

‘Halletmek’: An Inventory of Everyday Design and Production

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Designers tend to follow long processes that may include research, analysis, mind maps, sketches, and models in order to respond to a need or find a solution to a problem. Contrary to these common practices, one can observe users’ self-generating solutions with limited means on the streets of Istanbul. Objects are being repaired, adapted or modified in response to a need. Everyday life brings palliative articulations and solutions to even seemingly complex problems. With the belief that design, especially the field of product design needs to pay close attention to such proposals and solutions from everyday life, we have developed a growing inventory of materials and transformational products, and the surrounding culture we labeled as ‘halletmek’. Conducting this research from within the design field was crucial for us. Instead of focusing through lenses of social and material culture, our work is rooted in design studies. This we believe is the way we can incorporate these products into design discourse, and thus position the sample of 67 objects we examined (and many more) as design products. Our investigation consists of contextual, material analyses and surveying techniques of production and modification via related documentation and drawing sets. We set aside our judgments and bias in order to take our subject seriously. We positioned certain tendencies and variances on the basis of the collected data and recognized certain patterns during the examination process. We also mapped the distribution of the samples through the city for future reference. Our work through this inventory is a suggestion on how to discuss and make the spontaneous design-production practices visible within the field of product design.

Keywords: *product design; methods of making; bricolage; daily life*

1 Introduction

Turkish verb *halletmek* is commonly and increasingly used in daily life, in reference to “taking care of things”, as a phrase it can refer to solve, to deal with, to set things on track, to fix, to handle, etc. (Halletmek, n.d.).

We observe that in the streets, problems are being taken care of by users in practical and intuitive ways with limited means in the context of Istanbul especially in relation to highly active social and small-scale commercial life. Objects are being repaired, adapted or modified in order to find a solution to an urgent need; things are articulated, fixed, combined, hacked and problems are solved. In this article, we will be examining these practical

solutions and transformative practices encountered in the urban spaces of Istanbul, in contrast to the long and meticulous processes of the design disciplines.

Starting with the idea that the field of product design should look more carefully at the practices of everyday life, we have conducted this research while paying attention to stay within the knowledge base of the design field. Is it possible to think about the contributions and implementations of these ideas and practical details into the design culture by investigating the 'halletmek' concept and its examples which have seeped into our everyday lives and to the city? Could designers learn from practical and makeshift solutions of the everyday? What are the ways to critically involve these actions and modes production that are almost contrary to the discipline, within design discourse? Such questions constituted the motivation for our research.

Our investigation is not without precedent. Much has been written on the palliative, the tactical, the ad-hoc, and the every day around the world. 'Halletmek' offers an expansion to these discussions, on the one hand, situating a product culture that involves rapid decision and production processes in the case of Istanbul. On the other hand, the ways in which we've collected and analyzed the mentioned products and practices propose one possible way of deciphering such practices from within the design field. Our sample of 67 products are studied and positioned with regards to context, materials, and techniques of production, repair, modification utilizing detailed documentation and drawing sets. In this paper, we will touch upon the methods we have used through the research process, how we analyzed the data we have collected, the patterns we have encountered, and the inventory we produced as a result.

2 Situating 'Halletmek' and Everyday Practices in Other Geographies

In order to dive into the concept of 'halletmek' and to comprehend the main points of these practices, we examined similar concepts from different contexts, cultures and fields. For starters, Claude Levi-Strauss's concept of *bricolage* (1966) and Michel De Certeau's "The Practice of Everyday Life" (2002) are key in positioning users as designers/makers.

French words *bricolage* and *bricoleur* are the most common concepts that allow us to understand the momentary productive capacity of users in everyday life. Lévi-Strauss introduced the concept in his book "The Savage Mind" (1966), which has since been employed not only within the context of anthropology but also in different fields such as critical theory, education, and computer sciences. Oxford University Dictionary defines the word *bricolage* in the context of art and literature as "construction or creation from a diverse range of available things" (Bricolage, n.d.). In *The Savage Mind* (1966), Lévi-Strauss explained the concept of *bricoleur* as the following:

"The 'bricoleur' is adept at performing a large number of diverse tasks... His universe of instruments is closed and the rules of his game are always to make do with 'whatever is at hand', that is to say with a set of tools and materials which is always finite and is also heterogeneous..." (p.11).

According to Yücel (2010), Levi-Strauss emphasizes that the *bricoleur* brings together objects previously collected without a certain plan, as far as their ability and the available tools go. He argues that Levi-Strauss "does not undermine the *bricoleur* or the act of *bricolage*... yet the limitations of the act and the limits to one's means is often underlined"

(Yücel, 2010, p. 134-137). Louridas (1999) also mentions that the bricoleur settles with the means at hand or means that are encountered within that moment; and re-defines those means according to the needs of the situation. Bricoleur uses the signs that the objects give; searches his/her material and tool inventory and makes a selection among the possible answers. Yet, this effort is almost never an ideal fit for the needs of the project. From this perspective, the act we refer as 'halletmek' can be strongly associated with the concept of bricolage.

To emphasize the purposeful and goal-oriented nature of bricolage, Jencks and Silver (2013) use the term *ad hoc* which means "for this". They frame the practical *ad hocism* as "bringing together various immediate-to hand resources in an effort to satisfy a particular need" (p.110). They see *ad hocism* as a democratic mode of producing, expression of individual needs, styles and environments where the modern modes of production deny plurality of visual styles and personal needs (Jencks and Silver, 2013).

According to Manzini (2015), designing is a skill that we are born with. Diffuse design and expert design -as he called- are two poles of the field of design. Everybody can cook, but not everyone is a professional chef. Everybody can run, but not everybody joins a marathon. As such, everybody can design, but one needs to be trained and extend their "natural design capacity" (p.37) to become expert designers (Manzini, 2015). In his book "Design, When Everybody Designs" (2015), he gives great importance to build strong collaborations between expert designers and diffuse designers to be able to make a transition towards sustainability. Manzini (2015) states that for a sustainable future, not only expert designers should imagine and propose sustainable systems but in collaboration, everybody has to change their everyday lives as diffuse designers.

As a parallel effort to stress the importance of everyday design actions for sustainability, Campbell (2017) uses the term "lay designer" for who "designs without any judgement of inferiority in terms of professionalized knowledge" (p. 30), further defining such examples as "creative and appropriate to their context" (p. 44). He stresses the importance of recognition of these practices and working with lay designers towards more social and sustainable solutions. He also notes that the terms such as bricolage, *jugaad* and so on doesn't always have to indicate favorable results. They always have the risk of destructive, unhealthy, unsafe applications. Designers need to examine these practices with a certain view derived from their profession and acknowledge their potential for a more situated and democratic design practice (Campbell, 2017).

The located and situational nature of bricolage can well be seen from the differentiation of product categories between Campbell's (2017) article and our work. While Campbell's examples are from a rural region of southern Africa, specific to needs of that region and clustered around food, water, shelter and energy; our research was conducted in urban parts of Istanbul concentrated with commercial actions and the objects we encounter are shaped by the needs of urban life such as sitting units, animal shelters, vendor stands.

Similar conditions and practices certainly exist in different contexts and cultures. Campbell (2017) mentions a similar concept to bricolage, *jua kali*. Julier (2017) discusses that such practices are common in developing economies. Similar to *jua kali* from Kenya, he mentions the terms *jugaad* from India, *gambiarra* from Brazil and *zizhu chuangxin* from China. The *jugaad* often describes a flexible approach based on problem-solving and using limited

resources in an innovative way in Indian culture (Campbell, 2017; Julier, 2017). Jugaad refers to everyday, small-scale innovations made to interfere with objects in various ways for giving them a second use or provide new functions (Julier, 2017, p. 131).

Rossi (2013) gives a historical account of the practice of bricolage among Italy's Radical Design examples and their influences on Dutch Conceptual Design. From Dalisi's *Tecnica Povera* and Superstudio to Formafantasma, bricolage manifests as a tool for critique, opposition as well as proposition. Bricolage as a spontaneous action through using found materials with the minimal process was seen as a way of freeing creativity from rigid and alienating production methods of mainstream industry. Due to bricoleur's relation with materials as found, merely untouched, self-sufficient and frugal, it is embraced by designers and artists with a sustainable contemplation (Rossi, 2013).

Designer and artist Ernesto Oroza attributes similar practices in the Cuban context as "Technological Disobedience". Oroza (2013) explains how, during Cuba's isolation from the global trade, while engineers in the country migrated to the US, the population built everyday household goods and even machines for industrial use, only using simple technologies. In this case, a hard crisis has triggered the society to produce highly practical objects with the motivation to answer their daily life problems and needs (transportation, clothing, food and drink) alongside a motivation for survival.

Similarly, De Certeau's view on *making do* implies that one should analyze the operations such as making use of what's at hand, producing temporal solutions, using objects in different forms, in terms of the power relations of daily life. He emphasizes that a more tactical sense of production is achieved through usage, contrary to the actions of abstract thinking, planning, and the actions of the major mode of productions that are strategically functioning since "tactic is the art of the weak". Usage is the answer given to consumption (what power expects from society) and contains various possibilities for objects (De Certeau, 2008, p. 103-114). Use is always unpredictable, De Certeau says, and thus, use can be imaginative, use can be productive. Users do not make strategies, but that does not mean their actions are so far from design. As Campbell underlines the common phrase in Afrikaans "'n boer maak 'n plan" [a farmer makes a plan] referring to such activity.

The exhibition "Disobedient Objects" which took place at the Victoria & Albert Museum in 2014 addressed the role of redefining everyday objects through basic methods and simple modifications through its significant role in social change movements and political activism. Various objects such as pepper gas mask and propaganda bomb which were produced during various social protests in different years around the world took place in the exhibition (Flood and Grindon, 2014). Almost all objects on display attributed to the same ethos of 'making do', the art of the weak, the tactical recompositions and reconfigurations of existing products, disassembled and reassembled in precarious yet unforeseen ways.

IDEO also gathers together dozens of shots of daily actions which they called "thoughtless acts". These acts manifest how people unconsciously behave and come up with their own solution in a world that not always meet their needs. Looking to these practices can be inspiring for designers to create user-friendly products (Suri, 2005). Similarly, designer Jasper Morrison's "The Good Life: Perceptions of the Ordinary" collects together a photo survey of such ingenious solutions and products, rooted in more subjective, intuitive experiences of the designer (Morrison, 2014).

The common aspect of all similar practices and recollections mentioned above is that all works are derived from the available materials and means in a given situation. The means at hand, are both the bits and pieces of objects and readily available products (some forms of resources), and the abilities or skill set of the user-designer-maker (some form of technology - knowing how to make). These means are re-considered and re-defined to respond to the problems, obstacles, needs, or simply the emergence of possibility, of imagining otherwise. In some cases, the solutions can only be achieved by complete decontextualization of the material. While the decontextualized material can solve various types of problems, sometimes a problem can have several solutions through different materials or parts. In short, even though materials and means at hand are not the ideal fit to meet the requirements of a problem, they are often the determinant of the output.

These spontaneous practices of making are a part of everyday life. Ingold and Hallam (2007) take everyday life as a series of improvisational actions and attribute creativity to improvisation rather than pre-planned actions. While many others take innovation as a true form of creativity spawn from the unusual intersections of distinct moments, they suggest life is “always in the making” (p. 3) seamlessly full with improvisational creativity, always productive and relational in its surroundings. Thus, creativity of improvisation is in the process while of innovation is in the end product. By investing creativity to improvisation, they highlight the process of making and producing (Ingold and Hallam, 2007). In ‘Halletmek’, via examining these objects through design knowledge, we focus on the practices of making and detect the used materials, production techniques to make the improvisational creativity invested in these objects more visible and accessible. As Ingold and Hallam (2007) suggest there is a different kind of creative manifestation in improvisation which we believe designers could be inspired and benefit from.

3 ‘Halletmek’ in Urban Spaces: Usage-Design-Production

The largest part of our study was the field research conducted in Istanbul's public urban spaces for three months. In this process, we observed and documented objects and their details that one hardly pays attention to in daily life. We had conversations with the users and producers of the objects to better understand the underlying causes and processes of production.

In order to conduct the field research, we primarily designated the districts of Istanbul where commerce and social interactions are active and tradesmen and street vendors are widespread. During the first stage, each district was studied for one day; but towards the end of the research, the districts that were determined to have a wide range of examples were visited more frequently. The districts were visited by foot along the main arteries and some smaller streets, through which photographic documentation on the examples of ‘halletmek’ took place. Our previous review on the literature influenced our decision-making process in which objects we would evaluate as ‘halletmek’ and which ones to exclude from our study.

In this scope, we decided that we would include the following types of examples in the examination and documentation during the field research: objects that are placed on the street and reused independently of their defined function; additions such as repairs and modifications applied on existing objects; architectural elements or the applications that were added on to the existing elements of the street (figure 1).

In cases where we had the opportunity to talk with the users or the producers of the examples we encounter, especially in cases where we cannot define what the object is or what kind of a need it answers, short and exploratory interviews were held with the people about their production. We observed that the people we have talked with were utmost eager and enthusiastic about telling the stories of their productions and they were proud of the objects and solutions they have come up with by themselves.

More than 100 examples were documented during the field research process. Among these examples, a sample was created in which similar approaches were categorized, while significantly differentiated objects were still included as exceptions. The selected data and the patterns we have observed during the field research allowed us to determine certain approaches and divergences, and the distribution of the sample through the city was mapped. At this point, especially in the Eminönü, Karaköy, Laleli and Beyazıt regions of Istanbul, we observed that the sample size was largely increasing. The reason for this increase can be attributed to the intensity of trade and tourism practices, the long hours spent by users and tradesmen on the streets and the intense social interactions in these neighborhoods.

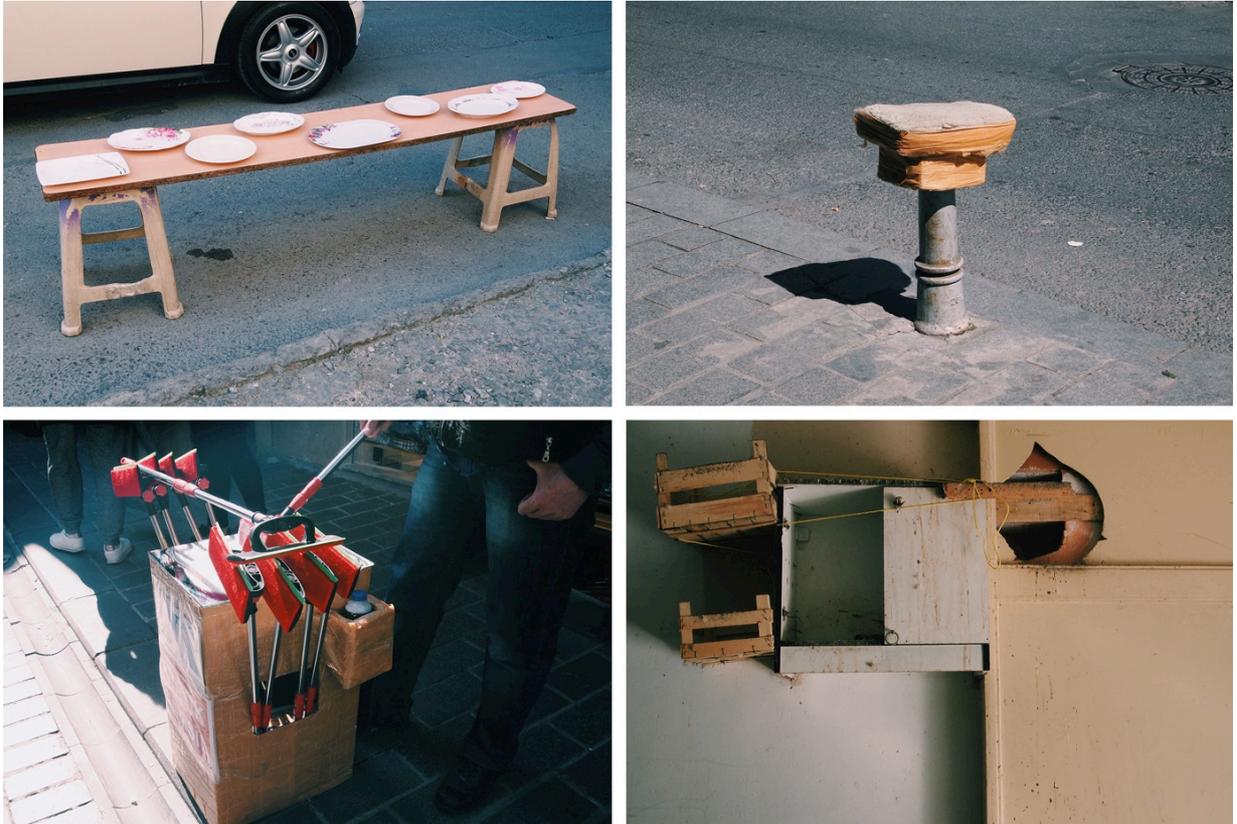


Figure 1. Objects from the urban spaces of Istanbul. Photographed by Nur Horsanlı, 2016-2017

4 Analysis Process: Patterns of 'Halletmek'

When we begin to examine the data collected during the research process, we become aware of several patterns. For example, certain materials, problems, and actions repeat through the city. These patterns we observed allow us to build arguments over certain approaches and divergences.

Examples exist in the street in many different states: the repair of broken objects; the strengthening or modification of existing objects; the assembly of different objects to one another; the re-functioning of found or unused objects; and in the intervention to public space, upcycling found/old objects as well as the interventions to urban features and fixtures. In terms of materials: packaging tape, plastic bottles, wood and plastic vegetable crates are repetitively observed. Especially since the packaging tape is a cheap and highly flexible material, it is widely used on the street for producing and building (making and attaching). The reasons behind the occurrence of these examples are to domesticate the public spaces for comfort or to provide quick solutions to problems encountered in daily life (figure 2 and figure 3). Though in some cases they are used to overcome the municipal rules and prohibitions.



Figure 2. Feeding container for stray cats in Istanbul. Photographed by Nur Horsanali, 2017



Figure 3. Usage of packaging tape and plastic vegetable crates. Photographed by Nur Horsanali, 2017

Fish-sandwich (*balık-ekmek* which is a common street food in Istanbul) vendors observed around the Fish Market in Karaköy built their stalls by taping foam boxes on top of each other (figure 4). When asked why all the surrounding vendors use the same tactic and how this method is spreading, one of the sellers who is working illegally told that the municipality officers are periodically taking away their vending stalls and therefore they have to produce a new one every time. He stated that all the informal sellers in the area are seeking for the cheapest and the most practical vendor building methods. When the easiest and most effective method for a particular problem is found, which in this case is taping together the discarded insulated foam boxes found around the Fish Market, information spreads. In the end, all the sellers along the same region are using the same method to build their vendors. This is one example of overcoming municipal prohibitions. But there is something crucial this

experience unpacks: at a certain point, these practices start forming their own know-how. This know-how is then transferred to and employed by other vendors facing the same problems, just as it happens in formal design and production practices.

While some examples are much more recurrent in the city (repaired or strengthen stools, houses built for stray cats in various neighborhoods, stalls of street sellers), some examples emerge as a result of instant inspiration and remain completely unique to their user/producer.



Figure 4. Fish-sandwich vendor in Karaköy. Photographed by Nur Horsanali, 2017

Materials and problems are also recurring in practice; a material can solve different types of problems or a certain problem can be solved by different types of materials. For example, in a street in Eminönü, we see that plastic fruit crates are stacked and taped on top of each other (figure 5). Although the production method used here is the same as that of the fish-sandwich vendors that we previously encountered in Karaköy, the answered problems are different. The owner has produced this to prevent cars parking in front of his shop; he tells that he had previously placed plastic cones here but cars continued to park regardlessly and even broke the cones. He adds, even if the plastic vegetable crates were broken, he would rebuild it and replace it easily. We observe that the problem of cars parking in front of the shops is a common issue through the context of Istanbul and has been attempted to be solved by various methods and materials through the city: building wooden structures, taping cardboard boxes together or producing a concrete object (figure 6). This taps into the wider discussion of regulations on street and sidewalk use, and the territorial reclaiming of such space by individuals, but that deserves a separate study.



Figure 5. Taped plastic crates in order to prevent cars parking. Photographed by Nur Horsanali, 2017



Figure 6. Wooden and concrete structures built to prevent cars parking. Photographed by Nur Horsanali, 2017-2018

These propositions usually emerge from the characteristics of its place and most of the time these objects become invalid when they are displaced. Even small details in these objects contain highly localized solutions. For example, the physical and social features of the bridge specifically inform designs that we encountered on Galata Bridge. Various solutions for keeping the fishing rods fixed on the bridge are derived from the structural features the bridge has. These products are designed as detachable and portable, enabling easy untangling at night, due to the regulations of the bridge.

Another observation from the Galata Bridge is that how a wooden apparatus produced by a local is being reproduced and is now sold on the bridge; and eventually replacing the previous methods and materials used such as fabric, cushion and styrofoam (figure 7 and figure 8). The mentioned object (figure 7), now becomes a commercial product, one that is rooted in the improvisation on the street, evolving towards becoming innovation. Due to its ingenious and cheap nature, it is still widely accessible.



Figure 7. Wooden apparatus used by the fishermen in Istanbul. Photographed by Nur Horsanali, 2017



Figure 8. Previous methods used for fixing the fishing rod. Photographed by Nur Horsanali, 2017

In some situations, the objects that are obsolete can only be redefined as new means to an end, when they are completely decontextualized. These examples often arise as a result of instant inspirations. In these processes, the object used is completely alienated to itself and its primary function, only the physical properties and how these features work remain important for the producer. Shifts and breaches between function and meaning are deepening. Using a construction helmet as a water container for cats, placing a rubber boot under a draining water pipe, using an old toilet bowl as a plant pot are examples of this situation (figure 9 and figure 10). Through this, we also observe that the objects in the street and their methods of recycling and upcycling are parallel to practices that are now discussed and used in the field of product design. Such objects also provide examples of the unimaginable degree that users can stretch a product's affordance (Almquist and Lupton, 2010).



Figure 9. Rubber boot alienated from its primary function. Photographed by Nur Horsanali, 2017



Figure 10. Construction helmets used as water containers for cats. Photographed by Nur Horsanali, 2017

5 Focusing in on a Selection

67 works were extracted from the field research from our sample set. Through this sample, we examined the possible contribution of daily use and daily production on the design. While carrying out this analysis, we utilized know-how from the design field, such as material and detail analysis and representation through technical drawing. This was far from a visual exercise per se. Following suite by ground-breaking representational work by the likes of Atelier Bow-Wow's "Pet Architecture Guide Book" (2002), re-drawing enabled us to 'figure out' how these products 'came to be' the way they did. This was by no means possible through photographic documentation alone. Drawing informed us about production stages, how parts and objects came together in a reversal process.

This analysis process gives way to some sort of deconstruction study of the objects first through freehand drawings for understanding the examples further (figure 11). The materials and tools used, parts consisting of the objects, the problems and needs the objects answers were listed together with these drawings. We carried out this analysis just as serious as looking into designed products. Later on, we produced 3D models and isometric drawings of the examples in the digital context, to better explore and represent them.

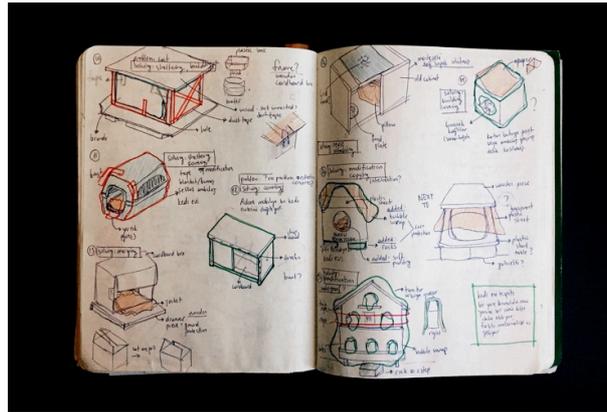


Figure 11. Drawing analyses from the logbook. Illustrated and photographed by Nur Horsanali, 2017

We have mentioned that packaging tape, plastic bottles, wood, and plastic vegetable crates are repetitive materials on the street. The below list provides all the materials used -including the objects that have been utilized out of their original function- in the sample set we have analyzed:

- Packaging tape, electrical tape, nylon rope, rubber rope, rubber strap, zip tie, metal wire;
- Parcel package, cardboard box, cardboard sheet, foam sheet, corrugated board, shoe box, newspaper, felt, sponge, fabric;
- Plastic bottle, plastic jerrycan, glass bottle, milk carton, yoghurt container, paint bucket;
- Nylon bag, nylon packaging material, bubble wrap;
- Wooden vegetable crate, plastic vegetable crate, styrofoam box;
- Wooden slat, wooden plank, wooden sheet, metal sheet, plastic sheet, marble block, paving stone;
- Nail, screw, hinge, angle bracket, hook, chain, padlock, cement;
- Earbuds, coat, wooden rail shelves, dishwashing sponge, trash bin, plant pot, construction helmet, cushion, dresser, plastic stool, mirror, stroller, rubber boot, toilet bowl, suitcase.

The actions, the problems or needs at stake in the emergence of the objects in our sample set are:

- Repairing, fixing, strengthening;
- Securing, attaching, hanging, organizing, collecting;
- Sitting, exhibiting, protecting, sheltering, carrying;
- Extending, coating, merging, adding, filling;
- Recycling, upcycling, reusing, re-functionalizing, adapting, modifying, building, constructing.

Upon continuation of the analysis, we found that the approaches to deal with the material were differentiated by how raw or processed the material was and how instant or considered the action was. This finding also enabled us to identify the points when these products start triggering knowledge transfer and establishing a know-how. Mapping of the findings on a

diagram was useful for overseeing the entire sample set on a single plane and allowing comparisons towards inferences (figure 12 and figure 13).

Our diagram consists of two axes and all objects are analyzed on these two values. *The material axis* gives information about how raw or processed the end object is; *the method axis* shows how thoughtful or instantaneous decisions are taken during the production process.

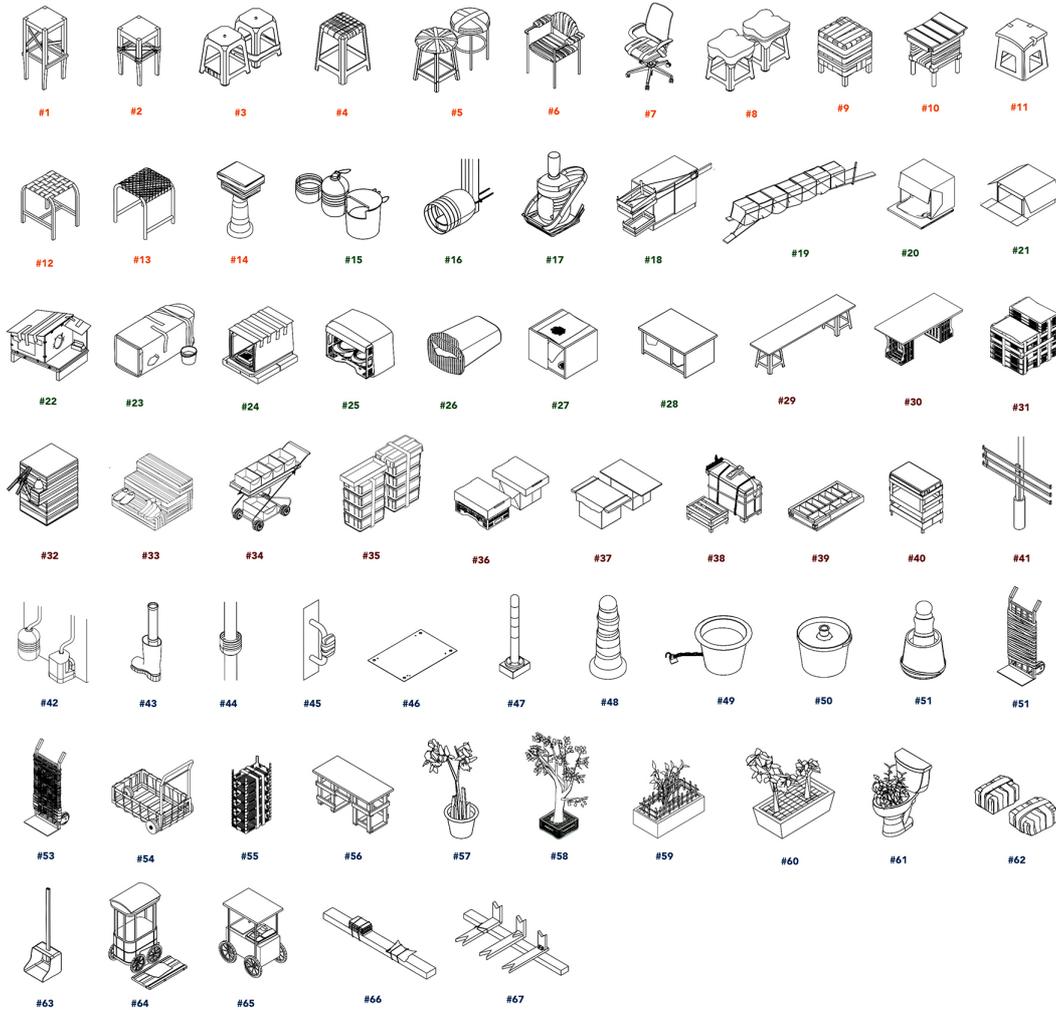


Figure 12. Drawing set of objects. Illustrated by Nur Horsanali, 2017

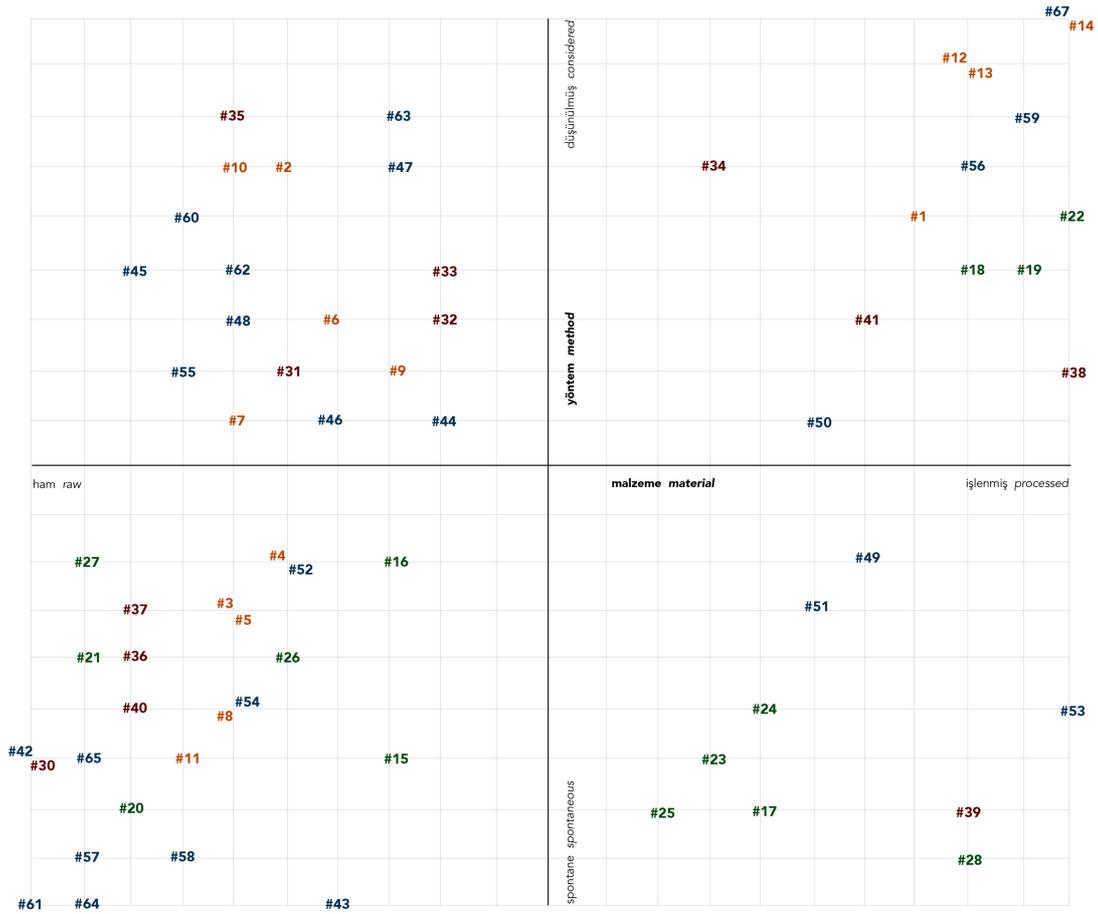


Figure 13. Mapping analysis of the objects on two values. Illustrated by Nur Horsanalı, 2017

After executing the mapping, it was possible to make inferences through analyzing which areas the samples were gathered. For example, objects on the left-hand side of the diagram are commonly seen in various neighborhoods throughout the city. Therefore, we can say that they become part of the urban culture and the urban image. Likewise, since they are frequently repeated in the city, we can suggest that they contain common production techniques and know-how. These objects have also become familiar and normalized by the inhabitants of the city. An example of this is the wooden apparatus used by the fishers at the Galata Bridge (figure 7). We can say that this object has become an important part of Istanbul's urban image. It is likely that most residents of Istanbul know what this object is and what solution it provides when they see it.

The examples on the right-hand side of the diagram are more durable, more permanent, thought-through objects with more complex production processes. An example of this can be the houses of stray cats produced by wood and metal sheets and assembled using hinges and nails (figure 14). The objects that remain in the lower part of the diagram are unique and unusual, usually the results of instant inspirations. Examples, where existing objects are re-functionalized and decontextualized are located in this area. The discarded toilet bowls used as plant pots; or construction helmets used as a water container for cats are in this zone (figure 10).



Figure 14. Cat house built using wood, metal sheets, hinges and nails. Photographed by Nur Horsanali, 2017

6 'Halletmek': An Inventory

As a result of the research process, we have created an inventory employing the form of a design book, based on the sample of 67 objects that we studied through the aspects of context, material, production, repair and modification techniques using related documentation and drawing sets. Selected objects are analyzed and categorized under four main headings in the inventory based on the actions and functions they have responded: Sitting, Sheltering, Exhibiting, Other Utilities.

Sitting category includes stools and chairs encountered on the street belonging to the tradesmen and the seating units produced by street vendors; Sheltering category consists of houses, water and food containers produced for stray animals in each neighborhood by their inhabitants; Exhibiting category includes stands on the street or in front of the shops produced to display or sell goods; Other Utilities category includes objects or solutions other than mentioned such as transport carts, plant pots, parking barriers.

Each spread of the inventory contains specific information for understanding the context of the object and its production stages (figure 15). The general isometric drawings of the products are accompanied by detailed drawings. The materials used are also visualized by drawings. Each object is given a sample number which makes it possible to locate them on the mapping diagram mentioned, and the position on the mapping is shown on the top left corner of the page. Further information on the inventory page are: a short text describing the location where the object is documented, the function or action it meets, a short description of the production process. The photo that shows the product in site is located on the right side of the page.

This inventory combines text from the research process with anecdotes and inferences, mapping and photographs taken during the field research (figure 16). In addition to being an inventory, the book can provide new perspectives on the possible paths that can be taken by the design discipline.



Figure 15. Inventory page. Designed and photographed by Nur Horsanalı, 2017

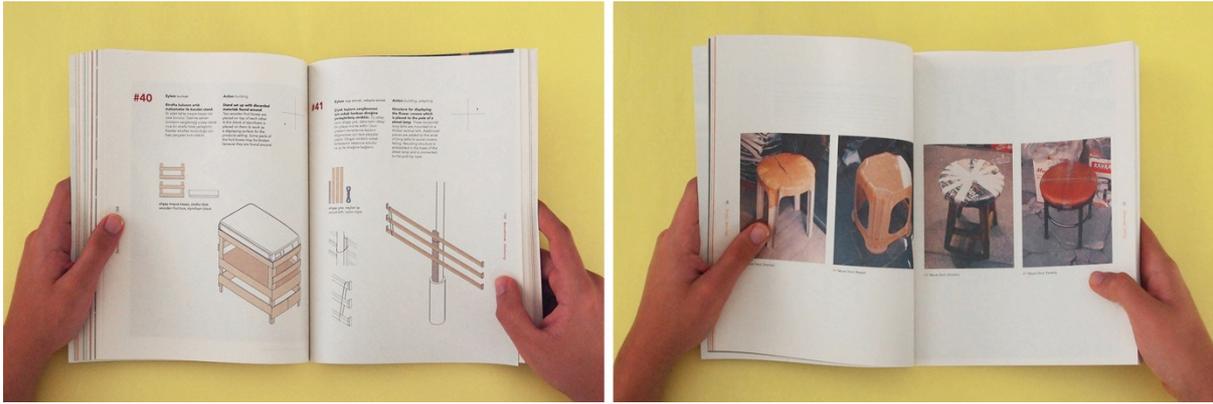


Figure 16. Photographs from the printed book. Designed and photographed by Nur Horsanalı, 2017

7 Conclusion

In this paper, we propose that this instinctively emerging form of design-production that we refer to as 'halletmek' should be made visible and be included in design discussions, despite its contrast to the discipline of industrial (product) design in many ways.

'Halletmek' offers examples of instant and case-specific problem-solving activity, as opposed to the planned and repetitive design practice, through reconfiguration, adaptation, re-assembly and re-functionalizing of existing objects; or by bringing different pieces together to constitute different functions. These examples prove that innovation and novel ideas can also come out as a result of instant, daily activities and usage, not necessarily as a result of a planned activity.

The way these examples handle use of materials can inspire sustainable solutions. Materials and existing objects are reimagined and reused in different contexts and for different

functions posing as cases of recycle, reuse and repair. Their situation-specific nature can contain aspirations for socially engaged design since the needs and the solutions both arise from lack of social infrastructure, prohibitions and desires. Moreover, while the materials used, the joining details, the combination of the different parts provide their own and situation-specific perspective, they also offer new possibilities for a visual language that demonstrates the production process and distinguishes itself from the planned results of design activity.

These practices, we believe, could inspire designers for alternative approaches to designing and making stuff, repurposing materials and objects, as well as demonstrating the potential of improvisational creativity. However, Campbell (2017) claims professional biases might prevent designers acknowledge the potential in these practices. Considering that the area of product design should more carefully look at the solutions from everyday life, we examined the collected examples just as seriously as looking into designed products by utilizing techniques from the field of design such as technical drawing, materials details, etc. The inventory translates this knowledge from the everyday into information for design field. By this way, the potential in these practices, we believe, become easier to recognize and is made available for product design and any other creative endeavors.

It should be noted that our aim at this point is to advocate the inclusion of examples from everyday life into discussions within the design field, rather than proposing absolute new paths for the discipline of product design. When we consider the examples with such an attitude, we propose that designers can learn from fast and primitive solutions in everyday life; and we argue that it is possible to think about the potential contribution and transfer of ideas along with practical details into design culture.

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