

MEMORY FULL?

REIMAGINING
THE RELATIONS
BETWEEN DESIGN
& HISTORY

BOOKLET OF ABSTRACTS

2021 DHS ANNUAL CONFERENCE
FHNW ACADEMY OF ART AND DESIGN, BASEL
2-4 SEPTEMBER

S3_COLLECTIVE MEMORY AND URBAN SPACE

Chair: Rebecca Houze

CURATING MEMORIES OF THE CITY: THE INCOMPLETE YENIŞEHİR EXHIBITION

CURATED PANEL

CREATIVE REMEMBRANCE: A WORKSHOP AND EXHIBITION PROCESS FOR REIMAGINING THE CITY

CIGDEM YONDER, UNIVERSITY OF LIÈGE, LIÈGE BE; OZLEM YALCINKAYA;
SEDA SEN, BASKENT UNIVERSITY, TR ANKARA

COMBATING SPATIAL SEGREGATION THROUGH VISUALISATION OF MIGRATION MEMORIES: THE CASE OF "7 PIECES"

SEZEN SAVRAN PENBECİOĞLU, OSMANIYE KORKUT ATA UNIVERSITY,
TR OSMANIYE

CURATING MEMORIES OF THE CITY: THE INCOMPLETE YENİŞEHİR EXHIBITION

CURATED PANEL

Stories hide themselves in everyday life and its spaces. The story of Yenişehir can be seen as an incomplete one as it is made up of many stories with their ever-changing nature. Mustafa Arslantunalı, in his foreword to Sevgi Soysal's novel, "Yenişehirde Bir Öğle Vakti" highlights this temporality: "Well, when you go to Ankara, you will search for Yenişehir, you cannot find it - it has been swallowed by the Kızılay in ten years or so."

Yenişehir reveals itself as a kaleidoscopic place inhabited by the incomplete, forgotten, stories without beginnings or endings. Its unofficial stories and memories continue their presence to this day. The past and present intermingle in this space with the unfinished, interrupted, incomplete sites of memory, where memory of Yenişehir encompasses place, time, and individuals fused into varied-colored pieces like looking through a kaleidoscope, and the future of the city is shaped by this fusion of the past and present.

From the exhibition manifesto, 2019-20

Yenişehir is the new city center of Ankara developed since the 1950 as a continuation and extension of Ulus, the old city center. This panel shares three works produced for the "Yarım Kalan Yenişehir" exhibition through a series of 12 workshops conducted in December, 2019. Like the fate of Yenişehir, which is always in between, incomplete, and on hold, the exhibition was open for only a few days before lockdown. In this panel we will share three different creative approaches to revealing, reimagining, recreating and sharing the memories and stories of Yenişehir through spaces as well as artefacts and images, in the form of paper presentations as well as an online exhibition. This panel can be read through the themes of 'the designed environment as distributed archive', 'emerging sites of knowledge production and dissemination', 'design and personal or collective memory' as well as 'designerly ways of doing history'.

CREATIVE REMEMBRANCE: A WORKSHOP AND EXHIBITION PROCESS FOR REIMAGINING THE CITY

CIGDEM YONDER, UNIVERSITY OF LIÈGE, LIÈGE BE; OZLEM YALCINKAYA; SEDA SEN, BASKENT UNIVERSITY, TR ANKARA

As we walk along Atatürk Boulevard from Ulus, the historical city center of Ankara, the modern city center of Yenişehir welcomes us. This journey offers a similar experience from the sheltered world of the family, encountering society's unknown world. While this "new" image of the city finds expression for generations with different stories, meanings and narratives on the one hand, it also preserves the charm of the "new" with the uncanny of the unfixable.

In this framework, the workshop focused on childhood-youth stories in Yenişehir, as memories about everyday life amount to numberless narratives about the city, and vice versa. These narratives may feel as if the city cannot hold any new memories, so we may need to forget to make space for the new ones. Yenişehir had been a district of constant change, with numberless projects that were abandoned, changed, or transformed as well as numberless narratives resisting against the change itself. Our exploration focused on this transition of Yenişehir parallel to an adolescent transitioning into a young adult which we considered as ideal to explore the theme of incompleteness, transition, transformation and change.

The workshop aimed to unearth the stories of people who have spent their childhood and youth in Yenişehir or who frequented the area when they were young. We documented their memories via video and audio recordings and explored ways to recreate these memories resulting in images and stories co-created by the participants as a memory map in such a way that strangers who hadn't met before, could share memories in fiction through the shared experience of place. Thus, what seemed like Yenişehir was "too full" to contain any more memories, became a starting point for creative remembrance by which the stories exhibited and explored ways of selective recollection of memories for the future of the city.

