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Architectural Interventions and Urban Transformation in the Arrangement of Mevlana Celaleddýn Rumý Square Ignoring Ontological Planning Approach

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ARCHITECTURAL INTERVENTIONS and URBAN TRANSFORMATION IN THE ARRANGEMENT OF MEVLANA CELALEDDİN RUMİ SQUARE IGNORING ONTOLOGICAL PLANNING APPROACH

ABSTRACT

If urban design decisions are taken ignoring the historical value of buildings, cultural inputs and meaning of the space based on memories and experiences, the sense of place disappears like in Konya Mevlana Celaleddin Rumi Square. Konya was the capital of Anatolian Seljuk, and the Mevlana Celaleddin Tomb, which is the symbol of the city. The aim of this study is to try to understand the architectural interventions and urban transformation within Konya Mevlana Celaleddin Rumi Square that has the potential of producing creating general results. Ontological Planning approach is adding spirit to the space and also addition of the morphological energy of the space to urban planning. Ignoring ontological planning approach, all spatial decisions for making better will create new problems and will create worse.

Today, Mevlana Museum and the area in front of the museum has arranged to a square which will serve to tourism, to political purposes since it is the prestige venue and space of the city. Mevlana wants to be visited, not want to change to a political area. The Mevlana Celaledin Rumi Museum and its surrounding arrangements have environmental, cultural, social and symbolic values of urban and that is expected to be a landmark associated with beliefs and also remained loyal to the cultural sense and historical texture. Designs which ignore the most basic facts of doctrine and hosting irregularity to the principle of square arrangement and the spirit of the Mevlana was offered to the public as a new urban arrangement. The new design arrangements is a large and covered rough ground square for 35,000 person, abandoned by people and birds, without trees. Sufism has spread to three continents and the green Kubbe-i Hadra of Celaleddin Rumi in Konya regarded as the center of its. Design decisions and spatial arrangements which are not enough discussed by experts and which are taken quickly decisions for the world heritage site should be questioned and discussed from the beginning. This study is the beginning of inquiry on the context of scientific field

Keywords: Urban Transformation, Square, Mevlana Celaleddin Rumi, Sense of Place, Sufism, ontological planning approach

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ARCHITECTURAL INTERVENTIONS and URBAN TRANSFORMATION IN THE ARRANGEMENT OF MEVLANA CELALEDDİN RUMİ SQUARE IGNORING ONTOLOGICAL PLANNING APPROACH

1. **INTRODUCTION**

This study intends to analyze current urban spaces within the scope of ontological planning approach, Konya Mevlana Tomb Square Arrangement. If urban design decisions are taken ignoring the historical value of buildings, cultural inputs and meaning of the space based on memories and experiences, the sense of place disappears like in Konya Mevlana Celaleddin Rumi Square. Konya was the capital of Anatolian Seljuk, and the Mevlana Celaleddin Tomb, which is the symbol of the city. The aim of this study is to try to understand the architectural interventions and urban transformation within Konya Mevlana Celaleddin Rumi Square that has the potential of producing creating general results. Ontological Planning approach is adding spirit to the space and also addition of the morphological energy of the space to urban planning. Ignoring ontological planning approach, all spatial decisions for making better will create new problems and will create worse condition.

2. **"ONTOLOGICAL PLANNING" AS A NEW APPROACH IN URBAN DEVELOPMENT"**

In this paper our aim is not focusing on the planning process and approaches. On the other hand, this paper is for understanding architectural interventions and urban transformation in the light of "ontological planning" approach. This concept was attempted to be presented in a detailed manner in a paper entitled "Ontological Planning" As a New Approach in Urban Development" by the same authors (Alkan and Bala 2014).

New concepts have been developed for planning in parallel to the processes of urbanization, development, industrialization and improvement. New methods have been tried. These concepts and methods have attempted to find comprehensive and sustainable solutions to the problems of planning act sociologically, economically and spatially. However, the city, which is big, complicated and constantly generates problems, usually seems to have remained inadequate during the search for solutions in the planning process. In parallel to the

development of mankind and urbanization, those that have been produced in the name of planning and their application have been in a constant state of change and development.

Rational Comprehensive Planning Approach, Dis-jointed incrementalism Planning Approach, Procedural planning theory, Advocacy Planning Approach, Political Economy perspective Planning Approach, The Just City Planning Approach, Communicative Action Planning Approach, Strategic Spatial Planning Approach are commonly known planning approaches in the relevant literature. On the other hand, "ontological planning" is a new concept that has not completed its evolution and implementation procedures.

Ontology is an existential philosophy. Different philosophers have offered different insights into fundamental existential categories. Ontology generates ideas on objects, physical values of objects as well as characteristics and relationships. Ontological logic and ontological evidence are concepts that concerned with the "essence" which is permanent and far from being temporary and covers all those that exist. Ontology is concerned with realities that are beyond what is visible and perceived at first contact, with the real being and the essence of conceptual being. Ontological planning approach is, as an alternative way, based on fundamental concepts that are intertwined, side by side or incorporate one another. These concepts are "Continuity of Rain Drops", "Mysterious Harmony of Contrasts", "Unity in Multitude" and "Absolute/Common Sense (Alkan and Bala 2014). Ontological Planning approach adds spirit as well as morphological energy to space (Figure 1).
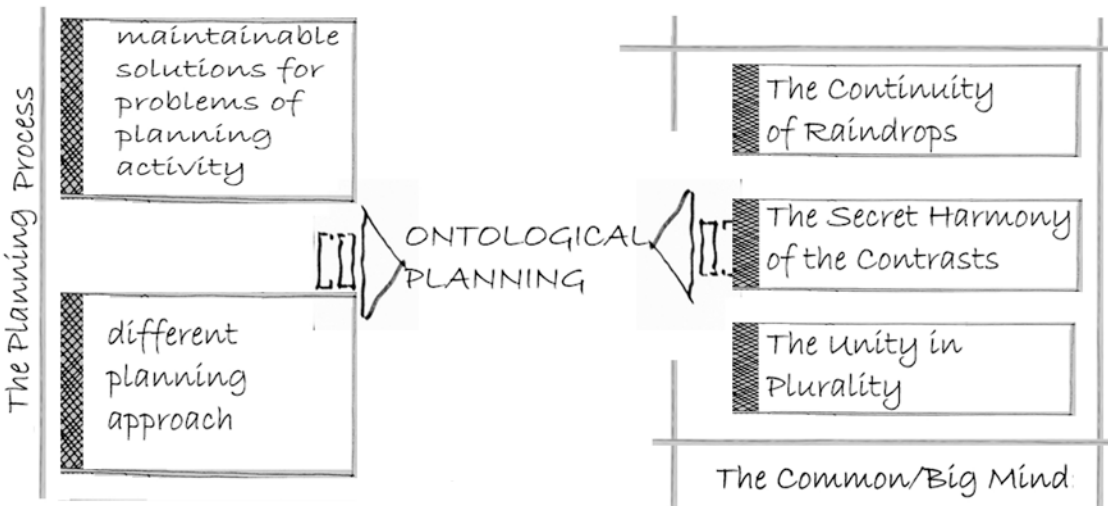

Figure 1. The concept of Ontological planning (Alkan and Bala 2014).

3 MEVLANA "ONTOLOGICAL PLANNING" AS A NEW APPROACH IN URBAN DEVELOPMENT"

Arrangement of Mevlana Celaleddin Rumi square ignoring ontological planning approach is a state of art. However, looking at this example we can obtain general results on the behalf of the planning approach all over the world. To understand what we are talking about we have to clarify the importance of Mevlana Celaleddin Rumi for the city space from the beginning to today.

3.1. Who is Mevlana Celaleddin Rumi?

The name of "mysticism" was given to a new way of thinking and behaving created by those known as Sufis in the world of İslam, and the Mevlevi doctrine was one of the mystic orders established by the Turks in the Anatolian Selçuk period. Mevlana Celaleddin Rumi was the saint of the Mevlevi order but not its founder. Mevlevi doctrine was not restricted to the dervish lodges, and the order was not inwardly closed or static. The doors of Mevlevi lodges were open to all. Mevlana Celaleddin-i Rumi, is known as Hz. Mevlana in the East and known as Rumi in the West. At birth, his family named him Muhammed, though he came to be nicknamed Celaleddin. As for "Mevlana", it connotes to "our master", while "Rumi" relates to "the land of Rum" or "Anatolia", where he lived. In his lifetime, he was also referred to as "Hudavendigar", meaning "distinguished leader", whereas his present internationally renowned title "Mevlana" was very seldom used. The name "Rumi" was added to the end, rather later on.

Mevlana Celaleddin Rumi was one of the important thinkers in the history of Turkish-Islamic mysticism. He was born in the city of Belh in Horasan. Mevlana's father Muhammed Bahaeddin Veled, one of the Belh's eminent learned men. He was called Sultan-ul Ulema (Sultan's of Learned men"and Mevlevi sources. In 1211, Muhammed Bahaeddin emigrated from Belh with his family, Mevlana was five years at the time of this journey. As Mevlana begins attending his father's lessons at a very early age, he pursues the divine truth and secrets. He acquires Turkish, Arabic, Persian, and common Greek as well as Classical Greek. He studies the other religions along with Islam. From history to medicine, he receives his initial education from his father and then from Seyyid Burhaneddin Tirmizi and other top scholars of the time. Later on he himself, in turn, teaches hundreds of students in Madrassahs which is a kind of theological universities.

Sufism and Mevlana Celaleddin Rumi espouses a well-founded and thorough going interpretation of Islam, which focuses on love, tolerance, worship of God, community development, and personal development through self-discipline and responsibility. A person who wanted to become a Mevlevi had to be over 18 years of age and undergo training, known as "çile", for 1001 days in the lodges' kitchens. Mevlevi has provided religious education as well as instruction in music, poetry, calligraphy, bookbinding, miniature, painting and gilding. For 700 years, they served as conservatories and fine art academies.

A Sufi Point of view people should be *"In generosity and helping others be like a river, In compassion and grace be like the sun, In concealing others' faults be like the night, In anger and fury be like the dead, In modesty and humility be like the earth, In tolerance be like a sea and Either exist as you are or be as you look".*

The Sema as a ritual began with the inspiration of Mevlâna Celaleddin Rumi (1207-1273) was influenced by Turkish customs and culture. A Sufi's way of life is to love and be of service to people, deserting the ego or false self and all illusion so that one can reach maturity and perfection, and finally reach Allah, the True, the Real. The universal values of love and service shared by all Sufis are very much relevant to the social and political realities of today, and this ritual, which is only performed by world. The Order of the Whirling Dervishes has come to symbolize these values in the hearts and minds of millions throughout the world (Figure 2).
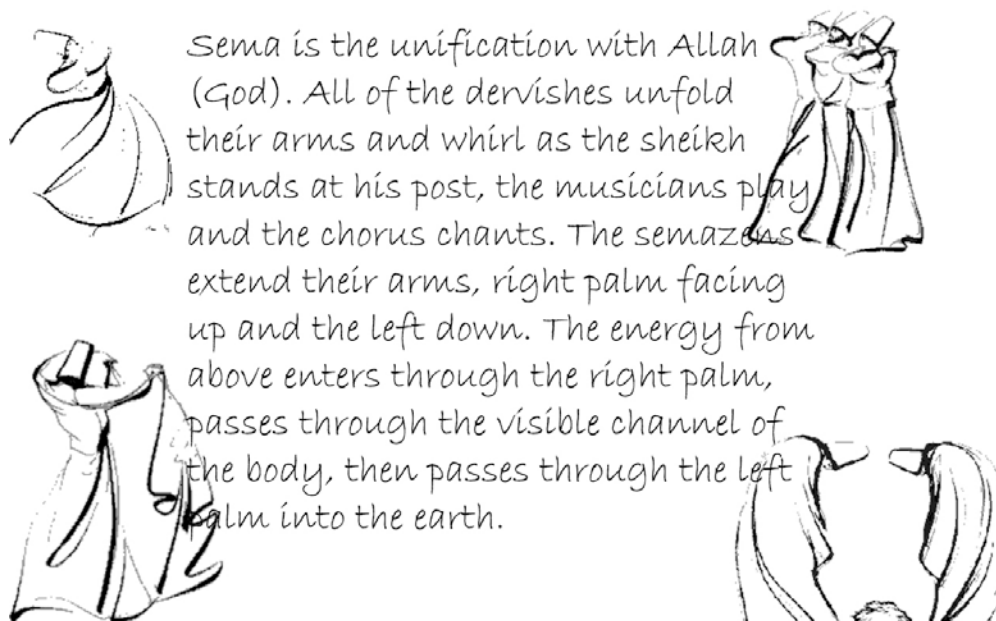

Figure 2. The meaning of SEMA

It is scientifically recognized that the fundamental condition of our existence is to revolve. There is no being or object which does not revolve, because all beings are comprised of revolving electrons, protons, and neutrons in atoms. Everything revolves, and the human being lives by means of the revolution of these particles, by the revolution of the blood in his body, and by the revolution of the stages of his life, by his coming from the earth and his returning to it. It is scientifically recognized that the fundamental condition of our existence is to revolve. There is no being or object which does not revolve, because all beings are comprised of revolving electrons, protons, and neutrons in atoms (Figure 3).
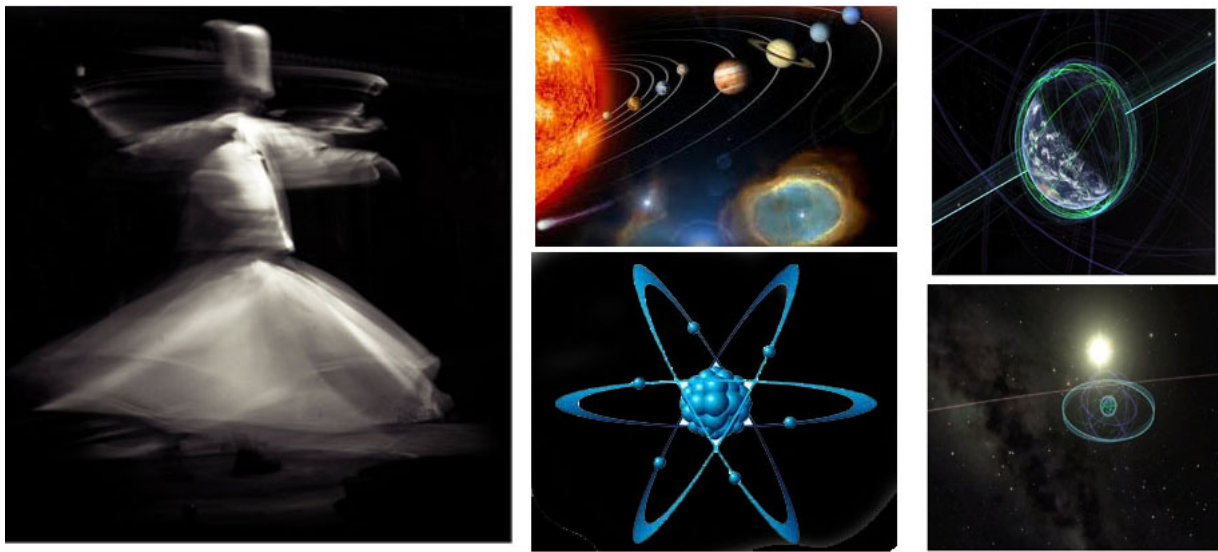
Figure 3. Revolving

The Sema ceremony represents the human being's spiritual journey, an ascent by means of intelligence and love to Perfection (Kemal). Turning toward the truth, he grows through love, transcends the ego, meets the truth, and arrives at Perfection. Then he returns from this spiritual journey as one who has reached maturity and completion, able to love and serve the whole of creation and all creatures without discriminating in regard to belief, class, or race.

3.2. **The Importance of Mevlana Celaleddin Rumi from the beginning to today for the city space**

Mevlana's coming to Konya, establishing relationships with its people and sufi philosophy have become influential on urban dynamics not only in his time but also today. Mevlana called for all people through the following words;

"Come, Come again ! Whatever you are...
Whether you are infidel, idolater or fire worshipper.
Whether you have broken your vows of repentance a hundred times,
This is not the gate of despair, This is the gate of hope.
Come, come again..." Mevlana Jelaluddin RUMI (www.mevlana.ws)

This call was well received. People, in his response to Rumi's invitation, have increased the Konya's population past and present through short visits or making their abodes there for long periods. Mevlana's Lodge combined with the commercial buildings in time and became the hub of the city. Before Rumi, Konya, like all other Mediaeval cities, was a city with a single center that consisted of a citadel at the center, a bailey surrounding it and roads leading to that center. When the settlement was limited to the inside of the city walls only, the city experienced one of its rarest population densities ever during the period of Mevlana. Konya was a well-developed city full of innumerable monumental structures as the capital city of the Anatolian Selcuks when Mevlana arrived there. He first settled at today's Çifte Merdiven neighborhood of the city. a new population increase began to be seen at Gevhertash Madrasah and its environs with his settlement. Yet, an effective change in the urban form took place when his father and he departed from this world. His Tomb and the square before it became the heart of Konya. These new residences inhabited by his relatives (Chelebis: Mevlana's descendants) and adherents who began to gather around the great Sufi are important and valuables as authentic examples reflecting the Turkish-Islamic culture in its true sense. In this way, Konya moved from being a city with a single center to one with multi centers transcending beyond the city walls (Alkan 1994) (Figure 4).
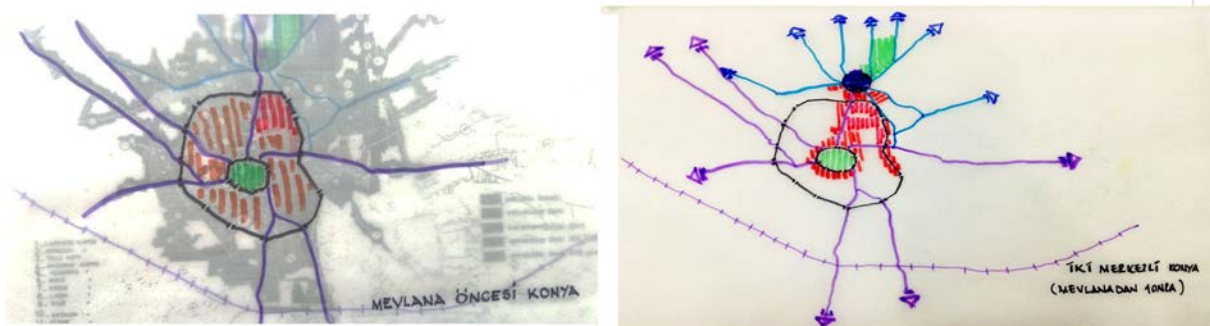

Figure 4. The growth of city is effected by Mevlana Celalaeddin Rumi; before and after Mevlana

Today, the Lodge continues to be a determinant of the Greater Konya's urban macro form. Mevlana Culture Center, Martyrs' Cemetery and hotels like the Hilton Garden, which guide the city's development, are gathered around the Lodge and the transportation system is being reshaped taking the Lodge at its core with a new tram line passing there as well as pedestrian ways. Rapidly growing and spreading, Konya experienced a long period of ageing and dereliction as it could not rise upward around the Lodge. Growth along the northern corridor and emergence of a new urban formation there supported by new development plans led to a significant change in social structure of the city (Figure 5).

Mevlana Museum Site Plan
Drawing: Kocadağistan, A., 2013

Mevlana Museum general approach
Photo: Konya Life Dergisi., 2013

Figure 5. Area of Study

Rumi is one of the prominent spiritual centers of not only Konya and Turkey but the world as well. In April 2014 according to the latest data taken from the Culture and Tourism Ministry of Turkey, Topkapı Palace is the most-visited monument in Turkey. The palace attracted the highest number of visitors during the first two months of 2013. After Topkapı, the Mevlana Museum ranked second on the list (News 2014, Saveya 2014). Visiting Mevlana has a significant and almost sacred meaning for many Muslims from the USA, Iran, Syriai Egypt, Holland and Belgium. Indeed, such a visit is often defined as "half Pilgrimage" (Alkan 2013). Not only Muslims but also people from Japan, China and Europe who appreciate Rumi's philosophy and humanistic approach and be a part of it come to visit his tomb. Over a period of 700 years, the Lodge has continued to guide Konya materially and spiritually and leave its mark on the city. The phrase "a vineyard at Meram and house at Tomb's Square" became a hit in the 1800s and 1900s. Having a house at Tomb's Square and a vineyard at Meram represented not prestige but an expression of being "a mature person". This was not because the houses at Tomb's square were precious. People who had houses at Tomb's Square were regarded by Konyan's as Mevlana ubuddi (Aficionados of Mevlana). It came to mean that a philosophy of life, a world view became effective in one's life. In short, Konya means Mevlana.

3.3.   Spatial History of Konya Mevlana Lodge

Mevlana Lodge is located to the east of Sultan Selim Mosque in the Karatay District of the city center. The spatial story of the Mevlana Lodge began when Alaeddin Keykubat, Anatolian Selcuk Sultan, donated a rose garden outside the city wall to Mevlana's father, Sultan-ul Ulema. When Mevlana's father wanted to be buried there, other relatives of his had followed him. Hence, we have a cemetery surrounded by roses. During the reign of the Karamanoglu Principality, Mevlana's Tomb, in other words Kubbet-ul Hadra (The Green Dome), the graves next to the tomb and the section called fleece dome, or Kibabu'l Aktab were constructed (Figure 6).
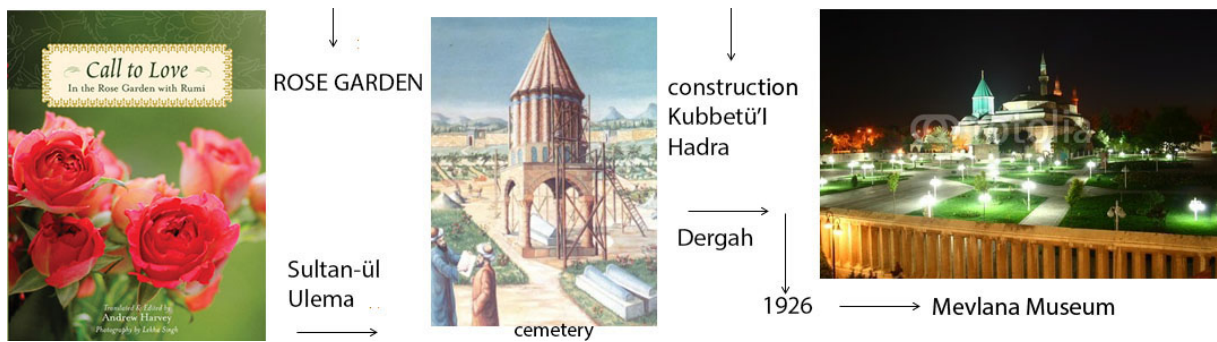

Figure 6. Konya Mevlana Museum underwent process of first rose garden, then a cemetery among roses, and then the process of becoming a Lodge

The semahane and the masjid sections turned the cemetery into a kind of shrine or a place of visit in the late 15 century and in the first quarter of the 16th century during the reigns of Beyazid II and Yavuz Sultan Selim. In the 16th century, tombs and dervishes' cells limiting the inner yard were built respectively. Gathering places of the semahane and supports propping the structure from the south, north and east were constructed in the 18th century. The fountain in the yard, Sheb-I Arus pool, matbah-I şerif and meydan-I şerif sections were built in the 19th century (Konyalı, 1964), (Önder, 1962), (Karamağalı, 1966), (Özönder, 1989). The core of the complex includes the trilogy of Kubbey-I Hadra, Semahane and Masjid. With Dahil-I Uşşak, Post Kubbesi, Kibabü'l-Aktab, Tilavet Odası, Dervish Cells, Meydan-I Şerif and Matbah-I Şerif, the tombs in the yard, the library, the chelebi circle, the fountain, Şeb-I Arus Havuzu and Selsebil, the conglomerate of buildings became a complex (Kocadağıstan 2009).

The Konya Mevlevi lodge, which was the center of the Mevlevi order for centuries, opened to visitors as the Konya Antiquities Museum at Ataturk's request in 1926, after it had been closed in 1925 along with other dervishes lodges and cells. In 1954's the archeological works and its collection added and the name is changes Mevlana Museum. The Mevlana Museum initially occupied an area 6500 square meters. The additions of new areas to the north and east sides of the museum has been resulted in a 12000 square meter Rose Garden. The area which, with Mevlana and his father's arrival at the city of Konya, and with their lives and deaths turned from a cemetery in a rose garden into a Mevlevihane where the doctrine was taught and ultimately a museum, is an urban landmark (Figure 7a-7b-7c-7d-7e).
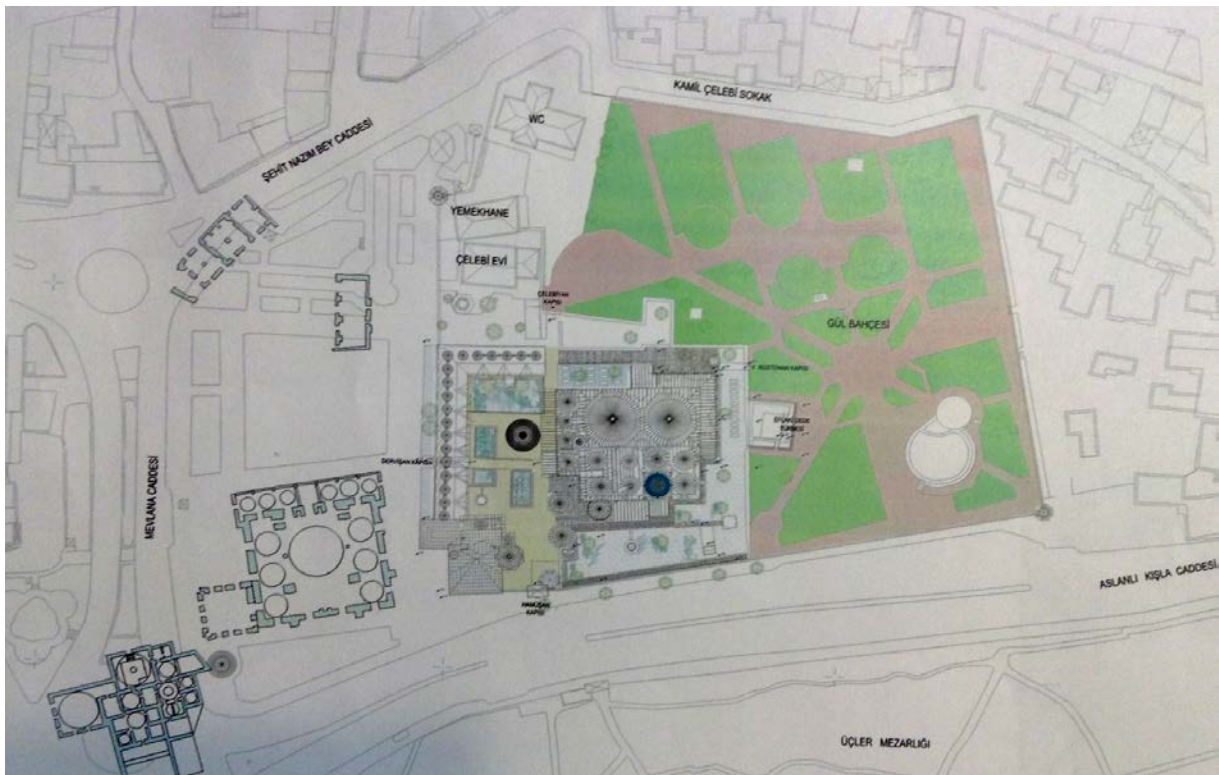
Figure 7.a. Position of Mevlana Lodge-Museum

Figure 7b.In Between 1926-1950 The Mevlana Celaleddin Rumi Museum and surrounding

in between 1950-2000   The Mevlana Celaleddin Rumi Museum and surrounding

Figure 7c.In Between 1950-2000 The Mevlana Celaleddin Rumi Museum and its surrounding

in between 2000-2010
The Mevlana Celaleddin
Rumi Museum and
surrounding

Figure 7d.In Between 2000-2012 The Mevlana Celaleddin Rumi Museum and surrounding

Figure 7e.Today's view of The Mevlana Celaleddin Rumi Museum and its surrounding (Konya Life 2013).

4. MEVLANA CELALEDDIN RUMI SQUARE IGNORING ONTOLOGICAL PLANNING APPROACH

Ontological planning wants to deal with looking behind concepts, filling the inside of the concepts and delving into the heart of the concepts together with arrangement of spaces and at the same time considers the matter from the holistic perspective of understanding Rumi's philosophy.

Ontological planning, which is based on "Continuity of Rain Drops", " Mysterious Harmony of Contrasts", "Unity in Multitude" and "Absolute /Common Sense", focuses on needs for spatial arrangements made in all scales and in-depth truths. In ontological planning, spatial decisions from regional planning to a single structure scale are aware of the existential philosophy. From very early on, various vital errors have been made regarding the arrangement of Mevlana's Tomb and its immediate environment let alone understanding Mevlana Celaleddin Rumi's and sufi philosophy.

Among Mevlana's Lodge and urban transformation projects;
- Land clearing work conducted in immediate environment for the purpose of implementing new transformation projects,
- Outstanding and monumental buildings around the Lodge,
- Dense housing on small land parcels intended to meet commercial demands,

- Restoration works which increased after the 2000s, in other words especially after the allocation of 10 % of property taxes to the restoration of cultural and architectural heritage

Stand out as projects that ensure close interaction.

4.1. Paradoxes in the Ontology of Celaleddin Rumi's Kubbe-i Hadrası (The Green Dome)

Surprisingly enough, the construction of Mevlana's Tomb took place in violation of Mevlana's will. Nobody took heed of Mevlana, who had refused to have a cover over his head saying, before his death, "Could there be a better dome than the Firmament?". In a sense, Rumi's will was not treated with respect. The present day area of the Lodge was entirely a rose garden in His time. Mevlana wanted to set out on his final journey to his father's side in the rose garden, which symbolized prophet Muhammed. Despite this will, Kubbe-i Hadra, in other words Mevlana's Tomb, was built as a baldachin in 1274 during the Karamanoglu period. It is known that Emir Muinuddin Pervane and his wife Gürcü Hatun and Alamed- din- i Kayser had this building constructed and its architect was Bedreddin-i Tebrizî (Özönder 1989). Karamanoglu Alâeddin Ali Bey had the present day's green upper part with sliced and conical cap constructed. The architect of this section was Aslıoğlu Abdullahoğlu Ahmed. Here, the southern part of the baldachin was blocked with a wall in order to prevent sarcophaguses from being destroyed.

Later on, fleece dome and tomb passageway, two sections one to the east and the other to the west of the tomb or the Green Dome, were built. This section contains the leading figures of the Mevlevi order, above all Mevlana's father Sultan-ul Veled. Pioneers from Khorasan were buried in the terrace to the north of the tomb. Although the structures comprising the Complex and Kubbe-i Hadra, the Green Dome, are considered to be the symbolic structures of both Konya and the Turkish-Islamic architecture and culture, they were built despite Rumi's objections.

Though Karpuz (2007) defines Kubbe-i Hadra as a symbol of the enlightenment of the Selcuk-Ottoman eras and as the symbol of "peace" and "tolerance" by which Mevlana embraces the world, its ontological presence is controversial.

The rose garden, which had a symbolic and semantic value from a sufist point of view, was to a large extent destroyed when Kubbe-i Hadra was built, which is thought-provoking in terms of ontological planning. Mevlana and his disciples are in their eternal repose in a certain mystical balance in the garden of rose, which is believed to be Prophet Muhammad's scent, in the heart of nature. However, what we have now is a tourism-based and capital-minded "pretension" and "show".

4.2. A parting of the ways that does not seem to understand the ontology of the cemetery

When we look behind Mevlana's Tomb, we see a cemetery (Figurel 7a).

Figure 8.a. The cemetery is the ontological being of the Mevlana Museum
(From the movie Dance of Love , 2008, directed by Kürşat Kızbaz)

Therefore, one should see the Lodge, in the essence of its existence, as an extension of the Üçler Cemetery. Those who were close to Mevlana, who followed in His footsteps and who adopted Him wanted to be close to the person they adhered to after His death. The road between the Üçler Cemetery and Mevlana's Tomb totally destroys this strong bond and ontological meaning. What is more saddening and unacceptable is that the Municipality of Greater Konya is planning to build a tram line here, which will further accentuate the separation and increase traffic (Figure 8b).

Figure 8.b Aslanlıkışla road, which separates Mevlana Museum from the Üçler Cemetery and thus causes a faulty ontological arrangement

4.3.   The paradox of death gate, which fails to comprehend the Entrance ontology

The Lodge has four Gates called "Dervişan", "Hamuşan', "Çelebiyan" and "Küstahan" (Figure 9). Each of these Gates bears special meanings. *Dervişan*' is the Lodge's main entrance gate. The reason why this gate is called by this name is that those who wish to enter the Mevlevi order go through this gate and extend their demands. *Çelebiyan Gate***,** on the other hand, is the gate which opens to the neighborhood where people belonging to the Çelebi family and those who serve at the Lodge live and through which those living in the area enter the Lodge.

One has to serve for 1001 days in order to enter the Mevlevi order and begin a period of tribulation. However, those who exhibit inappropriate behavior during their services are dismissed through the *Küstahan* Gate in the evening without offending them much. The last gate is the *Hamuşan* gate, where farewells are bid. Hamuş means "muted" in Persian. Therefore, it is also known as the gate of the speechless or the dead. It is the gate through which those who entered by the Dervişan gate and were subjected to tribulation for 1001 days, then given the title of "dede" (grandfather) and allocated a cell, and finally passed away after offering their services there all through their lives are bid farewell. The corpses of these people, who have served at the Lodge throughout their lives, are washed, when they pass away, at Matbah-ı Şerif (the kitchen) where they served in their early years at the Lodge, and are bid farewell at this gate. In the Mevlevi tradition, the words cemetery or graveyard are carefully avoided.
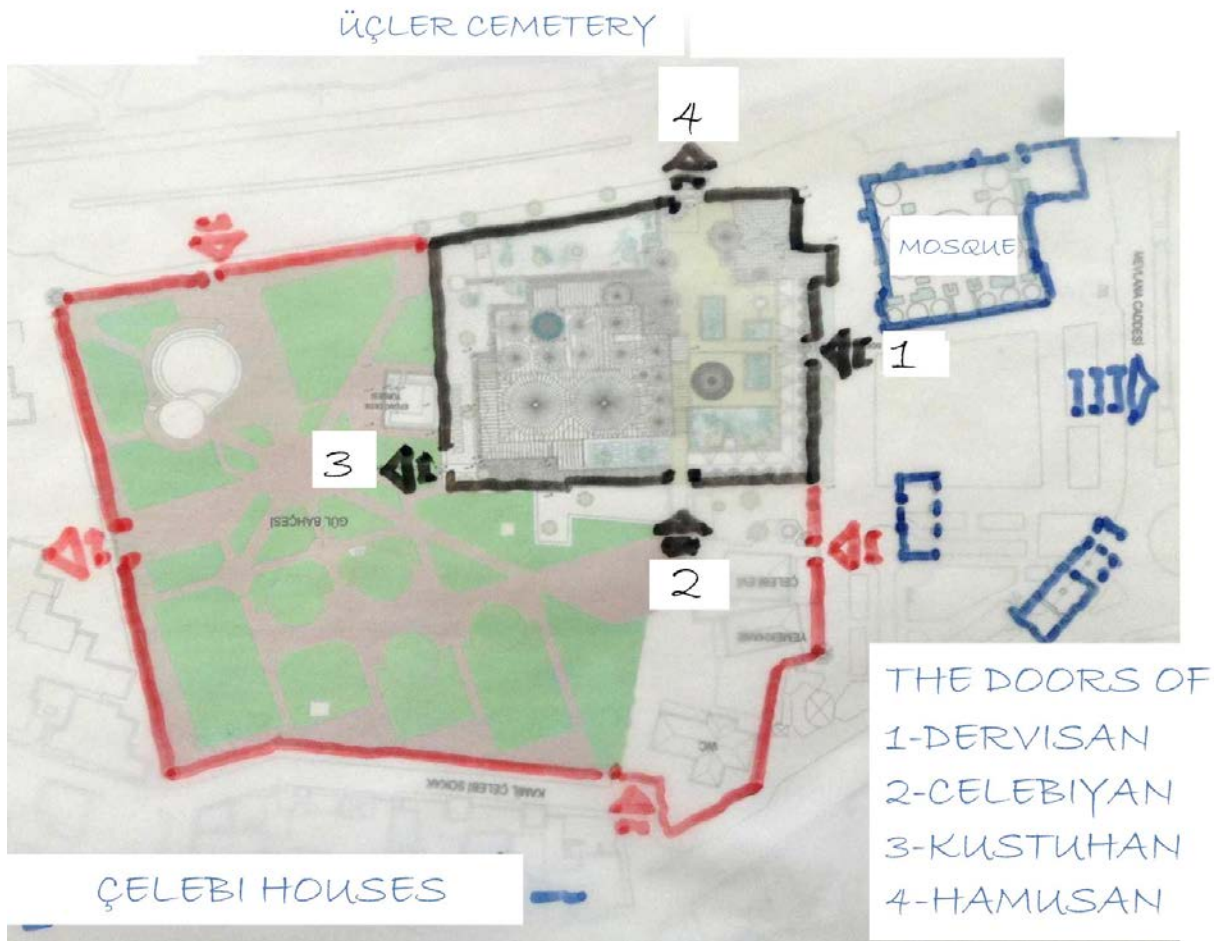
Figure 9. Gates of the Lodge

The fact that today those who come to visit upon Rumi's call are invited in through the gate of Hamuşan-the dead is the product of a perception that has not understood the ontology of the concepts of entrance and exit in the Sufi philosophy. Conversion of the gate by which people ended their relationships and were bid farewell on their way to unification with God into an entrance for the museum is an ontological mistake and the result of not knowing what these gates represent.

4.4. The Paradox of Covering rather than Encompassing the Ontological Presence of the Rose Garden, which is Prophet Muhammad's Symbol;

The rose is the symbol of spiritual enlightenment and the opening of the eye of the heart in Sufism. Reportedly, whenever Prophet Muhammad had one of his revelations, everywhere smelled of rose. Therefore, the rose is at the same time the symbol of Prophet Muhammad. The study area was the rose garden, which was outside the city wall of Konya and donated to Mevlana's father Sultanu'l Ulema Bahaeddin Veled by Alaeddin Keykubad I, who was

himself later buried in the same place (1231). In the year 1980's, a simple arrangement consisting of a rose garden and a pool was proposed for the garden of the Lodge by the second author upon appointment by the Governor of the period. This was perhaps the first step towards an ontological planning. However, this understanding was replaced by another one based on involving more people within it at one specific time and thus removed the rose garden. As a result of the arrangements made in the course of time, the visitors' gate of the Lodge was moved to the side facing the Üçler Cemetery and the rose garden underwent large-scale concretion. The exit, on the other hand, was moved to where küstahan gate was located. A commercial building and seats were added, and the area planned initially as a pool and bird's house began to be used as an outdoor semahane after the floor was covered with a hard substance. In short, the ontological presence of the rose garden, which has a significant symbolic importance in Mevlevi order, made sense with the smell of roses and its encouragement of meditation but it was removed. Arrangements that should have encompassed the ontological presence of the rose garden were replaced by an understanding that focused on covering the floor (Figure 10).

Figure 10. Every spot seen as hard ground today was an extension of the rose garden in the 1990s. (Konya Life 2013).

The indifference shown to the rose garden is also valid for the Şeb-i Arus pool. There is no extant documentary record stating when this pool, which is in front of the kitchen entrance, was made. The dragon-headed spout from which water flows is from the Selçuk period. Over the centuries when 17 December-the date of Mevlana's death-occurred during the summer months according the Hijri calendar, the dervishes performed the sema around pool. This pool was originally in front of Matbah-ı Şerif but its place was changed in violation of its ontology. While the pool was moved to its new place with its new materials, were the existential causes of why the pool was there explored? (Figure 11).

Figure 11. Was the ontological presence of the 1000-year-old pool properly understood while it was being replaced?

4.5. The Paradox of Felling Trees and Demolishing of Buildings against the Ontology of Respect for the Existing and the Created

The approach of ontological planning, which is based on "The Continuity of Rain Drops", "The Mysterious Harmony of Contrasts", "Unity in Multitude" and "Absolute/Common Sense" tries to understand Rumi's developing a worldview focused on respect for the existing and the created. It also tries to make its spatial arrangement projects via this. According to this, the trees felled to make way for the arrangement of the square and the demolished buildings of historical value are in stark contrast with Mevlana and His philosophy both as a perception and as an approach. However, with every intervention made in front of the Tomb between the years 2005 and 2010, green areas were reduced in size and finally removed in 2013 (Figure 12).
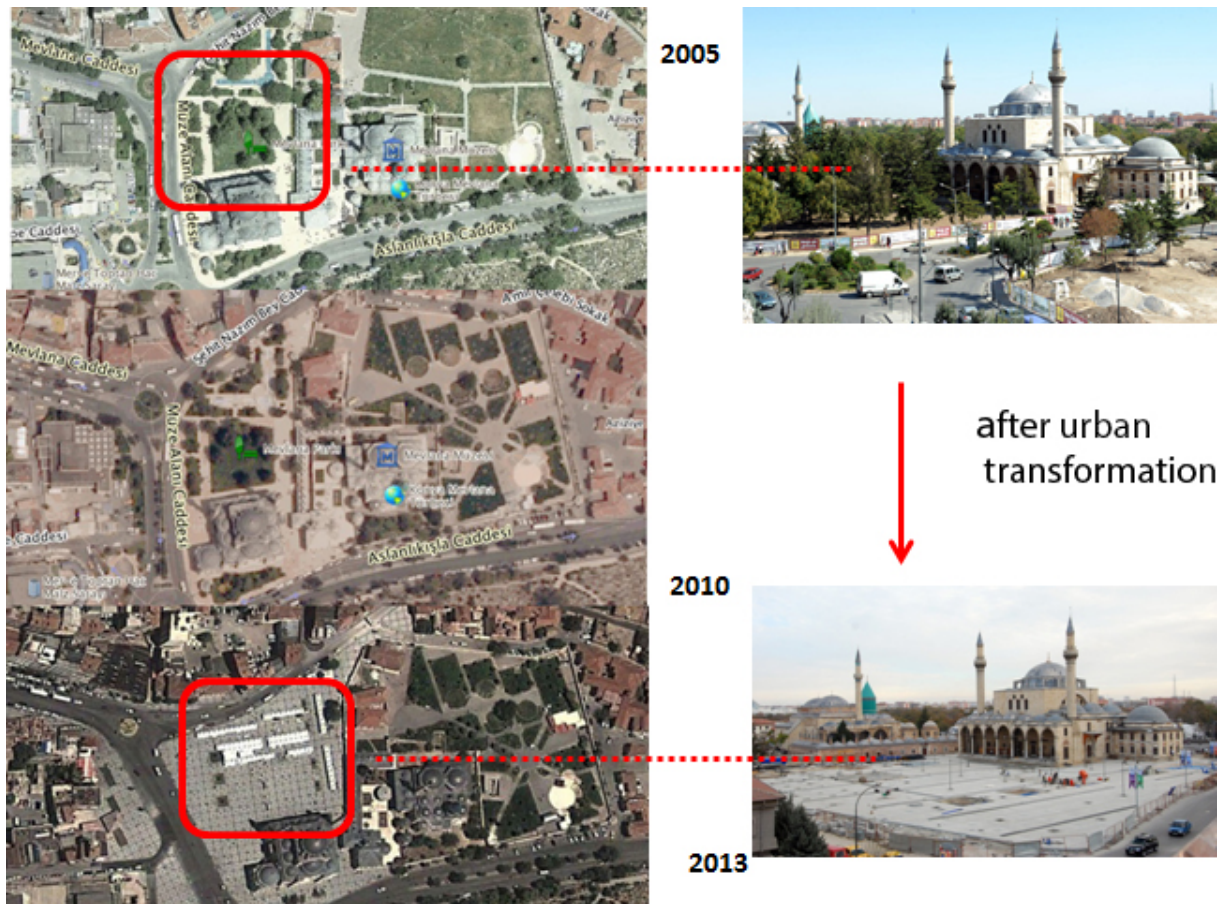
Figure 12. Destruction of the green in violation of respect for the created and the acceptance of the existing

The trees in front of the Selimiye Mosque under which people sat to have a rest, listened to birds chirping, and worshipped were removed within the scope of the "Mevlana Culture Valley Project" conducted by the Municipality of Greater Konya on the grounds that they prevented taking clear pictures of the Mevlana Lodge. The ground was covered with stones, a few decorative trees were planted and totally new fountain was placed right across the Selimiye Mosque. Mevlana Square, which is supposed to be a place of peace and meditation, has become bare and lonely without trees (Figure 13).

Figure 13. The trees felled and the green spaces destroyed due to the Mevlana Culture Valley Project

Figure 14. The buildings that were demolished

4.6.   The Paradox of Frightening People and Muting Birds against the Ontology of the Call "Come";

There was a life cycle at the square before the trees were cut down for redesigning the square. People who sat under the shade of the trees, birds which harmonized their coexistence with people through their songs and presence, and people's place of meeting at iftar (evening meal to break fasting) and suhur (pre-dawn meal before starting fasting) have all disappeared with the new arrangement. This new arrangement has destroyed the trees and the whole space was turned into firm ground. Moreover, the selected floor cover was so slippery as to pose dangers for the old, the walking disabled, the pregnant and children. People cannot walk safely at the square in winter due to the quality of the floor cover that was selected. Also, the selected floor cover causes problems in summer as it absorbs and reflects heat. The floor cover, which does not allow safe walking in winter and becomes quite suffocating in summer because of its absorption of heat, has kept people and birds away from it. People could worship at the empty space in front of the Tomb and Selimiye Mosque and under the trees before this new arrangement was made. Meeting the Creator under the open sky and being close to nature was in harmony with the essence of Sufism. With the new arrangement, the said space became one where it is very hard to walk let alone worship (Figure 15).

Figure 15. The square, which has lost its scale due to the trees and the green spaces that were destroyed (Konya Life).

4.7.   Creating a space where people can seem as they are and be as they seem;

Either look as you are or be as you look". If we act according to how others might like us to be, then it suppresses our own inner self and stops growth. Initial construction efforts which began in the close vicinity of the Lodge in the 1970s (the Mevlana Shopping Mall on the right) added historical commercial buildings (grape market, butchers' mall etc.) to the baths, free meal houses, madrasahs and examples of civil architecture, which had been demolished early in the past century. Furthermore, the Lodge has been separated from both the Üçler Cemetery and the commercial center by the roads built. Rare examples of period architectures at and around Mevlana Square which bear significance for the memory of the city have been demolished since the year 2004 within the scope of the urban transformation effort conducted under the title of Mevlana Culture Valley Project. At this point, we need to think about the cause of "Existence" and ontological structure. This approach is like severing Mevlana from his adherents and isolating him. In other words, it means ignoring the raison d'être of the Lodge, which people, since his demise, have been visiting as a "center for tolerance and love" and to learn his way of thinking. When KTVKK began its activities in Konya in 1985, the "limits of the protected areas" around the Lodge were expanded as far as the conditions of the period allowed and examples of civil architecture were taken under protection. This decision was one of the most important steps in Konya to raise awareness of protection of cultural heritage (Figure 16).

Figure 16. Arrangements made without focusing on the ontological presence of the context

Likewise, attempts have been made to do what all administrations have done since the 1950s: sitting on top of the Alaeddin Hill or at Mevlana Shopping Mall and watch Kubbe-i Hadra (The Green Dome). To this end, the İş Bankası building, which was one of the Republican Era buildings, was demolished in one night (Alkan, 2013), and a road was built between Alaeddin Hill and Mevlana's Tomb. In 2010, on the other hand, the Public Library, which had been constructed in 1978 across from the Mevlana Museum, was demolished and thus that building, which was in view when one was walking in the street, was. A new topic under discussion now is to remove the Mevlana Shopping Mall, which was built in terraces out of respect for Mevlana's Tomb. The suggestion made in this regard involves demolishing the upper floors except for the ground floor, lending the appearance of a historical building to the remaining structure thereby pretending as if it were a Selcuk or Ottoman relic. The first was constructed using its specific architectural style out of respect for Mevlana's Tomb whereas the second took the decision to demolish

the upper floors out of respect for Mevlana's Tomb. The question here is the question of the two solutions is scientifically correct. According to the development plan, Mevlana Avenue has to be a pedestrian zone but the plan is not implemented. On the contrary, with a new regulation, the carriageway was widened, a tram line was incorporated into it and thus the square was divided sharply into two. This state of ageing is still observed especially in examples of civil architecture in the immediate vicinity. Efforts spent around the Lodge aimed at creating more space have made the incongruity and wear of both old and new structures more obvious. An approach that has severed the study area from its environment, which added scale and meaning to it, in measureless and disproportionate open spaces have created individual meanings disconnected from the spirit of the space. This isolation is especially visible when observed from a macro scale in terms of space (Figure 17).

Figure 17. Isolation and Decontextualization

Giving a new shape to the city's spiritual center based on the verb "seeing" in an area as precious as treasure without conducting archaeological excavations comes to mean failure to understand the spirit of the location.

4.8. The Yearning for a Political Meeting Ground which is in conflict with the Ontology of Common Sense

Today, Mevlana Museum and the area in front of the museum has arranged to a square which will serve to tourism, to political purposes since it is the prestige venue and space of the city. Mevlana wants to be visited, not want to change to a political area. The Mevlana Celaledin Rumi Museum and its surrounding arrangements have environmental, cultural, social and symbolic values of urban and that is expected to be a landmark associated with beliefs and also remained loyal to the cultural sense and historical texture. Designs which ignore the most

basic facts of doctrine and hosting irregularity to the principle of square arrangement and the spirit of the Mevlana was offered to the public as a new urban arrangement. The new design arrangements is a large and covered rough ground square for 35,000 person, abandoned by people and birds, without trees. Today, Mevlana Museum and the area in front of the museum have been turned into a square which will serve to tourism and to political purposes since it is a prestige venue of the city. Mevlana wants to be visited, not to be changed into a political area. The Mevlana Celaledin Rumi Museum and its surrounding arrangements have environmental, cultural, social and symbolic values of urban life and that is expected to be a landmark associated with beliefs and remain loyal to the cultural sense and historical texture. A design which ignores the most basic facts of doctrine and contravenes the principle of square arrangement and the spirit of Mevlana was offered to the public as a new urban arrangement. The new design arrangement has created a square which covers a large area and has been designed to hold 35,000 people, abandoned by people and birds, and without trees. Commonsense will have difficulty understanding the act of turning Mevlana's mysticism into an arena for political meetings (Figure 18).

Figure 18. Coversion of Mevlana's mysticism into an arena for political meetings

5. RESULTS

This study intends to analyze current urban spaces within the scope of ontological planning approach, Konya Mevlana Tomb Square Arrangement. Mevlana Celaleddin Rumi was one of the important thinkers in the history of Turkish-Islamic mysticism. Mevlana's coming to Konya, establishing relationships with its people and sufi philosophy have become influential on urban dynamics not only in his time but also today. We should not plan a space without understanding the spirit of the space and the time. What is there under and over the space you are planning? It does not seem possible to make arrangements compatible with the spirit and ontology of the space without knowing it thoroughly. Arrangement of Mevlana Celaleddin Rumi square ignoring ontological planning approach is a state of art. However, looking at this example we can obtain general results on the behalf of the planning approach all over the world. Architectural interventions and urban transformation in the arrangement of Mevlana Celaleddin Rumi square ignoring ontological planning approach can be summarized as;

- Paradoxes in the Ontology of Celaleddin Rumi's Kubbe-i Hadrası (The Green Dome); Surprisingly enough, the construction of Mevlana's Tomb took place in violation of Mevlana's will. The present day area of the Lodge was entirely a rose garden in His time. Mevlana wanted to set out on his final journey to his father's side in the rose garden, which symbolized prophet Muhammed. Despite this will, Kubbe-i Hadra, in other words Mevlana's Tomb, was built as a baldachin in 1274 during the Karamanoglu period. Kubbe-i Hadra as a symbol of the enlightenment of the Selcuk-Ottoman eras and as the symbol of "peace" and "tolerance" by which Mevlana embraces the world, its ontological presence is controversial.

- A parting of the ways that does not seem to understand the ontology of the cemetery ; When we look behind Mevlana's Tomb, we see a cemetery. The road between the Üçler Cemetery and Mevlana's Tomb totally destroys this strong bond and ontological meaning.

- The paradox of death gate, which fails to comprehend the Entrance ontology ; The Lodge has four Gates called "Dervişan", "Hamuşan', "Çelebiyan" and "Küstahan". Each of these Gates bears special meanings. The fact that today those who come to visit upon Rumi's call are invited in through the gate of Hamuşan-the dead is the product of a perception that has not understood the ontology of the concepts of entrance and exit in the Sufi philosophy.

- The Paradox of Covering rather than Encompassing the Ontological Presence of the Rose Garden, which is Prophet Muhammad's Symbol; The rose is the symbol of spiritual enlightenment and the opening of the eye of the heart in Sufism. Arrangements that should have encompassed the ontological presence of the rose garden were replaced by an understanding that focused on covering the floor.

- The Paradox of Felling Trees and Demolishing of Buildings against the Ontology of Respect for the Existing and the Created; The trees in front of the Selimiye Mosque under which people sat to have a rest, listened to birds chirping, and worshipped were removed. The ground was covered with stones, a few decorative trees were planted and totally new fountain was placed right across the Selimiye Mosque.

- The Paradox of Frightening People and Muting Birds against the Ontology of the Call "Come"; There was a life cycle at the square before the trees were cut down for redesigning the square. This new arrangement has destroyed the whole usage of the place.

- Creating a space where people can seem as they are and be as they seem; the Lodge has been separated from both the Üçler Cemetery and the commercial center by the roads built. At this point, we need to think about the cause of "Existence" and ontological structure. This approach is like severing Mevlana from his adherents and isolating him. In other words, it means ignoring the raison d'être of the Lodge, which people, since his demise, have been visiting as a "center for tolerance and love" and to learn his way of thinking. Giving a new shape to the city's spiritual center based on the verb "seeing" in an area as precious as treasure without conducting archaeological excavations comes to mean failure to understand the spirit of the location.
- The Yearning for a Political Meeting Ground which is in conflict with the Ontology of Common Sense ; The new design arrangement has created a square which covers a large area and has been designed to hold 35,000 people, abandoned by people and birds, and without trees. Commonsense will have difficulty understanding the act of turning Mevlana's mysticism into an arena for political meetings

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