s. The core tenet of their philosophy is the belief that decisions concerning the urban landscape should be driven by a deep understanding of the individuals who inhabit, work, and engage in recreational activities within that space. According to their approach, placemaking is regarded not as an end in itself but rather as a means to a broader goal. In this framework, the community takes the lead in identifying its own priorities. It is a perspective that carries a stark warning to government officials and self-proclaimed Placemakers who disregard this fundamental principle, as such negligence comes with inherent risks (Project for Public Spaces, 2016).

Since its inception, the Project for Public Spaces has partnered with an impressive array of 3,500 distinct communities, spanning 50 different countries and encompassing all states within the United States. Their mission revolves around gaining insights into the needs and aspirations of society through active listening and thoughtful inquiry. A pivotal aspect of their approach is the meticulous consideration of the intricate interplay between the physical, social, ecological, cultural, and even spiritual elements that define a place. They assert that placemaking is a holistic endeavor, extending beyond specific projects. However, they place a significant

emphasis on prioritizing public spaces as the focal point of placemaking, contending that a community-driven aesthetic inherently leans toward principles of justice, rights, and equity in the context of place (Project for Public Spaces, 2015).

Another noteworthy example in the domain of placemaking initiatives is the City Repair organization. This entity champions a creative and environmentally conscious approach to placemaking, grounded in the recognition of the symbiotic relationship between human communities and the natural environment. City Repair, operational since 1996, has successfully executed numerous projects in the Portland Area, encompassing endeavors such as street paintings, ecological landscaping, and natural building. What sets City Repair apart is its reliance on a primarily volunteer-driven workforce, complemented by the concerted efforts of thousands of citizen activists. The organization offers invaluable support, resources, and opportunities to empower various groups in reclaiming their cultural heritage, influence, and the sheer joy of placemaking. This empowerment is realized through diverse placemaking projects, including natural building, ecological landscaping, and street paintings (The City Repair Project, 2021).

These examples underscore the global context within which contemporary local spaces are conceived and configured. Governments often assume the role of initiators and overseers of urban redevelopment initiatives, frequently relying on private funding and the involvement of private developers for their realization. It is imperative to acknowledge the complex power dynamics that underlie these endeavors, particularly in the delicate interplay between experts and community members. Historically, professional city planners and those with vested interests in urban development have navigated the process of place-building, at times in cooperation and occasionally in opposition.

The global landscape of contemporary local development is characterized by the prominent role of governments as initiators and overseers of urban redevelopment

initiatives. These initiatives often rely on private funding and partnerships with private developers for their realization. However, amidst these endeavors, a profound examination is warranted, particularly in the context of the intricate power dynamics at play between experts and community members. Historically, professional city builders and individuals whose livelihoods are intricately tied to urban environments have collaborated in the process of place-building. This collaboration has been marked by periods of cooperation, as well as instances of conflict and opposition.

Yet, a transformative potential emerges when city dwellers actively engage in design projects, offering the prospect of both sustaining and enhancing an urban life that is accessible, inclusive, egalitarian, and democratic. This potential is vividly illustrated in the projects undertaken by the Fixer's Club.

These approaches show the global context in which contemporary local places are created and shaped, governments are seen as initiators and managers of urban redevelopment initiatives that rely on private funding and private developers to be realized. The most thorough reckoning is needed for the strained power dynamics between experts and community members. Professional city builders and those making their living in cities have traditionally worked together in the process of place-building, often in conflict and occasionally in opposition.

Through the participation of the city dwellers in design projects, sustainment and enhancement of an accessible, inclusive, egalitarian and democratic urban life may be possible, as deployed in Fixer's Club's projects.

### 1.2. Social Value Creation

The concept of value, while often equated with economic metrics, takes on a broader and more nuanced dimension when examined through the lens of Arvidsson (2009). Arvidsson defines value as "a 'socially recognized importance,'" emphasizing the significance that society assigns to an object or issue. In the context of social enterprises dedicated to themes such as urban hacking and urban placemaking, it is this form of value

that predominates. Put simply, the endeavors of these enterprises typically do not yield economic returns; rather, they contribute to the overall well-being of the community, thereby augmenting a sense of added value for citizens. It should also be added that promoting innovative atmospheres, cultivating distinctive surroundings, fostering social unity, and enhancing the quality of life for local residents (Sharp et al., 2005).

Furthermore, as previously noted, social enterprises can assume various organizational structures. In the realm of urban placemaking, for instance, one encounters static groups, collectives, and volunteer organizations, and occasionally hybrids thereof. A common thread among these entities is their commitment to a social approach to creation. In practical terms, this often translates into the absence of rigid roles and segmented work responsibilities akin to corporate structures. This departure from convention engenders novel forms of value for the participants involved. Beyond the tangible output of physical objects, contributors frequently acquire new skills, cultivate a sense of belonging within a community, and find intrinsic value in the pursuit of happiness (Gauntlett, 2011).

To exemplify the manifestation of these principles, this paper turns its attention to the Fixers' Club, a social enterprise engaged in projects falling within the purview of urban hacking and placemaking in Istanbul.

### 1.3. The Case of Fixers' Club

One of the contemporary examples of participatory placemaking organizations, Fixers' Club (Onaranlar Kulübü), which defines itself as a social enterprise that develops social benefit projects with a focus on producing, repairing, and sharing is a modern example of collective placemaking. (Onaranlar Kulübü, n.d.-b). Their aim is to increase the public's belonging to the areas they live with the principles of participation, inclusiveness, and sustainability by making collective production projects and organizing training and workshops to create democratic production and practical spaces for everyone. The club aims to progress in parallel with the Sustainable Development Goals prepared in cooperation with the United Nations and UNDP.

The club has a core team of eight individuals and over 3,000 volunteers, who are listed based on their expertise (D. Güngör, personal communication, January 5, 2023). For instance, creative professionals such as industrial designers, graphic designers, 3D artists, and artists are invited to participate in projects based on their expertise. In addition, the club occasionally holds open calls for designers to participate in projects, such as urban hacking activities. Additionally, volunteers without any specific design skills can also play a role in projects (Duru, 2022).

Initially, the club was established by making small-scale interventions in the city without the involvement of volunteers, such as repairing urban furniture or placing 3D models of cartoon characters on the streets. However, as the club has grown, it has transitioned to larger-scale projects and has involved sponsors, local authorities, manufacturers, and constructors in various processes (see Figure 1).



Figure 1. Stakeholders map of Fixers' Club.

Mostly, enterprises that carry out placemaking projects work in small teams consisting of experts such as designers and architects. As such, these teams pursue

relatively small projects that their teams can handle. On the other hand, when the projects of the Fixers' Club are examined, the difference in scale draws attention. It is possible to reach projects on a wide scale, from placing a 3D printed model of a video game character on a street (see Figure 2) to projects where a huge park is being renovated (see Figure 3). It is seen that, as the scope of these projects changes, the actors and roles are also shaped. While their core team can be sufficient in small-scale projects; they need sponsors, legal permissions from authorities and volunteers and experts in larger ones. Therefore, it can be said that different organizational structures are being established in each project worked on. In light of this conjecture, this paper focuses on the questions below.

- In which organizational ways a social initiative can conduct different-scaled participatory urban place-making activities?
- Who are the actors of different-scaled participatory urban place-making activities, and in which stages are they actively involved?
- What are the roles of actors in different-scaled participatory urban place-making activities, and how do they change according to various projects?
- What are the motivations of different actors in different-scaled participatory urban place-making activities?

**2. Methodology**

The present study employed a mixed-methods approach, comprising online scanning and an in-depth interview with the co-founder of Onaranlar Kulübü. Online scanning of publicly available information, including interviews, news articles, and other materials, served to provide a broad overview of the club and its operations. The interview with Doğukan Güngör, the co-founder, served to confirm and expand upon the findings from the online scanning, as well as to provide further insight into the organizational structure and roles of actors within the club. Following data collection, the interview was transcribed and analyzed thematically, resulting in the identification of two main themes: organizational structure and the roles of actors in various scales of urban place-making.



Figure 2. Super Mario street installation (Onaranlar Kulübü, n.d.-f).



Figure 3. Alman Deresi community and movement area project (Onaranlar Kulübü, n.d.-a).

### 3. Findings

As the scope of our project, we focused on three projects implemented by Onaranlar Kulübü in order to examine the club's scaling strategies in terms of team size and stakeholders. To this end, we selected projects of varying scales, including a street installation, an urban hacking event, and a park renovation project. By examining these diverse projects, we aimed to gain insight into how Onaranlar Kulübü approaches scaling in the context of different types of interventions in the urban realm.

The first project is the Sesame Street installation in the Cihangir district of Istanbul in 2022 (see Figure 4). In this installation, it was noted that the name of this street was Sesame Street and an attempt was made to reference the cartoon with the same name (D. Güngör, personal communication, January 5, 2023). In this context, 3D-printed models of the cartoon's main characters were placed in the street (Onaranlar Kulübü, n.d.-c). D. Güngör (personal communication, January 5, 2023) stated that this project was carried out entirely by the core team, a volunteer expert and a sponsor. It should also be noted that no permission was obtained from local authorities for this street installation.

According to D. Güngör (personal communication, January 5, 2023), the idea for this project arose during a team meeting and was chosen as the preferred option among other alternatives. A volunteer expert was hired for 3D modeling, and a sponsor was found to provide 3D-printing material and logistical support. The painting was made by a member of the core team. The installation was then carried out by the core team. The core team monitors the installation at regular intervals and performs damage control. In the event of any damage being detected, the core team is responsible for repairing it.

The second project is a city hacking workshop that took place in the Bomonti district of Istanbul in 2019 (see Figure 5). In contrast to the Sesame Street installation, the design and production for this project were entirely carried out by volunteers. The concept was initially

proposed by the core team, who then finalized the details of the event (D. Güngör, personal communication, January 5, 2023). Meetings were held with a sponsor company and budget support was secured. There were also sponsors for the venue and production. An open call was made, and 16 participants were selected based on portfolio evaluations. On the first day of the event, the core team provided training on city hacking and social benefit to the participants through presentations. A discovery tour was then organized, during which participants identified the locations they would hack. The participants then designed objects to be placed at these locations and submitted them to the core team of the club. The core team, with the assistance of production sponsors, produced the objects. The following week, the installation of the objects was completed with the participation of all attendees.

In comparison to the previous project, it can be noted that there were many more stakeholders involved in this city hacking workshop. The core team played a more limited role in this project, focusing on communication and coordination rather than a more expansive role as in the previous project. However, the presence of numerous sponsors and the organization of participants likely made the scope of this project more complex.

The third project can be characterized as being highly complex, involving multiple actors, and having a protracted timeline. In the scope of the project, a large area of 3400 square meters in Istanbul's Kalamış Park was renovated (see Figure 6; Onaranlar Kulübü, n.d.-d). The project was initiated through a sponsorship agreement with a global brand, and the initial idea originated from the core team (D. Güngör, personal communication, January 5, 2023). Subsequently, the brand and local government held discussions with the core team, leading to the acquisition of necessary approvals and permissions. The first step involved members of the core team visiting the existing park and conducting interviews with park users to identify their needs. These needs were then visualized and compiled





Figure 4. Sesame Streets characters street installation (Onaranlar Kulübü, n.d.-c).



Figure 5. Bomonti urban hacking project (Onaranlar Kulübü, n.d.-e).



Figure 6. Kalamış Park renovation project (Onaranlar Kulübü, n.d.-d).

into a brief. The core team subsequently identified and contacted volunteer experts with whom it wished to collaborate on the project, sharing the brief with them. The project was subsequently implemented in conjunction with experts in various fields such as graphic design, product design, and installation art.

Under the scope of the project, in addition to the repair of amenities such as a skateboard track, basketball

court, beach volleyball field, and running track, the area was also equipped with a bike park, skateboard repair table, lockers, recycling bins, picnic tables, and sky hammocks (Onaranlar Kulübü, n.d.-d). The renovated Kalamış Park was opened to the public in September 2020. In accordance with the sponsorship agreement, the core team conducts damage assessments and carries out necessary repairs on a bi-annual basis.

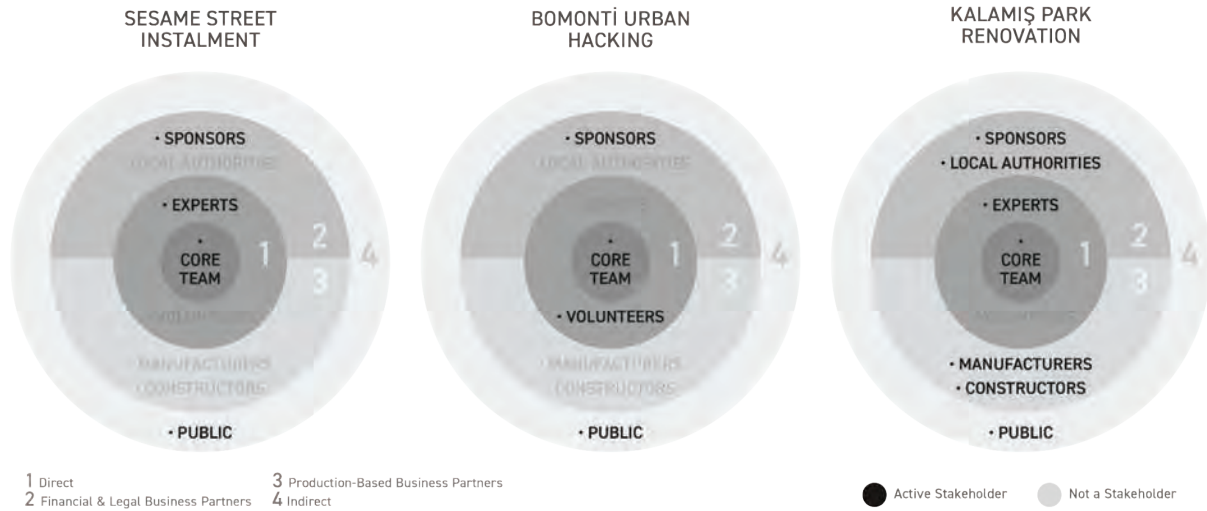


Figure 7. Active stakeholders in various projects.

### 3.1. Actors in Different-Scale Urban Place-Makings

The analysis showed that the actors underwent significant changes in all three projects. However, some partnerships have remained consistent (see Figure 7). For instance, the core team is the actor who originated the initial idea and defined the organizational process in all three projects. In other words, we can say that none of the three projects would have come to fruition if it weren't for the Fixers' Club. However, it can be argued that it is important for the core team's involvement to ensure that the processes progress as desired from start to finish.

Other actors common to all three projects are sponsors and the public. In fact, it is possible to find projects without sponsors in the Fixers' Club's early works. However, D. Güngör (personal communication, January 5, 2023) states that they work with sponsors in their current projects to ensure financial feasibility. The role of these sponsors varies and can include providing support in various areas such as cash, production, materials, logistics, and space. Additionally, while there was only one brand sponsorship in the Sesame Street installation, multiple brands were sponsored in the other projects. The public is a natural stakeholder in the three projects by the Fixers' Club since the output of all three projects is open to everyone's experience/use on the streets of

Istanbul. Therefore, the public appears as one of the most important actors in all three projects.

Experts appear in the Sesame Street installation and the Kalamış Park Renovation. These people contribute to the projects with their professional experience. Unlike volunteers, these people are paid from the sponsorship budget. For example, a 3D artist was employed in the Sesame Street installation to demonstrate design skills. Designers and artists with expertise also worked in Kalamış Park. Volunteers participate in projects to learn about production techniques and to be motivated to participate in urban interventions. In the Bomonti Urban Hacking project, volunteers, who have received training from the core team of the club and have designed objects without any payment, participated. In this context, it can be said that volunteers are actors who have different roles than experts in the projects of Fixers' Club.

Fixers' Club primarily conducts their urban interventions using a guerrilla method (D. Güngör, personal communication, January 5, 2023). In other words, they do not request permission from local authorities for their interventions in urban areas. However, partnerships are maintained in larger renovation projects like Kalamış Park. In this example, the process was realized with the permission of Kadıköy Municipality without any

commercial ties. Finally, it can be said that manufacturers and constructors are worked with in relatively large projects. For example, the Bomonti Urban Hacking project has brands that provide 3D printing support. In Kalamış Park, various productions were required, so work was carried out with companies that produce on a large scale.

### 3.2. Organizational Structure and Roles in Different-Scale Urban Place-Makings

The analysis of actor involvement in processes reveals that various actors hold influential positions within various processes. A particularly noteworthy observation is the role of the core team in the preparatory phase of each process, with other stakeholders frequently absent from the early stages of these processes (see Figure 8). In contrast, active participation in the planning phase is often exhibited by local authorities, sponsors, experts, and volunteers. The provision of the venue may be

undertaken by sponsors or local authorities, while design processes involve the work of experts and volunteers. In other words, the core team of the club tends to adopt a coordinating role rather than actively participating in venue provision and design processes.

In the implementation phase, the actions of the core team can be said to depend on the scale of the project. The procurement of materials is often the responsibility of sponsors or constructors. When the production pertains to small-scale projects such as the Sesame Street Installation or Bomonti Urban Hacking, it is typically carried out by the core team, while larger projects such as the Kalamış Park are implemented by constructors. The process of installation exhibits variation across all three projects under consideration. In the largely core team-led Sesame Street Installation project, installation is also managed by the core team. The Bomonti Urban Hacking project, in which volunteers are involved, sees



PHASES	STAGES	SESAME STREET INSTALMENT	BOMONTI URBAN HACKING	KALAMIŞ PARK RENOVATION
  PREPARATION PHASE	• IDEA GENERATION	CORE TEAM	CORE TEAM	CORE TEAM
	• IDEA DEVELOPMENT	CORE TEAM	CORE TEAM	CORE TEAM
	• RESEARCH	CORE TEAM	CORE TEAM	CORE TEAM
	• SPONSOR RELATIONS	CORE TEAM	CORE TEAM	CORE TEAM
	• LOCAL AUTHORITY RELATIONS	x	x	CORE TEAM
DESIGN PHASE	• WORKSPACE PROVIDER	x	SPONSORS	LOCAL AUTHORITY
	• DESIGN	EXPERT	VOLUNTEERS	EXPERTS
IMPLEMENTATION PHASE	• MATERIAL PROVIDER	SPONSORS	SPONSORS	CONSTRUCTORS
	• MANUFACTURING	CORE TEAM	CORE TEAM	CONSTRUCTORS
	• CONSTRUCTION	x	x	CONSTRUCTORS
	• INSTALLATION	CORE TEAM	VOLUNTEERS	CONSTRUCTORS
	• FEEDBACK COLLECTION	CORE TEAM	CORE TEAM	CORE TEAM

Figure 8. Workload distribution of Fixers’ Club in various projects.

the process undertaken by these volunteers. In the case of the Kalamış Park project, which requires professional installation, it is carried out by a professional construction team.

The collection of feedback is the responsibility of the core team in all projects. In small-scale projects, the core team conducts damage assessments and performs repairs by visiting street placements at predetermined intervals. In larger projects such as the Kalamış Park, damage assessments are carried out and necessary repairs are implemented every six months as stipulated in the contract.

#### 4. Conclusion and Discussion

Influenced by the practices and critiques, placemaking is a type of inclusive and enabling practice that can create a way to maintain a place over time with the full cooperation of the residents, facility managers, institutional leadership, community groups, and other parties affected by the place in accordance with their aspirations and requirements. Professionals and residents work together to confirm, question, and frame action within the dialogic space by deciding who to include and exclude, defining the parameters of action, and choosing ways that prioritize different types of knowledge. These activities in the practice of placemaking shape interactions between people and their surroundings and must thus be viewed as essentially political and moral deeds with the potential to create cherished locations.

It can be claimed that Fixers' Club's activities adopt multi-strategies in terms of place-making. As mentioned in the previous sections, Arefi (2014) introduces three main strategies for place-making acts as needs-based, opportunity-based and asset-based. Fixers' Club's projects use these three strategies in various projects. Kalamış Park project started with collecting the needs of the existing users therefore the project can be considered a needs-based project. The Bomonti urban hacking project benefits from the potential of the urban elements to add value as an artistic way. Thus, it can be seen as an opportunity-based act as a place-making

project. Finally, the Sesame Street installation can be considered as an asset-based act, since the act has not been inspired by a need or opportunity and is shaped by the motivation of future potential interactions by benefiting the humour element.

The analysed cases of Fixers' Club in this paper demonstrate the various involvement types for volunteers, experts, government and sponsors while carrying out participatory placemaking projects. But also, since various projects have different needs and procedures, the club's project processes change significantly with a flexible approach.

Upon examination of the data, it can be observed that roles and stakeholders in the projects undertaken by the Fixers' Club are quite variable. In other words, as seen in Figure 9, various stakeholders take part in various phases with different types of contributions. However, it is particularly apparent that the preparation phase is carried out entirely by the club's core team. This brings with it a certain level of control, in that each project is planned by individuals who have demonstrated their expertise through their own experiences. However, on the other hand, the exclusion of various stakeholders from the community represents an obstacle to the diversity of ideas. In this sense, it may be an alternative to continue developing ideas in collaboration with voluntary participants.

During the design phase, the team's initiative to involve volunteers and experts promises a significant level of participation. Although the expert in the Sesame Street Installation was only in a position of implementation, a wide field was left for volunteers and experts in the Bomonti Urban Hacking and Kalamış Park Renovation projects, encouraging these individuals to create and apply their own value-added. At this point, it can be seen that the core team increases the feasibility of the projects through budget and spatial sponsorships. However, in the Kalamış Park Renovation, detailed data were collected through interviews with park users before the planning process began. The brief created in the design phase, based on the expectations of the community, can

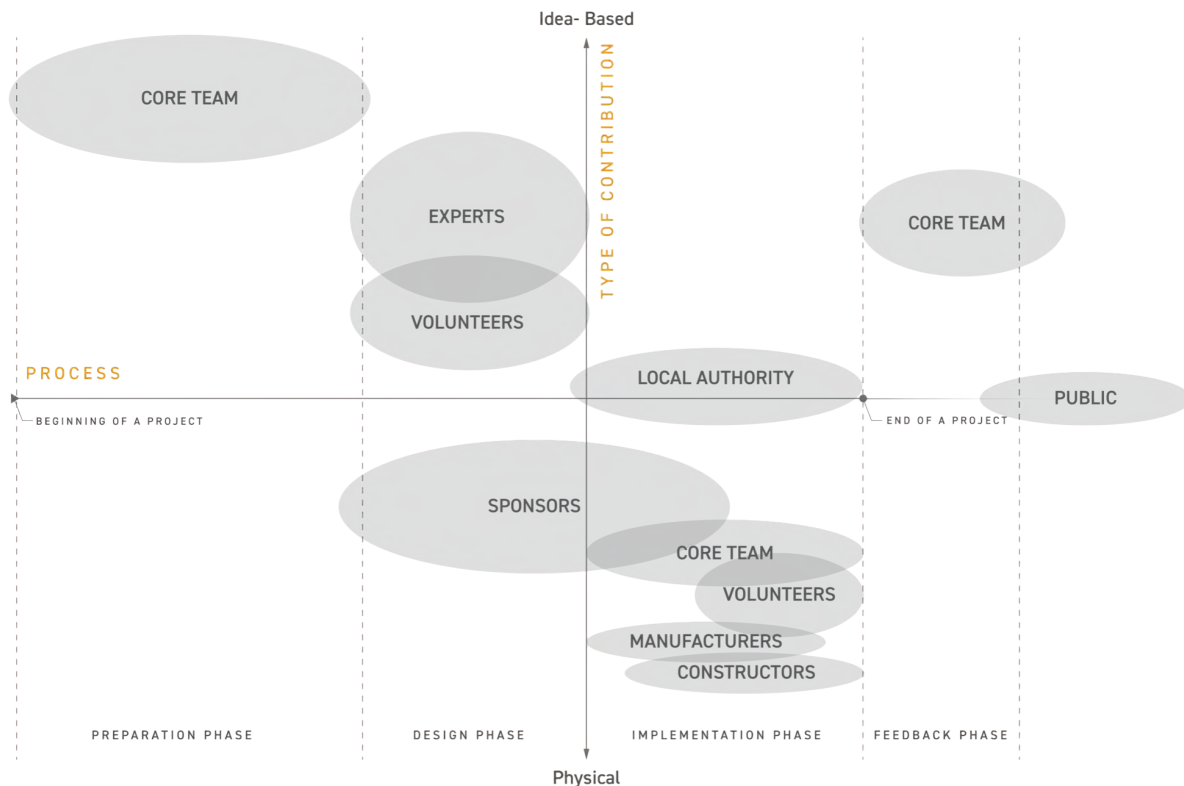


Figure 9. Stakeholders according to project phases and type of contributions.

be said to have constructed a participatory process. The Fixers’ Club demonstrates a high level of flexibility in both the number and roles of stakeholders involved in its projects. This flexibility allows the club to adapt to projects of various scales, from small-scale initiatives that can be completed by the core team to larger projects that require a higher level of expertise and more stakeholders. This adaptability is a significant advantage, as it enables the club to undertake a diverse range of projects, including urban development and community engagement initiatives.

However, it is important to consider the potential for conflict of interest that may arise when the club’s core team is heavily involved in the planning and implementation of a project. It is therefore crucial for the club to establish guidelines and protocols for addressing and resolving any conflicts that may occur.

Overall, the Fixers’ Club can be considered a semi-flexible institutional structure. While the core team plays a central role in the preparation and feedback phases of projects, the involvement of experts, volunteers, constructors, and other actors is dependent on workload and schedule constraints. This institutional structure allows the club to effectively scale its projects, while also maintaining control over the project plan.

One limitation of this study is that it was conducted through interviews and online scanning, and therefore further research incorporating a wider range of data collection methods and a larger number of projects over a longer time frame is recommended in order to achieve a more comprehensive understanding of semi-flexible institutional structures.

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