

WEAK SIGNALS IN ISTANBUL ARCHITECTURE; SIGNALS AS A TOOL FOR THE TOURISM INDUSTRY

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ABSTRACT

This article deals with how to use weak signals for developing tourism. Weak signals are strange occurrences that exist today which give hints about tourism trends, for example travel destinations, in the future. Here we look at some new weak signals and also some historic examples, generally those which are related to architecture.

A weak signal is early information or the first sign of a change. From the point of view of tourism, a weak signal can be young knapsack tourists which are seen in target areas having fun with friendly locals and experiencing authentic culture. The next step, and a new trend, is that travel agencies will then arrange charter tours to the same area. In the end the target area will be targeted for mass tourism.

Where can weak signals be found? Our environment is full of weak signals. How can they be recognized?

In this discussion I use as an example Mika Waltari's novels and examples from Finnish architects' and writers' trips to

Istanbul as sources to describe historic weak signals. I then examine if there were any weak signals which are related in some way to the tourism industry. Examining their observations can reveal valuable information for tourism. It can be called "analysing the Myths".

KEYWORDS

*Weak signals; Mika Waltari; Istanbul; Pulp Fiction
architecture; World of wonders Hotels; Tourism;
Orhan Pamuk.*

INTRODUCTION

This article deals with how to use weak signals for developing tourism. Weak signals are strange occurrences that exist today which give hints about coming trends, for example tourism trends and travel destinations, in the future. Here we look at some new weak signals and also some historic examples, generally those which are related to architecture.

According to Brian Coffman a weak signal is (Coffman, B. 1997):

1. an idea or trend that will affect how and what business we do and the environment in which we will work
2. new and surprising from the signal receiver's vantage point
3. sometimes difficult to track down amid other noise and signals
4. a threat or opportunity to your organization
5. often scoffed at by people who "know"
6. usually has a substantial lag time before it will mature and become mainstream
7. therefore represents an opportunity to learn, grow and evolve

Where can weak signals be found? Our environment is full of weak signals. How can those be recognized?

In this discussion I use as an example Mika Waltari's novels and examples from Finnish architects' and writers' trips to Istanbul as sources to describe historic weak signals. I then examine if there were any weak signals which are related in some way to the tourism industry. Examining their observations can reveal valuable information for tourism. It can be called "analysing the Myths".

As historical examples I use novels by the Finnish author Mika Waltari. Between the years 1928 and 1939 Waltari travelled widely in Europe and in Istanbul, published travel stories in magazines, and two travel books: *Yksinäisen miehen juna* (The Lonely Man's Train) in 1929 and *Lähdin Istanbuliin* (I left for Istanbul) in 1949. *The Dark Angel* and *the Wanderer* are fictional books by Waltari also as a result of traveling to Istanbul.

From a Finnish point of view Istanbul is a new rising trend. Istanbul was the tenth most favoured city destination for Finns during the winter of 2009. Turkish Airlines flies directly from Helsinki five times a week. Finnair is also offering similar flights even though the economic recession is especially keen in the airline industry. Is tourism in Istanbul already a trend or is it a weak signal which promises a larger interest in other Islamic countries as well?

MIKA WALTARI - THE LONELY MAN'S TRAIN

Already as a young man Mika Waltari (1908-1979) searched for life experience and specific points of view for his books. Between the years 1928 and 1939 Waltari travelled widely in Europe and published stories in travel magazines.

In 1929, Waltari published the travel book *Yksinäisen miehen juna* (The Lonely Man's Train). It is a story about a train trip from Helsinki to Istanbul. The exotic myths of the Near East fascinated Waltari.

A weak signal according to Elina Hiltunen is early information or the first signs of a change. From the point of view of tourism Mika Waltari himself was a weak signal; a young knapsack tourist which was seen at times in a target area. He was having fun with friendly local people and experiencing authentic culture.

Waltari described large wood-built neighborhoods throughout the old city. He described The Galata Harbor, Pera Palais Hotel, The Galata Tower, The Golden Horn, The Petit Champs Park, The Hippodrome, The Topkap Palace, The Hagia Sofia, The Basilica Cistern, The Beyazid Mosque, The Pantokrator, Marble Gate and The Castle of Seven Towers, The Grand Bazaar, The Hagia Irene, The Pera's Cafés and the cosmopolitan life in the city. In the Istiklal Cad-desi (Grand Rue de Pera) he describes stores, restaurants, the Hotel Tokatlyan, Russian cafés, Cigarette kiosks, jewellery stores, French and German bookstores, Tunnel etc. He wrote that all Arabic signs had been taken down and were replaced by nothing. Kahvenesi Yıldız would be his favourite place. He also wrote about the religious area Euyp. Waltari climbed up along an old cemetery to a café on the side of the Golden Horn and tells a story about Pierre Loti.

Waltari's descriptions of blind alleys and few bars and hotels in Beyoğlu is very different than Pera's current role as an entertainment and restaurant centre in Istanbul. During the last ten years the Tunel area has become recognized as the trendy place for artists and young adults. Visiting Pera is now so trendy that travel agencies will arrange chartered tours to the area. Even mass tourism may occur there, perhaps similar to Paris Caddesi (Street) which is an example of a developed weak signal which can be traced to the 1920's.

In this book Mika Waltari told that he met the Hindustan adventurer in the Sultan Ahmet area near the Basilica Cistern. This man related a story to Waltari in which Istanbul will be destroyed if anyone digs near by a burned statue. According to a local shopkeeper, Atatürk won his revolution because some Englishmen dug near the statue.

In 1929 Waltari observed in his book 'The Lonely Man's Train' that Istanbul still reflected the Ottoman Empire even two decades after Atatürk began governing and modernizing Turkey. In Istanbul cultures were preserved, people changed, but the architecture and the city structure remained. When Mimar Sinan was developing the typology of Ottoman architecture he created a visual character and an image of the power of the Ottoman Empire. Hundreds of his mosques have remained over the centuries. The architectural hierarchy of the mosques is visible throughout Istanbul, on the streets and in the different quarters. Secular modern Turkey, which continues to try to break the chains of religious dogma, is still figuratively a prisoner of its own traditions. These traditions are what tourists want to visit on their trips to Istanbul. Culture is written in the city's multilayered architecture. (Tolonen, 2008).

Mika Waltari wrote *The Egyptian* after the Second World War in 1945. Its theme of the corruption dealing with humanist values in a materialistic world seemed a curious topic in the aftermath of World War II, and the book became an international bestseller, serving as the basis of the 1954 Hollywood movie of the same name. (Haavikko, 2008)

A recurrent theme in Waltari's work is the fate of humanist values in a materialistic world. The ancient world offered Waltari a grand and colourful stage to examine freely, without a political agenda, or

wartime or post-war realities of European life. From the mid-1940s Waltari concentrated on long historical novels, set in the classical Mediterranean world, as in *Turms kuolematon* (1955, *The Etruscan*), or in Ancient Rome, as in *Ihmiskunnan viholiset* (1964, *The Roman*). Among his novels set in the Byzantine Empire are *Johannes Angelos* (1952, *The Dark Angel*), and *Nuori Johannes* (1981), a prequel to *The Dark Angel*, which was published posthumously. In all of Waltari's novels there are many actual historic events, while the main characters' involvement in them is fictitious. In his writings Mika Waltari drew from his own life experiences, his relationships, his places of residence, his Tulenkantajat- group, his travels, and war. (Haavikko, 2008)

I LEFT FOR ISTANBUL

In his travel book *Lähdin Istanbuliin* (I left for Istanbul) Waltari describes post-war Europe writing about his trip in 1949. Just after *The Egyptian* was published, Waltari made this trip in order to find material for his next novel *The Sultan's Renegade*.

In 1949 Istanbul was different than it had been in 1929. The city looked more Turkish. For example Pera had lost its international character; Turkish was only spoken there now. Beyoğlu was now unsafe and crowded by sailors. Waltari wrote about taxis which were not for a single passenger but which were packed full of people before leaving its destination. He also wrote about green fields where goats grazed, places where fires had destroyed wooden neighborhoods. New regulations required the building of stone houses in their place.

Ghazi, Kemal Pasha had been dead for 18 years already. Finally, modernizing of Istanbul by Atatürk had begun. New Haussmann like boulevards were crossing the medieval city. Waltari compared modern western societies and rational ways of thinking and working to Turkey. For Waltari Istanbul was still an example of the past.

THE SULTAN'S RENEGADE

The Wanderer (in the USA) or *The Sultan's Renegade* (in the UK) is a fictional book by Mika Waltari from the year 1949. It tells of the adventures of a young Finnish man, Mikael Carvajal, i.e. Mikael El-Hakim in 16th century medieval Europe. The story begins after Mikael claims Allah to be the true God; Mikael turns from Christianity to Islam and raises to a high position in the court of Suleiman the Magnificent in 1527 – 38.

Mikael Carvajal wanders with his brother Antti Tykinvalaja for years in the country of the Ottomans. Mikael is an opportunist and survivor while his brother Antti is a simple strongman. They leave for Palestine from Venice on a religious pilgrimage. Their trip goes off course and as a consequence Mikael and Antti convert to Islam. From the ship Mikael, Antti and Giulia (who is connected to the party) are forced into slavery. Their trip takes them through the towns of North Africa to Istanbul, the capital of Ottoman. Mikael, incidentally become a certified doctor, “hakim”.

Through historical events Waltari describes the battle between Christianity and Islam, while at the same relates Mikael's internal religious contemplations. When comparing the two religions, he emphasises their common history. The most central of the numerous plots is a power struggle between the grand vizier Ibrahim and a slave of sultan Suleiman, Khurrem Roxelana. Mikael who has won the grand vizier's approval rises to a considerable position in the sultan's court and falls into the core of a perilous power struggle.

In the novel fictitious events interweave with historical events. The war takes the main characters from Vienna to Baghdad where the renegades Mikael and Antti fight against the Christians. Waltari introduces many historic persons such as Mimar Sinan, Piri-Reis, Khairaddin Barbarossa and Andrea Doria. Waltari tells a fictive story about the architect Sinan wanting to design huge cupolas as apposed to the towers which mark Christian churches.

Giulia brings a new side to the story. She enchants Mikael and a complex love/hate relationship develops. In the meantime Antti disappears in his own way and alcoholism determines much of his fate. Through Antti, Waltari describes a shaking of the mind.

Waltari's life also included alcoholism which was considered to be dipsomania. With his friends in the literary, theatrical and art circles he drank periodically and then in the spring retired to the country to write.

His difficulty with insomnia seasons and depression often forced him to seek treatment. In the 1970's Waltari wrote about his experiences in mental hospitals. His writings on the matter were considered fairly courageous since at that time mental illnesses were often considered a shameful matter not to be talked about.

In his book, *The Sultan's Renegade*, Waltari clearly describes the marble gates prison in the Seven Towers Castle. Cells in the prison are like Waltari's mind, where there is not even a door, just a small hole in the wall from which one can receive food. For visitors the marble gates prison exemplifies sorrow, pain and melancholy. It is not overly popular with international visitors, but for the Finns it is one of the top ten places to visit, even if they are unaware of the references in Waltari's novel.

THE DARK ANGEL

The Dark Angel (originally titled *Johannes Angelos*) was published in 1952. It takes place in Constantinople during the last months before the fall of the Byzantine Empire in 1453. The novel combines a love story, political plotting and the brutality of making war.

Waltari's later historic works often involve the battle between the Near East and the West. His point was that old, fine culture disappears, and a new, raw and technological culture replaces it. He gave powerful expression to his fundamental pessimism and also to his Christian convictions.

Waltari studied religious concepts used by philosophers and during the final stages of his philosophical studies he broke from a narrow Christian view. He was a mystic for whom faith was always a conflicted matter (Haavikko, 2008).

The Dark Angel is written in the form of a diary. It opens in Constantinople in the spring of 1453 when the Ottoman Turks besieged

the city. The last city of the Greek Church and the capital of the Byzantine Empire will be soon taken by the Turks and then serve as their capital in the succeeding centuries. Against this backdrop Waltari creates a love story in which Johannes Angelos, a man who has wandered far and knows much, falls in love with the beautiful Anna No-taras, who takes up a sword in defence of the city.

The white castle (in the UK) or *Beyaz Kale* (in Turkish) was published in Istanbul 1985 by Turkish author Orhan Pamuk. The novel tells of 17th century Istanbul. It was the first international best seller from Pamuk who won a Nobel Prize in literature in 2006.

Pamuk's international reputation continued to grow when he published *Benim Adım Kırmızı* (*My Name is Red*) in 2000. The novel blends mystery, romance, and philosophical puzzles set in 16th century Istanbul. It paints a picture of the reign of the Ottoman Sultan Murat III during nine snowy winter days of 1591. The reader experiences the tension between East and West from a breathlessly urgent perspective.

Because of the Swedish language's official status in Finland Waltari's books are popular throughout Scandinavia. Most Finns assume that Waltari would be the first and only Finnish writer to win a Nobel Prize in literature. However, Waltari never received a Nobel Prize, in 1939 the prize went to F.E. Sillanpää, perhaps partly for political reasons.

In the novel *The Dark Angel*, Johannes Angelos knows that he must witness the collapse of a civilization. He dies in the hands of the Sultan, who declares that he is his own law. "Not God himself can compete with me in earthly power." Johannes realizes that in a way he is right, since he has chosen truth as man sees it, and the reality of God, rather than materiality. "In believing that you can shake off the past like an old prejudice and set yourself up as the standard by which all things are to be measured, you are forcing worse fetters for yourself than anyone has ever borne before you."

Waltari had written fascinating historic novels about Istanbul. Like Waltari, Pamuk has viewed the relations between Eastern and Western Civilizations. Could this be an early symptom? 50 years later Pamuk got his Nobel prize. Not only for political reasons?

THE LONELY MEN'S TRAINS

Many Finns have left for Istanbul in search of traces of original scenes. Professor Juhani Tuominen made his trip in the 1980's with Petri Vuojala. The result of which was published as a short story *Odyseista Odyssseijaan*. Ilkka Ahjopalo and Matti-Juhani Karila made Waltari's journey in 1983. They also made the documentary film *The lonely man's train* for the MTV3 television channel. It talks about how much Europe had changed during the past 50 years.

Istanbul, muistot ja kaupunki (*Istanbul. Hatıralar ve Şehir*, 2003) was published in Finland in 2004. In this book Orhan Pamuk writes about his city, his family, and his first love. Pamuk described 'the spirit of the place' and so the book is an excellent source in understanding the 'Genius Logi' of Istanbul.

The Architectural History Laboratory at the University of Oulu has organized several trips to Istanbul during the 1980's. In 1994, 1996 and 2007 I also traveled with them. I described Taksim Square In 2007:

Dolmabuses have disappeared; in their place is now a Metro. 10 years ago Taksim the Republic square was busy and on Sundays there could be seen only a few boys polishing shoes and some lost tourists. In 2007 Taksim was chaotic, home to over 5 million residence, corresponding to the population of Finland. (Tolonen, 2008)

A new metro line is being built between Asia and the old city. This means that Istanbul will be destroyed if we believe Waltari's 1929 story of the Hindustan Adventurer. The new metro line from Asia will modernize certain central points of the city. If not done carefully it will surely change the character of the places.

The worst solution would be that planning in the old city will follow rules for building modern metro areas, for which transporting people is the main goal. This will require to be built parking garages in the middle of the centuries old city structure. New efficient shopping malls will take the place of the (Grand) bazaars. The mosaic cultural identity of the city will change into modern simplicity. This will influence the attractiveness of the city as a tourist destination.

Even more problematic is immigration. Istanbul has expanded during the last 20 years from 10 to 20 million people. Most of those

people now have not roots where they live. Finnish cities have suffered the same fate; immigrants do not respect old buildings or Finnish culture in the cities (Reinikainen & Suikkari, 2009). Immigrants want to build up their own city instead of respecting the old meanings and signs of architecture.

In his book: *Hatıralar ve Şehir (Istanbul, Muistot ja Kaupunki)*, Orhan Pamuk explains why Western writers are interested in Istanbul. Like Pierre Loti said: “Turkish people care about their uniqueness and oriental image. All of which is the opposite of the Western World”. I think this is one reason why people living in the west want to travel to Istanbul. However, this idea is contradictory to intellectual Turkish ideals, which strive to be more Western (Pamuk, 2003).

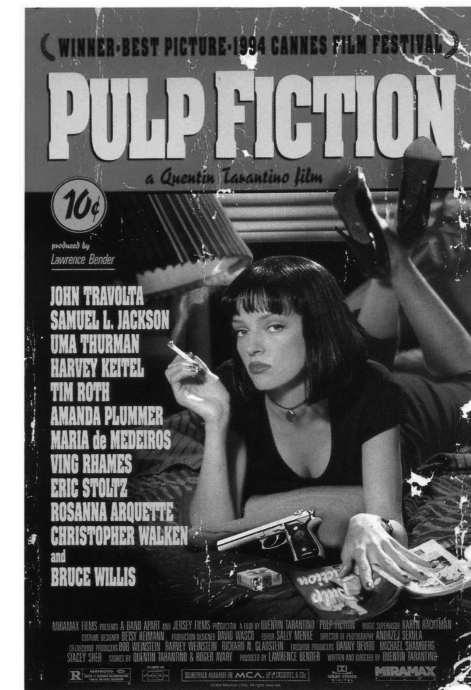
What are the architectural symbols of modern Turkey in Istanbul today? The view and the image of Istanbul are becoming more and more American. North of the Golden horn skyscrapers are rising up rapidly. Their development has been seen over the last 15 years, since Akmerkez Shopping Centre with its three skyscrapers was built in Etiler. It is a typical example of western shopping mall architecture. Those towering complexes are “burying down” on the old dominant icons like cupolas and minarets. The metropolitan city and the architecturally magnificent Canyon in the Levent district are now new models and symbols for the Turkish upper middle class. These people are culturally mixed, with traditional Turkish behavior, cultural manners from Europe (i.e. sitting at cafés), and the American habit of conspicuous consumption. It is no wonder why those shopping malls and skyscrapers are usually terrorist’s main symbolic targets.

Are the city’s new functional (shopping) centres important for tourism? No, these shopping centres are usually advertised primarily in free airline magazines. Modern western shopping mall architecture seems to only be interesting when at the same time it is possible to look at the layers of culture, myths and stories of the old city. Only the best contemporary architecture like Canyon can be interesting as tourist destination. For example, during an excursion to Istanbul in 2007, students of architecture from Oulu did not visit Canyon; the old city’s historic sightseeing was more attractive. (Tolonen, 2008)

PULP FICTION

Pulp Fiction architecture is a kind of architecture for which tourism builds its frame of reference, and not characteristic of the area’s culture. This architecture also ignores a chronological reality.

PICTURE 1.
The poster of the film Pulp Fiction



The American magazine *The New Yorker* published an article about cinema called *A New disorder* by David Denby in March 2007. The article discusses the present trend in the film industry of changes in time and place.

The theme of the article is that the broken narration structure of the film has become a favourite for big cinemagoers. At the initial stage, there can be a beginning or end or middle. The story can also

move from one continent to another or from one point of view to another. Until recently this kind of modernism belonged mainly to art films.

How can this idea of a change in time and place be reflected in present architecture and building if architecture remains as a contemporary art form?

Tourism began in the 1800's and is still connected to the modern concept of tourism. Tourism has been interpreted as the independence from society, as freedom of the individual and as the longing for freedom. During the Post-modern era this freedom related to tourism is fragmented into where we are at a given time and where we want to be. We attach to times, the time and place of different experiences and we then identify with those experiences. (Tolonen, 2008)

WEAK SIGNALS

On the Turkish coastline it has become fashionable to build high-quality theme hotels, the architecture of which has been borrowed directly from sites on the UNESCO world heritage list. The quality and marketing of the buildings bring high quality architecture to the area but in the wrong frame of reference.

PICTURE 2.

The hotel Orange County Resort in Kemer Turkey is a copy of the channel houses of Amsterdam.



The hotels Topkapı palace and Palace of the Kremlin in Antalya are simple copies of the original palaces in Istanbul and Moscow. Those prototypes have been changed into hotels on the Mediterranean coastline. Are the rich Mediterranean culture, sunny weather, and happy people not enough to attract tourists? Must architecture be separate from its cultural context?

Tourism marketing is limited to: how many meals are at the pool, the type of cruise ship, if there's a casino near the hotel, or perhaps if supermodel might be spotted.

PICTURE 3.

An advertisement for the hotel Topkapı Palace. Horrifying (or nice)!



A bad copy of the Fountain "Turbe" is used to entertain the half-naked people at the bar. It can be discouraging. For western tourists, it is easy living for a while but can you be sure that you have even been to Turkey? (Tolonen, 2008)

PICTURE 4.

The advertisement for the hotel Kremlin Palace is symbolic.



The familiar new moon on the Turkish flag is shining in the sky. Is it worthwhile for a Turk to travel to Moscow when he can just travel to Antalya in Turkey? Why go through the trouble of getting a visa when one can experience and imagine everything as a kind of role play while at the same time speaking Turkish? I do not think so, when I visited the Kremlin palace hotel in Antalya in May 2009 I did not see many Turks. Perhaps the Russians who travel to Turkey want to feel at home in the Turkish Kremlin? Again, I do not think so; most Russians seemed to spend their holiday on the other side of the wall inside the Topkap Palace Resort Hotel area. Although a poor copy of the original, at least it feels Turkish.

According to Otto Wagner, the style of buildings reflects the people's disposition, skills and talent from the beginning of their cultural development. Has this skill disappeared from us? In Turkey the significance of foreign architecture gains ground in spite of time and place. Their own rich cultural heritage is no longer separated. It will be no wonder if there are problems in regards to the preservation of their building inheritance. Michael Graves has stated that architects must be aware of the effect of architecture on culture. Their own local culture, model of society and the way of live must be recognized in architecture.

The threat is a worldwide restructuring; significant places, districts, and experiences in these places disappear. As a result, place becomes a question of human and cultural significance. In manufactured ski resorts towns and beaches there is no cultural engagement: Alcohol, sex and function are the main roles. Nothing is being added to the place to form an image in order to create local culture.

The visible urban collage which continually inherits different eras in time is the source of the developing of urban tourism and thus makes the location a tourist destination. The identity of a city geared toward tourism must be stratified and uniquely cultural in order to be fruitful and to remain as a tourist attraction.

What will be the future of modern architecture if people and architects do not recognise the spirit of the place? David Denby uses the film *Pulp Fiction* by director Quentin Tarantino as a starting point for the broken narration structure. What is the future of architecture and what is the destination of new nomads; *Pulp Fiction*?

CONCLUSION

From where did Waltari gain his expertise for the many different periods in which his novels are based? He read everything he could find about different cultures. He travelled to historic places. Mika Waltari had the ability to adapt and to remember situations. Tourists, cars and noise did not seem to disturb him. Typically he stayed several months in one place, became absorbed in the museums and local culture and collected weak signals from the city life.

What kind of weak signals for developing tourist destinations did Waltari find during his trip in Istanbul? In 1929 Waltari described large wooden neighborhoods all over the old city. He told about the Hippodrome, Topkap Palace, Hagia Sofia, The Basilica Cistern, Pantokrator, Marble Gate and The Castle of Seven Towers, Grand Bazaar, Hagia Irene, Peras Cafés and cosmopolitan life in the city. He observed the cultural archetypes of Istanbul architecture and the landmarks of its multi layered culture.

At that time there were few (Finnish) tourists in compared to today. I was surprised when I read for the first time 'the Lonely man's train' and 'I travel to Istanbul'; the places Waltari visited were the same our Finnish guide showed us in 1993. And when I was present-

ing Istanbul to my student in 2006, I showed them all the same places. I even retold the same stories which Waltari tells in his books and described the atmosphere of the places in much the same way as Waltari does in his stories. I did not know that the basis of Finnish tourism in Istanbul was based on Waltari's thought and feelings. Now I no longer wonder why Waltari has remained one of the most popular writers in Finland or why Finnair's tenth most popular city destination is Istanbul.

The book *Istanbul, kirja* was published in Finland in 2000. It consists of short stories about Istanbul by Faik, Sancak, Kur, Özlu, Gursel, Erbil, Nesin, Dursun, Pamuk, Mungan, Burak, among others (Kojo, 2000). Until recently, these Turkish short stories and, for example, Pamuk's novels have not largely influenced people's decision to travel to Istanbul. For Finnish travellers, the image and character of Istanbul are based on descriptions in Waltari's novels. However, Finnish architects' and tourists' travel to Istanbul have spurred an interest in Turkish literature. Certainly, Pamuk's Nobel Prize will create even more interest in Istanbul, not only in Finland but throughout the world,

At Pera, Waltari was attracted to The European-like atmosphere of sitting at cafés, spending time at restaurants and experiencing exiting night life. Now the Pera district is a destination for the youth of Istanbul and international tourists who want to experience local social life. 15 years ago no one could have guessed the popularity of the old French street. What will be the next destination on the top ten lists in Istanbul? Perhaps one will be the café of Pierre Loti.

Istanbul has succeeded in retaining its character. One reason for this is that the city has remained open. Cultural archetypes of its architecture are still visible everywhere. (c.f.. Broner-Bauer, K., 2009)

In general, people want to experience authentic city life in an authentic city context. Over population and new construction destroys the old city structure leaving only a few remnants of old times and places. Unfortunately, over tourism in certain places like Topkapı Palace and at some mosques means that visits to these places may be less than exotic. Some people visit and wait in line to get in front of the Topkapı palace. Some people are not even travelling to Istanbul to experience the culture of the city but to experience a fake one. The

new trend is to create places like Las Vegas in the USA or the hotel Topkapı Palace and the hotel Kremlin in Antalya, Turkey. Is this a weak signal for a new hotel and tourism type which will be a trend in the next few years?

From Russia with Love (1963) is the second spy film in the James Bond series by novelist Ian Fleming (1957). Most of the film was set in Istanbul. Locations depicted in the film, such as the Basilica Cistern and near by the Hagia Sofia, have created strong images which places identify with Istanbul.

Is there an Orhan Pamuk tour in Istanbul? Dan Brown's *Da Vinci Code* is an example of how novels and films can introduce (or reintroduce) places and reasons for people to travel. The Hotel Ritz, The Eiffel Tower, the Park at Tuileries, the Louvre, the Arch Triumph, the Gare St Lazare, the Bois de Boulogne, the Saint Sulpice and the Chateau Villette are for many people new destinations in Paris. Temple's churches in London and Rosslyn's chapels in Edinburgh are better known all around the world thanks to Dan Brown. The film Captain Cordelin's Mandolin is an example of a movie which creates a tourist destination which people are ready to travel to but which does not exist. Follow the media, literature and films if you want to be in front of tourist trends. Weak signals may give hints.

The Internet was first used only for military purposes. Similarly, text messaging was a curiosity when it first began. Both technologies are used globally now and the internet is now the best source to find new weak signals where to go.

A mode according to Georg Simmel is the one which follows the previous mode but then completely separates from it. When a travel agent thinks about the next trendy destination, it may not be worthwhile joining a current trend. The best tourist trends will be created when the development of the tourist destination is only in its initial stage or showing weak signals. When a tourist trend has been created it will already have a new trend against it.

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