THE ROLE OF FESTIVALS IN URBAN IDENTITY:
A STUDY ON THE RELATIONSHIP BETWEEN PERCEPTION AND
EXPERIENCE OF PLACE; CASE OF ŞEB-İ ARUS

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ABSTRACT

THE ROLE OF FESTIVALS IN URBAN IDENTITY: A STUDY ON THE RELATIONSHIP BETWEEN PERCEPTION AND EXPERIENCE OF PLACE; CASE OF ŞEB-İ ARUS

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Festivals, besides their entertainment features, constitute connections between communities and places. Collective perceptions and experiences about a place generate the identity of that place. Since festivals have stories about their locals or themes that appeal for specific groups, they can be defined as place icons which contribute the symbols of peoples' memories and experiences that make the place more personal and unique.

In the global competition of cities, festivals are often placed among the first dynamics. While their economic impact is considered in urban policies, this study tries to answer which inputs create this impact. Therefore, the environmental psychology aspects of urban design are discussed in the context of festivals. Considering religion is a powerful tool to create collective identity in Turkey, a case study that has considerable support from government is chosen. Şeb-i Arus is taken as a festival due to its religious theme and meaning. Besides the strong relationship between Konya and Rumi in the context of urban identity, Şeb-i Arus Festival has been investigated as an essential concern in this respect.

Since uniqueness is the key feature for creating place identity, festivals that are unique to their places can play a major role in identity of place. Festival analyzes in the context of experience of place show that unique characteristics of the festivals in terms of *meaning, activity and form* can enable their cities be perceived as unique. However, inappropriate design decisions which affect activity and form components may create similar festival places in different cities and change the identity of the cities. For this reason, festivals are presented as dynamic urban elements which may affect the urban identity.

Keywords: Festival and Urban Identity, Place Identity, Konya, Şeb-i Arus

ÖZ

FESTİVALLERİN KENTSEL KİMLİKTEKİ ROLÜ: ALGI VE MEKANSAL DENEYİMİN İLİŞKİSİ ÜZERİNE BİR ÇALIŞMA; ŞEB-İ ARUS ÖRNEĞİ

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Eğlendirme özelliklerinin yanında festivaller, bireyler ve mekanlar arasında bağ kurmaktadırlar. Bir mekana ilişkin kollektif algı ve deneyimler bu mekanın kimliğini oluşturmaktadırlar. Festivaller yer aldıkları yerele dair hikayelere veya belirli gruplara hitap eden temalara sahip oldukları için, hatıra ve deneyimlerin sembollerini oluşturan ve mekanı daha kişisel ve özgün kılan mekansal simgeler olarak tanımlanabilir.

Şehirlerin küresel rekabetçiliğinde, festivaller sıklıkla ilk dinamikler arasında yer almaktadır. Kentsel politikalarda ekonomik etkileri dikkate alınırken, bu çalışma hangi girdilerin bu etkiyi yarattığını cevaplamaya çalışmaktadır. Bu nedenle, kentsel tasarımın çevresel psikoloji yönü festivaller bağlamında ele alınmıştır. Dinin Türkiye'de kollektif kimlik oluşturmak bakımından güçlü bir araç olması göz önünde bulundurularak, dikkate değer bir devlet desteğine sahip olan bir alan çalışması seçilmiştir. Şeb-i Arus, dini teması ve anlamı bakımından festival olarak ele alınmıştır. Konya ve Mevlana'nın kentsel kimlik bağlamında güçlü olan ilişkisinde, Şeb-i Arus festivali de merkezi önemde incelenmiştir.

Özgünlük mekansal kimliği oluşturan temel özellik olduğu için, mekanlarına özgü olan festivaller bu kimlikte önemli bir role sahip olabilirler. Mekansal deneyim bağlamında incelenen festivallerden yola çıkarak söylenebilir ki, *anlam, aktivite ve form* bakımından özgün olan festivaller bulundukları şehrin özgün olarak algılanmasını sağlayabilir. Fakat, aktivite ve form bileşenlerini etkileyen uygun olmayan tasarım kararları farklı şehirlerde benzer festival mekanlarının oluşmasına ve bu şehirlerin kimliğinin değişmesine yol açabilir. Bu yüzden, festivaller kentsel kimliğe etki edebilen dinamik kent elemanları olarak sunulmaktadır.

Anahtar Kelimeler: Festival ve Kentsel Kimlik, Mekansal Kimlik, Konya, Şeb-i Arus

To My Future Self…

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CHAPTER 1

INTRODUCTION

Within the last decades, as a result of globalization, competition between cities has increased enormously. The term "competitiveness" refers to the economic strength of a city. So all the expected results of the strategies to increase competition level of a city are about economic development (Begg, 1999). Creating or enhancing *the urban image* is one of the most preferred strategies for increasing competition level of any city among others to attract mainly investments. Urban image is known as "*the set of shared cognitive meanings that individuals use to understand and identify places and their influence on individual behaviors*" (Reitzes 1983, 314). Cities aim to improve their competitiveness by developing prominent images and to attract investors, global institutions, capital and tourists. Under these goals, branding and marketing strategies have become top priorities for urban politics (Parkinson et al., 2004). In the 1990s, experience economy has become a pioneer concept which gives importance to experience in space more than the services and goods for producing the value (Johansson and Kociatkiewicz, 2011). In these circumstances, cities have started to highlight their local characteristics that provide uniqueness among other cities. In particular, festivals and cultural events have begun to be frequently used as tools for improving image and identity, refreshing place and community pride (Richards and Wilson, 2004).

Festivals are the interfaces between cultures and places. They are celebrations which have themes and different meanings from variety of perspectives. Meaning can be changed with personal experiences which are at first personal and social. Then with the different kinds of festivals (e.g. arts, music, religious) new potentials of experience occur. This makes the festivals complex planned phenomena. However, they have the power to strengthen the place attachment and group identity (Getz, 2010).

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They can also put the cities out from stereotyped city groups. Their potential of making a place travel destination is the reason that they are used as image boost tools. Hall (1992, 14) states that festivals can have the effect of developing the image for the host city or country which wants to take advantage from tourism sector.

1.1 Definition of Research Problem

In today's capitalist world, festivals are seen as activities that people pay for gathering at the same place with other people in common beliefs, ideologies or admirations. Another approach about festivals is their potential of contribution to tourism sector.

Accordingly, the main problem of the study has been defined by two main aspects. The first is commercialization of festivals and their underestimated subconscious effects on communities. As Getz (2010) points out, the most frequent topics about festivals are their economic development impacts and most of the researches are related to sport or mega events not festivals. However, an economic significance might be limited criterion to fully understand the impacts of events and festivals. Festivals have numerous of definitions and typologies. They also have different meanings for societies. Some scholars (Ekman 1990; De Bres and Davis, 2001) argue about sociological aspects and effects like collective belonging and memory, place identity and attachment.

The second problem is the lack of relationship between urban design aspects while considering festivals and events in urban policies. However, Lynch (1972, 83) encourages looking from urban design perspective to the events:

> "We take pleasure in distinctive events, as in distinctive places. Important hours should be perceptually remarkable, and then we can find our way in time. Places and events can be designed to enlarge our senses of the present, either by their own vivid characters or as they heighten our perception of the contained activity--setting off the people in a parade, an audience, or a market. Places can be given a particular look at particular times."

Harvey (1985) criticizes events as new image production and social control tools that cause interurban competitions and social class distinctions. Schuster (2001) states that Harvey's critique about events might be the reason for urban planners to not consider events in their design processes. From both perspectives, solution and human oriented urban design and policy applications can be seen inefficient in practical world.

This study can be found noteworthy as looking from the context of human perception to the festivals and involving the identity of place with festivals.

1.2 Aim and Main Assumption

The thesis aims to highlight the ways with which urban identity is affected by festivals and events. Considering their short term entity at specific places, possibility of dominating the place identity for years or even ages is the reason to aim at structuring an interface between identity and festivals both in theoretical and practical world.

Main assumption of this study is that, festivals that are unique to their places can have the power to leave long term senses that are identified with the places in conscious mind. This means that they can act as place icons in the urban pattern both with their spatial form and meaning and the activities they offer create sense of place and affect the identity of the place.

This research expresses the need for an inquiry that deals with the role of festivals in place identity. Another emphasis is to construct a bridge between perception and experience on the basis of existence of festivals and their deliberate role in the identities of cities. Regarding this, main research question has been posited as "What is the role of festivals in place identity?", intending to find the chain between people, festivals and places, and to contribute to the rationalization of further design studies related to festivals.

1.3 Context and the Case Study Selection

Many different types of festivals are also held in Turkey. Most of the contemporary art, music or film festivals are held in metropolitan cities. International Film Festivals and International Jazz Festivals in Istanbul and Ankara can be given as examples (Culture and Tourism Ministry Promotion Directorate Website, 2016). They are

subcultural festivals that are not unique for places. Their themes can be seen in the same way in a different place of the world. There are also cultural festivals that mostly derive from agricultural background in Turkey. "Bartın Strawberry Festival", "Burhaniye Olive Festival", "Bitez Mandarin Festival" and "Isparta Rose Festival" can be given as examples (Turkey Festival Portal Website, 2016). They are all unique to their agricultural environment and their local characteristics are also included to the festival theme. However, their meanings have common features and their recent generation put limits to analyze their effects on cities. Therefore in comparison with these festivals, Şeb-i Arus Festival offers a rich and unique content in the context of history and meaning.

Mawlana Rumi is one of the world wide known Islamic characters. He is a Sufi master and founder of Mevlevi order which is known with whirling dervishes and Sama ceremonies. Rumi has lived in Konya for almost 30 years which are in between 1244-1273 and died there. In that time Konya city was the capital of Anatolian Seljuk Sultanate. According to his philosophy, the day that a man died is the celebration day for him to meet the real life and his beloved God and he defined it as his wedding day. After his death, his disciples called that day as 'Şeb-i Arus' which means 'The Wedding Night' in Persian. Since the 13th century, Şeb-i Arus is celebrated by thousands of people every year on 17th of December in Konya.

Rumi's tomb as the most iconic urban element of Konya has also affected the urban morphology of today's historical center of the city. After the construction of the tomb, the main roads and settlements of the city at that time structured through the tomb (Figure 1.1). This orientation shows the dwellers loyalty and respect for Rumi. In this place, the tomb has been developed for centuries and it has become not just a spiritual center but also the physical center of the city (Alkan 1986, 184).
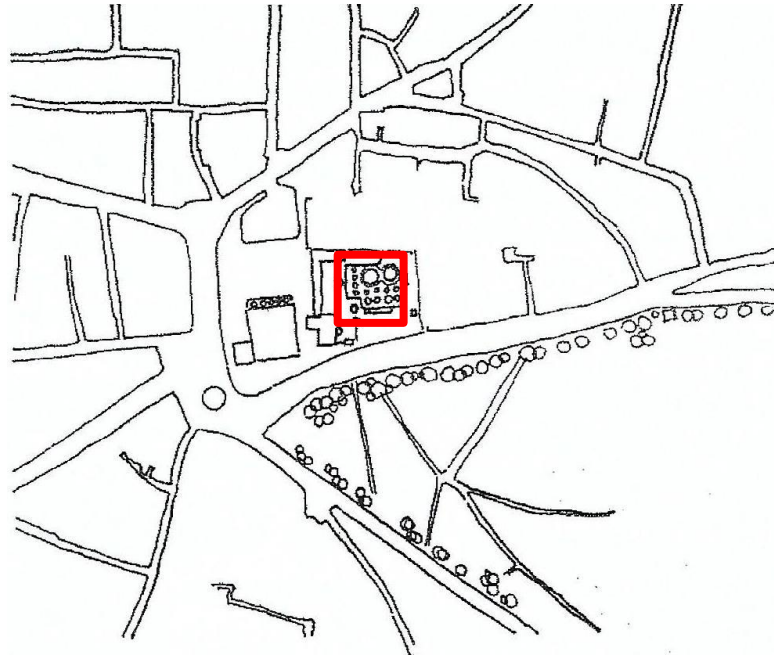
Figure 1.1 Streets Crossing at the Rumi's Tomb (Alkan, 1986)

Since Mawlana Rumi is such an inspiring and iconic figure for the city which is identified with him, Şeb-i Arus events can be seen as the ritualistic fragment to memorialize him. Şeb-i Arus lasts for ten days starting from 7th of December and ending on 17th of December with the Sama performances. Every year thousands of people from all over the world come to Konya to be part of these ceremonies. In this context, it can be taken as an urban festival that brings tourists to the city and country.

Festivals in urban scale generally reflect local characteristics and become to be hints in the conscious mind near the name of the cities. The common feature of festivals is their contributions to the cities' unique images (Schuster, 2001). Şeb-i Arus events as the case of this thesis come from a spiritual philosophy background that has generated in the city of Konya. It reflects the local characteristics and is perceived as memorialization and collective memory of Rumi. Therefore, in this thesis Şeb-i Arus is going to be evaluated with the connection of Rumi's tomb and the event places in the spatial context. Its perceived effects on the conscious mind and identity of the city are going to be evaluated from the social responses.

1.4 Research Process

After defining major research question, with the help of literature review theoretical framework has been constituted to conduct the way through the field research which was held on May 2016 in the selected case area in Konya. While structuring the theoretical framework, it was aimed to create a conceptual flow that puts forward the interface between the concept of **place identity** and **the festival concept**. The research conducted on international festival examples have been categorized and investigated under this aim. In the case study area, a two-step process has been practiced to achieve the place identity analysis. The first process was about **human experience** which contains spatial studies and in-depth interviews; the second one was the concept of **perception** which contains the questionnaire study. Whole process of thesis study is can be followed through Figure 1.2.

Research Process of the Thesis

Literature Review

↓

Theory of Place Identity and Urban Image

↓

Experience of Place   Perception of Place

↓

Festival Studies

↓

International Examples

Cultural, Subcultural and Religious
Festival Examples from Rio de Janerio,
Kyoto, Munich, Edinburgh,
Black Rock Desert-Nevada,
Wacken-Steinburg, San Diego,
Allahabad and Leh cities

↓

Observational Collection of Data

↓

Field Research

↓

Case Study Area

Surroundings of the Mawlana Rumi
Museum- Konya

↓

In-depth Interviews

Konya Culture and Tourism Directorate
Konya Metropolitan Municipality
Karatay Municipality

↓

Questionnaire

Convenience Sampling
Visitors of the Mawlana Rumi Museum

Figure 1.2 Research Process of the Thesis

1.5 Method and Structure of the Thesis

This research contains five chapters in total. The first chapter is the introduction part which points out the problem definition, objectives, assumption, method and the general context of the thesis. Second chapter states the theoretical framework then the field studies start with the international festival examples in the third chapter and the forth chapter continues and examines the main case study. In the last chapter, main findings and implications are discussed.

Following this chapter, literature review has been conducted in order to define the theoretical framework in Chapter 2, as well as to investigate and highlight several actual cases regarding festivals that have been regularly held in various places around the World, which is presented in the Chapter 3.

Chapter 2 talks about the research studies that were fulfilled with focusing on the psychological approach which is one of the vital elements of urban design. Since place identity and image are interconnected topics in the literature and one affect the other, the emphasis has been given to these topics. In order to understand the relationship with festivals and identity of place, two main indicators as experience of place and perception topics have been scrutinized. Moreover, place attachment, place memory and festival related studies have been investigated through literature survey during this process. The conceptualized diagram that shows the interface between the festival and identity can be seen in Figure 1.3.
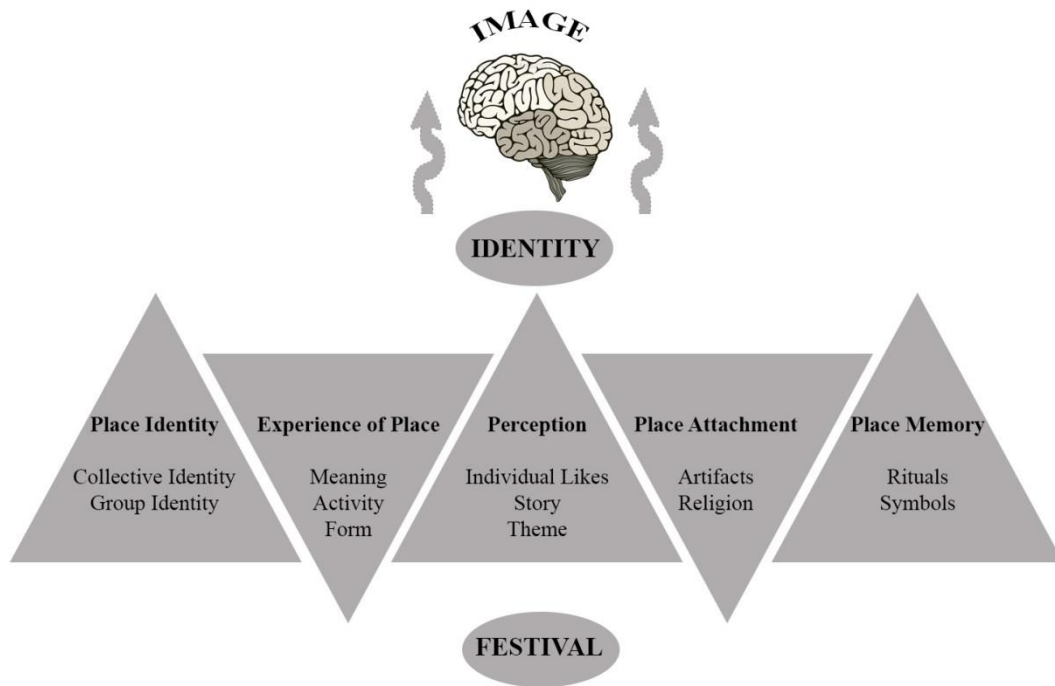
Figure 1.3 Conceptualized Diagram Showing the Interface between the Festival and Identity

According to literature review that has been done for the theoretical framework of this thesis the diagram summarizes the relationship between the concepts of festival and identity. One of the attributes of creating 'identity' that is defined by 'the experience of place' whose components; i.e. **meaning, activity and form**, have been used for the further investigations.

In Chapter 3, international examples of festivals have been categorized into three main parts as cultural, subcultural and religious festivals. An observational collection of data and facts was gathered regarding each festival case study to provide a basis for comparison and to see how they affect place identity. A mapping of the location of the festivals, in their respective city contexts, examined the amount of the city affected by the festival and its general effect on the city (i.e., road closures, crowd gatherings, the procession route, adaptation of the city and streets). Moreover, photographs of the normal use of place and festival use of place were used to analyze the adaptation of the place. These festivals were also evaluated under three main components of experience of place; **meaning, activity** and **form** which were also used to analyze Şeb-i Arus Festival.

Research process will continue with in-depth interviews and questionnaires that were conducted in the case area, which is explained in the **Chapter 4**.

- **In-depth interviews** were first made with Konya Culture and Tourism Directorate. General information about organization process, promotions and statistical information of Şeb-i Arus Festival were obtained from there. Later on, some city planning instructors who have studied about Konya were asked for detailed information about planning process of the study area. Konya Metropolitan Municipality and Karatay Municipality were also visited to have detailed information as well as written and visual documents.

- **Questionnaire** study was used as the method for analyzing the perception of respondents about Şeb-i Arus Festival. It was conducted in May 2016, at Mawlana Rumi Museum. The first reason to choose this time for the study is visitor number statistics of the museum. The months with lowest ranks would not be efficient for the study and May was one of the most visited months. The second reason is festival date, December as one of the coldest months in Konya, it would be a limitation for finding respondents in open public spaces. Besides, the organization structure of the festival requires governmental permission and official team to achieve this method; therefore it was not possible to do it inside the event places as well.

To analyze the perception about Şeb-i Arus Festival, convenience sampling method has been applied and the respondents were asked about the festival, Mawlana Rumi Museum, event organization and the event places.

The reason why a case study method has been selected in this research is that, it gives a foothold to investigate "a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used" (Yin 1984, 23). As this definition suggests, the role of a festival in urban identity can be better understood in its real-life context, where face-to-face interviews can be conducted, and the behavior of the users can be directly observed. The upcoming sections will present a detailed approach to

the research process of the case study technique, data collection and analysis approaches and later on the study undertaken in the latest Şeb-i Arus Festival, the research findings and final inferences.

Chapter 5 as conclusion and discussion chapter, presents the summary of the thesis, as well as major research findings, implications and discussion together with limitations of the study.

CHAPTER 2

THEORETICAL BACKGROUND

In this chapter, literature review will be presented to understand the main indicators and related topics of place identity and festival studies. It is aimed to access the efficient data to generate the context of the following chapters.

2.1 Place Identity

Identity alludes to discovering the difference by realizing the harmony of singularity, persistence and the feel of acceptance. Heidegger (1969) assumes the concept of identity through the meaning of what is "identical", individuals can only be considered from features of identity itself. Researches about the relationship between place and identity have embodied within postmodern theory which considers place as not a stable, prior or objective phenomena but as continuing and dynamic construction. Identity in this context is a socially constructed self by collective influences such as language, geography, education, family, etc. (Lefebvre, 1991).

Place identity is a socio-spatial concept that people endorse the place with the meaning. The shared local characteristics and group identity of people affect their identification about the place (Neill, 2004).

The difference between "image" and "identity" can be expressed here to underline how place identity affects place image or vice versa. While image is related to perceptions and personal experiments that a person has of a city, identity is related to perceptions of the city's history and current status experiments that occur in the uniqueness of that city. Briefly, identity refers to the character of a city. In a place where that character is comparatively missing, creation of a new city image may help to develop the place identity (Mccarthy, 2006). This does not mean that image creates identity. Oppositely, as Lynch (1960) said, identity that the city has already had makes impression on people

and helps to create the image of the city. Thus, there is a strong relationship between identity and image.

Moreover, if the new place-imaging strategies are made without engaging the local communities, the proposed strategies may conflict with the local identity and may not reach the desired results. Since the cultural quarters in different cities usually use a formulaic approach to obtain the new images they turn into mostly like each other (Julier, 2005).

There is a linkage between place and identity which is explained by MacCannell. He points out that alternating the conceptualizations of consumption plays a major role in this linkage. For instance, buying clothes, eating out, entertainment and voyages away from home are adaptations of the consumptions into lifestyle. Turning a place into a commercial center under a brand or name for re-imaging the place depends on the semiotic explications of place identity (MacCannell, 1999).

Attributes of place are shown as icons for meanings that conduct much of the place identity. Place icons contribute the symbols of peoples' memories and experiences that make the place more personal and unique. With collaboration of these icons they may arouse the memories and other conscious mind thoughts that create a sense of place (Hull et al., 1994).

While investigating the "place identity" in the literature, it is necessary to mention about the differences and similarities between "identity of place" and "identification with place". Relph (1976) states that it is not possible to make a distinction between "identity of place" and "identification with place" concepts. Because, to understand the identity of a place, it is necessary to analyze the people's identifications with this place as well. In other words, finding their self-identity in the place, feeling attached to the place and sharing the memory of place according to their perception enable people to identify themselves with the place. Thus, beside people's experience of place, their perception of place is vital to analyze the place identity.

Since the identity is much related with uniqueness of the place, the historic landmarks are seen as a tool for distinction. While the place is losing its historical characteristics,

it starts to constitute new icons and symbols to reveal its singularity. However, the approaches that want to create new identities and memories with the desired uniqueness are concurrently constructing the pattern of similarity. For instance, erecting iconic, massive buildings in too many cities does not make those cities unique; oppositely make them similar. Therefore, the identity of place is constituted from the relations of similarity and difference. Difference is the main factor to build identity of place, but identity is firstly constructed through "material continuity and through memories" (Madanipour, 2017).

Relph asserts three main components of place as "physical appearance, activities and meaning" and claims that the identity of a place is an amalgam of all three (Relph 1976, 48). However, Dovey (2010) also puts forward "physical setting, activity and meaning" as the components of experience of place. He states that cities are identified with their stable features and sees their "identity" or "character" and "sense of place" as relatively stable. Experience of place in terms of stabilized contexts is a primary mean by which people stabilize their identities in that world. In other words, experiencing the concept of place enables people to indentify themselves with the place. He also points out that place identity is not a concept that can be easily formulated; experience of place encompasses a broad range of understandings of place identity. Therefore, it has been aimed to construct a new framework to investigate the festival studies specifically. Since their dynamic and interactive entity in places, analyzing experience of place which contains "physical setting, activity and meaning" as the components and perception of place can provide better understanding of place identity.

2.2 Place Image

Meaning of an object does not completely correspond to the object itself or its spectator, yet it is an interface between symbols and subjects. Social psychologists mostly focus on the collective sense through the background of users like social status to define the meaning of an object. It is also reasonable to investigate the symbols dedicated to places (Mead, 1934).

Wohl and Strauss (1958) developed one of the first researches about symbolic relations between individual and urban image (Reitzes, 1983). Their definition of urban image is to have collective social meanings of a neighborhood or a city and they consider images as symbols. The authors represent three components about how images (symbols) make a person evaluate the urban places. First, image resembles to maps and allows understanding the place better. Secondly, image reflects the most significant features of a place and perceiving or choosing these features contributes to determine the identity of a place. Lastly, image offers reasons to experience the place and affects behaviors of individuals (Reitzes, 1983).

Lynch (1960) points out three components for an ideal place image according to his mental mapping work. Identity, structure and meaning create legible spaces where people easily orientate themselves. *Identity* is differentiation of an object among others, its uniqueness; *structure* is position of an object and its relation with place; and *meaning* stresses experimental or emotional evaluation of a place by the observer.

Social psychological studies also show that personal components like age, gender, race, status or education affect the perception and identification of the place (Reitzes, 1983). In the same place, every individual experiences different things. This generates different assessments and meanings for a place that can have diverse place images and identities (Montgomery, 1998).

‘‘At every instant, there is more than the eye can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences’’ (Lynch 1960, 1).

2.3 Experience of Place

The notion of experience has been introduced as both an identifier and a component of place. This finding is remarkable for the theoretical framework of this research, since it aimed at having a grasp of the experience of place and its importance for people and places. Moreover, how it can be measured or understood further, depends on the level of social interaction between people and their environment.

There is a strong interaction between people and their environment. Moreover, places embody a system of codes for people to name, classify and order, all of which is can be interpreted as a concern of urban design (Rapoport, 1977).

Relph (1976) states that design of the lived-world should be responsive to local structures of meaning and experience and it should create places where people fit. Design decisions should be inspired by the existential significance of place and by the attachments between people and places (Relph 1976, 146).

As Dovey (2010) suggested that the components of experience of place are one of the main indicators to analyze the effect of festivals on place identity. The modified identifications of the components of experience of place in order to analyze the festival studies can be listed as below:

- **Meaning** as the first and most prominent component of place can be associated with the symbolic values of festivals and their positive psychological effects on people.
- **Activity** component can be identified with social interaction of people in event places and content of the festival
- **Form** as the last component, can be analyzed in terms of the physical attributes of event places in urban pattern

The rationale of how to make the connection between the components of experience of place and the festivals will be discussed throughout the third and fourth chapter in detail.

2.4 Environmental Perception

''Man… never perceives anything fully or comprehends anything completely. He can see, hear, touch, and taste; but how far he sees, how well he hears, what his touch tells him, and what he tastes depend upon the number and quality of his senses. These limit his perception of the world around him'' (Jung 1964, 4).

Perception includes the collection, organization and sensation of the environmental information. Two factors to collect and evaluate the environmental motives are "sensation" and "perception". These processes are either integrated or detached to each other, there is no certain line where sensation ends and perception begins (Carmona et al. 2010, 87). Sensation alludes to all four human sensory systems which are vision, hearing, smell and touch. Perception alludes to a much more complex process than the sensation.

Environmental perception depends not only on the information available in the environment but also on the characteristics and actions of the perceiver. Thus, different environments present different types of information and are perceived differently. And, individuals with different backgrounds are likely to focus on different aspects of the environment and therefore to perceive the same environment in different ways (Ruback et. al, 2008).

2.5 Place Attachment

Place attachment is a term that is generally used about emotional belonging to a specific place that occurs some parts of a person's identity (Mazumdar and Mazumdar, 2004). People can feel connected to places in small scale, like a street, square or home, and also places in upper scale, like a city, region or nation. These physical investigations in the literature were first made in Altman and Low's book (1992). These authors emphasized that "scale, specificity and tangibility" are the features that affect attachment to place. Riley (1992, 13-15) mentions in their book that human exists in landscape in three ways: "as a member of a species (mammal and hominid), as a member of a particular culture or subculture and as a unique individual". It can be said that every existence level creates a different scale of attachment. This refers to biological, environmental and socio-cultural processes of attachment. Psychological factors like childhood memories, teenage years or specific experiments and events also play a major role for place attachment (Altman and Low 1992, 3-12).

The place attachment literature generally focuses on experimental, historical, psychological and cultural aspects of the secular places that affect the unconscious (Mazumdar and Mazumdar, 2004). These are remarkable elements for linking an individual to a specific place. However, people can also feel desire for or attached to

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places that they have never been in. These places can be sacred or somewhere significant for them (depending on existence level) (Low 1992, 166).

Religion affects many people's lives in the way of lifestyle, fashion, food, neighborhood, vacations, etc. An individual's religious self can be attached to a significant place for participating rituals, events and to exist in the community (Mead, 1934).

There is a strong connection between religion and place attachment. Believers want to visit their religion's sacred place at least once in their life. Every year millions of people visit sacred cities like Jerusalem, Mecca, Rome, Banaras, Budh, Amritsar. Feeling the spiritual atmosphere, attending the collective rituals and doing the pilgrimage may create a remarkable linkage between believer and the place. People never experienced the places also have a certain image about and attachment to their sacred places. Mazumdar and Mazumdar (2004) propose a conceptual model to show the connections between religion, place, identity and attachment shown in Figure 2.1.
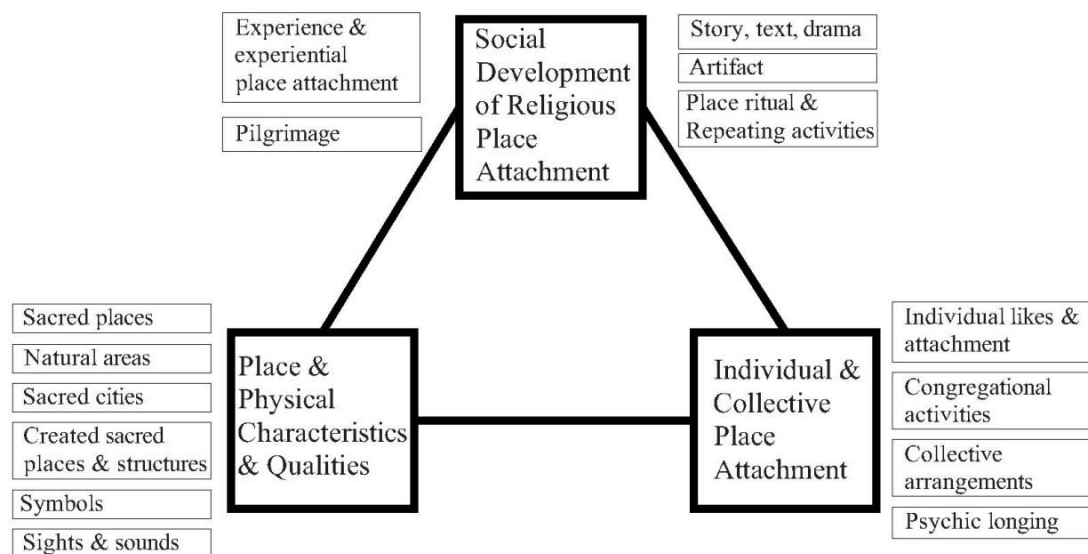
Figure 2.1 Religious Place Attachment Model (Mazumdar and Mazumdar, 2004)

This model represents three major indicators that affect each other. Socialization through experience and pilgrimage and learning from stories and artifacts are the first religious place attachment components. Physical characteristics and symbols are the

second indicators that occur attachment. Thirdly, being collective creates stronger connection with place and similarly individuals can feel special attachment to the sacred place.

All in all, according to literature it can be said that place attachment creates the parts of an individual identity through the aspects of religion, culture, history, experience and psychology. The unconscious mind creates specific images about places according to these aspects. Event based activities directly have linkage to place attachment in order to their effect on place identity.

2.6 Place Memory

"Cities serve as powerful symbols and repositories of memory" as Ladd (1997) pointed out (cited in Alderman et al., 2008). Memory is a "great organizer of consciousness", destroying the unwanted details from the past and emphasizing the preferred moments, it creates a convenient and orderly history (Lowenthal 1975, 27-28).

The fundamental relationship among memory and place is mostly focused in the field of material culture and it is also performative as well. Performances like rituals, festivals, celebrations, events and public ceremonies create remarkable memories for society to remember (Connerton, 1989). This remembering is seen as a social activity and a power for constructing group identity by many scholars (Hoelscher and Alderman, 2004).

Place memory is created by individuals and social groups to define the feelings like fear, pain, desire and deficiencies that come from their national past. The historical content of it signifies public consciousness (Till, 2005). Thus the term place memory can be tackled with collective memory.

Personal memories consist of individual and unique experiences. Collective memories consist of common experiences that create connection between people and continue for interaction (Chang and Huang, 2005). Kong (1999) underlines two characteristics about collective memory. The first one is that it should not be in the form of historical

documents and remembrance implementations. The 'uncollected' collective memories spread in public through dialogues and spontaneous contacts, and they are seen as informal memoirs to construct the community identity. Second, due to collective memory is an ongoing process, there are always stories to decide which are going to be dedicated to places. Generally the elites like leaders, officials and academics are chosen to obtain the story for place and it often conflicts with the popular memoirs of groups.

Collective memory is said to be shaped by the imagination that is affected by the significant aspects of participated social groups. Because it contains a detailed framework of social mores, morals and archetypes. It is an interface between the shared images of social groups and individual memories (Hutton 1993, 78). It has also proven that monuments, memorials and museums are the copious points to explore the places of memory (Till, 2003). For instance, by transforming the social memory of Martin Luther King to concrete in street names at South America, places have gained a new definition with those opponent memories of the civil rights leader (Alderman, 2002). As another example, although Berlin Wall was representing a hated era for Germans, after its fall in 1989, a memorial has been kept as place memory (Till, 2005).

(a) (b)

Figure 2.2 Signboard of Martin Luther King Jr. Boulevard (web1) (a) and Demolition of Berlin Wall (web2) (b)

Thrift and Dewsbury (2000, 420) states that civic performances like St Patrick's Day parades or historical celebrations and rituals refer to the "cultural practice" of collective memory. These kinds of events are generally connected to certain places and cause questioning the definition of urban politics and public life.

Most of the studies about urban space and collective memory depend on the monumental places (Alderman et al., 2008). Yet, Stangle (2008) looks from a different perspective and states that vernacular places and collective memory intersect in everyday life. He argues the reconstruction of post-war Berlin though the place memory; "some vernacular places become memorialized and some monumental places become vernacularized". He expresses that monumental places evoke the past by referring to the societal identity, while vernacular places reveal the individual identities.

2.7 Festivals in Urban Spaces

In this section, festival studies in terms of environmental psychology and urban geography are going to be presented to create a basis for the field research. Important aspect of the festivals is that they create sense of place through the cultural artifacts (Jeong and Santos, 2004).

2.7.1 Festival Definitions

Festival refers to "formal periods of programs of pleasurable activities, entertainment, or events having a festive character and publicly celebrating some concept, happening or fact" (Janiskee 1980, 97). They are held in specific places and represent the significant aspects of those places, bringing about the creation of an impressive sense of place. Hence, while appearing in the global culture, festivals are basically local formations (Zukin, 1991).

Getz (1991) argues that festivals might be used as tourist attaction tools by manipulating the image of the communities. Hall (1992) states that present-day festivals can contribute to the improvement or sustainability of the societal and place identity. Moreover, festivals serve many advantages like recreational areas and leisure facilities for the citizens of the cities (Long and Perdue, 1990).

Festivals usually ritualize the group and place identity (De Bres and Davis, 2001). Society members' perception about a festival is not only making money from tourists, but also its role about presenting their history and culture and enjoying it. Ekman (1999) also mentions that festivals construct an interface between identity and place.

For instance, she identifies festivals as events that represent "collective belonging" to a specific place or group. Festivals create the background for collective memory, shared cultural habits and histories which generate the sustainability of locality. They are the fields where local knowledge is provided, history, cultural heritage and social frameworks that segregate the places from each other are constructed, denied or rehabilitated (Ekman, 1999). Similarly, Geertz (1993) also sees that festivals are one of the archetypes for cultural reflection. Questioning the effects of festivals clarifies the close relationship between societal identity and place attachment. Festivals motive people to feel their own identity and assign special meanings to place and consequently this feeling maintains their attachment to the place as well.

Festivals as transient urban elements collide multiple spaces, lifestyles and social groups. Foucault (1967, 25) defines festivals as temporal and topographical heterotopias which juxtapose in a "single real place several spaces, several sites that are in themselves incompatible". According to Foucault, a heterotopia disconnects people from the usual time; festivals are the exceptional breaks of the civic life and traditional time and place. For instance, in Burning Man which will be investigated in chapter three, people from multiple subcultures like hippies, punks, technology geeks, fire performers, intellectuals and so on, are participating it side by side.

2.7.2 Festival and Identity Formation

Community festivals generally ceremonialize both group and place identity. De Bres and Davis (2001) made a survey study at "Rollin' Down the River Festival" which is a regional festival in Kansas City to evaluate the festival's success as well as group and place identification. In a state with a particularly poor self-image and identity, in terms of its tourist product, the creation of a positive identity, even if created by tourist commodification, is an important consideration. As it is seen in Figure 2.3, festival activities enhance group and place identity.

Enhanced Group/Place Identity

Group Identity

Place Identity

Festival Activities
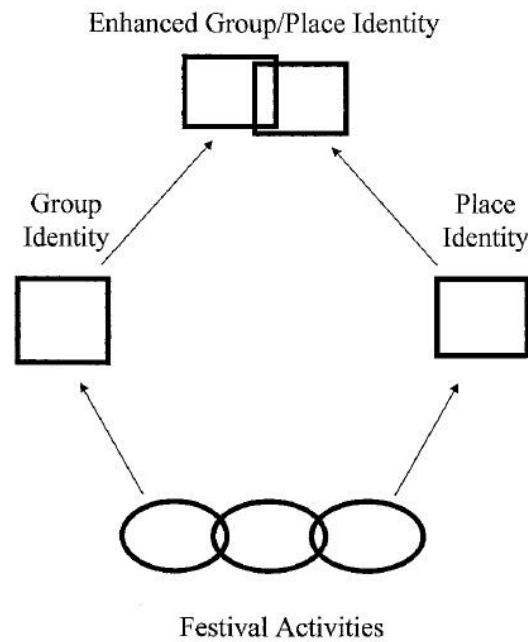
Figure 2.3 Community Identity Model Showing the Role of Festival Activities (De Bres and Davis, 2001)

Frisby and Getz (1989) also claim that festivals are held in order to promote and preserve local history or culture. When festivals maintain their original meanings and activities, they affect people's identification with place as well as place identity.

2.7.3 Public and Private Place in the Festival

A significant feature of most festivals is that they construct a sense of place. This sense is culturally defined, as places can be conceptualized as cultural artifacts of social conflict and cohesion (Relph 1975; Zukin 1991). In the case of Şeb-i Arus, it aspires to create a unifying regional identity for the Mawlawi culture. It attempts to appeal to people with varying interests, by including such diverse elements as religious ceremonies, conferences, exhibitions, artistic performances, and more. However, not everyone is welcomed at every place. According to Zukin (1995), festivals highlight the contentiousness over what is public and what is private. While some see festivals as belonging within the private sphere of artists and intellectuals, because their physical and performance elements are the products of their talents and abilities, the existence of an audience or visitors forces them to recognize their obligations as performers in the public sphere.

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2.7.4 Festival as a Marketing Tool

In addition to globalization, commodification as a condition of postmodern society (Harvey, 1989), challenges the ability of organizers to keep the festival's identity and sense of place unique. Festivals are considered valuable commodities by the tourism and entertainment industries, which have become important agents in regional economic regeneration in countries. Thus, "selling" a festival, as an inseparable component of place marketing, is rapidly becoming a significant role of most planners. Currently, no mass produced products bearing a festival logo, such as t-shirts or key-chains, are sold. Commercializing it would inevitably involve the marketing of such items, which would add an air of generic mass production.

According to Zukin (1991), there is a tendency for globalization to diminish the sense of place. The spread of national and global cultures tends to weaken local distinctiveness, but localities sometimes actively combat this process by seeking to emphasize their uniqueness, and thus avoid homogenization. Thus, globalization does not represent an end to territorial distinctions and distinctiveness, but instead adds new influences on local identities.

2.8 Concluding Remarks

Briefly, the literature review that is presented in this chapter claims that perception and experience of place are the main indicators to analyze the place identity, as Dovey (2010) introduced. Perception includes the collection, organization and sensation of the environmental information (Carmona et al., 2010). Experience of place has three components of place as "physical setting (form), activities and meaning" which will be implemented to analyze the festival examples around the world and Şeb-i Arus Festival case study in the following chapters.

The concepts that affect place identity has been presented and concerned as the main context of the theoretical background of this research. Place identity is a socio-spatial concept that people endorse the place with the meaning. The shared local characteristics and group identity of people affect their identification about the place (Neill, 2004). The place attachment literature generally focuses on experimental,

historical, psychological and cultural aspects of the secular places that affect the unconscious (Mazumdar and Mazumdar, 2004). These are remarkable elements for linking an individual to a specific place. It can be said that place attachment creates the parts of an individual identity through the aspects of religion, culture, history, experience and psychology. The unconscious mind creates specific images about places according to these aspects. Event based activities directly have linkage to place attachment in order to their effect on place identity.

As another component, personal memories consist of individual and unique experiences. Collective memories consist of common experiences that create connection between people and continue for interaction (Chang and Huang, 2005). . Festivals create the background for collective memory, shared cultural habits and histories which generate the sustainability of locality. They are the fields where local knowledge is provided, history, cultural heritage and social frameworks that segregate the places from each other are constructed, denied or rehabilitated (Ekman, 1999). Community festivals generally ceremonialize both group and place identity (De Bres and Davis, 2001).

In the context of this chapter, major aim is to concentrate on the place identity concept with its related topics in terms of the environmental psychology framework and the literatures of festival studies in urban geography. Based on the theoretical framework that was presented in this chapter, the research process of the thesis study has been followed.

CHAPTER 3

TYPES OF FESTIVALS AND EXAMPLES AROUND THE WORLD

Festivals have deep connections with places in terms of their origins (past), existence (present) and possible impacts (future). The sense of orientation in space and time enables festivals to be the free zones for dominating the place image (Lynch 1972; Getz 2010). Different target groups and their common experiences in place generate various types of festivals. Moreover, the relation between origin of the festival and place is the basic factor to obtain the type of a festival. Thus, festivals are going to be evaluated into three main categories as cultural, sub-cultural and religious festivals in the following sub-headings. Besides, as it was underlined in the theoretical part, place identity was decided to investigate under two indicators which are experience of place and perception of place. Since the festival examples in this chapter have not been studied in their original locations, perceptions of the observers have not been collected. Therefore, to analyze the festivals in experience of place context the related examples are going to be investigated via the root values of meaning, activity and form in this chapter.

In order to analyze the global examples, the components of experience of place will be categorized with following explanations:

- **Meaning** component will be associated with the symbolic values of festivals, their positive psychological effects on people and their importance for the places (e.g. ritualistic celebrations of religions, cultures, lifestyles etc.).

- **Activity** component will be identified with social interaction of people in event places and content of the festival (e.g. celebrations in public or private places, exhibitions, music, rituals, fairs, food, etc.).

- **Form** component will be analyzed in terms of the physical attributes of event places and their usage in urban pattern (e.g. temporary or permanent structures, public spaces, iconic structures, camping areas, etc.).

Before investigating each categories and studying festival examples throughout the world it is necessary to give overall information about festivals that were considered in this chapter as shown in Table 3.1. The information related with Şeb-i Arus Festival is also added to this table in order to compare it with other festival places, although it was not investigated in detail in this chapter. Chapter 4 will present all the details about the case study research.

Table 3.1 Overall Information about Festivals

Categories / Name of Festivals	Number of participants (population in 2016)	Occupied spaces	Duration (# of days)	Initiation Year	Initiative (public/ private)	Contribution to City
CULTURAL						
Rio Carnival	5.000.000	9600 m^2+ streets	5	1723	public	promotion of the city and the country
Gion Festival	190.000	streets	30	869	public	spatial and cultural development
Oktoberfest	5.600.000	420.000 m^2	16	1810	public	improvement of infrastructure
SUBCULTURAL						
Edinburgh Fringe	2.475.000	streets+ venues	21	1947	public	creating a new image
Burning Man	70.000	4,5 km^2	8	1986	private + public cooperation	creating the city/settlement
W.O.A.	75.000	2,2 km^2	3	1990	private + public cooperation	improvement of infrastructure
Comic-Con Int.	130.000	240.000 m^2	4	1970	private + public cooperation	creating a new image
RELIGIOUS						
Magh Mela	150.000	2.4 km^2	30	1000 B.C.	private + public cooperation	pilgrimage tourism
Hemis Festival	10.000	7000 m^2	2	17th century	public	improvement of infrastructure
Şeb-i Arus	73.000	13.000 seats	10	1273	public	?

3.1 Cultural Festivals

Cultural festivals are the reflections of "traditional" or "local" culture that often derives from ancestors' beliefs or social lives. Today with modernization and globalization, they are sliding through the "popular" culture because of their role on the group and place identity (Crespi and Richards, 2007). Due to most of the cultural festivals derive from agricultural background, seasonal and harvest festivals may reflect the regional cultural features. For instance, "Beaujolais Nouveau Day" that is celebrated in the Beaujolais region of France became a national event and a symbol by the 1970s. This day involves heavy marketing of the new harvested wines around the globe at the third Thursday of November (Parkinson, 2014).

Rio Carnival from Brazil, Gion Festival from Japan and Octoberfest from Germany are going to be deeply investigated in this section.

3.1.1 Rio Carnival

"Rio Carnival" is also a cultural festival which dates back to 1723 with immigrants from Portuguese islands. During 1800s, it was celebrated as masquerade carnival balls. After the abolition of slavery of Afro-Brazilians in 1888, Samba started to spread quickly and became the vital part of Rio Carnival. Samba is not only a popularized musical and dance style of Brazil, but also represents the 'grassroots' of Brazil and the slums. The temporary settings and festivities in streets and cultural reflection of people live in the slums were the beginning of structuring Carnival. With the increasing attendance number and popularized culture which was fostered by people from slums, Carnival and Samba started to become events for observation and be controlled by government.

The festival place Sambadrome was designed by a Brazilian architect Oscar Niemeyer and built in 1984 at Rio city center (Figure 3.1, a). It is an event purpose built structure that creates a boulevard-like path and separates the automotive part of the city and highways from the nearby neighborhoods (Figure 3.1, b). With its construction, events immediately became commercialized.

(a)

6.33 km

F festival place   city center

(b)

405 m
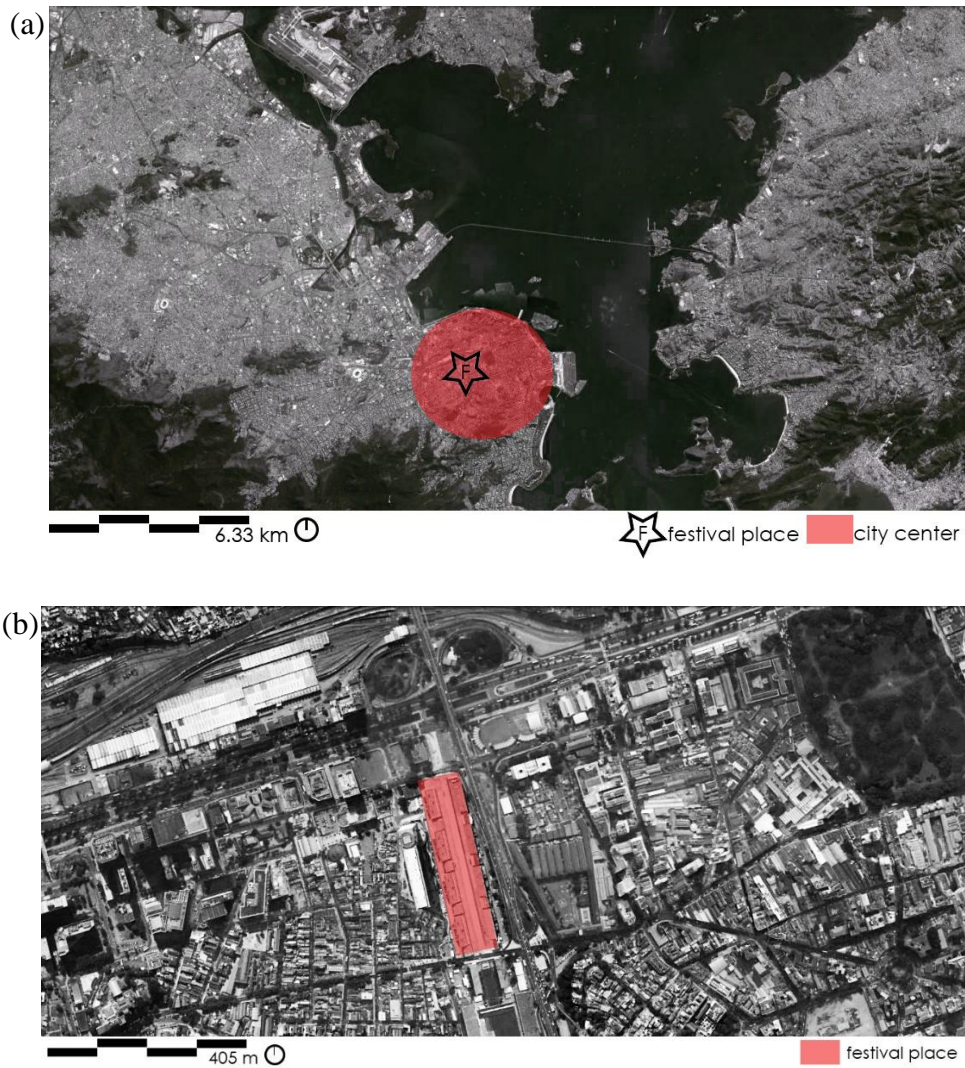
festival place

Figure 3.1 The City Center of Rio de Janeiro and Festival Place (a), The Festival Place – Sambadrome (b) (Google Earth, November, 2016)

During the Carnival, Samba schools present their performances with thematic costumes and floats in Sambadrome (Figure 3.2, a). Traditional use of the festival place only includes the square part of Sambadrome which is a private place (Figure 3.2, b).

(a)   (b)

Figure 3.2 Sambadrome - Festival Use of Place (web3) (a), Sambadrome - Normal Use of Festival Place (web4) (b)

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Outside the Sambadrome, almost 300 unofficial street parties with huge amounts of attendances go on as well (Figure 3.3). Due to Sambadrome has only 90000 seats capacity, millions of people who come for the carnival choose to attend to the street parties in different places of the city. The Carnival is technically organized by the city but becoming a complete tourism potential in the industry of entertainment is the result of governmental policy about this mega event.

Figure 3.3 Rio Carnival Street Party, Ipanema, 2016 (web5) (a), Rio Carnival Street Party, Aterro do Flamengo, 2016 (web6) (b)

The Apotheosis Square is used as the venue of Rio de Janeiro for bigger occasions like concerts and shows in non-festival times of the year (Figure 3.4, a). Runway part of the construction is used as practicing area for Samba schools (Figure 3.4, b).

Even though Rio Carnival derives from very unfortunate humanistic subjects like slavery and slum; it is now one of the major elements that dominate the identity and image of Rio de Janeiro. As Blues is in mind with South America, Samba is with Brazil. Therefore, the biggest event about Samba creates the group identity in the perception of the city and the festival place in the city center stands as a symbol of it (Martina, 2015).
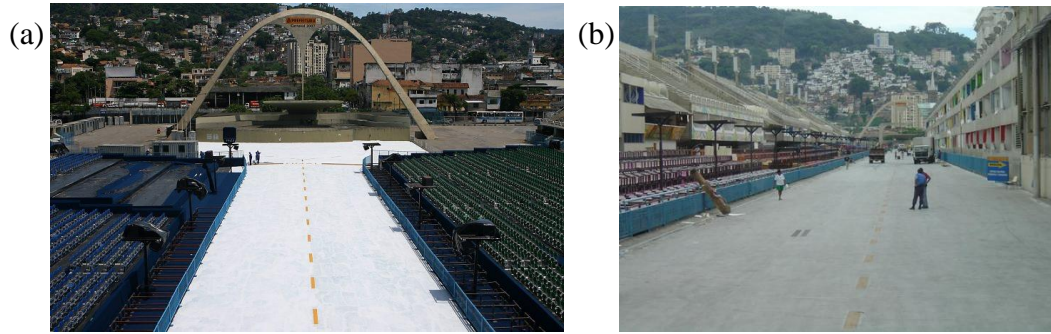
Figure 3.4 The Apotheosis Square as the Venue of Rio de Janeiro (web7) (a), Normal Use of Place- Runway (web8) (b)

Meaning as the most distinctive component of place is associated with the fundamental root values of Rio Carnival for people and its positive effect on psychology of people. As another component, activity defines the way that the event held in place. Rio Carnival is held as a mega event and also street Samba parties with their dominant contribute to urban image and identity. Lastly, form represents the festival place location and structure within the urban fabric to analyze the physical effect of festival place on urban form. Table 3.2 summarizes the definitions of three components of place in the context of Rio Carnival.

Table 3.2 Connection of Rio Carnival with the City

Components of Experience of Place	Connecting Place and Festival
MEANING	Cultural and historical meaning that derive from African roots of Brazil slums and Samba as the national identity
ACTIVITY	Celebration in private place and streets
FORM	Permanent structure that is in the city center as a separator of uses and different public places

3.1.2 Gion Festival

"Gion Festival" (Gion Matsuri) is another example of cultural festivals. It had been held as a religious ritual for honoring the gods to fend off the plagues, sorrow and other disasters in Kyoto from 869 until 1553. However, at that time all the religious events were halted and forbidden by the government. Thus, since that time, it is celebrated as a cultural festival. It has been held annually for more than a thousand year and changed social and cultural landscape of Kyoto.

Ikegami (2014) states that "Both the shrine and the festival are deeply connected with the development of Kyoto's urban design and the creation and transformation of what it meant for ancient Kyotoites to identify with their sense of being citizens". This means that Gion Festival is a vital element for Kyoto in both extents of place identity and community identity.

Shintoism religion and its rituals are also important factors which foster meaning in places and spaces. Ikegami (2014) defines these meaningful places in the downtown Kyoto as "memory locations".

Gion Festival is carried out for the entire month of July every year at city center of Kyoto (Figure 3.5, a). Festival routes take place at the west side of Kamo River on the main commercial and administrative streets. The giant floats that create the characteristics of the festival represent the historical ritual of honoring and appeasing the Gods. They are built and get ready at the red circle areas on the map to tour the streets (Figure 3.5, b). These areas are also the meeting and float display points.

(a)

(b)
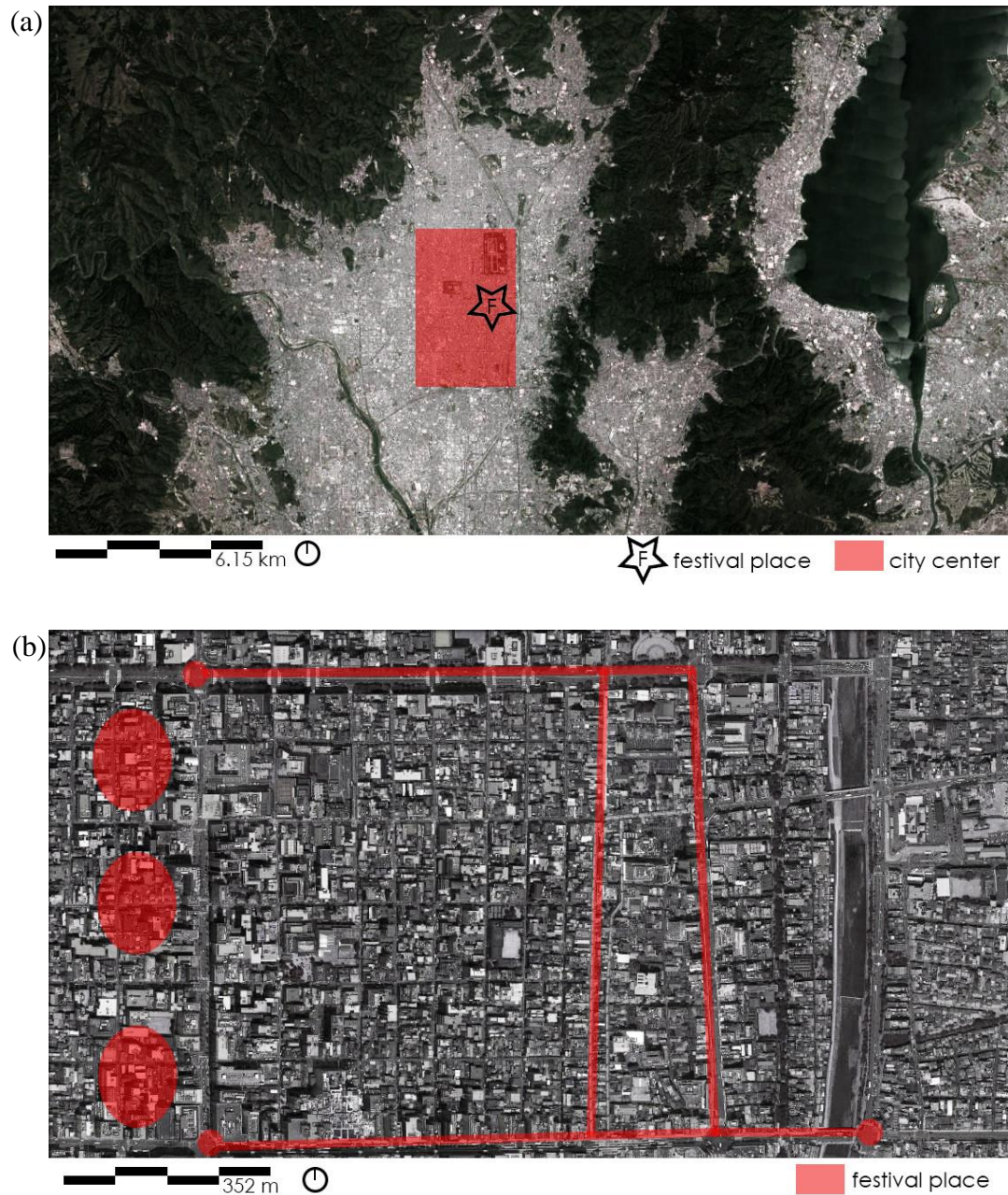
Figure 3.5 The City Center of Kyoto and Festival Place (a), Gion Festival Streets and Float areas (b) (Google Earth, November, 2016)

The streets are closed to traffic from 18:00 until 23:00 during the festival. Thus, the evenings are the place experiment times. Special lightings, food and drink stands and other festival hallmarks are placed onto the streets (Figure 3.6, a, b).

Figure 3.6 Festival Uses of Place - Kyoto (web9) (a), Normal Use of Place - Kyoto (web10) (b)

The religious background of Gion Festival which contributes to both spatial development and community identity of Kyoto refers to the component of meaning. The activity as the second component is seen in the public places and streets with rituals of a thousand year tradition and today's festivity habits. The special lightings, decorations, Japanese food stands and the giant floats create the characteristic form of Gion Festival and connect participants or observers with the place. Table 3.3 summarizes the definitions of three components of place in the context of Gion Festival.

Table 3.3 Connection of Gion Festival with the City

Components of Experience of Place	Connecting Place and Festival
MEANING	Religious and cultural meaning that dates back to more than a millenium
ACTIVITY	Celebration and rituals in public places
FORM	Temporary structures that increase sense of place and experiment in place

3.1.3 Oktoberfest

"Oktoberfest" is the last cultural festival example that is investigated. Even though it is classified in drink and food festivals by many authorities, it can be seen as the reflection of the Bavaria Culture. Its roots date back to October 12 1810 when the Bavarian prince of that time married to the princess. As the wedding celebration, horse race organizations were held in a large public area which was named after the

princess later on (Theresienwiese). The birth of Oktoberfest was marked by determining to repeat these celebrations every year at the same time. However the beer tents which are the festival characteristics were first seen in 1896 and the tradition of tapping the beer keg was started in 1950's by the mayor (History of Munich Oktoberfest Web Page, 2016).

Oktoberfest is now one of the greatest festivals in the world. It is a 16-day event that starts from the middle of September and ends in the first days of October every year. It is held in the large open space, Theresienwiese which is located south west of the Munich's city center (Figure 3.7, a). It is close to central station which is surrounded by many hotels and hostels, and also has its own station (Figure 3.7, b). (Oktoberfest Official Web Page, 2016).

(b)

877 m   festival place

Figure 3.7 The City Center of Munich and Festival Place (a), Theresienwiese the Place of Oktoberfest (b) (Google Earth, November, 2016)

During the festival, 14 temporary beer tents and small cafe restaurant tents are set up in the area (Figure 3.8).

Figure 3.8 Festival Area During Oktoberfest (web11)

The festival place is also used for the spring and winter festivals in non-Oktoberfest times. Besides, it is an open public space (Figure 3.9). Oktoberfest has major impacts on both the economic development and the identity and image of Munich (Popescu and Corboş, 2012).

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Figure 3.9 Festival Area in Non-Oktoberfest Time (web12)

Even though Oktoberfest is categorized as a sub-cultural festival due to its drink and food theme, it is reflecting the roots of Bavarian culture which is claimed to have the best beer in the world. This worldwide known beer festival also has funfairs, parades, games and concerts in the festival place. These activities contribute to experience of place which is an open public space near the city center. Table 3.7 summarizes the definitions of three components of place in the context of Oktoberfest.

Table 3.7 Connection of Oktoberfest with the Place

Components of Experience of Place	Connecting Place and Festival
MEANING	Ritualistic celebration of drinking
ACTIVITY	Beers, traditional food, funfair, games and music
FORM	Open public space, temporary tents and tables

3.2 Subcultural Festivals

These festivals mostly welcome visitors who have particular interest or relation about the concept. They do not fully reflect national or cultural identities of places. Arts, food and drink, music, film, science and book festivals can be given as examples for subcultural festivals. Edinburgh Festival Fringe, Burning Man, Wacken Open Air and Comic-Con International are the festivals that will be investigated at this category.

3.2.1 Edinburgh Festival Fringe

Edinburgh 'The Festival City' holds 12 major annual and contiguous festivals which are widely accredited with enormous tourist flows (Scotinform, 1991) and create a

distinct city image (Prentice and Andersen, 2003). Their roots date back to 1947, after World War II Edinburgh International Festival was first established for generating 'a flowering of the human spirit' in the capital of Scotland. Edinburgh Festival Fringe and International Film Festival were also started in that same year. Other festivals in the city developed in time while restoring the identity of the city in the fields of art, culture and science ('World Leading Festival City' 2016).

"The Edinburgh Festival Fringe is the largest arts festival in the world and takes place every August for three weeks in Edinburgh, Scotland's capital city" (Figure 3.10, a). Theaters, cabarets, operas, children's shows, street performances, exhibitions and events are held in different places, venues and streets of the old town (Figure 3.10, b). During the festival, determined traffic roads are pedestrianized temporarily ('About the Festival Fringe' 2016).

(b)

festival place
689 m
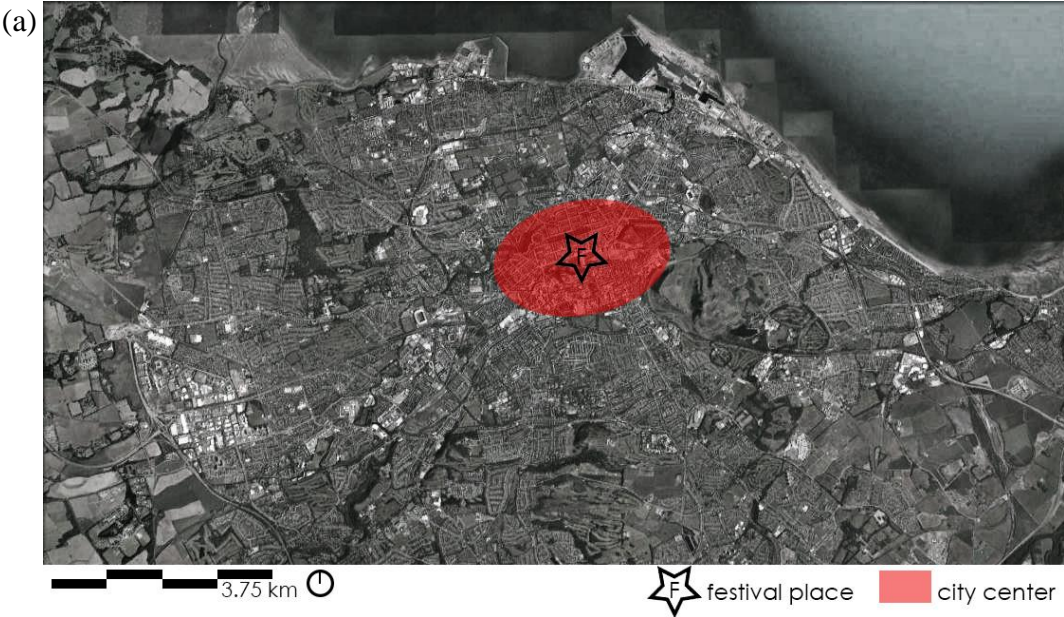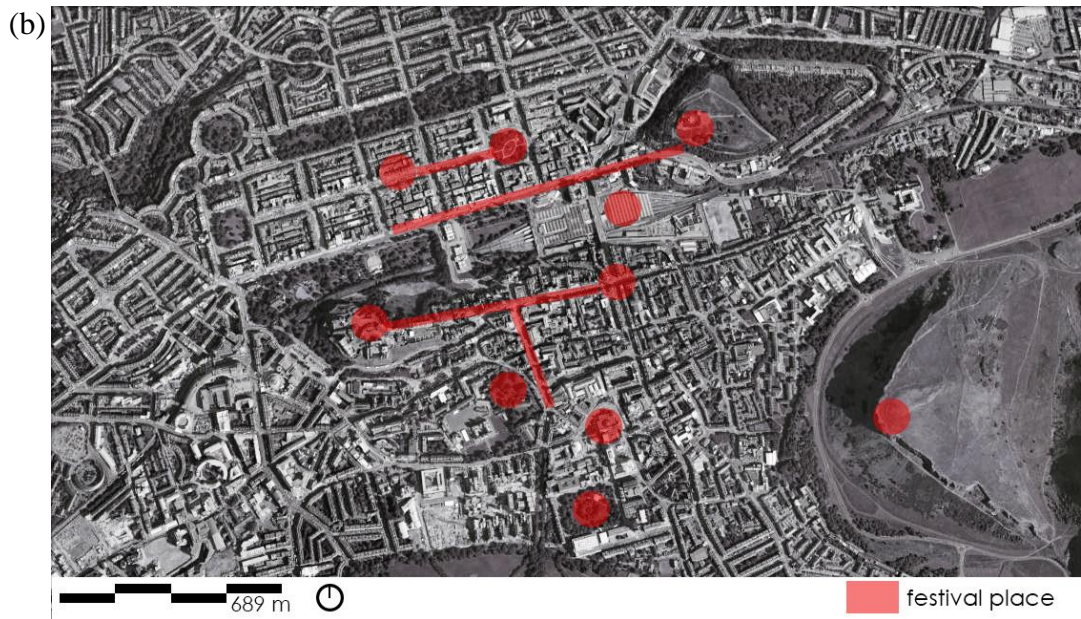
Figure 3.10 The City Center of Edinburgh and Festival Place (a), Edinburgh Festival Fringe Streets and Venues (b) (Google Earth, November, 2016)

Jamieson (2004) states that outskirts of the Edinburgh city, the socially deprived neighborhoods stay away from festival activities. This festival structure optimizes the safe trips of tourists during the festival but also causes to marginalize the people live in the peripheral dwelling. She underlines the differentiation of social meanings with producing the sub-cultural festivals particularly the "high art" festivals like Edinburgh Festival Fringe and she notes that (2004, 71):

"Edinburgh's festival spaces have both social and geographic boundaries, which if absent, would discourage the visitor sought by the service economy stakeholders and city marketing consortiums".

(a)   (b)

Figure 3.11 Edinburgh- Royal Mile Festival Use of Space (web13) (a), Edinburgh- Royal Mile Normal Use of Space (web14) (b)

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Meaning component of experience of place refers to socialization and gathering under the arts events which encourage the group identity. Edinburgh's streets and venues provide that aesthetics of connection with the place. The activity component consists of approximately 50.000 performances of 3000 art shows like cabarets, exhibitions, theatres, music, spontaneous street parties, children's shows and so on within three festival weeks. Different event locations like 'Bedlam', the old asylum of Edinburgh, the castle, churches and assembly rooms are all included to festival places. Public places like historical streets and parks are also used as performance stages. Table 3.4 summarizes the definitions of three components of place in the context of Edinburgh Festival Fringe.

Table 3.4 Connection of Edinburgh Festival Fringe with the City

Components of Experience of Place	Connecting Place and Festival
MEANING	Meeting for international artists and audiences
ACTIVITY	Visual and fine arts exhibitions, theaters, music, spontaneous street parties, etc...
FORM	Iconic structures as venues, public places as stage

3.2.2 Burning Man

"Burning Man" as another example of sub-cultural festivals is said to be an art festival. It is different from other examples because its autonomous community creates a temporary city called 'Black Rock City' every year at the Black Rock Desert of Nevada (Figure 3.12). The name of the festival derives from the wooden 'Man' effigy which is 12-meters tall and burned at the end of festival as main ritual. It was first a gathering of a group of friends at San Francisco beach in 1986, and then turned into a temporary city with 70,000 inhabitants in 2016 (Balamir, 2011). It is an eight day event starting from the end of August to the first days of September.
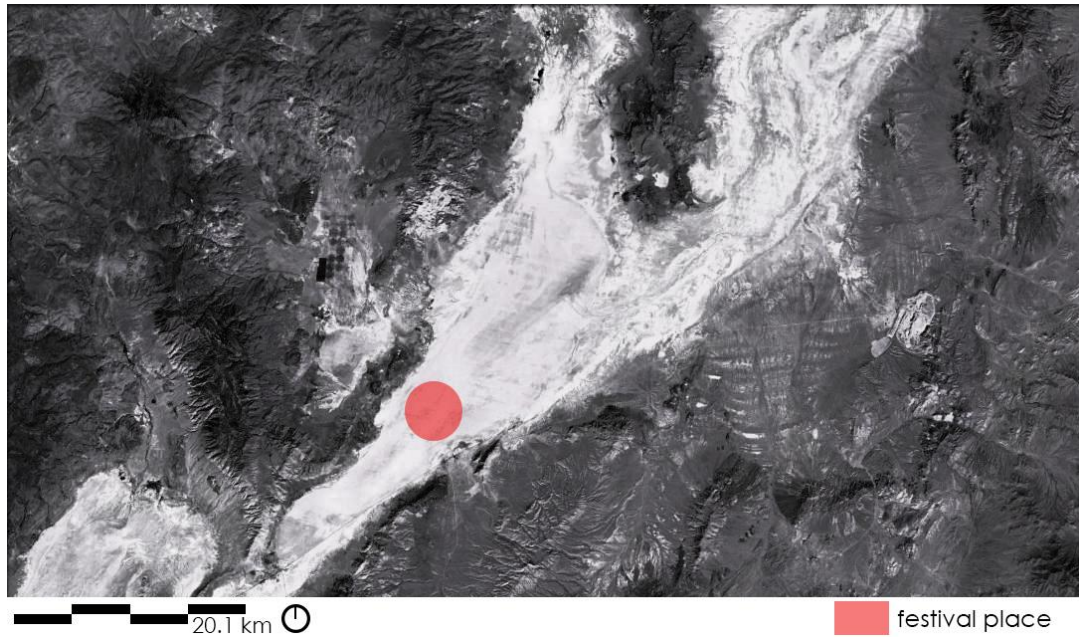
Figure 3.12 Burning Man Festival Place, Black Rock Desert, Nevada (Google Earth, November, 2016)

Burning Man has the principals of self-reliance, gifting and self-expression. In the desert the wallet money is useless which means there is no commerce and nothing is for sale except for ice and coffee. Attendees must equip their needs beforehand and everybody shares stuff with each other. These create the gift economy which means exchanging goods and services as well as art without making money. This ephemeral community creates the real world utopia (Balamir, 2011).

The self-expressionist art elements encourage individuals to participate and feel the group identity. Giant art pieces, creative vehicle modifications like a shark car or cupcake school bus are symbols of the utopian community of desert (Figure 3.13, a, b).
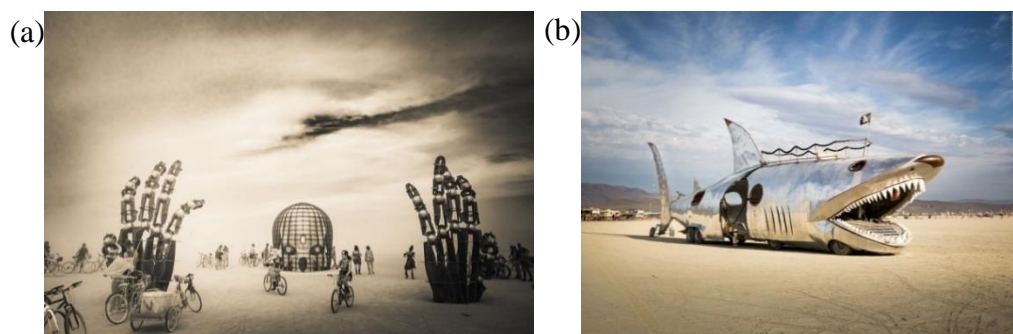
Figure 3.13 Giant Art Piece from Burning Man (web15) (a), Car Modification from Burning Man (web16) (b)

Bowditch (2010) notes that even though the utopia at Burning Man exists momentarily for one week every year, it has a physical plan for the utopian community in real space and time (Figure 3.14, a, b). In the Black Rock City, multiple spaces, lifestyles, and social groups collide and overlap, to form what Michel Foucault calls a "heterotopia." i.e., the desert place and time, with the place and time of the performance; the culture of the event with the many sub-cultures participating in it, side by side, hippie, punk, hardcore grunge, techno-raver, techno pagan, information technology geeks, circus performers, fire performers, intellectuals, journalists. Moreover, about the city plan, the semi-circle shape provides the interconnectedness and encourages inhabitants to stay in the central space where "the man" is located.

(a)

(b)
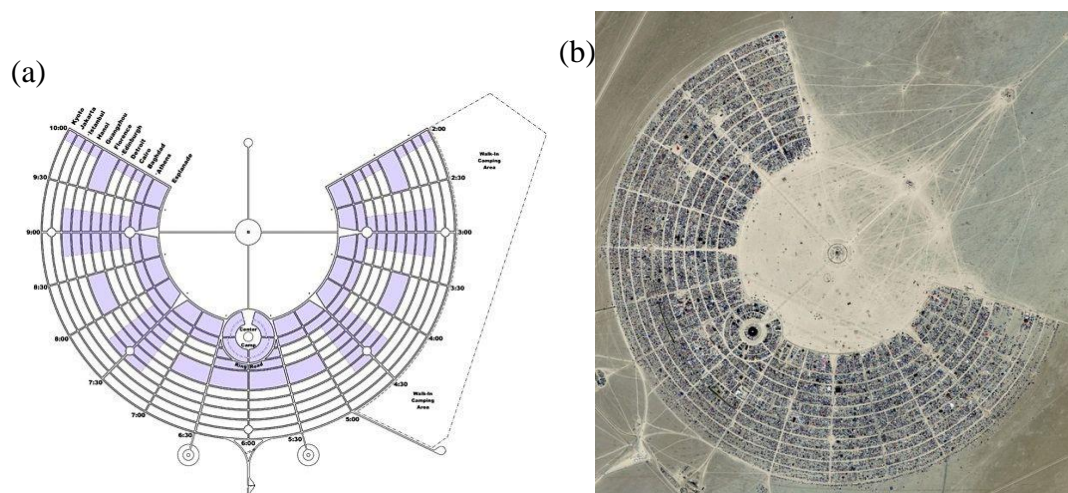
Figure 3.14 Black Rock City Plan (web17) (a), Aerial Photo of Black Rock City (web18) (b)

Other facts about Burning Man are that it is the largest "leave no trace" event in the world. After the festival ends, there is absolute zero waste in the desert. Moreover, Black Rock City is a pedestrian city where only bicycles are used for transportation. This anti-capitalist and anti-government community creates an area free from state control and market logic (Figure 3.15, a). As a protest of it, they burn the sculptures that represent the human being (Figure 3.15, b) (Berg, 2011).

(a)
(b)
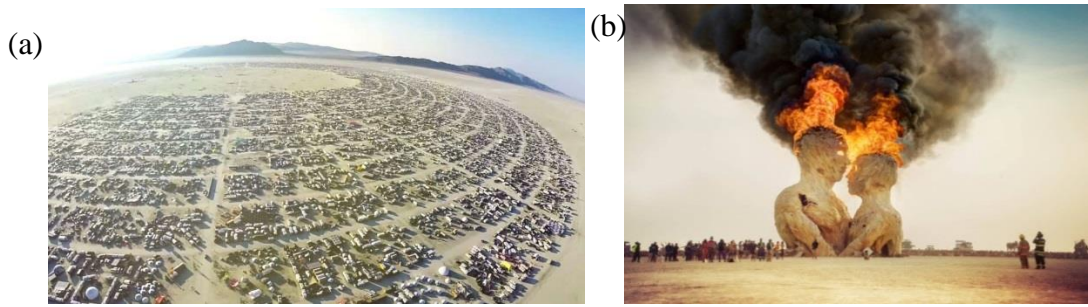
Figure 3.15 Black Rock City Campsite (web19) (a), Burning Sculpture (web20) (b)

Meaning of Burning Man derives from people's reaction to the system of everyday life they live in cities. Gathering in the place that almost nothing is alive and symbolic burning of the materialistic things shows the spiritual importance of the event. Socializing via the collective activities in desert with full of contemporary art pieces and living in the communal life without commerce or authority constitute the activity component of experience of place. As the last component, form of the festival place is a utopic temporary city which provides multiple spaces and lifestyles for a week. Table 3.5 summarizes the definitions of three components of place in the context of Burning Man.

Table 3.5 Connection of Burning Man with the City

Components of Experience of Place	Connecting Place and Festival
MEANING	Spiritual and ideological meaning
ACTIVITY	Participatory art exhibitions, music, spontaneous parties, rituals, communal life
FORM	Semi-circle shaped temporary city/settlement

3.2.3. Wacken Open Air

Music is an important element for generating the sense of occasion and festivity. It evokes the feelings like nostalgia, pleasure, melancholy and energy which constitute emotional reactions of individuals' experiences. It is also a tool for gathering as a community in the events and sense of belonging. As a subculture in music, particularly metal music has the ritual of attending concerts and festivals that creates the solidarity of this community. "Wacken Open Air", one of the largest metal festivals in the world can be given as an example that constructs a new image for the place as well.

Wacken Open Air is an annual three-day festival which has sold out the 75000 tickets within the first 12 hours in 2016. It was first held in 1990 with 800 audiences and 6 bands in Wacken. Since then, it is held every year in the first weekend of August and welcomes the beloved heavy metal artists on stages (Halperin, 2015).

Wacken is a small village in Schleswig-Holstein state of Steinburg district, in northern Germany nearby Hamburg with a population of 1844 (in 2014) (Figure 3.16, a). The area where the festival is held is normally used as grassland by inhabitants of Wacken (Figure 3.16, b). Thus, the logo and symbol of the festival are cows (Figure 3.16, c). After the harvest of grass, the fields turn into event place (Rodrigues 2014, W.O.A-History and Facts). Since the communities attribute special meanings to events, large events have collectively created meanings related with the place (Getz 2008, 414). This specific festival might represent the power of a festival on place. It makes this rural and "ordinary" place special and restores its identity.

(a)

7,78 km ◷
⭐ festival place 🟥 city

(b)

938 m ◷
🟥 festival place

(c)

Figure 3.16 The City of Steinburg and Festival Place: Wacken Village (a), Wacken Open Air Festival Place on Grassland Areas (b) (Google Earth, November, 2016) and **Cows in Front of Wacken Open Air Logo (web21) (c)**

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In the festival area there are two main stages and twelve small stages for concerts with temporary markets, fairs, different activities and contests. The $2,2 \text{ km}^2$ camping area is set for the temporary dwellers of Wacken and festival goes on every occasions of weather (Figure 3.17, a, b, c, d).

(a)

(b)

(c)

(d)

Figure 3.17 Fair Area of Wacken (web22) (a), Rainy Day in Wacken (web23) (b), Aerial Photo of Wacken Open Air (web24) (c), A Concert Moment from Wacken Open Air (web25) (d)

As the main ritual of heavy metal community, attending concerts (therefore festivals) ensures to be included in this subculture. Thus, Wacken Open Air has an important meaning for this community to celebrate their way of life and meet people from other countries but same culture. Main activity is for sure the music which also has effect on participants' lifestyles. The rituals called "wall of death", "mosh pit", "pogo" and "headbang" can be defined as the responses of the audiences to the music. Three-day communal life in grassland, fairs and contests can also be listed as activities. The component of form here is an open air camping area. Table 3.6 summarizes the definitions of three components of place in the context of Wacken Open Air.

Table 3.6 Connection of W.O.A. with the Place

Components of Experience of Place	Connecting Place and Festival
MEANING	Ritualistic celebration of lifestyles
ACTIVITY	Music, rituals, communal life, fairs, contests
FORM	Open air camping area

3.2.5 Comic-Con International

"Comic-Con International" as the last example of subcultural festivals is one of the world's largest comic festivals that bring thousands of comic book and movie fans to San Diego (Figure 3.18, a). It was first held in 1970 in a hotel basement of San Diego with a group of 100 people. Now, it is seen as one of the major tourism tools for the city. Since 1991 it takes place in San Diego Convention Center which creates a campus-type feel in the downtown (Figure 3.18, b) (Comic-Con Official Web Page, 2016).

(a)

4.58 km   F festival place   city center

(b)

656 m

festival place

Figure 3.18 San Diego City Center and Festival Place (a), Comic-Con International Festival Place (b) (Google Earth, November, 2016)

San Diego Comic-Con has become a vital stage that directly links the entertainment industry and audiences. Every year in July, the four-day convention offers a big experience with almost 700 separate events in itself like workshops, film screenings, award ceremonies, costume competitions and art shows. Moreover, the participants known as "geeks" have an "educated, intelligent and hyper-connected" profile which serves to the industry's promotion strategies via the discussions on large web connections (Kohnen, 2014).

San Diego Convention Center was built in 1991 to serve the city's convention tourism policies. Other times of the year it is occupied for different type of conventions like medical, scientific, trade, technologic and so on (Figure 3.19).

Figure 3.19 San Diego Convention Center (web26)

In the opening day of the festival, the main road called Gas Lamp District is closed to traffic and costumed participants walk through the festival place with other participants (Figure 3.20, a). In the festival place, the convention center maxes out its capacity with stands, exhibition and workshop areas (Figure 3.20, b). Besides, the costume competitions can be seen as the most attractive part of this festival for the observers (Figure 3.20, c).

(a)

(b)

(c)

Figure 3.20 Opening Day of Comic-Con International (web27) (a), San Diego Convention Center (web28) (b), Costumed Participants in Front of San Diego Convention Center (web29) (c)

Meaning component of Comic-Con derives from the resistance to prejudices of American culture when the comics were only seen as children's concern. Its mission of awareness and appreciation for the comics and popular arts corresponds to the meaning component. Activities like costume competitions, hands-on workshops, conferences, film screenings and games are unique parts of the experience. Finally, the convention center due to its technological infrastructure is the form of this festival. Street event on the first day also shows that open public spaces are used as well. Table 3.8 summarizes the definitions of three components of place in the context of Comic-Con International.

Table 3.8 Connection of Comic-Con with the Place

Components of Experience of Place	Connecting Place and Festival
MEANING	Creating awareness and appreciation for comics and popular arts
ACTIVITY	Costume competitons, workshops, exhibitions
FORM	Permanent structure and public space

3.3 Religious Festivals

Religion can be significant for many people in terms of their lifestyle choices, garments, food, mates, neighborhood and social life. It affects the personal identity, community identity and place identity. It also affects the one's attachment to a place which is defined as "sacred" for his/her religion. The sacred places are generally offer pilgrimage to its visitors and ritual participants. For instance, visiting Mecca for a Muslim; participating the rituals and experiencing the sacred structures and artifacts there create the connection of individual with place. It even gives an honorifically social adjective to pilgrims as "*hajji*" for men and "*hajjiya*" for women (Mazumdar and Mazumdar, 2004). The religious festivals that take place at a specific time of the year in specific sacred places also enable this connection and place identity. Magh Mela from India for Hindus and Hemis Festival for Buddhists are going to be examined in this subheading.

3.3.1 Magh Mela

"Magh Mela" is one of the most vital religious festivals for Hindus. *Magh* is a month in Hindu calendar and *mela* means fair. It is an annual pilgrimage that is held on the banks of Triveni Sangam in Allahabad (Figure 3.21, a). The "*Sangam*" means confluence of three sacred rivers, Ganges, Yamuna and the invisible mythical river Saraswati (Figure 3.21, b). A mythological story generally boosts the symbolic meaning of a sacred place and adds a spiritual dimension to the place. The story of Sangam is that while the gods and demons were in a fight for possession of the sky, few drops of the life elixir dropped there. Thus, this nectar had blessed the water of Sangam. Also it is believed that all the gods and goddesses lands there during the month of Magh. Therefore, Hindus bath there to purify their sins in the month of Magh which refers to mid-January to mid-February in the Gregorian calendar (Ruback et al., 2008).

(a)

(b)
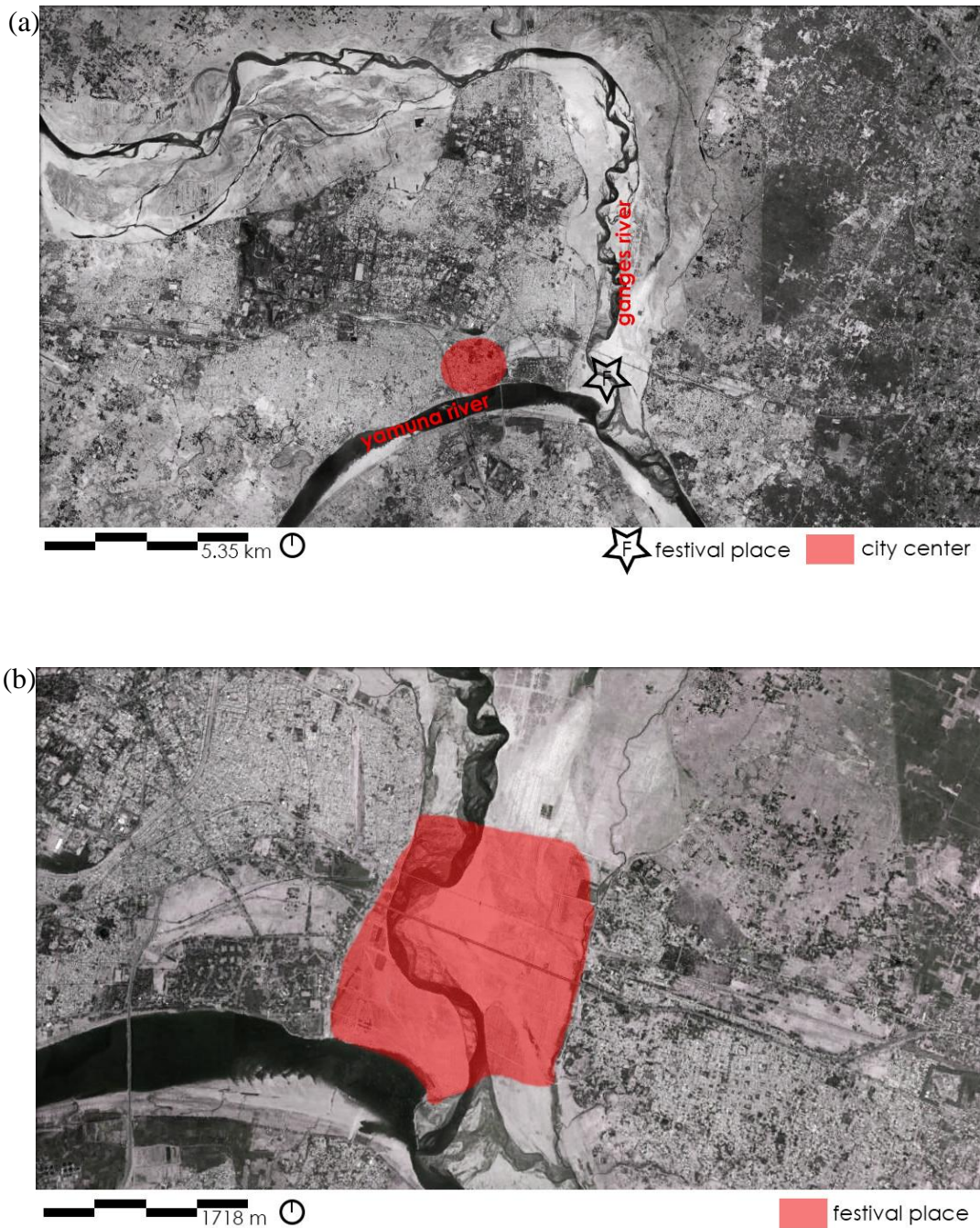
Figure 3.21 City Center of Allahabad and Confluence of Three Rivers (a), Magh Mela Festival Place 'Sangam' (b) (Google Earth, November, 2016)

Magh Mela is an annual version of Kumbh Mela which occurs every 12 years in Sangam. The religious Hindus camp in the tents in this sacred place during the whole month (Figure 3.22, a). In non-festival times, the place maintains its divinity for the religious. Also, the Ganges River is percepted as the most holy river for Hindus. Cities surrounded by it are sanctified as well and its banks are not included to the

built environment. In the campsite of the pilgrims there are venues for religious rituals, entertainment and cooking areas. Also temporary pontoon bridges are set up to connect festival places (Figure 3.22, b). Since the Pilgrimage of Hindus occurs in the natural environment like river banks, caves or hills, they continue with the primitive set ups to duly complete their rituals (Ruback et al., 2008).

Figure 3.22 Campsite in Festival Place (web30) (a), Temporary Pontoon Bridges (web31) (b)

Sacred places have the effect of religious socialization via rituals, pilgrimages and experience. Religion is a tool for connecting people to places where it is learned and experienced. Acting as collectives creates a strong place attachment for the religious individuals. Especially in pilgrimage, the believer experiences the place with all his/her senses to completely achieve the religious goal (Mazumdar and Mazumdar, 2004).

Meaning of Magh Mela derives not from individual values but from a religion that is valid worldwide. This non-secular feature gives a dominant identity to place. The participants of this festival perform their religious rituals to become pilgrims which enables collective identity. Settling on the holy grounds during the holy month in tents under primitive conditions shows the form of experience. Table 3.9 summarizes the definitions of three components of place in the context of Magh Mela.

Table 3.9 Connection of Magh Mela with the Place

Components of Experience of Place	Connecting Place and Festival
MEANING	Sacred place for Hindus
ACTIVITY	Bathing in holy river, camping in sacred place and religious rituals
FORM	Temporary campsites on the river banks

3.3.2 Hemis Festival

As another religious festival example, "Hemis Festival" is again from India but from different religion. It is a Buddhist celebration to memorialize the birth of Guru Padamasambhava, father of the tantric Buddhism and also believed to help the local people of Tibet to dispose of the wrath of demons (Kumar, 2012).

Hemis Festival is a two-day annual festival that is held on the tenth day of Tibetan month of the Lunar calendar. This means that its date changes every year and falls in June or July. The festival takes place in the Hemis Monastery where is in Hemis village of Leh city in the Ladakh region (Figure 3.23, a). This 300 years old Tibetan Buddhist monastery is a UNESCO World Heritage Monument. Ladakh region also known as "the small Tibet" includes western sides of Himalaya. This unique land has religious and cultural importance for Buddhists. Despite its extreme weather conditions and lack of communication, Ladakh has many religious festivals that always gather crowds there. Hemis village and monastery is one of the most important places for this religion (Figure 3.23, b) (Kumar, 2012).

(a)

13 km   festival place   city

(b)

303 m   festival place
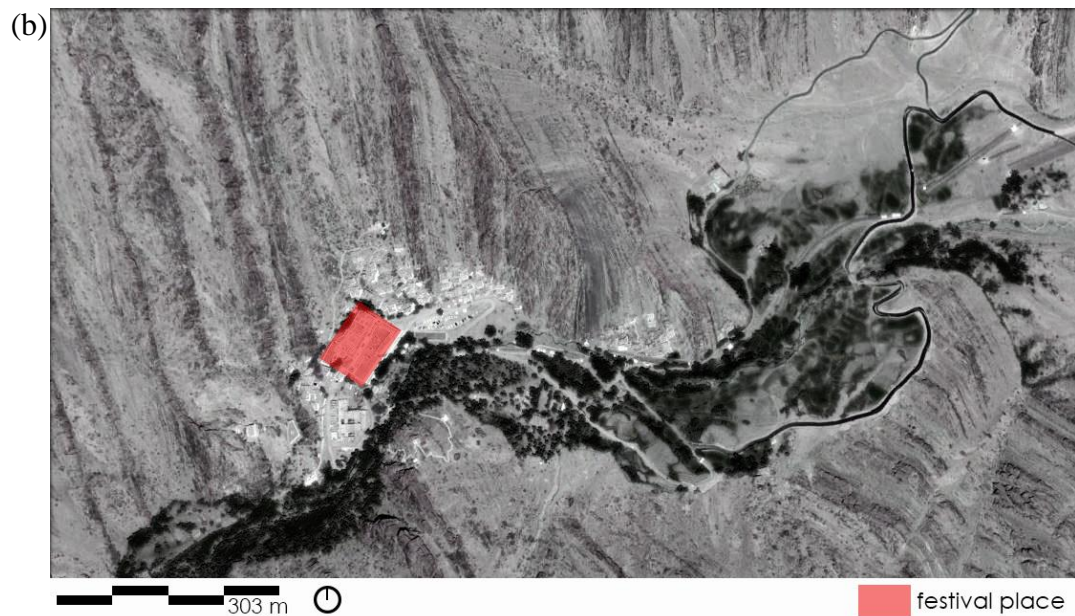
Figure 3.23 City of Leh and Festival Place (a), Hemis Monastery in Hemis Village (b) (Google Earth, November, 2016)

During the festival for two days, the huge Thangka of Guru Padmasambhava is displayed so that people can worship their God and appreciate the art too. The local dancers called "*lama*" perform their signature mask dance "*Cham*", wearing some frightful masks and divide themselves into demons and gods (Figure 3.24, a, b).

(a)　　　　　　　　　　　　　　　　　　　(b)

Figure 3.24 Photographs from Hemis Festival and the monastery (web32) (a) (b)

Meaning of Hemis Festival derives from the Buddhist beliefs and their god Guru Padmasambhava. This non-secular feature gives a dominant character to the place. The participants of this festival celebrate the birth of their god and make their rituals. The courtyard of the monastery is the place where the celebrations occur and the surroundings of it are well preserved regarding its meaning. Table 3.10 summarizes the definitions of three components of place in the context of Hemis Festival.

Table 3.10 Connection of Hemis Festival with the Place

Components of Experience of Place	Connecting Place and Festival
MEANING	Sacred place for Buddhists
ACTIVITY	Costumed and masked dances and rituals
FORM	Iconic structure (monastery)

3.4 Concluding Remarks

This chapter investigates festival examples around the world in order to find out common features as well as unique ones. The chosen festivals are all unique to their places and they all contribute to promote the cities and have major effects on tourism sector. Apart from that, their effect on experience of place has been presented and evaluated in terms of the psychological approach. According to components that were used to consider experience of place, different categories can be compared as shown in Table 3.11.

Table 3.11 Comparison of Festival Features Regarding Experience of Place Components

Categories/ Name of Festivals	Meaning	Activity	Form
CULTURAL			
Rio Carnival	-Cultural and historical meaning from African roots of Brazil slums -Samba as the national identity	Celebration in private place and streets	Permanent structure in the city center and different public places
Gion Festival	Religious and cultural meaning dates back to more than a millenium	Celebration and rituals in public places	Temporary structures in open public places
Oktoberfest	-Ritualistic celebration of drinking -Bavarian culture	Beers, traditional food, funfair, games and music	Open public space, temporary tents and tables
SUBCULTURAL			
Edinburgh Fringe	Meeting for international artists and audiences	Visual and fine arts exhibitions, theaters, music, spontaneous street parties, etc...	Iconic structures as venues, public places as stage
Burning Man	Spiritual and ideological meaning	Participatory art exhibitions, music, spontaneous parties, rituals, communal life	Semi-circle shaped temporary city/settlement
W.O.A.	Ritualistic celebration of lifestyles	Music, rituals, communal life, fairs, contests	Open air camping area
Comic-Con Int.	Creating awareness and appreciation for comics and popular arts	Costume competitonsworks hops, exhibitions	Permanent structure and public space
RELIGIOUS			
Magh Mela	Sacred place for Hindus	Bathing in holy river, camping in sacred place and religious rituals	Temporary campsites on public space
Hemis Festival	Sacred place for Buddhists	Costumed and masked dances	Iconic structure

According to survey on festival places around the world we can make following inferences regarding the findings on **meaning**, **activity** and **form.**

➢ **Meaning:**
  - Cultural and religious festivals which have greater histories and meanings than others can be said that they reflect their national identity**.**
  - Religion and its rituals are also important factors which foster meaning in places and spaces. These meaningful places in the cities can be seen as "memory locations".
  - A mythological story generally boosts the symbolic meaning of a sacred place and adds a spiritual dimension to the place.

➢ **Activity:**
  - Acting as collectives creates a strong place attachment for the religious individuals.
  - The self-expressionist art elements, music and interactive activities encourage individuals to participate and feel the group identity.
  - The participants of Magh Mela Festival perform their religious rituals to become pilgrims which evokes collective identity.

➢ **Form:**
  - Cultural festivals are generally celebrated in open public spaces. In the example of Rio Carnival, the festival place in the city center stands as a symbol and memory of it.
  - Subcultural festivals generally choose marginal event places in the urban fabric. For instance, Edinburgh Fringe Festival as an art festival has event places like the old asylum of the city, churches and castle. Burning Man as art and music festival is held in the desert. Wacken Open Air as music festival takes place in the grassland area of the village.
  - Religious festivals are held in their original places that generate the meaning and significance of the festival. Built or open spaces, the main

idea has been captured as that places and surroundings are preserved to maintain the memory and the place attachment.

- In some recently generated subcultural examples like Edinburgh Festival Fringe, there can be social and physical boundaries between the collapsed area of the city and event places to keep the tourism sector alive. This fact can cause social division in public life.

All the nine different examples of festival places around the world have been investigated under meaning, activity and form components in order to understand their experience in place. Same method will be practiced on the case study with Şeb-i Arus Festival in more detail. Moreover, perceptions of the visitors will be included to fully capture the role of Şeb-i Arus Festival in place identity.

CHAPTER IV

CASE STUDY RESEARCH: SEB-I ARUS FESTIVAL

This chapter is all about the case study research. After explaining research design in detail, the case study has been explained in four main parts in order to analyze the effects of Şeb-i Arus Festival in the identity of Konya. <u>First part</u> investigates the identity of Konya with its dominant characteristics in order to understand the effect of Rumi. <u>Second part</u> explains Şeb-i Arus Festival under the components of "experience of place" which are *meaning, activity* and *form.* <u>Third part</u> analyzes the perception of Şeb-i Arus that is based on the results of questionnaire. <u>The fourth part</u> reveals Şeb-i Arus as a city promoting tool.

In the previous chapters, festivals have been presented as place icons that positively affect perception of the place and constitute unique place experiences in urban spaces. In some of the festival examples like Rio Carnival, Gion Festival and Octoberfest, long standing festivals reflect the culture and history of the city and they are the vital parts of urban images and identities. In some examples like Burning Man and Wacken Open Air, festivals create their own urban places and they generate the urban identities. In some other examples like Edinburgh Festival Fringe, cities generate festivals to achieve new urban images and identities. The emphasis was given to festival place in the urban pattern to analyze the identity components.

In this respect, a case study research has been carried out to observe a specific festival; Şeb-i Arus in the city of Konya, located in the central Anatolian region of Turkey. The festival has a significant history which dates back to 743 years ago. Its particular relationship with the city derives from the prominent remainings and influences of Rumi in Konya. Rumi's philosophic and religious movement Mawlawi Order plays a major role for both the spatial and cultural development of the city. In this sense, the

methodological approach to the main research question and evaluation with the case research are going to be presented in this chapter.

"Şeb-i Arus" is a religious festival, a kind of celebration that occurs not as a pilgrimage ritual but in the meaning of Islamic Sufism rituals and ceremonies. Its aim is to honor the "humanist Sufi leader" Mawlana Jalaluddin Rumi. According to Rumi's philosophy, death is not a sorrow end, it is just a sleeping state in the physical world; but it is a stage of meeting with the beloved God. Thus, 17th December in 1273 in Konya, after Rumi's death his followers decided to name that day as 'Şeb-i Arus' which literally means 'the wedding night', 'the night that Rumi met with his beloved God' (Önder, 1986). After that day, it has been held every year on 17th of December except for twenty one years between 1925 and 1946 in Konya, Turkey.

This festival is one the oldest one which was started in 13th century in a small neighborhood in Konya and expanded through in time. Therefore, this chapter will examine this religious festival from the beginning till today. Currently it welcomes a lot of visitors from all over the world during not only that week but also whole year. In fact, approximately 2.5 million visitors have visited Mawlana Museum through the year of 2016 according to official records of Konya Culture and Tourism Directorate.

4.1 Research Design

While constructing the theoretical framework emphasis has been given to the environmental psychology aspects that generate urban identity concept. Particularly the experience of place and environmental perception have been obtained to conceptualize the festival studies. Due to human process of perception and cognition depend on the meaning, activity and form components of place experience, festival examples have been analyzed in this context (Lynch, 1981).

Considering the main research question which is "what is the role of festivals in place identity?", three sub-questions have been formulated to configure the case festival's role on the urban identity.

Table 4.1 Research Design

Sub-Questions	Data Collection	Data Analysis
What is the role of Rumi in identity of Konya?	- Related Literature - Governmental Archives	Content Analysis
How does Şeb-i Arus Festival be experienced in place and the city?	- Governmental Archives -Observations	- Content Analysis - Mapping
What do the visitors of Mawlana Rumi Museum perceive about the contribution of Şeb-i Arus Festival to the identity of the city?	Questionnaire	Content Analysis

This case study has been constructed with the outcomes of the previous literature review chapter. By relying on these outcomes, the major assumption has been constructed as "festivals that are unique to their places can act as place icons and be identified with the places in conscious mind". If festivals provide their uniqueness for the place they are held, they can leave long term senses on the observers. From this perspective, festivals have been analyzed in the context of experience of place and perception. Variables through the three major root values **meaning, activity** and **form** have been analyzed in the context of case festival and identity components. The main attributes of concern and their variables can be seen below in the table 4.2.

Table 4.2 Variables

Categories	Attributes	Variables
Meaning	Meaning in Place (with respect to Rumi) Meaning of Şeb-i Arus for People	Place Attachment Place Memory Symbols Rituals Stories Artifacts Themes
Activity	Activities of Participants During the Festival	Motives for Visits Activity Types
Form	Spatial Analyses	Festival Places and Surroundings

4.2 Identity of Konya

Konya city has several identifications and identities due to its great history which dates back to Neolithic Age with Çatalhöyük, its geographical convenience for industry and shipping, its fertile lands for agriculture and its cultural heritages from the past eras. To understand the dominant identity of the city, the most obvious features of it will be investigated in the following subheadings.

4.2.1 Seljukid Era and Konya

Konya has a long history which includes Phrygian, Greek and Roman periods. But the city lived it's the most majestic era with Seljuks. In the second half of the 11th century it was declared as the capital of Seljuks after the fall of Iznik (Nicaea) during the First Crusade. During the governance of Alaaddin Kaykubad in the 13th century, the city was inside of a 4 km long wall which corresponds today's historical center around the Alaaddin Hill and many of the monumental public buildings like Alaaddin Mosque, İnce Minareli Madrasah, Karatay Madrasah and Mawlana Rumi Convent were constructed during that time (Peker, 2010).

Seljuk cities typically had inner and outer walls. While the inner citadel housed a garrison "*ahmadaq*", palaces, official buildings, mansions of the state officials, the citadel mosque and cisterns, the outer citadel contained the trade center, the great mosque, educational institutions (madrasah) and other official buildings. Residential areas were settled both inside and outside the outer citadel. Community buildings and open public spaces which were used as collective gathering areas and event places were also built in that residential area (Peker, 2010).

Seljuk cities also had powerful international trade and manufacturing relations. Urban bazaars called "*han*", baths and a great mosque were constructed as a whole where social interaction of the daily life occurred as well. The mosques, community buildings, madrasahs, hans and baths integrated with public spaces were the focal points. Their effect on the urban pattern and identity of the Seljuk cities still dominates that city's public life. Other significant Seljuk cities like Kayseri and Sivas can be given as examples to see how the Seljukid Era affected the form of these cities.
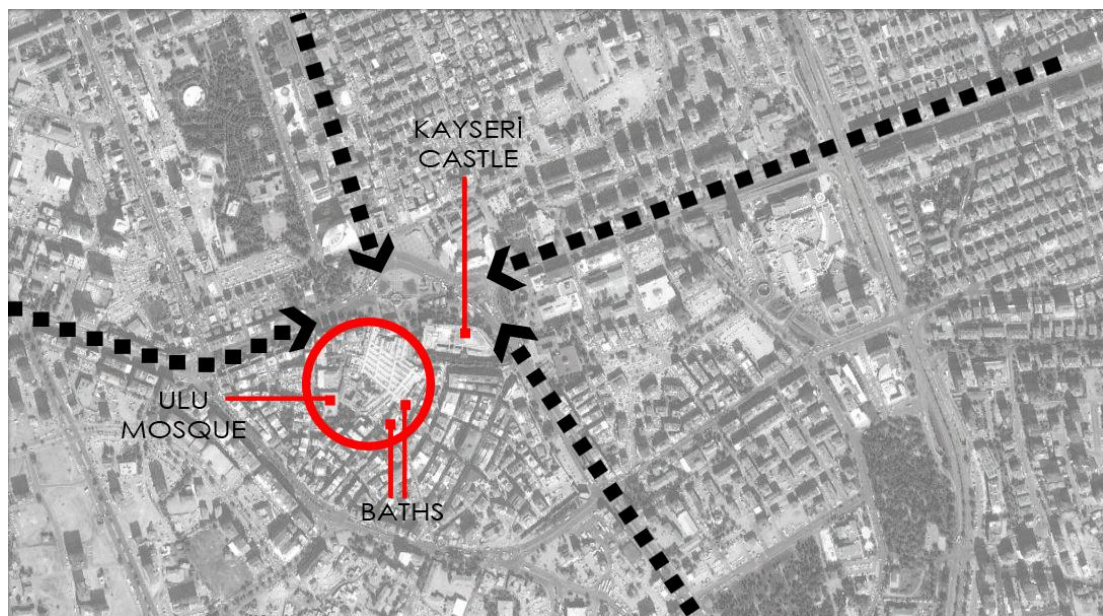
Figure 4.1 Spines Towards Seljukid Era Constructions in Kayseri, Ulu Mosque and Others (Personal Sketch on Google Earth Image, May 2017)

Seljukid era constructions Ulu Mosque and the baths are connected with a square where social, religious and financial activities of the city mostly occur around. A more

recent square of Kayseri integrated with Roman era Castle which was also used by Seljuks and a recent mosque and grand bazaar are creating the heart and spines of the city (Figure 4.1).
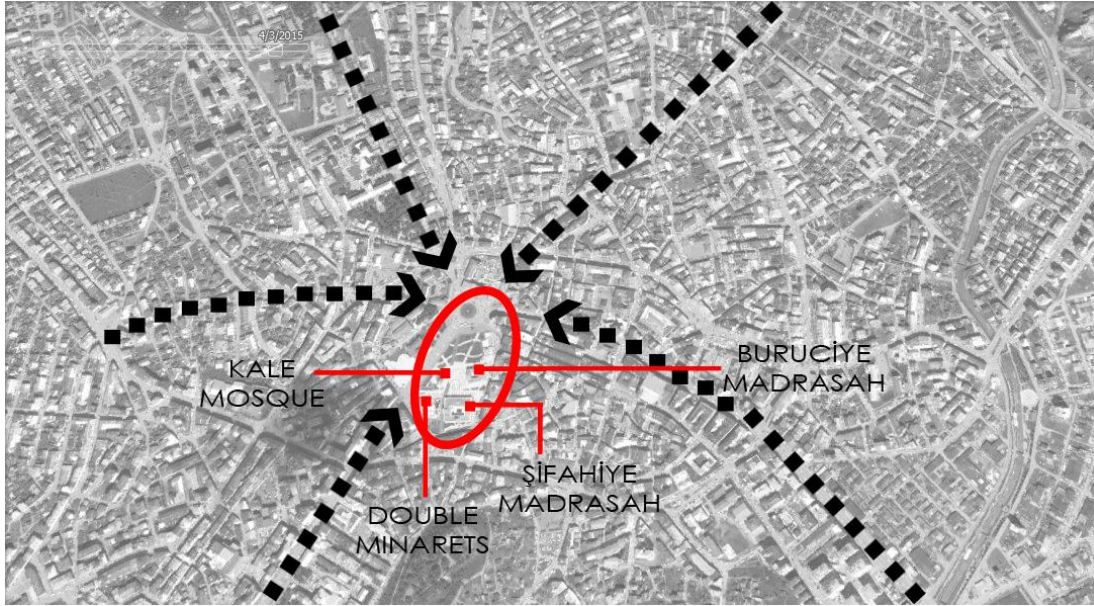
Figure 4.2 Spines Towards Seljukid Era Constructions in Sivas, Madrasahs
(Personal Sketch on Google Earth Image, May 2017)

Kale Mosque, Double Minarets, Şifahiye Madrasah and Buruciye Madarasah from Seljukid era are creating the square and main axes of Sivas. These monumental structures play an important role for identification of the city as well (Figure 4.2).

Konya city as the capital of Seljuks still carries this identity symbolically. Besides the monumental structures and the historic city center pattern and the meanings, many of the official institutions like the municipality, university and sport club use the Seljukid double-headed eagle symbol as their logos. Double-headed eagle has a long history which dates back to the third millennium B.C. in Mesopotamia. It was the symbol for the "Sun-God who radiates benevolent light in spring and malevolent light in summer". It then continuously was used in Anatolia, Egypt and Syria as well as Seljuks. In the Seljukid era it was believed that the *sultan* was the reflection of God's power on earth and they used the symbol as the keeper of the Sky-Gate where God reside in the "high sky". In 1221 double-headed eagles were placed above the gates of Konya walls (Peker, 1999). Since that time it can be said that Konya city has wanted

to keep its powerful image during the Seljuks and mostly identified itself with this era. Thus, the city has tried to remind that powerful era every day in public life and awake the collective memory comes from ages to ages. For instance, Konya Metropolitan Municipality, Selçuk University and Konyaspor are all using this double-headed eagle as their logos (Figure 4.3).

Figure 4.3 Double-Headed Eagle Logos of Institutions in Konya (Websites of institutions)

In 1229, with settling of Rumi in Konya by the invitation of Alaaddin Kaykubad, attraction of the city has increased and most of the scientists and scholars of that time have poured in there. As a result of having migrations from neighboring cities, settlements that established with religious influence have started to be constructed outside of the city walls (Aleaddin Hill and surroundings). The new sufi community has mostly settled outside the city walls and motived to create new districts in the city. This situation is seen as the first action for spreading settlements outside the wall in history of the city. Thus, the new neighborhoods that clustered around a mosque and a religious school as main identity components of Seljuk cities have been constructed in the pastoral environment which is outside of the Konya city walls (Alkan, 1985). In other words, Rumi and his philosophy left a great influence on both the physical development and cultural identity of the city (Figure 4.4).
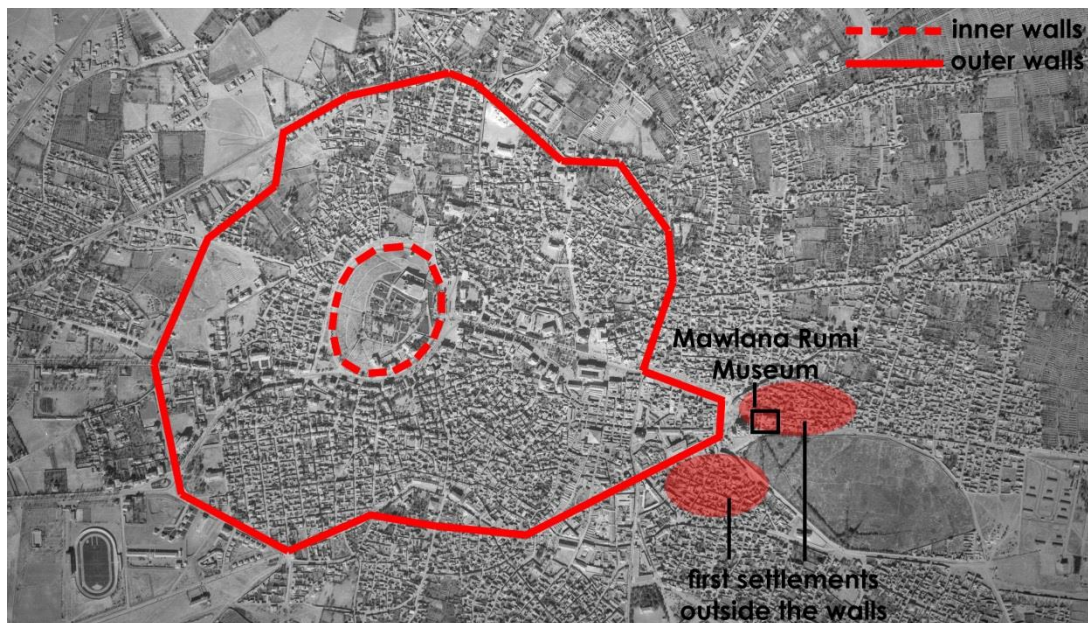
Figure 4.4 Inner and outer walls of Konya and the first settlements outside the walls (Personal Sketch on 1955 aerial photograph)

After Rumi's death, the Mawlawi Order has been officially established and started to spread inside and outside of Konya which became to be called as "City of Mawlana" (Evyapan, 1983). Surroundings of the main Mawlawi Dargah which was constructed near the tomb of Rumi after his death started to become the new city center with social and commercial facilities as well. City pattern has been transformed with the major effect of the dargah (Alkan, 1985). After more than 700 years, Konya still called as "City of Mawlana". It can be said that Rumi and his tomb are the most iconic elements that create identity and image of Konya (Yarar, 2015).

4.2.2 Ottoman Era and Konya

During the Ottoman era in Anatolian cities, it is seen that in the process of Turkification and Islamization, there are generally three basic elements in the city center; baths, the great mosque and the trade center, bazaar or *bedesten*. The mosque was seen as the main element of the city due to Muslims identify the city where religious assignments and social ideals take place. The mosque, which was the spiritual center of the city, was also the political and religious center of the settlement.

The central public places of the pre-Islamic periods "Agora" or "Forum" were chosen to construct that mosque. Right next to the mosque, there were hans, baths, and the

bazaar which create the trade center of the city (Kuban, 1986). The two of the significant Ottoman cities like Bursa and Edirne can be given as examples to see how the Ottoman Era affected the form of these cities.
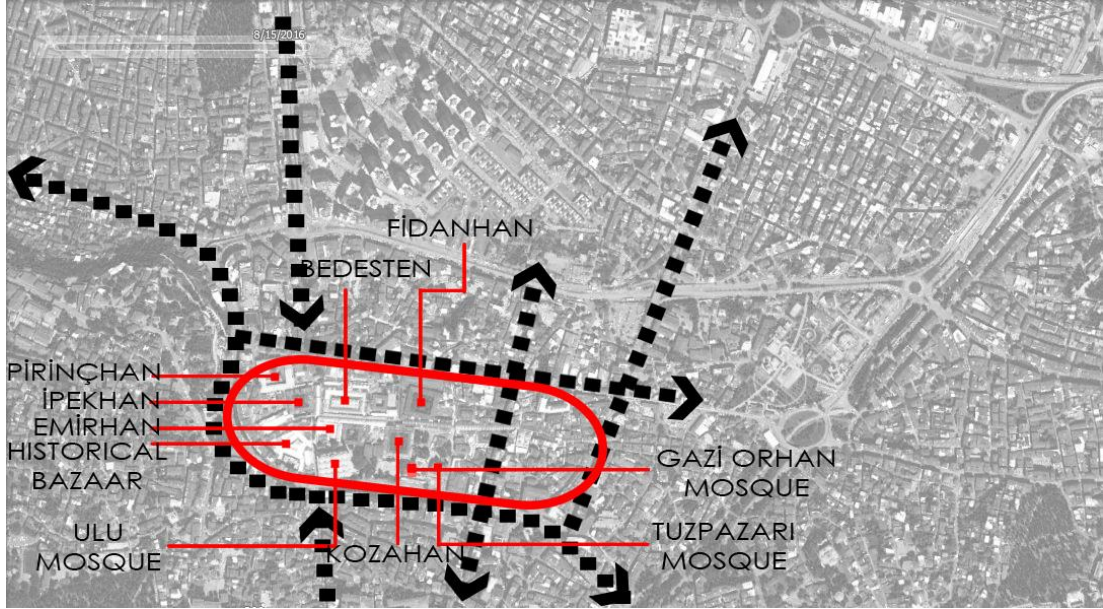
Figure 4.5. Spines Towards Ottoman Era Constructions in Bursa, Ulu Mosque and Others (Personal Sketch on Google Earth Image, May 2017)

Bursa was the capital of Ottoman Empire between the years 1326 – 1365. The area which is called today as "Historic Hans Area" still dominates the identity and image of the city. Ulu Mosque, Gazi Orhan Mosque, Tuzpazarı Mosque, many of Ottoman hans and Bedesten are creating the focal point of the city (Figure 4.5).
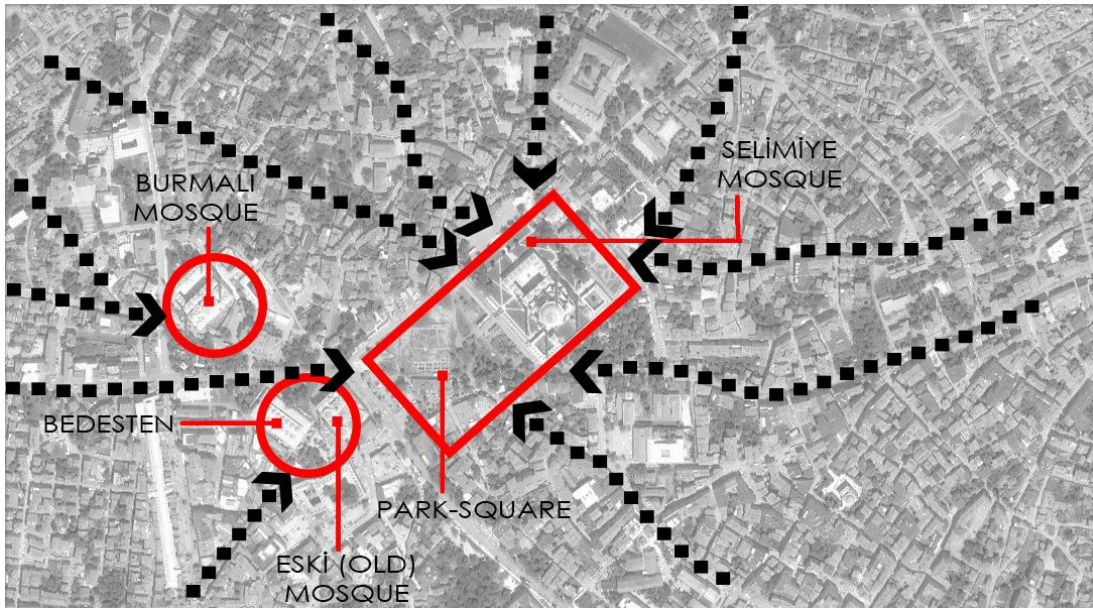
Figure 4.6 Spines Towards Ottoman Era Constructions in Edirne, Selimiye Mosque and Others (Personal Sketch on Google Earth Image, May 2017)

Edirne was also the capital of the Ottoman Empire between the years 1365 – 1453. The masterpiece of Architect Great Sinan Selimiye Mosque, Burmalı Mosque, Eski Mosque and the trade center Bedesten with a square define and create the urban pattern as it is seen in Figure 4.6. These places and surroundings are still the social and economic interaction center of the city.

During the Ottoman period, Konya city center pattern was same as the Seljukid era. After the sixteenth century city was started to spread all four directions. The outer citadel has lost its importance but it remained still until nineteenth century. After the fire disaster in 1867, the bricks of the citadel were used to reconstruct Kale and Aziziye Mosques (Önder, 1993). As the typical features of an Ottoman city a new Bedesten was built in this era. Moreover, city plans were prepared after the fire disaster (Figure 4.7).
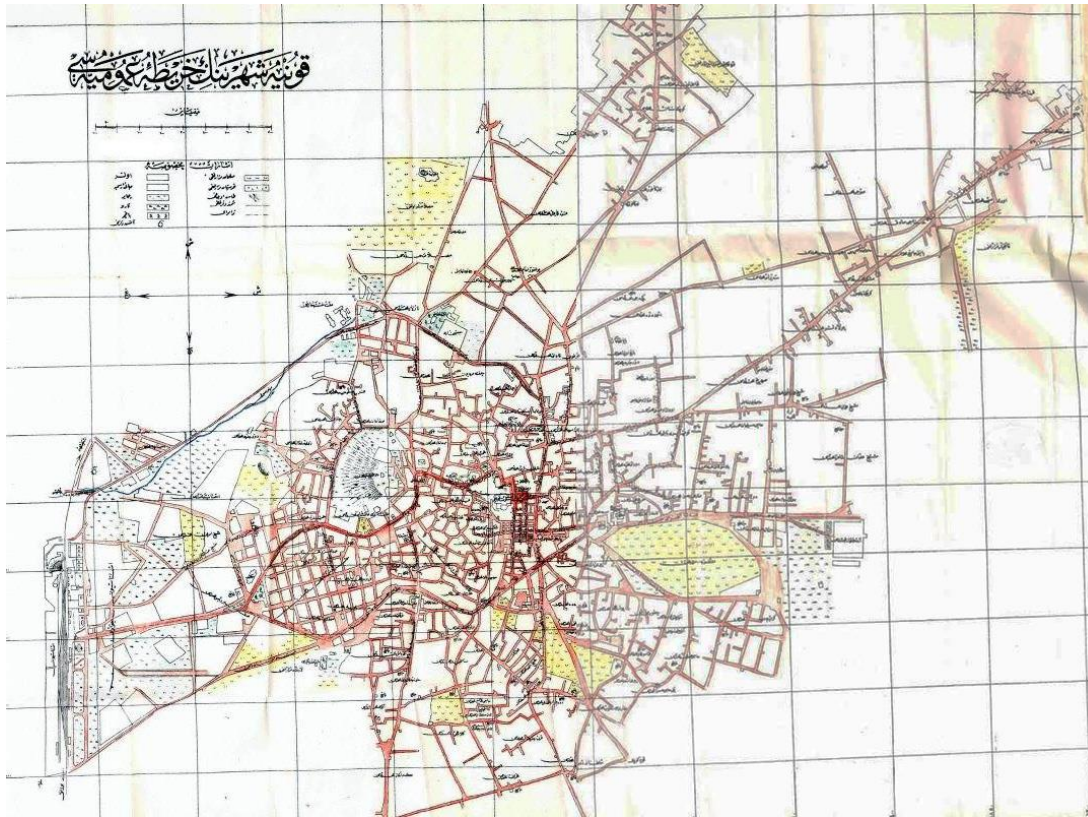
Figure 4.7 City Plan for Konya in Ottoman Era (Konya Metropolitan Municipality Archive)

During the Ottoman Era, Mawlawi Order movements were still highly active. Council meetings and Şeb-i Arus events were held in Mawlana Rumi Convent (Figure 4.8, a, b, c).

(a)

(b)

(c)

Council of the Whirling (Mevlevi) Dervishes in Session at Konia

Figure 4.8 Mawlawi Gathering in 1910 (a), A Mawlawi Council Meeting in 1915 at Mawlana Rumi Convent (b), A Mawlawi Council Meeting in 1922 at Mawlana Rumi Convent (c) (Konya Metropolitan Municipality Archive)

The followers of the Mawlawi Orders resided in the surroundings of the Rumi's Tomb. The houses were called "Mawlawi Houses", the prestige area of the city and highly appreciated by the city dwellers. With spreading of the city, a new phrase was generated about these houses. "Having house in front of the tomb; vineyard in Meram" means that two of the prestige areas of that time spiritually, socially and economically were the best things to have. Surroundings of the tomb included all the social and economic facilities that the city needed like educational institutions, madrasahs, mosques, retail facilities, cafes, bazaars and so on. Mawlawi houses can be seen in the Figure 4.9 (a,b).

(a)

(b)

Figure 4.9 Mawlawi Houses in front of Mawlana Rumi Convent (a), Mawlawi Houses behind Mawlana Rumi Convent (b) (Konya Metropolitan Municipality Archive)

4.2.3 Agriculture and Konya

Another important feature of Konya derives from its geographical location and fertile lands. Ten percent (10%) of the total agricultural production of Turkey is provided by Konya. The east and north sides of the city, large areas known as "Konya Plain" have naturally the most suitable lands for grain production. With 2.6 million hectares agricultural lands, they correspond 11.2% of the Turkey's agricultural lands (Konya Food Agriculture and Livestock Directorate Official Website, 2017). Konya is first ranked in agricultural production, such as wheat, sugar beet, bean and carrot in Turkey (2010, TÜİK). This feature plays a vital role for the identity of Konya in the regional scale.

4.2.4 Industry and Konya

Konya industry is one of the most important ones for Turkey. It was first started with the agricultural cooperation; sugar and flour industries were opened in 1950s. Then heavy industries which export worldwide products were opened. Today eighty different sectors are producing in large industrial areas. Automotive supply, machine manufacture, food, plastic, metal and defense industries are the most significant ones that export to national and international markets. Thus, industry is another vital element in identification of Konya in the regional scale (Konya Chamber of Industry Official Website, 2017).

4.3 Şeb-i Arus in Experience of Place Context

This section is the second main part of the case study with the aim of answering the second sub-question of the study "how does Şeb-i Arus Festival be experienced in place and the city?". According to the research process that was prepared with respect to literature review, experience of place has been taken as one of the indicators to analyze the identity of place with the main components meaning, activity and form.

4.3.1 Meaning

In order to investigate the meaning of Rumi for Konya city firstly the effects of Mawlawi Culture in place will be investigated. Secondly the effects of its symbols on daily life will be examined. Books, articles and personal observations were benefited as the research methods for this section.

4.3.1.1 The Effects of Mawlawi Culture in Place

Mawlana Jalaluddin Rumi was one of the greatest Muslim saints and mystics (Figure 4.10). He has also been defined by Western scholars as the greatest mystical poet of all time. He was born in 1207 in the ancient city of Balkh (in present-day Afghanistan), which had been a major center of Islamic learning for five hundred years before Rumi was born. He moved to Konya with his family in 1229 by the offer from sultan Aleaddin Keykubat. He lived and taught there until his death in 1273. His most popular work in worldwide is the book "*Mathnawi*" which is translated into several languages (Lermioğlu, 1982; Halıcı, 1982).
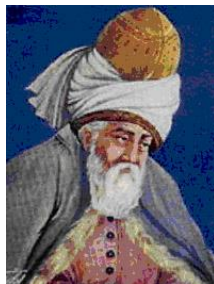
Figure 4.10 Gravure Portrait of Rumi (web33)

Konya has lived it's the most majestic era with Seljuks in many aspects. In 1229, with settling of Rumi in Konya attraction of the city has increased and most of the scientists and scholars of that time have poured in there. As a result of having migrations from neighboring cities, settlements that established with religious influence have started to be constructed outside of the city walls (Aleaddin Hill and surroundings). The new sufi community has mostly settled outside the city walls and motived to create new districts in the city. This situation is seen as the first action for spreading settlements outside the wall in history of the city. Thus, uncontrolled neighborhoods that clustered around a mosque and a religious school as main identity components of Turkish-Islamic cities have been constructed in the natural environment which is outside of the Konya city walls (Alkan, 1985).

The term "Sufism" can be defined as a particular type of mysticism that has been developed by Muslims. It is derived from the Arabic word *sûf* which means "pure". Origins of Sufism date back to the prophet of Islam whose life has inspired the roots of Sufism. It emphasizes the concept of "Unity of being" which is explained as the acceptance of the existence as an absolute unity and its presentation everywhere without division. All the creations of God, good or bad, are seen as the manifestations of his names and attributes. Sufi communities are known that they do not dignify worldly things; their only reality is the existence of God and love for him (Küçük, 2000).

Figure 4.11 Mawlana Rumi Museum Aerial View (web34)

In the Ottoman era, Mawlawi Dargah and the surroundings were the prestige areas of Konya in 15th and 16th centuries. However, with the fire disasters that happened in 1867, new cadastral plans were prepared and new settlements on the road between the train station and Mawlawi Dargah were established (Ulusoy, 1999).

In the Republic era, Mawlawi Dargah was closed and turned into Mawlana Rumi Museum. With the 1966 masterplan, most of the surrounding buildings of the museum were demolished without having a conservation plan approach. Therefore, the place identity that occurs from historical areas of Konya has been negatively affected (Ulusoy, 1999). However, the museum itself has been conserved properly and continued to dominate the place identity.

4.3.1.2 Symbols of Mawlawi Culture in the Place

Sama (Whirling Derwish) was born and developed with the inspiration of Rumi and became a significant part of Turkish traditions and beliefs. It represents a spiritual journey through the tranquility in Mawlawi Order. It is likened to the spinning of electrons and protons in atomic nuclei that represents the structure of both the smallest particles and the furthest stars. Human beings are said to be spinning unconsciously like blood in the body with turning of the world (Çelebi, 1986).

In Sufism, Sama is seen as facing the reality with mind and love; leaving the earthly things behind and annihilation in God, and finally turning back to servitude as a vise human being. Derwish hat which is called "sikke" represents the tombstone of his earthly feelings and his garments represent his shroud which is used as burying robe in funerals. Derwishes also symbolize the oneness of God by crossing their arms and seeming like the number 'one'. In the whirling ceremony, their right hands look up to the sky and pray; their left hands look down and transmit the spiritual energy taken from God to mankind. All in all, according to Rumi's philosophy derwishes welcome all the creatures of God with all their heart and soul while turning from right to left around the heart (Çelebi, 1986).

Whirling Derwish figures and symbols have been used for long time as logos for municipal facilities, private sectors or tourism services. In every part of the city of Konya it is commonly seen (Figure 4.12, a, b, c, d). It can be said that the general meaning of Konya is much related with the Mawlawi culture.

(a)

(b)

(c)

(d) (e)

Figure 4.12 Whirling Derwish Logo (web35) (a), Whirling Derwish Sculpture in Zafer Square (b), Whirling Derwish Logo on a Public Billboard (c), Whirling Derwish   Figured Street Lamps on Mawlana Street (d), Whirling Derwish Figured Logo of a Factory (e) (Personal Archive, 2016)

There are some other influences that can be independent from the place. For example, the following figures show the influence of Mawlawi culture on traditional Turkish painting style "miniature" art (Figure 4.13, a, b).
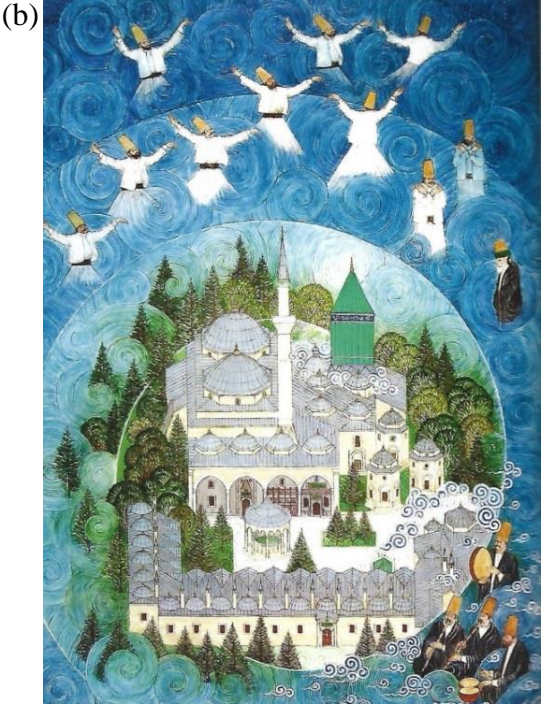
Figure 4.13 Traditional Miniature Art Piece for Şeb-i Arus (Nusret Çolpan, 2016) (a), **Traditional Miniature Art Piece for Şeb-i Arus** (Fatma Zehra Aktaş, 2016) (b)

4.3.2 Activity

Şeb-i Arus Festival activities are held in the central districts of Konya (Figure 4.14). Due to Mawlawi Dargahs were spread over the Anatolia in Ottoman era, Şeb-i Arus events are also held in other cities. However, as the main Mawlawi culture land, Konya remains as the original festival ground.

Figure 4.14 Central Districts of Konya and Mawlana Rumi Museum (web36)

The event places during Şeb-i Arus Festival are spread into the city. During ten days between 7 and 17 December, conferences, exhibitions, concerts, theatres and Sama performances are held in different places like universities, high schools, shopping malls, hotels and the main festival places, Mawlana Cultural Center and KMM Congress and Sports Center (Figure 4.15, a, b). Moreover, during the festival, Rumi's words from Mathnawi in Turkish, English and Persian are placed in different visible points of the city.

(a)

9,83 km ● 7-17 December Şeb-i Arus event places

(b)

910 m ▮ Mawlana Rumi Museum ▮ opening parade ▮ festival places
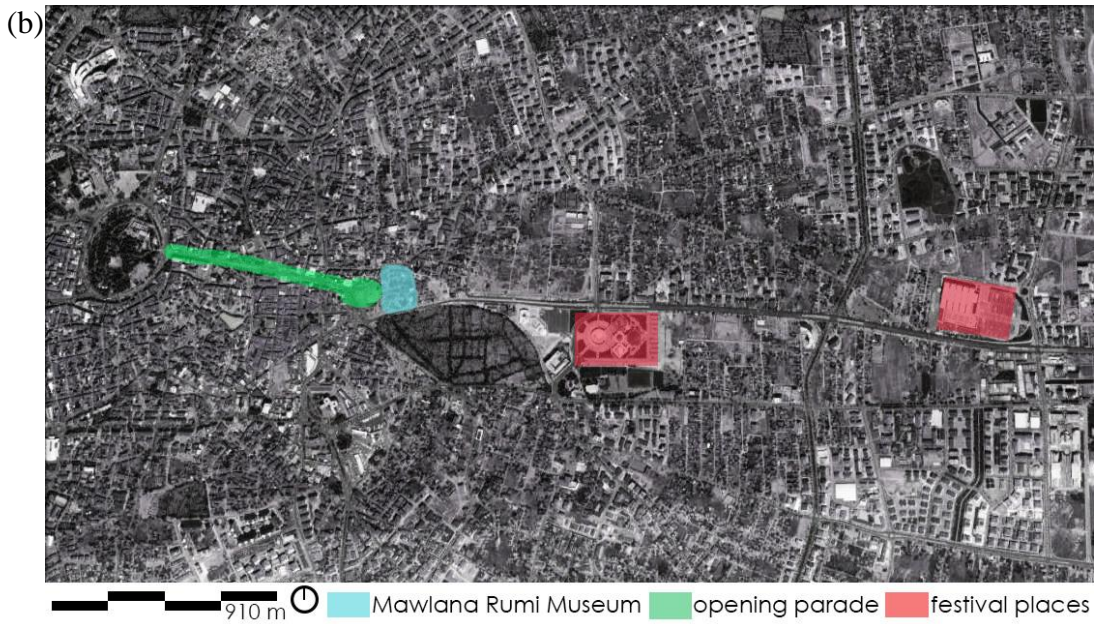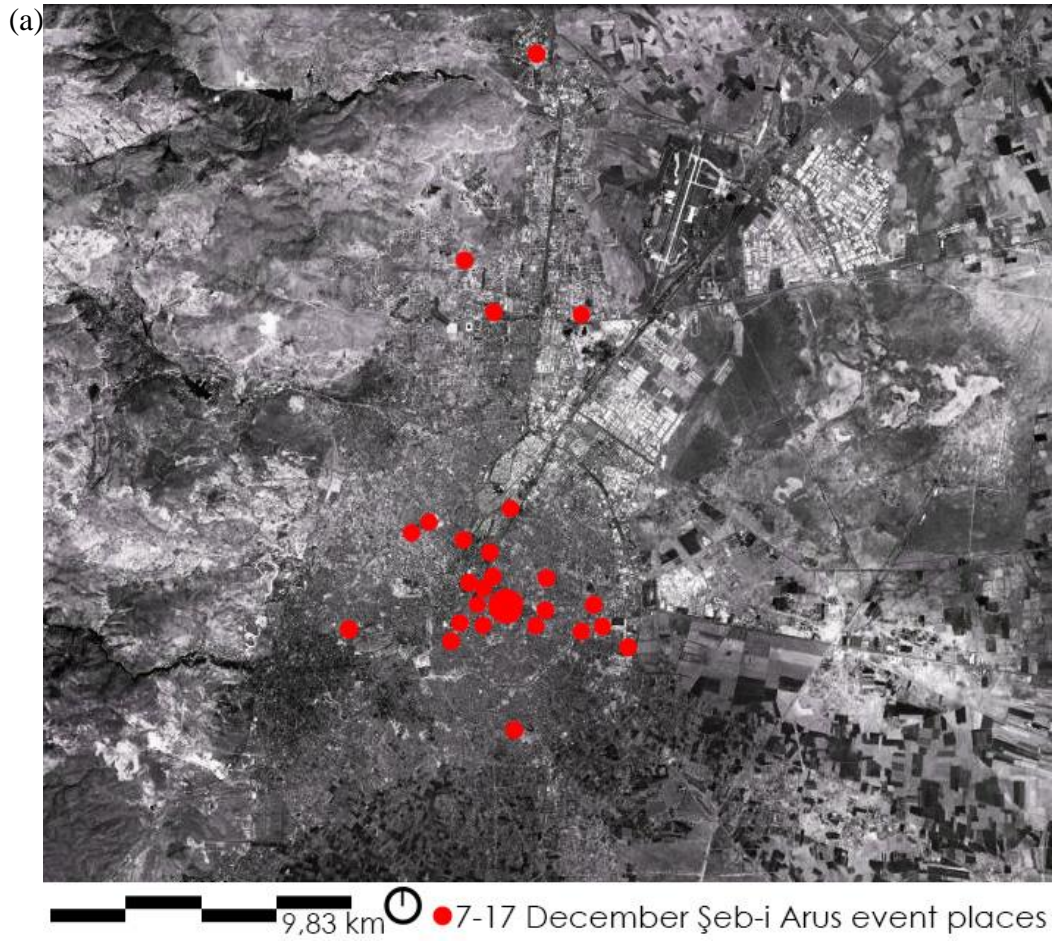
Figure 4.15 Şeb-i Arus Festival Event Places for Ten Days (a), Şeb-i Arus Festival Main Event Places (b) (Google Earth, December, 2016)

Şeb-i Arus Festival is started with the opening parade since 2008 at the symbolic point where Shams Tabrizi and Rumi have met. The parade starts from Aleaddin Hill and ends at the Mawlana Rumi Museum Square. The janissary band leads the parade to emphasize the importance of Mawlawi Order in Ottoman period and the derwishes follow them on Mawlana Street. Some schools and religious organizations follow the parade with banners that have Rumi's words on them and citizens are included as well (Figure 4.16, a, b).

(a)

(b)
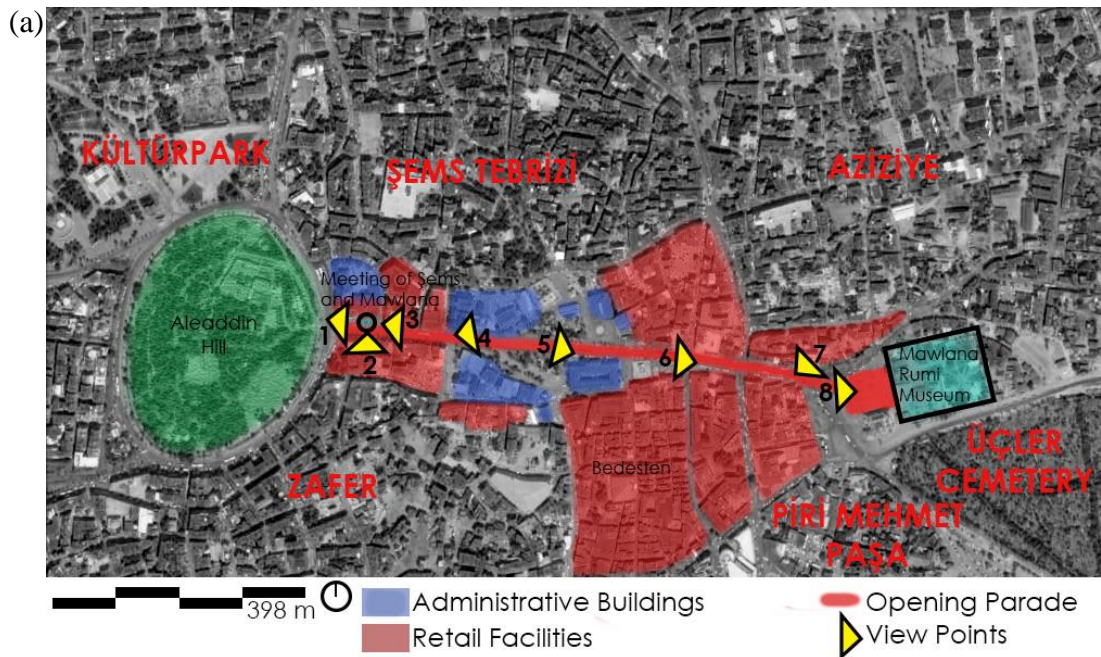
1. Start point of the parade

2. The symbolic point where Shams Tabrizi and Rumi have met, and the words from Mathnawi in Persian

3. Opening ceremony with politicians and   4. Janissary band leading the parade
religious officials

5. Derwish group in the parade   6. View from Mawlana Street

7. Inactive traffic road and the parade   8. Gathering at the square

Figure 4.16 Şeb-i Arus Festival Opening Parade (Google Earth, December, 2016)
(a), Views From Şeb-i Arus Festival Opening Parade (Personal Archive, 2016) **(b)**

During Şeb-i Arus Festival except for the last night (17 December) two Sama ceremonies a day were performed in Mawlana Cultural Center in 2016 (Figure 4.17, a). In the ground floor of the building traditional Turkish art and gift shops were temporarily set up as a circle within the harmony of the floor plan (Figure 4.17, b).

(a)   (b)

Figure 4.17 Entrance of Mawlana Cultural Center (a), Temporary Shops in Mawlana Cultural Center (b) (Personal Archive, 2016)

In the saloon with 3000 seats capacity, it was almost full for every event in Mawlana Cultural Center (Figure 4.18, a). Whirling Derwishes can be seen in Figure 4.18, b.

(a)   (b)
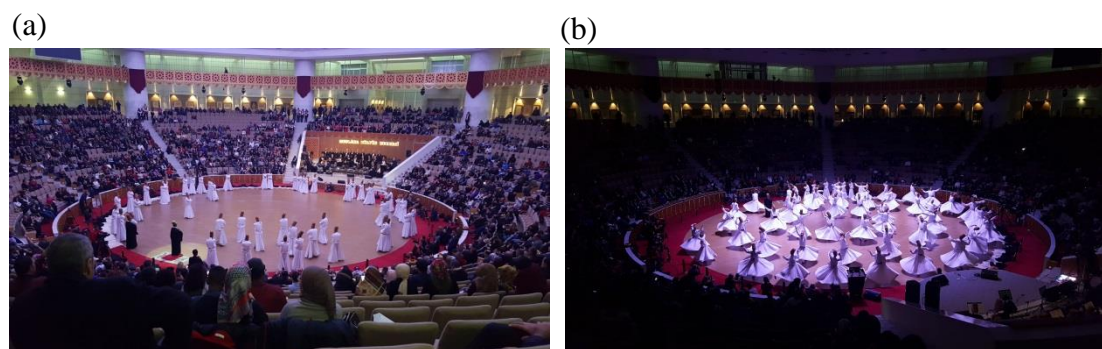
Figure 4.18 Audiences of Mawlana Cultural Center (a), Whirling Derwishes in Mawlana Cultural Center (b) (Personal Archive, 2016)

The day that Rumi died, 17 December corresponds the meaning of Şeb-i Arus, the wedding night was celebrated in KMM Congress and Sports Center with almost 10,000 audiences in 2016. The extra activity in place was drinking free salep from the tent of Karatay Municipality (Figure 4.19, a, b, c, d).

(a)

(b)

(c)

(d)

Figure 4.19 Entrance of KMM Congress and Sports Center (a), Salep Tent of Karatay Municipality (b), Audiences of KMM Congress and Sports Center (c), Whirling Derwishes in KMM Congress and Sports Center (d) (Personal Archive, 2016)

4.3.3 Form

The "form" component of experience of place will be analyzed under three sub-topics in particular with Şeb-i Arus Festival. The first subject is the event places; the second is planning tools that affected Mawlana Rumi Museum and surroundings; the third is the evaluation of Mawlana Cultural Center Transformation Area.

4.3.3.1 Şeb-i Arus Places

After the death of Rumi in 1273, Mawlawi Order was established with the effort of his son Sultan Veled and his disciple Çelebi Hüsameddin. New buildings were added around the tomb and the place called "*dargah*" was created to teach and continue the Mawlawi Order (Önder, 1982).

Şeb-i Arus ceremonies had been held in the Mawlawi dargah until 1925 when all the religious dargahs were closed in Turkey. Ceremonies took place in the corner building in cold weathers, and around the pool in the garden in hot weathers due to following the lunar calendar (Figure 4.20). The place reopened in 1927 as Mawlana Rumi Museum and Şeb-i Arus has not happened until 1946 in Konya (Özcan, 'Şeb-i Arus 1946-1960').
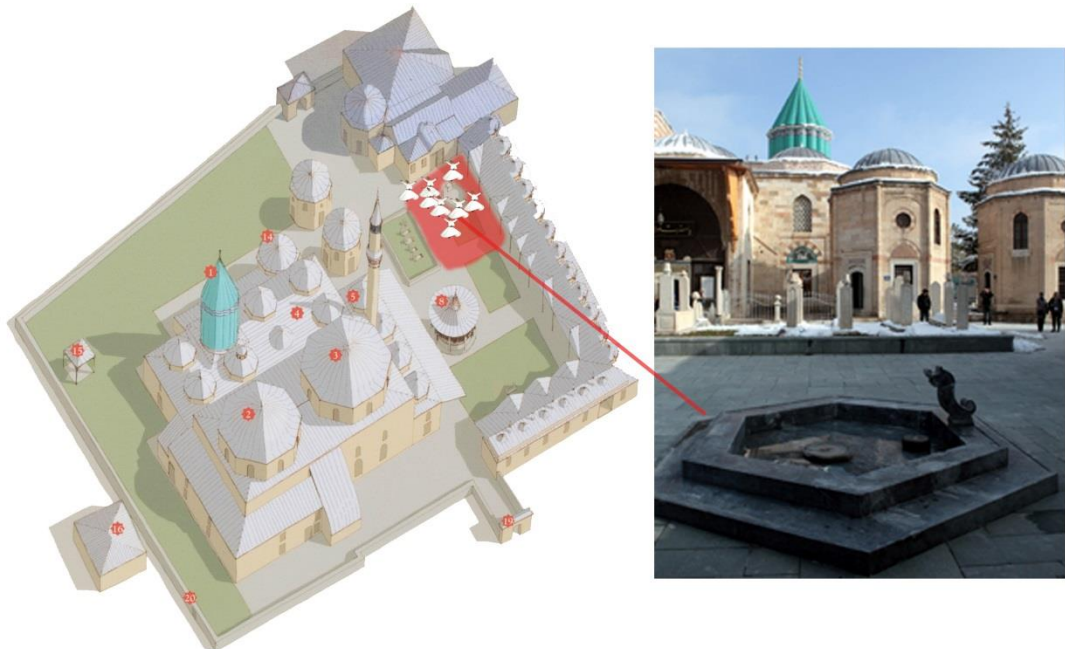
Figure 4.20 Şeb-i Arus Pool as the Event Place
(Mawlana Rumi Museum Directorate and Personal Archive, 2016)

In 17 December 1946, with the effort of "Konya Halkevi" the first Şeb-i Arus after the declaration of republic was held in the Halkevi which is term for a non-governmental organization in Turkey. There were no whirling derwishes but a simple *ney* performance and speeches about Rumi. After that, it has continued to be memorialized in different places like cinemas and libraries with increasing participant numbers and government support. In 1960, it started to be celebrated in the sports center near train station with almost 17000 participants during the week and with numerous ministers of the time. Therefore it has also started to be seen as a major tourism potential for both the city and country. After 1961 Şeb-i Arus had been organized by Konya Tourism Society for a long time. Moreover, 1973 was the year that UNESCO declared as 'the year of Rumi' and he was commemorated in many countries. In 1985, ceremonies started to take place at 100. Yıl Sports Center which is near the old event place (Özcan, 'Şeb-i Arus 1946-1960').

"Ney" is a brass instrument which is mostly related with the sufi music. According to Rumi's philosophy, it is a symbol of human beings who passed from hard paths and reach the maturity. It is seen as an upset friend that has been damaged and pierced and talks about love for God (Çelebi, 2016).
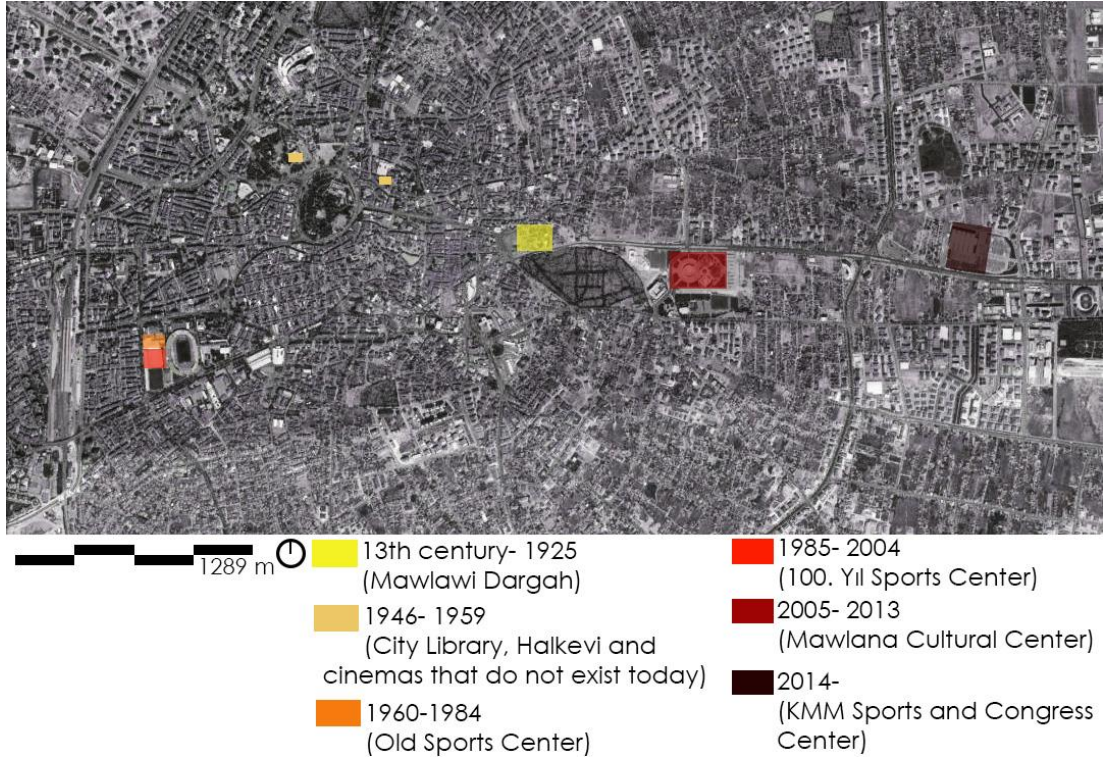
Figure 4.21 Şeb-i Arus Event Places since 13th Century
(Google Earth, December, 2016)

With the increasing demand for attending Şeb-i Arus, Culture and Tourism Ministry and Konya Metropolitan Municipality have started an architectural competition for Mawlana Cultural Center in 1990. The first prize project of Prof. Dr. Hasan Şener's was completed in 2005 and became the new festival place with 3000 seats capacity (Figure 4.22) (Akyürek, 2004 'History').

Figure 4.22 Mawlana Cultural Center (web37)

Besides, 2007 was the year that UNESCO declared as 'the year of Rumi' for the second time to honor the 800th birthday of Rumi. He was commemorated in many countries.

By the 2014, the last day ceremonies of Şeb-i Arus were started to take place in Konya Metropolitan Municipality (hereafter KMM) Congress and Sports Center. It was designed by Tabanlıoğlu Architecture. It has 10000 seats capacity and was aimed to satisfy the increasing demand for Şeb-i Arus (Figure 4.23). As two active festival places, Mawlana Cultural Center and KMM Congress and Sports Center are going to be asked to the participants of questionnaire for evaluation.

Figure 4.23 KMM Congress and Sports Center (web38)

4.3.3.2 Planning Tools

In this section, planning decisions about the surroundings of Mawlana Rumi Museum are going to be discussed to understand how these decisions affected the study area. Books, papers and municipality archive have been benefited as research methods.

In general, the base map of Konya city was prepared in 1940 and the first official plan of the Republic era for Konya was declared in 1945. As it is seen in Figure X.x, it was containing the historic core of the city. In the 1966 plan, city was decided to grow through Konya-Ankara axis. The proposal for the pedestrian promenade between Alaaddin Hill and Mawlana Rumi Museum –which has never been practiced- was first

made in this plan. In the 1983 plan, the roads surrounding the historical city center were developed and a second ring was formed around the center, so that in a sense, the region between the first ring and the second ring was considered a transition or development area for the center, suitable for the urban development theory (Alkan 1994, 93-95).

Surroundings of Mawlana Rumi Museum contain the historical commercial center and traditional urban pattern. Since the 1966 plan, practices around the museum area have caused some spatial problems. For instance, demolishing the buildings around the museum, creating undefined empty spaces, separating the square from commercial area with the road and removing the trees from square have created an isolated museum area.

Besides, emptying the surrounding area where old Konya houses placed and transformation process were also started with the 1966 plan. The area then turned into a collapse area and massive structures like Mawlana Cultural Center was built in the middle of nowhere.

4.3.3.3 Mawlana Cultural Center Transformation Area

In this section, transformation of the traditional residential area near Mawlana Rumi Museum with the effect of Mawlana Cultural Center which is one of the main Şeb-i Arus places is going to be discussed. Municipal archives and personal observations were used as research method.

With the planning practices which have been continued since 1966, this area has been collapsed and now it is transforming into shopping malls, hotels and residences that are not reflecting the character of the place.

Figure 4.24 Aerial Photograph of the Traditional Pattern (Koyunoğlu Museum Archive, 1960s)

In the traditional residential pattern, one or two-storey old Konya houses were demolished and 4-6 storey structures were built on the same street; the density was increased excessively and the restructuring plan is formed contrary to the old urban pattern. In the 1966 Plan, the old Konya houses with small floor ratio in one or two storeys turned into multistorey apartments with 80-90% floor ratio. In the traditional center, while the existing road pattern is preserved except for some traffic on-off and one-way decisions, with the increasing floor heights, urban identity had significant losses.

Figure 4.25 Aerial Photograph of the Transformation Area; Before Demolition
(General Command of Mapping, 1955)

The area was included in "Mawlana Culture Valley" project in 2004 by Konya Metropolitan Municipality. Total area is 31,5 hectares and it was aimed to create a new touristic and commercial axis on the "Arslanlı Kışla Street" which is the main road between the museum and the cultural center. This road was also proposed as a pedestrian promenade. However this process has never occurred (Figure 4.26, a, b, c).

(a)

(b)

(c)
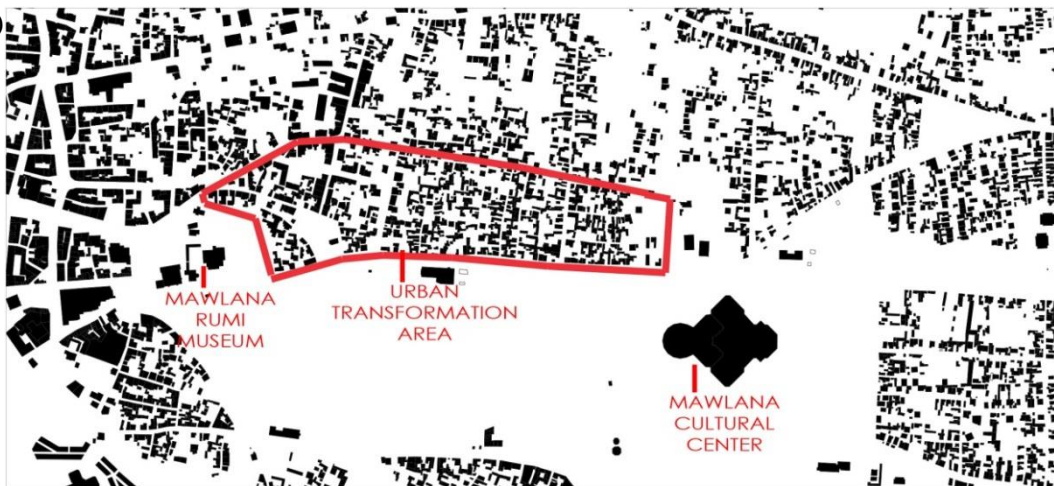
Figure 4.26 Aerial Photograph of the Transformation Area; After Demolition (a) (Google Earth, 2017), **Mawlana Cultural Center on the Right Side, Transformation Area on the Left (b)** (Karatay Municipality, 2012), **Figure-Ground Map of Area before Demolition (c)** (Karatay Municipality, 2017)
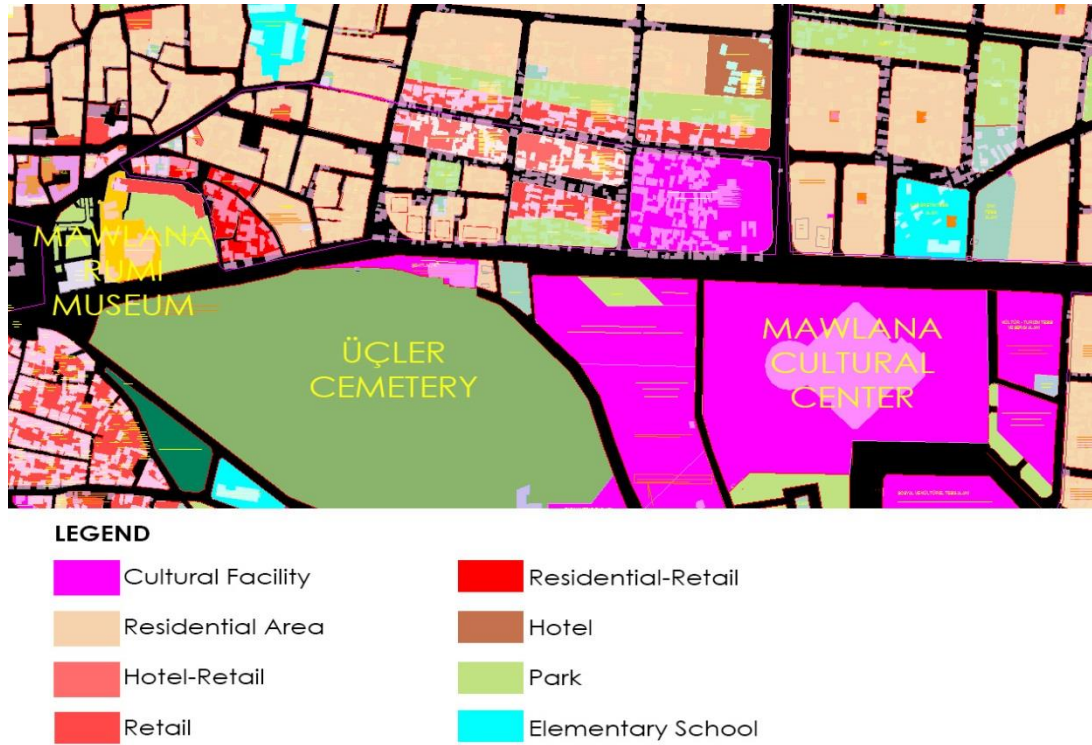
Figure 4.27 Land Use Plan for the Transformation Area (Karatay Municipality, 2017)

In 1992 with the Conservation Plan that was prepared for the surroundings of Mawlana Rumi Museum, the pattern was aimed to be preserved. Retail area and residential area on the east side of the museum were proposed with generally two or three storeys buildings with some exceptions of four storeys maximum. Parcel layouts were also preserved. However, in the transformation area as seen in the land use plan, retail and cultural facilities occupy a great amount of place with different parcel layouts (Figure 4.27).

Place Attachment:

During the urban transformation process in Mawlana Cultural Center Transformation Area, dwellers were offered with money to sell their parcels and move to another place. Many of the dwellers made the deal and left the area. However, some crowded families refused the money and did not let any demolition in their streets. According to the conversation with a former planner of municipality (2017), Çelebi family who have blood relation with Rumi and Sakyatanlılar who are from a village called Sakyatan in Konya refused to move and sell their properties.

Due to the place memory that the area has from Mawlawi houses and its identification with the Mawlawi-Sufi community, it can be said that these people have attachment to this area.

Place Memory:

The quote that was mentioned in the previous sections, "Having house in front of the tomb; vineyard in Meram" was identifying the surrounding houses of the museum as prestige areas at that time. Now in such place that has the memory of Rumi –who has a great influence on Konya- transformation process works as in anywhere else. In other words, identity of this place which is unique in terms of meaning and form is getting lost. High density residences, large retail facilities, hotels and massive cultural structures are representing everything but Rumi –which is said to be the aim of the project-.

4.4 Şeb-i Arus in Perception of Place Context

This section is the third main part of the case study with the aim of answering the third sub-question of the study "what do the visitors of Mawlana Rumi Museum perceive about the contribution of Şeb-i Arus Festival to the identity of the city?". According to the research process that was prepared with respect to literature review, perception of place has been taken as one of the indicators to analyze the identity of place. To reach the perceptions of the observers, the survey study will be evaluated in this section.

The survey study has been done inside Mawlana Rumi Museum with the visitors. As it was mentioned before, Mawlana Rumi himself and the monument that was built for his grave are the iconic and vital elements for the character of Konya. Moreover, due to most of the Şeb-i Arus participants are known to visit the museum during festival and the museum is the main place of experience, the questionnaire has been decided to complete in the museum. It took five days to collect a representative data about participants' opinions and perceptions. Visitors were asked whether they were willing to take part in this survey and they informed about the general aim of survey questions.

The respondents had to be adults and they were first asked if they knew what Şeb-i Arus is. If the answer was "no", they were not included in survey.

4.4.1 Respondents

The method of convenience sampling was used to choose respondents. This means that visitors in Mawlana Rumi Museum were selected conveniently during the given dates. However, asking the question "Do you have any idea about Şeb-i Arus events?" at first, helped to eliminate people with no idea about event. The other questions were not even asked and survey has switched to another respondent. This way clearly facilitated to achieve reliable data.

The survey included a total of 206 visitors, 58% of whom were women. Age distributions of participants were mostly at the age of 25-45 interval (48%), followed by the group at the age of 46-65 interval (30%) and then 18-24 interval (13%), finally the elderly group as the lowest rate (9%). The table 4.4 shows the gender and age distributions of the participants.

Table 4.4 Distrubution of Participants

Age Group	Gender	Number of Participants
18-24	Male	3
	Female	23
	Total	**26 (13%)**
25-45	Male	45
	Female	44
	Total	**99 (48%)**
46-65	Male	26
	Female	36
	Total	**62 (30%)**
66+	Male	12
	Female	7
	Total	**19 (9%)**
Total	Male	86 (42%)
	Female	120 (58%)
	Total	**206**

Regarding the education levels of respondents, the highest rate was seen as college graduates (41%), high school graduates followed them in the second line (24%) and the third common level was primary school graduates (22%) that were almost equal to the number of people with high school. Middle school graduates (10%) followed primary school and the least rate was post graduates (3%). The table 4.5 shows education level distributions of the participants.

Table 4.5 Education Levels of Participants

Level of Education	Number of Participants
Primary	46 (22%)
Middle	20 (10%)
High school	49 (24%)
College	85 (41%)
Graduate	6 (3%)
	206 Total

As regards the occupation of the respondents, the highest rate was seen to belong to housewives (27%), followed by self-employed (17%) people like shop owners, craftsmen, taxi drivers, finance experts, etc… The third highest rate was students (17% again) which consist of mostly university students. Retired people that are over 60 years old represent 15% of the participants and then public official workers (14%) followed them. Educational professions (8%) as teachers and school administrators and finally engineers with 2% ratio created the respondents profile. The table below represents the general occupation profile of the respondents.

Table 4.6 Occupation of the Respondents

Occupation	Number of Participants
Housewife	56 (27%)
Self-Employed	36 (17%)
Student	35 (17%)
Retired	30 (15%)
Public Official	28 (14%)
Educational Proffession	16 (8%)
Engineer	5 (2%)
	206 Total

The places where respondents live and came from were asked to analyze their perceptions clearly. Generally, 60% of the respondents were from Konya and 40% of them were from other cities, they were in the museum as local tourists. Distributions of people from Konya focused on the central districts of Konya. Karatay district as the nearest neighbor of Mawlana Rumi Museum composed the highest rate with 23% of the survey participants. Selçuklu had the second rate (20%) and Meram followed them with 17% of participants. Distributions of accommodation places can be seen at the table below.

Table 4.7 Accomodation Places of the Respondents

Accomodation Place	Number of Participants
Karatay	46 (23%)
Meram	35 (17%)
Selçuklu	42 (20%)
Other Cities	83 (40%)
	206 Total

4.4.2 Results

The questionnaire form included thirteen questions about Şeb-i Arus events. The aim of the first question was to identify the most remarkable event in participants' perceptions without giving them any options to choose: *"What is the most important or familiar event that is held in Konya, in your opinion?"* 112 participants from Konya and 75 participants from other cities said that Şeb-i Arus is the most important event and it composed 91% of the answers. This shows that Şeb-i Arus is obviously the most well-known and significant event for both residents and tourists. The second most mentioned event was Ramadan activities that are held every year for 25 days in KültürPark with Islamic rituals, conversations, concerts and theatres. 4% of the participants have mentioned about it. Derwish performances that is also related with Rumi's philosophy and rituals was the third most common answer with 3% ratio. Sports activities, concerts and conferences have the lowest rates and one person explained that there was no event that was significant for her. Table 4.8 presents the distributions of answers.

Table 4.8 The Most Important Event for the Respondents

The Most Important Event?	Number of Participants According to Places Living in				
	Karatay	Meram	Selçuklu	Other Cities	Total
Şeb-i Arus	43	32	37	75	187 (91%)
Ramadan Activities	1	2	2	3	8 (4%)
Dervish Performances	1		1	4	6 (3%)
Sports Activities		1		1	2 (1%)
Concerts			1		1 (0,3%)
Conferences	1				1 (0,3%)
No activity			1		1 (0,3%)

The second question aimed to figure out the places that are unique to the city and promote it in the best way. The question was: *"If you have a guest who came to Konya for the first time, where would you bring him/her first?"* and there were options to choose as well: Mawlana Rumi Museum, Meram, Alaeddin Hill, Zafer Street, Shopping Malls and Museums were the given options. In addition to these, Home of

Şems (Rumi's instructor) was added as another answer by two people. 97% of the participants chose Mawlana Rumi Museum as the first place to bring someone. This obviously gives an idea about the iconic and the vital place of Konya. Other four options were only chosen by 3% of the participants and neither shopping malls nor museums were chosen by anybody. Table 4.9 shows the distributions of chosen places.

Table 4.9 Place that Participants Bring Someone Firstly

First Place?	Number of Participants
Mawlana Museum	199 (97%)
Meram	3 (1%)
Mawlana+Şems	2 (1%)
Alaaddin	1 (0,5%)
Zafer	1 (0,5%)
	206 Total

Aim of asking these two questions were to compare the perceptions of participants who have attended Şeb-i Arus events or have not and also to examine the relationships between the museum and event places. The outcomes also would be used for the upcoming questions. Questions can be seen in the table below. 44% of the participants have been in the museum during Şeb-i Arus and 56% of them have not. However, 61% of the participants have attended the events and 39% of them have not. This means that not all the participants who attended Şeb-i Arus events came to Mawlana Rumi Museum at the same time. However, if non-attendants are not counted in the first question, it can be said that most of the people who came to Şeb-i Arus visit Mawlana Rumi Museum as well. The table below shows that difference.

Table 4.10 Attandance to Şeb-i Arus and Mawlana Rumi Museum

Attandance	Yes	No
Have you ever been in Mawlana Rumi Museum during Şeb-i Arus?	90 (44%)	116 (56%)
Have you ever attend a Şeb-i Arus event?	126 (61%)	80 (39%)

The fourth question aimed to achieve the source of knowledge about Şeb-i Arus. As it mentioned at the beginning of this chapter, it was asked first if they knew Şeb-i Arus or not. So asking how did they learn or hear about it was going to be an aspect of analyzing the promotion ways of Şeb-i Arus. Answers show that books (30%) are the most common tools for learning about this day (that Mawlana Rumi died). Secondly media (24%) is a useful interface according to answers and family (23%) has a close rate to media. Community (11%) and Konya (10%) (the place this knowledge was born in) have almost the same rate. And the other answers like school, friends and colleagues composed 2% of total participation. Table 4.11 presents sources and answer differentiations.

Table 4.11 Sources that Şeb-i Arus was Learned From

How it learned first?	Number of Participants
Books	63 (30%)
Media	49 (24%)
Family	47 (23%)
Community	22 (11%)
Konya	21 (10%)
Other	4 (2%)
Total	206

The sixth question was a direct question that aimed to take a yes/no answer: *"Do you think that Şeb-i Arus events have a positive impact on the image of the city?"* Comparing participants who attended events before and not attended shows that the majority of attended respondents answered positively due to yes (49), definitely (55) and due to Mawlana (17) can be count all positive. Participants who did not attend events before also gave highly positive (97%) answers. Thus, this means that Şeb-i Arus Events have high impact on the image of Konya.

Table 4.12 Impact of Şeb-i Arus Events on Image of Konya

Şeb-i Arus on Image of Konya	Number of participants who attended events before	Number of participants who did not attend events before	Total
Yes	49	42	**91** (44%)
Definitely	55	27	**82** (40%)
Due to Mawlana	17	9	**26** (13%)
No	2	5	**7** (3%)

The seventh question was a multiple choice question that aimed to achieve the opinions of respondents about the vital impact of Şeb-i Arus to Konya. There were 373 answers in total because participants were able to choose one or more options. The majority of respondents agreed with Promoting the city around the world (41%) was the vital impact of Şeb-i Arus. Promoting the city around country (20%) and increasing community consciousness (20%) had the same ratio. The least mentioned impact of Şeb-i Arus was Economic benefits (19%). Table 4.13 displays choices of respondents on the vital impact of Şeb-i Arus to the city.

Table 4.13 Vital Impact of Şeb-i Arus Events on Image of Konya

Vital Impact of Şeb-i Arus	Frequency of Mentions	Ratio
Promoting the city around the world	153	41%
Promoting the city around country	76	20%
Increasing community consciousness	73	20%
Economic benefits	71	19%
Total	373	100%

The aim of the question 8 was to check the respondents' opinions regarding the organization of Şeb-i Arus: *"Do you think that Şeb-i Arus is well-organized? If not, why? What should be done?"* The majority of participants said 'yes' (74%), 23% of them said 'no' and explained the reasons like; finding tickets was hard, same activities

every year, traffic congestion, lack of promotion and so on... Finally, participants that had no idea (3%) are people never attended a Şeb-i Arus event and never heard about its organization. The table below represents the respondents' opinions on organization.

Table 4.14 Respondents' Opinions on Organization of Şeb-i Arus Events

Is Şeb-i Arus Well-Organized?	Number of Participants	Ratio
Yes	153	74%
No	47	23%
I don't know	6	3%
Total	206	100%

In question 9, it was aimed to highlight the relationship between Mawlana Rumi Museum and event places again. The respondents were asked: *"If you have the chance to choose a time interval for visiting Mawlana Rumi Museum, which would you choose and why?"* This table clearly shows that inhabitants of Konya mostly chose other days of year. Reasons for them were tranquility of the place, their chance to come anytime and letting the tourists to experiment. However, majority of respondents from other cities chose 'During Şeb-i Arus Events'. Their reasons were to attend events during the festival and to experiment that atmosphere. The two tables below clarify the answers and reasons for choosing the visiting times.

Table 4.15 Respondents' Choices of Date to Visit Mawlana Rumi Museum

Choose of Date for Visiting Mawlana Rumi Museum	From Konya	From Other Cities	Total
During Şeb-i Arus Events	55	66	121 (59%)
Other Days of the Year	68	17	85 (41%)
Total	123	83	206 (100%)

Table 4.16 Respondents' Reasons to Choose the Visiting Date

Reasons to Choose the Visiting Date		Number of Participants
During Şeb-i Arus (59%)	To attend events at the same time	51
	To feel the spiritual atmosphere	63
	Curious about to experiment	7
	Total	121
Other Days of the Year (41%)	It is tranquil	53
	Mawlana is always important	28
	Due to the season	4
	Total	85

In the 10th question, respondents were asked to evaluate the main event places Mawlana Cultural Center and KMM Sports and Congress Center in the context of location and transportation to figure out the accessibility and spatial relationship between Mawlana Rumi Museum. They were also asked about organizing activities in the streets and squares as well. Then, the agreed respondents about street activities were asked again if they would make any suggestions, what they would be. The evaluations and suggestions can be seen in the tables 4.17 and 4.18.

Table 4.17 Respondents' Evaluations of the Main Event Places

Evaluations of Event Places		Mawlana Cultural Center			KMM Sports and Congress Center		
		From Konya	From Other Cities	Total	From Konya	From Other Cities	Total
Location	It was hard for me to find	4	11	15	26	10	36
	I found it from map	8	24	32	19	18	37
	I found it easily	105	48	153	59	17	76
	No idea	-	6	6	17	39	56
Transportation	Relationship with Mawlana Rumi Museum is fine	114	66	180	61	21	82
	Relationship with Mawlana Rumi Museum is bad	10	10	20	48	20	68
	No idea	-	6	6	17	39	56
Vehicle to come	Private car	36	27	63	61	28	89
	Tramway	33	11	52	3	2	5
	Pedestrian	32	12	44	7	-	7
	Bus	11	10	21	27	7	34
	Dolmuş	10	1	11	8	-	8
	Tour Bus	1	8	9	1	6	7
	No idea	-	6	6	17	39	56

In the location category it is seen that Mawlana Cultural Center was mostly found easily both by the city dwellers and the outsiders. However ratio of KMM Sports and Congress Center was lower to be found. In the relationship with the museum, Mawlana Cultural Center was generally told that it is in the walk distance. In contrast to that, both centers are preferred to be accessed with private cars mostly. But tramway and pedestrian choices are fairly higher at Mawlana Cultural Center than KMM Sports and Congress Center.

Besides, 83% of the participants had suggestions about activities that they should also take place in open public spaces. Table 4.18 shows them with the ratios.

Table 4.18 Suggestions about Open Public Spaces

Activity suggestions for streets and squares	Number of Participants	Ratio
Spiritual and derwish performances	32	19%
Performing the era of Mawlana Rumi's in the streets	24	14%
Billboards, posters, banners	22	13%
Public attendance for free	18	10%
Stands for traditional product sales and promotions	18	10%
Exhibitions about life of Mawlana Rumi	17	10%
Concerts	11	6%
Educative stands for promoting Rumi's philosophy	10	6%
Şeb-i Arus walks (collective)	6	3%
Theatres for children (about Rumi)	6	3%
Food services	6	3%
Movie screening	6	3%
Decorating the streets	5	3%
Symposiums	5	3%
Presentations about Rumi	5	3%
Ney recitals	4	2%
Candy shopping	4	2%
Reviving the streets	3	2%
Extended museum shopping	2	1%
Collective religious rituals	1	0,6%
Reconstruction of Rumi's home	1	0,6%
Total participation to this part of survey	**172**	**83%**

In the 11th question, respondents were asked that *"Do you think that the city authorities support these events in a proper way?"*. Most of them agreed that the city authorities support the events. Table 4.19 represents the numbers of answers with the ratios.

Table 4.19 Respondents' Opinions about Support

Support of the City Authorities	Number of Participants	Ratio
Yes	157	76%
No	43	21%
I don't know	6	3%
Total	206	100%

As the last questions of the questionnaire, criticisms and suggestions about promotions, community consciousness, event places, number of activities and investments have been asked to the respondents in order to capture their observations. Table 4.20 and 4.21 show these and other additional comments and suggestions.

Table 4.20 Criticisms about Şeb-i Arus Events

Criticisms	Frequency of Mentions
Promotions are deficient	124
Community Consciousness is deficient	86
Event places are deficient	69
Number of activities are deficient	52
Investments are deficient	20
Other Criticisms:	
It is hard to find tickets	10
Welcoming the same singer every year is wrong	5
Events are not accessible for public	5
Tickets are so expensive	4
There is too much traffic during event days	4
These events are not appropriate according to Rumi's philosophy	3
Removing trees from the square was the worst action	2
There are no orientations through the event places	2

Table 4.21 Suggestions about Şeb-i Arus Events

Suggestions	Frequency of Mentions
All promotions should increase	87
Community consciousness should increase via education and promotion	84
Number of activities should increase and diversify	45
It should be held in different places as well	42
Event places should be public places	23
Investments should increase	18
International promotions should increase via media and social media	15
Other Suggestions:	
It should be attractive for young people too	6
Activities should not be the same every year	6
Rumi's philosophy should be told	5
It should be away from political ambience	4
Especially the kids should be taught about Rumi	4
It should be universal	3
It should not be held in different cities	3
Events should not be held only at evenings, should be all day long at different places	2
Worldwide famous stars and politicians should be seen in these events	2
There should be institutions that only deal with these events	1
It should not be held in any sports center, should be in somewhere mystical	1
Online applications should be included for promotion	1
There should be a movie or series about this subject	1
Events should be held like foreign countries; more touristic	1

The questions of the survey have been specifically designed to literally understand the general perception about Şeb-i Arus Festival. The results provide satisfying data to the main attributes of concern. These concerns have been enlightened throughout this case research and can briefly be analyzed respectively:

Majority of the respondents (91%) have identified Şeb-i Arus as the most remarkable event of the city (Table 4.8). This shows that the meaning of Şeb-i Arus and the rituals have left remarkable memories for both residents and tourists to remember. This remembering is also seen as a power for constructing group identity by many scholars

(Hoelscher and Alderman, 2004). Most of the respondents (97%) have chosen Mawlana Rumi Museum as the first place to bring their guests (Table 4.9). This result might be the most distinctive explanation that the museum plays a major role in both the identity and the image of the city.

Many of the participants (71%) have visited Mawlana Rumi Museum during the festival and feel connected to the place (Table 4.10). Moreover, 59% of them have chosen Şeb-i Arus week as the most attractive time for visiting the museum (Table 4.15 and 4.16).

Asking how the respondents have learned or heard about Şeb-i Arus has been aimed to reach its promotion ways. Results show that books (31%) are the most common tools; media (24%) and family (23%) are also effective elements to promote the festival.

97% of the respondents gave positive answers to the directly asked image impact question that has also been explained with additional subtitles like "the first things that came to mind about Konya while mentioning it to someone else". Majority of them have mentioned about Şeb-i Arus (Table 4.12).

Majority of the respondents (41%) have stated that the vital impact of Şeb-i Arus is "promoting the city around the world". It can be seen that the festival is perceived as a high potential of marketing the city universally (Table 4.13).

The two main festival places have been compared by the respondents and Mawlana Cultural Center has been identified as more accessible and more connected with the museum (Table 4.17). Besides, 83% of them have made suggestions about activities that should also take place in open public spaces (Table 4.18). Some of the most mentioned suggestions for streets and squares are:
- Spiritual and derwish performances
- Performing the era of Mawlana Rumi's in the streets
- Public attendance for free
- Stands for traditional product sales and promotions
- Exhibitions about life of Mawlana Rumi
- Concerts

- Educative stands for promoting Rumi's philosophy

Regarding the suggestions of respondents, a minor proposal can be composed. As an open public space, the main road between Mawlana Rumi Museum and Mawlana Cultural Center can be proposed to be pedestrianized during the Şeb-i Arus week. In order to increase the sense of place and activity types, temporary stands can be set up on the sidewalks of the street and portable heating systems can be uploaded considering the December month in Konya.

4.5 Şeb-i Arus as City Marketing Tool

This section is the fourth main part of the case study with the aim of analyzing the effect of Şeb-i Arus in marketing Konya. According to the literature review, festivals are generally used to promote and marketing the cities. This aspect of Şeb-i Arus Festival will also be discussed in this section.

Another aspect of Rumi for Konya is the tourism potential of Mawlawi culture. According to the data of Culture and Tourism Ministry, Mawlana Rumi Museum is one of the museums that are in the first ranks of visitor number lists. Hagia Sofia, Topkapı Palace and Mawlana Rumi Museums are the most visited museums of Turkey. In 2016, Mawlana Rumi Museum was the leading visitor attraction in Turkey with 2.429.573 visitors (Konya Culture and Tourism Directorate, 2016).
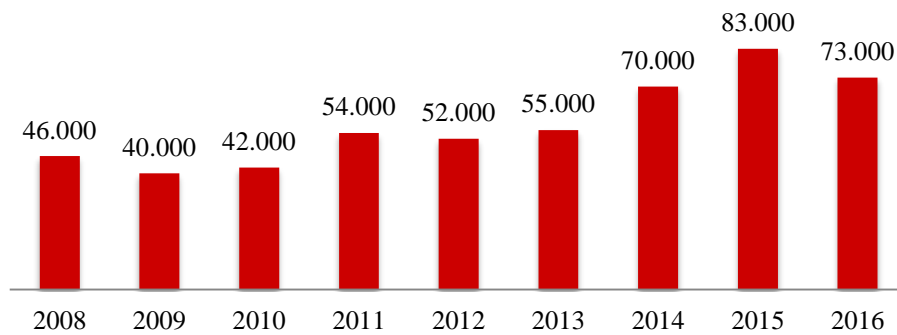
Figure 4.28 Şeb-i Arus Participant Numbers (2008-2016)
(Konya Culture and Tourism Directorate, 2016)

Figure 4.28 represents the distributions of the participants in eight years. The statistics show that construction of the new event place KMM Congress and Sports Center, has increased the participation.

Increasing participant numbers, attention and support of politicians and international popularity of Rumi make Şeb-i Arus Festival meaningful for investigating its participants' experiences in place and perceptions of observers.

Konya Culture and Tourism Directorate (hereafter KCTD) has the major role in organization and promotion with the support of Culture and Tourism Ministry. The metropolitan municipality, other municipalities, universities and non-governmental organizations of Konya are all in cooperation for Şeb-i Arus Festival.

A semi-structured interview was conducted with the assistant manager of KCTD, Mr. Mehmet Yünden to reach reliable information about the festival. He criticizes that some Islamic groups intend to promote Rumi only with his religious rituals but he thinks that philosophic, spiritual and humanist aspects of Rumi are more important to spread his wisdom to future generations. He underlines that Şeb-i Arus cannot be thought apart from Rumi's philosophy and as the main festival ground Konya continues this ritualistic festival.

Every year in May meetings are set up with universities and non-governmental organizations under the roof of KCTD to obtain a theme and event schedule for that year's festival. The previous themes were as "Love" in 2015, "May the Uberty and Joy Raise" in 2014, "Let the Hearts be Happy" in 2013, "Glory" in 2011 and so on. The theme of 2016 was "Time to Unite". Moreover, promotions and strategies to attract more people to the festival start months before Şeb-i Arus Festival. Social media accounts, televisions, billboards at strategic places, tour companies and additional high speed train services are used for promotion (Figure 4.29, a, b). Besides, specifically in 2016 being labeled as "Tourism Capital of the Islamic World" by the Organization of Islamic Cooperation (OIC), has also increased the popularity of Şeb-i Arus Festival (Konya Culture and Tourism Directorate, 2016).

Figure 4.29 Şeb-i Arus Billboard at Sabiha Gökçen Airport (a), High Speed Train Additional Services for Şeb-i Arus (b) (Personal Archive, 2016)

The statistics about the number of visitors of Mawlana Rumi Museum have first started to archive digitally in 2011. This causes the limitations of the research. However, the statistics that show the monthly distributions of visitors in numbers can help to achieve the relationship between Şeb-i Arus participation and visit to Mawlana Rumi Museum.
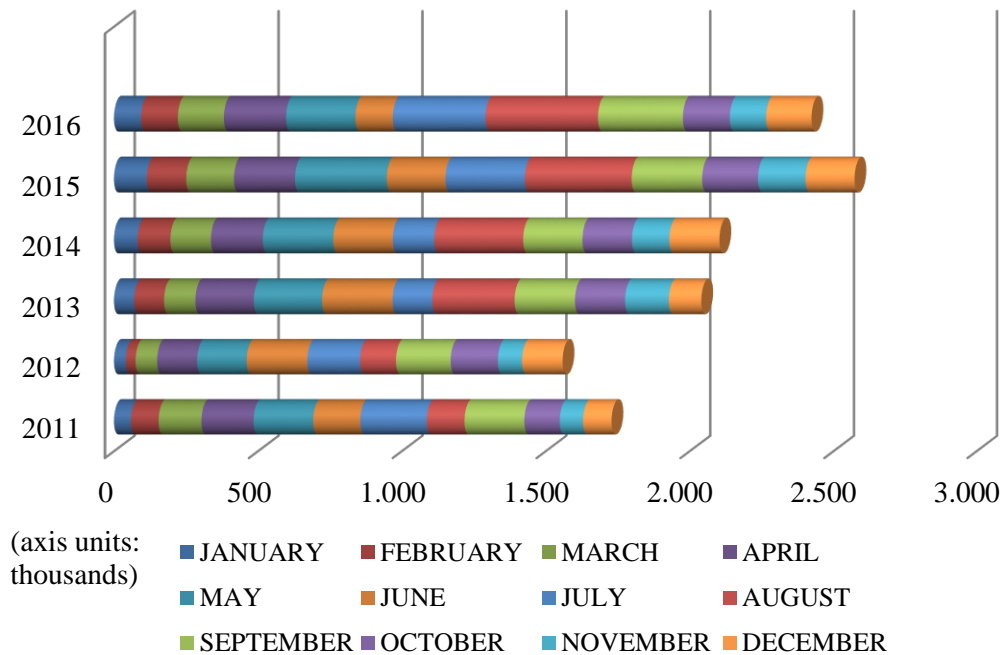
Figure 4.30 Mawlana Rumi Museum Number of Visitors General View
(Konya Culture and Tourism Directorate, 2016)

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The overall view of the distributions of visitors in months in Figure 4.30 shows that the most preferred months for visiting Mawlana Rumi Museum are May, June, August and September. In the month of December which Şeb-i Arus is held, unusual increases can be seen from the charts. Considering winter months, December, January and February are not touristic times in general for Konya, Şeb-i Arus attracts visitors to Mawlana Rumi Museum. These results may also prove that the tomb of Rumi is the main place of festival activities. These are also the reasons while choosing the place for questionnaire.

4.6 Concluding Remarks

The theoretical discussions for connecting the festivals and place identity have been illustrated with a real life context in this chapter. Since the experience of place and environmental perception have been obtained to conceptualize the festival studies from the outcomes of the literature review, Şeb-i Arus Festival has been analyzed in these context with the addition of its city promoting aspect.

Considering the main research question which is "what is the role of festivals in place identity?", three sub-questions have been formulated to configure the case festival's role on the urban identity. The ways that were followed to answer these questions in the case study will be explained in following paragraphs.

- **What is the role of Rumi in identity of Konya?**

Other significant characteristics of Konya have been investigated to capture the role of Rumi. Seljukid Era and Ottoman Era have been presented in order to underline how the characteristics of these eras affect the urban form of their significant cities. Seljukid Era as the most powerful influencer on Konya was also the term that Rumi and Mawlawi Order effects have changed both the urban form and the culture. Agricultural and industrial importances of Konya have also been emphasized to show its identity in the regional scale.

- **How does Şeb-i Arus Festival be experienced in place and the city?**

  - Meaning:

  In order to investigate the meaning of Rumi for Konya city firstly the effects of Mawlawi Culture in place have been investigated. Secondly the effects of its symbols on daily life have been examined.

  - Activity:

  Activities of Şeb-i Arus Festival in 2016 have been observed personally and illustrated with maps and photographs.

  - Form:

  To capture the effect of form component, firstly event places have been investigated in chronologic order. Secondly, planning decisions about the surroundings of Mawlana Rumi Museum have been discussed to understand how these decisions affected the study area which was chosen due to its meaning content. Thirdly, the transformation area that is in relation with one of the main event places has been analyzed with respect of the urban pattern.

- **What do the visitors of Mawlana Rumi Museum perceive about the contribution of Şeb-i Arus Festival to the identity of the city?**

  To reach the perceptions of the observers, the questionnaire study which was asked to 206 people has been evaluated under this question.

In addition to these, Şeb-i Arus Festival has been investigated as a city marketing tool for Konya. Its promotion tools, effect on tourism sector, its relation with the Mawlana Rumi Museum visitor numbers have also been highlighted in this chapter.

This case study has been constructed with the outcomes of the previous literature review. By relying on these outcomes, the major assumption has been constructed as "festivals that are unique to their places can act as place icons and be identified with the places in conscious mind". What has been inferred from this case study shows the validity of the assumption in terms of festival's identification with place. However, spatial analysis show that event places of Şeb-i Arus Festival has been constructed regardless of the meaning in place. If festivals provide their uniqueness for the place they are held, they can leave long term senses on the observers. In the case of Şeb-i

Arus which takes its uniqueness from Mawlawi Culture, can leave long term senses within the relation of Mawlana Rumi Museum. However, wrong design decisions that distinguish new event places from the ancient main event place –the museum- can cause the loss of this uniqueness.

CHAPTER V

CONCLUSION

This final chapter discusses general frame of the thesis which is "the role of festivals in urban identity". The analysis and discussions made throughout the study provided a foothold to defend the effect of festivals in place identity. Festivals have been presented as dynamic place elements that enables people to foster memory, attachment and meaning to the places. To take this inference one step further and make the discussion more concrete in terms of space design, this chapter proposes design implications for festival studies, particularly for Şeb-i Arus Festival. The first section will provide an outlook to the flow of the thesis, second section will mention about the limitations during the research process, third section will propose ways of designing the places where festivals are unique to and the last section will put forward suggestions for the future investigations.

5.1. A Brief Summary of Thesis

This thesis is structured around three main subjects:

- Place identity literature with related environmental psychology subjects and festivals in urban spaces
- Global festival examples in the context of experience of place
- Role of Şeb-i Arus Festival in identity of Konya

First of all, since place identity is a socio-spatial and psychological concept, main concern of the literature review was to construct a framework that is both in relation with environmental psychology aspect of place identity like place attachment and place memory, and festival studies related with urban geography.

Place identity derives from the uniqueness of a place and is also listed among the components of place image (Lynch, 1960). However, place image can also affect place identity. For instance, in a place where the unique characteristic is comparatively missing, creation of a new city image may help to develop the place identity (Mccarthy, 2006). Since place identity needs a broad range of identifiers to be analyzed and be formulated, experience of place and perception are decided as main indicators to analyze the place identity as Dovey (2010) introduced.

As Dovey (2010) suggested that the components of experience of place are one of the main indicators to analyze the effect of festivals on place identity. The modified identifications of the components of experience of place in order to analyze the festival studies can be listed as below:

- **Meaning** as the first and most prominent component of place can be associated with the symbolic values of festivals and their positive psychological effects on people.
- **Activity** component can be identified with social interaction of people in event places and content of the festival
- **Form** as the last component, can be analyzed in terms of the physical attributes of event places in urban pattern

Environmental perception is a subjective phenomenon that depends on the characteristic and actions of the perceiver. Same environment can be perceived differently by different individuals. Particularly in festival studies, perceptions of the festival visitors can highlight the role of festival on both place identity and place image.

Place attachment is the emotional belonging to a specific place people's identification themselves with the place. Psychological factors like childhood memories, teenage years or specific experiments and events play a major role for place attachment (Altman and Low, 1992). Space usage, activities and meaning of the festival that is a significant element for the identity of an individual, may create place attachment to the festival place and surroundings.

Besides, performances like rituals, festivals, celebrations, events and public ceremonies create remarkable memories for society to remember (Connerton, 1989). Place memory as another psychological aspect of place identity, can be seen as a social activity and a power to construct group identity. Festivals also create background for collective memory, shared cultural habits and histories which generate sustainability of locality (Ekman, 1999).

Beside the traditional perception of the festivals as marketing tools for cities, the first chapter has aimed to look from the psychologic and spatial perspectives that affect place identity.

As the second main subject of the thesis, global festival examples have been investigated in the context of experience of place in order to find out their common features as well as unique ones. Festival examples around the world have been evaluated into three main categories as cultural, sub-cultural and religious festivals. They are all unique to their places and they all contribute to promote the cities and have major effects on tourism sector. To constitute a basis for the survey of Şeb-i Arus Festival major findings from the global festival examples in terms of meaning, activity and form categories have been generated as follows:

Meaning:
- Cultural and religious festivals with great histories may represent their national identity**.**
- Religion and its rituals foster meaning in places. These meaningful places in the cities can be seen as "memory locations".

Activity:
- Acting as collectives creates a strong place attachment for the religious individuals in sacred places.
- The self-expressionist art elements, music and interactive activities encourage individuals to participate and feel the group identity.

Form:
- Cultural festivals are generally celebrated in open public spaces and stand as the symbol of the festival permanently.

- Subcultural festivals generally choose marginal event places such as asylums, churches, deserts or grassland areas.
- Religious festivals are held in their original places that generate the meaning and significance of the festival. Built or open spaces, the main idea is that festival places and surroundings are preserved to maintain the memory and the place attachment.

As the third main subject of the thesis, regarding the main research question which is "what is the role of festivals in place identity?", Şeb-i Arus Festival has been examined in detail and **the role of Şeb-i Arus Festival in identity of Konya** has been presented.

Firstly, with asking the sub-question "what is the role of Rumi for Konya?" it has been aimed to understand where Rumi and Mawlawi Order stand in identification of Konya. Since Şeb-i Arus Festival derives from these components, it was crucial to look other significant characteristics of Konya. As the results of this research, it has been captured that Seljukid Era has left the biggest influence on Konya regarding the architecture, urban pattern and culture. When looking of other Seljukid and Ottoman cities; mosques, bedestens, hans, baths, madrasahs (the religious, commercial and educational institutions at those times) have shaped the urban form and these historical places identify the unique characteristics of the cities like Kayseri, Sivas, Bursa and Edirne in today.

Rumi's effect on both the urban form and culture is also seen in the Seljukid Era. With his settling in Konya, new residential areas of the Sufi community have become to be constructed outside of the city walls. With the death of Rumi, the convent and dargah have turned into the focal point of the city. During the Ottoman Era, the convent was used actively for Mawlawi Council meetings and Şeb-i Arus activities.

Agriculture as another significant characteristic of Konya plays an important role to identify the city in regional scale. It is one of the most sufficient cities due to its large surface area, fertile lands and climate. Agriculture is also directly related to the industry of the city. It was first started with the agricultural cooperation; sugar and flour industries were opened in 1950s. Then heavy industries which export worldwide

products were opened. Now it has a big role for national income and identification of Konya in regional scale.

Secondly, to analyze the role of Şeb-i Arus Festival in identity of Konya, experience of place as one of the main indicators has been investigated under the main components meaning, activity and form.

- **Meaning** of Şeb-i Arus derives from the celebration of death due to its perception in Sufism as meeting with the beloved God. Since the Sufi community has a major effect on physical and cultural environment on Konya, Şeb-i Arus Festival can be seen as the tool for creating group identity. Moreover, as it was underlined in the global religious festival examples, acting collectively also enables the Sufi community to feel attached to Konya and identify themselves with Konya. Being as the symbol of Sufism "whirling derwishes" are still used as figures in public places and as logos of many firms and institutions.

- **Activities** of Şeb-i Arus take place in three different event places. First one is the opening day parade –the only open space activity- , which is a collective walk from the symbolic point where Shams Tabrizi and Rumi have first met, to Mawlana Rumi Museum Square. Second place is the Mawlana Cultural Center where whirling derwish performances are held during the festival week except for the last day. For the last day, with the increasing demand KKM Congress and Sports Center has been built and the festival started to become more politic, and full of protocols with a standardized whirling derwish show.

- **Form** as the last component for experience of place, has been analyzed through Şeb-i Arus Festival. Event places of Şeb-i Arus has changed in time since its beginning. It was first started to celebrate in Mawlana Rumi Convent in 1273 until 1925. Then it has been celebrated in different places that municipality and private sector have decided to hold to attract more visitors in closed places like city library, cinemas and sport centers. After that, with the "Mawlana Culture Valley" project, the area that old Mawlawi houses and traditional urban pattern of Konya exist has been decided to build a new cultural center in order to create a new touristic zone. With the planning practices which have been continued since 1966, this area has lost its cultural character and currently it is

transforming into shopping malls, hotels and residences that are not reflecting the main (original) character of the place.

As Madanipour (2017) has stated, cities that are losing their historical characteristics want to build new bridges to the future via new icons and symbols which are thought to be unique. However, this approach may create similar places in different cities. In the Şeb-i Arus case, it can be said that this approach is applied both in activity and form context. Regarding that difference is the main factor to build identity of place, cities should maintain this difference. Therefore, necessary adjustments about Şeb-i Arus Festival are needed so that these differences/uniqueness in the context of experience of place can be highlighted and the perception of it can be identified with Konya.

Thirdly, perceptions of the visitors have been collected with a questionnaire study in order to complete the defined components of place identity which are "experience of place and perception". Visitors of the Mawlana Rumi Museum have been asked about the Şeb-i Arus festival places, festival activities, festival organization and relation between the museum (the convent) and the festival. The results have provided satisfying data to the main assumption which is "festivals that are unique to their places can act as place icons and be identified with the places in conscious mind". Majority of the respondents has linked Şeb-i Arus Festival directly to the Konya while identifying it. They also made suggestions for the festival activities and places.

Lastly, Şeb-i Arus Festival has been examined as a city marketing tool for Konya. To mention about the tourism potential of Rumi and Mawlawi Culture would be appropriate in here because Mawlana Rumi Museum was the most visited museum of Turkey in 2016. Due to the politics of the current government on Islamic events which are used as politic meeting opportunities, Şeb-i Arus Festival has become more popular. In relation with the Mawlana Rumi Museum, during the Şeb-i Arus Festival most of the visitors of the festival are visiting the museum as well. This shows that the tomb of Rumi (the museum) is still the main festival place.

5.2 Limitations of the Research Implications

Some limitations in the case study research have caused inefficiency in data collection. The governmental statistics that do not date back much digitally and the absence of the Şeb-i Arus visitors' nationalities were the handicaps while collecting data. Besides, the Mawlana Rumi related literature is rarely in relation with the city, this was also a limitation. Furthermore, it was not possible to complete the survey study with respondents during the Şeb-i Arus week because of the organization structure which requires governmental permissions and team to make that kind of study. Weather condition was also a limitation for finding respondents in open public spaces in December. Thus, the survey study has been completed in May inside the Mawlana Rumi Museum.

5.3 Implications for Urban Design

According to the observations from global festival examples and Şeb-i Arus Festival, urban design implications for the cities where characteristic festivals that are unique to their places are held or will be held have been generated with respect of experience of place components. In particular, proposals for Şeb-i Arus Festival have been made in this context.

- MEANING:

Festivals should be seen as "social catalysts" in urban spaces.

- **Collective design groups can be arranged from that years visitors to create temporary adjustments in public spaces**
  When it is considered that festivals as heterotopias collide multiple spaces, lifestyles and social groups under the same experience, giving these people roles in arrangement of the public spaces for festivals may create deeper connections with place as well as deeper social relations.
- **Event places and surroundings can be arranged permanently in relation with the meaning and theme of the festival**
  Meanings of festivals which make them and their places unique should be the initial concern while designing the event places. Cultural or religious festivals

have deeper relations with places which already have the memory from cultural or religious stories. These places have the artifacts, rituals and symbols that arouse place attachment and they are significant elements of the urban pattern. Specifically in Şeb-i Arus Festival example, Mawlana Rumi Museum and its surroundings have this significance in identification of Konya. Therefore, events should be held where Rumi's impact still continues to bring the meaning of the festival into the forefront. Political relations and concerns should not be included in this religious festival. People who want to attend this festival, should leave their political identity outside the place and remind his/her "nothingness" as Mawlawi Order principles said. The fundamental meaning of Şeb-i Arus Festival derives from this principle which has been ignored for long time. Consequently, permanent arrangements for the event places may highlight the Mawlawi Order effects in Konya.

-ACTIVITY:

Festivals should be seen as the movement motivators in urban spaces.

- **Festival activities can be strategically located to enhance sequencing in the movements and to adapt the space**

  Activities during the festival affect the experience in place. For Şeb-i Arus Festival, there are no collective activities except for the opening parade. Meaningful places like squares, Mawlawi community residence area, Mawlana Rumi Museum and Mawlana Cultural Center can be connect to each other with public activities like family friendly and child oriented interactive events with respect to Rumi. These can enable open space adaptations with heating systems and movements between the event places where would have memory of Mawlawi Order.

- **Orientation adjustments through event places where collective memory exist about the festival can be applied**

  Connected event places can boost the movement in urban space and can give a better experience opportunity to the visitors of festival. When looking at Şeb-i Arus Festival, event places have inefficient connection with and no orientation from Mawlana Rumi Museum and its surroundings where the meaning of the festival derive from. Thus, orientation adjustments like painting the roads

through meaningful event places or putting art installations at places where collective memory exist about Rumi and Mawlawi Order may be better used to connect event places.

-FORM:

Festivals should not be just seen as touristic events, they are dynamic elements in urban spaces.

- **Festival places and surroundings should be preserved to maintain the uniqueness that defines the identity of place**
  Festivals that are unique to their places have the role in identification of places. Due to uniqueness is the key element to create identity, places that already have this uniqueness should work for preserving it. Konya city as the capital of Seljuks and birthplace of Mawlawi Order has lost many of its unique characteristics via planning tools or other disasters until today. Şeb-i Arus Festival as another unique element that defines the identity of Konya, has also lost its experience of place components with politicized Whirling Derwish ceremonies, meaningless and disconnected event places (like sport centers) and their transformation effects on characteristic areas and with inefficient activities. To maintain the uniqueness of this Şeb-i Arus Festival, event places should be thought with their surroundings. Events should be held where Mawlawi Order effects can be seen and their surroundings should be preserved morphologically and culturally. Moreover, creating accessible and meaningful festival places and surroundings in the context of the theme and history of the festival enables them to be considered as place icons which can affect the identification of place.

- **Open public spaces for festivals can boost the participation to events**

  Festivals motive people to feel their own identity and assign special meanings to places. Open public space usage in festivals enables visitors to generate the connection with place. In the case of Şeb-i Arus, weather conditions should not be a limitation for using open public spaces. The gardens in Mawlana Rumi Museum, Mawlana Square, the pedestrian promenade between the museum

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and Mawlana Cultural Center can be used for events during the festival week with appropriate heating systems and semi-open temporary structures.

All in all, as a unique urban element, Şeb-i Arus Festival plays an important role in identity of Konya. To keep the line between uniqueness and similarity on the "uniqueness" side, some proposals have been made in the context of experience of place. These suggestions have derived from the concerns that "similarity" side might be nearer with current approaches.

5.4 Further Research Investigations

For the future researches related with festival studies in the context of identity, the methods in this case might be used with appropriate changes. The questions on purpose can be seen meaningful to analyze the perceptions of the respondents. Moreover, with a more recently generated festival example, festival's effect on place image can be studied. In order to conceive the perceptions before and after the festival, a case study might be meaningful.

In addition to these, official institutions like Culture and Tourism Ministry and Culture and Tourism Directorates should conduct similar researches and make survey studies especially with the visitors of the festivals. So that, these institutions might be aware of what they are organizing and its effects on the community and the place.

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APPENDICES

A: ORIGINAL FORM OF SURVEY

To Whom It May Concern,

This survey is prepared to investigate the perception of a special cultural event (Şeb-i Arus) in the city and its impact on "urban identity". This is going to take about 5 or 10 minutes of your time. Results of this survey study will be used for thesis study of Çiğdem Fındıklar who is a graduate student in METU City and Regional Planning Department and also research assistant at Selçuk University in same department. The names of survey participants will not be mentioned in this study. Thank you for your help in advance.

<div align="right">

For the questions please refer to: Çiğdem Fındıklar

Tel: 0332 223 22 35

e-mail: findiklarcigdem@gmail.com

</div>

Age: 15-24☐   25-45☐   46-65☐   66+☐   Gender: Female☐ Male☐

Profession: ....
Accomodation Place/Distance to Mawlana................/...........

Education:…………………………..Nationality:....................................Tourist☐

1. **What is the most important or familiar event that is held in Konya, in your opinion?**
   …………………………………………………………………………………………

2. **If you have a guest who came to Konya for the first time, where would you bring him/her first?**

Mawlana Rumi Museum	☐	Shopping Malls	☐
Alaeddin Hill	☐	Meram	☐
Zafer Street and Surroundings	☐	Museums	☐
		Other (where?)	☐

3. **How many times have you been here? Have you ever been here during Şeb-i Arus?**

First time	☐	Yes	☐
Couple of times	☐	No	☐
Often	☐		

4. **Do you know what Şeb-i Arus is? How did you learn it first?**
   …………………………………………………………………………………………

5. Have you ever attend a Şeb-i Arus event?

Yes ☐   No ☐

6. Do you think that Şeb-i Arus Events have a positive impact on the image of the city? (Image of the city can be explained simply as the first things that came to mind about city while mentioning it to its residents or non residents)

……………………………………………………………………………………

7. Which is the <u>vital</u> impact of Şeb-i Arus? (Choose one option)

Promoting the city around the world via this event ☐
Promoting the city around country via this event ☐
Economic benefits ☐
Increasing community consciousness ☐

8. Do you think that Şeb-i Arus is well-organized? If not, why? What should be done?

Yes ☐   No ☐ ⇨ Because………………………………………

9. If you have the chance to choose a time interval for visiting Mawlana Rumi Museum and its surroundings, which would you choose? Why?

During Şeb-i Arus Events ☐
Because……………………………………………………...
Other Days of the Year ☐
Because……………………………………………………...

10. How do you evaluate the places that Şeb-i Arus events are held ? Any suggestions?

<u>Mawlana Cultural Center:</u>

<u>Location:</u>   <u>Transportation (Connection with Mawlana):</u>

It was hard for me to find ☐   Relationship with Mawlana Rumi Museum is fine ☐
I found it from map ☐   Relationship with Mawlana Rumi Museum is bad ☐
I found it easily ☐   Which vehicle did you go there with?....................
It could be settled somewhere else (where?) ☐

…………………………………………………

Activities should be held in streets and squares too ☐

↳ **What kind of organizations and activities do you prefer as well**?

……………………………………………………………………………………
……………………………………………………………………………………
………………

<u>KBB Sports and Congress Center:</u>

<u>Location:</u>   <u>Transportation (Connection with Mawlana):</u>

It was hard for me to find ☐   Relationship with Mawlana Rumi Museum is fine ☐
I found it from map ☐   Relationship with Mawlana Rumi Museum is bad ☐
I found it easily ☐   Which vehicle did you go there with?....................

It could be settled somewhere else (where?)☐
…………………………………………

11. Do you think that the city authorities support these events in a proper way?
Yes ☐   No ☐

12. Do you have any criticisms about Şeb-i Arus events?
Promotion…………………………………………………………………………
Investment…………………………………………………………………………..
Number of Activities………………………………………………………………...
Event Places…………………………………………………………………….......
Community Consciousness……………………………………………………….....
Other………………………………………………………………………………

13. Do you have any suggestions about Şeb-i Arus events?
Promotion…………………………………………………………………………
Investment…………………………………………………………………………..
Number of Activities……………………………………………………………......
Event Places…………………………………………………………………….....
Community Consciousness ………………………………………………………....
Other………………………………………………………………………………

Thank you for your time…

B: ORIGINAL FORM OF SURVEY (Turkish Version)

İlgili Kişiye,

Bu anket, kentteki özel bir etkinliğin (Şeb-i Arus) bu kent hakkında nasıl bir algı oluşturduğunu ve kentin kimliğini nasıl etkilediğini öğrenmek üzere hazırlanmıştır. Yaklaşık 5-10 dakika sürecek olan anket çalışmasının sonuçlarından elde edilen bilgiler ODTÜ Şehir ve Bölge Planlama Bölümü, Kentsel Tasarım Anabilim dalı yüksek lisans öğrencisi ve Selçuk Üniversitesi Şehir ve Bölge Planlama Bölümü'nde Arş. Gör. Çiğdem Fındıklar'ın tezinde kullanılacaktır. Ankete katılan kişilerin isimleri tez çalışmasında yer almayacaktır. Teşekkürler.

Çiğdem Fındıklar
Tel: 0332 223 22 35
e-mail: findiklarcigdem@gmail.com

Yaş: 15-24☐   25-45☐   46-65☐   66+☐   Cinsiyet: Kadın☐
                                                           Erkek☐

Meslek: ....Oturulan Yer/Mevlana'ya
Uzaklık:.............../....................

Eğitim:…………………………..Uyruk:.................................... Turist ☐

1. **Sizce Konya'da düzenlenen en önemli etkinlik nedir ?**
   ……………………………………………………………………………………………………
   …………..

2. **Konya'ya bir misafiriniz ilk defa gelse ilk nereye götürürdünüz?**

Mevlana Türbesi	☐	Alışveriş Merkezleri	☐
Alaeddin Tepesi	☐	Meram	☐
Zafer Caddesi ve Çevresi	☐	Müzeler	☐
		Diğer	☐

3. **Mevlana Türbesi'ne kaçıncı gelişiniz?   Şeb-i Arus'ta buraya hiç geldiniz mi?**

İlk defa	☐	Evet	☐
Birkaç kez	☐	Hayır	☐
Sıklıkla	☐		

4. **Şeb-i Arus nedir biliyor musunuz? İlk olarak nereden öğrendiniz?**
   ……………………………………………………………………………………………………
   …………..

5. **Daha önce hiç Şeb-i Arus etkinliğine katıldınız mı?**
   Evet ☐   Hayır ☐

6. **Şeb-i Arus'un kentin imajına olumlu etkileri olduğunu düşünüyor musunuz?** (Kentin imajı; burada yaşayanların ve yaşamayanların kenti anlatırken aklına gelen ilk tanımlar diye açıklayabiliriz. Bu sıralamaya giriyor mu?)

   …………………………………………………………………………………………
   ………...

7. **Şeb-i Arus'un <u>en önemli</u> katkısı hangisidir? (Tek seçenek işaretleyiniz)**

   Kentin Dünya çapında bu etkinlikle tanınması ☐
   Kentin ülke çapında bu etkinlikle tanınması ☐
   Kente ekonomik katkı sağlaması ☐
   Kentteki toplumsal bilinci artırması ☐

8. **Şeb-i Arus'un iyi organize edildiğini düşünüyor musunuz? Hayır ise neden? Ne yapılmalı?**

   Evet ☐   Hayır ☐ ⇨

   Çünkü…………………………………………………………...

9. **Mevlana Türbesi ve çevresini ziyaret için bir zaman dilimi seçme şansınız olsa hangisini tercih ederdiniz? Neden?**

   Şeb-i Arus Günleri ☐
   Çünkü…………………………………………………………………
   Yılın Diğer Günleri
   Çünkü…………………………………………………………………

10. **Şeb-i Arus törenlerinin yapıldığı Mevlana Kültür Merkezi ve KBB Spor ve Kongre Merkezi'nin konumunu nasıl değerlendirirsiniz?**

    <u>Mevlana Kültür Merkezi:</u>
    Mevlana Türbesi ile ulaşım ilişkisi iyi ☐
    Mevlana Türbesi ile ulaşım ilişkisi kötü ☐
    Sokaklarda ve meydanlarda da aktiviteler olmalı ☐

    Ne tür aktiviteler?...
    .

    <u>KBB Spor ve Kongre Merkezi:</u>
    Mevlana Türbesi ile ulaşım ilişkisi iyi ☐
    Mevlana Türbesi ile ulaşım ilişkisi kötü ☐

11. **Yetkililerin (belediyelerin) bu organizasyonu yeterince desteklediğini düşünüyor musunuz?**

    Evet ☐   Hayır ☐

12. **Şeb-i Arus törenleri hakkında eleştirileriniz var mı?**

    Tanıtım……………………………………………………………………………
    ……….....

Yatırım……………………………………………………………………………………
……........

Etkinlik

sayısı……………………………………………………………………………………

Etkinlik

mekanları…………………………………………………………………………….

Toplumsal bilinç

…………………………………………………………………………………...

Diğer…………………………………………………………………………………
….............

13. Şeb-i Arus törenleri için önerileriniz var mı?

Tanıtım……………………………………………………………………………
……........

Yatırım……………………………………………………………………………
……........

Etkinlik

sayısı……………………………………………………………………………………

Etkinlik

mekanları…………………………………………………………………………….

Toplumsal bilinç

…………………………………………………………………………………...

Diğer…………………………………………………………………………………
….............

Zaman ayırdığınız için teşekkürler…