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The Impact of Alternative Theater Stages on Public Spaces within the Context of Publicness in Kadıköy

Kadıköy Örneğinde Alternatif Tiyatro Sahnelerinin Kamusal Alan Bağlamında Kamusal Mekân ile Etkileşimi

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ABSTRACT

This study defines a theoretical frame that associates the concept of the public sphere as a significant component of public life with the concept of public space based on the common ground of publicness. The concepts of 'publicness' and the 'public sphere', which are used in an explanatory manner for forming common life, also reach beyond this in their consideration of social life as a socialization environment. These issues were discussed based on different approaches. Considering a basic definition of the public sphere as a discussion environment, an argument is made that this discussion environment is supported by the production of ideas. Newly-formed theater environment might have a positive role to reinforce to publicness as previous studies shows. Considering that, the conceptual and spatial aspects of publicness, as presented in this field study concerning alternative stages in Kadıköy, İstanbul, were reviewed through four typologically different theater cases. This study evaluated alternative stages' interaction with the public space based on observations, spatial analysis and in-depth interviews with theater artists. It was observed that theater stages either directly or indirectly interact with public spaces. Besides, artists' perspectives can determine and impact both the spatial uses of theaters and social relationships with neighborhood residents. Holistically reviewing all relevant components within this context and using theaters as a case study, this article points out that theaters as sociocultural spaces are a feature in publicness on diverse layer of urban life.

Keywords: Alternative stage; public space; public sphere; publicity; publicness; Kadıköy.

ÖZ

Makalede, öncelikle toplumsal ortak yaşamın kurulmasında ve toplumun kendini ifadesinde önemli olan kamusal alan kavramını kamusal mekân kavramı ile ilişkilendiren teorik bir çerçeve tanımlanmaktadır. Bunun için farklı kuramsal yaklaşımlar ilişkisel olarak ele alınmaktadır. Kamusal alanın bir tartışma ortamı olduğu temel tanımından hareketle, bu tartışma ortamının düşünce üretiminden beslendiği ortaya koyulmaktadır. Bu çerçevede, önce son dönemde kültür ve düşünce üretim mekânı olarak Kadıköy merkezinde gelişen alternatif tiyatro sahnelerinin kamusal alan bağlamı tartışılmaktadır. Ardından tiyatrolar mekânsal boyutları ile tipolojik olarak incelenmekte ve dört alternatif sahne örneğinde sanatçıların gözünden ve gözleme dayalı olarak ele alınmaktadır. Makalede, alternatif sahnelerin kamusal alan ve kamusal mekân ile etkileşimleri gözlem, mekânsal analiz ve derinlemesine mülakat yöntemleri ile değerlendirilmiştir. Bu bakış açısıyla, tiyatrolara özgü yerel dinamiklerin farklı kamusal alan araçları ortaya çıkarabildiği gözlemlenmiştir. Sonuç olarak, tiyatro sahnelerinin kamusal tartışma için ortam oluşturduğu, kamusal mekânları doğrudan ya da dolaylı etkileyebileceği, kentsel dokunun kamusal mekân ile tiyatro ilişkisinde önemli, sanatçıların bakış açısının belirleyici olabileceği ve tiyatroların hem mekânsal kullanım biçimlerine hem de sokak sakinlerinin toplumsal ilişkilerine etkide bulunabileceği ortaya konmuştur. Makale, tüm bu bileşenlerin bütüncül olarak ele alınmasıyla tiyatrolar örneğinde, sosyo-kültürel mekânlar için farklı yaklaşımların geliştirilebileceğine dikkat çekmektedir.

Anahtar sözcükler: Alternatif sahne; kamusal alan; kamusal mekân; aleni-yet; kamusal alan; Kadıköy.

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I. Introduction

As places of cultural production, theaters have the potential of influencing and altering the environment in which they are located as well as society in general through creativity and new ideas. Theaters consolidate public sphere by contributing to public discussions through cultural production as it was shown in the previous study (Bengü, 2017). This study aims first to understand whether alternative theaters, as places of cultural production, have interactions with public spaces, and second to indicate the type of such interactions, if present. This question arises from the idea that public sphere is mainly based on publicity, individuals forming the urban society being apparent to one another, and the places with which they interact being public spaces. Three main approaches used in modern academic studies on the public sphere were considered in order to define a theoretical frame within the context of publicity. The theories of Arendt, Habermas, Negt and Kluge were reviewed to develop basic principles of publicness regarding public sphere discussions.

Those theaters examined in the field study in Kadıköy by Bengü (2017) were reexamined in the current study, and four different types of theater were identified. These types were reviewed regarding their relationships with public space. The types of theater identify include those in basements, those with both ground and basement floors in use, those on the ground floor, and those located in passages. Thus, the spatial analysis of those theaters that serve as examples of the four different types of theater was undertaken accordingly. In addition, in-depth interviews were held with different theater artists in November and December 2018, and February 2019, to investigate the relationship with public space. Artists' interventions, interactions and perceptions toward the public space were collected directly and firsthand by the researchers.

Examinations performed in the field study indicated that newly emerged next-generation stages on the one hand have a significant potential to contribute to the existence of the public sphere, and on the other hand have a strong relationship with the street as a public space. These two could be reciprocal not only through the plays they perform but also through the opportunities they create for socialization and alternative events they conduct. This study implies that theaters as cultural production spaces could have positive impacts on publicness of streets, which is mostly because of theater artists' views on publicness and street as a social and public space.

2. Meaning of Publicness and Public Space Within the Context of The Public Sphere

There is a long history of public sphere discussions and there have been different approaches to the concept of public sphere, such as liberal, ideological, discursive etc. (Yük-

selbaba, 2008; Ercins, 2013). The discussions on public sphere focuses on the freedom of speech, tools for creating public opinion and how democracy works. Three of the prominent theories on public sphere were formed by Arendt (2013) in *The Human Condition*, by Habermas (2002) in *The Structural Transformation of Public Sphere*, and by Negt and Kluge (1993) in *Public Sphere and Experience*. This section evaluates those approaches at the forefront of diverse concepts related to conceptualization of public sphere and analyzes theoretical equivalents concerning public space.

According to Arendt (2013), the *public sphere* reflects a sphere in which political ideas vary. Individuals, who can act according to free will and make decisions regarding issues that affect society, should be present for the facilitation of various political ideas. The public sphere has two significant components: publicity and awareness of a common world (Arendt, 2013, pp. 92–94). The plurality of the public sphere is present and manifested by people when they show differences through speaking and acting. According to Arendt, the *public sphere* as a common world, is much like a table which people can sit around; the table serves as a means by which people can relate to one another and forms a significant society out of them (2013, p. 96). Indeed, "...The victory of equality in the modern world is nothing but the political and legal confirmation of the fact that the society is replaced with the public sphere, and any cases of differences and differentiations have become private matters for people" (Arendt, 2013, p. 81). *Mass society* acts with the mechanism of consumption, while *publicness* acts with the mechanism of production. The production that creates the public sphere is not economic in nature; it is related to surpassing personal limits (Arendt, 2013). The only way for the awareness of common life to emerge is related to acting according to individual free will.

The theoretical approach of Habermas (2002) indicates that public sphere is the sphere where discussions can be performed, and ideas can be proposed on the issues with social significance; that is, an area of communication and discussion. Thus, fundamental human rights, including the freedom of speech, formation of public opinion, are indispensable for a plural and democratic society. The fact that such discussions are open to anyone reflects the concept of publicity itself, while the objective of public discussion is to form public opinions. According to Habermas, the public sphere includes free and autonomous individuals' activities and communications independent from those individuals' personal and social interests. This definition indicates that government is not included within the public sphere, and that public sphere emerged as a means of supervising the government (Özbek, 2010). The market, an example of a field of interest, is also excluded from the public sphere. It is assumed that rational discussions are performed for the formation of public opinion without

relation to violence, to emerge as being open to anyone—in other words, to be public. The concept of the public sphere is abstract. It is defined as a normative principle for the formation of democracy. “The basic rights seen in the analysis of Habermas emerged as freedom of thought and press, exterritoriality of personal and internal area (home and family), and property relationships” (Timur, 2017, p. 60).

Habermas (2002) analyzed the public sphere from the perspective of the bourgeois’ public sphere within the contexts and periods of its historical formation and alteration. The development of cafés, which were regarded as environments supporting discussion for the historical development of the public sphere, and the presence of (bourgeois) groups referred to as the ‘literate public’, are remarkably significant for the approach of Habermas. Participation in these discussions in cafés, which are the basic assembly area for the literate public, is principally open to anyone on the condition that certain behavioral norms are followed. The public sphere can only be formed via publicity which anybody can be included (Habermas, 2002; p. 107). Any issue requires public attention is the base for a public discussion to emerge which needs individual consciousness. The presence of this awareness necessitates the publicness of idea production, sharing and communication. These characteristics indicate that *public sphere is the area of ideological productivity and actions within the concept of publicity for the individuals who can be public subjects* (Habermas, 2002). The emergence of public sphere, which is defined as a discussion area open to everyone, requires a medium. These medium of discussion emerged in the form of press; these include periodicals such as newspapers and journals, as well as television and radio channels. The Internet, which has recently been used by individuals to express themselves and for the formation of a public opinion, is among the most effective means in this regard. However, urban spaces can also be the appropriate areas for such discussions. Habermas (2002) makes the criticism that the public sphere is becoming weaker with the rise of mass culture, as medium of public discussion are controlled and directed by capital and governments, and as individuals become increasingly isolated.

Negt and Kluge (1993) developed an ideology of plural publics based on the concept of the public sphere. They discuss opportunities presented by a proletarian public sphere, against those proposed by a bourgeois public sphere according to Habermas’ review (2002); accordingly, the authors assign the *issue of conveying experience* as being at the center of the formation of the public sphere. The public sphere is defined as an element that interests society as a whole, but its essence is based on an ‘intermediate area’ that does not specifically express a certain context of living (Negt and Kluge, 2010, p. 136; 1993). Intermediate areas of experience (home, job, television, factory, etc.) are regarded as intersections.

The interactions among these intersections are beyond the artificial differentiation between the private and public elements. However, production processes within the capitalist system cause experiences to be split irrevocably, and people to fail in the collection and evaluation of these experiences. The existence of the public sphere becomes significant with the presence such sharing-based processes and conveyances: “The issue for Negt and Kluge is based on whether the experiences are organized/distorted from the top (with the exclusionist standards or property interests of the high culture) or down (with the particular contexts of living of the experiencing subjects) and to which extent this classification is performed” (Hansen, 2010, p. 165). Communication presents itself as a distributive means within experience sharing. Accordingly, three basic characteristics come to the fore according to the approach of Negt and Kluge: Estranged production under capitalist production conditions; limitation of experience within its own borders, or isolation of experience from social expression and areas of representation; and the resistant and collective creative interventions developed as a reaction against such isolation (Hansen, 2010, p.167). The public sphere can acquire functionality if it becomes the horizon of social experience or, alternatively, *an area in which social experience can be organized* (Negt and Kluge, 1993).

As publicity can be achieved through the free participation of different individuals or groups, the discussion is therefore *accessible* to anybody. As discussion in the public sphere aims to influence the use of the government in force, forming a *public opinion* thereby emerges as another basic function and feature of the public sphere. Accordingly, various ideas should be represented and expressed. *Variety* indicating that actions and experience sharing as performed by different and opposing public members becomes one of the significant features of the public sphere. The public sphere aims for *public benefit* according to its ideal definition; this suggests that a discussion environment will be independent from the personal or group interests, though it is not possible to mention a discussion that can be said to have been purified from class-based interests. Therefore, it should be noted that the public sphere, which is defined as a normative principle for the proper functioning of democracy is essentially an element that aims to solve conflict through discussion. As stated before, to perform discussions at this level is also needed the production of ideas.

In urban planning and design literature, the concept of *public spaces* indicates physical environments such as parks, squares, and streets. The basic and well-known characteristics used to evaluate public spaces include public ownership, provision of management and maintenance by the public bodies, ensuring variety of activity and users, accessibility and being open to everyone (Varna and Tiesdell, 2010; Nemeth and Schmidt,

2011; Langstraat and Van Melik, 2013). By these characteristics, it is assumed that public ownership and management increase the equal right to use, accessibility and being open to everyone fosters the people to use, and variety of uses and activities attracts more diverse people to use such places. Thus, it is fair to state that those characteristics that are similar to those of public sphere discussions: public spaces comprise those areas that are ideally open to and *accessible* by anybody, that are designed for public benefit, that ensure *visibility* for different groups and individuals, and that include *variety* for users and activities alike.

Related literature presents approaches suggesting that *public spaces* are parts of the public sphere, that therefore they should be open for use by anyone, and that equal rights and freedoms should be recognized accordingly. According to Mitchell (2003), public spaces are representative places, as they are the places in which conflicts between different groups can be displayed. Madanipour (2010, p. 11) states that public spaces are those places where anyone can be included and be a part of a common experience, and that they have become an obligatory part of democratic society. Similarly, Mitchell (2003) suggests that public spaces are needed for a democratic society, since they provide for a legitimate venue to different groups could rise their claims to wider parts of the society. Indeed, public spaces are places where equal citizenship occur, since any individual in the society has the right to use these places freely, without any impediment. Adut (2012, p. 238) points out that an active public sphere is defined as an abstract environment in which citizens discuss public issues and that the civil discussions of citizen groups are therefore significant. Adut (2012) also considers all virtual or physical discussion environments to be public spaces. However, it is generally accepted that the market-based paradigm has surpassed the production of public spaces, and that these spaces have been turned into more eclectic spaces in the last 30 years (Loukaitou-Sideris, 1993; Banerjee, 2001; Atkinson, 2003; Mitchell, 2003; Madanipour, 2010). The routines of performing leisure-time activities, taking fresh air, and socializing are among the basic needs of urban residents; these are defined by the individuals as the basic functions of public spaces. However, public spaces are also regarded as those places that carry the potential of being a democratic area, as expression environments in which people can acquire visibility for the rest of society and as constituting a legitimate basis for the society (Firidin Özgür et al., 2017). Therefore, focus should be centered on the potentials of public spaces as the environments of social interaction, production, and sharing processes that go beyond physical equipment and characteristics. Interactions between theater stages as places of cultural production and public spaces can provide an opportunity by which these potentials can be understood.

3. The Environment of Alternative Stages in the Kadıköy Pattern

Kadıköy district of İstanbul is an interesting case regarding the potential contribution of alternative stages to public sphere (Bengü, 2017). Concerning the above-mentioned context, the role of theaters presented in Kadıköy case, will be reviewed according to two basic topics in the current part of this paper. The first subsection will discuss the development of alternative theaters in Kadıköy, examining them regarding their relationship with the public sphere. The second subsection will analyze the interaction between theaters and public spaces in the urban pattern regarding the concept of publicness; spatial analyses, interviews, and observations performed and undertaken with artists will be used for this analysis.

3.1. Alternative Stages and Publicness in Kadıköy

Theaters in Kadıköy have undertaken a significant role within their cultural environment in the last decade. Herein, two significant dynamics have been found in reciprocity: the first concerns Kadıköy's unique structure, while the second concerns urban alterations, particularly those occurred in Beyoğlu pertaining to the cultural environment of İstanbul.

The development of modern Kadıköy started in the nineteenth century. In the 1800s, the town became increasingly popular as Ottoman and Levantine elites started to move to the district and due to the impact of the elites and Levantines, a Western lifestyle began to take form within the settlement (Akbulut, 1992; Martin, 2010; Öndeş, 2012). This population was effective in developing a cosmopolitan sociocultural environment in Kadıköy which has reflections until today (Akbulut, 1994; Giz, 1998; Ekdal, 2004).

In the last century, Beyoğlu was a remarkably significant cultural activities center within İstanbul. However, it began to lose its function due to tourism-based policies of the current era (Erbaş, 2019). As tourism-based activities became dominant, Beyoğlu was turned into a region that saw property rent increases, user and resident populations changed, and the loss of a unique cultural identity due to the increasing number of places for consumption. As land prices and rents increase in Beyoğlu, theater crews are finding it more difficult to live and perform in the district. Therefore, some of the theater groups have been making efforts to build places for themselves within the historical downtown district of Kadıköy since 2014 (Bengü, 2017).

According to data obtained from the Kadıköy Theatres Platform, there were 43 private theater groups active in 2016, a figure that reached to 62 as of July 2017. A significant number of these groups do not have their own theaters, and instead use theaters of other significant groups in Kadıköy. The num-

ber of places serving as theaters in Kadıköy was 23 in October 2017; however, this number fell to 21 in January 2019 (Fig. 1).

These new-generation theaters in Kadıköy are not developing with prestigious sponsorship or support from government. On the contrary, these places have emerged and continued through personal capital and the individual and collective efforts of those artists involved. Consequently, artists reported in various interviews that they felt more independent as a result, and that they preferred such an orientation (Bengü, 2017).

New-generation theater formations provide alternatives to the format of current municipality and state theaters. A *participative production ideology* is dominant in the spatial production processes, operational activities, and play productions of these theaters. An interactive integrity with and regarding audiences constitutes the dominant belief of these new-generation theater groups. The characteristic feature of interactive theater plays is that, to a significant extent, they are able to capture the attention of the audience and assign them the position of actor (Fig. 2). There are similar examples fostering active spectatorship as the alternative stages in Kadıköy. In Lithuanian case, active spectatorship towards common global issues fostered by theaters (Stanystike, 2018), and in Romanian case, the role of independent stages held is to provoke spectators to participate the performances (Lupu, 2016).

The most significant reason of existence for alternative stages is their productivity. This productivity creates an atmosphere that is different from that of the production process of modern capitalism regarding the context of place, art production, and operational processes. Every new spatial transformation turns into *experience sharing* performed by the new theater crews. These crews aim to stay and perform within a location while undergoing the above-mentioned spatial transformation for the purpose of structuring their own theaters.

Another influential factor regarding the newly formed relationship between these new-generation places and publicness is the Kadıköy Theaters Platform. Municipality of Kadıköy was supportive structuring this Platform, while new-generation theaters have also a significant role to form the Platform, primarily to overcome their own issues. However, the Platform can also be considered as a means of action supporting *publicness and the public opinion* regarding those efforts made to forge a relationship with the local public. The Platform undertakes a significant role for public discussions and participation when civil society is regarded as an element of public sphere (Şeyler ve Şeytanlar, part II, 7 October 2016).

Those artists who are members of the Kadıköy Theaters Platform, gave great importance to a structure that would

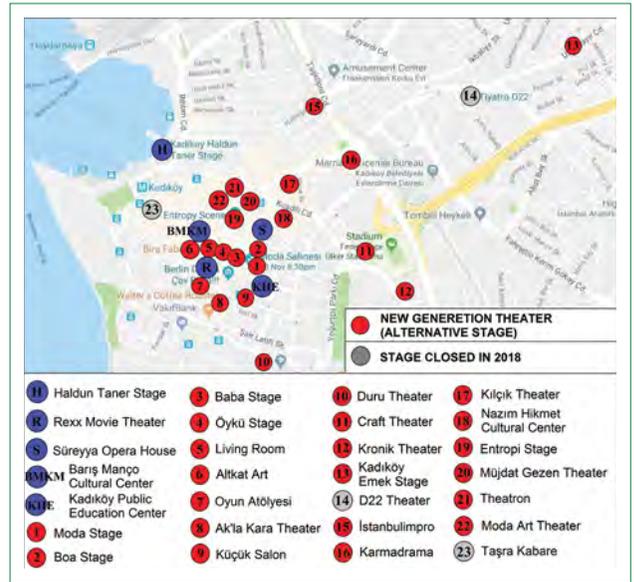


Figure 1. Kadıköy Theaters (Source: Prepared by the Authors, March 2019).



Figure 2. Karma Drama, The Arena Stage Order in the Play Zeytin Çekirdeği (Olive Seed) (Source: Archive of Togay Kılıçoğlu, 2014).

support the dynamism of publicness and public opinion. Accordingly, they made *efforts to present participative actuality in their projects*, which can be understood as a fundamental value, according to those responses given in the previous study's interviews (Bengü, 2017; Şeyler ve Şeytanlar, part II, 7 October 2016). A recent study also claims that the motivation behind Kadıköy Theater Platform was not only to be a professional organization but also to improve both the art and the spectator by producing together (Yalçın, 2019, p. 151). For example, the *My Neighbor is Theater* project essentially indicates that residents of a certain street have the right to comment on issues related to their street (Kadıköy Theaters Platform, 2017). Thus, it is fair to state that those practices performed within the environment of these alternative stages in Kadıköy set the ground that might potentially direct people toward different participative practices. Another project conducted by the Platform which has the support of Kadıköy Municipality, is the Kadıköy Theaters Festival. Both projects, which bring the local scale to the forefront

of public attention, were designed for future. These projects may have created a communicational and actual environment that have helped consolidate the public sphere. However, it is difficult to estimate how this potential might be maintained in the long term.

The approach of presenting critical attitudes to social issues, as well as making these attitudes visible through the projects and public activities of the Platform, can be found in the contents of those plays that cover social issues. The urban redevelopment practices that started in Kadıköy in 2012 reached peak intensity between 2013 and 2015 (Firdin Özgür, 2019). The fact that five different plays criticizing urban redevelopment policies in 2017 were performed by various theater crews in Kadıköy is related to this approach and its actuality. There is a study showing that the role of theaters reinforcing public discussions in different societal context, in Estonia, theaters played a significant role in bringing common issues (i.e. anti-xenophobia, national identity) forward through performances they hold (Linder, 2019).

As expressed by almost all members of the Platform, being a theater spectator means suffering from an issue related to the world, society, or conditions of living in a city, all of which display the potential of creating a public opinion. Kadıköy's accessibility-based opportunities, ensure variety among audiences, thus potential, in this regard, is becoming stronger. The profiles and issues relating to participants, actors/actresses, and the social sections have no limits as it is natural for the theater—The content and practices of projects in the Platform, and the interviews performed by the Platform's members, indicate that artists give the utmost importance to being human. The desire to undertake a production that is based on *public benefit* is paramount according to this philosophy (Bengü, 2017; Emre Tandoğan, 3.11.2018; Yurdaer Okur, 8.11.2018; Kemal Aydoğan, 10.11.2018; Evren Duyal, 10.11.2018; Damla Özen and Togay Kılıçoğlu, 4.3.2019). Accordingly, there is a concern to keep ticket prices at an affordable level as much as possible with the aim of creating a theater environment that can be accessed by anybody, thereby ensuring greater public benefit. In addition to keeping the prices at a fixed rate, selling tickets at places other than monopolized Internet-based outlets, many of which collect commission fees, was a further significant attitude (Bengü, 2017; Kemal Aydoğan, 10.11.2018).

In addition, it can be stated that these theaters have significant potential regarding the development of discussion environments, associating their own productions with the spaces in which they are undertaken. They aim to include spectators in the plays themselves and revive publicness as it is claimed for the alternative stages in Kadıköy.

3.2. Interaction of Alternative Stages in Kadıköy with Urban Pattern and Public Spaces

The above-mentioned evidence indicate that the publicness formed by alternative theaters located in the center of Kadıköy does not lack a spatial context. The positions of these theaters within urban spaces, and a review of these theaters regarding their interactions with public spaces demonstrates spatial relationships to impact publicness. Two different analyses were performed to understand these spatial relationships. The first was undertaken to specify the different types that emerge in relation to urban patterns. The second was performed to examine the relationship between different theater examples and public spaces. Therefore, the aim was to understand those spatial conditions that support theaters, and to present their unique characteristics. In addition, a further aim was to understand how the theaters were related to public spaces and other urban functions.

Some of these theaters were designed as 'black boxes' that could provide flexible solutions in small spaces; this is different to that of the classical theater form. Overall, 23 theaters, two of which are now closed, were examined in the analysis, this analysis was performed based on the locations of these theaters in buildings and in consideration of their spatial configuration. This analysis identified different types of configurations that were directly related to building entrances and public spaces: (1) theaters on the basement floor of a building or passage, (2) on the ground floor in a passage, (3) which occupy both the basement and the ground floors, or (4) that are located on the ground floor (Fig. 3). The theater located on an upper floor in Nazım Hikmet Culture Center (NHCC) hosts various plays, but it is not owned by a certain artist group. Duru Theater uses a theater located in the garden of a high school. Among all the theaters concerned, only Akla Kara, Baba Stage, Duru Theater, and Oyun Atölyesi maintain the classical theater stage format. Thus, these stages are open to alternative crews, but were excluded from those stages of this study in which interviews were conducted. Of the 21 stages that are still active, thirteen are located on the basement floor, one is located on the ground floor in a passage, two are located on the basement and ground floors, and four are located on the ground floor.

Almost all the theaters concerned herein are located among the narrow streets formed with adjacent buildings. Some of the theaters are located on the residential buildings. However, commercial, office-based, and educational functions at the ground level can be found in several buildings in which theaters are located (Fig. 3, 4). These new-generation stages in central Kadıköy have been took place of different func-

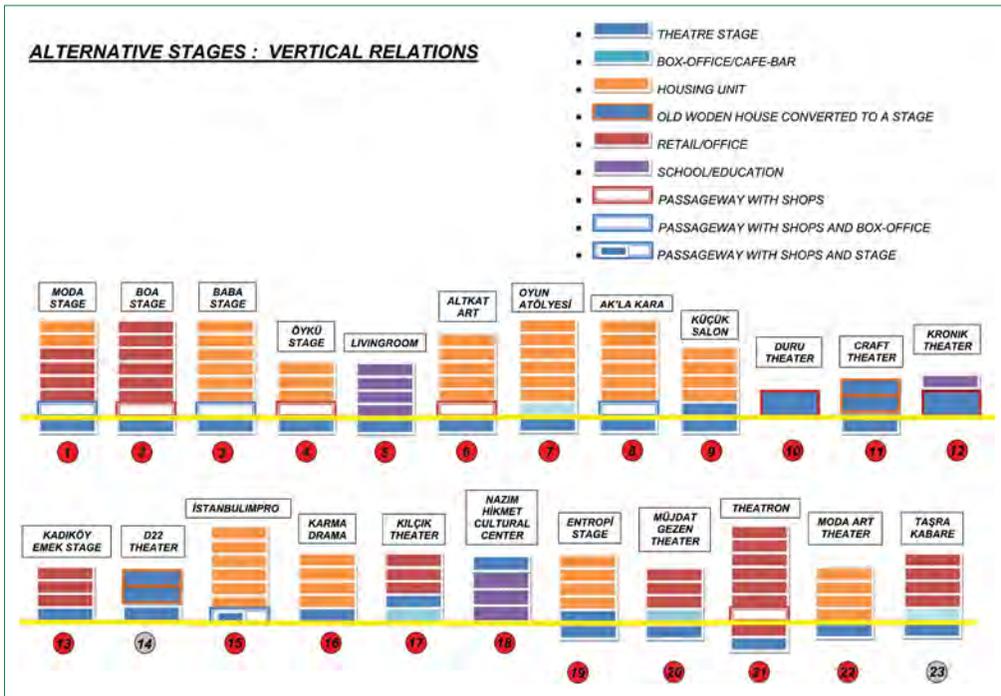


Figure 3. Locations of theaters and other functions in the buildings.

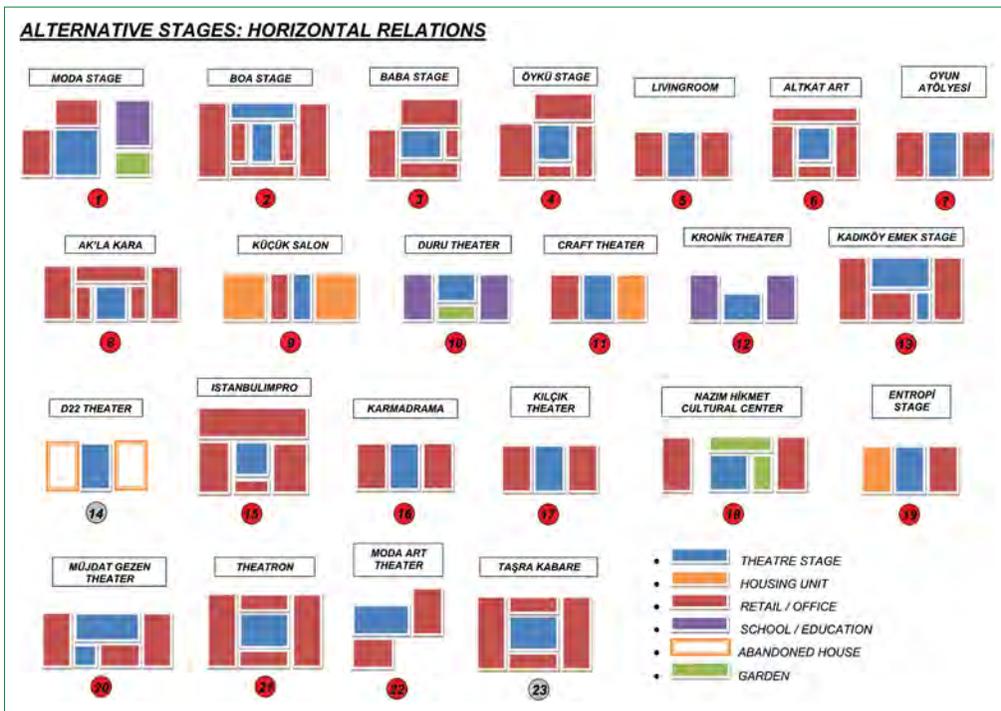


Figure 4. The adjacent functions of the theaters located on the ground level.

tions that are within the old building stock. Many different workplaces, such as hairdressers, textile workshops, wedding venues, carboy warehouses, and metal workshops can be transformed into alternative stages. The primary criteria when selecting a place for a theater include suitable volumet-

ric space, and sufficient height. All flexible solutions regarding the stages of these locations should be regarded as experiences that are earned through the artists' formation of creative ideas, which are shared with one another, and which are developed using the lowest number of sources.

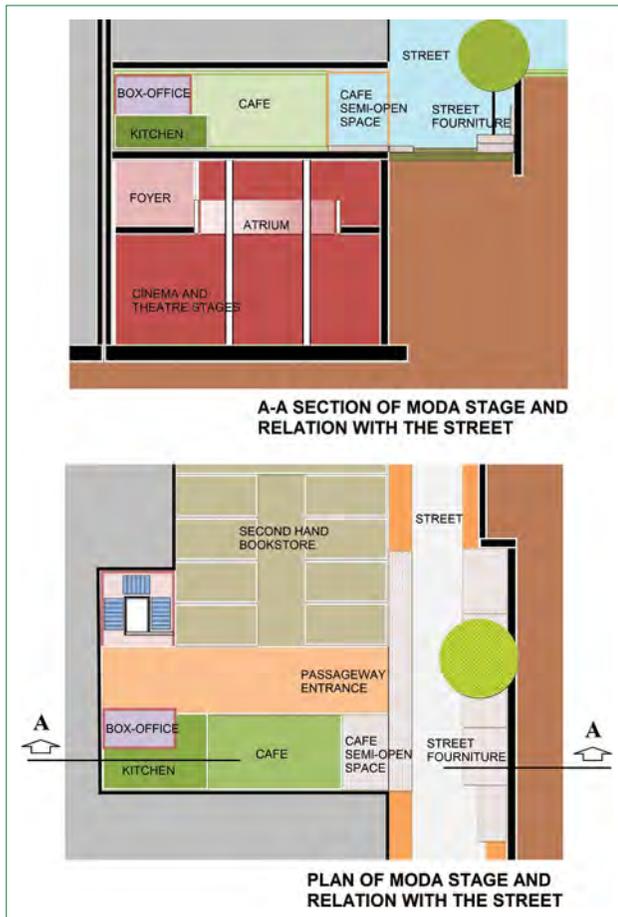


Figure 5. Moda Stage, Plan, Section and Relationship with the Street (Source: Prepared by the Authors, June 2018).

Therefore, four different theater types were examined: Moda Stage, located within the basement floor and passage of a former cinema; İstanbulimpro, located in a passage; Entropi Stage, located on both the basement and ground floors; and Karma Drama, located on the ground floor. Semi structured in-dept interviews were held in November and December 2018 and February 2019 with the artists and directors of these theater crews. The focus points in the interviews included the theaters' relationships with streets as public spaces, how theater artists perceive streets, what does street means to them, what kind of changes theater artists experienced and/or made in the streets or passages after they started to operate there, and the theaters' relationships with the street/passage craftsmen and residents.

The Relationship between Moda Stage and Public Space

Moda Stage transformed a well-known cinema into a theater, after it had been closed. The theater is a well-known one among the other theaters not only because of the plays they perform but also for other events they organize such as movie screening, workshops, and seminars. They have two



Figure 6. Moda Stage, Open Space Conversations Following the Plays (Source: Author, October 2017).



Figure 7. Daily use of the sitting platform (Source: Authors, October 2017).

separate rooms except the main stage for such events. Moda Stage is located on the basement floor of a passage on narrow uphill street that leads to Bahariye Street and is occupied by second-hand booksellers.

The perceived changes after the theater began to operate in the passage stated by Kemal Aydoğan as follows:

"...The number of second-hand booksellers in the passage is increasing. Now they are recording a greater turnover. We want them to stay here. After we opened the theater, three more booksellers opened here. The area became more dynamic, it was stationary before." (Kemal Aydoğan, 10.11.2018).

There is a café in the entrance of the passage, and the wall next to the entrance is used to promote activities by hanging posters. Thus, an interaction is formed between the activities in the theater and the life of the street (Fig. 5–7). The relationship of Moda Stage with the street was consolidated using a sitting el-

ement; these elements were designed for and built on the narrow pavement across the entrance of the passage by the artists who received permission from the Municipality. Furthermore, the sitting platforms serve anyone who uses the street.

“...We built the platforms on the pavement that is in front of Moda Stage by ourselves. We wanted passers-by, along with the spectators, to sit there, and we aimed to provide a public space. We wanted our theater to be a place that is easily accessible and contactable—not just a place visited by the elites! We, as the crew of Moda Stage, do not live a life different than that of the streets. We sit on that platform, have tea, and conduct meetings there. For example, we do not have a place specifically designed for meetings...” (Kemal Aydoğan, 10.11.2018).

Moda Stage was deliberately related to the street and facing and contacting the street was optional considering the area in which they were previously located.

“This is our second place... We criticized ourselves because the garden in the first place and the café in the garden, which was a relaxing environment for us, did not face the street. The door opened to the street 50 meters further and we were living an isolated life in an area that was hidden at the back, which annoyed us from time to time because we were away from the dynamism of the street.” (Kemal Aydoğan, 10.11.2018).

This approach was often implied by the artists interviewed. The relationship of the theater with the life is described on the street.

The sitting element was built for sitting, chatting, and resting, which directly affected users and their ways of using the space; it also transformed the platform into a place in which more passers-by stopped, waited, and met one another, according to Kemal Aydoğan:

“...The street was more isolated due to certain people, such as the homeless or thinner-addicts. It was dark. Now it is bright and always dynamic. It is also safer. Women are much more comfortable. We are always here. This place is now livelier, and it is not inaccessible...” (Kemal Aydoğan, 10.11.2018).

With the closed, semi-open and open public space relationship in Moda Stage, the synergy of daily life and intellectual productivity supports the place itself by introducing an intense and continuous mass of spectators (Fig. 7, 8). The field study indicated that, in the ten plays presented between 2015 and 2017, Moda Stage enjoyed full capacity.

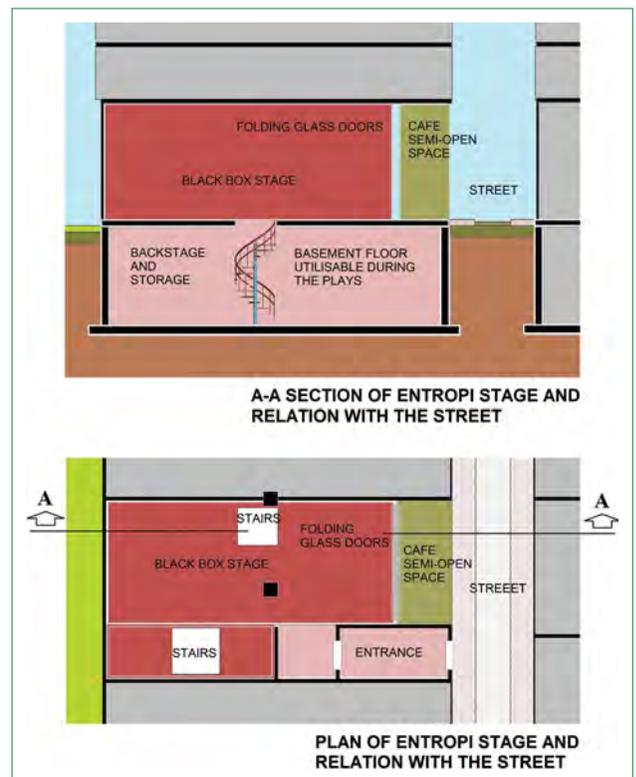


Figure 8. Entropi Stage, Plan, Section and Relationship with the Street (Source: Prepared by the Authors, June 2018).

Observations and interviews suggested that open and semi-open places around Moda Stage were not only active during night hours, when plays were generally performed, but also during day hours and even during business hours in weekdays.

The Relationship between Entropi Stage and Public Space

Entropi Stage is a theater that is located on a narrow street consisting adjacent buildings of mixed use; pedestrians use the street for an array of reasons and purposes. The theater presents its plays by using both the ground and basement floors.

After the theater was opened, a café was also opened in the entrance of the theater itself; the café contributes to use the street as an environment for socialization. In addition, those artists who built the theater paid attention to the street, street use, and users.

“...We removed the wall between the theater and café facing the street. Now it is possible to enter the stage directly by the street... One day we will open the shutters, invite the play of the street inside, and start acting; and we will say farewell to the actors and actresses in the street before closing the shutters. We will be able to create different projects...” (Yurdaer Okur, 8.11.2018) (Fig. 8).



Figure 9. The Relationship between Entropi Stage and Street after a play (Source: Authors, June 2018).



Figure 10. The Relationship between Entropi Stage and Street (Source: Authors, October 2019).

“...This is an L-form street. This street could host activities. There is a small square ahead. We dream of picking the spectators from the crowds and inviting them to the theater. We are thinking of plans... We aim to spread the activities in the street...” (Yurdaer Okur, 8.11.2018).

According to Okur, the street is now being used by more pedestrians after many cafés opened with the opening of Entropi Stage. It can be said that the theater initiated the opening of these cafés (Fig. 9, 10). The street is situated in a central location, which permits pedestrian flow between Bahariye, Moda and Historical Market Place. It is understood that Entropi Stage has an intense interaction with the street in which it is located. In addition, the founder of Entropi Stage presented opinions regarding the pedestrianization of the street to ease its use.

“This street is open to vehicles, but parking here is not permitted. The street has no safety-related issues. A private night watchman, employed by the craftsmen of the street, works there...” (Yurdaer Okur, 8.11.2018).

The relationship of the theater with the residents of the street is formed via craftsmen rather than through domestic residents:

“There is actually solidarity between the craftsmen in the street. We conduct monthly meetings. We talk to municipal police about the issues, fines, vehicles entering here, illumination and umbrellas...” (Yurdaer Okur, 8.11.2018).

It was understood that the main factor consolidating the relationship with the craftsmen arises from the attraction of the theater and intense user activities.

“After the play, people sit and chat in the cafés and pubs next to, and across the theater. They now know each other. They became the regular visitors of the theater. We sent customers to the cafés as much as possible... Different needs arise when people are active. Spectators want to chat after the plays. Thus, the craftsmen benefit from us. We are actually pleased with this because this should already happen.” (Yurdaer Okur, 8.11.2018).

The plays presented over the last two theatrical seasons indicate that Entropi Stage has acquired a regular visitor group, and that the number of its spectators has gradually increased. It was understood that the spectators used the street as a foyer, even in cold winter days.

The Relationship Between Karma Drama Stage and Public Space

Karma Drama is situated on the ground floor of a residential building in which there is a direct relationship between the theater and the street. It is an active stage not only for the plays they perform but also for movie screening, music recitals, workshops they organized on diverse subjects such as movie history, drama, dance for different age groups. Besides, they host informal meetings (i.e. tea parties) with their neighbors living and working in close vicinity.

Artists stated that the main criterion for them selecting the location for their theater was to avoid excluding anybody, such as elderly or disabled people, by forming a relationship with the street. Accordingly, they could present an entrance without stairs that is accessible to everybody.

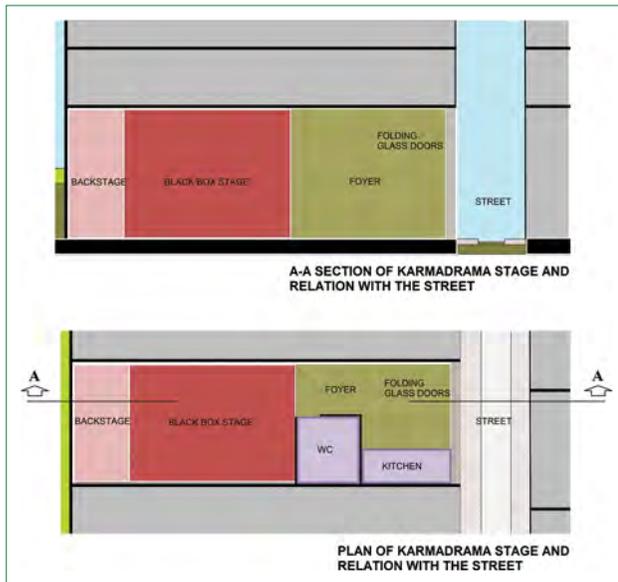


Figure 11. Karma Drama, Plan, Section and Relationship with the street. Prepared by the authors, March 2019.

“We needed an entrance with no stairs for two reasons. The first is emotional. Our families have many elderly people. We did not want them to climb up or down the stairs. With an entrance with stairs, you just tell the people over 65–70 with bodily problems ‘Do not come!’” (Damla Kılıçoğlu, 4.03.2019).

“Think about bodily disabilities. A 20-year-old person with bodily disabilities would have difficulty entering the theater. Damla has a charming project: ‘Theater Showcase!’ A theater with a showcase that shows what is being played even to passers-by.” (Togay Kılıçoğlu, 4.03.2019).

The founders of the theater implied that accessibility was not only physically, but also socially significant, and that the relationship between the street and the theater was of an artistic nature.

“...We do not want a class-based structure in art. It should be accessible and transparent! People should see what is going on inside...” (Damla Kılıçoğlu, 4.03.2019).

“We wanted our theater to be visible. We wanted all passers-by to see it. Thus, we already paved the way for the relationship with the street when we aimed to find a ground level location for the theater. We cannot perform this art if we are not ready for the relationship with the street. Our art is not performed in isolated places behind doors or in quite elite environments...” (Togay Kılıçoğlu, 4.03.2019).



Figure 12. Use of Pavement in front of Karma Drama before a play. Authors, March 2019.

Glass components, which can be fully opened in hot weather, are used in the relationship between the foyer of Karma Drama and the street. The theater can therefore be integrated into the pavement level after these components have been opened. The theater can be accessed from the foyer; it has a high ceiling allowing for further integration to the street (Fig. 11).

The artists attribute the utmost importance to relationships with neighborhood residents. Thus, they state that spatial interactions are as valuable and significant as communications.

“...When we first came here, people asked: ‘What are you opening here?’, and they did not find our answer odd when we replied ‘Theater’. The craftsmen and residents of the area said ‘Good luck! Is there anything we could do for you?’ They became our spectators and audience later. Approximately one year later, we started to conduct neighborhood meetings. We put tables in the street. We brewed tea, and some of our neighbors bring pastries while some brought cake. Our table became rich from then on! We eat on the pavement with all neighbors... We invited all craftsmen one by one! This place turned into a spot where people come, drink tea, and chat...” (Togay Kılıçoğlu, 4.03.2019).

It was realized that the pavement and foyer were used by the spectators as an extension of the theater itself during the days and nights in which plays were performed (Fig. 12, 13).

The artists indicated the ever-changing roles of theaters and the strong relationships between the craftsmen and residents, pointing out the significance of their works regarding spatial relationships:



Figure 13. Relationship between Karma Drama and Street from inside view. Authors, March 2019.

“There used to be large theaters. People used to go to these theaters. However, they came to these theaters less frequently later. Actually, it was good in our book because, after the drop in the rates of spectators, the theaters started to go to where people were. Many theaters were opened in neighborhoods and small locations. This was an excellent movement! Today, each neighborhood has its own theater.” (Togay Kılıçoğlu, 4.03.2019).

Artists state that the theaters and their productions determine the dynamism of the neighborhood in which they are situated regarding the relationships that are established here. They imply the importance and value of this dynamism concerning local development processes, and furthermore underline the assumption that pedestrianization projects can be important.

“Not only our street, but also all streets that are intensively used by the people with different purposes, can be closed to traffic. A street that is closed to traffic and ornamented with flowers can be an attraction point for the passers-by.” (Togay Kılıçoğlu, 4.03.2019).

However, respondents emphasized that current craftsmen operating in the street should be preserved following the process of pedestrianization.

“Our target for the second five-year period is ornamenting the pavements with flowers... You may ask about why it is to take five years. We can say we acted a bit shy. Because, when a place is ornamented with flowers and transformed into a charming area, the craftsmen of that period and area are expelled, and they are replaced with ca-

*fé*s and pubs. Afterwards, property owners raise the rental fees. We are not against transformation and innovation, but we prefer a smoother and kinder progress.” (Damla Kılıçoğlu, 4.03.2019).

It was understood that artists established close relationships with both residents and craftsmen, that they entrusted keys to one another, shared materials as needed, and thereby became neighbors with the residents of the street.

“For example, we needed a welding machine. A poster craftsman stopped what he was doing and came to help. He may need stairs. We have tall stairs, so we help him in that case. He moved to another place and was replaced with an antiquarian. A crew came here a couple of days ago. They needed a table but they did not have one. The antiquarian said ‘I have a table. You can use it. At least you can save the play!’” (Togay Kılıçoğlu, 4.03.2019).

Artists clearly declared that they regard the street as a social relationship environment rather than a solely space.

The Relationship between İstanbulimpro Stage and Public Space

The İstanbulimpro theater perform plays and workshops on drama and performing arts and organize informal meetings such as having tea combined with a performance or second-hand stuff sales days with neighbor craftsmen and spectators. The theater is located on the ground floor in a passage. It is adjacent to Halitağa Street, another pedestrianized location in the central Kadıköy. Due to its location within the passage, it interacts with shops there, rather than with the street itself. However, it was reported that a café was opened in the entrance of the passage when the theater opened (Fig. 14). Interviews with the artists of this theater indicate that the relationships the theater had with the street was more conceptual, as, being in the passage, the theater is not directly visible to the street. However, artists of the theater established a mutual relationship with the craftsmen and residents of the passage itself.

“...About four or five years ago, there was an activity in Kadıköy named ‘Art in the Street’... Posters reading ‘There is art in this street’ were hung in certain locations of Kadıköy. We made art in the street within these activities. What we did was a public activity because we performed these activities together. Our activities even expanded when we stopped a tram and formed a mass there... The agenda of that period was reflected in those activities...” (Evren Duyal, 10.11.2018).

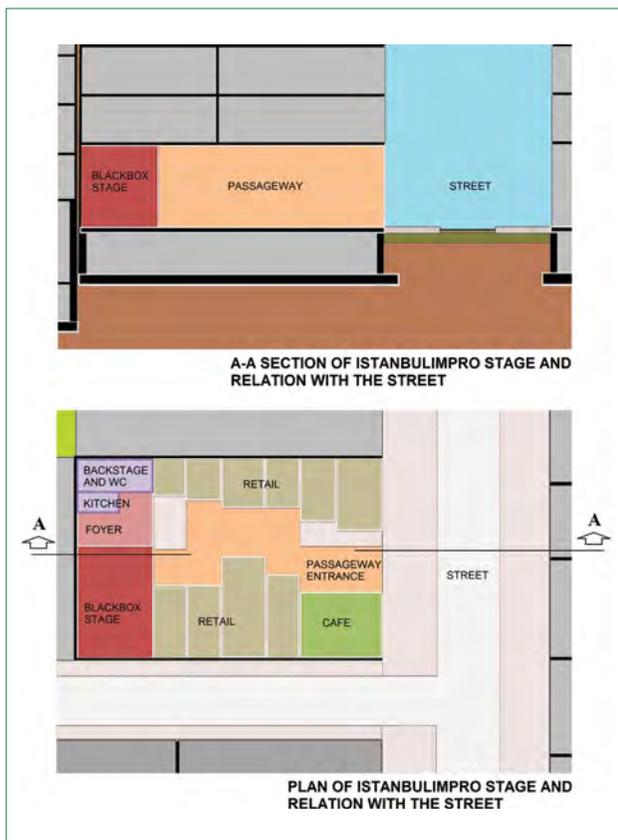


Figure 14. İstanbulimpro Stage, Plan, Section and its Relationship with the Street (Source: Authors, June 2018).

It is believed that the theater's location at the end of a passage and the irregular appearance of the passage itself resulted in people being unable to perceive the theater from the outside, and that this was influential for identifying the street at a conceptual level (Fig. 15, 16). The artist, who was among the founders of the theater, stated that they developed alternative strategies to improve visibility and draw the attention of different sections.

"We also have many workshops other than this. We have an 'Open Day' each year... We bring tea and pastry from our homes. We tell our visitors and spectators to do the same. It is open to anybody! They come. We perform one- or two-hour activities from the workshops of that year and chat with one another. We ask people 'You see, these are happening here. Would you like to join?' for the purpose of a charming conversation..." (Evren Duyal, 10.11.2018).

The artist stated that they cooperated with craftsmen of the passage, and that there were changes in the passage after the theater had opened:



Figure 15. İstanbulimpro, entrance of passage, nighttime (Source: Authors, April 2019).



Figure 16. İstanbulimpro, entrance of passage, daytime (Source: Authors, April 2019).

"The shops, especially those in the entrance, changed after we came here. At the place where the café is situated, a shop was selling clothes. That café became greater. Other than that, all shops remained the same. We have proper relationships with all of them. The owner of the 'çığ köfte' (Turkish bulgar wheat dish) shop across the street sent messages to me on Facebook: 'I will come to the play!' We may engage in different and small-scale cooperation within the café. Those who drink coffee there can benefit from discounts in the theater and vice versa. We are in continuous relationships with tailors, dry cleaning shops, or printing houses. We have commercial relationships. In addition, we may have urgent needs and can help each other quickly as we are close. They come and watch our plays." (Evren Duyal, 10.11.2018).

In addition, there were people among the craftsmen and residents who came to watch the plays:

“Our craftsmen from the passage and their children come to watch our plays... I cannot say that there is a great attendance, but there are people from the apartments who also come... For example, those who come to the tea house get quite interested.” (Evren Duyal, 10.11.2018).

Evaluation of Alternative Stages regarding the use of Public Space

The relationship of alternative stages in central Kadıköy indicates that these stages are often located in an urban pattern having a strong urban memory, and adjacent to transportation nodes. Besides, they are close to public spaces like İskele Square, Altıyol, Süreyya Opera, and Mehmet Ayaltaş Square, all occasionally served as places of political and social expression regarding potential dynamics that revived the publicness. Alternative stages might have benefit from both the attractiveness of these vivid public spaces and accessibility of central Kadıköy, for diversifying their potential spectators.

The alternative stages adopted the use of the street and semi-open places for being articulated to a vivid publicness of streets. It was understood that theaters could be related to public spaces at different levels—in accordance with their specific locations—and that they could also directly affect the spatial organization of public spaces. Artists’ attitudes concerning the relationship to the street remain critical, however, the spatial location of the theaters and certain other functions were also shown to be impactful. The street, where people are visible and audible, that is supportive of the artists and hence the street represents an environment where “life continues” for artists. For Arendt (2013), public realm constitutes a medium that guarantees visibility and audibility for individuals, and streets as public spaces could be a part of public realm.

A spatial relationship between the theater and the street can be established through different means that ease using these spaces by individuals and groups. In the cases of Karma Drama and Entropi Stage, foyers are directly related to the street. In the case of Moda Stage, it can also be seen as a direct intervention—where a spatial organization has made for public benefit—that can be easily used by the individuals. The case of Entropi Stage suggests that theaters can directly appeal to the street through their artists’ and performers’ relationships with their art. According to interviews made with the artists, after the theaters were opened, an increasing number of pedestrians used the street, and the number of cafés on the street increased; furthermore, parking was prevented by craftsmen, and efforts to pedestrianize the streets by users and craftsmen alike were indicated. Therefore, theaters functioned as a facilitating means

regarding utilization of streets themselves. The Karma Drama crew established close relationships with the residents on their street and open their place to them and cultivated an environment of trust and solidarity. They also made their theater a part of street life. The motivation here was to establish neighborly relationships with street residents. In the case of İstanbulipro Stage, which is located on a passage, activities organized were open to anybody and related strategies were developed to promote visibility and awareness pertaining to the theater.

Another function of theaters is to increase spectators’ interest in places of socialization. Theaters reinforce socialization not only by the plays they perform, but also alternative events such as workshops, and informal events. Besides, spatial relation with the street used to support socialization and relation with wider public. All these opportunities provided by the artist on their free will, creates an environment to discuss common issues or simply socialization. These qualities that reinforce publicness, socialization and discussions through accessibility, being open to everyone and variety of events and publics are summarized in Table 1.

Although theaters have their own cafés, the availability of more places that might benefit either before or after the play have been performed promotes socialization. Accordingly, it is understood that cafés, pubs, and restaurants that have become more common recently might benefit from the theaters. These places also create environments for discussions for spectators before and after plays and other events. Alternative stages not only provide closer interaction between performers and spectators during the plays but also fosters discussions between spectators beyond the stages. Thereby, alternative stages might help to reinforce freedom of expression for spectators and participants bring diverse publics (locals or spectators with different purposes and backgrounds) together in formal and informal events open to public which is important in the theory of Habermas (2002).

The artists interviewed stated that more people started to use cafés and pavements after they opened the theaters, and that these contributed to the development of cooperative relationships between craftsmen in the street. The desire to establish relationships with residents and craftsmen alike was also remarkable. These relations between the artists and neighbors could support exchanging ideas on common issues and experiences beyond socialization through informal events which is substantial in the theory of Negt and Kluge (1994). Therefore, it could be assumed that street spaces can form the basis for social relationships, and that residents who pass by the theaters use the cafés, and who meet with artists or spectators in the street, somehow carry the potential to relate to the theater environment. This potential is supported by those streets that adhere to a specific urban pattern; namely, those that are narrow and consisting of adjacent buildings, and that have blended utilization purposes among pedestrians.

Table 1. The spatial relations and alternative events that theaters provided regarding basic qualities of publicness

| Alternative stages | | Moda Stage | Karma Drama | Entropi Stage | İstanbulimpro |
|---|---|---|---|---|---|
| Spatial relations – Alternative events | | | | | |
| Spatial relations with street | Semi-open Space (accessible for spectators and customers, visibility) | Cafe has a semi-open space | Foyer can be turn into a semi-open space via folding glass component. | Cafe has a semi-open space that can be added to the theater hall via folding glass component. | None. |
| | Open Space (pavement, accessible for everyone, visibility) | A street furniture to sit and gather that built on the street by the theater crew, people use it at almost all hours. | Pavement use as an extension of the semi-open space of foyer. | Pavement use as an extension of the semi-open space of foyer. | None. |
| | Relation of stage with street (visibility of performances) | None. | There is no direct relationship, however, some of the plays they perform start at the street and continues in foyer and then stage. | Semi-open space can be used as an extension of the stage. In some of the plays they perform, pavement and street space were used. | None. |
| Alternative events | Local informal meetings (open to locals and/ or wider public for socialization, discussion) | None. | Informal meetings (having tea or socializing) with neighbor residents and craftsmen. | Meetings with craftsmen of the street to discuss common issues. | Informal meetings with neighbors and spectators (having tea combined with a performance and secondhand sales days). |
| | Local formal organizations (open to everyone for socialization, discussion) | Local performances or organizations with Kadıköy Theaters Platform. | None. | Local performances or organizations with Kadıköy Theaters Platform. | Local performances or organizations with Kadıköy Theaters Platform. |
| | Seminars (open to everyone who pay for it, variety of events and publics) | Seminars mostly on theater, cinema, and literature | None. | None. | None. |
| | Training programs and workshops (open to everyone who pay for it, variety of events and publics) | Workshops for adults on theater, cinema, and performative arts. | Training programs and workshops for different age groups on theater and performative arts. | None. | Workshops for different age groups on theater and performative arts. |

4. Conclusion

The basic characteristics of three public sphere approaches in the literature were analyzed in the first section of the study. Herein, the public sphere was defined as a discussion environment for social and common issues that remain open to anybody. According to Arendt, the public sphere is where conscious individuals have the authority to act according to

their free will, become visible and audible through the conception of an integrative and common world comprehension. It also paves the way for the formation of those social conditions that host plurality and difference. In Habermas' approach, freedom of expression and related public opinion become significant with the purpose of establishing this plural and inclusive discussion environment. However, for the formation of public opinion, issues should be discussed publicly.

Negt and Kluge imply conveyance methods—rather than the formal structures—as significant in the formation of discussion environments. They point out conditions needed regarding the emergence of different public opinions. However, it is understood that approaches toward the public spaces match those basic characteristics within public sphere discussions, and that these approaches are defined as elements that should be abstractly and normatively open to anybody, and that host variety and plurality.

This study examines theaters' choice of location as cultural-production functions; these support the public sphere which itself forms the public discussion environment. The study also assessed theaters' interactions with public spaces and evaluated artists' considerations toward the streets as public spaces, obtaining remarkable results from the theaters within central Kadıköy. Alternative stages in Kadıköy might have helped to develop different means of participating in the public sphere. The first of these means is the formation of a platform by theaters for expression-related purposes, and for them to acquire greater visibility and legitimacy. The platform is part of a civil society, and hence a component of public sphere in Habermasian manner. The second is to organize activities such as 'My Neighbor is Theater' or 'Kadıköy Theater Festival' for the purpose of establishing relationships with those living within the district, and to initiate a participative production period. These means aim to enhance visibility, form an environment for discussion, encourage expression, and ensure legitimacy. Moreover, the activity 'My Neighbor is Theater' unites residents and theaters alike regarding the spatial context. Besides, they organize informal meetings to bring together the craftsmen and residents to discuss common issues, share common expectations and experiences, which could foster active citizenship. Active citizenship is central in Arendtian approach since she focuses on the individuals act with their free will to contribute and participate in the society's common issues. Hence, theaters became the local centers for gatherings beyond their role of cultural production. The third is the adaptation of a theater structure in spatial formations for the purpose of activating spectators—rather than using the classical theater form. This adaptation helps theater spectators abandon their role as passive recipients and implies their potential to express in this regard. The fourth is the support provided to the discussion environment, which reflects current social issues through the medium of the stage; this is another way of activating spectators and triggering the efforts to think about common issues. Therefore, such support invites people to think about issues while ensuring that these issues are included in public realm. The fifth one ensures dynamism within public spaces, reflects supports given to the streets as public spaces, and highlights their abilities to flexibly use and change the pavements. The artists express their concerns on building a strong relation-

ship with street space via designing the space. Additionally, they create means include efforts to minimize ticket prices, diversify spectators, and appeal to a greater public.

This study suggests that productions within the environment of alternative stages carry an influencing potential concerning both spatial and social dynamism. Concerning the relationships of theaters with their city, the unity of theaters and streets is regarded as being of significant value. As stated by the artists, life is identified with the street, and the street is considered as to be a representation of life, which also considered as the real object of the art of theater. They criticized being behind closed doors in an elite environment, and that was the basic idea behind the effort they made to reinforce the interaction between their places and street both as spatially and socially. In the relationship with the public space, artists' attitudes are significant as a determining variable. However, the dynamism, environment and communication formed by the theaters may affect and change residents, methods, and functions of use. This study demonstrated that these changes emerge within three contexts. The first one concerns direct intervention in the street. This intervention can be permanent, involve designs and organizations, and can even be temporary, using the street for activities and plays. The second concerns increased socialization in places frequently visited after theater starts to operate. Visibility also increases as socialization opportunities increase, and pavements can turn into the places used by local cafés. The last context concerns increased social interaction in the street, and contributions made to the plays by drawing the attentions of more street residents. Therefore, it will be possible for residents who do not know each other to enter communication. Certain theaters undertake a more active role in this regard, but some remain more passive. Regardless of the conditions, what takes place within theaters still captures the attention of people. Common strategies concerning this issue have yet to be developed; however, artists' approaches can be used as determinants to the same extent as the environment in this case.

Alternative stages in central Kadıköy can directly or indirectly contribute to both the public sphere and public space; they do this by creating cultural productions, communications, and a discussion environment, none of which should be neglected by urban planning and designing. It is important to develop means and strategies that will facilitate the relationship of the cultural production places that contribute to the publicness of urban life. This study suggests that spaces of cultural production have the potential to reflect their publicness in the street. However, the activities that are accordingly reflected in the street are based on socialization, meeting, and sharing. It is not a coincidence that the artists interviewed herein oppressed ideas on pedestrianization, facilitating pedestrians' uses, and reducing the rate of vehicles and parking in prox-

imity to their alternative stages; all these ideas arise from a concern to provide an area that could be comfortably used by all people. Thus, the support of local authorities is important, not only for promoting cultural production, but also for facilitating the use of public spaces by users and employees, and therefore for expanding the environment of social share.

In this regard, theaters should be reviewed with new and different approaches rather than being considered solely as sociocultural facilities. As demonstrated by those cases presented in the current study, the characteristics of public spaces, changes in usage methods, artists' attitudes, and the intensity rates of spectators and users may all require various interventions. Therefore, local authorities may undertake significant roles regarding the development of considerations that suit environments and their needs. Kadıköy is the clear example that this can be achieved.

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