

Exploring Behaviour of Homo Ludens: Sense of Play and Sense of Place

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Journal of Urban Research and
Development
2021, Vol. 2 47 - 58
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Abstract

This study has been discussed as a result of exploratory research to provide a base for future studies. The collapse of public spaces, which are the places of encounter and interaction of cities, started with the industrial revolution and caused the loss of publicity, interaction, and communication until today, isolated the public people and limited their actions. In this context, human beings are considered as "homo ludens" (Huizinga, 1980) (a human who plays) for the recovery of publicity in cities. The facts that underlie the concept of play, which humanity has known from its existence until today and which enables interaction and communication thanks to its community-building feature, have been examined. To examine the people who play, the Anatolian coastline of the city of Istanbul has been chosen as a public space that allows for playful acts. Observations were carried out by considering the three sections of this coastline, which people prefer most, and which are far from the road and do not connect with the vehicle. Since the play does not accept any instrumentality and takes place instantaneously, the observations are based on the performance research method. Taking photographs, videos, instant notes, and drawing sketches for each area for 1 hour each weekday evening, weekend daytime, and weekend evening, has been operated. After the observations, 113 different playful actions emerged. Using the multi-step analysis for categorization technique to make these actions favorable data, four basic concepts (from the discipline of improvisational theatre or impro, which is called from Keith Johnstone) underlying improvisational playful acts have been reached. Platform, assent, conflict, and obstacle have been obtained from this exploratory research and studied in more detail to shed light on future studies.

Keywords

Homo Ludens, Play, Sense of Play, Sense of Place, Human Behavior, Multi-Step Analysis

Introduction

If we need to define the concept of public space around the values lost today; they are social reproduction areas that belong to the public (open and accessible for everyone), including social interaction, where society can express itself and have freedom of assembly (Lefebvre, 1992; Sennet, 2002; Kohn, 2004; Cattell, Dines, Gesler, & Curtis, 2008; Parkinson, 2012; Toolis, 2017). Thanks to the heterogeneous structure of the public spaces, encounters are possible and even necessary. However, today's encounters meaning is passing and not communicating, which is a

developed phenomenon contrary to the definitions of the public space. Lefebvre (1992) makes a periodization of space in his book "Production of Space" and emphasizes that the public spaces that emerged within the industrial revolution became a transition space. In the contradictory space of the period, which we can call the late capitalist period, public spaces became consumption spaces.

Therefore, what needs to be done to socially reproduce these lost features of public spaces and the diversity of acts that provide interaction and

communication arises. Researchers around this question have conducted many studies. Within the field of urban design, urbanization, environmental psychology, sociology, behavioral psychology, behavioral geography and architecture, internal dynamics of the public space, human behaviors in the public space, government-public space relations, the relationship between power - public space - body, perception of the public space, design of public spaces and urban design codes are some of the research studies. Jahn Gehl (2010; 2013), conducting one of these studies, reduced the activities of individuals in the public space to three basic categories and examined public spaces and public lives in this context. According to Gehl (2010), individuals perform three types of acts in public space: necessary, social, and optional activities. Apart from necessary activities such as going to work or school, waiting for a bus for this purpose, eating, shopping, other activities are gatherings to socialize and completely optional activities. For the necessary activities, the condition of the physical space does not matter. However, he claims that well-designed spaces provide opportunities for social and optional activities (Gehl, 2010, p. 21) (0). Apart from this research, Goffman (1978; 1971; 2008) examined the behavior of people in public spaces within micro-level research and studies called interaction ethology. Both the methodology and the inferences of Goffman will be used in the following parts of this research. However, the questions such as what these optional and social activities are, under what conditions these activities occur, and what kind of situations these activities occur as a result has not been the subject of any research.

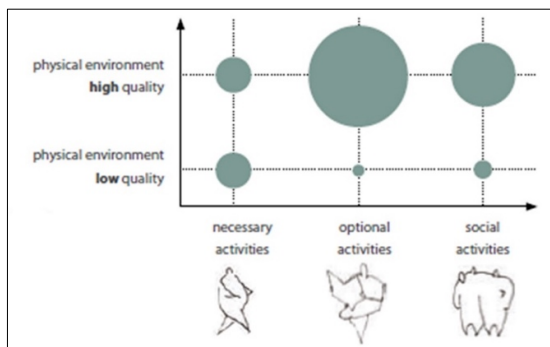


Figure 1: The Connection between Outdoor Quality and Outdoor Activities (Gehl, 2010, p. 21).

Therefore, exploratory research was carried out to find out what acts arise voluntarily rather than the necessity that takes place in public spaces and what kind of situations give rise to these activities. However, since too many situations can arise when the word "acts" is said, it is necessary to put some limitations to make the research measurable. These activities are

examined over the "play" concept, the phenomenon of humanity that existed even before culture (Huizinga, 1980). Since our aim is not to compare or collect all kinds of acts, playable activities that provide interaction and communication as characteristic of the play itself were investigated. The focus has been on "improvisational playfulness" that arises at that moment in public spaces. The primary purpose of exploratory research is not to research the spaces that allow such playfulness to happen but to define the reasons for their emergence by getting to the root of these acts and preparing a base for future research.

Meaning and Ontology of Play

The play has an existence to be thought of as a human phenomenon that can be explained along with various elements, features, or dilemmas. Therefore, the research on the play itself contains very in-depth philosophical, psychological, and sociological expansions (Huizinga, 1980; Caillois, 2001; Dursun, 2014; Fink, 2016). It is necessary to take a brief look at the ontology of the phenomenon to define play and playfulness,

When we talk about human acts and daily and leisure activities, we look for an instrumentality with the rational human mind. However, the play has an irrational and random structure, far from all instrumental expansions. Human being always wants to question his/her existence and understand why s/he is in the world. Due to the desire to find the secret of life, the human takes life as a "duty." S/he always knows him/herself as 'on the road.' Every action he/she takes in life, from the heaviest to the lightest, is for the "main purpose." (Fink, 2016, pp. 19-20). People accept instrumentality in their daily lives and postpone pleasure and satisfaction for future pleasure and comfort (Stevens, 2007, p. 29). Play, therefore, takes them from their lifestyle and actions to another life of existence with its non-instrumental feature. To comprehend the ontology of the play, we must accept that the play has a presence at the opposite point of instrumentality. The play, which escapes rationality and its expansions, has a specific purpose, and each step in the play also has specific objectives related to each other, but the intrinsic purpose of the play is not designed for the critical purpose of human life. (Fink, 2016, pp. 20-21).

Characteristics of Play

The play is not a compulsory action. The optional feature of the play is full of enthusiasm. Fink (2016) pays attention to the '*pleasure of play*' and emphasizes that if the enthusiasm ignites and the play went out, the play would also die. Each play contains a unique joy of creative shaping, unlike each other, therefore it is significant and multidimensional (p. 22). One of the

essential features of the play is that it includes enjoyment in different dimensions. The pleasure of play includes enjoying the creation process and enthusiastically playing while in the moment during the play. The main reason for this is that nothing in the play is real; every creation consists of appearance. Thanks to this appearance, the player person exists instead of the person imposed to be outside. In this way, people start to interact with other people they may not know, and they would not want to know.

'*Plaything*' is the second feature of play. Stating that humanitarian play requires playthings, Fink also (2016) states that human play does not only occur with them (p. 22). The plaything can appear as a tool, facilitator, problem to be solved, or it can come into being an entirely abstract concept in the play. When we look at the games in real life, we realize that there is always a 'thing' to be played. In many sports, there is a physical object. The movement of these objects has a nature that encourages people to move. In chess, card games, board games, specific pieces of checkers, dice, game boards are moved. In playfulness, such as dancing without physical objects, music would be the thing that is played. These explanations bring us to the word "movement is abundance."¹

'*Fellowship of play*' is the other characteristic of play. Play can be individual or collective action. However, even when it is individual, the play is not an act performed alone. At this point, we can think of children's plays. A child who plays alone at home either puts his toys as another community or tries to include family in his/her play. Even if s/he cannot do any of these, s/he tries to include her/his parent by showing the result of the play. Play, an essential binding force in establishing a community, appears as an internal form of acts by playing together and with each other (Fink, 2016, pp. 23, 27). In addition, the fellowship of play continues even if the play is over (Huizinga, 1980, p. 12). Therefore, a community that has come together for playful acts will continue their relations for any other acts, whether instrumental or irrational.

Play is a *phenomenon* that coexists with the '*rules of play*.' The accessible nature of the play does not release it unlimitedly. It is formed by the arbitrary repetition or diversification of all kinds of random actions (Fink, 2016, p. 23). Contrary to the definition of Huizinga (1980), who said that the play has mandatory and indisputable rules, Fink (2016) states that the rules of the play are not laws, and the rules can be changed with the approval of all participants (p. 23). Therefore, improvisational plays, which develop

spontaneously, contain unlimited creativity, allowing the community to establish their acts more freely than the plays whose laws we accepted before playing.

The Two Extreme Points of Play:

Two concepts of Latin origin, *paidia*, and *ludus* are the two extreme points of play. *Paidia* is a word used in ancient Greek, meaning childish, child game. On the other hand, *ludus* is used with meanings such as competition, acrobatic, sacred ceremony, and festival. While *paidia* represents the human will to act without ethical negotiation, *ludus* appears as an institutionalized play. *Paidia* is characterized by surprise, destruction, spontaneity, whim, turmoil, and enthusiasm, while *ludus* takes on a boring character but follows the rules and routines intended to be arbitrary, requiring effort and patience (Caillois, 2001, pp. 33-34). Caillois (2001) classifies the play under four main categories: *Agon* (games that give a feeling of competition), *Alea* (games of chance), *Mimicry* (simulation games), and *Ilinix* (vertigo - giving a feeling of dizziness). Table 1 shows the two points of play within the categories of play.

As can be analyzed from the table below, when a play becomes institutionalized, the spaces required for each game gain structural features, and specific areas are reserved for them in the urban environment. Therefore, it has been focused on the power of liberating and unifying playable acts established by the community, both under the structure of which the play is not infinitely free.

Last but perhaps the most crucial feature of the play, which can be valid for spatial studies and this study, is the '*sense of play*.' Fink (2016) opposes the claim that every bodily action is a play. He claimed that if the share of physical movements has a personally produced meaning, it is possible to talk about the play (p. 22). Based on this discourse of Fink, to reach the sense of play and to understand it from the root, a dual process will be followed at this stage of the literature, and four primary contents (which are platform, assent, conflict, and obstacle), which are the result of this study, will be mentioned while describing the methodology and the research results.

These five structural elements combine to form the '*playworld*.' A playworld produces any type of play. The player's role, the changing roles of the play community, the bindingness of the play rules, and the meaning of the plaything lie in the play world (Fink, 2016, p. 25).

¹ which is a commonly used expression in education of improvisational theatre. Because the behaviour of an individual who is in motion will direct the play community to different phenomena that contain different actions. In this

way, the play starts to give pleasure to both its players and the audience and increases awareness by raising the desire to participate in the play.

Table 1. Classification of Games within the Range in Concepts of Paidia and Ludus (Caillois, 2001, p. 36)

	AGON (Competition)	ALEA (Chance)	MIMICRY (Simulation)	ILINX (Vertigo)
PAIDIA <i>Tumult</i> <i>Agitation</i> <i>Immoderate</i> <i>laughter</i>	Not regulated: - Racing - Wrestling - Athletics	Counting-out rhymes Heads or tails	Children initiations Games of illusions Tag, Arms, Masks, Disguises	Children "whirling" Horseback riding Swinging Waltzing
<i>Kite-flying</i> <i>Solitaire</i> <i>Patience</i>	Boxing, Billiards, Fencing Checkers, Football, Chess	Betting Roulette		
<i>Crossword</i> <i>Puzzle</i>				
LUDUS	Contests, Sports in general	Simple, Complex, and continuing lotteries	Theater, Spectacles in general	Volador Traveling carnivals Skiing Mountain climbing Tightrope walking

The playworld has no relation to the real world. The play has a place and a time that it limits itself. However, this time and space have no place or duration in the real world. However, the play, which is the meaning of dualities, needs real space and consumes real-time. In short, the play is an unreal world in another dimension within real things.

People who do not produce in the space of reality enjoy unlimited creativity in the playworld. Whatever s/he does, s/he does it productively and unhindered. Since the play does not contain many restrictions, it becomes a unique opportunity for human freedom (Fink, 2016, p. 25). Being the creator of the rules and the player provides her/his freedom at the peak of human domination. Stevens (2007) says that freedom in the playworld does not exist; freedom expresses the complete absence of power. However, the more the play rejects power and oppression and defines its difference from effective morals and laws, the more attractive the play is when it escapes from the social order and confronts it (p. 30).

Methodology

The Anatolian coastline, a public space where individuals and small communities in Istanbul can create the playfulness in their leisure time (Lefebvre, 1991), is a criticized concept created together by abstract and contradictory space. It has been selected as a research area to observe playable acts. In this coastal line (approximately 30 km), starting from Kadıköy and

extending to Pendik, three sections were selected: (1) From starting point of Fenerbahçe Coast Park to the pier of Büyük Club, (2) Caddebostan Coast Park, which starts behind the Migros supermarket and extends to the Caddebostan beach, (3) The large Maltepe Coast Line Park designed within the filling area. Observations will take place in these three different regions at leisure times: 1 hour on each area on daylight weekends (both Saturday and Sunday), 1 hour on each area on evenings of weekends (both Friday and Saturday), 1 hour on each area evenings of Wednesday as a weekday. During the observations, videos and photographs were taken, notes and sketches were drawn for later use. During these observations, a total of 113 different playable acts were identified. It was necessary to choose a method first to group them and then reduce them to specific categories to deal with this plenty and diversity of data and reach descriptive concepts of acts. Therefore, a multi-step analysis technique based on the approaches of Glaser (Liu & Kang, 2016) will be used to process the data obtained as a result of the observations:

- **Open coding:** Putting the practical actions into sentences regarding their aims, reasons for occurrence, number of people, and forms of action.
- **Grouping Acts in 1st Layer:** Grouping the open-coding acts in terms of their mobility and forms of activities (move, stand, sit).

- **Grouping Acts in 2nd Layer:** Grouping the first layer acts in terms of the form of people (individual or community).
- **Eliminating Acts in 3rd Layer:** Eliminating the second layer acts in terms of their occurrence as predictability or un-predictability (pre-determined and improvisational).
- **Categorizing and Combining Acts:** Categorizing the sort out acts in terms of their sense of play (platform, conflict, obstacle, assent). (0).

In the third stage of grouping the acts, the elimination stage, improvised playfulness was chosen as the main actions to be examined. The playfulness of acts and their emergence as *'paidia'* were examined in more detail. Then it is tried to reveal when in what situations and how they emerged. These acts were categorized with the four features of the play and revealed the sense of play. The basic concepts used in improvisational theatre were used to conceptualize acts, categorized in the concept of sense of play. At this point, the most important reason for choosing improvisational theater is that it includes spontaneous scenes as in daily life, and there is always the possibility that pre-decided acts will change, transform, develop, or probability that it will never happen. Improvisational theater is a performance where everything happens at that moment when you go on stage, just like in daily life. For this reason, necessary

workshops are held before going on the stage as a theater play. In these workshops, players practice it to make the desires of audiences realistic at that moment. These practices include rehearsals of social acceptance and some rules and tricks so that the acts performed from the stage can become a spectacle.

When the results, emerged during the research carried out on the Anatolian coastline were tried to be expressed in words, it was seen that the concepts are shared with the terms of improvisational theatre. The most basic reason for the common words is the human play motive underlying the concept of "play." To understand spontaneity and reveal improvisational playfulness, we observed the last step of the multi-step analysis by limiting it to spontaneous acts. From this point on, it has been revealed that the factors that bring out this improvised playfulness are combined with the concepts of Platform, Conflict, Obstacle, and Assent. These four main concepts are presented as the findings of this exploratory research. After this study, it is necessary to research how to design spaces that "DEFINE THE PLATFORM, HAVE CONFLICT, OBSTACLE and ENABLE TO ACCEPT." Based on these findings, the experiments to be put forward should be arrangements that will ensure the reproduction of interaction and communication with diverse activities in public spaces that have lost their publicity.

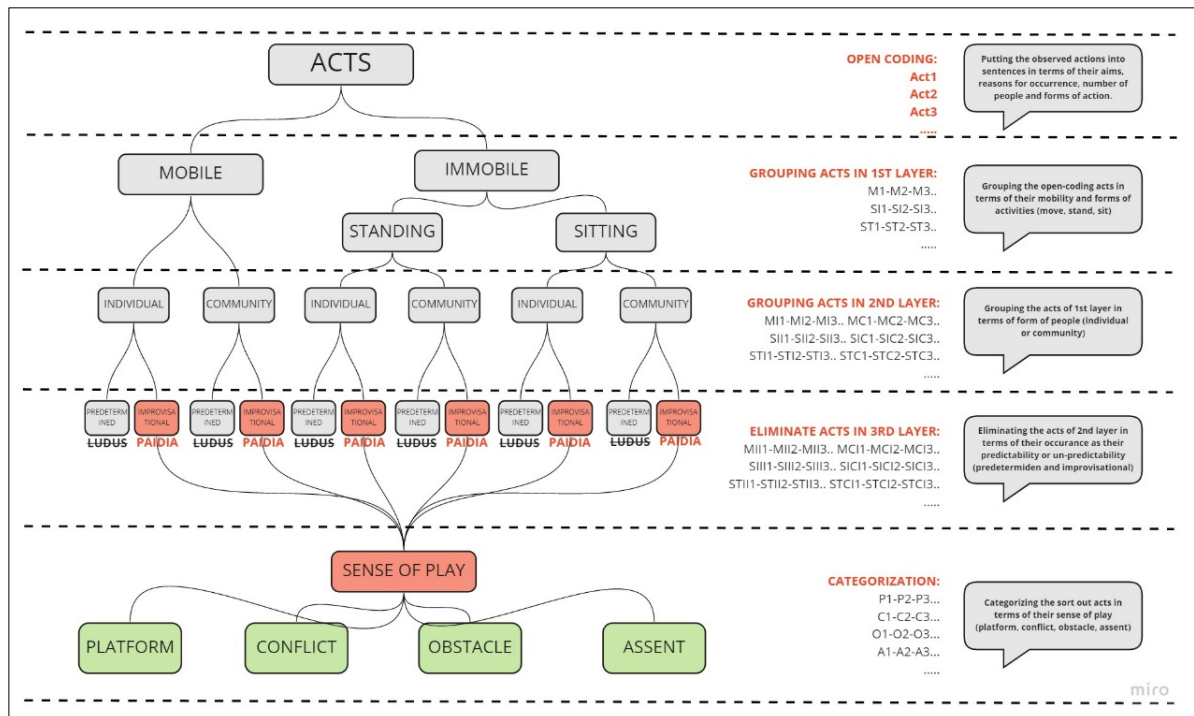


Figure 2. Multi-Step Approach to Categorize the Acts (the image created by author).

The Research Study

The study will be represented through the concepts we deal with and its relation to "play" itself, described above, with its ontology and characteristics, to convey the research findings in a meaningful way.

While looking at the acts of people in the field of research, activities that do not include the instrumentality of daily life were examined. When we look at the physical structure of the Anatolian coastline, we see that it has three different forms. (1) The grass section is generally used for sitting, (2) the flow area used for walking, cycling, e-scooter riding, skating, or skateboarding, or running, and (3) the seaside area with both walking section and seating section. Due to the physical structure of the coastline, the acts are primarily grouped into three parts as those performed in mobile, standing, and sitting. Acts such as people sitting together and chatting, individuals using bicycles, people fishing, or sunbathing took their place in these groupings. The examples in the previous sentence are given from simple, at first glance actions that do not serve the purpose of daily life and have a purpose and meaning in themselves. When we look at the statistical percentages of the forms of acts, we observed, in 0, 48% of the acts that may contain a play element or playability occur while in movement. In the first grouping layer, before the elimination stage, it cannot be said that there is a big difference between the actions performed by sitting or standing (0). When looking at these ratios, it is possible to say at first glance that act has a connection with being in action and being in motion. However, it is necessary to look at the features and different forms of the play to understand why the mobile activities are more than the others.

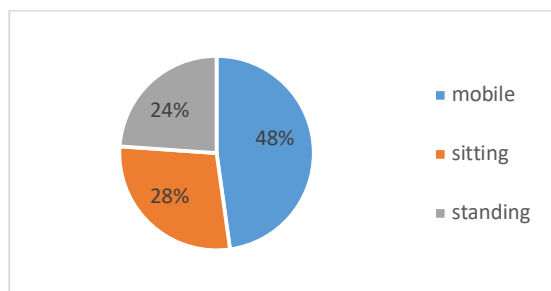


Figure 3. Forms of Acts from 1st Grouping Layer.

We have seen in the graphic above that movement and being in motion bring more playfulness. Besides that, when we look at the rate of playfulness which we have achieved by eliminating in the 3rd stage, we see that 78% of the spontaneous, playful acts are in motion and ready to act (0). This proves that we should always consider the importance and emphasis of movement while looking at the relationship between space and people's playfulness. Just as the plaything, one of the

features described before, brings movement to the play moment, being in motion adds different mobility and energy to the play. As the saying "movement is abundance" reflects, the state of being able to act, the state of being in action, allows people to act together, increase the pleasure of play, and the willingness of other people to be involved.

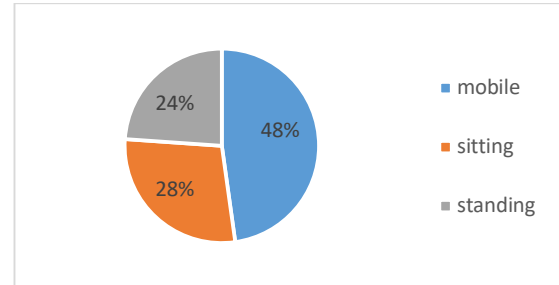


Figure 4. Forms of Acts from 1st Grouping Layer.

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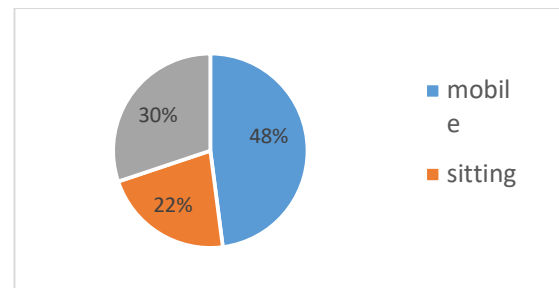


Figure 5. Forms of Acts from 3rd Elimination Layer (Percentages within Improvisational Playfulness).

The fellowship of play, another essential feature of the play, is also proven by the research. If we look at the ratios of playfulness in the research findings, we see that most of the playful acts analyzed in both the 2nd and 3rd layers are performed with the community (Fig. 5.). However, if we consider that the individual acts are performed in front of a community because of being in the public space, we can analyze these acts as a community. To give an example from the data we

have obtained from observations, an individual reading a book on the coastline is a community activity due to the impression s/he wants to give to the audience. S/he includes the people around her/him in the act of reading. In the escape game, a person plays not to hit the crowd during her/his walk, s/he includes everyone around her/him in the play.

The fellowship of play, which appears to be one of the most important elements defining the play, also

partially explains the individuality of instrumental actions performed in public spaces. The play, which does not have an instrumental structure, is irrational and accidental, reveals the interaction within the community. The ratios given below show us that the design of spaces that allow playful actions also means that it will allow people to communicate, build community and interact with each other.

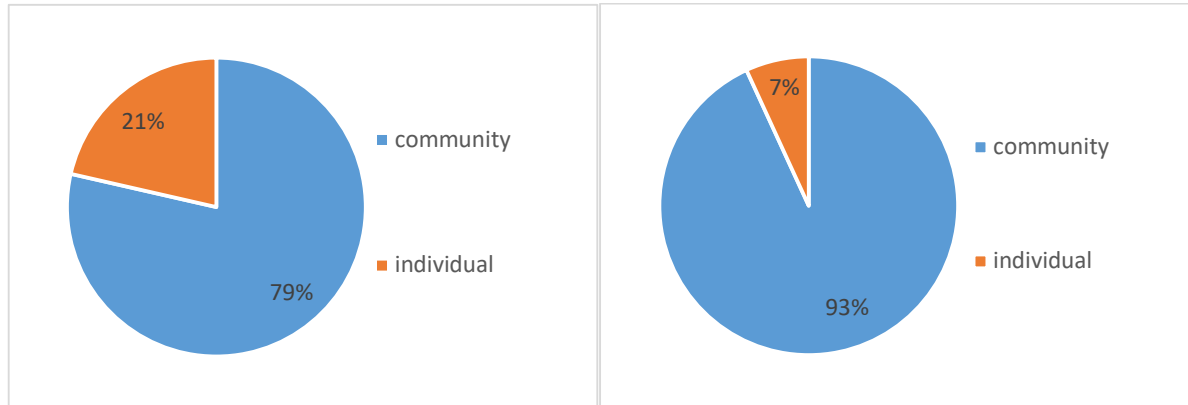


Figure 6. (Left): Forms of People / 2nd Layer – (Right): Forms of People / 3rd Layer Elimination (Percentages within Improvisational Playfulness).

After using some of the characteristics of play (pleasure of play, plaything, and fellowship of play) while grouping acts, rules of play lead to the 3rd layer of the open coding system: eliminate the pre-determined acts and take the improvisational acts. In the last stage of the multi-step analysis technique before categorization, the elimination method has been made by dividing the playful acts into pre-determined (*ludus*) and improvisational (*paidia*). From the two extremes of the play, which was previously described as '*ludus*' and '*paidia*,' it is a choice to seek out the ones with *paidia* and eliminate the others because of the more formalized and institutionalized the less spontaneity of the play. It restricts new communications, being in the moment, creating rules together, and instinctive play actions. From this point of view, walking people are eliminated because the walking act serves to get there. However, when a dog comes in front of a person while walking and starts to play with her/him and this person starts to chat with the owner of the dog is improvisational playfulness. If a group that came coastline for sitting and chatting, they are eliminated. However, when the time comes to say goodbye and leave, different actions such as prolonging the constant conversation, reopening different issues, and re-hugs when leaving are improvised.

1.1 Sense of Play

At this stage of the study, a dual process was followed (Figure 6). Some phenomena were revealed by focusing on the inner meaning of the playable acts observed, and the concepts in which these phenomena will be settled were combined with improvisational theatre terms. Four fundamental concepts enable the creation of actions with a playful meaning. These are platform, assent, conflict, and obstacle. These concepts and examples from the research field will be discussed together.

1.1.1 Platform

First, establishing a platform is the most basic need for the play in improvisational theatre. The meaning of setting up a platform means answering the questions of who, where, when, and what they are doing. The question of who is important when building a play's platform. There is always a spoken rule: a play involving people who know each other works. The fact that people who have already met are on the platform of the play will make a significant contribution to the continuation of the play. The acquaintance mentioned here is not necessarily to meet face to face. A partnership in terms of the action, their position, and unrecognized members of a particular community will make it easier for people related to each other to communicate.

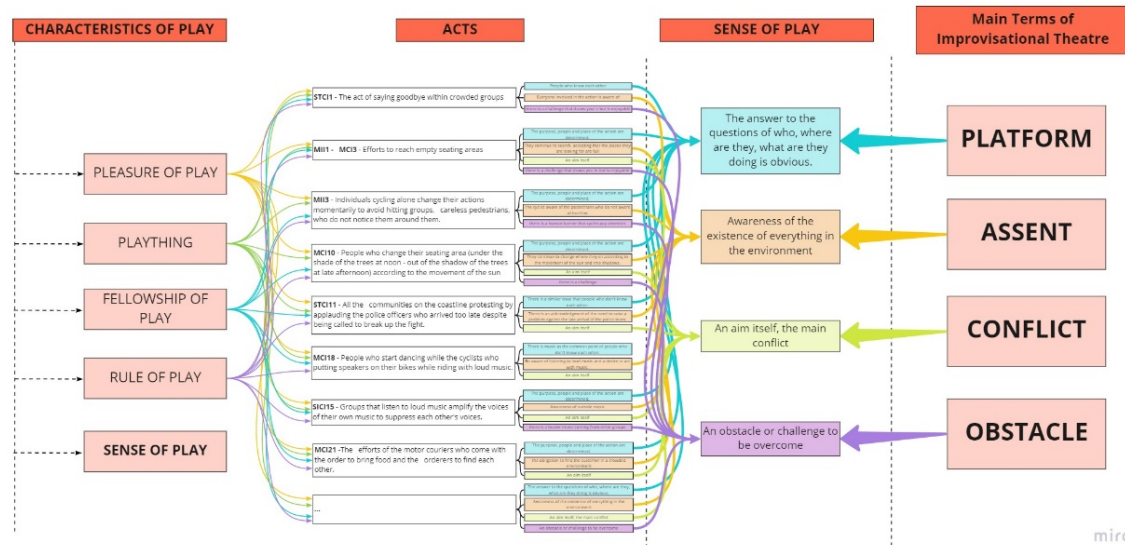


Figure 6. A Dual-Process of the Study.

For example, families who have come to the coastline with their children will feel close to each other because they are familiar with problems, experiences, difficulties, or fun moments of each other's and will always have an excuse to communicate. Children are always willing to play with each other. Parents who see their children playing will communicate with each other, and this communication will develop spontaneously, not planned. Another example is that people who skate and do not know each other will interact and communicate without difficulty because they have a common pursuit. If we look at it from a different perspective, even if not fishing, someone interested in this act will come and watch a fisher, meet her/him, and start chatting, with an improvised playfulness. Based on these examples, it is possible to say that if the public spaces of cities contain alternatives to offer many different platforms, it will increase human diversity and create an opportunity to interact with other people who are similar in one way.

1.1.2 Assent

The ideas put forward need to be accepted so that the play can be set up and progress. In case of constant refusal, a play does not continue. This assent concept includes other players, audiences, light and voice players, the presenter, and everything included in the play. When we look at it in this context, any action

starts with an assent first. As soon as the probability of action is not accepted, the play will not start anyway.² Therefore, to reach the inner meaning of the play, it is necessary to accept many facts, situations, people, or acts in the environment.

One example from the field is that; when a pedestrian on the phone comes in front of a cyclist, or children or a cat or a dog running around, if s/he suddenly accepts to change action (such as changing the path, stopping, slowing down), the collision will occur. Because it is rejected, it will be an accident instead of playfulness. Goffman (1971) defines this process and examines people, the vehicular unit, and the participation unit. While Goffman (1971) defines vehicular units as the behaviors of pedestrians on the move, involve social relations of strangers when they meet each other in the public space. It is possible to see pedestrians' conscious or unconscious behavior as a secret social order not to hit each other (Goffman, 1971, pp. 5-18). Pedestrians walking mutually in a crowded street take a quick look to understand the speed and distance of the oncoming person and continue their way by making the calculations to minimize the possibility of collision. This action occurs almost unconsciously as a coded (habituated) impulsive action (Goffman, 1971, pp. 11-12). However, when it is necessary to interpret this form of action in terms of play, the action does not contain any meaning or have a sense of play. Therefore, like the

² Let's ditch it with a quote from the most common examples in the improvisational theatre. If a player on the stage offers an activity to the other player, the stage dies as soon as this offer is not accepted. For example, the moment a player who says "let's go and have a cup of coffee" and other one says "I don't want it", the stage

will get cold and no action will take place or on doing any action, let's play ball, let's go into space, let's swim, let's travel in time. Each refusal will cause the scene to stop and the play not to progress.

example we gave above, Goffman also studied conscious pedestrian behavior. Pedestrians need to take additional measures as soon as they feel that the oncoming person is not seeing them or that there is a danger of collision. Consciousness comes into play to reduce the possibility of collision and begins to act such as changing the course, decreasing the speed, or making the other person noticed by using hand and arm movements or by increasing the sound of his steps (Goffman, 1971, p. 13). In the act of walking, in which consciousness comes into play, the individual, who includes his environment into the action, finds her/himself in a playful activity that develops at that moment. To reach this playfulness, it must first develop an assent of the surrounding situation. This assent is not limited to the behavior of other individuals. At the same time, the examples are given by Goffman like physical environmental stimuli, including the distortions on the pavements (Goffman, 2008, p. 16), as well as natural elements (such as the change in tree shades with the movement of the sun, the cooling of the air with the wind rising, the waves of the sea transcend the boundaries) are also included in this assent.

Based on these examples, it is possible to say that features that require people to accept in public spaces will contribute to the emergence of playfulness that citizens will enjoy from their actions. It means putting some conflicts and obstacles in the environment to create acceptable situations. A new event, a new knowledge, a new behavior, or a new act is required that will disrupt the monotonous continuity of the environment.

1.1.3 Conflict

The meaning of the concept of conflict in improvisational theatre is a conflict between two persons or two communities, or with one person himself or within the community themselves, or between a person or community and an issue. It is vital in the establishment of the play because it creates adventure, purpose, and continuity. Conflict arouses the desire to be included. To talk about the play-making processes of children, we have all witnessed that a child first creates a conflict and an adventure. For example, the goal of a child bouncing is always to be able to bounce more balls. Children who playhouse often present a conflict in which they try to reflect a family or all the other street plays, playing tag, hopscotch, five stones, and many more contain conflict within.

The most obvious situation that we can give an example from the study area is the moment of the fight. People did not come there to fight, but the fight that emerges for certain different reasons arises from a specific conflict. In this situation, people who were fighting are not in playful acts. However, what is important here is not fighting but other foreigners' acts

during the fight. When the ambulance called for an injured person, or the polish team called to prevent the fight, came too late, many people who did not know each other applauded and formed a community by protesting the late arrival of the ambulance and polish team.

As an example of obviously unclear conflict situations instead of fighting, we can show individuals who try to find their friends from navigation. A finding process that develops at that moment diversifies the acts of the people and adds different conflicts to the action whose purpose is to find friends. In this way, people start interacting with the people they imagine to be friends, carefully examine the spatial elements around them, search for groups with similar qualities according to the description, and transition to an action that evolves into a playfulness that reveals the inner conflict of the play.

1.1.4 Obstacle

The obstacle is included in the play to increase the pleasure of play and to deepen the adventure. Although this concept is not included in every playfulness, it is a phenomenon that makes the play more enjoyable and strengthens the adventure. Let us look at the children's plays again. We constantly witness a child trying to walk in a high place or playing on unstable stones by a river. The main reason for this is that this child puts obstacles to give meaning to her/his play.

When we look at the acts from the field, we can see the activities of a community spending time on the coastline throughout the day. Typically, the acts they do are sit together, chat, play backgammon, chess, or sunbathe. However, there is a natural element that adds playfulness to these acts: the sun. The group, which accepts the sun's movement as an obstacle to overcome, moves its territory towards the shade of the trees when the weather is hot, and when the sunset starts and the weather gets cooler, they move towards the sun-receiving areas instead of the tree shadows.

When it gets dark, people trying to take pictures start looking for a region with light, and this playfulness starts with accepting the darkness brought by nature as an obstacle. Even if taking pictures with a landscape does not have playfulness, searching for the right light turns into an action that includes a desire to play in trying to capture the landscape with this light.

Another example is the parents who start chasing after their child when s/he begins to run meaninglessly (according to the instrumental mind of adults). The involvement of the people or physical elements as an obstacle both gamifies their action and puts a general conflict into playfulness.

If we consider the last two concepts together, it is likely to say that obstacles and conflicts in the physical

environment will create interaction by adding improvisational playfulness to the actions of citizens in their daily lives.

The Relationship Between the concepts of Sense of Play and Sense of Place

Different concepts were determined to make sense of play meaning to understand the concept of sense of play. The importance of the platform, the assent, the obstacle, and the conflict in attributing a meaning to the formation of a play is emphasized. In addition, at the basis of these concepts that convey the play's meaning lies "act." It is not possible to talk about any phenomenon that can happen without an act. When we look at the concept of sense of play from this perspective, there is another context in which all these explanations and concepts fit: "sense of place." In other words, 'act' is also essential for place attachment and feeling belonging. The concept of sense of place has been discussed with many other notions such as place attachment, place connectedness, place bonding, place familiarity, place awareness, place commitment, belongingness, rootedness, belonging, sense of community, place identity, and involvement. When all these notions are examined in-depth, the space-time-people relationship emerges. In other words, people who spend time in a space over time develop their belonging to that place. Shamai claimed that when people and the surrounding environment come together, then the place will occur (1991, p. 347). The presence of repetitive actions in a certain space is an element that increases commitment to that place. Vanclay explained that a place exists when people begin to tell a story about that place after enough time has been spent and different actions have been taken, and when a house becomes a home in personal and collective memory, space becomes a place (2008, p. 4). The higher the quality of the actions, the greater the meaning and commitment of that place. For a place to be a place, it is necessary to focus on people's actions in that space over time. There is a scale of sense of place that Shamai (1991) revealed in the study (pp. 349-350):

- Not having any sense of place
- Knowledge of being located in a place
- Belonging to a place
- Attachment to a place
- Identifying with the place goal
- Involvement in a place
- Sacrifice for a place" (Shamai, 1991, pp. 349-350)

When we look at the increases in these levels, the commitment to the place, the diversification of the actions, and the length of time spent increase in direct proportion. In the starting point, which is described as

zero, there is nothing about that space. People feel nothing about that space. They did not spend time in that location. In the first level, people know some information about that place such as which city it locates. While people start to feel belonging to a place, the time they spent in that place occurs. In the third level, the place becomes a symbol for collective memory. People and the acts combine within that place to create the identity of that place (Shamai, 1991, p. 350). Feeling the sense of place starts at this level because the sense of place is about individuals or community, not about the place itself (Vanclay, 2008, p. 7). When people are genuinely and deeply connected to the place, they become a community by identifying themselves with the goals of that place (Shamai, 1991, p. 350). Acting with the community, they begin to produce playfulness for the space and spontaneously develop playfulness in the open spaces of that place. The last two levels of sense of place are about the attitudes of people instead of behaviors. In the fifth and sixth stages, people put the goals and priorities of the place before their personal goals and objectives for the sustainability of the place. Acting together is at the highest level and the attachment to the place becoming a social commitment (Shamai, 1991, p. 350). At this point, it will be helpful to look again at Carmona's (2010) triple diagram of sense of place and Lefebvre's (1992) spatial triad. (Figure 7).

Based on these trilogies, it is possible to say that Lefebvre's conceived space corresponds to Carmona's physical environment. Similarly, another leg of Carmona's trilogy, symbol/meaning, refers to Lefebvre's perceived space. The spaces designed by urban designers, bureaucrats, planners, and architects constitute our physical environment. The perception of this environment by the citizens takes place through various symbols and meanings. There is a different issue imposed by those who direct the perception, place the symbols and those who want to change the collective formation. However, even if the perceived space is intervened, people create the social space in the lived space, and as a combination of all these, they create the sense of space by performing activities in this space. Therefore, the lived space has a powerful bond with activity, that is, act. Action can be realized by transforming the conceived space and the physical environment in which symbols are placed into a lived space for users and residents. These actions are not necessary activities that are forced by ordinary or urban conditions, but playable acts will increase the attachment to the place. Moreover, play in the cities and the public spaces within the urban context not only means having a good time but also means:

- Play for communities who are active and healthy,

- Play for people to communicate and coexist with each other,
- Play for the reappropriation of public spaces,
- Play for redesigning the cities,
- Play for citizens to participate in decisions about their cities.
- Play for communities claiming the right to the city as citizens in the streets and public spaces that are political spaces.
- Play for people to live in livable urban spaces.

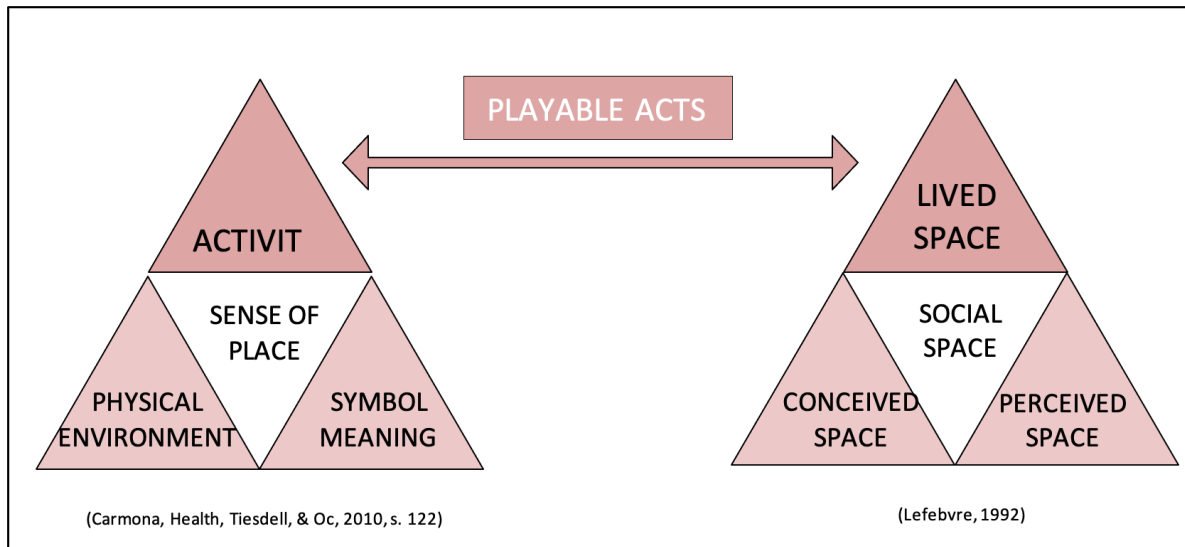


Figure 7. Carmona's Sense of Place Triad (Carmona, Tiesdell, Heath, & Oc, 2010, p. 122) and Lefebvre's Space Triad (Lefebvre, 1992) (the image is redrawn by the author).

In Lieu of Conclusion within Meaning of Spontaneous Play in Citizens' Life

The importance of playable acts and the sense of play is apparent under all these explanations. However, what matters is the reality of the concept of play, which is the basic instinct of human beings to restore the public spaces to be places of interaction and communication that they lost. A person who forgets to play in her/his busy life has also forgotten to interact with those around her/him. A person who instinctively knows how to play is limited to having a rational mind and instrumentality in every action. The problem of the lack of communication and lack of interaction of public spaces must be revealed in urbanism that will help people recreate the knowledge of playing and allow human beings to play as a community.

It is necessary to criticize the returns of daily life and leisure time imposed in the capitalist period to discuss the existence of playful action and playfulness in public spaces. With the industrialization and globalization period, people started to live to work. Their leisure time is planned time by time. Therefore, they can work at hours deemed appropriate for them, meet their basic needs such as sleeping, eating, and reproduction in the remaining time, and have fun and relax if there is time. Lafargue (2019), in his book "The Right to be Lazy," argues that by criticizing work and leisure time, we need to regain playfulness and make a

play revolution. Lafargue (2019), who transmits work as voluntary slavery, argues that it is necessary to reject the concepts of work and profession, but also to perform playful actions, not in leisure time, but in times created by the person and the play, only then we can genuinely liberate and return to life more humanly. Therefore, the concept and distinction of leisure time destroys play and playfulness in the first place because the play is activism that develops, progresses, and changes continuously in space and time of its own, within the framework of the rules determined by the participants and the play community. Therefore, the urban spaces where the actions Gehl (2010) described as necessary activities should be looked at in the light of the basic information about the play obtained from the recreation areas of today's cities where playfulness can be seen.

During this exploratory research, which tries to understand the essence of the playful acts that enable people to improvise and interact, it is necessary to focus mainly on public spaces in the city, apart from recreational areas. In future studies, it is necessary to focus on the physical environment where the necessary activities occur. In addition to the lack of importance of the physical quality of the spaces in the context of necessary activities, design approaches should be considered to ensure the expression of playfulness and provide an environment for interaction and communication in public spaces such as streets, squares, or parks. The critical finding is that during the

necessary activities, regulations should be introduced to the physical environment, which will allow the production of social spaces designed with conflicts and obstacles that require a defined platform and assent. The designs to be considered need to be studied at a level that will accommodate the four fundamental concepts (platform, assent, conflict, and obstacle) that emerged through this exploratory research.

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