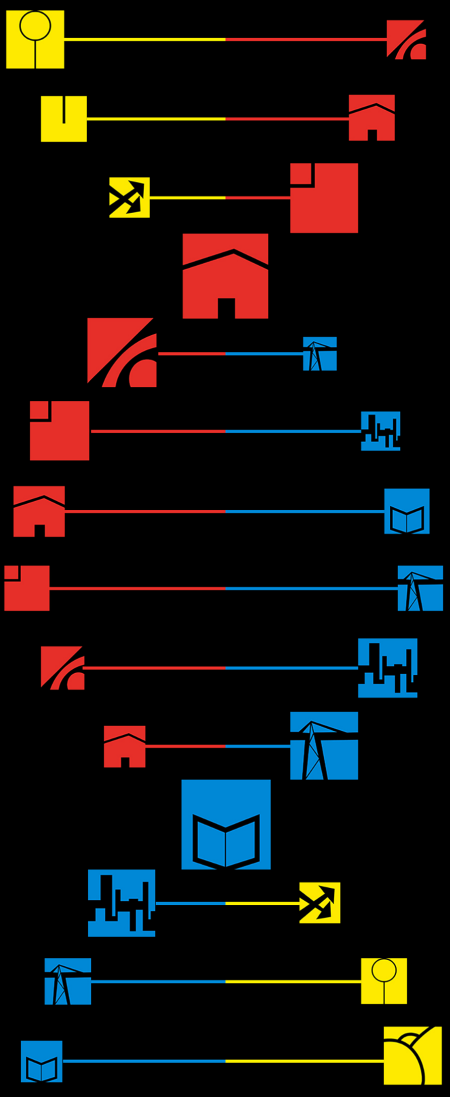
LIVENARCH VIII

livable environments & architecture



RE/DE/ GENERATION(S) IN ARCHITECTURE

proceedings volume III

8th International Congress

September 27-29 2023 Trabzon TÜRKİYE

KTU 1955

KARADENİZ TECHNICAL UNIVERSITY
FACULTY OF ARCHITECTURE
DEPARTMENT OF ARCHITECTURE
F.ARCH

LIVENARCH VIII
livable **en**vironments & **arch**itecture

8th international congress

RE/DE/GENERATION(S) IN ARCHITECTURE

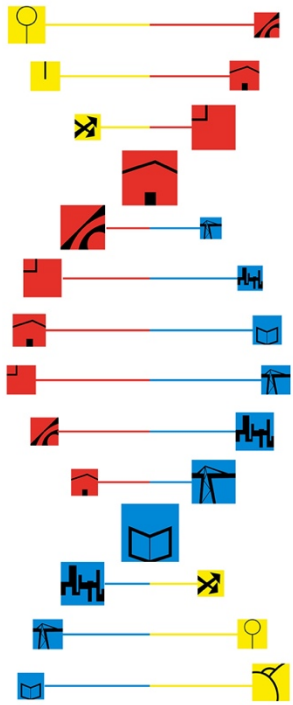
september 27-29 / 2023
Trabzon – Türkiye

karadeniz technical university
faculty of architecture
department of architecture

LIVENARCH VIII

livable environments & architecture

RE/DE/
GENERATION(S)
IN
ARCHITECTURE



8th International Congress

September 27-29 2023 Trabzon TÜRKİYE

KTÜ 1955 KARADENİZ TEKNİK ÜNİVERSİTESİ

TÜBİTAK

LIVENARCH VIII
livable **en**vironments & **arch**itecture

8th international congress

RE/DE/GENERATION(S) IN ARCHITECTURE

september 27-29 / 2023, Trabzon – Türkiye
karadeniz technical university, faculty of architecture, department of architecture

Chair: Ömer İskender TULUK

Editor: Çağlar AYDIN

Organizers: Çağlar AYDIN, Özlem AYDIN, Serdar AYDIN, Aysun AYDIN SANCAROĞLU, Asu BEŞGEN, Nihan ENGIN, Hare KILIÇASLAN, Şölen KÖSEOĞLU, Nilgün KULOĞLU, Selin OKTAN, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU, Nilhan VURAL, Semih YILMAZ, Semiha YILMAZER

Keynoters: Vahid GHOBADIAN, Jose Pareja GOMEZ, Styliani LEFAKI, Carlo RATTI

Scientific Committee: Göksun AKYÜREK, Müjde ALTIN, M.Beatrie ANDREUCCI, Jasim AZHAR, Aydan BALAMIR, Beatriz BUENO, Gökçen Firdevs YÜCEL CAYMAZ, Shuva CHOWDHURY, Pelin DURSUN ÇEBI, Polat DARÇIN, Yüksel DEMIR, G. Deniz DOKGÖZ, Sıla DURHAN, Özlem EREN, Mine ESMER, Onur ERMAN, Şengül ÖYMEN GÜR, Tayfun GÜRKAŞ, Ferhat HACIALIBEYOĞLU, Orhan HACIHASANOĞLU, Badiossadat HASSAPOUR, Pınar DINÇ KALAYCI, Carlos MACHADO E MOURA, Esma MIHLAYANLAR, Ahmet Vefa ORHON, Zafer SAĞDIÇ, Gökçeçiçek SAVAŞIR, Marc Aurel SCHNABEL, Semra ARSLAN SELÇUK, Murat SÖNMEZ, Aslı SUNGUR, Levent ŞENTÜRK, Fatih TERZI, Belkıs ULUOĞLU

Sub-Teams
Theme Research Team: Asu BEŞGEN, Nilhan VURAL, Aysun AYDIN SANCAROĞLU, Gürkan TOPALOĞLU
Scientific Committee and Keynote Speakers Research Team: Çağlar AYDIN, Özlem AYDIN, Aysun AYDIN SANCAROĞLU, Asu BEŞGEN, Nihan ENGIN, Hare KILIÇASLAN, Nilgün KULOĞLU, Selin OKTAN, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU, Nilhan VURAL, Semih YILMAZ
Prereading Team: Nihan ENGIN, Aysun AYDIN SANCAROĞLU, Özlem AYDIN, Kıymet SANCAR ÖZYAVUZ
Communication Team: Hare KILIÇASLAN, Gürkan TOPALOĞLU, Çağlar AYDIN
Media Team: Nilgün KULOĞLU, Kıymet SANCAR ÖZYAVUZ
Registration Team: Aysun AYDIN SANCAROĞLU, Selin OKTAN
Technical Team: Beliz Büşra ŞAHİN, Barış Çağlar, Büşra TOPDAGI, Güray Yusuf BAŞ, Mehmet Ali OTYAKMAZ, Merve TUTKUN, Tayfur Emre YAVRU
Finance Team: Ömer İskender TULUK, Nihan ENGİN, Nilhan VURAL, Semih YILMAZ
Graphic and Cover Design: Cansu BEŞGEN
Print: KTU Printing Center, Trabzon/Türkiye

ISBN: 978-605-2271-59-9

© All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic, mechanical, photocopying and recording or otherwise without the prior permission of the editors.

CONGRESS CHAIR

Ömer İskender TULUK	Karadeniz Technical University

ORGANIZING COMMITTEE *

Çağlar AYDIN	Karadeniz Technical University
Özlem AYDIN	Karadeniz Technical University
Serdar AYDIN	Mardin Artuklu University
Aysun AYDIN SANCAROĞLU	Karadeniz Technical University
Asu BEŞGEN	Karadeniz Technical University
Nihan ENGIN	Karadeniz Technical University
Hare KILIÇASLAN	Karadeniz Technical University
Şölen KÖSEOĞLU	Atatürk University
Nilgün KULOĞLU	Karadeniz Technical University
Selin OKTAN	Karadeniz Technical University
Kıymet SANCAR ÖZYAVUZ	Karadeniz Technical University
Gürkan TOPALOĞLU	Karadeniz Technical University
Nilhan VURAL	Karadeniz Technical University
Semih YILMAZ	Karadeniz Technical University
Semiha YILMAZER	Bilkent University

** in alphabetical order*

KEYNOTE SPEAKERS *

Carlo RATTI *"Senseable Cities: Towards the Integration of Natural and Artificial"*	Massachusetts Institute of Technology Cambridge, Massachusetts, USA
Jose Pareja Gomez *"Fostering Resilient Architecture"*	Zaha Hadid Architects London, England
Styliani LEFAKI *"Urban Regeneration in Words And Praxis: The City in Crisis"*	Polytechnical Collage of Aristotle University of Thessaloniki Thessaloniki, Greece
Vahid GHOBADIAN *"Sustainable Traditional Buildings of Iran: A Climatic Analysis"*	Islamic Azad University Tehran, Iran

** in alphabetical order*

SCIENTIFIC COMMITTEE *

Göksun AKYÜREK	Bahçeşehir University
Müjde ALTIN	Dokuz Eylül University
M.Beatrie ANDREUCCI	Sapienza University of Roma
Jasim AZHAR	King Fahd University
Aydan BALAMIR	Middle East Technical University
Beatriz BUENO	University of Sao Paulo
Gökçen Firdevs YÜCEL CAYMAZ	İstanbul Aydın University
Shuva CHOWDHURY	Southern Institute of Technology
Pelin DURSUN ÇEBİ	İstanbul Technical University
Polat DARÇIN	Yildiz Technical University
Yüksel DEMIR	İstanbul Technical University
G. Deniz DOKGÖZ	Dokuz Eylül University
Sıla DURHAN	Işık University
Özlem EREN	Mimar Sinan Fine Art University
Onur ERMAN	Çukurova University
Mine ESMER	Fatih Sultan Mehmet Vakıf University
Şengül ÖYMEN GÜR	Beykent University
Tayfun GÜRKAŞ	Özyeğin University
Ferhat HACIALIBEYOĞLU	Dokuz Eylül University
Orhan HACIHASANOĞLU	Özyeğin University
Badiossadat HASSAPOUR	Eastern Mediterranean University
Pınar DINÇ KALAYCI	Gazi University
Carlos MACHADO E MOURA	University of Porto
Esma MIHLAYANLAR	Trakya University
Ahmet Vefa ORHON	Dokuz Eylül University
Zafer SAĞDIÇ	Yildiz Technical University
Gökçeçiçek SAVAŞIR	Dokuz Eylül University
Marc Aurel SCHNABEL	Victoria University of Wellington
Semra ARSLAN SELÇUK	Gazi University
Murat SÖNMEZ	TOBB ETU
Aslı SUNGUR	Yildiz Technical University
Levent ŞENTÜRK	Eskisehir Osmangazi University
Fatih TERZI	İstanbul Technical University
Belkıs ULUOĞLU	İstanbul Technical University

** in alphabetical order*

TABLE OF CONTENTS

VOLUME 1

CONSERVATION/TRANSFORMATION/RE-USE

A COMPUTATIONAL APPROACH TO RESTORING HISTORICAL TIMBER STRUCTURES 6

REGENERATION OF KARGI KHAN THROUGH REUSE AND INTEGRATION INTO AN EXPERIENCE ROUTE 21

AN ASSESSMENT ON THE CONSERVATION OF HISTORICAL BRIDGE STRUCTURES: BRIDGES OF THE UPPER EUPHRATES SECTION 38

SPATIAL SUSTAINABILITY IN REUSE OF INDUSTRIAL HERITAGE AREAS: THE CASE OF MANUFAKTURA ("ŁÓDŹ, POLAND) 54

CULTURE AND ART FOCUSED TRANSFORMATION: YENİKAPI 74

THE EFFECT OF THE RE-FUNCTIONALIZATION OF HASANPAŞA GASHOUSE ON THE PERCEPTION OF SPACE 90

REINTERPRETATION OF CONSERVATION IN URBAN SITES WITH THE LIMITS OF CHANGE 107

CRITICISM/METHOD

GRAECO-LATIN SQUARES AND THE KNIGHT'S TOUR IN GEORGES PEREC'S LIFE A USER'S MANUAL AND ARCHITECTURE 132

POWER'S CONTROL OVER THE SPACES OF THE HOT SKULL (2022) SERIES 149

NEW MEDIA AS A RE-GENERATIVE TOOL IN ARCHITECTURAL STUDIES 169

UMBRA-STRUCTURE: EXPLORING THE PSYCHOSOMATIC EXTENSION OF ARCHITECTURE) 186

DESIGN

VIOLENCE OF SPACE; DEGENERATION AS A CONSEQUENCE OF GROUNDLING REGENERATION 206

(CA)RE-PAIRING DUALITIES THROUGH ARCHITECTURAL PRACTICES WITH CARE ETHICS 225

EXPLORING THE REGENERATIVE CAPACITY OF ARCHITECTURE IN THE ANTHROPOCENE ERA THROUGH ANNE HERINGE'S ARCHITECTURE 239

TIME-SPACE POSSIBILITIES IN LEBBEUS WOODS ARCHITECTURE 256

REDESIGNING WITH CLASHES: CLASH DETECTION STRATEGIES FOR EARLY DESIGN PHASES IN BUILDING INFORMATION MODELLING CULTURE 270

INTANGIBLE|TANGIBLE: REGENERATING CRAFT THROUGH DESIGN 282

HOUSING FROM PAST TO PRESENT: APARTMENTS AND MIXED USE BUILDINGS 299

VOLUME 2

DESIGN/EDUCATION

RE-FRAMINGS IN LONG EXPOSURE: CAPTURING THE GENERATIVE FORCES OF THE MIDDLE EAST TECHNICAL UNIVERSITY CAMPUS COMPETITION....326

HOW TO SHAPE POST DISASTER TEMPORARY EDUCATIONAL BUILDINGS: EduTube 340

LEARNING WITH A LIVE PROJECT: THE POST-OCCUPANCY EVALUATION OF AN ACADEMIC BUILDING 356

THE ROLE OF IN-BETWEEN SPACES TO SUPPORT INFORMAL LEARNING ACTIVITIES IN EDUCATIONAL BUILDINGS....371

EDUCATION

METAMORPHOSIS OF FIRST-YEAR ARCHITECTURE STUDENTS: INSIGHTS FROM SHELTER AND DESIGNER CHESTS 390

FROM PROJECTIVE METHODS TO REAL-TIME DIGITAL CONSTRUCTION OF ARCHITECTURAL SPACE IN FIRST-YEAR ARCHITECTURAL EDUCATION....407

AN ELDERLY FRIENDLY LIFE WORKSHOP" EXPERIENCE 426

HARNESSING COLLECTIVE INTELLIGENCE IN THE FIELD STUDY OF ARCHITECTURAL DESIGN STUDIO 443

PHILOSOPHY/THEORY/HISTORY/DISCOURSE

WHAT LIES BENEATH OUR WORDS? ASSESSING THE TEAMWORK-COMMUNICATION COMPETENCE....464

READING BALIKESİR ÇAMLIK HILL RECREATION AREA WITH DERRİDA'S CONCEPT OF HAUNTOLOGY 479

ARCHITECTURE AND PLACE RELATIONSHIP: A READ ON THE POTENTIALS OF REGENERATIONS BETWEEN SPACES TO PLACES AND PLACES TO SPACES 493

SIGN IDEA GENERATION IN THE ARCHITECTURAL DESIGN PROCESS 508

POLITICS/POLICIES/LAWS/REGULATIONS/ETHICS/DESIGN

EXAMINATION OF THE CONCEPT OF SUSPENDED CEILING AND EARTHQUAKE IN THE ARCHITECTURAL DEPARTMENTS IN TURKEY IN TERMS OF CURRICULUM CONTENT 528

REGENERATION OF URBAN SPACE VIA DEGENERATION OF URBAN PLANNING: THE CASE OF POST-EARTHQUAKE URBAN POLICIES IN TURKEY 543

(RE)GENERATIONS OF ARCHITECTURE BY DISASTERS: DESIGNING AN EPHEMERAL SHELTER....560

DESIGN OF ENERGY EFFICIENT HOUSING SETTLEMENTS IN KAHRAMANMARAS AFTER EARTHQUAKE 571

TECHNOLOGY/MATERIAL/SUSTAINABILITY

EVALUATION OF LIFE CYCLE ENERGY EFFICIENCY OF BUILDINGS 592

OPTIMIZING ENERGY USE IN COMPLEX BUILDINGS: A THEMATIC ANALYSIS OF RESEARCH TRENDS....603
A RESEARCH ABOUT FLEXIBLE DESIGN WITHIN THE CONTEXT OF SUSTAINABILITY....619
OCCUPANT SATISFACTION IN THE GREEN AND NON-GREEN BUILDINGS: SYNTHESIZING RESULTS THROUGH META-ANALYSIS....634

VOLUME 3

URBAN/CITY/LANDSCAPE/RURAL

RURAL-URBAN DIALECTIC: ARCHITECTURAL STUDIO EXAMPLE....662
DISCUSSING CONCEPTUAL AND SPATIAL ARTICULATION OF THE NOTION OF PUBLIC SPACE: KAZLIÇEŞME AND MALTEPE RALLY AREAS....681
READING THE EFFECTS OF MIGRATION ON EVERYDAY LIFE SPACES: FATIH'S MOLLA GÜRANİ NEIGHBOURHOOD....703
ANALYSIS OF VARIOUS TYPES OF BRICK COVERING ROOFS IN THE WORLD HERITAGE SITE OF TABRIZ BAZAAR....720
URBAN TRANSFORMATION: SPATIAL SEGREGATION IN URBAN SPACE....735
A COMPARATIVE ANALYSIS OF TRANSFORMATION OF TRADITIONAL RURAL HOUSE SPACE SETTING REGARDING ITS CONTEMPORARY USE OVER TINY HOUSE....751
AN ANALYSIS OF CHANGING MARKETING DISCOURSES IN THE SEARCH FOR IDEAL LIFE THROUGH SPATIAL REPRESENTATIONS: SILIVRI EXAMPLE....765
BREAKING THE BOUNDARIES; IZMIR KULTURPARK GATES....786
REGENERATING HOME IN A "DEGENERATE" URBAN REALM: MIGRATION AS A TRANSFORMATIVE SOCIO-SPATIAL TOOL IN THE CASE OF BASMA[HA]NE, IZMIR....803
İSPIR SIRAKONAKLAR RURAL SETTLEMENT AND EVALUATION OF TOURISM OPPORTUNITIES....819
INTERPRETING AND UNDERSTANDING INFORMAL SETTLEMENT GROWTH: A COMPUTATIONAL SIMULATION APPROACH....837
CAN SOCIAL MEDIA DATA EXPLAIN CHANGING URBAN GREEN AREAS USES? ESKISEHIR KANLIKAVAK PARK EXAMPLE....849
POTENTIALS AND LIMITATIONS OF SITUATED POLLS FOR CITIZEN FEEDBACK IN PUBLIC SPACE: A MICRO CASE IN BESIKTAS....865
Designing Urban Topologies Through the Oblique Function Theory: A Novel Agenda for Contemporary Urban Re/De/Generation....881
'TACTICAL URBANISM' AS A NEO-CARNIVALESQUE EXPERIENCE IN URBAN SPACE....896
URBAN DESTRUCTION: (DE)GENERATION WITH THE INTENTION OF (RE)GENERATION....911
TACTICAL URBANISM FOR THE TRANSFORMATION OF PUBLIC SPACES FOR HEALTHY CITIES....929

DEGENERATION IN TRADITIONAL URBAN TEXTURES: THE EXAMPLE OF KONYA "TÜRBE ÖNÜ" 946
TACTICS: ENABLING AND PROMOTING WIDER ENGAGEMENT IN REGENERATIVE URBAN DEVELOPMENT 961
THE EFFECT OF REGENERATED TRADITIONAL HOUSES WITH DIFFERENT FUNCTIONS ON NEIGHBORHOOD CULTURE AND SUSTAINABILITY-TRABZON/AKCAABAT ORTAMAHALLE CASE 976
INVESTIGATION OF CURRENT URBAN DESIGN APPROACHES IN THE CONTEXT OF URBAN REGENERATION AND URBAN HEALTH 991
THE ROLE OF CITTASLOW (SLOW CITY) IN PRESERVING LIFE & SPACE INTERACTION IN RURAL AREAS 1002

URBAN DESTRUCTION: (DE)GENERATION WITH THE INTENTION OF (RE)GENERATION

Sebla ARIN ENSARİOĞLU

Bursa Uludağ University, Turkey

seblaarin@uludag.edu.tr

ABSTRACT

This paper is focused on examining the relationship between urban memory and the concept of urban destruction. Also the legitimacy of the parameters that effect the choice of targets of urban destruction, which are already a part of urban memory, is questioned. In this respect the concepts of urban memory and urban destruction are discussed through literature review. Also, the motives of urban destruction are classified. These motives are examined through striking cases, which are sensational urban destruction cases that took place in the last two decades. For each case, the architectural record chart of the destructed building or urban area is prepared. This chart includes information about the building date, architect, function, demolition date, demolition reason and architectural value of the example. Also the discussions took place in the architectural environment about each case are mentioned. The costs of the destruction phase and whether the targeted goals are achieved or not are also discussed for each example. Finally, the outcomes of urban destruction which is focused on a specific architectural period or the places of a specific social group on the loss of urban memory and urban identity (this situation is described as [de]generation with the intention of [re]generation) are evaluated.

Keywords: urban destruction, urban memory, multi-layered city, modern architectural heritage, urbicide

INTRODUCTION

Reviving a historical building in its original form, purifying it from unnecessary attachments and preserving it in its original status is a frequently encountered method of conservation. Similarly, when it comes to the urban texture, it is a common approach that some of the buildings in the same built environment are demolished whereas the rest are taken into conservation. This conservation attitude generally covers the buildings belonging to a selected historical period. However, this selective approach raises many questions. The city is an organic structure that stratifies, evolves, transforms and grows over time. So, to what extent a "cleaning operation" which leaves only one of the urban layers behind, preserves the characteristic qualities of the city? However, these layers are the most important factors in the formation of the urban memory that has been transferred from different periods and styles to the present. The urban phenomenon is too complex to be explained with a singular situation, and it occurs when all of these layers come together to form a holistic image. Therefore, revealing the original quality of multi-layered cities, which we can call palimpsest, is possible with an urban design that allows the old and relatively new layers to be perceived together. This state of togetherness is important in order to transfer it from generation to generation without losing the urban memory.

Urban Memory

Urban memory is a phenomenon that is produced collectively by the inhabitants of the city, which is a reflection of the society's tendency to accumulate traces of the past, and it differs from the individual urban memory of the urban dweller. It is formed by the togetherness of different periods, layers and cultural codes of the urban texture and the traces left by these through the social filter. Halbwachs (2018) states that spatial images have an important place on collective memory, and that each piece of place indicates a different aspect of social life. The more groups there are, the more memories there are. Nora (2022), similar to Halbwachs, emphasizes that memory is open to interpretation, has a manipulative nature, and special memories are created by groups who want to write their own history. In order to transmit the urban memory and keep it alive, the permanence of the material environment, in other words the durability of place, must be ensured. This is the only way that collective memory can survive (Halbwachs, 2018).

Rossi (2006) states that the city has a fragmented and layered structure that reflects the development and progress of the human mind due to its nature, and their togetherness creates the identity of the city. On the

other hand, memory is formed during the socialization process of human. In the "culture of remembering", place has a leading role in social and cultural memory consolidation techniques. This phenomenon is called "places of memory". The places of the daily life, the whole geography where the society is settled can be used as a tool of cultural memory (Assmann, 2022). According to Rossi (2006), the architecture of all urban artifacts is effective in the formation of collective memory. Therefore, the character of all nations, cultures and ages expresses itself through the totality of architecture, which is the outermost shell of their existence.

Some of the layers that make up the identity of the city tend to disappear over time. Traditions, rituals, habits transform, disappear or differentiate over time. However, these are important elements of the collective cultural identity of the city. Removing these elements from the structure will lead to a differentiation of identity. For this reason, these elements might continue their existence through places. Nora (2022) names these places as "places of memory", which are dedicated to the continuation of an intransferable experience, and bases the sense of continuity on place. Connerton (2012) states that memory is related to topography and that what builds memory are the images of place taken into the mind. The art of memory is a spatial method. The short life of urban architecture and the easy disappearance of traces are the main causes of social amnesia. Therefore, the existence of urban memory depends on the preservation of "places of memory".

According to Durkheim (2014), society is not the sum or end of individual actions or psychological consciousness of individuals. He defines society as a unique (*sui generis*) reality, an entity that occurs as a result of their coexistence (which is different from their entities both individually and cumulatively). Therefore, eliminating one of the parts of this holistic entity harms this interaction and also damages the urban memory. Each element that makes up this unity gains meaning in urban memory in line with its context. When it is out of context, it loses its meaning which is meant to be delivered. The interruption of the urban memory, the selection and removal of some of the parts that make up this memory damages the urban memory of the individual and cause the sense of belonging to disappear. Lynch (2010) states that: "*Every citizen has had long associations with some part of his city, and his image is soaked in memories and meanings*". When the places that create these images and meanings disappear, the individual cannot feel as a part of that environment and the sense of belonging is lost.

Urban Destruction – Urbicide

Urban destruction, "urbicide" in its broader context, is defined as the destruction of memory through the destruction of physical structure, the elimination of civil relations between people and their environment, and it causes the disappearance of not only the urban infrastructure, but also the urban experience (Gülsün, 2022). The term "urbicide" was first used by science fiction writer Michael Moorcock in the 1960s. In 1980s it was used to criticize the highly invasive nature of urban planning decisions in USA. In 1990s it was used to describe the destruction of Sarajevo during the Bosnian War as a systematic annihilation of multicultural urban heritage. In all of these cases the term is used to explain the destruction of cities on decisions made by an authority (Seidel, 2022). At this point, which of the urban layers is preferred to be demolished and which ones to be preserved is often the result of an ideological choice. Tümer (2006) defines it as the elimination of the old in order to establish and consolidate the power of the new and to spread its ideology. He emphasizes that identity construction, which is brought to life by destruction, is valid not only in the discipline of architecture, but also in all fields such as religion, art, politics and science. On the other hand, Al (2011) defines destruction as an act of "making people forget", which is brought to life by power mechanisms. Assman (2022) states that each community is faced with the question: "What should we forget?" to an extent. At this point, the choices made by the authorities determine the form of the historical narrative and how history is transferred to other generations. History emerges where memory disappears, and the dominance of the historian arises when the past no longer has a "place" and when place is not used by the collective memory of living groups (Assmann, 2022). When the places of memory disappear, it is possible to erase this part of history from the records and write a new history as if it never existed. The difference of building on the condition of destroying another value from a holistic urbanization practice can be explained by the power mechanisms' conscious intention of destroying. In such an architectural production, the phenomenon of urbanization by destructing becomes a "discipline tool". The norms produced in order to define new power relations over the city and to transform these relations into desired spatial focuses with the promise of urban development also clearly reveal the reasons behind the phenomenon of urbanization by destruction (Uz Baki & Ateş, 2020).

Connerton (2012) states that the changes made in the names of places / buildings / streets that exist in the city are actually made deliberately to create a change of milestone. The power mechanisms determine what is to be remembered, accordingly. Urban destruction occurs as a result of a similar political approach. Monuments have the function of

being memory centers in the social sense. They are often created in anticipation of cultural amnesia. While monuments remind some things, they cause others to be forgotten. For this reason, it is extremely important to preserve the diversity in the urban space in order to convey the urban memory in a holistic manner. Otherwise, a monopolistic urban / social memory may emerge. Connerton equates the individual's inability to be acquainted with her / his urban environment as a result of the changes in roads, geographical features and regions in the city, with the frustration of losing control of her / his body because s/he lost a limb. A city where s/he cannot find traces in her / his memory cannot go beyond a piece of land to which s/he does not belong. Precisely for this reason, people cannot easily destruct their homes, districts and cities. Because, as Halbwachs (2018) states: "…*even if stones are movable, relationships established between stones and men are not so easily altered*". The permanence of the material environment, that is, the place, keeps the social memory alive.

The Motives of Urban Destruction: Striking Cases

Urban destruction is sometimes carried out to make room for the new, and sometimes in order to purify the old from relatively new additions. In this context, we can collect the motives for the destruction under four main headings: conservation, reconstruction, urban transformation / rehabilitation and gentrification.

Within the scope of this study, the motives and results of the examples of urban destruction that have come to the fore in our recent history are examined within this systematic framework. For all chosen examples, an architectural record chart will be created showing the construction date of the building / region, the architect if known, the function, the demolition date, the demolition reason and the architectural value it has. In addition, images of the building before, during and after (existing or planned) the demolition will be brought together in order to show all phases of its existence. In addition, the results aimed with the demolition process, how much of this has been achieved and how these results are interpreted in the architectural environment and daily-life practice will also be mentioned.

The demolition carried out around the Bursa Khans Area can be discussed as an example of destruction with the motive of conservation. In the context of this project many registered and unregistered buildings in the region were demolished in order to reveal the historical texture of the Khans Area. The most controversial among the demolished buildings is the Bursa Central Bank building, a registered structure designed by Şevki Vanlı and Ersen Gömleksizoğlu, built in 1967(Table-1).

Table 1: Bursa Central Bank | Architectural Record

CONSERVATION	BURSA CENTRAL BANK - Bursa	
	Building Date	1967
	Architect	Şevki Vanlı – Ersen Gömleksizoğlu
	Function	Central Bank and lodging building
	Demolition Date	2020
	Demolition Reason	open the space around Bursa Hanlar Region
	Architectural Value	1988-National Architecture Price winner 2014-UNESCO World Heritage List – registered building Modern Architectural Heritage Building

The aim of "Bursa Hanlar Bölgesi Çarşıbaşı" Urban Design Project Competition was to implement an urban renovation project which will help to make the Khans Area, one of the important symbols of the Ottoman heritage, more perceivable in the urban texture of Bursa. The Khans Area, located in the center of the city, has become difficult to perceive by the citizens who use the main transportation axes due to the additions made over time and the architectural layers added to the city in line with the developing needs of the inhabitants. While some of these structures built over time are architecturally unqualified; some, such as the Bursa Central Bank building, constitute original examples of modern architectural heritage. At this point, in the palimpsest cities like Bursa, which have grown over time in a multi-layered way, it is a problematic approach that the preservation of the urban texture is carried out with a conservation approach that prioritizes only a certain period. Because the destruction of a building, which is a living document of Modern Architecture, also damages the multi-layered urban memory. As a matter of fact, Bursa Central Bank building, which was formerly registered by the Conservation Board in 1990, was demolished upon the decision to reconstruct it, citing the earthquake risk, and the area between the Khans Area and the main transportation axis was completely evacuated (Figure-1). The preference of demolishing and reconstructing the building instead of strengthening it and preserving it in situ was criticized by the Chamber of Architects, NGOs and academics, but the annulment of the decision could not be achieved. Despite the Board's decision to reconstruct, such an attempt has not been made yet (Özçakır, 2021).

Atatürk Cultural Center (AKM) (Table-2) and Emek movie-theater (Table-3) can be examined as the examples of destructed buildings with the motive of reconstruction.



Figure 1: The existence phases of Bursa Central Bank

The final version of Atatürk Cultural Center, one of the important symbols of Turkey's architectural and cultural history, before its demolition in 2018, was the application project of Hayati Tabanlıoğlu. This project was completed in 1969. But the fire, which broke out shortly after the building was put into service, destroyed the structure to a great extent. It was reopened in 1978 after the repairment and was actively used until 2008. The decision to build a cultural center in this location in Istanbul was taken in 1939 with the initiative of the then Governor Lütfi Kırdar and the recommendation of the City Planner Henri Prost. The project prepared by August Perret could not be realized, then the project of Feridun Kip and Rükneddin Güney started to be built, but could not be completed due to financial insufficiencies. Tabanlıoğlu, who took over the project in 1956, developed the existing framework and gave it its final form before demolition (Ganiç, 2016).

Table 2: Atatürk Cultural Center | Architectural Record

	ATATÜRK CULTURAL CENTER (AKM) - İstanbul	
RECONSTRUCTION	**Building Date**	1946-1953 1956-1969
	Architect	Feridun Kip – Rükneddin Güney Hayati Tabanlıoğlu
	Function	Cultural center
	Demolition Date	2018
	Demolition Reason	Construction of a cultural center
	Architectural Value	Registered cultural heritage building

It was extremely important that AKM, which is a concrete document of the cultural transformation of the Republican Era, should be preserved as a tangible cultural asset. AKM, which was a registered building, remained inert for 10 years after it was closed in order to be repaired in 2008. Despite all the reactions of the public, instead of being strengthened and protected, it was demolished and reconstructed and put into service in 2021 (Figure-2).



Figure 2: The existence phases of AKM

Emek movie-theater, another building that was demolished to be reconstructed, was designed and built in 1924 by Rafael Alguadiş. However, it can be said that it is an extension of a much older cultural heritage.

Table 3: Emek movie-theater | Architectural Record

RECONSTRUCTION	EMEK MOVIE-THEATER - İstanbul	
	Building Date	1924
	Architect	Rafael Alguadiş
	Function	Movie theater
	Demolition Date	2013
	Demolition Reason	Construction of a shopping center
	Architectural Value	Registered cultural heritage building

The story of Emek movie-theater begins with the Cercle d'Orient Building, which was built on the same parcel in 1884 by Architect Alexander Vallaury. In 1909, the Skating Palace was built in the space behind the building. In time, İpek and Rüya movie-theaters, Melek Apartment and Melek (later called Emek) movie-theater were built in 1924 and the building block took its final form before its demolition (Özlü, 2016; Kula Say, 2016). As such, the building block had an architectural scheme in which all units were intricately related to each other and connected to the street through each other. Depending on this fact, Emek movie-theater can be accepted as a symbol of the holistic structure, which was a symbol of the Westernization movement of the Ottoman Empire; not only the Early Republican Period, just because it was built in 1924. The movie theater, which was used until 2013, was demolished for the construction of the Grand Pera shopping center, which was to be built on the same parcel on that date. Afterwards, it was rebuilt on the 7th floor of the shopping center by using some structural elements from the demolition, breaking away from the context it established with the city (Figure-3).



Figure 3: The existence phases of Emek movie-theater

At this point, the questions arise whether reconstruction is a real conservation method, whether it can bring back the lost urban memory, and whether registration is sufficient to protect the architectural heritage buildings against destruction. Mazlum (2014) describes the reconstruction of a building which has been destroyed due to disaster or war as "an act of resurrection without a soul", and also she emphasizes that demolishing an existing building in order to rebuild it cannot be a legitimate action. Altan (2017), on the other hand, states that a conservation approach in which the protection of the urban memory and architectural heritage depend on the decision not on what to preserve, but on what can be demolished, will allow the continuity of urban experiences. She suggests the establishment of "demolition approval boards" instead of conservation boards in this respect.

İller Bank (Ankara), Tolon Factory (Bursa), İpekiş Factory (Bursa) examples are discussed under the title of urban transformation or urban rehabilitation, which is another motive for urban destruction. Some of these buildings have been destroyed due to their structural corruption, while others have been destroyed in order to make room for the projects that will be built in the region and which are thought to contribute to the development and improvement of the city.

Table 4: İller Bank | Architectural Record

TRANSFORMATION REHABILITATION	İLLER BANK - Ankara	
	Building Date	1937
	Architect	Seyfi Arkan
	Function	Bank Head Office Building
	Demolition Date	2017
	Demolition Reason	In the context of Hergelen Square and Mosque Project
	Architectural Value	1980-registered cultural heritage building

İller Bank building (Table-4) in Ankara, designed by Seyfi Arkan, one of the important representatives of the Republican Era architecture, was registered as an immovable cultural property in 1980.



Figure 4: The existence phases of İller Bank

Following the start of the Hergelen Square Regeneration and Melike Hatun Mosque Project in 2013, it was demolished in 2017 with the decision of the Conservation Board, on the condition that it will be reconstructed in another location, citing its structural instability (Figure-4). In 2019, 2 years after the demolition, which drew the reaction of the public, academia NGOs and the Chambers, the court canceled its decision on the grounds that it did not comply with the principles of urban conservation planning, the protection of cultural assets that are works of art, the principles of urban conservation, the relevant legislation and the law. The court decision also emphasized that "*the right of future generations to see a cultural heritage building with its original features was not protected*" (TMMOB, 2019).

Tolon Factory (Table-5), Turkey's first washing machine and dishwasher factory, included production facilities, offices and lodging buildings. It is thought that the architectural drawings of the building, which used to have modern architecture influences, were made by Kamil Tolon, the owner of the factory and the inventor of many products produced at the facility. The Tolon Factory Building has been given the status of a "registered structure" by the Bursa Cultural Heritage Conservation Board, considering its industrial historical importance and period characteristics. The building, which was closed to use for a long time, was evaluated for its durability within the scope of the "Kükürtlü Urban Renewal Project Implementation Development Plan". It was decided to be demolished due to the high cost of reinforcement, and it was demolished in 2017 (Işık, Tuncer, 2023).

Table 5: Tolon Factory | Architectural Record

TRANSFORMATION REHABILITATION	TOLON FACTORY - Bursa	
	Building Date	1960
	Architect	Kamil Tolon (?)
	Function	Factory building
	Demolition Date	2017
	Demolition Reason	As a part of Sıcaksu-Tabakhane urban renewal project
	Architectural Value	Registered cultural – industrial heritage building

Within the scope of the Urban Transformation project mentioned above, 690 residences and 92 stores are planned to be built on a large area including the factory site (Figure-5). The Bursa Branch of the Chamber of Architects, reacting to the practice, emphasized that the building was one of the most important examples of civil architecture in Bursa and that the demolition was a significant loss for the urban memory (Url-1).



Figure 5: The existence phases of Tolon Factory

İpekiş Factory (Table-6), was one of the first weaving factories of the Republic of Turkey. The groundbreaking ceremony of the factory building was realized with the participation of Mustafa Kemal Atatürk in 1925. It is a symbolic structure of great importance in the industrialization of Bursa and the formation of its modern identity (Deniz, 2020).

Table 6: İpekiş Factory | Architectural Record

TRANSFORMATION REHABILITATION	İPEKİŞ FACTORY - Bursa	
	Building Date	1925
	Architect	-
	Function	Factory building
	Demolition Date	2016
	Demolition Reason	Construction of a thermal hotel complex
	Architectural Value	Industrial heritage building

It was planned to demolish the factory campus, which is located on a very large land in the city center, and build a thermal hotel complex in its place (Figure-6). For this reason, based on the zoning plan change, demolition started in 2016 just before the official holiday, and even if the demolition decision was canceled by the court after the holiday, a large part of the building was already destroyed during this period (Url-2).

In all of the cases mentioned above as the examples of destruction with the motive of rehabilitation, "structural weakness due to building age" was asserted as a legal foundation for demolition. At this point, it is necessary to discuss whether structural strengthening can be a solution and whether it is possible to re-function the existing buildings by protecting the traces of urban memory.

Under the title of gentrification, which is another motive for urban destruction, Tarlabaşı and Sulukule in İstanbul and Kamberler in Bursa can be cited as examples.



Figure 6: The existence phases of İpekiş Factory

Sulukule (Table-7), known as the oldest Romani settlement in the world, was formed in the 11th century by the placement of Romani people from India in this region. After 1918, the neighborhood gradually started to take its current form before the demolition. It was both a ghetto where a large part of the Romani population was sheltered, and an important entertainment center of the period, especially in the 1950s-60s (Url-3).

Table 7: Sulukule Quarter| Architectural Record

GENTRIFICATION	SULUKULE QUARTER - İstanbul	
	Building Date	11th century
	Architect	-
	Function	Low income group housing settlement
	Demolition Date	2005
	Demolition Reason	Sulukule urban renewal project
	Architectural Value	Characteristic Romani quarter

The demolition process, which started in 2005 within the scope of the Sulukule Renovation Project, was completed in 2009. Then the construction of "Ottoman Residences" started within the scope of the project (Figure-7). Following the start of the demolition, TOKİ houses, 41 kilometers away from the existing neighborhood, were offered to the inhabitants as an alternative to shelter. The people of the region organized the Sulukule Platform and tried to defend their rights in the legal platform with the support of various NGOs and UNESCO. After the demolition was completed and the construction of the new residences was completed, the Court decided to cancel the renovation project in 2012 and 2019 (Url-4).



Figure 7: The existence phases of Sulukule Quarter

Tarlabaşı Quarter (Table-8) was established as a residential area for the senior executives working in embassies that settled in Beyoğlu after 1535, as well as those working in the workplaces and residences of Levantines and non-Muslims living in Beyoğlu. After 1960, the buildings abandoned by non-Muslims turned into an urban depression area. The cheap labor force that came to the city with internal migration settled in those abandoned buildings. With the opening of Tarlabaşı Boulevard after 1980, its organic bond with Beyoğlu was severely damaged.

In 2006, the area consisting of 269 buildings, 209 of which were registered buildings, was declared a "renewal area". In 2008, the Istanbul Branch of the Chamber of Architects filed a lawsuit for the annulment of the decisions made against Tarlabaşı and the preliminary projects; forced evictions and demolitions started in 2010 while the lawsuit was ongoing. In 2017, the Administrative Court decided to cancel the renovation project, stating that it was against the '*planning principles, public interest and law*' *(*Pişkin, 2017). However, this late decision could not prevent the disappearance of the urban fabric dating back centuries (Figure-8).

Table 8: Tarlabaşı Quarter | Architectural Record

GENTRIFICATION	TARLABAŞI QUARTER - İstanbul	
	Building Date	1535-….
	Architect	-
	Function	Low income group housing settlement
	Demolition Date	2010
	Demolition Reason	Construction of luxury residences, office buildings, hotel, shopping area
	Architectural Value	Neighborhood of non-muslim vernacular architecture Cultural heritage site

Kamberler (Ebu İshak) Quarter, one of the oldest neighborhoods in Bursa, is an urban area where Romani citizens were densely settled before the demolition and where unplanned housing was observed (Table-9).



Figure 8: The existence phases of Tarlabaşı Quarter

Table 9: Kamberler Quarter | Architectural Record

GENTRIFICATION	KAMBERLER QUARTER - Bursa	
	Building Date	1518-….
	Architect	-
	Function	Low income group housing settlement
	Demolition Date	2006-2012
	Demolition Reason	clear the region and build an urban park
	Architectural Value	Romani quarter

Within the scope of the Kamberler Urban Transformation Project, it was decided to expropriate 370 residences in the region and to create a park area in the evacuated area. However, since an alternative settlement area was not shown to the evacuated housing owners, a large part of the people of the region migrated to the vacant areas outside the city, causing slums (Sönmez, 2012).



Figure 9: The existence phases of Kamberler Quarter

The common feature of the three examples, which were demolished on the motives of gentrification and discussed within the scope of this paper, is that the people who lived in the region before the demolition were largely deprived of their rights and forced to live in a very remote part of the city, disrupting the continuity of their living habits. The decision for demolition in the mentioned projects was taken on the basis of the law numbered 5366: "Renewing and maintaining the worn-out historical and cultural immovable assets" (Çetken, 2011). This law foresees that the existing life pattern will continue in place after the necessary

rehabilitation works. However, the existing social identity, in a sense, disappears with the complete displacement of the urban dwellers living in the region as a result of gentrification. The destruction of the existing urban fabric through demolition, and the proposal of a more gentrified settlement are the other outcomes of this process. Although a massive struggle was continued with the support of professional chambers, NGOs and inhabitants in the mentioned examples and annulment decisions regarding the current practice were issued through the courts, the achievements remained very limited. Also, it has been observed that cultural continuity has been severely interrupted.

CONCLUSION

The livability of a city is related with the sense of place which is a result of collective urban memory. Holistic urban memory brings diversity and plurality. Rossi (2006) states that the bond between the past and the future for the citizens can be achieved not only through the physical characteristics of the city, but also through the social memory that establishes the relationship of the community they belong to with the place where they live. This bond is the product of a collective memory accumulated cumulatively rather than individual experiences. Lynch (2010) similarly argues that the urban image emerges with a consensus among the members of the community. In the cases of urban destruction carried out with different motives discussed within the scope of this study, the urban texture has been "cleaned" from the buildings belonging to various architectural periods and approaches and turned into an exhibition space of a singular understanding / style. Another determination of this paper is that most of the buildings preferred to be demolished in these cases are examples of Modern Architectural heritage. Özçakır (2021) states that the architectural heritage of the 20th century is exposed to different threats today, and in addition to the architectural, documental and aesthetic values of the buildings for their protection; emphasizes the importance of highlighting the memorial and symbolic values.

While the act of building by destructing constructs the choice between the new and the old, it was not questioned what the destructed was and what it meant, because being modern meant looking at what was built, not what was destroyed (Çetken, 2011). The act of destruction is often associated with modern thought in literature. However, the choice of what to destruct belongs to the ruling power. Therefore, the fact that mostly modern architectural structures are the target of the act of destruction (which is put forward as a product of the "modern thought system") in contemporary cities of Turkey, creates an oxymoron.

The rest of the mentioned destructed cases in the paper are the places of "otherized" communities (as in the examples of gentrification projects). In most of urban renewal and gentrification projects, there is a remarkable search for identity. Independently of urban memory, this identity is shaped according to the vision of central decision-making mechanisms. According to Tomruk & Akpınar (2009) these projects have a connotation of 'elitisation', social segregation and social polarization and use the rhetoric of 'regenerating the lost identity'. In most of the urban revitalization projects "making the city attractive for the tourists" is a strong objective. So no harm is seen in ignoring the expectations of the inhabitants (the real urban dwellers) and 'cleaning" the urban area. The act of isolating the citizens in their gated communities and turning the city center into a touristic zone remind Bryman's (1999) concept of "Disneyization". An urban area that is standardized and "cleaned" by being purified from its multi-layered texture is in danger of turning into a movie set.

The aim or the conclusion of this paper is not to argue that every structure that has existed in the urban texture should remain forever with a nostalgic melancholy. However, the main conclusion of this paper is that urban memory should have continuity, the city is not a "crystal clear" phenomenon, therefore the coexistence of urban layers is really important and that the sacrification of one or more of the urban and architectural layers for the sake of others is not a legitimate action. Therefore, even if urban destruction is done to revitalize and brighten an architectural value, it does not justify the destruction of another one and its erasure from urban memory. The main problematic of this paper is to seek the answer to the question: "Is it possible to be reborn without being destroyed or destroying the other?". This is an open ended question and each responder might answer it from his / her point of view. But the basic principle in the search for an answer should be: "Urban regeneration shouldn't be done at the cost of degeneration of urban identity".

REFERENCES

Al, M. (2011). Kentte Bellek Yıkımı ve Kimlik İnşası–Palimpsest: Ankara Atatürk Bulvarı Bağlamında Bir İnceleme. *İdealkent,* V:4 , pp:22-36

Altan, E. (2017). Modern Mimarlık Mirası Korunmalı Mı? *XXI Dergisi.* https://xxi.com.tr/i/modern-mimarlik-mirasi-korunmali-mi

Assmann, J. (2022). *Kültürel Bellek.* İstanbul: Ayrıntı Yayınları.

Bryman, A. (1999). The Disneyization of Society. *The Sociological Review.* 47(1), pp:25–47.

Connerton, P. (2012). *Modernite Nasıl Unutturur.* İstanbul: Sel Yayıncılık.

Çetken, P. (2011). Kentin Hafızasında Bir Travma: Sulukule Yıkımı. (Non-printed M.Sc. Thesis Dissertation). İstanbul Teknik Üniversitesi Fen Bilimleri Enstitüsü, İstanbul.

Deniz, O. (2020). *Kentsel Belleğin Sürekliliği Bağlamında Bir Kültürel Rota Önerisi: Bursa Endüstri Mirası Rotası* (Non-printed M.Sc. Thesis Dissertation). Bursa Uludağ Üniversitesi Fen Bilimleri Enstitüsü, Bursa.

Durkheim, E. (2014). *Sosyolojik Yöntemin Kuralları.* Ankara: Doğu Batı Yayınları

Ganiç, K. (2016). *Kentsel Yapıtlar Üzerinden Bir Mekânsal Bellek Okuması: Atatürk Kültür Merkezi (AKM)* (Non-printed M.Sc. Thesis Dissertation). İstanbul Teknik Üniversitesi Fen Bilimleri Enstitüsü, İstanbul.

Gülsün, B. (2022). Kentsel Hafızaya Saldırı: "Kentkırım". *Yapı.* https://yapidergisi.com/kentsel-hafizaya-saldiri-kentkirim/

Halbwachs, M. (2018). *Kolektif Bellek.* İstanbul: Pinhan Yayıncılık

Kula Say, S. (2016). Serkldoryan-Emek Bloğundan Grand Pera'ya: Kazanılanlar-Kaybedilenler. *Mimar.ist*. V:57, pp:30-41.

Işık, G., Tuncer, F. (2023). Bursa'da Yıkım Kararı Verilen Tescilli Betonarme Yapıların Deprem Performans Analizleri Etkinliğinin Tartışılması. *Kent Akademisi Dergisi*, 16(1), pp:297-317.

Lynch, K. (2010). *Kent İmgesi,* İstanbul: Türkiye İş Bankası Kültür Yayınları

Mazlum, D. (2014). Koruma Kuramının Mimari Rekonstrüksiyona Bakışı, *Mimarlık,* V:380

Nora, P. (2022). *Hafıza Mekânları.* Ankara: Doğu Batı Yayınları

Özçakır, Ö. (2021). Türkiye'nin Modern Miras Gündemi 2020: Yıkım, Rekonstrüksiyon Ve "Yeniden İşlevlendirme" Tehdidi Altında Modern Miras. *Mimarlık,* V:418, pp:17-21

Özlü, N. (2016). Dönüşen Beyoğlu Üzerine Notlar: Cercle d'Orient ve Emek Sineması Örneği. *Mimar.ist*. V:57, pp:24-29

Pişkin,T. (2017). *Tarlabaşı'ndaki Kentsel Dönüşümün 12 Yıllık Hikayesi.* https://m.bianet.org/bianet/kent/192010-tarlabasi-ndaki-kentsel-donusumun-12-yillik-hikayesi

Rossi, A. (2006). *Şehrin Mimarisi.* İstanbul: Kanat Kitap.

Seidel, A. (2022). How to narrate urbicides? Lidija Ginzburg's and Miron Bialoszewski's portrayals of urban destruction. University of Bucharest Review. 12(1). pp:51-65.

Sönmez, K. (2012). Kentsel Yenilenmenin Fiziksel ve Sosyal Görünümleri: Bursa Kamberler Kent Parkı. *Ekonomik ve Sosyal Araştırmalar Dergisi*, 8(8), pp:203-223.

Tomruk, B., Akpınar, İ.Y., "Bursa interrogated: search for a new urban identity", international symposium entitled revitalising built environments: Requalifying Old Places for New Uses, IAPS-CSBE, Istanbul, 12-16.10.2009, pp.43-57.

TMMOB. (2019). *TMMOB Mimarlar Odası Ankara Şubesi Basın Bildirisi (30 Ekim2019)*.

Tümer, G. (2006). Yapmak, Yıkmak ve Mimarlık. *Mimarlık*,V:332

Uz Baki M.P., Ateş, B. (2020). Yıkarak Kentleşme: Yıkma Odaklı Kentsel Müdahaleler Üzerine Yeniden Düşünmek. *Mimarlık*, V:415. pp: 49-53

Url-1:http://www.yapi.com.tr/haberler/turkiyenin-ilk-camasir-makinasi-fabrikasinin-binasi-artik-yok_153835.html (20.08.2023)

Url-2: https://www.hurriyet.com.tr/ekonomi/ataturkun-temelini-attigi-ipekisteki-yikima-durdurma-karari-40237457 (20.08.2023)

Url-3: https://www.mimarizm.com/makale/sulukule-nin-tarihcesi_113458 (19.08.2023)

Url-4: https://www.gazeteduvar.com.tr/turkiye/2019/09/13/av-hilal-kuey-sulukule-karari-40-yildir-ayni (19.08.2023)