preface

In December 8th, 2006, ITU Department of Industrial Product Design organized an event in cooperation with the Finnish Embassy, under the title "Competitive by Design: The Case of Finland". In this event, Mr. Eero Miettinen, the Design Director of Nokia, made a presentation titled "Finnish Design Brand and Nokia". This was our first encounter with Nokia representatives in Turkey as members of staff of the Department of Industrial Product Design. The dialogue which started that day led to our involvement in the Only Planet project of Nokia and this booklet is about the process and the outcome of that involvement.

Reflecting the character of the Department’s graduate program, students from various backgrounds, mechanical engineering, industrial engineering, aerospace engineering, management, philosophy, architecture and interior design were among the disciplines represented in the class along with industrial design.

The task set in this project, which was the identification of trends and categories particular to or meaningful in the local context as they are manifested in objects or culture, created an opportunity for the students and the tutors alike to probe deeper into the local context. Presentations of the research outcomes in preliminary juries created opportunities of self-discovery and reflection. The very fact that Nokia representatives were present in two of these jury evaluations made a big contribution to the efforts of the students to give meaning to their findings. Eero Miettinen, Jonne Harju, Jan Chipchase and Maria Isohanni all participated to various studio critics during the project and have been a source of motivation for the students. Their contributions complemented the efforts of the local project coordinators, Şebnem Timur Öğüt, Hümanur Bağlı and myself.

In other words, experiencing the Only Planet Project has been beneficial and inspiring for all parties involved, both in terms of its outcomes as research results and projects, and in terms of the interactions that we had during the process.

We hope you find the booklet useful and inspiring.

Özlem Er

Associate Professor
ITU- Department of Industrial Product Design
With a history stretching back over 227 years, providing technical education, ITU is strongly identified with architectural and engineering education in Turkey. Since its inception and foundation under Ottoman rule, ITU has constantly led the way in reform movements, and in the latter era of the Republic of Turkey, ITU has assumed pivotal roles in the reconstruction, modernization, and administration of the country. ITU is a state university which defines and continues to update methods of engineering, architecture and design in Turkey.

Department of Industrial Product Design at Istanbul Technical University (ITU) is a leading center in design education and research in Istanbul, Turkey. Established in 1993, the Department has more than 170 undergraduate, and about 120 postgraduate students.

8 full-time members of staff, most with PhDs and international research experience, supported with 10+ full-time research assistants, and part-time instructors from the design practice, and other fields of expertise. The Department offers undergraduate (BSc) and postgraduate (MSc and PhD) degrees; undertakes design research projects; and gives consultancy services to local firms in design and strategy.

The medium of instruction at ITU is bilingual, Turkish and English.

The Department is a member of ICSID and an active participant in international collaboration projects with design schools in the EU and other countries. ITU Department of Industrial Product Design has also strong links to local manufacturing industry and design community in Istanbul, and plays a leading role in the promotion of industrial design in Turkey.
location

The research presented in this booklet was mainly conducted in Istanbul, one of the most inspiring cities in the World, thanks to its accumulation of various cultural heritages for centuries. Having served as the capital city of the Roman Empire (Byzantium), the Byzantine Empire (Constantinople) and the Ottoman Empire (Dersaadet), Istanbul has maintained its role as the economic and cultural center of the region containing Anatolia and Thrace, today known as the modern Turkish Republic.

In 1923, Ankara was chosen as the capital city for the new Republic owing to the strategic role it played during the establishment of its institutions. However, Istanbul with its heritage of centuries and its capacity to blend together all colors of culture, ethnicity, life style and rituals, provides a melting pot in which one can observe a wide range of Turkish culture together with others and the past and contemporary influences.

Istanbul, a city of 5512 km² area and a population of about more than 10 million is a city full of irony blended together to form a whole unrestricted by reality. Due to the immigration to Istanbul from the rest of Anatolia in the 1950s, today Istanbul is divided into regions in each of which one can actually find the representation of a different part of Turkey. One can observe modern skyscrapers in one region of the city, while observing wooden houses, which have become a whole with the ruins of the Byzantine city walls in another part. One can observe people sunbathing near the Bosphorus or people smoking water pipe in a courtyard, people eating sushi or people eating kebab. One can observe art galleries on one side and graffiti on the other. One can listen to a concert in the ruins of a castle or observe people trying to make a place for living in the ruins of another. In the streets of Istanbul one can observe street peddlers, fishing nets, evil eye beads, i-pods, women in minis, women in veils, fortune tellers, praying beads, construction signs, street artists, stained glass windows, miniature paintings, shopping malls, and antique bazaars.

It was not easy to end up with facts about Istanbul because at every point one comes face to face with the versatile character of the city, which makes it difficult to talk about universal facts, but just personal interpretations depending on the angle you observe it from. This booklet presents the results of our observations, the personal composition we created from this huge puzzle and the inspiration it gave us as designers.
only planet

The Only Planet project was realized with the participation of 15 graduate and 2 undergraduate students with the guidance of Özlem Er, Şebnem Timur Öğüt and Hümanur Bağlı, under the graduate course Advanced Design Project I.

The project started with the brief given by Eero Miettinen, the Design Director of Nokia, who defined the process as consisting of two phases. The first phase was a research phase in which we were to observe and document lifestyles, social interactions, attitudes, expressions, values, tastes, and desires that may not exist in any other country or region. The observations were to be made under three categories, namely street, society and culture. The second phase was the product development phase in which each student was to develop a product or concept getting inspiration from the results of the research.

The research phase, which took more than a month was conducted in groups of three or four. Each group documented their observations with photographs or videos and handed in the results for each week for discussion in class. The presentation of the final research results took place with the presence of Nokia representative Jonne Harju.

The research phase was followed by the product development phase in which each student worked individually to get inspiration from the joint research results, except for a group of four students who preferred continuing to work as a group.

During the research phase we were joined for a couple of days by human behavioral researcher of the Nokia Design Team, Jan Chipchase, who also gave two presentations at the University’s conference hall. His presentation on the role of ethnography in informing and inspiring design opened up new frontiers for the students.

In the final presentation of the project, in which we presented our finalized project concepts and models, we were joined again by Nokia representatives Jonne Harju and Maria Isohanni.
brief outcomes

small personal space & pushing boundaries of privacy

The private area a person has, is quite limited in Turkey. Willingly or unwillingly, one has to interact with others in every aspect of his/her life. Privacy is a luxury in a sense that, many people have to live in small houses with large families, in neighborhoods which are actually packed together. Probably also an effect of the Mediterranean culture, people usually assume the merit of pushing the boundaries of others’ privacies.

superstitions & rituals

Turkish culture is a very eclectic one due to the accumulation of different cultures throughout history on the lands we live. There are lots of rituals and superstitions some related to religion, some not, most of which we actually don’t know the origin. Like fortune telling from Turkish coffee, evil eye beads, smoking water pipes, wish trees...some of them are so conventional in daily life for Turkish people that, we get really puzzled to think of them as extraordinary habits and beliefs.

hospitality

The behavior towards guests is a distinctive point in Turkish culture. It is really rude to offend a guest and also very rude to reject somebody who wishes to visit you. It can be said that guests are considered to be kind of sacred. You are to serve the best you have to your guest unreservedly, and the guest should not reject what is served. In some houses there are guest rooms which are actually much more pretty and comfortable than the rooms the host uses in his/her daily life. Although with the effects of modernization, this kind of behavior is less common among young generation, it still preserves its importance for a large part of the society.

short-time life perception

Turkish people have a tendency towards short-term solutions. This is due to many reasons, but probably all related to short time life perception. Because it is hard to tell for how long an existing situation will remain as it is, long time solutions usually appear to be costly and unnecessary. Also due to deficiencies in infrastructure, sometimes people have to find their own solutions instead of waiting for the regular solutions to arrive, such as self mounted antennas in balconies instead of waiting for the cable company to come and install the regular lines. It is enough if it works for the time being, for the future: we can think about it when the time comes.
nomadic culture & mobility

Historically Turks come from nomadic ancestors and the effects of nomadic culture can still be chased in the modern society. The general tendency to short term solutions and the blurriness of boundaries between private and public spaces are probably remainders of the nomadic culture. The peddlers who sell any kind of goods and services from mobile phones to screwdriver sets, from fruits and vegetables to CD’s have an incredible ability to adapt to new conditions, such as selling umbrellas when it is raining and fans when it is summer.

fusion of contradictions

Turkey is geographically and culturally positioned between different poles and accordingly people living here are affected by various influences such as Western modernization and Eastern traditions, conservatism and progressivism, economic conflicts. Istanbul is an extreme case as the city is a bridge between Europe and Asia, comprising people originating from all parts of the country and also outside Turkey.

do it yourself

Hand made stuff like ornaments and lacework are part of our tradition. In the old times this was due to the scarcity of ready made goods but now that most of the population has access to manufactured products, the hand-made, “do it yourself” activity has shifted its role from necessity to optionality. Lately, Turkey has also been affected by the world wide trend of customization, having something specific to one’s self and at this point, tradition comes back into play to give a personal feeling of ownership.

eagerness for interaction

Turkish people love interacting with others and their surroundings: talking, touching, feeling, staring... Although most people are not activists in more general social, political, economic issues; they are extremely sensitive to what is happening in their close surrounding, assuming the merit to intervene in others’ lives. This is also related to the narrowness of personal space both in physical and psychological sense.

personalising public spaces

The boundary between private and public is very blury in Turkey. Especially in more traditional neighborhoods, one can observe people sitting and chatting with their friends in the streets as if in their sitting room. In general we seek the comfort of our home also in public spaces and we do not hesitate to transform the space to serve our private needs.
above visualization demonstrates individual & common research outcomes regarding to participants’ testimonials.
The nationalistic and governmental influence was my first observation in the public area. The worshipping of Mustafa Kemal Atatürk who is a hero in the history of the Turkish Republic; many policemen and Turkish flags on the streets are what you see as you are walking through the streets of Istanbul.

My second observation was in the private area. I tried to observe the private area people created for themselves in public spaces. The personal space people use is very small. To go hand in hand is not something only couples would do and people like to talk, even with people they don’t actually know. And what do they do when they are on their own?

After this working as a group, combining all the pictures and knowledge about the Turkish gestures, we tried to get Istanbul in three A3’s. There are a lot of keywords which you can match with Istanbul amon which “supporting each other”, “male as the dominant figure”, “large family”, “superstitions”, “self found solutions” and “hospitality” are the ones I found most valuable.
“this way you can store double the number of shoes”

One of the Turkish traditions is taking off your shoes when you enter a house. Most likely you will put on slippers. If you are a guest, the host will offer you her guest slippers, which ought to be relatively new. Due to this habit there are always a large number of shoes in the entrance hall of a Turkish house. Turkish people think shoes are very dirty and not to be worn in somewhere you would also place your bare feet. That is why they touch a shoe only if it is necessary.

The existing shoe racks are efficient but not designed, hard to clean and take a lot of space in the entrance hall. I tried to solve all these problems with “shoekabi”.

If you take a stick out off the rack, you can put it in your shoe and place it in the rack again. Also you can easily put your shoe around the stick, if you do not mind touching your shoe. If there are guest and so a larger number of shoes, you can open the rack. This way you can store double the number of shoes.
local observations

I focused on two characteristics of the Turkish culture, which are 'serving for guests' and 'being nomadic'. Hospitality is one of the cornerstones of the Turkish way of life. In every average Turkish home, guests are treated very attentively and it is very important to provide a comfortable environment for the guests.

As for the nomadic culture, the effects of having such a cultural background appear clearly on the streets regarding the peddlers.

“in every average Turkish home, guests are treated very attentively”
“keeping necessary items together for guests”

Departing from the concepts of hospitality and mobility, I came up with the idea of a portable guest box, which is a furniture piece keeping necessary items together for guests such as bed linen, pyjamas, a prayer rug and headscarf, bathing towels, etc. It can also function as a guest bed when opened up.

The idea behind the guest box is that it stays as an item that belongs to the guest during his/her stay and can be moved to anywhere in the house along with the guest, creating a feeling of ownership and mobility for the guest.
As a result of our nomadic culture there are peddlers everywhere and in this way we have access to most of the things we need immediately ranging from food to electronic stuff. Also most services like drinking water supply, LPG supply to homes, are received as mobile services. Clues like these point out that Turkish people like to come up with witty, though convenient solutions.

Observations

Turkish people are also very ambitious in adapting themselves to new technology although they still want to live their traditions as well. This creates new combinations of traditional habits with modernized products or services. I guess that this is about having a confusion of identity; belonging to a completely modernized world but also preserving the traditional values. This is the key concept of my product expressing an element of our multicultural society.
"a new age calendar that is inspired by a Turkish cult object"

Maarif is a new age calendar that is inspired by a Turkish cult object “saatli maarif takvimi”, which is a page based wall calendar including prayer times, daily stories, meal recipes, and even name suggestions for children born that day. Though this calendar has many types, as a traditional object it can be found in almost every Turkish home. Tearing the page of the passing day off, reading the stories behind the page and keeping the ones we like as a memory is a nostalgic habit reminding us of our childhoods.

Inspired by this object, using the high technology, I designed "Maarif: the digital wise calendar". Maarif’s shape is preserved as the original "saatli maarif takvimi" for giving the sense of using the traditional one. But it is totally digitalized.

It has an LCD screen with which you can activate the menus by touching the screen and as in the traditional one, you can see the stories, recipes... on the screen. And the screen is mounted to a printer that allows you to have an instant print out of the page you like so that you can keep it as a remembrance. The LCD screen part can be separated from the printer and it also has a screen on the backside which has a randomly changing story giving the excitement of wondering what is behind.

Wise calendar also functions as a reminder for special days and includes current information like currency exchanges, weather report, breaking news, etc. It has a background tablet to hang on the wall including a dynamic LCD screen which plays the photos you upload (flowers, your lover, anything you want...). The software service can also be adapted to computers or cell phones as well.
"what if more services were provided in public parks"

local observations

Although in our essence, we love to spend time in nature; because of various reasons (lack of time/security/technology) we prefer not to leave our places. We all do go to parks, but only when we find time.

What if more services were provided in parks? If more services were provided in parks, we would be able to work/study in a less stressful environment and get to relax for a while.

The Çim - meaning grass in Turkish, project aims to offer some technology, some comfort, things people like, things they are used to, for everyone who lives, studies, works and gets bored of the hectic Istanbul life. The Çim group members are Aysun Altındağ, Can Güven, Özlem Özkülahçı and Nil Deniz.
çim project

**huhu & takatuka**

Hu-hu is a system that personifies trees in the park. When ordering food, one can say “I am next to the red tree” and the food delivery would come next to the red tree. There are menus and telephone numbers of the partner restaurants and one can swing while waiting, to make waiting more fun.

Taka tuka is a seating unit that you can also use as a table or in different positions. The hole on it has many functions: When carrying one can hold from there, while using as a table one can put his/her cup in, when stacking during nights in open air, a chain would pass through the hole and lock them to Hu-Hu.
çim project

tintin & fişçícik

Tintin is a parasol divided in two parts, providing movement on both sides at the same time. It is stackable in the sandik unit with taka tukas. The pots on the ground have holes in them for implanting tintin easily.

Fişçícik is a specially designed package that the partner restaurants use for the orders made from the park. When the package is opened, it becomes —what we call in Turkish—a ground table. When you finish you can re-pack it and put it near the trash bin.
“sandık is the heart of the system”

Sandık is the heart of the system. It has three parts. The first one is the Çekül donation box. Çekül is the Foundation for the Promotion and Protection of the Environment and Cultural Heritage. Çım’s visitors would donate money to Çekül so that it would be able to plant trees in the parks.

The second one is a recycle-bin for Tetra Pak, the material called “Yekpan”, which we used to build Sandi’dik, Hu-hu and Taka Tuka. As we would be providing raw materials, our partner company would sponsor Yekpan. And the third one is the tea serving part.
During my observations I found inspirational in-between stories; not between people but between our environment and us. I realized that in some cases, the process of doing something tells more than the output. For instance, an inaccurately closed telephone line cover in the middle of the street totally gums up the street lines, but meanwhile produces new forms.

Customization and styling as a “do it yourself” activity is very common in Turkey. Whether your grandmother places a handmade decorative cloth on her TV box, or you knit a case for your laptop computer, it is all about expressing a set of cultural and social experiences through styling. What matters is the output that gives a brief picture of your skills, intellectuality, know-how, telling a story.

The authenticity does not matter actually. All you have to do is following the given patterns. A store selling clothes for women called “Google” in the heart of Istanbul might also be a striking example.
“a sewing pattern to be printed on the inner surface”

Patron Inside is a supplementary product concept. It is basically a sewing pattern that guides the customer to create an outfit for his/her very personal electronic device. It is designed to be printed on the inner surface of the boxes of electronic devices such as mobile phones, laptop computers and pda’s.

Once the right patterns are provided one can easily knit, tie bring together an outfit for his/her electronic device. Improvisations with different materials are strongly advised; especially the cheap cleaning fabrics worth trying. The word “patron” means “pattern” in Turkish and also a synonym of “the boss”.
I could not be sure of my objectivity

Although at the beginning of the research phase, dealing with places and people that are very common and conventional for me, I could not be sure of my objectivity, it became much easier when we started group work, brainstorming with the others. The most exciting moments for me were the times when I came to notice that some things were actually quite extraordinary but normally seemed very common to me because of my cultural background being Turkish.

The number of the mobile sellers, the communicativeness of the people in the streets, people's reaction to the camera, and of course Turkish hospitality were the most valuable concepts for me which contributed to the evolution of my project.
“the scene becomes like Alice's crazy tea party”

My motive for the project was to satirically relate to the situation of women who are generally considered inferior in the society, also approaching critically to the ones who disregard this situation because all the society is actually in a way related to each other.

Even though, at the beginning it was hard to give a simple verbal definition to the concept because the product was highly symbolic, at the end the product appeared to be very conceptual.

Visiting each other's houses has been very common, almost a ritual in Turkish Culture. What I see in this ritual is a duality, a way of impressing the others. Even though I like the people who are coming to visit, for me it is like impossible to communicate with them during the time of the visit. I feel like Alice in the tea party.

The concept of being a “guest” is like a template and when people do not fit into this template, the scene becomes like Alice's crazy tea party. I personally prefer to, at least try to, be who I am and act myself but not another. This project evolved from this point of view, pointing out the navel, the core, the pure. Nothing about ourselves is to be ashamed of, and every part of us should be praised. After all, the moral excellence comes from within us, not from the others.
observations

The third concept was on public spaces, which I term as personalizing public spaces. People like to sit in front of their houses or even tradesmen sit in front of their shops. A chair or just a piece of newspaper is enough to personalize a street to rest or relax. It is also usual to hang out the laundry between buildings.

A last concept was on Turkish hospitality. I observed the attitudes of Turkish people towards their guests. Turkish people try to serve their best food with the best kitchenware to their guests, and they also use more ornamented or handmade objects when guests come to impress them or just to look better, cleaner, tidier, and nicer.
"ornamented glasses that are suitable to serve for guests"

My project uses the concept of Turkish hospitality. I observed typical Turkish houses, especially the ritual of welcoming and serving guests. Turks like everything to appear nicer than they normally are when they are with their guests. They give importance and take care of their guests in their houses. To point out and give a bit thought to this behavior, I developed a conceptual product that turns ordinary kitchenware to stylish ones.

I designed decorative plastic strips that are flexible to adapt any shape of glass. These strips are to be sold as sets in special boxes. They can be washed and stored to be used more than once. There will be different patterns on the strips. For example, gold or silver patterned strips are designed for tea glasses and colorful patterned strips are designed for cold beverage glasses that can be used at party organizations.

The aim of the project is to transform ordinary plain glasses to ornamented stylish glasses that are suitable to serve for guests.
anything is an excuse for conversation

As a result of the research phase carried out as a group, we classified our findings about Turkish culture under 6 categories/keywords: Fusion of contradictions, Eagerness for interaction, Mobility, Personalizing public spaces, Short-term life perception and Importance given to the other.

My project relates to Turkish people's eagerness for interaction, loving to talk, chat, touch, feel, see... Anything is an excuse for conversation. There is conversation anytime, anywhere, anyway.

In Turkish culture there are special activities that are done actually for the sake of conversation and interaction that they provide, like drinking Turkish coffee and having your fortune told from the coffee afterwards, smoking water pipe and chatting, playing backgammon for hours and talking, having raki and fish to accompany the conversations that you are after. Besides, people are curious about everything and they want to know, learn about anything, about others' lives even if it is none of their business. We live in narrower personal spaces compared to many western cultures, we are more comfortable about touching each other, hugging, kissing.
“a digital album with flexible screen”

My project originated from the concept of eagerness for interaction. Besides this character of eagerness for interaction, family, friendship, family values and sharing are very important for Turkish people. When I thought about the mediums that allowed me to have warm interactions with my family and friends, I thought about the photo albums full of family and personal pictures. Unfortunately they remained in the past.

Nowadays we do not use them due to the emergence of the digital age. Instead of sitting in a couch next to each other and spending hours looking at pictures and talking; now we only share our pictures with each other through mails or show each other our pictures through the virtual atmosphere of computers. I wanted to bring out the cozy and warm atmosphere of the old albums in this digital age and created a digital album with totally invisible technology that will allow people to look at their pictures and interact, sitting in a couch next to each other, chatting for hours, just as they did with the old photo albums.
In the process of research I came across and focused mainly on two keywords about our culture. The first one is being superstitious. If you ask any Turkish person he/she will definitely have or at least had before an evil eye bead on him/herself. Or there isn’t anyone, who has not listened to his future according to the rests of his/her Turkish coffee. Lots of people carry necklaces with praying letters, etc. So we can say that Turkish people tend to have superstitious elements in their lives.

local observations

They want to be protected in a passive way or be aware of their faith in order to protect themselves. Secondly I have seen that we Turks always push the boundaries of privacy. We get involved with others’ issues, problems, fights, etc. and we also expect other people to get involved with ours, we want them to give us a hand. In other words, my key points were superstitions and getting involved with others in public.
“the evil eye turns into the protector eye”

In my project I wanted to go more universal, design a universal object with reference to Turkish cultural elements. Evil eye beads were the main point in my concept. But here, they do not supply only a passive protection, moreover they become more active. Evil eye beads turn into “protector eyes”, which are some kind of a navigating, recording, alarm device.

They are supposed to be used on universal issues, like sexual harassment or lost children. In semi criminal sexual harassment situations we can signify our discomfort by alarming our protector eye, which threatens the harasser with the probability that other people will get involved to help the victim. And if the incident continues further, we can record and simultaneously inform the related foundation about the harassment and call for their help.

In the second scenario, we put the protector eye on our child’s cloth like a regular evil eye bead and if he/she gets lost, for example in a shopping mall, we can call the device via our mobile phone and find his/her navigation.
güneş kocabağ

having rituals around you gives a nostalgic feeling of belonging

As a result of the research phase the most interesting concepts for me were the blurring of boundaries between private and public spaces and the rituals we have in daily life. The blurring of boundaries can be thought of as both in physical and emotional sense. Houses can extend into the street or the street can extend into the house even if you want it to or not. This can be a negative thing if you value your personal space, but sometimes can also feel good to be not isolated but embraced by the city.

local observations

For the latter, namely daily rituals, for me it is mostly what establishes the link between the present and the past, in some cases even the future. There are many things that we do without actually knowing why we do them, like looking into coffee cups to read our fortune, putting evil eyes at our homes, tying pieces of clothes to the trees. We do them just because we have the intuition that, that is what we are supposed to do. Even if you do or do not believe in or practice these kinds of rituals, having them around you gives a nostalgic feeling of belonging to a society of moral values.
“a modern wish tree in the form of a domestic product”

The source of inspiration for the wish box lamp was the concept of a wish tree. Tying a piece of cloth to a tree is an ancient ritual which can be found in many oriental cultures. Departing from this concept, the wish box lamp offers its user a modern version of a wish tree in the form of a domestic product. In the rush of our daily lives, we do not have the opportunity to stop to remember our intimate desires, wishes, plans, people we love or hate, our relations, memories.

The wish box lamp offers a means to store these and reveals them to its user every time the user interacts with the lamp.

The wish box lamp is a personal object; it has to be personalized in order to make sense. The user is provided with translucent sheets of paper cut out in the shape of a projected cube and s/he is expected to fill these sheets of paper by drawing, writing, painting, taking print-outs over them. And then the sheets are built into cubes that serve as diffusers for the light sources. In the end a warm and personalized atmosphere is created with the light passing through the paper cubes weaving visual surprises.
going out for fishing is similar to meeting at a coffee house

\[\text{local observations}\]

Fishing culture in Istanbul is also similar with the “Kahvehane” culture. Kahvehane is a coffee house for men that looks like a cafe but is different because it is not common to see women there. Men from different places go to these coffee houses to meet friends and play games such as cards or backgammon. Thus, going out for fishing is similar to meeting in a coffee house in the sense that it provides a means to meet people and spend time together for most of the men.

During the research phase I was very surprised with this discovery of the numerousness of people going seaside for fishing in Istanbul, and as a result I decided to design a kit for these people.
"extending the opportunities during fishing time"

I decided to design a kit or in other words a companion for the people who go to the Bosphorus for fishing. In the research phase I tried to find out the needs of the potential users and other possibilities to extend their opportunities during fishing time. After my observations I decided to design a kit for beginners. The people from middle to upper class who decide to start fishing would buy “rastgele”. Also more professionals would buy rastgele as it serves their needs in a compact way. Rastgele means ‘Good luck during your catch!’ in Turkish. One of the most important points of the concept is customization.

Rastgele is the basic part of one set and it can be customized with standard parts according to personal needs and situations. As a beginner, rastgele is enough but after some time as the user would improve his fishing skills he would also improve his companion with supplementary parts. It has a special part for fishing tools, a bucket for water and caught fish, a special part for personal belongings and an isolated part that can keep food or drinks fresh. As all the materials are in a compact box they can be carried around easily. Furthermore, since it can be improved with standard accessories as the user improves himself in fishing, Rastgele gives the possibility of customization. It has optional parts such as seating units, backgammon, barbecue etc.
local observations

During the research period, we worked as a group of five students and found out six different concepts defining Turkish culture. These were: Fusion of Contradictions, Personalizing Public Spaces, Short-term Life Perception, Eagerness for Interaction, Mobility, Awareness of the Others. I focused on the concept titled “personalizing public spaces” which is related to a common Turkish attitude. According to our observations, Turkish people are generally eager to customize public spaces in terms of their personal needs and aims. They sometimes adapt their personal objects to public spaces in order to perform their personal activities.

In addition, they may sometimes use more than one sitting place, like doubles or more, in public areas or even in public transportation vehicles.

As a result of all our research and observations, we figured out that these behaviors are mainly built on the fact that Turks are definitely seeking the comfort of their homes almost everywhere.

They sometimes adapt their personal objects to public spaces.
“ding is for you, not to miss any chance for sweet snoozes”

Ding is for you, not to miss any chance for sweet snoozes. You can also customize your Ding’s texture with your own design by uploading it to the official Ding website before production. Besides, the official website gives you the opportunity to share your innovative Ding positions with the online Ding community, open to visitors’ comments and also votes. In addition, Ding has a special part called ‘relaxing surface’. It is one of the three spheres, which has some notches on, designed to take your stress away.

Ding is for you, not to miss any chance for sweet snoozes.
either a coffeeshop that goes around the city or just a better way to get home

local observations

Our nomadic heritage is visible in our contemporary life style as well as in our past. Nomadic culture requires a mobile life style. Turkish culture involves mobility like an essence, visible in the realms of everyday life. The concept of 'mobile sellers' is a huge part of our society and our culture. Products and services come to us, like food, beverage, cleaning, second hand products, so on and so forth. Besides the economic advantage of not paying for a particular place, mobile sellers also are eager to “catch” the customer hence they enjoy changing their location according to the potential profit-spot.

So basically my key concept involves how the idea of service-providing meets mobility.
“ambient that turns wasting time into spending time”

The only irreplaceable thing in our daily life in a crowded city such as Istanbul is TIME. Traffic causes a waste of energy and time in such a way that our life is planned upon rush hours in traffic. So to have a home comfort or an office environment or a café to hang around with friends in traffic, ‘seyyar’ provides the ambient that exclusively turns ‘wasting time’ into ‘spending time’. The most time-friendly way of an environment changing experience, ‘seyyar’ allows people to plan their lives considering various ways to get home.

Various companies can hire ‘seyyar’ to have mobile clients (mostly according to the rush hour) and sell their products, which can be drinks, food or even films. A cable-TV company can have a “seyyar” which can be called “seyyar TV”, that enables the customers to reach their destination by watching their favorite TV shows or films. The target client profile is mostly car-owners, so that there would be fewer cars in the traffic, thus less traffic and less gas consumption. In “seyyar”, there would be comfortable couches and wireless internet and the ticket price should be decided according to the service and passenger capacity.
participants

**annalies wisse**

Received her BSc degree from Delft Technical University, Faculty of Industrial Design. At the moment she is working on her MSc degree at the same faculty, Department of Design For Interaction. In between she studied at Istanbul Technical University as an exchange student. Annelies Wisse is mostly interested in information and interaction design. She likes the beginning of the design process; generating ideas and getting information about the target group. Personally, she likes to use her creativity in a more artistic way.

**burçin behram**


**can arer**

Studied mechanical engineering at Yıldız Technical University and received his BSc Degree in 2001. He is currently studying on his MSc degree at Istanbul Technical University, Department of Industrial Product Design. His academic studies focus on the engineering approach to product design. Can Arer will be taking lectures on product design from Staatliche Hochschule für Gestaltung Karlsruhe, Germany in 2007/2008 fall semester as part of the Erasmus Exchange program.

**aysun altındağ**

Graduated from Istanbul Technical University, Department of Industrial Product Design in 2002. Started her MSc degree at the same department in 2006. Aysun Altındağ is one of the founding partners of a very young design office, Omlet Istanbul. She is working on various projects, from lighting to furniture design. She believes in the benefits of attending workshops, exhibitions, fairs and courses related to her job, and uses those experiences in her designs.
Can Güven


Nil Deniz

Graduated from Istanbul Technical University, Department of Architecture in 2001. Attended the Masters Program on Industrial Design at Pratt Institute between 2001 and 2003. Studied at the Denmark Design School’s summer program on Digital Design in the summer of 2002. Nil Deniz has been working as a designer at Demirden Design since 2004 and has recently started the PhD program on Industrial Design at Istanbul Technical University.

Özlem Özkülahçı

Received her BSc degree from Boston University, School of Management on Business Administration and MA degree from Galatasaray University on Marketing Communications Management. She has undertaken graduate coursework at Georgetown University and completed summer certificate programs at Central Saint Martins College of Art & Design and Istituto Marangoni in London. Özlem Özkülahçı is furthering her studies as a doctoral candidate at Istanbul Technical University, Department of Industrial Design.

Etkin Çiftçi

Received his BA degree from Bilkent University, Department of Communication & Design and MSc degree from Istanbul Technical University, Institute of Informatics, Department of Information Technologies in Design. Çiftçi is furthering his studies as a PhD student at Istanbul Technical University, Industrial Design Department and lecturing at Kadir Has University, Department of Communication Design. His research and professional interests are mostly in the domain of media arts, informatics, open source, co-creation and interaction design within a human centric approach. Etkin Çiftçi is the co-founder of "lokal - information architects", an interaction design studio based in Istanbul.
emel Şenalp

Born in London in 1982, was raised in Istanbul. Received her BSc degree from the Department of Astronautics Engineering of Istanbul Technical University and is studying on her MSc. degree in the Department of Industrial Product Design of the same university. Lately, her focus of interest has shifted from technical to artistic through the mediums of photography, cinema and design. She has been working as a subtitle translator for a year and a half, and a design engineer in a mobile accessories company for five months. Emel Şenalp is going to continue her MSc. education in l’École Supérieure d’Art et de Design de Reims in 2007-2008 fall term as an Erasmus student.

ezgi e. yılmaz

Received her BSc Degree from Istanbul Technical University, Department of Industrial Design in May 2004. In December 2006, she got her MSc Degree from the same program. Between June, 2004 and October, 2006, she worked as an industrial designer for an office furniture company in Istanbul. She started her PhD study in January 2007, at Istanbul Technical University, Department of Industrial Product Design. Her academic studies focus on emotional design, measuring emotions in design, user experience, and experience-based design strategies. Ezgi Erdoğan Yılmaz has been working as a research assistant at Kadir Has University, Department of Industrial Design since May, 2007.

fulden topaloğlu

Received her BSc degree from Boğaziçi University, Faculty of Engineering, Department of Industrial Engineering. Fulden Topaloğlu is currently a MSc student at Istanbul Technical University, Department of Industrial Design. Her academic interest areas include design for sustainability, social and environmental issues regarding design and design management and policies. Her non-academic interests are photography, sculpture and modern art.

gamze derinöz

Graduated recently from Istanbul Technical University, Faculty of Architecture, Department of Industrial Product Design. Gamze Derinöz has worked on diverse projects including product and graphic design for SME’s and other firms, where she experienced on furniture, white goods, glassware, textile, display design, etc. In her designs, she is mainly influenced by cultural habits and icons.
güneş kocabağ

Born in London in 1981, moved to Turkey at the age of five. Graduated from the Department of Mechanical Engineering of Boğaziçi University in 2005. Started her MA Degree on Industrial Product Design at Politecnico di Milano in 2005, to which she is still enrolled. Güneş Kocabağ is currently working on her MSc Degree at Istanbul Technical University, Department of Industrial Product Design. Her academic interest areas are use of materials in design, cultural interactions and design anthropology.

gülden malya

Graduated from Middle East Technical University, Department of Industrial Design in 2005. The product named Curves, which she designed in ODTU Mobile Furniture Studio which was sponsored by Koleksiyon Furniture was exhibited at International Milan Furniture Fair, Salone Satellite in 2004. In 2006 she worked as a product designer at the firm Dsign and is still working as a product designer at Tasarımüssü, a company giving consultancy on product design. Gülden Malya has been continuing her MSc degree at Istanbul Technical University, Department of Industrial Design since 2006. Her academic interests are focused on the relationship between sustainability in industrial design education and daily life.

koray özsoy

Graduated from Istanbul Technical University, Department of Industrial Product Design in 2006. He continues his study at the same department as a MSc student and is working as a freelance designer in Turkey. Koray Özsoy is the editor of Designophy - Online Industrial Design Publication. In addition to product design, he has had professional experiences in web design since 1999.

zeynep güngör

Graduated from Boğaziçi University with a BSc degree in philosophy. After two years of work in the field of design, she started her MSc degree at Istanbul Technical University on Industrial Product Design. She completed one semester of her Masters Degree at Politecnico di Milano as an exchange student during 2007 fall season. Zeynep Güngör is currently working at Gaia&Gino on design and product development.
coordination
Prof. Alpay Er, Assoc. Prof. Özlem Er

eut 507 advanced design project

tutors
Assoc. Prof. Özlem Er, PhD
Asst. Prof. Şebnem Timur, PhD
Instr. Hümanur Bağlı, PhD

with contributions of nokia corp. representatives
Eero Miettinen
Jan Chipchase
Jonne Harju
Maria Isohanni

only planet turkey journal

editor
Güneş Kocabağ

graphics, lay-out & design
Etkin Çiftçi

imaged used
ITU department of industrial product design & designers
with additional contribution of Jan Chipchase, Güneş Kocabağ & Etkin Çiftçi

data mining & relational visualization
Etkin Çiftçi, Ismail Rasarci, Güneş Kocabağ & Bengi Turgan

Istanbul Technical University (ITU)
Department of Industrial Product Design
Faculty of Architecture, Taşkışla
34437 Istanbul

t: +90 212 293 1300 - 2332
f: +90 212 251 4895
w: www.design.itu.edu.tr
e: tasarim@itu.edu.tr

ITÜ Department of Industrial Design & Designers
copyright © 2007