

DESIGNING FOR THE NEW GENERATION WORKSPACES:  
CONSIDERATIONS OF DESIGNERS

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CONSIDERATIONS OF DESIGNERS**

submitted by **PINAR ŞİMŞEK ÇAĞLAR** in partial fulfillment of the requirements  
for the degree of **Master of Science in Industrial Design Department, Middle  
East Technical University** by,

Prof. Dr. Halil Kalıpçılar  
Dean, Graduate School of **Natural and Applied Sciences**

\_\_\_\_\_

Prof. Dr. Gülay Hasdoğan  
Head of Department, **Industrial Design**

\_\_\_\_\_

Assist. Prof. Dr. Harun Kaygan  
Supervisor, **Industrial Design, METU**

\_\_\_\_\_

**Examining Comitee Members:**

Prof. Dr. Gülay Hasdoğan  
Department of Industrial Design, METU

\_\_\_\_\_

Assist. Prof. Dr. Harun Kaygan  
Department of Industrial Design, METU

\_\_\_\_\_

Assist. Prof. Dr. Bahar Emgin Şavk  
Department of Visual Communication Design, Yasar University

\_\_\_\_\_

Date: 13/12/2018

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name, Surname: Pınar Şimşek Çağlar

Signature:

## **ABSTRACT**

### **DESIGNING FOR THE NEW GENERATION WORKSPACES: CONSIDERATIONS OF DESIGNERS**

Şimşek Çağlar, Pınar  
M.Sc., Department of Industrial Design  
Supervisor: Assist. Prof. Dr. Harun Kaygan

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Along with the changes in information and communication technologies, working without time and location constraints, which is also called as new ways of working, has necessitated a revision of the physical workspaces. In order to make the new ways of working and the workspaces compatible, creating ‘the new generation workspaces’ has become a common trend. Although the topic has gained an importance in academic studies, none of them have dealt with furniture used in such spaces as an important actor in the creation of physical space. This thesis examines this gap by exploring the designers’ office furniture design considerations for the new generation workspaces with the aim of understanding the associations between office furniture design and new work practices. The fieldwork of the thesis consists of interviews with professional product designers who design furniture for new generation workspaces. Based on the fieldwork findings, four main conclusions were offered. Firstly, designers consider that defining and providing the requirements for new generation workspaces to be compatible with new work practices are under their responsibility. Secondly, designers believe that increasing the creativity of the employees is their duty. Therefore, they shape their product design processes accordingly. Thirdly, by using office furniture design language as a tool, they aim to ensure that the work is perceived as a non-mandatory but a desired activity. And

finally, they aim to manage the bodies of the employees through the office furniture they design to create behaviors, which are thought to contribute to creativity in the new generation workspaces.

Keywords: New Ways of Working, New Generation Workspaces, Office Furniture Design, Product Design Process

## ÖZ

### YENİ NESİL ÇALIŞMA ALANLARI İÇİN TASARIM: TASARIMCILARIN DEĞERLENDİRMELERİ

Şimşek Çağlar, Pınar  
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Bilgi ve iletişim teknolojilerinde yaşanan değişiklikler ile birlikte yeni nesil çalışma pratikleri adı verilen zaman ve mekandan bağımsız çalışma pratikleri, günümüzde, fiziksel çalışma alanlarının tekrar gözden geçirilmesini gerektirmiştir. Yeni nesil çalışma pratikleri ve çalışma alanlarının birbirine uyumlu hale getirilmesi için ‘yeni nesil çalışma alanları’ tasarımlarının gerçekleştirilmesi yaygın bir trend haline gelmiştir. Bu başlık altında gerçekleştirilen birçok akademik çalışma olmasına rağmen, çalışmalardan hiçbiri yeni nesil çalışma alanlarında kullanılan ve bu alanların tasarımında önemli bir rol sahibi olan mobilyaları konu edinmemiştir. Bu tez literatürdeki bu eksikliği hedef alarak tasarımcıların yeni nesil çalışma alanları için tasarladıkları mobilyaların tasarım süreçlerine odaklanıyor ve tasarımcıların ofis mobilyaları ve yeni nesil çalışma pratikleri arasında kurdukları ilişkileri irdeliyor. Tezin alan çalışması, yeni nesil çalışma alanları için mobilya tasarlayan profesyonel ürün tasarımcıları ile gerçekleştirilen röportajlardan oluşmaktadır. Alan çalışması bulgularına dayanarak dört ana sonuca varılmıştır. Öncelikle, tasarımcılar yeni nesil çalışma pratiklerine uygun bir çalışma alanının oluşturulabilmesi için gereken şartların belirlenmesini ve uygulanmasını kendi görevleri olarak görmektedirler. İkinci olarak, yeni nesil çalışma alanlarında, çalışanların yaratıcılık ve verimlerinin artırılmasını, tasarımcılar, kendi sorumlulukları altında görmektedirler ve bu doğrultuda ürün tasarım süreçlerine yön vermektedirler. Üçüncü olarak, ofis

mobilyası tasarımını bir araç olarak kullanarak, çalışmanın zorunlu olmayan, tercih edilen bir aktivite olarak algılanmasına katkıda bulunmaktadır. Ve son olarak, yeni nesil çalışma alanlarında yaratıcılığa katkısı olduğu düşünülen davranış biçimlerinin oluşturulabilmesi için tasarladıkları ofis mobilyaları aracılığıyla çalışanların bedensel pozisyonlarını kontrol etmeyi amaçlamaktadırlar.

Anahtar Kelimeler: Yeni Nesil Çalışma Pratikleri, Yeni Nesil Çalışma Alanları, Ofis Mobilyası Tasarımı, Ürün Tasarım Süreci

To my family

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## TABLE OF CONTENTS

|  |     |
|--|-----|
| ABSTRACT.....                                      | v   |
| ÖZ.....  | vii |
| ACKNOWLEDGEMENTS.....                              | x   |
| TABLE OF CONTENTS .....                            | xi  |
| LIST OF TABLES .....                               | xv  |
| LIST OF FIGURES.....                               | xvi |
| 1. INTRODUCTION.....                               | 1   |
| 1.1 Background.....                                | 1   |
| 1.2 The Aim and Scope of the Thesis.....           | 3   |
| 1.3 Research Questions.....                        | 4   |
| 1.4 The Structure of the Thesis.....               | 4   |
| 2. LITERATURE REVIEW .....                         | 7   |
| 2.1 Evolution of Work.....                         | 8   |
| 2.1.1 Pre-Industrial Work to Industrial Work.....  | 8   |
| 2.1.2 Industrial Work to Post-Industrial Work..... | 10  |
| 2.1.3 Knowledge Work.....                          | 11  |
| 2.1.4 New Ways of Working.....                     | 15  |
| 2.1.5 Summary .....                                | 16  |
| 2.2 The New Generation Workspace.....              | 16  |
| 2.2.1 Virtual Space .....                          | 17  |
| 2.2.2 Social Space.....                            | 18  |
| 2.2.3 Physical Space.....                          | 20  |
| 2.2.4 Summary .....                                | 31  |

|  |     |
|--|-----|
| 2.3 Creativity.....                        | 33  |
| 2.3.1 Individualistic Approach.....        | 34  |
| 2.3.2 Socio-cultural Approach.....         | 34  |
| 2.3.3 Organizational Approach.....         | 36  |
| 2.3.4 Summary.....                         | 43  |
| 2.4 Conclusion.....                        | 45  |
| 3. METHODOLOGY.....                        | 47  |
| 3.1 Research Approach.....                 | 47  |
| 3.2 Research Design.....                   | 48  |
| 3.2.1 Interview Approach.....              | 48  |
| 3.2.2 Interview Design.....                | 50  |
| 3.2.3 Ethics and Consent.....              | 51  |
| 3.3 Sampling.....                          | 52  |
| 3.4 Interview Conduct.....                 | 55  |
| 3.5 Analysis of the Interviews.....        | 67  |
| 3.5.1 Transcribing the Interview Data..... | 67  |
| 3.5.2 The Analysis of the Interviews.....  | 68  |
| 3.6 Summary.....                           | 73  |
| 4. FINDINGS.....                           | 75  |
| 4.1 Design for Conversations.....          | 75  |
| 4.1.1 Hierarchy at Work.....               | 77  |
| 4.1.2 Having a Break.....                  | 92  |
| 4.1.3 Meeting Up.....                      | 93  |
| 4.1.4 Posture in Shared Areas.....         | 100 |
| 4.1.5 Summary.....                         | 105 |
| 4.2 Work as Non-Work.....                  | 106 |
| 4.2.1 Domestic Workspaces.....             | 106 |

|   |     |
|---|-----|
| 4.2.2 Playful Workspaces.....   | 113 |
| 4.2.3 Exercise at Work.....   | 118 |
| 4.2.4 Summary .....   | 125 |
| 4.3 Autonomy at Work.....   | 125 |
| 4.3.1 Posture.....  | 128 |
| 4.3.2 Mobility.....   | 131 |
| 4.3.3 Time Management .....   | 139 |
| 4.3.4 Summary .....   | 143 |
| 4.4 Control in Workspace.....   | 143 |
| 4.5 Privacy at Work .....   | 148 |
| 4.5.1 Need for Privacy .....  | 149 |
| 4.5.2 Privacy for Concentration .....                                     | 154 |
| 4.5.3 Panels for Creating Isolation .....                                 | 158 |
| 4.5.4 Summary .....   | 164 |
| 4.6 Summary.....  | 165 |
| 5. CONCLUSION .....   | 167 |
| 5.1 Overview of the Research .....  | 167 |
| 5.2 Prominent Conclusions .....   | 168 |
| 5.2.1 Design Considerations for the New Generation Workspaces .....       | 168 |
| 5.2.2 Roles and Responsibilities of Designers .....                       | 173 |
| 5.2.3 Intervention of Designers into the New Generation Workspaces.....   | 178 |
| 5.2.4 Designers as Ideal Knowledge Workers .....                          | 182 |
| 5.3 Limitations of the Study and Recommendation for Further Research..... | 182 |
| REFERENCES.....   | 185 |
| APPENDICES .....  | 195 |
| A. INTERVIEW GUIDE (IN TURKISH).....                                      | 195 |
| B. CONSENT FORM.....  | 199 |

C. INTERVIEW QUOTATIONS.....201

## LIST OF TABLES

|   |     |
|---|-----|
| Table 2.1 Factors affecting employee creativity.....            | 43  |
| Table 3.1 Participant information.....                          | 54  |
| Table 3.2 Discussed products.....                               | 59  |
| Table 5.1 Furniture types in the new generation workspaces..... | 169 |
| Table 5.2 The furniture and the reflected aspects .....         | 171 |
| Table 5.3 Differentiating new work from old work.....           | 173 |
| Table 5.4 Informal work postures .....                          | 180 |

## LIST OF FIGURES

|  |    |
|--|----|
| Figure 2.1 Different workspace types and supported work practices based on Duffy's (1997) distinction..... | 24 |
| Figure 2.2 Interpolis Building Interior Design.....  | 26 |
| Figure 2.3 Interpolis Building Interior Design.....  | 27 |
| Figure 2.4 Interpolis Building Interior Design.....  | 27 |
| Figure 2.5 WeWork London.....  | 29 |
| Figure 2.6 WeWork London.....  | 30 |
| Figure 2.7 Impact Hub İstanbul.....  | 30 |
| Figure 2.8 Kolektif House.....   | 31 |
| Figure 2.9 Workinton.....  | 31 |
| Figure 2.10 Csikszentmihalyi's systems model of creativity.....  | 35 |
| Figure 3.1 First cycle of topic coding.....  | 70 |
| Figure 3.2 Second cycle of topic coding.....   | 71 |
| Figure 3.3 Multiple codes.....   | 72 |
| Figure 3.4 Code categories.....  | 72 |
| Figure 4.1 'Frame'.....  | 85 |
| Figure 4.2 'Massive'.....  | 85 |
| Figure 4.3 'Ashbury'.....  | 88 |
| Figure 4.4 'Ashbury'.....  | 89 |
| Figure 4.5 'Picnic'.....   | 90 |
| Figure 4.6 'Picnic'.....   | 90 |

|   |     |
|---|-----|
| Figure 4.7 ‘Picnic’ .....               | 91  |
| Figure 4.8 ‘Pitstop’ (Version 1) .....  | 96  |
| Figure 4.9 ‘Pitstop’ (Version 2) .....  | 96  |
| Figure 4.10 ‘Pitstop’ (Version 3) ..... | 97  |
| Figure 4.11 ‘Pitstop’ (Version 4) ..... | 97  |
| Figure 4.12 ‘Pitstop’ (Version 5) ..... | 98  |
| Figure 4.13 ‘Lea’ .....                 | 99  |
| Figure 4.14 ‘Dama’ .....                | 103 |
| Figure 4.15 ‘Joyn’ .....                | 115 |
| Figure 4.16 ‘Joyn’ .....                | 115 |
| Figure 4.17 ‘One’ .....                 | 117 |
| Figure 4.18 ‘One’ .....                 | 117 |
| Figure 4.19 ‘Pitstop’ (Version 6) ..... | 153 |
| Figure 4.20 ‘Pitstop’ (Version 6) ..... | 153 |
| Figure 4.21 ‘Tun’ (Version 1) .....     | 156 |
| Figure 4.22 ‘Tun’ (Version 2) .....     | 156 |
| Figure 4.23 ‘Isola’ (Version 1) .....   | 161 |
| Figure 4.24 ‘Isola’ (Version 2) .....   | 162 |
| Figure 4.25 ‘Isola’ (Version 2) .....   | 162 |



## CHAPTER 1

### INTRODUCTION

#### 1.1 Background

As a newly graduated industrial designer from Middle East Technical University, I spent three years working as a product designer in various sectors. My last employment was in a mid-sized company that was around for a few decades, producing office furniture. The company was trying to respond and adapt to the changing trends in workspaces and products designed for these workspaces. They were working to create a new sub-brand around their new approach. I was responsible for initial research in these trends and was surprised to see how little they were reflected in the company itself despite being in the same potential target group: white collar workers in creative roles. Being a sole in-house designer for this firm in the middle of this adaptation provided me with an intriguing perspective, which fueled my curiosity for the questions I faced in this research such as how changing work practices affect the designers' considerations for the office furniture they design.

It is a discrepancy that the company does not offer a new workspace to its own employees while trying to design furniture for changing workspace trends. A major part of the discrepancy seems to stem from the separation of domains. Design, product design in particular, is a late comer to the research around new work practices. These practices are heavily investigated within the fields of management and psychology: developments in post-industrial economies and knowledge work lay out the changes in how individuals, groups and organizations work, from industrial revolution through the advent of information and communication technologies

(ICTs). The worlds of work and workspace are changing, and ICTs enable new forms of collaboration that require new physical configurations (Anjum, Ashcroft & Paul, 2004; Edwards & Wajcman, 2005)

Product design is standing in an interesting crossroad in this context. On the one hand, the practice has been more important than ever in the last few decades, due to how products, more than architectural features, have been the prominent space and function generators in workspace design (Laing, 1997). On the other hand, designers themselves are prominent creative workers: they are living through and experiencing the new work and workspace practices first hand, or as in my employment experience, they do not. Either case, designers in the last few decades has been an influence on how new work practices and workspaces are shaped or at least experienced.

This is the reason why I believe it was important to ask questions to the prominent designers in the field who design office furniture: what do they design, and how would they define their designs and intents? After all, new work practices and work spaces are heavily featured in popular media: the Google headquarters in Palo Alto with its colorful, casual and even wacky features became an icon of the changing face of the work environment. There is no shortage of buzzwords around the new work practices: flexibility, productivity, creativity, teamwork and more.

But how do designers, who are creative workers themselves use these buzz words? How do they relate their work, or even themselves as workers of new practices, to these words? After all, the work we do shape our social selves (Edwards & Wajcman, 2005), and in this case of product designers who shape work environments, their social selves may be shaping the work they do. And that is why, I believe it is a worthwhile effort to understand how designers define their understanding of new work practices and new workspaces, through their own work. It is also why, in my last employment, I was appalled to the inconsistency of how as a designer, I was supposed to be the shaper of work through my designs, yet I was

subjected to a different type of work practice and space, with no power of my own. This position of the designer, a type of intermediacy, is what I think gives importance to her own positioning and definitions, hence the topic of my research.

## **1.2 The Aim and Scope of the Thesis**

The new generation workspaces have a considerable amount of coverage in current academic research. The topic is argued mainly in the architecture, management, psychology and sociology literatures. The research conducted on the new generation workspaces discuss the social organizational work environment including employment contracts, managerial issues, work-life balance, the nature, creativity and productivity of knowledge work (Allen, Johnson, Kiburz & Shockley, 2013; Bosch-sijtsema, Ruohomäki & Vartiainen, 2010; Bosch-Sijtsema, Ruohomäki & Vartiainen, 2009; Scarbrough, 1999; Schieman & Young, 2010; Van Echtelt, Glebbeek & Lindenberg, 2006). Although some studies also indicate the physical environment as a factor affecting motivation, productivity and creativity of the employees (Dul, Ceylan & Jaspers, 2011; Elsbach & Bechky, 2007; Vischer, 2008; Xu, Zhang & Nie, 2014), there are very few studies that analyze the physical workspace in detail. In these studies, the architecture of the office building, window view, light, indoor climate, sound, smell, plants, colors, privacy, and furniture are mentioned as the elements of the physical workspace (Dul et al., 2011; Vischer, 2008; Xu, Zhang & Nie, 2014). However, furniture is only discussed considering its ergonomics. No research discusses the relationship between the design of the furniture and the new work practices.

In response to this gap in literature, the aim of this thesis is to understand and analyze the meanings attributed to the furniture and their expected functions in the new generation workspaces. To be able to do that, the opinions of industrial designers and interior designers were gathered and their design process of office furniture for the new generation workspaces was analyzed in detail.

The designers have two different perspectives regarding the area. They design the workspaces, which put the creativity on the center, and they work as creative employees in these workspaces. Moreover, they are the ones who receive the demands and have the final say concerning the design of the new generation workspaces with the products they designed in accordance with these demands. The next section presents the research questions of this thesis.

### **1.3 Research Questions**

In order to accomplish the purpose of the thesis, the main and sub research questions are constituted as follows:

#### **Main research question:**

- What are the meanings and functions attributed by their designers to office furniture in new generation workspaces?

#### **Sub research questions:**

- What features of the work environment are claimed to have an effect on employee creativity?
- What are the changing work practices and how do they transform the physical workspace?
- What is the role of the designers in creating or sustaining the new work practices?
- How do designers associate furniture design with new work practices?

### **1.4 The Structure of the Thesis**

This thesis is composed of the following five chapters;

Chapter 1, *Introduction*, provides a brief introduction to the topics that the thesis covers. The chapter also presents the research questions, the aim, scope and significance of the thesis. Finally, the chapter introduces the structure of the thesis.

Chapter 2, *Literature Review*, presents an overview of the related literature. The chapter aims to provide a basis for the stages of collecting and analyzing the data and eventually the conclusion. It begins with a summary of the evolution of work through time, then continues with introducing new generation workspaces and related concepts, and finally, it presents a discussion of creativity and factors affecting the employee creativity.

Chapter 3, *Methodology*, explains the research design of the thesis. Firstly, the research approach is introduced. Then, the research design including the interview approach, interview design, and issues related to ethics and consent are presented. Following that, the sampling methods and the conduct of the interviews are discussed. Finally, data analysis methods are presented.

Chapter 4, *Findings*, presents an analysis of the data gathered from the interviews. The opinions of the designers about the changing workspaces, new work practices and their considerations in designing furniture for these places are discussed. Moreover, some of the distinct furniture that are designed by the participants for the new generation workspaces are analyzed.

Chapter 5, *Conclusion*, discusses the overall conclusions of the thesis.



## **CHAPTER 2**

### **LITERATURE REVIEW**

This chapter presents three interrelated topics to provide a basis for the field work. As mentioned in the previous chapter, the study investigates how designers associate the furniture they designed for the new generation workspaces with new work practices. Therefore, the evolution of work, the new generation workspaces and creativity are the main topics of this chapter.

The first section discusses the concept of work and its evolution through time. In order to analyze what designers assume about new work practices and to understand their approaches towards office furniture design for these practices, it is first crucial to understand how these work practices evolved to their current states. First, the transformations from pre-industrial to industrial work and industrial to post-industrial work are discussed. Later, the aftermath of the emergence of knowledge work and the aspects of it are discussed, followed by the new ways of working.

The second section describes three dimensions of transformation of workspaces, which are virtual space, social space and physical space. ICT inclusion, flexible approaches to work practices, the evolution of the office and implementation of new ways of working are the topics covered in the subsections. The section presents the context in which designers create coherent furniture designs for new work practices.

The third section presents three approaches for defining creativity, which are individualistic approach, socio-cultural approach and organizational approach. Moreover, the factors affecting organizational creativity are discussed under three titles: individual level factors, social organizational work environment and physical

work environment. This section aims to create an understanding about the role of creativity in the organizational and physical design of workspaces.

## **2.1 Evolution of Work**

The meaning, practices and settings of work have changed through time. This section describes the changes occurring in the world of work in four phases: transformation of work from pre-industrial to industrial, from industrial to post-industrial, knowledge work, and new ways of working.

### **2.1.1 Pre-Industrial Work to Industrial Work**

Edwards and Wajcman (2005) argued that industrialization changed the meaning and the organization of work. The pre-capitalist production was being made in small quantities and for domestic consumption only. After the dominance of industrial capitalism, people started to work on salary compensation in the name of an employer. In the capital market economy, people do not manufacture for their own needs but instead work as workers outside their homes. This transformed the employee's labor into a commodity that could be bought and sold. Thereby, work and social life which have been intertwined before industrialization, got separated from each other.

Casey (1995) claimed that industrialization created new requirements for the work life. Working time is standardized rather than being determined by season or other weather conditions. Moreover, together with these standardized time constraints, new physical requirements concerning the employees emerged. These requirements were defined as 'dexterity and economy of motion and speed' (Casey, 1995, p. 33). In the 20th century, with the invention of the assembly line, these requirements replaced physical strength, which was seen as the essential requirement for industrial work. The assembly line was seen as the representation of industrial work. The tenets of assembly line and therefore, the industrial production, are stated by Casey (1995) as: 'rationality, mechanization, efficiency and standardization, order, constraint and

continuity and the reduction of work to simple specialized labor' (p. 33). The work of the employees on such a line was defined as a form of work that is rigid, mechanical and based on continuous repetitions, which limit the worker mentally and physically. On the assembly line, the physical and mental skills that employees are supposed to have decreased, and the required creativity was fully transferred to the management. Contrary to the pre-industrial craftsmen's work, the planning and implementation were separated from each other.

Besides the changes in production methods, new considerations arose concerning the employees, such as psychology. Edwards and Wajcman (2005, p. 21) discussed that advanced capitalism changed the values of pre-modern life, which were not concerned with economic order but 'status, lineage, kinship and religion'. In contrast, in the industrial economic system, the choices of individuals are made by their own interests; social constraints have little effect on these decisions. Such an atmosphere led psychologists to assess that individuals have more varied needs than what simple economic models assumed. McGregor (1960) suggested that employees' motivation could not be achieved only by financial gain. He attributed this on Maslow's (1943) motivation theory, which suggests that the individual has psychological needs. Those are self-esteem and self fulfilment, and they need to be met after physiological needs. It was claimed that employers who want to get maximum productivity and loyalty from their employees have to meet these various needs (Edwards & Wajcman, 2005)

To conclude, the industrial economy relied on productivity-based factory production. The system regarded employees as machines. Employees' mental and physical abilities and their creativity were reduced to a minimum. Inflexible, mechanical and repetitive work practices have been adopted. Since the mid-20th century, the perception that employees' needs are not merely monetary has begun to emerge, and areas such as human resources, psychology and sociology have shifted their focus to issues such as work psychology and employee motivation. Work is then not only an individual activity but also a social phenomenon which involves 'symbolic representations, meanings, values and interpretations' (Edwards & Wajcman, 2005,

p. 22). It could be claimed that work is a culture in which both employee and employer have the power to affect the process. It was previously stated that the labor became a commodity that could be bought and sold. However, unlike an instant exchange, this requires a long-term relationship between employee and employer (Edwards & Wajcman, 2005)

From the mid-1990s, changes in technology have begun to alter work experience and working systems (Myerson, Bichard & Erlich, 2010). The next section focuses on these changes.

### **2.1.2 Industrial Work to Post-Industrial Work**

Castells (2009) argued that the revolution in information technologies altered the existing economic system and the nature of employment beginning from the late 20th century. He defined the new economy as ‘informational, global and networked’ (p. 77). Being informational means that creating, processing and implementing knowledge are the essential requirements for productivity in such an economy. Being global refers to the global organization of production, consumption and their components, which are ‘capital, labor, raw materials, management, information, technology, markets’ (p. 77). Being networked implies that business networks and global interactions are the groundwork of production and competition in the new economic system. Although the economy has always been formed around information, in the new economic system, information itself is the outcome of the production process. Moreover, Castells (2009) suggested that while the industrial economy is focused on creating economic growth by increasing the output of production, the new economy, which is also known as information economy, is predominantly focused on developing the technology through the production and processing of information.

The changing economic atmosphere together with the new information technologies altered the dominant work practices. Edwards and Wajcman (2005) stated that

factory-based manual work gave way to knowledge-based work. Thus, this new work requires more mental effort rather than physical effort. Moreover, it is claimed that the hierarchy dominating factory production left its place to ‘more open and negotiated networks’ (p. 27). As Castells (2009) argued: ‘At its core, capital is global. As a rule, labor is local’. He indicated that labor and the organizations are dispersed in an international network of communication. Although the workforce is decentralized, the outcome of the process is unified. Different workers in diverse geographies contribute to the development of singular services and products. Moreover, in contrast to factory production where the flow of information was unilateral from management to workers; in new work, the knowledge flows continuously in a global network. As Pyöriä (2005) suggested, such an environment increased the complexity in the production systems and made organizational management more difficult to handle. Therefore, the need for knowledge work and knowledge workers who holds the ability to create and process such knowledge, increased. The concept of knowledge work and knowledge workers are elaborated in the next section.

### **2.1.3 Knowledge Work**

*‘The most valuable asset of a 21st century institution, whether business or non-business, will be its knowledge workers and their productivity’* (Peter F Drucker, 1999, p. 79).

The ‘knowledge work’ was first coined around 1960s by the economist Peter Drucker (1965). Since then, many scholars have attempted to define the concept of knowledge work and the discussion about the topic began to accelerate in 1990s. In his article ‘The Concept of Knowledge Work Revisited’, Pyöriä (2005) reviewed a selection of representative studies since 1962 concentrating on the concept of knowledge work and he concluded that the term is hard to define unambiguously. He suggested that there are two varying approaches to describe knowledge work. One approach is to focus more on the occupational classifications and particular industries

dealing with knowledge. Fritz Machlup (1962), one of the first academics to define knowledge work, was the pioneer of this approach. He stated that ‘for the entire spectrum of activities, from the transporter of knowledge up to the original creator’ are knowledge workers (p. 33). He included occupations that involve routine management of information such as teachers, researchers and clerical jobs. A similar classification of activities based on the occupations was made by Davenport, Jarvenpaa & Beers (1996, p. 54): ‘activities such as research and product development, advertising, education and professional services like the law, accounting and consulting’ were considered knowledge work. However, more recently, some researchers strongly disagreed with the occupational classification approach. Scarbrough (1999) argued that knowledge workers could not be isolated within groups of occupations. He described knowledge workers not by professional groups, but by the tasks they perform. This constitutes the second approach, which is to concentrate more on the type of work. In his own words, Scarbrough defines knowledge work as ‘relatively unstructured and organizationally contingent, and which thus reflects the changing demands of organizations more than occupationally-defined norms and practices’ (1999, p.7)

Besides these two approaches, other definitions made through time emphasized various aspects of knowledge work and the knowledge worker. These are the dominance of formal education over informal education, inclusion of information technologies and the changes in the nature of work, which are mentioned as creativity, flexibility, interactivity, autonomy and the non-routine nature of knowledge work. The definitions emphasizing these issues are presented below.

### **2.1.3.1 Theoretical Knowledge and Symbolic Content**

American sociologist Bell (1976), who is known for his studies on post-industrialism, focuses more on the increasing education of the labor and precedence of theoretical knowledge. Bell claimed that theoretical knowledge, which he clarifies as the ‘the primacy of theory over empiricism’, and symbolic content, which he

defines as ‘the codification of knowledge into abstract systems of symbols’, are the two essentials of knowledge work (1976, p. 20). It could be inferred that symbolic thinking is the theorization and formalization of practice and it requires abstract thinking, which is acquired with formal education. As Pyöria (2005) deduced, formal education is essential because it creates the theoretical basis for interaction and collaboration between experts. Moreover, knowledge workers are expected to build on top of their formal education continuously during their job, which is regarded as impossible without a formal education. Pyöria (2005) discussed that although in theory, formal education and theoretical knowledge are regarded as inevitable aspects of knowledge work; in practice, especially in information technologies (IT) jobs, individuals who get short term training courses are increasingly employed (Hilton, 2001).

### **2.1.3.2 Use of ICT**

The use of information and communication technologies (ICT) is associated with knowledge work. However, Pyöria (2005) argued that ICT usage is not an adequate criterion to define knowledge work. He gave the example of a journalist, a knowledge worker, for whom the use of information technologies is not a prerequisite. For instance, a typewriter would be enough for her to perform her tasks. On the contrary, ICTs such as personal computers could also be used for routine and repetitive data processing jobs. He also suggested that while use of ICT is not a requirement to perform knowledge work, it would be reasonable to include ICT in the definition since there are few examples of knowledge work involving no ICT use.

### **2.1.3.3 Nature of Knowledge Work**

The changing nature of work is emphasized in most of the definitions of knowledge work. Political sciences professor, Reich (1991) emphasized the content of creativity, interactivity and non-routine nature of knowledge work; or with his own words ‘symbolic-analytical services’. According to him, symbolic-analysts’ work involves

identifying and solving problems and strategic brokering. They work in teams in which they develop and criticize the ideas through informal conversations. He implies that it is not enough to have the existing knowledge, it is also required to be able to manipulate that knowledge with creativity. Based on the definition of Reich, Pyöriä emphasized the fundamental aspects of the knowledge worker as collaboration, flexibility and ‘the ability of that individual to act as an interface between new technology and human interaction’ (2005, p.121). Likewise, the definition made Sulek and Marucheck (1994) concentrate on the immaterial nature of work. They stated that ‘knowledge work involves cognitive skills (e.g. typical tasks include planning, problem solving, decision-making) and many frequently require innovation or creativity on the part of the worker’ (p. 5).

Moreover, knowledge workers are autonomous employees who are able to determine their workflow; therefore, knowledge work is regarded as unstructured (Sulek & Marucheck, 1994). It could be inferred that cognitive processes and the non-routine nature of work are the dominant themes in knowledge work as it is included in several definitions (Frenkel, Korczynski, Donoghue & Shire, 1995; Winslow & Bramer, 1994; Choi & Varney, 1995). However, Pyöriä (2005) argued that non-routine processes could not be claimed as a defining characteristic of knowledge work since there are plenty of routine processes, such as data collection by an academician. Instead, non-routine problem solving and formal education separate knowledge work from traditional work and routine IT jobs.

To conclude, although the first attempts to define knowledge work were focusing on occupational classifications, more recent approaches focus more on the type of tasks performed. Knowledge work is alleged to require theoretical knowledge, to be able to communicate with the experts and to be able to accumulate knowledge. Moreover, the inclusion of ICT was also considered as a requirement to perform knowledge work. Apart from its requirements, the aspects of knowledge work were also discussed. These aspects are being immaterial, non-routine, unstructured, autonomous, informal, collaborative, interactive, non-hierarchical, flexible and

creative. New ways of working which are defined as an attempt to make knowledge work and workspace compatible with each other are the focus of the next section.

#### **2.1.4 New Ways of Working**

The sections so far presented the evolution of work from routine, manual work to non-routine knowledge work through time. The proliferation of the knowledge work has led to the emergence of new ways of working. It could be argued that new ways of working are consciously and systematically implemented to prepare the ground for the knowledge work, and therefore encourage the adaptation of creativity to the business world.

Kingma (2018) defined the term, new ways of working (NWW), as a new workspace and organizational design concept that arose in Netherlands around mid-1990s. NWW are stated as non-traditional practices, settings and locations of work that are enabled and supported by ICT (Gorgievski, van der Voordt, van Herpen & van Akkeren, 2010; van der Voordt, 2004). Ruostela et al. (2015) argued that NWW are not a singular approach but a set of approaches to design work practices to better comply with the required tasks or activities for knowledge intensive organizations. They also suggested that NWW could be assumed as a term to cover every organizational improvement that companies perform on an ongoing basis. However, NWW refers to ‘comprehensive redesigning of work settings and practices’ in order to satisfy the requirements of the knowledge work (p. 384). Kingma (2018) stated that the novelty of these changes includes not only the technological aspects but also the integration and commodification of technology and architecture, thus creation of new social spaces. These changes are claimed to enhance efficiency, effectiveness and they better comply with the necessities of information age. Bosch-Sijtsema, Ruohomäki and Vartiainen (2009) suggested that the transformation occurring in the work space is three dimensional: virtual, social and physical. The changing virtual, social and physical work spaces are elaborated in the next section.

### **2.1.5 Summary**

To conclude, in the first section, the transformation of work from pre-industrial to industrial work was presented. The changes in the concept of work were mentioned as the separation of work and social life, the mechanization of work and the reduction of skill and creativity of the employees. Besides, with the changing nature of work, the rise of the importance of employee psychology was emphasized. The second section demonstrated the change from industrial to post-industrial work. Together with the revolution in ICT, the new economic system concentrated more on production of knowledge rather than production of goods. This transformed the dominant work practices from factory-based manual work to knowledge-based mental work. Moreover, the globalization of work was also mentioned. After that, the concept of knowledge work was presented. Two requirements were mentioned for knowledge work. The first one was argued to be the formal education, in order to build a theoretical knowledge for interacting and collaborating with experts and for accumulating knowledge. The second one is the inclusion of ICT in the work process. On the other hand, the nature of knowledge work was described as immaterial, non-routine, unstructured, autonomous, informal, collaborative, interactive, non-hierarchical, flexible and creative. Finally, new ways of working are defined as an approach to align knowledge work with the workspace. The approach includes the changes in work practices, organizational design and the physical work environment. As mentioned at the end of Section 2.1.4, Bosch-Sijtsema et al. (2009) argued that the transformation of the workspace occurs virtually, socially and physically. This is the subject of the next section.

### **2.2 The New Generation Workspace**

The integration of the new ways of working approach into the workspace constitutes the new generation workspace. The aim of this integration is to create compatibility between the workspace and immaterial, non-routine, unstructured, autonomous, informal, collaborative, interactive, non-hierarchical, flexible and creative nature of

knowledge work. The transformation of the workspace is presented in three dimensions. Firstly, virtual space, then social space and finally physical space are discussed.

### **2.2.1 Virtual Space**

Virtual space refers to the ICT tools and platforms that knowledge workers communicate, share and collaborate through, which are email, video-conferencing, shared calendars and documents, instant messages, mobile tools and social network services (Bosch-Sijtsema et al., 2009; Ruostela et al., 2015). The virtual work activities on the other hand, are stated by Kingma (2018) as chatting, making appointments, arranging meetings, document writing, researching on the internet, searching for prospects, using the central database and updating it, analyzing the data, making presentations and administrative tasks. Moreover, he argued that digital technologies facilitated the separation of ‘the content of the work and the shape of the workspace’ (p. 15).

Leclercq-Vandelannoitte & Isaac (2016) mentioned three waves of work virtualization that progressed in the past two decades. The first wave that began in the 1980s and became widespread in the 1990s has enabled the possibility of working remotely with the introduction of personal computers and the development of electronic mail. The second wave that emerged in the 2000s is based on the development of mobile technologies. These enabled team work on a global scale and thus supported remote and mobile work by eliminating the spatial and temporal constraints of work. The third wave is claimed to be embodied within the proliferation of the ‘coworking spaces’ (see Section 2.2.3) by means of information and communication technologies that enable employees to work flexibly. This wave represents a broader trend in which work does not require a private or personal space such as an office or home.

In brief, virtual space made work independent from time and location, enabling flexible work arrangements. The next section discusses the social space, in which flexible work arrangements are presented under two titles: organizational flexibility and employee flexibility.

## **2.2.2 Social Space**

Social space was defined by Vartiainen et al. (2007) as cognitive constructs, thoughts, beliefs, ideas, and mental states that employees share. Ruostela et al. (2015) argued that managerial practices and organizational culture are expected to support flexible work arrangements in order to create an effective social space. Flexible work arrangements include organizational flexibility and employee flexibility which are presented below.

### **2.2.2.1 Organizational Flexibility**

Organizational flexibility is defined as the ability of an organization to acquire increased adaptability for fast changing, competitive economic environment in order to survive (Bal & Jansen, 2016; Dastmalchian & Blyton, 2001; Gibson, 2003; Hill et al., 2008; Volberda, 1996). Bal & Jansen (2016) discussed that organizational flexibility puts an emphasis on hiring or dismissing employees in a flexible manner.

### **2.2.2.2 Employee Flexibility**

Unlike organizational flexibility, employee flexibility prioritizes the employee autonomy rather than prioritizing the ability of organization's adaptability to changing economic circumstances (Hill et al., 2008). Employee flexibility has two dimensions which are time and location flexibility. It is important to note that these two fields are difficult to examine separately. One's presence enables and facilitates the other. Therefore, they are argued together under the topic employee flexibility.

Time flexibility refers the flexible schedules in which employees are free to choose their work hours and days (Gibson, 2003). Location flexibility on the other hand,

indicates the autonomous decision of the employee regarding the location relevant to the task including micro (within the office, see Section 2.2.3.2) and macro (between locations) levels of locational freedom. As mentioned previously, the changes in ICT largely eliminated spatial and temporal constraints of the work.

(Vartiainen et al. (2007) argued that multi-locational work has two meanings. The first one is that employees are able to successively use many places for work related purposes (see Section 2.2.3 for a review of locations). Employees are able to choose a location that better suits their activities, business schedules and their working styles. The second one is that team members are not required to be in the same place to collaborate and they are able to work from distributed places. The common platform where they could meet and collaborate is virtual, enabled by wireless and mobile technologies. It could be said that the ability to work in different physical spaces and to move between them, come together with the autonomy to decide how much time is required for a specific task and the autonomy to allocate this time between tasks.

In brief, cognitive constructs, thoughts, beliefs, ideas, and mental states that employees share constitute the social space. Since flexible managerial practices and the flexible organizational culture are considered crucial to create an effective social space, they could also be classified as social space. These flexible arrangements are presented under two topics which are organizational flexibility and employee flexibility. Organizational flexibility is high adaptability of an organization to changing and competitive work environment. On the other hand, employee flexibility means the autonomy of an employee to decide where and when to work.

The changes in virtual and social space provides a basis for the changes in physical space. Therefore, the next section focuses on the physical space. It presents a brief definition of physical space, the history of office design and the new approaches to workspace design.

### 2.2.3 Physical Space

Physical space refers to all places that a knowledge worker works in. These are the central office, satellite offices, home office, moving places, third places and coworking spaces (Leclercq-Vandelannoitte & Isaac, 2016; Vartiainen et al., 2007):

- **The central office** is the neurological center of an organization where employees from same departments or offices reside.
- **Home offices** are the residences of the employees that they use as a workspace.
- **Satellite offices** are alternatives to home offices for reducing the commute time while preventing the interference of work, family and leisure. Such offices are usually physically remote from the central office but closer to employees' homes.
- **Moving places** are defined as places the employees work while commuting or traveling. These are cars, trains, taxis, trams, planes, ships, bicycles and any other vehicles used for transportation. Most of the moving places are public and they do not belong to the employee or the employer.
- **Third places** are defined as short-term and transitional places to work. These are hotels, cafes, conference sites, public areas and lounges at airports, rest and service areas. In other words, these places are 'instant offices' where employees can drop over and work (Harrison et al. 2004).

Due to the nature of knowledge work (see Section 2.1.3.3) and inclusion of ICT into the work practices, physical work space is defined as multiple areas among which an employee could choose a convenient one. This necessitates the reconsideration of the purpose and the design of the offices. Therefore, in order to better understand the changes occurred in office design and to better analyze the characteristics of the new generation workspaces, firstly the historical evolution of the office design is demonstrated, then the new approaches to workspace design are presented in the next two sections.

### **2.2.3.1 History of Office Design**

The section discusses the changes occurred in the office designs between 1950s and 1990s. Laing (1997) presented the historical background of the offices in his article ‘New Patterns of Work: The Design of The Office’ as follows.

In the 1950s, the popular type of office buildings in the United States were narrow slab skyscrapers, while in Europe, similar plans were being used in shorter buildings under the title of narrow-depth cellular office. Neither were not considered to be effective in terms of organizational requirements and development possibilities (Duffy & Tanis, 1993). In 1960s, the popularization of fluorescent lighting and air conditioning allowed deep plan buildings resulting in open plan offices. A prominent example was the Bürolandschaft office in Germany, which translates to ‘office landscape’, signaling its similarity to open field landscaping. As open plan office concepts such as the Bürolandschaft gained traction due to their flexibility, designers were customizing office furniture to designate specific functions and spaces. Robert Probst, working for Herman Miller, designed the ‘Action Office’ furniture system in 1964, pioneering adaptable furniture that can be changed based on needs, as well as furniture that can be used as space dividers (Laing, 1997).

In late 1970s, the increasing popularity of open plan offices were met with reactions. The DEGW study carried out for IBM in 1978 criticized open plan offices for not supporting individual requirements such as privacy, identity and control over the environment. In 1980s European companies responded by making entirely custom designed buildings for their operations, including enclosed spaces as well as open ones, with an emphasis on isolation and privacy, under the name ‘combi offices’ (Laing, 1997).

In 1990s, economic recession forced companies to reconsider their office concepts. Costly custom buildings were abandoned in favor of more standardized buildings, with a greater focus on ICT: employees were able to work from anywhere. Designers

were facing the challenge of reducing costs of architectural customization, by embedding multiple functions to office furniture, while embracing the fact that employees would share them with each other (Laing, 1997).

Beginning from 1990s with the revolution in ICT and the rise of knowledge work a new approach which is named as new ways of working began to accelerate. The aim was to create a compatibility between work practices and workspace. As discussed above this approach has transformed the physical workspace. The next section argues the new approaches for the physical workspace design.

### **2.2.3.2 New Approaches to Workspace Design**

The changing nature of work and the ability to work remotely necessitated the reconsideration of the purpose of the offices. Davis, Leach and Clegg (2011) argue that organizations are reassessing their work spaces in terms of how suitable they are for a wide variety of knowledge workers. A transformation is suggested to occur in how employees spend their time, what kind of tasks they engage in and where they prefer to work. Therefore, workspaces are expected to support nomadic, flexible and collaborative activities. As Gillen (1997) commented: ‘Work environments are in a state of transition from something familiar and predictable to something not yet defined, multi-locational, virtual and physical’ (p.62). This could also be named as the flexibilization of workspaces.

There are two approaches to transform the workspace so that it is compatible with the new work practices. These are the implementation of non-territorial workspace and the application of a task facilitating workspace (Davis et al., 2011). It is important to note that these two approaches could be applied together or one by one. In this section, firstly non-territorial workspace, then task facilitating workspace and an implementation case of task facilitating workspace, finally coworking spaces, which are the symbols of the third wave of work virtualization (Leclercq-Vandelannoitte & Isaac, 2016) are discussed.

**Non-territorial Workspace.** Davis et al. (2011) suggested that the first approach is the appropriation of hot desking or hoteling. Both hot-desking and hoteling indicate a non-territorial workspace design in which a workstation is shared by more than one employee (Daniels, 1994). Hot-desking specifically refers to the availability of a workstation for any employee whenever it is required. Hoteling, on the other hand, refers to a workstation that requires reservation for a period of time. Both types better suit highly mobile employees who work in many different places and spend more time outside the office. Furthermore, because it does not require a separate workstation for each employee, it also helps organizations to reduce their office spaces and relevant costs (Davis et al., 2011)

**Task Facilitating Workspace.** The second approach mentioned by Davis et al. (2011) is designing the workspace to fit specific work practices of the employees and their tasks, each space being dedicated to one or more certain tasks, instead of departmental divisions. Blok, Groenesteijn, Schelvis and Vink (2012) stated that in order to better accommodate the new requirements of work, many organizations increasingly implement task facilitating workspaces.

Bosch-sijtsema, Ruohomäki and Vartiainen (2010) claimed that the requirements of the knowledge work could be distinguished as individual and collaborative. Knowledge workers need space to come up with and articulate ideas, reflect on their individual work. They also need space for conversation, interaction, externalization of thoughts and making them accessible to others. In a similar manner, Duffy and Powell (1997) discussed that work is more effective and employees are more satisfied if the characteristics of work complies with the workspace design.

Task facilitating workspace emphasizes collaboration at work. The offices are getting less needed for individual work activities and more needed for collaboration, face-to-face meetings and knowledge sharing (Blok et al., 2012). Davis et al. (2011) suggests that social areas and informal meeting spaces are required to foster informal interaction at work. Informal interactions are claimed to increase collaboration

among employees, within and among teams (Becker & Steele, 1995). Offering multiple areas with different characteristics that could promote the desired interactions are required to achieve this. Similarly, McCoy (2005) argued that providing a variety of meeting areas within close proximity to teams creates opportunities for impromptu meetings and spontaneous interactions encouraging collaboration in teams.

Similar to Bosch-sijtsema et al.'s (2010) classification of knowledge work requirements, which are individual and collaborative, Duffy (1997) uses autonomy and interaction. He suggested four types of workspace design which are named as the hive, the cell, the den, the club considering the amount of autonomy and interaction that a job involves. These are represented in the Figure 2.1. It could be said from the Figure 2.1 that knowledge work continuously requires both high autonomy and high interaction.

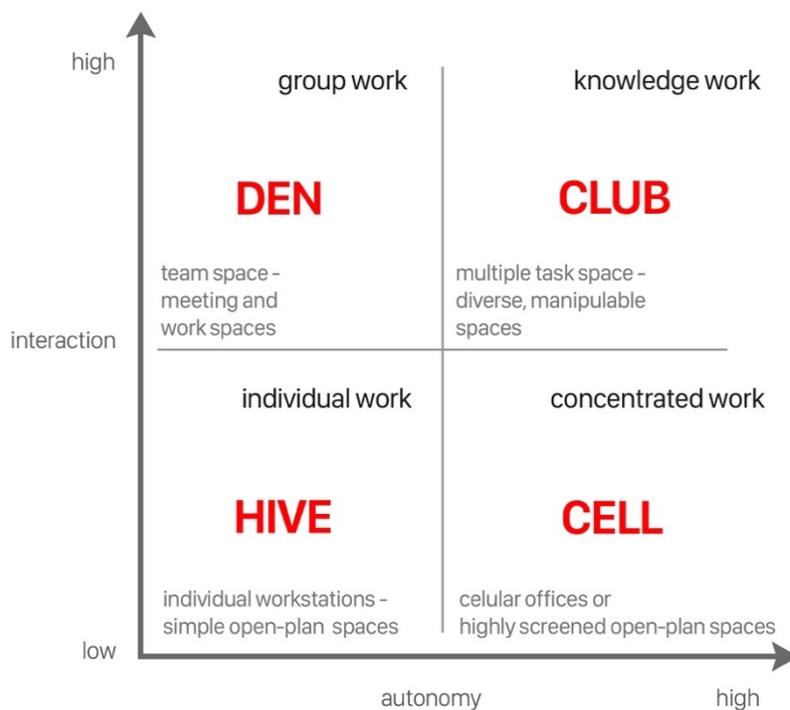


Figure 2.1 Different workspace types and supported work practices based on Duffy's (1997) distinction (Adapted from Davis et al., 2011)

Becker and Sims (2001) argued for the juxtaposition of the open and closed areas. They require a balance in the workspaces. This means that open and closed areas are expected to support both requirements of knowledge work, namely, collaboration and concentration. As Kingma (2018) stated, employees need to decide on their workspace according to the activity at hand. However, he also claimed that the decision of the workspace does not only depend on the activity, it is also subjective based on personal taste and preferences.

In order to illustrate the implementation of task facilitating workspace, the Interpolis insurance company case could be discussed. The design of the workspace of Interpolis was inspired by specific work activities that involves different combinations of individual or collaborative work practices including both physical or virtual work. The task-based areas which are located in the Interpolis building are named: individual cockpits, lounge areas, team tables, silence areas, meeting rooms, comfort rooms, and variety of open workspaces (Veldhoen, 2005). In addition to gathering areas available in individual departments, an additional area called a club house was included for company-wide usage. The club house is a multipurpose area which is open for all staff members to meet, work and eat. All areas are designed to constitute a sense of belonging and identity. Moreover, Kingma (2018) articulated that the architecture agency V&C connected spatial change to cultural change in the office space; within the motto of ‘smart working’ in a ‘smart building’ (Veldhoen, 2005). He also associated this notion with Kornberger and Clegg’s (2004) idea of ‘generative buildings,’ in which ‘function follows form’: creating buildings that generate new functions from their forms, encouraging workers to be ‘creative and passionate’.

The changes made to the physical areas also include the redesign of the intermediary spaces. They were transformed into lounge areas and shared spaces. For example, the restaurant that was previously just a place to eat was redefined to accommodate various work-related activities. Moreover, open staircases were used to integrate the

different floors as a common space. The company building was likened to a city and the transitional areas between floors to plazas (Veldhoen, 2005).

The Interpolis case does not only cover the creation of a new workspace supported with ICT but also a change in the company philosophy. This change involves transformation from a control-based approach to a trust-based approach. The company gave the ability to trust and the responsibility to its employees. Besides the autonomy on where and when to work, employees are also rewarded according to the outputs of their work rather than their presence at the workspace. This implies a changing focus from hierarchical structures to tasks and project roles, and from controlling to coaching. Figures 2.2, 2.3 and 2.4 show the interior design of Interpolis building.



Figure 2.2 Interpolis Building Interior Design. Digital Image. Amy Thompson Design. February 2012, [http://amythompsondesign.blogspot.com/2012/02/interpolis-office-tilburg-erik-veldhoen\\_09.html](http://amythompsondesign.blogspot.com/2012/02/interpolis-office-tilburg-erik-veldhoen_09.html)



Figure 2.3 Interpolis Building Interior Design. Digital Image. Flickr. (n.d.), <https://www.flickr.com/photos/47748104@N00/2930397400/>



Figure 2.4 Interpolis Building Interior Design. Digital Image. Dezwartehond. (n.d.), <https://www.dezwartehond.nl/en/expertise/werkgebouwen>

**Coworking Spaces.** At this point, it is important to note coworking spaces which are also considered as new generation workspaces. As mentioned in Section 2.2.1 coworking spaces are the symbols of the third wave of work virtualization (Leclercq-

Vandelannoitte & Isaac, 2016). Coworking spaces are shared areas where several freelancers or employees working remotely could rent areas for a certain period of time to do their own work. The goal is to remove the sense of isolation that comes from working remotely, and at the same time to meet the needs of involvement in a community and socializing (Garrett, Spreitzer & Bacevice, 2017). Leclercq-Vandelannoitte and Isaac (2016) discussed that these spaces create opportunities for employees who are from different companies or freelancers with different backgrounds and purposes to collaborate. Moreover, they are mentioned as tailor-made ‘third places’ (see Section 2.2.3) in which employees are able to create networks.

Coworking spaces merge two approaches mentioned above. Johns and Gratton (2013) indicated these spaces as being both non-territorial and task facilitating. They also suggested that coworking spaces put an emphasis on autonomy by suggesting several types of areas and giving customers the ability to rearrange the furnishings. Coworking spaces provide opportunities for both collaboration and inspiration of employees from diverse backgrounds, and for individual work tasks (Leclercq-Vandelannoitte & Isaac, 2016). They are emphasized for supplying an open workspace, current technologies and a creative environment by enabling spontaneous encounters (Johns & Gratton, 2013).

WeWork which is founded by Adam Neumann in 2010 in the USA could be given as an example of a coworking space (see Figures 2.5 and 2.6). WeWork provides rental coworking spaces for individuals, freelancers, business people, startups and artists where people are able to organize events and collaborate. Similarly, ‘Impact Hub Istanbul’, ‘Kolektif House’, ‘WORKINTON’ are some of the examples from Turkey (see Figures 2.7, 2.8 and 2.9).

To conclude, the new generation workspaces are defined as the areas that are expected to support the new work practices which are characterized as being nomadic, collaborative and flexible. Moreover, two approaches to create a workspace

that supports the new work practices were presented. The first approach was to implement a non-territorial workspace which is appropriate for highly mobile employees. The second approach was to apply a task facilitating workspace design. The task facilitating workspace puts an emphasis on the successive and continuous need for both individual and collaborative work, due to the nature of knowledge work. Coworking spaces were also discussed as new generation workspaces, which combine both task facilitation and non-territoriality.



Figure 2.5 WeWork London. Digital Image. Office snapshots. 1 November 2017, <https://officesnapshots.com/2017/11/01/wework-paddington-coworking-offices-london/>



Figure 2.6 WeWork London. Digital Image. Office Snapshots. 1 November 2017,  
<https://officesnapshots.com/2017/11/01/wework-paddington-coworking-offices-london/>



Figure 2.7 Impact Hub İstanbul. Digital Image. Girişim Haber. 6 June 2016,  
<http://www.girisimhaber.com/post/2016/06/06/Sosyal-Etki-Agi-Impact-Hub-Istanbul.aspx>



Figure 2.8 Kolektif House. Digital Image. Kolektif House. (n.d.) <https://www.kolektifhouse.co/levent-ofis/>



Figure 2.9 Workinton. Digital Image. Workinton. (n.d.) <http://www.workinton.com/levent-workinton.html>

#### **2.2.4 Summary**

To summarize, new generation workspace was defined as the reflection of the new ways of working approach on the workspace. The transformation of work settings

and practices for better complying with the requirements of knowledge work has three dimensions which are virtual, social and physical.

Virtual space refers to ICT facilitated tools and platforms in which employees could communicate. These are email, video-conferencing, shared calendars and documents, instant messages, mobile tools and social network services. The significance of ICT was mentioned as eliminating the spatial and temporal constraints of the work.

Social space was mentioned as cognitive constructs, thoughts, beliefs, ideas and mental states of the employees. Effective social space could be created by supporting flexible work practices. These flexible practices were demonstrated as organizational flexibility and employee flexibility. While organizational flexibility focuses more on adaptability of an organization to fast changing and competitive environment, employee flexibility is concerned with the autonomy of an employee. Employee flexibility has two levels. First one is location flexibility which is the autonomy of an employee to decide where to work. The second one is the time flexibility, which is the autonomy of an employee to decide when to work. These levels are presented together since they enable and facilitate each other.

Physical space refers all the possible places that a knowledge worker is able to work in. These places are listed as the central office, satellite offices, home office, moving places, third places and coworking spaces. The fact that the physical dependence to the office diminished and that employees are able to work in many physical settings have also changed the purpose and physical condition of the workspaces.

First, the history of office design was presented. The transformation of workspace from narrow plan cellular rooms in 1950s to open plan, shared spaces with highly customizable furniture in 1990s, was discussed. Secondly, two approaches to create a new generation workspace were demonstrated, which are non-territorial and task facilitating workspaces. While the non-territorial workspace design offers workstations, which are shared by more than one employee; the task facilitating

workspace design focuses on creating multiple areas facilitating various work practices and tasks of the employees.

It was presented before that knowledge work focuses on planning, problem solving and decision-making; all being creative processes (see Section 2.1.3). Moreover, Section 2.2 looked at how compatibility between knowledge work and the workspace is created. Due to the centrality of creativity to the new ways of working, the next section explores creativity in general and in the workspace context, in order to establish how designers, think about creativity in the workspace.

### **2.3 Creativity**

Over time, the understanding of creativity has changed dramatically. Sawyer (2006) described the transformation of creativity in time through the concept of artistry. The conventional ideas about how the artist works privately, how he has a high status in society, how he has a unique talent and inner motivation to create original work were all shaped during the late Renaissance. Before Renaissance, since the status of non-nobility in Europe was assessed on economic success and the artists had typically low financial incomes, their socio-economic status was considered low. Unlike the contemporary idea about how artists deliver unique messages, they were considered as craftsmen. The concept of nobility being employers, and painters being employees, was established by contracts where the content, details and the deadline of the work were fixed (Baxandall, 1988).

The artists were considered as pure imitators of the nature, not creators of originality (Becker, 2001). Sawyer (2006) discussed that in Middle Ages with the effect of religious thinking in Europe, creativity is associated with divine and supernatural power. The Renaissance transformed the idea of creativity, by changing the meaning of art. The birth of secular art and emphasis on the uniqueness of the individual through humanism revealed that the inspiration and the talent of the artist does not have to be divine. Besides, the orientation towards non-representational art forms

needed new concepts of creativity and art, which are defined as ‘a break with conventions rather than as an imitation of nature, and art was reconceived as a way of experimenting with perception and representation’ (Sawyer, 2006, p. 32).

Since the 20th century, there was a new type of effort to define and even measure creativity within a scientific domain (Sawyer, 2006). The next sections demonstrate the attempts to define the creativity scientifically. Firstly, individualistic approach, then socio-cultural approach, after that the organizational approach are presented.

### **2.3.1 Individualistic Approach**

Psychologists were the first ones who attempted to define creativity in a scientific manner. Since 1950s, many approaches were developed. The first attempts were mentioned as individualistic approaches by Sawyer (2006).

The individualistic approaches tried to explain creativity by separating it into small pieces and by examining these pieces of thoughts and behaviors. They could be defined in two categories, which are ‘personality psychology’ and ‘cognitive psychology’. Personality psychology attempted to explain creativity by defining the personal characteristics of individuals who are considered as creative. However, psychologists realized that creative individuals could not be categorized with explicit stereotypes. After that, the focus shifted from personality psychology to cognitive psychology, in which they concentrated on the creative mental processes rather than the creative individual. As mentioned by Sawyer (2006), individualistic approaches did not consider social and cultural context of creativity. The next section presents the second attempt to define creativity, which is socio-cultural approach.

### **2.3.2 Socio-cultural Approach**

Psychologists have begun to adopt a socio-cultural perspective in the 1980s, as creativity began to be perceived as a complex area that requires the help of other disciplines (Sawyer, 2006). Creativity was considered as not only the product of

individuals but also the product of culture, society and history (Csikszentmihalyi, 1998).

Csikszentmihalyi (1998) claimed that the sociocultural approach consists of three components: person, field, domain (see Figure 2.10). Creativity emerges in a system in which these three components interact with each other. Person is the source of novelty who creates products or processes. Field is discussed as a network of experts who decides whether the product or a process is appropriate and novel to be incorporated in the domain. He also argued that creativity not only depends on the efforts of individuals, but also on how open to creativity the field is. In other words, creativity could only occur if the field is able to recognize it. Domain is defined as a culture that involves symbolic conventions. Csikszentmihalyi (1998) discussed that the domain is a required component of creativity due to the fact that creative modification needs a reference to the current situation. ‘New’ can only be defined in relation to the ‘old’. In order to explain what domain means in this context, Sawyer (2006) exemplified the domain of Western music that includes ‘musical notation, the set of instruments that are manufactured and that musicians know how to play, and the conventions of performance practice for each genre and composer’ (p. 125).

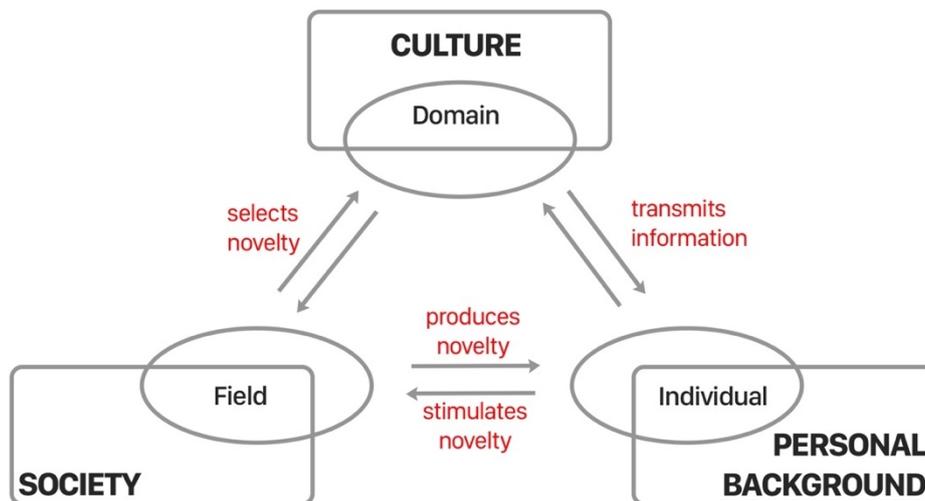


Figure 2.10 Csikszentmihalyi's systems model of creativity (Adapted from Csikszentmihalyi, 1988)

Previous two sections presented two distinctive approaches to define creativity. While the individualistic approaches focus more on creative individuals or the creative processes, the socio-cultural approach concentrated more on social, cultural and historical contexts of creativity. Since creativity is suggested as the hearth of capitalist economy by Joseph Schumpeter (1976), it is important to define creativity in an organizational context. The next section discusses organizational creativity and the opinions of the researchers from the domains of management, organizational studies, psychology, social psychology and architecture on the factors affecting organizational creativity.

### **2.3.3 Organizational Approach**

The economist Joseph Schumpeter (1976) suggested that ‘creative Destruction is the essential fact about capitalism’ (p. 83). ‘Creative Destruction’ refers to the continuous drive for change that constantly consumes the old one and creates a new one. Moreover, Florida (2012) defined creativity as a decisive feature of economic life. Therefore, creativity needs to be discussed in organizational context.

Woodman, Sawyer and Griffin (1993) defined organizational creativity as the ‘creation of a valuable, useful, new product, service, idea, procedure, or process by individuals working together in a complex social system’ (p. 293). They also discussed that creativity of an organization not only relies on the creativity of individual employees but also the networks that they work within collectively.

In the 1950s, unlike the majority who thought creativity was inherited, a group of psychologists argued that creativity could be developed (Parnes, 1993). Beginning in the 1990s, with the adoption of creativity in a wider population as a developable concept, organizations have begun to make intensive efforts to increase creativity in the workspace (Sawyer, 2006). Organizational creativity depends on both individual and team creativity, which are influenced by social and contextual factors (Woodman et al., 1993).

It could be deduced from the related literature that organizational creativity is associated with three factors; which are individual level factors, social organizational work environment and physical work environment. (Amabile et al., 1996; Dul, Ceylan & Jaspers, 2011; Shalley & Gilson, 2004; Woodman et al., 1993). While individual level factors require an understanding of individualistic approach (see Section 2.3.1) to define creativity, the factors in social organizational and physical work environment require an understanding of socio-cultural approach (see Section 2.3.2). The next three sections present these three factors.

### **2.3.3.1 Individual Level Factors**

Shalley and Gilson (2004) mentioned five individual level factors, which are personality traits, specific skill sets, domain specific knowledge, intrinsic motivation and risk taking. Firstly, personality traits were listed as follows: wide scope of interests, being immune to judgement, autonomy, and a consistent positive self-evaluation as a creative person. Secondly, specific skill sets were mentioned: capacity to reflect creatively, develop alternatives and diverse thoughts, temporarily pause judgment, ability to locate, articulate and unify problems, and test solutions. Thirdly, domain specific knowledge, which refers to education, training, experience, and knowledge on the relevant area were stated (Shalley & Gilson, 2004). In Section 2.1.3.1, it was noted that Pyörä (2005) discussed education as a requirement to create theoretical basis for interaction and idea sharing and also to be able to accumulate the knowledge. Similarly, creativity at the individual level requires education in order to increase problem solving abilities and cognitive process of the individuals (Perkins, 1986). Fourthly, intrinsic motivation was mentioned as being a fundamental element of Amabile's (2012) componential theory of creativity (see Table 2.1 in Section 2.3.4). She defined intrinsic motivation as a passion: 'the motivation to undertake a task or solve a problem because it is interesting, involving, personally challenging, or satisfying' (p. 4). Finally, risk taking was suggested as being inherent in the process of creativity because the creative outcome does not

emerge suddenly but requires evolution therefore, the trial and error (Shalley & Gilson, 2004).

Shalley and Gilson (2004) moreover argued that although the individual level factors could vary between individuals, social organizational factors have an impact on the expression of creativity and the motivation of the employees. The next section presents the impact of social organizational work environment on creativity.

### **2.3.3.2 Social Organizational Work Environment**

The second aspect that could be associated with creativity is the social organizational work environment. Dul et al. (2011) aggregated the elements of the social organizational work environment from their comprehensive literature review. These are the challenging job, team work, task rotation, autonomy in job, management, time for thinking, creative goals, recognition of creative ideas and incentives for creative results. Not all these topics are relevant for the domain of this thesis and therefore only elements that can be affected by the physical work environment are discussed further. These are teamwork, management and autonomy.

**Teamwork in workspace:** Sawyer (2006) claimed that a company could not increase its creative ability merely by having more creative employees. According to him, innovations arise from the collaborative actions between individuals and between teams: Various insights coming out of different individuals are required to create an innovation.

Paulus and Nijstad (2003) stated that creative cooperation was a field of research that was ignored until the 1990s. They also argued that it is not possible for individuals to have sufficient knowledge, experience and expertise in the information age we are in. Teams could perform more creativity than individuals. Interaction within a team, with management and even between teams is a necessity for creative processes. Moreover, they suggested a similar opinion with Csikszentmihalyi's (1998) sociocultural definition of creativity that it is a socially defined, process-driven, and

socially valued phenomenon. Creativity requires social interaction to evaluate, implement and transfer the ideas between individuals, teams and organizations. Sharing and transferring ideas contribute to the knowledge base of the other individuals, which later on promote the generation of new ideas.

Paulus and Nijstad (2003) discussed that as team creativity increases, so does the organizational innovation. They claimed that organizations require teamwork to innovate. For instance, Osborn (1953) who is an advertising executive, coined the term 'brainstorming'. He defined brainstorming as a method in which a group of individuals provide multiple ideas spontaneously to offer a solution for a specific problem. He believed that exchanging ideas in a team environment without prejudgments would increase the number and quality of ideas.

Leenders, Van Engelen and Kratzer (2003) discussed that the frequency of the communication is also critical. The exceeding interaction could decrease the creativity since it could result in distractions and lower the cognitive ability of employees. Namely, both over-communicating and under-communicating within the team affect team creativity negatively. Teams function best with moderate levels of interaction.

**Management in workspace:** Secondly, management is claimed as a social organizational level factor. Although management is often correlated with the provided support, encouragement, trust and feedback by the superiors (Dul et al., 2011), this thesis is more concerned with hierarchical structures and informal interactions between superior and subordinates. As Sawyer (2006) suggested, collaborative work, flat hierarchy and openness are the fundamental aspects for business creativity. Therefore, he claims that management should create environments where teamwork can spontaneously develop, which could only be achieved by the invisibility of control from the management. Similarly, Shalley and Gilson (2004) noted that organizations adopt flat hierarchical structures that shift the role of leaders from controlling the day-to-day work of employees, to creating a

supportive work environment for them. A work environment that is not strictly regulated allows employees to be more creative (Amabile et al., 1996). Moreover, it is argued that although a company has many creative employees, a stifling business environment reduces the creative talents of these employees (Sawyer, 2006).

Besides the type of managerial control, the type of interaction in the work environment supported by the management is considered as a factor affecting the employees' creativity. Shalley and Gilson (2004) discussed that not only amount of interaction but also the interaction between individuals with diverse backgrounds affect the creativity of employees.

Such an interaction could be created formally or informally. However, Leenders et al. (2003) suggested that promoting only formal communication could lead to reduced frequency of communication and centralized communication by supporting the hierarchy. On the other hand, the nature of creative processes is claimed to be ambiguous, unstructured and evolving with mutual communication so that it requires more informal interaction. In order to increase the amount of informal interaction, the work environment is suggested to allow employees to encounter spontaneously (Shalley & Gilson, 2004).

**Autonomy in workspace:** Finally, autonomy is argued as an aspect of social organizational work environment affecting employee creativity. Feeling free to decide how the work is done and being able to allocate time are claimed to increase employee creativity (Shalley & Gilson, 2004). Similarly, sense of ownership, the ability to control and the ability to make decisions on work are indicated to increase the creativity in both teams and individuals (Amabile et al., 1996). It is claimed that the autonomous individuals and teams feel more confident about creating new ideas and implementing them and they also feel free to question the existing knowledge in order to enhance it (Leenders et al., 2003). On the contrary, in work environments where the bureaucracy dominates and the decision making belongs to others,

employees are more hesitant to develop new ideas and approaches (Shalley & Gilson, 2004)

This section defined teamwork, management and autonomy as the elements of social organizational work environment. The next section focuses on the elements of physical work environment as factors of affecting the organizational creativity.

### **2.3.3.3 Physical Work Environment**

The last factor associated with employee creativity is the physical work environment. It is important to note that very few studies address the direct effects of physical work environment on employee creativity. Amabile et al. (1996) suggested that ‘physical environments that are engineered to be cognitively and perceptually stimulating can enhance creativity’ (p.249). However, she did not mention any details about what items such a physical environment contains and how they affect the creativity of the employees. On the other hand, Dul et al. (2011) listed the elements of a physical work environment that could possibly affect creativity in their extensive literature review. These are furniture, plants, colors, privacy, window view, light, indoor climate, sound and smell. Similarly, they did not state the specific ways in which these elements affect creativity. Since the scope of this thesis is the product designers’ point of view, only plants, colors, privacy and furniture are considered as relevant and discussed further.

**Plants and colors in workspace:** Plants and colors are discussed together because the purpose of their use and the expected impact of their usage on employee creativity are considered similar. Elsbach and Bechky (2007) suggested that despite the general tendency to choose calming colors to be used in the interior office spaces, such as green and blue, which are believed to reduce stress and therefore to increase productivity; the research conducted in this area presents contradictory results (Elsbach & Barr, 1999; Kwallek & Lewis, 1990; Larsen, Adams, Deal, Kweon, & Tyler, 1998). The same is true for the use of natural plants, which is also associated

with stress reduction. Elsbach and Bechky (2007) interpreted these contradictory results as follows: ‘there is no one-size-fits-all office design that works for every task in an organization’ (p. 96). They argued that color and plant use are important factors regarding employee creativity, but there is no single correct color or plant. Different tasks may have different requirements and the physical environment is expected to adapt according to these requirements.

**Privacy in workspace:** Secondly, privacy is mentioned as a physical factor that could conceivably affect the employee creativity. Vischer (1989) explains privacy as a perception that involves visual, acoustic and conversational aspects. Similarly, Altman (1975) defines privacy as an individual’s accessibility to others and control over space. In the research conducted by Fischer, Tarquinio and Vischer (2004), the criteria for measuring the perceived privacy were identified as: having an adequate space between an employee and colleagues, having an individual workspace, having adequate privacy in the provided workspace, disturbance caused by noise, ability to decide when to speak, being vulnerable to interruptions and feeling at home in workspace. They concluded that employees who identified themselves as successful in their jobs, placed importance on their workspaces affording privacy, using the aforementioned properties. Furthermore, it was claimed that excessive environmental distractions, which are visual exposure, noise level, and foot traffic, could result in decreased perceived support for creativity in the workspace (Stokols, Clitheroe & Zmuidzinas, 2002).

**Furniture in workspace:** The last aspect is furniture in workspace. Although some of the studies classified furniture as a factor of physical work environment that affects employee creativity, no study indicates a direct relationship between furniture and creativity. However, there are studies mentioning furniture design, regarding the ergonomics and its effects on productivity and job satisfaction (Dul et al., 2011; Vischer, 2008; Xu, Zhang & Nie, 2014). For example, Vischer (2008) emphasized functional comfort as an environmental support to increase the productivity of employees. He stated that ergonomic furniture is a tool to support functional comfort

at work. The supportive workspace and thus the highly ergonomic furniture, is associated with more attention given and energy spent for the work, rather than struggling with adverse environmental conditions.

### 2.3.4 Summary

The section presented the approaches to define creativity in three categories, which are individualistic approach, socio-cultural approach and organizational approach. Individualistic approach attempted to define creativity by separating it into small pieces and examining them. First, creative personality and then the creative mental process constituted the area of research in this approach. On the contrary, socio-cultural approach placed creativity in its social, cultural and historical context. Creativity is stated not only as the product of individuals but also the product of society, culture and history.

Organizational approach mentioned creativity as the fundamental feature of economic life. Organizational creativity was discussed as a phenomenon that occurs in complex social systems in which individuals work together to create valuable, useful, new products, services, ideas, procedures or processes. This approach emphasized teamwork as well as individual work. The factors affecting employee creativity were presented under three main headings, which are individual level factors, social organizational work environment and physical work environment (see Table 2.1).

Table 2.1 Factors affecting employee creativity (Items marked with stars indicate the factors discussed in the scope of this thesis)

| <i>Factors Affecting Employee Creativity</i> |   |                                  |
|--|---|----------------------------------|
| <i>Individual Level Factors</i>              | <i>Social Organizational Work Environment</i> | <i>Physical Work Environment</i> |
| personality traits                           | challenging job                               | furniture*                       |

|                               |                                 |                |
|-------------------------------|---------------------------------|----------------|
| creativity specific skill set | teamwork*                       | plants*        |
| domain knowledge              | task rotation                   | colors*        |
| intrinsic motivation          | autonomy in job*                | privacy*       |
| risk taking                   | management*                     | window view    |
|                               | time for thinking               | light          |
|                               | creative goals                  | indoor climate |
|                               | recognition of creative ideas   | sound          |
|                               | incentives for creative results | smell          |

In the scope of this thesis teamwork, autonomy and management are discussed as the elements of social organizational work environment. Teamwork is considered as an important factor for organizational creativity because of its potential to create more knowledge and insight than a single individual could have. It is discussed that management needs to remove hierarchical boundaries, provide an invisible control and support informal interaction in workspace to foster creativity. Autonomy is also mentioned as a factor increasing the employee creativity. Employees' control over their job results in confidence about generating novel ideas and executing them and freedom to challenge the available knowledge.

Colors, plants, privacy and furniture are discussed as the elements of physical work environment, which affect the employee creativity. Since the nature and the requirements of the tasks could vary, the suitable colors and plants also differs. The lack of privacy is suggested to decrease employee creativity. The influence of furniture on creativity did not researched directly. However, ergonomic furniture is argued to affect employee productivity positively.

At the end, it is important to note that measuring the creativity and productivity of knowledge work is a controversial topic. Sawyer (2006) argued that the findings of

the studies about improving the level of creativity are contradictory because of the inability to develop a proper test to measure creativity. The outcomes of the knowledge work are typically non-standard, not directly comparable, in need of time to develop, requiring need of specific solutions for specific problems and in need of evaluation by customers. These result in problematic measurement processes (Bosch-sijtsema et al., 2010; Ruostela et al., 2015). Hence, not only creativity as a performance point is hard to measure, the sources that claim to do that report conflicting insights: most statements are not proven beyond reasonable doubt and they do not have anti-theses.

## **2.4 Conclusion**

The literature review revealed that although there is a number of studies about the new generation workspaces from the perspective of psychology, sociology, architecture and management, there is no research conducted from the perspective of industrial design focusing on the products used in such places. The purpose of this thesis is to fill the gap in the existing literature.

The furniture used in the new generation workspaces has different design considerations from the ones used in traditional offices. As mentioned in Section 2.2.3, the new work practices such as spatiotemporal flexibility and the requirement of autonomy, necessitated the reconsideration of the physical workspace including the furniture used in them. Moreover, as mentioned in Section 2.2.3.2, non-territorial and task facilitating areas that support socialization, communication, co-working, meeting and concentration are emphasized in the new generation workspaces, which therefore require a different approach to furniture design. For this reason, the topics considered relevant with the area of research were reviewed.

The literature chapter first presented the evolution of work to be able to observe the changing nature of work. The new work is mentioned as ‘knowledge work’ which puts an emphasis on cognitive processes including planning, problem solving and

decision-making; all being creative processes (see Section 2.1.3). As an approach to reconcile the work and workspace considering the nature of knowledge work, new ways of working were also discussed in Section 2.1.

The second section focused on the concept of new generation workspace, including their virtual, social and physical transformations. It could be deduced from the literature that the changes in virtual and social space provided a basis for the physical change. The approaches to design new generation workspaces demonstrated to be non-territorial and task facilitating, so that immaterial, non-routine, unstructured, autonomous, informal, collaborative, interactive, non-hierarchical, flexible and creative nature of knowledge work were emphasized.

The last section focused on the concept of creativity. Creativity is discussed as being not only an individual but also a socio-cultural phenomenon. From the socio-cultural perspective, creativity is affected by social and physical work environments in organizational context. In social organizational work environment, the presence of teamwork, interaction between both individuals and teams, an open and non-hierarchical management, and allowing employees to be autonomous are all suggested to increase the employee creativity. Although physical environment was mentioned as a stimulating factor for creativity, very few studies address this issue. The presence of private areas for concentrating and working individually, color and plant usage to reduce stress, and the use of ergonomic furniture to create a comfortable environment are presented as physical factors increasing employee creativity.

In light of what was presented in the literature review chapter, the thesis aims to reveal the relationship between furniture design (as an actor to support desired behaviors or hinder the undesirable ones) and new work practices (see Section 2.1.3). To be able to do that, the research was conducted with professional product designers, who design furniture for the new generation workspaces. The next chapter presents the research design of the thesis.

## CHAPTER 3

### METHODOLOGY

The aim of the thesis is to understand how designers associate the furniture they design for the new generation workspaces with the new work practices. The research delineates the designers' opinions about the changing workspaces, the furniture which are used in them and the interrelations between furniture and the new work practices. In order to gather detailed information, the research investigates the design processes of furniture that are relevant to the new work practices. This chapter presents the adopted methodology and the details of the research process. The research approach, the research design, the sampling method, the conduct of the interviews and the interview data analysis are presented respectively.

#### 3.1 Research Approach

Matthews and Ross (2010) argued that as scientific data divides into two as qualitative and quantitative, deciding which approach to use depends on the research question and the sort of the data to be gathered and analyzed. While quantitative approaches are ontologically and epistemologically positivist, qualitative approaches are interpretivist. In other words, while quantitative approach 'assumes that the social world is real' qualitative approach 'assumes that reality is a social construct' (p. 142).

Qualitative research was defined by Creswell (2014) as 'an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem' (p.71). Gray (2009) suggested that qualitative research is contextual because the data is gathered in a natural and real environment. The characteristics of qualitative research were discussed as coming to contact with the real environment or

setting, to obtain a contextual and holistic view, to comprehend how the actions take place (Miles & Huberman, 1994).

Since this study consists of in-depth inquiries to understand the perceptions of industrial designers about the changing workspaces and work practices and to analyze their behavior while designing products for such places, the thesis has adopted a qualitative approach as the research method.

## **3.2 Research Design**

The data used in the research was collected through semi-structured in-depth interviews with professional industrial designers. The section includes which interview techniques were used and why these techniques were used, and the design of the interview guide.

### **3.2.1 Interview Approach**

Matthews and Rose (2010) argued that as a data collection method, interviews promote the communication between two parties regardless of whether they are conducted face-to-face or via internet or telephone. Interviews were mentioned as a way of enabling the interviewer to convert implicit information to explicit (Arksey & Knight, 1999). Seidman (2006) claimed that in-depth interviews are not conducted to find an answer to a question or to test a hypothesis but to comprehend the behavior of the participants and the meanings attached to them. In addition to that, interviews also enable researchers to ‘access the context of people’s behavior’ so that they are able to understand the meanings of these behaviors (Seidman, 2006, p.10).

Gray (2009) discussed that interview is the best research technique when the researcher aims to broadly explore and analyze the feelings, preferences, values, knowledge, behaviors and attitudes of the participant. He also suggested that interviews are more advantageous in comparison to questionnaires when the subjects are eager to talk about their work. Talking rather than writing makes participants

more comfortable about the issues such as confidentiality and allow the interviewer to clarify the meaning of the questions instantly. Furthermore, dialogues allow both parties to apprehend the nuances and also allow the adaptation and improvisation of the questions by the interviewer.

In this research semi-structured interview approach was used to collect data. Gray (2009) mentioned that semi-structured interviews are suitable when there is a need to investigate the subjective meanings of the concepts and opinions, and to elaborate participants' answers. Considering that the designers are expected to express their opinions as much as possible about the identified concepts and practices, and that the researcher needs to deeply question the statements of the designers, semi-structured interview approach was considered suitable for the research.

All interviews conducted in this study are considered as expert interviews. As discussed by Flick (2009) expert interviews deal with the knowledge and skills of the interviewees in the relevant field rather than dealing with them as a whole person. Therefore, the gathered data represents a group rather than representing a single individual. However, it is crucial to define the 'expert' in this case. Bogner and Menz (2009, pp. 54-55) described the experts and the knowledge they have as follows:

An expert has technical, process and interpretative knowledge that refers to a specific field of action, by virtue of the fact that the expert acts in a relevant way (for example, in a particular organizational field or the expert's own professional area). In this respect, expert knowledge consists not only of systematized, reflexively accessible knowledge relating to a specialized subject or field, but also has to a considerable extent the character of practical or action knowledge, which incorporates a range of quite disparate maxims for action, individual rules of decision, collective orientations and practices of social interpretation.

In the present case the participants are considered as experts since each had a university degree in the relevant areas, which are industrial design and interior design, and at least eight years of product design experience.

Meuser and Nagel (2009) suggested that data collection in expert interview requires general topics, open questions and a flexible guideline. However, the researcher should also ensure that the interview guide does not contain irrelevant topics that would distract the interview from its focus. They also argued that inquiry methods such as questionnaires or heavily structured interviews may encourage interviewees to remain in an official discourse that is previously established in their field. On the contrary, semi-structured interviews with open-ended questions and flexible guidelines push them to improvise and exemplify outside of their established discourse. The interview guide was generated considering the aforementioned issues.

On the other hand, as Meuser and Nagel (2009) stated, in expert interviews, the researcher is expected to have sufficient knowledge about the topic and need to be competent to create desirable results. The information given by the experts is influenced by the competence of the interviewer. For this reason, researchers should pay attention to develop a knowledge base regarding the subjects to be discussed in the interview. This issue was mitigated in this thesis, since the researcher is from the same domain with professional experience. The next section focuses on the interview design.

### **3.2.2 Interview Design**

Before the interviews, in order to cover all the issues in each interview, an interview guide was prepared (Appendix A). As discussed by Gray (2009), since semi-structured interviews are not standardized, the researcher prepares a list of topics to be mentioned and questions to be asked. According to the progress of the interview and the emergence of the new issues, the order of the questions may change, some questions may be left out, or new questions may need to be added.

In order to prevent data from being contaminated, the order of the questions and issues to be discussed were designed to start with the general questions and to continue with the more specific ones if required. The questions in the interview guide were collected under three topics. The first one aimed to understand designers' opinions about the ideal workspace and their observations about the transformation of the workspaces and the work practices. Before the second set of questions started, the designers were asked to choose a product they designed, considering the first set of questions. After that, second set of questions were directed to understand the design process of this product. This section included a table of key words derived from the literature. While the designers were answering the questions, the table was marked to keep track of which keywords they use or whether they use a keyword that is not included in the table. This section also included questions about the practices and postures that the designer intended to support with the product in work environment. The third set of questions intended to comprehend the designers' opinions about the effect of corporate culture and ergo the hierarchical structure on their product design processes. Finally, in the fourth, the designers were asked their opinions about the effect of the physical work environment and the products used in them on the success of the employees. The next section describes the sampling method of the research.

### **3.2.3 Ethics and Consent**

Participants have a right to demand anonymity and the researcher is expected to meet this demand (Glesne, 2011). In this thesis, although the use of product visuals allows some quotations to be matched with the designers, the names were not used in order to protect the confidentiality in the absence of the product names and visuals.

A written consent form was attached to the contact e-mails (Appendix B). The consent form aims to inform the interviewee about the scope of the study, expected contribution from the designers, where and how the gathered data could be used. It also aims to create trust between the interviewee and the interviewer. Designers were

informed that they voluntarily participate the research and they are able to quit at any time. Similarly, the interviewees could request anonymity. By confirming the consent form the participants also approved audio recording of the interview, which could only be used for academic purposes by the researcher and could not be shared with the third parties. All interviewees consented to audio recording during the interviews.

### **3.3 Sampling**

The interviewees were selected among the designers who design furniture for the new generation workspaces. As mentioned in Section 1.2, the designers could be considered as both the ones who shape the new generation workspaces with their designs and also the ones who work in them as creative workers. Having these two different perspectives makes their point of view valuable and rich considering the area of research.

Matthews and Rose (2010) suggested that when the approaches to sampling methods are considered as a spectrum, one end is probability samples and the other end is non-probability samples. Probability sampling is used with statistical approaches and aims to create a highly representative sample. Non-probability sampling allows researchers to obtain in-depth information regarding the research question. Purposive sampling is associated with small and in-depth studies that require collecting qualitative data concerning the interviewees' perceptions and experiences. In this thesis a combination of non-probability sampling methods which are expert sampling and snowballing were utilized.

Concerning the research question and the reasons mentioned at the beginning of this section, the sample is selected from the professional designers who design products for the new generation workspaces. This means that not all office furniture designers were included to the research. Firstly, a list of designers working in the field of office furniture design for the Turkish market was prepared. Since the researcher herself is

an industrial designer, a number of designers were used to be interviewed using the researcher's contacts. Then, the websites of the leading manufacturers of the office furniture market in Turkey were benefited to gather the names of the designers. After that, in order to include the whole population of office furniture designers who design products for the new generation workspaces targeting the Turkish market, some of the design competition catalogues were scanned. Finally, all of the interviewees were asked to suggest their colleagues to be interviewed and some of them did.

The inclusion of the designers was decided by examining the products they designed. In the light of the information obtained from the literature, the products that could be evaluated within the new generation office concept were decided. The concepts of 'support for teamwork', 'diverse workspaces', 'support for employee autonomy', 'stress relief', 'informality', 'interaction', 'mobility', 'adaptability', 'multitasking', which are gathered from the literature review, were utilized for the examination of the furniture designs. The experience of the researcher in the field of furniture design also facilitated the examination process.

According to the aforementioned methods 17 designers were listed to establish contact. The contact information was gathered from the websites of the designers or the websites of the firms that the designers work for. Out of 17 designers, 6 were residing in Ankara, 7 in Istanbul, 1 in Muğla, 1 in Izmir, 1 in the USA and 1 in Italy. Firstly 14 designers who reside in Ankara, Istanbul and Izmir were contacted to be interviewed face-to-face and onsite. They were sent emails including a short introduction of the researcher, estimated duration of the interview and the area of research. The theme of the thesis was simplified in order not to contaminate the data and shared with the designers via email. For the interview, the email also requested a time and location to be set by the designers within a suggested week by the researcher. After finishing the first set of interviews, which were face-to-face and onsite, second set of designers who live in Bodrum, USA and Italy were contacted to

be interviewed on Skype. The second set of designers were also sent emails including similar information with the first set of designers.

Out of 17 designers, 5 were communicated through 2 different gatekeepers. Among these, 3 responded positively. From the 12 designers who were communicated first-hand, 10 answered the interview request positively. Consequently, 13 designers gave consent for the interviews. Interview dates and times were set over e-mail, based on the agenda of the designers and the dates the researcher could travel. 2 of the interviews were set as Skype interviews and the other 11 were set as onsite interviews. 5 of the onsite interviews required traveling to 2 different cities.

One of the interviewees did not come to the meeting on the appointed date and time, and no communication could be provided afterwards. Another one of the interviews was deemed invalid due to the lack of sufficient data because of the designer’s privacy concerns. The designer did not want to share visuals and information about the projects, and left some questions unanswered. A third interview was deemed invalid because the designer did not have any furniture designs for the new generation workspaces. 10 valid interviews were conducted in the scope of this thesis. For the participant information see Table 3.1.

Table 3.1 Participant information

| <i>Name of the participant</i> | <i>Undergraduate Domain</i> | <i>Experience</i> | <i>Type of employment</i> | <i>Sex</i> | <i>Type of the interview</i> |
|--------------------------------|-----------------------------|-------------------|---------------------------|------------|------------------------------|
| Ece Yalim                      | Industrial design           | 29 years          | Freelance/Consultant      | Female     | Onsite                       |
| Gün Acar                       | Industrial design           | 18 years          | Inhouse                   | Male       | Onsite                       |
| Arif Akıllılar                 | Industrial design           | 8 years           | Inhouse                   | Male       | Onsite                       |

|                     |                   |          |                      |        |        |
|---------------------|-------------------|----------|----------------------|--------|--------|
| Hasan Mahir Şiranlı | Industrial design | 13 years | Freelance/Consultant | Male   | Onsite |
| Defne Koz           | Industrial design | 28 years | Freelance/Consultant | Female | Skype  |
| Derin Sarıyer       | Interior design   | 20 years | Freelance/Consultant | Male   | Onsite |
| Sefer Çağlar        | Interior design   | 19 years | Freelance/Consultant | Male   | Onsite |
| Ozan Tıǧlıođlu      | Industrial design | 22 years | Inhouse              | Male   | Onsite |
| Sezgin Aksu         | Industrial design | 20 years | Freelance/Consultant | Male   | Skype  |
| Bahadır Yargın      | Industrial design | 18 years | Inhouse              | Male   | Onsite |

### 3.4 Interview Conduct

Before the main interviews started, a pilot study was carried out with a newly graduate designer who conducted a furniture design project for the new generation workspaces in her last year of education. Pilot interview made it possible to test the planned research method and the interview questions. It demonstrated that the selected research method was feasible for this study. It also provided an experience in interviewing as an academic researcher and increased the confidence of the researcher. The pilot study was not included into the data analysis because the designer conducted the project as a student, not as a professional designer.

In this thesis 12 semi-structured interviews were conducted with the professional industrial designers who design furniture for the new generation workspaces. However, as mentioned in Section 3.3, 2 of the interviews were deemed invalid.

8 of the interviews were conducted as onsite face-to-face interviews. These interviews took place in three different cities which are Istanbul, Izmir and Ankara. For the interviews in Istanbul and Izmir, the researcher traveled to these cities. As mentioned in Section 3.3, date and time for the meetings were set by the designers within a suggested week by the researcher. The place for the interviews were also decided by the interviewees. 1 of them took place in a café while the other 7 took place in meeting rooms at the places where the designers work or in their own personal offices. The duration of the interviews ranged from 60 minutes to 85 minutes.

Two of the interviews were carried out online via Skype because the designers were residing abroad. In order to stimulate the interaction video calls were made. Similar to the onsite interviews, date and time were set by the designers according to their schedule and time zone differences. While one of the interviews lasted 50 minutes, the other lasted 70 minutes. As argued by Flick (2009) trying to conduct all interviews onsite may decrease the number of interviewees and may cause financial and organizational problems. In this study, synchronized online interviews were conducted with a web camera. This provided the closest form to onsite face-to-face interviews. Considering that the interviewees were residing abroad, ability to interview them online increased the number of the samples and diversified the data. Besides, scheduling the online interviews was easier than scheduling the onsite ones since it was not necessary to travel. Although there were some problems due to internet connection, this did not affect the course of the interviews.

Although the consent form was sent to the designers at the first contact via email, the designers were reminded and asked again for their approval about the sound recording. The interviews began with the researcher thanking to the designer for accepting the interview. Following this, the researcher introduced herself and mentioned a simplified version of the research topic, which is ‘Understanding the furniture design process for the new generation workspaces from the perspective of a

product designer'. Moreover, the interviewer indicated how and why the designer's contribution is valuable for the study.

The interviews began with warm up questions such as 'How long have you been working as a product designer?', 'What were your previous domains in the area of design?'. In order to accomplish cooperation and participation with the participant to gather substantial and valuable data, building rapport was important (Lichtman, 2014). Seidman (2006) defined rapport as creating harmony, conformity and affinity between interviewee and interviewer. However, he also argued that the rapport should be balanced not to distort the data generated by the participant. Therefore, the interviewer had to be careful to understand what was convenient for the situation. Being an interviewer who is also an industrial designer helped to create rapport at the beginning of the interviews. Assuming the participants would be more generous in terms of how much detail they offer in their accounts if they knew the researcher was also knowledgeable in the field; the researcher mentioned about her own experience in the furniture sector. In the same fashion, if the participants did not give details since they thought the researcher already knew the subject, the researcher asked further questions as if she wanted to learn.

According to Glesne (2011) the contentment and the satisfaction of the interviewees affect their enthusiasm to continue to talk and to give information. Therefore, designers were not interrupted when they started to talk about irrelevant topics. On the contrary, they were listened until they finished and then the interviewer led the subject into the relevant area.

The semi-structured interviews aim to explore views and opinions where it is important for interviewees to elaborate their answers (Gray, 2009). Seidman (2006) suggested that the most critical skill of the interviewer is to listen carefully and remain silent. In order to tolerate silence, the interviewer took notes or pretended to be taking notes instead of establishing eye contact when necessary. On the other hand, in order to encourage participants to talk, intermittent eye contact was made

during the interviews. The researcher listened very carefully so as not to miss anything and to probe where needed.

As suggested in Section 3.2.2, the first set of questions were to understand designers' opinions and observations about the transformation of the workspaces and the work practices while the second part focus on the product design processes of the participants. This facilitated the selection of products for the second part since designers were expected to select the products themselves. When designers chose a product that could be considered irrelevant, they were not interrupted in order not to create discontent. However, the researcher then suggested to hear about another co-decided product.

Photo elicitation was used in the interviews. As argued by Glaw, Inder, Kable and Hazelton (2017) it stimulates verbal discussion to gather data and generate knowledge. They also stated that using visuals could uncover the various layers of meaning by stimulating memories, ideas and emotions. For that reason, in all onsite interviews, the catalogs containing the product images, or the computerized renders were used during the discussions about the products. On the other hand, two of the interviews were carried out in the places where access to showroom is possible, thus they were conducted nearby physical products. Seeing the products in three dimensions gave the researcher the ability to see the product details more clearly, to try the product and thus to ask in-depth questions. In only one of the interviews, the designer shared sketches about the product design process. In the same way, talking through the sketches also provided insight about different details of the product and the 'product story' in designer's own description. In the online interviews, the discussion on visuals were carried out by both sides opening the product image via web page. This sometimes, caused problems for the interviewer and interviewee to talk about the same product feature. Therefore, it was necessary to express in detail what part of the product was being spoken about.

As suggested in Section 3.2.1, expert interviews require competency and sufficient knowledge about the area to be discussed. In this study, the fact that the researcher had also worked in the furniture sector as a professional designer made her competent in this context. In addition, before each interview, in order to increase the level of detail that can be discussed in the interviews, in order to direct the designer to a specific product when required and to gain the trust of the designers, the products of the designers were examined in detail from the websites of the manufacturers or the designers. A list of products discussed during the interviews could be seen in Table 3.2.

At this point it is important to note that the designers were asked questions by targeting their product designer identities, and not by targeting their creative employee identities. However, they answered the questions from both perspectives. Their tendency to answer questions from an employee perspective may stem from their intention to introduce and advertise their own practice. Therefore, they may have focused more on and mystified their creative processes.

The next section presents the process of interview transcription and the analysis of the interviews.

Table 3.2 Discussed products

| <i>Name of the participant</i> | <i>Name of the discussed products</i> | <i>Producer</i> | <i>Image of the products</i>   |
|--------------------------------|---------------------------------------|-----------------|--|
| Ece Yalim                      | Frame                                 | Ersa            |  |

Massive Ersä



Pitstop Nurus



Picnic Nurus



Gün  
Acar

Ashbury Nurus  
(Designed by  
Stefan  
Brodbeck)



Isola

Nurus



Renee

Nurus



Silva

Nurus



Arif  
Akıllılar

Stripe  
(Designed by  
Murat  
Erciyas)

Bürotime



Zoom  
(Designed by  
Ece Yalım  
Design  
Studio)

Bürotime



Crab

Bürotime



Puzzle

Bürotime



Hasan  
Mahir  
Şiranlı

Balloon

Bürosit

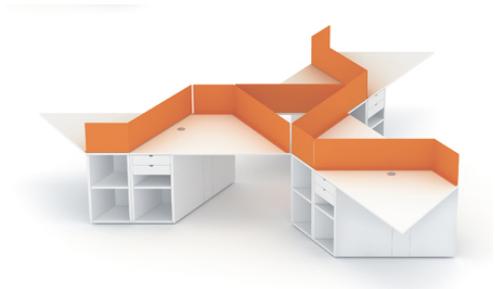
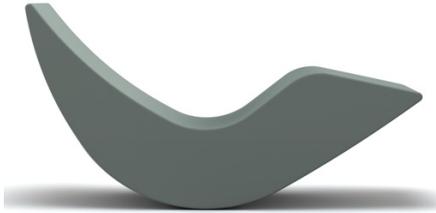


Defne  
Koz

Camp Office

Concept  
Project



|              |                                     |              |  |
|--------------|-------------------------------------|--------------|--|
|              | Divan                               | Nurus        |    |
| Derin Saryer | One<br>(Designed by Aziz Saryer)    | Derin Design |    |
|              | Dophin<br>(Designed by Aziz Saryer) | Derin Design |   |
| Tun          |                                     | Derin Design |  |

|               |   |              |  |
|---------------|---|--------------|--|
|               | Fek   | Derin Design |    |
| Sefer Çağlar  | Confidential Product (In Development Phase) | Autoban      | No Image   |
| Ozan Tıghoğlu | Emotion                                     | Tuna Ofis    |   |
|               | Lea   | Tuna Ofis    |  |

|                   |          |  |
|-------------------|----------|--|
|                   | Dama     | Tuna<br>Ofis<br>       |
| Sezgin<br>Aksu    | U Too    | Nurus<br>              |
|                   | Parco    | Paltrona<br>Frau<br> |
| Bahadır<br>Yargın | New York | Adore<br>            |

### **3.5 Analysis of the Interviews**

After gathering the data through the interviews with the industrial designers, the sound recordings were transcribed, and a body of text was prepared for qualitative analysis. Thematic analysis approach was used in the scope of this study. Thematic analysis was defined by Grbich (2007, p. 16) as ‘a process of segmentation, categorization and relinking of aspects of the data prior to final interpretation’. Matthews and Ross (2010) noted that thematic analysis is a process of describing the data, exploring the meaning and relationships and explaining the similarities and the differences in the data. The process requires remaining in touch with the raw data continuously. They also suggested the segregation of the data into smaller parts, which could be words, phrases, sentences or paragraphs is needed, and a coding system is required to identify the data.

In this section the process of the interview transcriptions and the process of the data analysis including the coding techniques to determine the themes and practices that the data holds are presented in detail.

#### **3.5.1 Transcribing the Interview Data**

The process of analysis started with transcription of the interview data. Although the transcription is a tiring and time-consuming process, it helps interviewer to be familiar with the data. It could be considered as a preparation process before the analysis. As argued by Bazeley (2013) it is useful for researchers to transcribe the data by themselves not only to get a deeper understanding but also to avoid the changes in the meaning because of the involuntary modifications by a transcriber.

In this research all transcriptions were made by the researcher. To facilitate the typing, an open source audio player ‘Foobar 2000’ was used by customizing its interface and keyboard shortcuts. The hotkeys such as playback speed control and

jumping through the recording with various increments were used to speed up the typing process. It took approximately 4 hours to write a 60-minute interview. Apart from one interview there was no problem with the quality of the sound recordings. In the interview that took place in a cafe environment, the background noise increased the writing time by making it difficult to understand some conversations.

As suggested by Bazeley (2013, p. 73) transcriptions are expected to be ‘as true to the conversation as possible yet pragmatic in dealing with the data’. For this reason, transcriptions of the interviews were made verbatim including laughter, repetitions, pauses and interruptions such as phone calls. Incomplete sentences and poor grammar were not corrected in order not to overlook participant’s form of expressions. Sarcasms were also noted. The interviewer’s questions and comments were also transcribed in order not to miss the context of the conversations. Moreover, to prevent nuance losses due to the transcription process from voice to text and to make the analysis process more convenient, researcher made annotations while transcribing the data (Bazeley, 2013). In order not to interfere with the participant’s words the annotations were written in parentheses. Punctuation was also used thoughtfully to be able to realize the participants’ tone and the end of the sentences (Seidman, 2006).

Some of the transcriptions were made while interviews were in progress. This helped the researcher to identify her weaknesses as an interviewer. For example, in some cases it was recognized that tolerance to silence should be increased, and in some cases additional questions should be asked. This improved the researcher’s insight and helped to correct the mistakes in subsequent interviews.

### **3.5.2 The Analysis of the Interviews**

Seidman (2006) discussed that in-depth interviews produce excessive amount of written text that needs to be reduced to the most important and meaningful parts. This requires an inductive approach for the data analysis with an open mind to seek

and find what is significant. After transcribing all the interviews, the analysis process started with a close reading of 180 pages of interview transcripts in total. When required, sound recordings were listened again. In order to develop a more holistic approach, the reading was done by underlining and taking notes.

The next step was to code the interview data. Richards (2015) stated the purpose of qualitative coding as to learn from data and to comprehend the practices and explanations in the data chunks. Therefore, the data records should be kept until it is completely clear in the researcher's mind. Besides labeling the data to be able to revisit and reflect on, coding also helps to gather all the related data together and to generate categories.

In the scope of this study two qualitative coding techniques were used which are 'topic coding' and 'analytical coding' (Richards, 2015). Topic coding means allocation of the passages to the topics. This type of coding is used as an initial coding method to sort the data in the early stages of the analysis. Although it requires little interpretation, it is the first step for producing the analytical categories. The second coding method used in this study is analytical coding. Richard (2015) defined that rather than only sorting the data, analytical coding requires interpretation of the data, consideration of meanings in context and emergence of new ideas.

Topic coding was applied in two cycles. In the first cycle of topic coding, each line of the interview transcriptions was assigned as many codes as possible. This process was carried out with hand writing over printed pages (see Figure 3.1). To be able to match the codes with the lines, in every interview transcript, each line was given a number. The aim was to deconstruct the data, to get rid of the prejudices and to create new topics that are not realized during the interviews. At the end of the first cycle, several codes were generated. Second cycle of topic coding was applied to add new codes that might have been missed, to eliminate unnecessary ones, and to identify the associated ones. After the second cycle, all the codes and the related line numbers for each interview were carried to a sheet in Microsoft Excel (see Figure

3.2). This helped to see all the codes and the location of them in each interview at once.

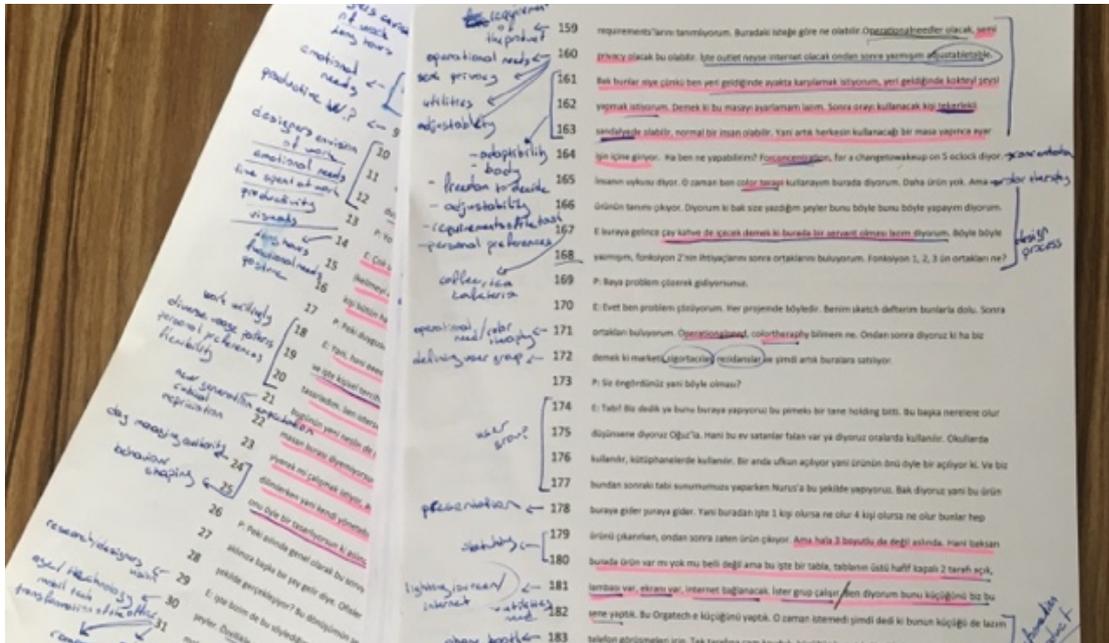


Figure 3.1 First cycle of topic coding

|    | B   | C   |
|----|---|---|
| 1  |   |   |
| 2  | *Envision of WP                                     | 5,6,7,8,10,11,12,14,15,16,  |
| 3  | Emotional x Functional Needs**                      | 7,8,10,11,12,14,15,16,159-168,252-257, (functional need olarak being connected içinde outlet internet için gereken fiziksel ihtiyaçlar var dahil edilebilir buraya) |
| 4  | Productivity**                                      | 9,470-480,531-540,579-582   |
| 5  | Posture**   | 14,55,56,198,380,381,398-409,411-414,476,546-551,561,586,587,629  |
| 6  | autonomy Freedom to decide when and where to work** | 20,21,22,23,24,25,47,48,49,61,62,64,65,150,151,152,157,158,198,200,201,233-236,380,381,470-480  |
| 7  | New x Old Generation**                              | 20,21,156,157,158   |
| 8  |   |   |
| 9  |   |   |
| 10 |   |   |
| 11 | Role of designer                                    | 18,19,20  |
| 12 | *Cubical  | 21,188,287,288,289  |
| 13 | autonomy Day managing authority**                   | 23,24   |
| 14 | Behaviour shaping                                   | 24,25,51,57,58,59,282,304,305   |
| 15 |   |   |
| 16 | Technology  | 30,31,36,40,41,42,43,44   |
| 17 | New x Old Office (Transformation)**                 | 30,31,32,33,36,37,38,51,52,64,65,66,67,68,70,76,77,78,79,81,82,187-192,   |
| 18 | Resilient (WP) x (Transformation)                   | 29,153,154,155,156,157,158,355,356,531-533,   |
| 19 | Surplus   | 50,51,52,187,223,300,301,382,593-595  |
| 20 | Physical Health**                                   | 50,51,52,53,56,57,58,59,560-562,566-570,  |
| 21 | Adaptability of furniture**                         | 52,53,161,162,163,214,226,227,255,562,640-642,644,645,660   |
| 22 | Being connected/smart**                             | 160,181,208-210,238,255,256,655-658,662,663   |
| 23 |   |   |
| 24 | On demand space/Hot desking/Touchdown office**      | 61,62,276,277   |
| 25 | Aidiyet   | 61,62,232,233,234,276,494   |
| 26 | autonomy Home Office**                              | 64,315,316  |
| 27 | Intentional Process                                 | 86-96,110-126,127-158   |
| 28 | Resilient x Product                                 | 98,101,236-238,240-242,259-262,269-272  |
| 29 | *Mass x Special Production                          | 110-115   |
| 30 | *Interior architecture                              | 110,353-356,  |
| 31 | *Space usage**                                      | 119-128,130,131,132,232,233   |
| 32 | Dedicated areas**                                   | 235,236,576,577   |

Figure 3.2 Second cycle of topic coding

After the two cycles of topic coding was completed and the maximum possible codes were generated, the quotations were divided into phrases, sentences or paragraphs to form the meaningful wholes. Each piece of quotation contained more than one code (see Figure 3.3). Since there were still several codes, these were categorized in a Microsoft Excel sheet to understand the hierarchical structure and to facilitate the analysis process. The categories were ‘code type’, ‘main code’, ‘sub code’ and ‘others’. All quotations were sorted to include ‘code type’, ‘main code’, ‘sub code’ and ‘others’ in one Microsoft Excel sheet (see Figure 3.4). For example, considering one quotation, while ‘time management’ and/or ‘different workstyles’ were the sub codes, ‘autonomy’ was the main code. This not only helped to see the matching quotations and the codes at once but also to recognize the relationships between the codes.

| R   | S   |
|---|---|
| <b>Quotes</b>   | <b>Codes</b>  |
| (E)Yani, hari eeeeeee o işi yapmaya zorlanmadan isteyerek yapıyor olmalı bir defa. Onu sen o ortamla ve işte kişisel tercihlerine önem vererek aslında ona empoze ediyorsun. Diyorsun ki ben bunu sana tasarladım. Sen istersen birtakım esneklikler sağlayarak şu şekilde galiş veya istersen böyle yap. Yani bugünün yeni neslin de beklentisi zaten temel fark bu. Yani bir cubical in içine insanı koyup senin masan burası diyemiyorsun artık. Ayadın uzatarak mi çalğmak istiyor, arada bir çkip bir şeyler yiyerek mi çalğmak istiyor, arada kestirmek mi istiyor? Yani hepimizin başına gelen şey. Eeee o gündü dilimlerken yani kendi yönetebilsen o vakti aslında. Kendi istediğini yapıyormuş gibi yapın ama sen onu öyle bir tasarlarsun ki aslında kendi istediğini yapıyor.   | comparison, autonomy, control, posture, time management, eating, drinking   |
| (E)Onu okuyorum ve oradan anlıyorum ki artık bu yeni nesil, yani okumak da zorundasın, autonomy istiyor. Yani kendi kendi karar verecek, nerde, nasıl, ne şekilde çalışacağına. Hatta kiminle çalışacağına kendisi karar veriyor.   | comparison, autonomy  |
| (E)Ve çocuklar özellikle bu yeni jenerasyon sürekli izlemeye hani o bize gelmediyse de onu demand ediyor. Böyle bir şey var diyor yani artık bu böyle değil böyle yapıyor diyor. Hakikaten sen onu sokmaya başlıyorsun. Bizim kendi ofisimizdeki gelime bile alacağız kişi ile birlikte bazen geliyor. Diyorsun ki ona bizim şu programı almamız lazım.   | comparison, context, technology technology, new generation  |
| (G) Yani hani bize geleceğin executive ofis şeyini... ortamını düşün dediğimiz zaman adamın çıkarttığı şey... Ama yani adamın yaptığı araştırmanın içinde şey de var bu jenerasyonlar biliyoruz hani sizin araştırmamız konu olur mu falan da... Yani şu anda şey yapıyoruz mesela hani... Birkaç 3-4 farklı jenerasyonu bir arada çalıştırdı bir çağda yapıyoruz. İşte X jenerasyonu, Y jenerasyonu, Z jenerasyonu bir de bundan önce gelen büyük nesil... Yani bu 4 jenerasyonu aynı anda aynı ofiste çalıştırdı bir şeyden bahsediyoruz ve işte artık şimdinin yöneticileri x kupağı işte bir yaşlar artık başka bir pozisyonda... İşte gençler, onların çalğması biçimleri tamamen bambaşka işte x kupağı... Hani bütün onların çalğmasını, araştırmasını yaparık... İşte gender equality hani genderless... Ünisex bile değli.   | comparison, autonomy work style gender, new generation  |
| (E)Şimdi açık ofislerle geçişle birlikte yeniden problem yaratı Avruvalılar kendilerine. Önce cubical ların içindeydi eski filmleri seyredersen sonra tamıyla açık oldu. Pricavy, çok telefonla konuşan varsa çok zor açık ofis. Şunu dediğim çok iyi hatırlıyorum Renan'a ya dedim 'bu kadar açık yaptınız, nasıl telefonla konuşuyorsunuz? Hiç mi pazarlık yapmayacak dedim buradaki kişi bunu duymayacak mı?' dedim yani 'hiç mi kocasıyla kavga etmeyecek?' Şimdi bu sene Örgatech'be küçük telefon kulüpleri yaptık.   | comparison, privacy acoustics   |
| (G) Bilhassa çok uluslu şirketlerin, uluslararası şirketlerin Türkiye'ye girmesiyle... Bunlar hani global çalğma kültürlerini Türkiye'ye taşıyorlar. Global alışkanlıkların işte Türkiye'ye taşıyorlar. Ne gibi? Örnek vermek gerekirse... mmmmm... Şey gibi konseptler var şimdi informal meeting işte touchdown office... Yani bizim çok yabancı olduğumuz, bizim hani memuriyet gibi bir kültürden geliyoruz aslında. Türk peysi ofis yaparız. Önden çok fakli olarak işte... Örneğin şu bir ofisasa (çizerek anlatıyor) işte çok uluslu bir şirketin mimarı geldiği zaman bize diyebilir ki işte ben yöneticili buraya yerleştirceğim. Tulup ta bundan kapandı geliyor, resepsiyon, çalğmalar, çalğmalar en ulaşılmaz, en güzel yerde yöneticinin ofisinde var falan gibi bir şeyden ziyade yeni yapılan ofisler Mesela Deloitte ofisinde falan oldu yine, Turckell, Garanti... İşte Yöneticiliğin ofislerine merkezine alabiliyorlar. Alabiliyoruz. Bütün çalğma yani... Çok daha accessible bir yönetici... Hani bir tarafta bir kale gibi bir yerde kendini kapatmış bir yöneticiden falan ziyade... | comparison, informality, space distribution hierarchy on demand space, hot desking, culture, global work culture, international companies     |
| (E)Eee informal meeting alanlarımız belirleniyor. Bunları da bunun gibi (Pitstop'tan bahsediyor) ürünlerle destekleyebiliyoruz. Bir ekibin birinden boşmuş çalğmak yerine bir anda hadi şey yapalım toplantı yapalım deyip bu Pitstop'a gelip, çok çabuk fikir alveriği falan yapıp ondan sonra kendi çalğma alanlarına dönülebiliyor. Ya da hani, yine yeni çalğma biçimleriyle de alakalı, yeni meslekler, yeni meslek gruplarıyla da alakalı olarak şey var... Herhangi bir çalğmanın ofis dışında geçirdiği zaman ofis içinde geçirdiği zamandan daha verimli olabilir şirket açısından. Yani bu adama yine burada kapatılm, bu adam gitsin sahada çalğsın, dışarda çalğsın diyebiliyoruz. Öyle olduğu zaman da mesela benim şeyden IBM Türkiye'den bildiğim bir konu... Yöneticilerin çoğunun masası yok ofislerde. Kendi yeri yok, makamı yok hani paylaşılın, shared birtakım şeyler var... Masalar ya da çalğma ortamları... Gidiyorsunuz orada yani... Kadın geliyor öğleden sonra tap topunu koyuyor çalğıyor, alıyor geliyor. O gittikten sonra başka biri geliyor o masayı kullanıyor.          | process, place, autonomy, space distribution, informality work style, fast, time management shared area, meeting, co-working, new professions |
| (G) Ya az önce dediğim şey... Bilhassa büyük firmaların, uluslararası firmaların girmesiyle değişen şeyler var. Ya da uluslararası bir... Procter & Gamble buraya gelişi peysini yaptığı zaman, kendi yeni ofisini yaptktan sonra Turckell de gidip şey yapamıyor 'Ben eskisi gibi çalğmaya devam ederim.' diymişler. Ya da işte Garanti Bankası 'Ben artık çalğmamı hala 20 sene öncesinin kültüründe tutaramam.' demeye başlıyor. Onların etkisi çok büyük.   | comparison, autonomy work style international companies   |
| (G)Ve hani ürün dili olarak da hep düz, dik, paralel, ciddi, kapalı falan iken hani bu çok daha yumuşak hatlı. Bir kere ünisek bile değli. Genderless demeyi tercih ediyorun mesela. Hatlarıyla bile çok daha welcoming çok daha davetkar bir şeyi var... Mesela aynı serinin dikdörtgen masası da benzeri hatlarda. Çok daha yumuşak. Ben gelip burada patron ile beraber çalğabiliyorum.  | comparison, product, informality hierarchy co-working, welcoming, gender, ürün dili, form   |

Figure 3.3 Multiple codes

|    | A   | B                   | C   | D                                 | E   |
|----|---|---------------------|---|-----------------------------------|---|
| 1  | quote   | code type           | main code                                 | sub code                          | other   |
| 1  | (E)Yani, hari eeeeeee o işi yapmaya zorlanmadan isteyerek yapıyor olmalı bir defa. Onu sen o ortamla ve işte kişisel tercihlerine önem vererek aslında ona empoze ediyorsun. Diyorsun ki ben bunu sana tasarladım. Sen istersen birtakım esneklikler sağlayarak şu şekilde galiş veya istersen böyle yap. Yani bugünün yeni neslin de beklentisi zaten temel fark bu. Yani bir cubical in içine insanı koyup senin masan burası diyemiyorsun artık. Ayadın uzatarak mi çalğmak istiyor, arada bir çkip bir şeyler yiyerek mi çalğmak istiyor, arada kestirmek mi istiyor? Yani hepimizin başına gelen şey. Eeee o gündü dilimlerken yani kendi yönetebilsen o vakti aslında. Kendi istediğini yapıyormuş gibi yapın ama sen onu öyle bir tasarlarsun ki aslında kendi istediğini yapıyor.   | comparison          | autonomy/control                          | posture, time management          | eating, drinking  |
| 2  | (E)Onu okuyorum ve oradan anlıyorum ki artık bu yeni nesil, yani okumak da zorundasın, autonomy istiyor. Yani kendi kendi karar verecek, nerde, nasıl, ne şekilde çalışacağına. Hatta kiminle çalışacağına kendisi karar veriyor.   | comparison          | autonomy                                  |                                   |   |
| 4  | (E)Ve çocuklar özellikle bu yeni jenerasyon sürekli izlemeye hani o bize gelmediyse de onu demand ediyor. Böyle bir şey var diyor yani artık bu böyle değil böyle yapıyor diyor. Hakikaten sen onu sokmaya başlıyorsun. Bizim kendi ofisimizdeki gelime bile alacağız kişi ile birlikte bazen geliyor. Diyorsun ki ona bizim şu programı almamız lazım.   | comparison          | context                                   | technology                        | technology, new generation  |
| 5  | (G) Yani hani bize geleceğin executive ofis şeyini... ortamını düşün dediğimiz zaman adamın çıkarttığı şey... Ama yani adamın yaptığı araştırmanın içinde şey de var bu jenerasyonlar biliyoruz hani sizin araştırmamız konu olur mu falan da... Yani şu anda şey yapıyoruz mesela hani... Birkaç 3-4 farklı jenerasyonu bir arada çalıştırdı bir çağda yapıyoruz. İşte X jenerasyonu, Y jenerasyonu, Z jenerasyonu bir de bundan önce gelen büyük nesil... Yani bu 4 jenerasyonu aynı anda aynı ofiste çalıştırdı bir şeyden bahsediyoruz ve işte artık şimdinin yöneticileri x kupağı işte bir yaşlar artık başka bir pozisyonda... İşte gençler, onların çalğması biçimleri tamamen bambaşka işte x kupağı... Hani bütün onların çalğmasını, araştırmasını yaparık... İşte gender equality hani genderless... Ünisex bile değli.   | comparison          | autonomy                                  | work style                        | gender, new generation  |
| 6  | (E)Şimdi açık ofislerle geçişle birlikte yeniden problem yaratı Avruvalılar kendilerine. Önce cubical ların içindeydi eski filmleri seyredersen sonra tamıyla açık oldu. Pricavy, çok telefonla konuşan varsa çok zor açık ofis. Şunu dediğim çok iyi hatırlıyorum Renan'a ya dedim 'bu kadar açık yaptınız, nasıl telefonla konuşuyorsunuz? Hiç mi pazarlık yapmayacak dedim buradaki kişi bunu duymayacak mı?' dedim yani 'hiç mi kocasıyla kavga etmeyecek?' Şimdi bu sene Örgatech'be küçük telefon kulüpleri yaptık.   | comparison          | privacy                                   | acoustics                         |   |
| 7  | (G) Bilhassa çok uluslu şirketlerin, uluslararası şirketlerin Türkiye'ye girmesiyle... Bunlar hani global çalğma kültürlerini Türkiye'ye taşıyorlar. Global alışkanlıkların işte Türkiye'ye taşıyorlar. Ne gibi? Örnek vermek gerekirse... mmmmm... Şey gibi konseptler var şimdi informal meeting işte touchdown office... Yani bizim çok yabancı olduğumuz, bizim hani memuriyet gibi bir kültürden geliyoruz aslında. Türk peysi ofis yaparız. Önden çok fakli olarak işte... Örneğin şu bir ofisasa (çizerek anlatıyor) işte çok uluslu bir şirketin mimarı geldiği zaman bize diyebilir ki işte ben yöneticili buraya yerleştirceğim. Tulup ta bundan kapandı geliyor, resepsiyon, çalğmalar, çalğmalar en ulaşılmaz, en güzel yerde yöneticinin ofisinde var falan gibi bir şeyden ziyade yeni yapılan ofisler Mesela Deloitte ofisinde falan oldu yine, Turckell, Garanti... İşte Yöneticiliğin ofislerine merkezine alabiliyorlar. Alabiliyoruz. Bütün çalğma yani... Çok daha accessible bir yönetici... Hani bir tarafta bir kale gibi bir yerde kendini kapatmış bir yöneticiden falan ziyade... | comparison          | informality, space distribution           | hierarchy                         | on demand space, hot desking, culture, global work culture, international companies |
| 8  | (E)Eee informal meeting alanlarımız belirleniyor. Bunları da bunun gibi (Pitstop'tan bahsediyor) ürünlerle destekleyebiliyoruz. Bir ekibin birinden boşmuş çalğmak yerine bir anda hadi şey yapalım toplantı yapalım deyip bu Pitstop'a gelip, çok çabuk fikir alveriği falan yapıp ondan sonra kendi çalğma alanlarına dönülebiliyor. Ya da hani, yine yeni çalğma biçimleriyle de alakalı, yeni meslekler, yeni meslek gruplarıyla da alakalı olarak şey var... Herhangi bir çalğmanın ofis dışında geçirdiği zaman ofis içinde geçirdiği zamandan daha verimli olabilir şirket açısından. Yani bu adama yine burada kapatılm, bu adam gitsin sahada çalğsın, dışarda çalğsın diyebiliyoruz. Öyle olduğu zaman da mesela benim şeyden IBM Türkiye'den bildiğim bir konu... Yöneticilerin çoğunun masası yok ofislerde. Kendi yeri yok, makamı yok hani paylaşılın, shared birtakım şeyler var... Masalar ya da çalğma ortamları... Gidiyorsunuz orada yani... Kadın geliyor öğleden sonra tap topunu koyuyor çalğıyor, alıyor geliyor. O gittikten sonra başka biri geliyor o masayı kullanıyor.          | process, place      | autonomy, space distribution, informality | work style, fast, time management | shared area, meeting, co-working, new professions                                   |
| 9  | (G) Ya az önce dediğim şey... Bilhassa büyük firmaların, uluslararası firmaların girmesiyle değişen şeyler var. Ya da uluslararası bir... Procter & Gamble buraya gelişi peysini yaptığı zaman, kendi yeni ofisini yaptıktan sonra Turckell de gidip şey yapamıyor 'Ben eskisi gibi çalğmaya devam ederim.' diymişler. Ya da işte Garanti Bankası 'Ben artık çalğmamı hala 20 sene öncesinin kültüründe tutaramam.' demeye başlıyor. Onların etkisi çok büyük.  | comparison          | autonomy                                  | work style                        | international companies   |
| 10 | (G)Ve hani ürün dili olarak da hep düz, dik, paralel, ciddi, kapalı falan iken hani bu çok daha yumuşak hatlı. Bir kere ünisek bile değli. Genderless demeyi tercih ediyorun mesela. Hatlarıyla bile çok daha welcoming çok daha davetkar bir şeyi var... Mesela aynı serinin dikdörtgen masası da benzeri hatlarda. Çok daha yumuşak. Ben gelip burada patron ile beraber çalğabiliyorum.  | comparison, product | informality                               | hierarchy                         | co-working, welcoming, gender, ürün dili, form                                      |

Figure 3.4 Code categories

The third cycle of coding was analytical coding. As noted by Richards (2015) analytical coding requires patience and careful interrogation of the data. During the analytical coding process, the quotations were interpreted considering their meanings in context. Therefore, when required, new codes were assigned and some of the codes were merged together. After the third cycle was completed, five main codes appeared. These were 'autonomy', 'privacy', 'control', 'informality', 'space distribution'. When the quotations were sorted according to the main codes, it was possible to see different interpretations of different participants under the same code. This facilitated the generation of themes.

Based on the main codes, themes were created. The themes guided the conduct of the final analysis. According to those themes the five sections of the analysis chapter which are 'Design for Conversations', 'Work as Non-Work', 'Autonomy at Work', 'Control in Workspace' and 'Privacy at Work' were prepared.

### **3.6 Summary**

This chapter presented research approach, research design, sampling method, conduct of the interviews and finally the analysis of the interviews. The qualitative approach was adopted in the collection and the analysis of the data. As the data collection method semi-structured interviews were conducted. A pilot interview was held to gain experience and to test the interview guide before the main research began. For the main research 12 industrial designers who have furniture design considering the new generation workspaces were interviewed. However, 2 of the interviews were deemed invalid.

Data gathered from the interviews were transcribed verbatim and analyzed with a thematic analysis approach. Transcripts of the interviews were coded using the topic coding and analytical coding techniques. The themes were created based on the relevant codes and they were supported with quotations from the interviews. The findings of the analysis are demonstrated in the following chapter.



## **CHAPTER 4**

### **FINDINGS**

As mentioned in the methodology chapter, the interviews were conducted with professional industrial designers. In this chapter, the designers' opinions about the new generation workspaces and their approaches to designing products for such spaces are presented in five subsections. In the first section, designing furniture to increase the interaction is discussed. In the second section, activities that are not originally included in work but intertwined with working in the new generation workspaces and products designed for them, are discussed. In the third section, the emphasis on employee autonomy, regarding the work practices and products designed to create autonomy at work are presented. In the fourth section, the designers' role of controlling the employee behavior by designing furniture is discussed. Finally, in the fifth section, the attempts of designers to create privacy in the open plan workspaces by designing furniture are discussed.

#### **4.1 Design for Conversations**

This section presents the designers' opinions on the new generation workspaces, by focusing on the increased informal interaction among employees and, between employees and the management. The section discusses this under four titles, which are: hierarchy at work, having a break, meeting up, and posture in shared areas. However, to be able to comprehend what they mean by new generation workspaces, some comparisons between old and the new workspaces made by the interviewed designers are presented first.

The designers emphasized that the old workspace was departmentalized. They described the old offices as a collection of functionally isolated departments with few

socialization areas. Based on their accounts, the employees were separated by their departments. An interviewee exemplified this as follows:

This is very obvious, and a big truth: back in the day, you had to have rooms. Nowadays, rooms are disappearing for more flexible layouts. Back then, there was the meeting room. There was a reception and I mean, I'm talking about classic offices, maybe you could sit in them. Other than that, for sitting, there was the worker's own desk, maybe a chair for guests next to it. Managers are different; if it's a higher manager, maybe a sofa or something, a meeting room... [1]<sup>1</sup>

The designer's example drew attention to the lack of shared areas. The only areas where employees could gather were identified as conventional meeting rooms, receptions and the guest seats in front of the workstations. Similarly, another interviewee commented as follows:

Back then, nobody knew each other in a seven-eight story building, but nowadays, employees from different department come together because of common areas. [2]

When comparing the old workspaces with the new ones, the designer mentioned the cases of employees being together in shared areas, even from different departments, as an example of new generation workspaces.

The following account shows that the informal workspace layouts, unlike the old ones, unite employees in shared areas in order to increase the interaction between them.

You are now working for more open spaces instead of detached independent ones. There are meeting areas in companies, I mean meeting, to meet, to be

---

<sup>1</sup> All numbered quotations could be found in original Turkish format in Appendix C.

together. I mean, back then it was for smoking but now people are coming together in areas that they enjoy more than cigarettes. They are having some powerful, positive communication there between departments. [3]

The interviewee gave an example of smoking areas for gathering in the old workspaces, because these were the only areas where people could come together and interact with each other. The interaction between employees in smoking areas could be defined as a kind of socialization, thus the interaction is informal. The designer described this type of interaction as 'positive'. A correlation was made between meeting in an enjoyable area and the type of interaction happening in it. Furthermore, the interviewee stated that these areas where people come together are created consciously in the new generation workspaces. Although the employees were formerly socializing in informal spaces such as smoking areas, in the new generation workspaces, designers intend to integrate this activity into work life. When describing the meeting areas as open spaces, the designer indicated that unlike the conventional meeting rooms, these areas are not divided and enclosed.

The section demonstrated the main differences between the old and the new workspaces, by the accounts of designers. The old ones were defined as departmentalized with a lack of gathering and socializing areas. On the contrary, the new generation workspaces emphasize the openness, interaction, socialization and informal conversations. The next section focuses on the hierarchy concept at work.

#### **4.1.1 Hierarchy at Work**

The accounts of the designers revealed that the opinions on hierarchy are divided into two. A group of designers claimed that vertical hierarchy at work is inevitable. On the other hand, another group of designers suggested that there is a shift in the workspace from a vertical hierarchy to a flat one. The section discusses hierarchy at work in two ways. First one is vertical hierarchy and the second one is flat hierarchy.

#### 4.1.1.1 Vertical Hierarchy

In this section, the opinions of designers about vertical hierarchy and its relationship with the layout of the workspace and furniture design are discussed. One of the designers mentioned the differences in the layouts of the offices according to the hierarchical structure as follows:

When we talk with our clients whom we design for, we ask for the ratios of formal and informal areas. I mean directors want more enclosed rooms, sometimes even to avoid eye contact. But workers, they want to be together. Some want their own space. Some say, no, I want to put my laptop anywhere and work. But it depends on the company. Formal and informal areas change. [4]

It was inferred that the distribution of space could be a representation of hierarchical structure in the workspace. The formality of the area was defined by the designer as having an enclosed room and isolation, while informality was defined as being together with peers. Moreover, the interviewee emphasized the different needs and work styles of the employees. The discussion on personal preferences and various work practices of the employees are made in Section 4.3.

Some of the designers emphasized that cultural aspects of a particular society have an impact on hierarchical structure in the workspace. In order to express the effect of culture on hierarchy, one of the designers discussed the American corporate settings as below:

Now, um, this perception of the office depends heavily on the culture. When you think American corporations, they are almost all, um, built for a vertical organization. Every type of them. Among them there are also creative companies. There are you know, Google, Facebook, Apple etc., but ignore them. They are exceptions to the rule. [5]

Apart from mentioning the existence of a vertical hierarchy in almost all American corporates, the interviewee emphasized that even in creative companies, vertical hierarchy is dominant. The designer also implied that vertical hierarchy is not appropriate for the creative companies. Moreover, she shared her observations from one of the largest architecture companies in the world as follows:

When you enter their rooms, the boss's room, they are all like, you know, they have these rooms. They are inside their rooms. These are big rooms, corner rooms. Other than that, imagine an office where 400 people work, all architects, and um, it's not very pleasant. It's like, you know, like chickens. Very long tables, nobody talks to each other, almost nobody. You have to keep your voice way down. When you look at it, it's so large, like infinitely large. And um, it's very nice, very chic but not a very creative environment. In front of a computer... Everyone has two, three screens in front of them and it goes on forever, think about it. [6]

Again, high levels of hierarchy were correlated with enclosed rooms and isolation. The size and placement of the executive rooms and the distribution of workspace were also mentioned as an indicator of vertical hierarchy. The inadequacy of spatial diversity and privacy were stated with the phrases like 'indefinitely large', 'very long tables', 'have to keep your voice way down'. (Privacy and spatial diversity are discussed in Sections 4.5 and 4.3.2). This particular office of the company was not interpreted as a creative workspace by the designer, despite her stating that it is visually appealing. According to the designer, a workspace in which employees are not able to communicate with each other is not suitable for creative jobs. On the other hand, the length of the tables, and therefore the employees' relative position to each other, made the designer to draw the analogy: 'of chicken coop'. This analogy implies the resemblance between the mentioned office and the factories where standard, repetitive work is done and creativity is not required.

Besides affecting the layout and the distribution of space, hierarchy also affects the design of the furniture in the workspace. One of the designers commented on it, as follows:

There is an unavoidable hierarchy in offices, you know, if I'm a junior designer, there is the senior designer. There is the head designer, the art director, the marketing head. Therefore, you have to reflect this hierarchical structure in the products people use, by material or by design. [7]

The designer mentioned that furniture design is a method of emphasizing the superior-subordinate relationship. Moreover, emphasizing the hierarchy was defined as a requirement in the workspace. All levels of employees require a different design language to express their hierarchical position. Some of the designers stated that governmental offices in particular attach importance to physical representation of the hierarchical structure. An interviewee commented on it as follows:

Here's the thing, and we see this a lot in government offices for example. There are department heads, managers, assistant managers, secretaries, employees. [department heads] don't want to sit on the same product with the rest. [8]

The furniture used in the workspaces were suggested as the indicators of hierarchical structure. An interviewee stated that the executives and managers demand 'higher quality, thicker, bigger, more important table' [9]. Various designers mentioned about the strategies they use to emphasize the hierarchical structure in the furniture they design. These were material selection, color and texture usage, size and functional differences. These are explained below.

**Material Selection:** Material selection is the first strategy. It was emphasized in line with cost, maintenance requirements and status perception. One of the designers commented on the cost and maintenance requirements as follows:

In terms of materials, you can go for more pricier ones in upper management rooms, more pricier components. But these workstations, which will be used in bulk, you want to select products that are harder to receive damage, products that are more robust and affordable. [10]

Another designer gave the following example to illustrate the effect of the material selection on the perception of status: ‘Glass material is not used in workstations, but it is used in executive tables. A little more status... It’s completely about that, about status’ [11]. Similarly, one of the interviewees also pointed out that by using solid wood or glass as a tabletop, it is possible to convert a workstation into an executive table.

**Use of Color:** The selection of color and texture was the second strategy that the designers utilize to emphasize the hierarchy in furniture design. A participant claimed as follows:

Colors are very important. If it’s white, then it’s a normal workstation. But go darker and especially use wood or shiny aluminum, everything is changed. [12]

The designer suggested that there are color codes which indicate the hierarchical position of the employees. While bright metal, wood and darker appearances are the representative of higher hierarchy, white color represents a lower hierarchical position. Likewise, a participant shared a remark that a client made to her, about a white executive table as follows: ‘The executive table should be made of wood material. Is that a doctor’s table?’ [13]. This also indicates that there is a relationship between colors and professions.

The texture, on the other hand, was argued by the participants concerning the hierarchy. one of the designers stated the differences of executive furniture in texture as ‘a natural texture, lacquer... a set of differences that appeal to the eye and touch’

[14]. This indicates the attempt of the designers to create more appealing furniture for executives.

**Furniture Size:** The size of the furniture is the third strategy to express hierarchy in office furniture design. The larger the furniture the higher the hierarchical position. One of the interviewees commented on this as follows:

Executive tables are different size-wise, and this is known, you know, size differences between management and operation. Managers, bosses, they want something wider, something broader. [15]

**Functional Difference:** The last strategy used to highlight the hierarchy is the functional differences. The mechanisms were mentioned as follows:

There are functional differences, you know, for example, there is a better mechanism in where the manager puts her personal items. Hers, you know, closes with a certain gesture. [16]

It is signified that the designer makes choices of mechanisms to enhance the product experience while designing an executive table. The designer gave examples of such choices as [17] ‘can be opened (the drawers) with the card. He can touch. There is a moving TV holder, it comes out etc.’

Moreover, ‘visual conservatism’ was stated as an additional function which is demanded by executives in vertical hierarchies. The need for confined furniture was emphasized. One of the interviewees commented on it as follows:

Visual conservatism. (...) For example, the manager, he sweats. And he wants to sit like that. (...) When we are presenting these, he wants to see conservatism, he wants to buy conservative stuff. Close the sides, he says, close the gaps. [18]

It was inferred that in vertical hierarchies, executives demand more privacy. They require more conservative furniture to feel as if they are not in a public space. Moreover, most of the designers interviewed, claimed that this need was mainly faced in government offices where vertical hierarchy often encountered.

In brief, this section covered the opinions of designers on vertical hierarchies and their reflections on the office layout and furniture design. The private and enclosed rooms were correlated with vertical hierarchical structures. The strategies that designers mainly use to reflect the vertical hierarchy on furniture were demonstrated. These were material selection, color and texture usage, size and functional differences.

#### **4.1.1.2 Flat Hierarchy**

In this section, from the perspective of designers, the flat hierarchical structure in the workspace is presented. Most of the designers pointed out that the hierarchical structure is transforming from a vertical one to a flat one. An interviewee shared her observations as follows:

Umm, flattening the relationships which are created by the hierarchy in big corporations. I mean, it's obvious that things are changing. Both physically, and by the physical structure. And by the management structure. [19]

Flat hierarchical structure was described by another interviewee as follows:

You know, flatter hierarchies are standing out. What matters is constant communication, this is standing out. Isolating, separating and anti-democratic working styles are deprecating. [20]

Based on the account of this participant, it could be inferred that flat hierarchies in the workspace increase the ability to interact and communicate. As mentioned in Section 4.1, in new generation workspaces, interaction and communication are heavily emphasized. Moreover, some of the designers pointed out that changing

hierarchical structure reveals itself in physical workspace such as layout of the workspace. A participant stated as follows:

You know, when a multinational company's architect comes to us, she can say like, I'm going to place the executive here. Now, in current offices, instead of placing this impressive executive room in the most unreachable, nicest place, they place it in the center of action. You know, this happened in the Deloitte office. Turkcell, Garanti etc. They place it in the center, we place it in the center. Executive becomes a lot more accessible. Instead of, you know, the executive on the other example, who is isolated and protected like living in a castle... [21]

It was suggested that international companies entering the Turkish market had an effect on the transformation of the hierarchical structure in the workspace. As it was discussed in Section 4.1.1.1, the placement of the executive rooms was underlined as an indicator of vertical hierarchy. Rather than placing the executives in hard-to-reach and isolated rooms; international companies prefer a central placement for them. The designer defines such a central placement of the executive as an 'accessible executive', which is an indicator of flat hierarchical structure.

On the other hand, some of the designers made a correlation between professions and the hierarchical structure. One of the participants commented on it as follows:

I mean, in a law office, you need some amount of seriousness of course, but even they are getting away from, you know, the vertical hierarchy thing. [22]

She suggested that there are parallels between how serious a workspace has to look and the vertical hierarchy. However, even in professions that require a certain level of seriousness, the hierarchical structure tends to change from vertical to flat. Moreover, another designer exemplified this by expressing two distinct furniture she designed for the same company. One of the products is named 'Frame' and the other one, 'Massive' (see Figures 4.1 and 4.2).



Figure 4.1 'Frame'. Digital Image. Ersamobilya. (n.d.),  
<https://www.ersamobilya.com/tr/urunler/detay/frame>. Designed by Ece Yalın Design Studio for Ersamobilya.



Figure 4.2 'Massive'. Digital Image. Ersamobilya. (n.d.),  
<https://www.ersamobilya.com/tr/urunler/detay/massive>. Designed by Ece Yalın Design Studio for Ersamobilya.

The designer described the product 'Massive' as follows:

This for example, is a *station* station, one you could see in the government. Something the top guy would buy. I do it like this. Now, I don't know if this would sell or not. But it's as enclosed as possible, as bulky as possible, big...

(...) I say, do you want a closed front, do you want something *masif*<sup>2</sup>? Well, here's your *masif* table, like a tree trunk! [23]

As it was discussed in Section 4.1.1.1, confined furniture and its relationship with hierarchical structure were emphasized again. Moreover, she claimed that big, bulky and confined executive tables are preferred by the government jobs which are mainly correlated with vertical hierarchy. She compared 'Frame' as below:

I said, I'm going to do something so different, an executive station that was never done before. So, you know, don't ask me why the front is not closed, later on. (...) 'Frame' and 'Massive' are two products that were approved and produced at the same time but look at how different their design languages are. This is where hierarchy comes into the field: it becomes however you define it. (...) Now, all the graphic firms, you know fashion firms, they all buy this. [24]

Although 'Frame' has an open front and a visually light table, unlike the designs which are correlated with vertical hierarchy, the designer of the product defines it as an executive table. Graphic design and fashion design studios' tendency to prefer 'Frame' implies that the definition of hierarchy and its requirements could vary among professional groups, and that the flat hierarchy is preferred, especially in creative professions.

Another designer gave 'Ashbury' (see Figures 4.3 and 4.4) as an example product which expresses the effect of a flat hierarchical structure on an executive furniture. 'Ashbury' is a triangular executive table where one edge is reserved for the host and the other two edges can accommodate a person each. The interviewee pointed out as follows:

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<sup>2</sup> Translator's note: In Turkish, the word '*masif*', both means massive as in big and bulky, and a product made out of solid wood. Interviewee used the word for both meanings in this context.

This is a very cool product, you know, because you can just make a meeting on the executive table whenever you want. A more democratic environment. I have my own space there. I connect my stuff to that power outlet there. I work with the boss. Co-working and democratic, this product makes the hierarchy, you know, flat. (...) Let's do our work here and then I'll leave. No need for an extra meeting table. I can collaborate with my boss super-fast. [25]

The account of the designer revealed that the product 'Ashbury' emphasizes a flat hierarchy with its design language. The product democratizes the relationship between the employee and the executive or manager, by enabling and encouraging co-working. Emphasizing 'instant meetings' indicates a facilitated planning phase for collaboration, and possible spontaneous meetings, by creating an area for the employee and her own things and by providing an infrastructure for internet and electricity. The executive table itself was defined as a meeting area. The interviewee gave the example of former job interview tips given, in order to underline the immunity of the executive desk in the vertical hierarchies as follows:

You know, normally, how was it before? On an executive table, how do I say it... All magazines and websites giving tips for job interviews, you know how they all say, 'Don't play with the boss's pens!', or 'Don't lean and put your elbow on the boss's table!' This is the opposite, I'm coming right to the boss's table. [26]

It could be inferred that 'Ashbury' paves the way for informal meetings between the employee and the executive, by removing the immunity provided by the executive desk. It also diminishes the formality of superior-subordinate relationship. Thus, the table stands for a flat hierarchy in the workspace. Furthermore, the form of the product was described as follows:

And you know, normally this kind of products have straight, perpendicular, parallel edges; they are all serious and enclosed. But this has much softer lines. (...) It's much more welcoming, much more inviting. For example, the rectangular variant in the series, it also has soft lines. Much softer. I can come here and work with the boss. [27]

The interviewee compared and contrasted 'Ashbury' with other executive tables, which are mainly associated with vertical hierarchical structure. As it was done before, the formal executive tables were defined with words like: 'straight', 'vertical', 'parallel', 'serious' and 'closed'. On the other hand, the designer chose the words 'soft' and 'welcoming' to describe 'Ashbury'. The visual design language of the product refers the informality and the accessibility of the executive.



Figure 4.3 'Ashbury'. Digital Image. Nurus. (n.d.), <https://www.nurus.com/tr/yonetici-serileri/ashbury#>. Designed by Stefan Brodbeck for Nurus.



Figure 4.4 ‘Ashbury’. Digital Image. Nurus. (n.d.), <https://www.nurus.com/tr/yonetici-serileri/ashbury#>. Designed by Stefan Brodbeck for Nurus.

The flat hierarchy does not only reveal itself in executive furniture but also in furniture used in the meeting areas. The product ‘Picnic’ (see Figures 4.5, 4.6 and 4.7) is an example of such a product design. ‘Picnic’ is a shared area office table for four people, which carries the design language of a conventional picnic table. The designer suggested as follows:

The workers have to have picnics. Can you do a picnic in the office? You should get into that mood a little a bit, tell your boss to meet with you at the picnic table and have a more different conversation there with her. [28]

The product enables and encourages the informal meetings not only between employees but also between executives and employees by triggering informal conversations. Moreover, she emphasized that meeting with an executive in an informal area which does not belong either parties, flattens the hierarchy. The designer used the design language of products often seen in picnic areas. In this way, the designer did not only transfer the design language but also the meanings attributed to a picnic, which can be casualness, spontaneity and relaxation.



Figure 4.5 'Picnic'. Digital Image. Nurus. (n.d.), <https://www.nurus.com/tr/toplanti-konferans/picnic>.  
Designed by Ece Yalın Design Studio for Nurus.



Figure 4.6 'Picnic'. Digital Image. Nurus. (n.d.), <https://www.nurus.com/tr/toplanti-konferans/picnic>.  
Designed by Ece Yalın Design Studio for Nurus.



Figure 4.7 'Picnic'. Digital Image. Nurus. (n.d.), <https://www.nurus.com/tr/toplanti-konferans/picnic>. Designed by Ece Yalın Design Studio for Nurus.

The section demonstrated the opinions of designers about the flat hierarchies in workspaces and their physical representations. The accounts of the designers revealed that the changes in the physical space includes layout and the furniture design. The central placement and accessibility of executives in flat hierarchical structures were emphasized. New executive tables were mentioned with their transparent, visually light and slender design language. It could be inferred that such products do not visually conceal the user, and this symbolically supports the idea of an 'accessible executive'. Moreover, these products invite employees and managers to work together with their form and by providing the infrastructure like internet and electricity. Besides executive tables, 'Picnic' was also discussed as a product that removes the hierarchical boundaries and encourages informal meetings. The next section presents the designers' views on break areas in the workspace, and their effect on the interaction between employees.

### 4.1.2 Having a Break

The section focuses on the designers' opinions about the break areas in the workspaces. One of participants commented on the function of break areas as follows:

So, it's for people coming together, for sharing ideas. That is where your creativity is pumped, where you go to relax your mind when you get stuck. These are things you do most, when solving problems. [29]

The areas were described as both the places where employees could relax and places that offer a chance for employees to get together and share ideas. Moreover, creativity was indicated as an outcome of these break areas. On the other hand, some of the designers suggested that there is no distinct separation between work and break areas. An interviewee put it as follows:

Joining work areas with break areas... Comfortable working areas... You know, working areas that incorporate relaxing areas are increasing... Coexisting... Sharing... These are emerging. Things like these, derivations are emerging. [30]

Intertwining of socialization and working indicates the increase in togetherness and sharing. The designer defined such areas as 'informal [*rahat*]'. The informality of the area comes from the inclusion of socialization activities in the workspace. Similarly, another designer pointed out as follows:

We are especially concerned about [break areas] lately and are trying to do products for these, you know, for places where people come together. That's because you know, when people give breaks, when they are enjoying their coffees or teas, they are having these relaxed conversations. And they are in an area which they enjoy. So, they are somewhat out of the status quo

[*statiiko*]. Therefore, they can then think differently. Ideas can emerge right there and then. [31]

The account indicates that the designers intentionally focus on break areas in the workspaces by designing products for them because, they believe that these areas increase the interaction between employees. This type of interaction was described as ‘pleasant conversations’ that take place in a ‘pleasant atmosphere’. As it was mentioned in Section 4.1, designers correlated the environment and the type of interaction occurring in it. Having a break in a pleasant environment, socializing, eating and drinking were considered as getting out of the present mental state. This means that the change does not only occur in the physical space but also in the mood of the employees. Moreover, it was emphasized that such a change could inspire the generation of novel ideas, hence increase creativity (see Section 2.3).

To sum up, the accounts revealed that designers made a correlation between creativity and break areas. It could be claimed that break areas are places where employees relax and socialize, as well as where they continue their work-related activities such as generating and sharing ideas. Moreover, as designers believe that such places help employees to change their present mental state and thus result an increase in employee creativity; they focus on designing products for them. The next section demonstrates the accounts of the designers about informal conversations and co-working in the workspace.

#### **4.1.3 Meeting Up**

The opinions of designers about break areas and the type of interaction in break times were presented above. Change in the present mental state, thus the mood of the employees was claimed to have an effect on creativity. Similarly, the interviews showed that designers also give importance to the products used in shared areas not only for helping employees giving a break but also for them to meet informally and

to work in teams. In this context, ‘informal conversations’, secondly ‘co-working’ is discussed in this section.

#### **4.1.3.1 Informal Conversations**

One of the interviewees commented on informal conversation as follows:

I think informal conversations [*informal konuşmalar*] are vital in the office. You know, we can be highly affected by informal conversations in our own projects. And by informal conversations, I don’t mean talking about the weather. So, it’s like, you don’t start [the conversation] by asking ‘How do we do that lighting module?’ but you know, you talk about that interesting lighting technology you heard or that interesting article you read, and all these informal conversations can be used in your projects. [32]

Based on the account, ‘informal conversations’ could be defined as conversations that are more than chit chat yet are not directly business related; a mixture of casual and business topics discussed in an informal atmosphere. The informality of these conversations comes from their non-moderated and spontaneous nature. The designer means that informal conversations are not purposefully targeted for use in projects, but they are mostly beneficial. Similarly, the same interviewee pointed out the following:

In a way, we are brainstorming when are having informal conversations. Therefore these, umm, the abundance of these, the value of these are important to us. That is why these informal conversations have to occur a lot in a workspace. [33]

These conversations can be described as spontaneous brainstorming. The importance of informal conversations and their frequency are also emphasized, concerning their positive impacts on projects. It can be claimed that a mundane behavior, such as having a conversation with a colleague, can be utilized for the sake of business

advantages, in this case, for increasing productivity. The effort of designing furniture for the break areas in order to increase the employee creativity (see Section 4.1.2) could be given as an example.

#### **4.1.3.2 Co-Working**

Shared areas were not only considered as places for having a break and having informal conversations, but also where employees could work in teams. Most of the designers claimed that demand for these areas increased in the last ten years for triggering cooperation and teamwork. One of the interviewees pointed out that ‘collaboration has a great contribution to motivation and innovation for companies’ [34]. The cooperation at work is believed to increase creativity and the motivation of the employees. Similarly, another designer stated the following:

It is assumed that somehow, working together, working in teams and having team spirit are always better than a single voice. And therefore, [designers] feel they must create things where a couple of people can work together instead of using single desks. [35]

The interviewee emphasized furniture design as a tool to invite employees to cooperate. Such a furniture requires different design considerations, compared to personal workstations. ‘Pitstop’ (see Figures 4.8, 4.9, 4.10, 4.11 and 4.12) as a product that enables employees to work together and aims to facilitate this process, could be examined regarding the aforementioned issues.

‘Pitstop’ is based on an arch-like structure with two open sides, creating a partially open volume. Inside can be fitted either with an adjustable-height workstation with seating for two guests, a meeting table, a soft cushioned sofa or a mixed-use unit with bistro seating and a smaller sofa on either side. On the outside, either wall of ‘Pitstop’ may be equipped with a bistro table with high stool seating and an optional monitor, or vertical gardens for plants.



Figure 4.8 'Pitstop' (Version 1). Digital Image. Endüstriyel Tasarım Sanal Müzesi. 2012, <http://www.etsm.org.tr/etsm/index.php?r=collection/view&id=672>. Designed by Ece Yalım Design Studio for Nurus.



Figure 4.9 'Pitstop' (Version 2). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/bekleme-lounge/pit-stop>. Designed by Ece Yalım Design Studio for Nurus.



Figure 4.10 'Pitstop' (Version 3). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/bekleme-lounge/pit-stop>. Designed by Ece Yalın Design Studio for Nurus.



Figure 4.11 'Pitstop' (Version 4). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/bekleme-lounge/pit-stop>. Designed by Ece Yalın Design Studio for Nurus.



Figure 4.12 ‘Pitstop’ (Version 5). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/bekleme-lounge/pit-stop>. Designed by Ece Yalın Design Studio for Nurus.

The designer mentioned the functions of ‘Pitstop’ as follows:

The first function is to have teamwork, you know, people being collective, people sharing. The second function is to have fast meetings with outsiders and representatives. Presentations... We named it the fast meeting station. [36]

Teamwork and quick meetings were emphasized as the main functions of ‘Pitstop’. Most of the designers underlined rapidity as a characteristic of new work. Rapidity was mentioned in two contexts; first one was fast data flow, enabled by the emergent ICT. The second context was about facilitation and acceleration of meetings and co-working.

The reflection of rapidity on product design could be seen in ‘Pitstop’ which claimed to increase the frequency of meetings. The designer specified the features of the product as facilitating and speeding up the process of collaboration and meeting activities by including power outlets, internet lines, screens for presentations, illumination and adjustable tables.

Moreover, she contrasted ‘Pitstop’ with big conventional meeting rooms, emphasizing her concerns for the latter’s usability by small groups simultaneously.

Regarding the issue, she stated that in conventional meeting rooms: 'a group of people could get in and use it while the other group couldn't and should wait' [37]. She also noted about how meetings with outsiders would create privacy issues, which is the topic of Section 4.5.1.

Similar to 'Pitstop', the product 'Lea' could be given as an example, which was designed for meetings and co-working. 'Lea' (see Figure 4.13) is a workstation unit that can be extended with a shared meeting table that resembles a picnic table, with its triangular legs and bench seats.



Figure 4.13 'Lea'. Digital Image. Tuna Ofis. 2018, <https://www.tunaofis.com/urun/leatoplanti>. Designed by Ozan Sinan Tıglioğlu for Tuna Ofis.

The designer of 'Lea' also mentioned meeting with outsiders. She pointed out as follows:

When people have guests, what happens is that they get up and go somewhere else to talk, because there is nowhere else to do that. But here, they have a place. When they have guests, they can handle that guests for every type of meeting, every time, right here. They save time. Time is one of the most important needs. (...) Here in the middle of [the product], there is the technological infrastructure the guests can use. That was our goal. [38]

She drew attention to supporting cooperation not only with fellow employees but also with outsider guests and clients. The designer provided infrastructure that

outsiders could also need. Similar to how ‘Pitstop’ was defined by its designer, the designer of ‘Lea’ also emphasized rapidity. Guests and employees have an area to conduct spontaneous meetings with quick access to each other. Guest handling is discussed in Section 4.2.1.4. Moreover, she mentioned that the proximity of guest handling areas to the workstations means that employees do not have to walk away from their workstations to welcome their guests.

To summarize, the first section covered the topics of ‘informal conversations’ and ‘co-working’. Spontaneous and non-moderated conversations between employees were suggested as being useful for their projects at work. The second section presented that co-working is accounted for having positive impacts on creativity. Designers mentioned furniture design as a tool to support teamwork. Two products were discussed by their respective designers, concerning their relevance with co-working. Both products were highlighted with the features believed by their designers to facilitate working together via easy accessibility to meeting areas, availability of hardwired internet connection, power outlets and screens for presentations. The next section discusses the postures supported by the furniture in shared areas.

#### **4.1.4 Posture in Shared Areas**

The section discusses the posture in shared areas and its relationship with the furniture. The qualities of shared areas were described differently from those of the workstations. An interviewee argued as follows:

In open spaces, there could be a lobby, or there could be open office space like those in America as I said before. The goal there is to create areas where people come together, work and socialize at the same time. This could be with a sofa, or around a bistro table where they could meet while they have coffee or tea. [39]

The presence of a sofa or a bistro table refers to the postures that are different from ones supported by a conventional workstation or a meeting table. The participant emphasized the coexistence and simultaneity of socialization and work in the shared areas. As it was discussed in Section 4.1.2, these areas resemble coffee shops. The resemblance this time was established through the togetherness of work and socialization. It could be inferred that in order to create the coexistence of socialization and work, designers get help from furniture designs, which resemble the furniture used in non-work-related areas. Similarly, areas which enable eating and drinking were also stated as a part of socialization.

Most of the designers underlined the term ‘informal [*rahat*]<sup>3</sup> environment’. One of the interviewees commented on it as follows:

Yes, it’s about being at a desk. The deal here is about three people, four people or however many people there are, to come together and share ideas, you know, do a project together. (...) There is a problem there, and they have to solve that problem. Yes, they could do that [on the meeting table], no problem, but if they feel more comfortable (...) on sofas, crossing legs, lying down, the employers are just allowing these. [40]

The designer described the features of an informal workspace in relation with informal postures. It could be claimed that the ability to have informal postures in the workspace result in physical and mental comfort. The designer also correlated teamwork and idea sharing with informal postures. Furthermore, he implied that furniture like sofas provide a basis for having informal postures, which are not allowed by regular office chairs. Similarly, an interviewee stated the following:

If I’m solving something with other people, meeting with you, or you know, working on a presentation with friends, and I’m talking about my own office, I’m most definitely more comfortable doing these on a couch rather than a

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<sup>3</sup> ‘*Rahat*’ also means comfortable.

meeting room. It's just more comfortable, and where I can communicate more casually, where limits and boundaries of formality are lifted, I think I'm more mentally relaxed. [41]

She emphasized that when meetings occur in an informal space and in an informal atmosphere; the mental state of the employees could be more relaxed [*rahat*] and thus interactions between employees can occur easier. It could be said that from the point of the designers, posture and mental state are related. A relaxed posture could result in a relaxed mindset and in relaxed communication. The interviewee compared a conventional meeting room with a large table and chairs around it with an informal environment. The image of informal environment was demonstrated with the presence of a sofa once again. It could be inferred that the designer correlates the dilution of formality with having informal postures, resulting in informal conversations.

'Pitstop' could be useful to mention in this section to exemplify the effort of designers to design products to support various postures in offices. 'Pitstop' (see Figures 4.8, 4.9, 4.10, 4.11 and 4.12) enables variations with an adjustable height workstation, a meeting table, a soft cushioned sofa or a mixed-use unit with bistro seating and a smaller sofa fitted inside of an arch-shaped structure. The version with the soft cushioned sofa (see Figure 4.8) was mentioned by its designer as such:

Then, when the product was taking shape, we made a variant like a place for lying down. You are thinking for people who are entering in a different atmosphere everywhere. 'Pitstop' and 'Lodge' were developed together thinking about how you can differentiate things in an office, how you can deal with different usage scenarios, different colors... [42]

The interviewee named this version with the soft cushioned sofa as 'Lodge'. It visually resembles a daybed. However, she did not use the word 'bed', instead she defined it as 'a lying down place'. It could be inferred that a bed is not deemed

appropriate for the workspace because it evokes relatively uncontrolled scenarios with prolonged usage. She also emphasized creating various atmospheres in the same workspace by providing different use cases in relation with different postures. It could be said that the color is also a helpful factor in the creation of diverse atmospheres at work. As mentioned Section 4.1.2, designers believe that altering the physical space, in this case also the posture of the employees, changes their present mental state. Moreover, this is expected to result in an increase of employee creativity.

The product ‘Dama’ could also be discussed in this section. ‘Dama’ (see Figure 4.14) is a furniture system for waiting areas, composed of cylinder-shaped puffs and flower pots, coffee tables, and magazine holders, positioned in a manner that is similar to a checkers board.



Figure 4.14 ‘Dama’. Digital Image. Tuna Ofis. 2018, <https://www.tunaofis.com/urun/dama>. Designed by Ozan Sinan Tıglioğlu for Tuna Ofis.

The designer mentioned the product as follows:

‘Dama’ is a product shaped over the interaction we just talked about. A product where people can sit, you know, where there is a magazine holder, where people engage with each other, where you have some green. Its colors are catering to people’s emotions. Its message is togetherness, and its colors are fun. [43]

The designer implied that the product attracts people with its colors and plants to increase the interaction. It resembles a playground with its colors and the position of the seating around the plants. Moreover, she pointed out about ‘Dama’ as follows:

So here, you can have fun, chat, hang around. These can for instance be across each other, based on the configuration. There are lots of versions. Side by side for example, they can sit side by side. Or they can extend their legs. [44]

Flexibility of the product was emphasized in terms of the number of seats available and various postures supported. It could be inferred from the phrases, which are ‘have fun, chat, hang around’, that the designer used the design language of recreational areas in order to encourage people to have informal postures and informal conversations in the workspace.

Similarly, ‘Lea’ (see Figure 4.13) could be given as an example of using design language of recreational areas in the workspace. The product combines the conventional workstation and a picnic table together. The designer pointed out about ‘Lea’ as follows:

The purpose here is to sit together, be together. And we have a historical tradition to make picnics. You can see them everywhere. There are picnic tables. It’s not an uncommon sight for the employee. So, he sits more comfortably, crossing his legs like this. They can sit across each other. It’s like, lean here, make contact. That’s our purpose here. [45]

The designer emphasized togetherness and informal interactions in the workspace. She claimed that to make people gather and informally interact, the culturally recognizable image of a picnic table was used as an attachment to a workstation. By mentioning that the product does not have a back rest, she emphasized the variability and informality of the postures.

Another designer suggested as follows:

Furniture are the things that create the order. How do you say... We were talking about behavior. [Informal meetings] have to occur quite a lot, umm, and for that, you have to, you have to support that with furniture. [46]

The designer believes that furniture design is a way to support desired behaviors in the workspace.

In brief, it was inferred that behaviors such as problem solving, informal meetings, informal interactions, communication, idea sharing and having fun are all desired behaviors in the workspace. In order to support and encourage such behaviors, designers use furniture design which allows informal postures in the workspace. Informal postures were associated with dilution of formality, change in the present mental state and relaxed mindset of the employees.

#### **4.1.5 Summary**

Section 4.1 presented the opinions of designers on hierarchy, break times, shared areas, meeting areas and postures at work as factors affecting the interaction between employees. Designers believe that the more frequent and the higher quality the communication is, the more productive and creative the employees are. In this sense, the furniture designed by the participants were discussed.

Firstly, the designers discussed hierarchy in workspace. They indicated that flat hierarchy could be emphasized by the layout and the use of furniture, and thus informal interaction and collaboration could be encouraged. Next, designing the

break areas for the coexistence of work and relaxation activities with the aim of not only increasing the frequency of interaction but also making the interaction more pleasing and informal was discussed. After that, the shared areas were mentioned not only for having a break but also meeting informally and co-working. The designers stated that they give importance to design furniture to facilitate the process of co-working. Finally, informal postures in shared areas was discussed. Designers argued that informal postures indicate the dilution of formality with increased physical and mental comfort. The next section presents the designers' point of views on the activities in the workspace, which are not directly work related.

## **4.2 Work as Non-Work**

The previous section titled 'Design for Conversation' was about the desired interaction at work and the furniture design to support it. This section demonstrates the inclusion of areas that are not directly associated with working into the workspace. The section consists of three subsections, which are 'Domestic Workspaces' and 'Playful Workspaces' and 'Exercise at Work'

### **4.2.1 Domestic Workspaces**

Most of the interviewees stated that they observe a transformation in the workspaces. They describe the transformation as assigning the visual elements and the meanings associated with the home to workspaces. Therefore, the section discusses the domestication of workspaces in four categories: cozy environment, having a kitchen, growing plants and guest handling.

#### **4.2.1.1 Cozy Workspace**

One of the interviewees suggested cozy workspace as follows:

I'm looking at very old offices, and current offices. And they are of course, transforming. In lots of ways... We spend more time in offices than our homes. Therefore, we need to find ourselves in offices. Softer, warmer, like

homes... You know, people find [offices] cold. Therefore, they want to make them look like their homes or personal spaces. [New] offices are like that. [47]

The designer observed that the meanings mainly associated with homes, such as warmth and softness are transferred to the workspaces. She also emphasized the excessive time spent at work. This is why the designers find it important to create a cozy work environment. Making the workspaces home-like aims to facilitate and naturalize the time spent at work by making employees feel at home while at work. Based on the designers' phrase: 'we need to find ourselves in offices', it could be claimed that in addition to warmth and softness, the sense of belonging is also transferred from home to the workspace. Similarly, another interviewee commented the following:

I want to make people feel that, that warmness. How do we do that, we do that with fabric. For instance, you sit at your desk, and there is a fabric texture on the side. Seeing textile on your cabinet door, like it's a new thing for the user, a new thing for the architect, you know, it's a new thing you are putting out there. [48]

The designer stated the above about a hypothetical product to make a point about fabric creating the sense of warmth in workspaces. The use of fabric texture in the office furniture that typically do not contain fabric was associated with assigning the warmth of a home to workspaces. The idea that transferring the design language of domestic furniture to the workspace was shared by other interviewees. One of them indicated as follows:

People started to go for more relaxed things, like more puffy things. (...) Like when it's time to name these things, you want to call them 'cotton' or something like that. Products that makes you feel those expressions [cotton]. [49]

The account above shows that being relaxed at work is provided by designing furniture that touches the feelings of the employees, and in particular, furniture that evokes senses of softness and fluffiness. These descriptive words not only describe the design of the product, but also evoke the informal postures induced by this design language. The discussion about informal postures was made in Section 4.1.4. Being relaxed at work was also emphasized by other designers. One of them stated as follows:

Comfort is somewhat reflected there too. At the end, yes, this is a workplace and you have to enter here in the morning and leave at evening. (...) So when you are doing something new, I feel like it's about increasing the profits by increasing the psychological comfort of the employees. [50]

The interviewee emphasized that workspaces are not merely a place for business, but rather a place where employees live in, fit in and feel themselves mentally relaxed [*rahat*]. The domestic design language used in the workspaces emerges as an indicator of this. Similarly, another interviewee pointed out as follows:

Since this is the space where I'm spending most of my life in, I can't just look at it functionally. I mean, it has to be a space that caters to your emotional needs as well. That's the gist of it. (...) At the same time, this person is spending more time here than with her family, so she has to be comfortable, emotionally, like you know, she shouldn't be tormented to be here. [51]

The excessive time spent in the office is emphasized again by the interviewee. The designers stated that they care about creating areas where employees should not have to complain about the time spent in the office. Again, as mentioned previously in this section, there are mentions of facilitation and naturalization of the time spent at work, with the emphasis on satisfying the emotional needs. This is also a representation of how designers contribute to the intertwining boundaries of work and non-work life. Moreover, mental and emotional comfort are defined as features

that must be found in a workspace. It was indicated that if the employees feel themselves at home they would not desire their actual home could work for longer hours and be more productive.

To conclude, this section presented the designers' attempts to create domestic workspaces by designing cozy work environments. To accomplish this, designers aim to design products which evoke the senses of warmth, softness, sense of belonging, relaxation and comfort. The use of fabric and puffy materials are the physical representations of such senses in product design.

#### **4.2.1.2 Kitchen in Workspace**

The second category that is discussed under the topic of domestic environment is having a kitchen in the workspace. One of the designers defined the kitchen in the workspace as an area for socialization and relaxation by comparing the old and the new workspaces. She pointed out as follows:

I mean, back in the day, was it a thing to go prepare something in the kitchen? No, it wasn't. Now it is. Nowadays all the offices have kitchens. It's a new thing I guess, everyone eats all the time, but this happens in the office, umm, this chain of communication. We, for instance, always have an afternoon tea, so we have that, a meeting hour or, how should I say, a break hour. [52]

Habits of eating and drinking in the workspace are considered as a stimulation for socialization and relaxation; thus, increasing the communication between employees (see also Section 4.1.4. Kitchen in the workspace could be considered as an intentionally created area to have a break and interact. The same participant also suggested as follows:

Umm, so we for instance, you know, we meet there, most frequently. Around the kitchen counter. Like, our desks are nested together but still, most

frequently we meet there. So, we have an excuse to be there with others. Otherwise, I seldom use it. Others seldom use it. So therefore, you have to create these. These excuses, you have to create these excuses for different environments to be. [53]

The designer mentioned that employees need excuses to get together in an informal atmosphere. Similar to the aforementioned example of smoking (see section 4.1), the existence of informal spaces such as kitchens in workspaces aim not to create a new behavior but rather to naturalize and integrate the existing and even required socializing activity in the workspace. It could be argued that from the point of view of the designers there is a need for structured informality. Having an informal area in the office such as a kitchen could temporally define and spatially limit the occasions of having a break.

#### **4.2.1.3 Plants in Workspace**

The third category is growing plants at work and it could be defined as another application of a domestic workspace. Growing potted plants could be classified as a practice for home. Carrying this practice to the work environment is an implication of creating a domestic workspace. The interviewees underlined the significance of plants in the workspace in two ways. The first one is for creating excuses for short breaks and the second is the positive impact of green color on employees' motivation. For creating the excuses, one interviewee indicated as follows:

You don't have to do much. Get up. Walk around. If you own a plant, attend to it. Never, in those five minutes, think about that [work related] problem. Do something else. You will solve it when you come back. I really believe this. So, you are asking me, why the greenery? This is because life isn't just that one thing. When you are spending all those hours of your days in that office, your life isn't about solving that problem at that moment. (...) You have to care for your flower. You have to turn back to be a human. So, I'm

trying to do that, what we all have in our essence, we are trying to turn that employee back into a human being. [54]

She implied that it is not humane to spend entire time at work, trying to solve problems. Moreover, the designer suggested the coexistence of work-related and leisure-related activities at workspaces. It was claimed that the designers' process of product design for new generation workspaces are shaped to support this coexistence. Designing products that enable employees to grow plants could cause an increase in problem solving abilities, by changing the focus for a short period of time and refreshing the minds of the employees. For example, 'Lea' (see Figure 4.13) was mentioned for allowing flowers to be placed on. This indicates that the designer aimed to strengthen the sense of nature and spaciousness that a picnic semantically harbors.

About the positive impact of plants on employees' motivation 'Pitstop' (see Figure 4.9) was given as an example. The designer claimed as follows:

Soo, lots of plants... All the stands in [a trendsetting fair] this year were all green. All that green! It was like you are entering a forest or something. This is because they are researching everything, its positive effects on the working people. And I agree, a hundred percent. I personally want to put plants all around me. This is an important topic. We, for example, carried this over to 'Pitstop' [vertical garden]. The clients loved it. [55]

She shared her observations from a trendsetting fair about the use of plants in the workspace. In her words, the presence of plants in the workspace could be supported by furniture design that enables and facilitates growing plants. Moreover, she claims that such furniture designs could enhance the motivation of the employees.

#### 4.2.1.4 Guest Handling in Workspace

The last category that could be analyzed under the topic of domestic work environment is guest handling. Guest handling was also mentioned when discussing the product *Lea* by emphasizing that it facilitates spontaneous meetings with guests (see Section 4.1.3.2). One of the interviewees commented on it as follows:

Chairs for guests in front of workstations, if the manager is high enough, a couch, a meeting room and so on... But now, [in] the new living spaces the difference between homes and offices, the visual difference, the stark difference is less. The common areas in offices are, where people socialize, you know, where clients are handled in, instead of standard meeting tables...  
[56]

The design language of the furniture differs in guest handling areas of the new and old workspaces mentioned above. In the old offices, guest handling areas were few in number and they were not visually different from the conventional office settings. On the other hand, the guest handling areas in the new generation workspaces were defined as socialization areas. As mentioned in Section 4.1.2, socialization areas are described as ‘pleasant areas’ where ‘pleasant conversations’ occur. Moreover, the presence of sofas, with tea and coffee consumption in such areas are also emphasized. In this sense, the symbolic quality of guest handling areas at home is transferred to the ones in the workspaces. This implies that customers visiting the office are treated not merely as clients but as guests, visiting home. Thus, the interpersonal relationships and attitudes are also transferred from one domain to another.

To conclude, domestication of the workspaces was discussed in four categories. These were cozy environments, having kitchens, where people growing plants and have guests. Designers often correlated the coziness of the workspace with the symbolic qualities that are transferred from domestic environments to workspaces.

Having a kitchen, growing plants and guest handling are concerned with the practices that are mainly associated with domestic environment. It was indicated that the visual and behavioral differences between workspace and home are diminishing. It could be inferred that the new generation workspaces and furniture used in them are designed to facilitate and naturalize the activity of working. The next section demonstrates the opinions of designers about the entertainment factor in the workspaces.

#### **4.2.2 Playful Workspaces**

Like creating domestic workspaces, creating playful workspaces could also be discussed under the topic 'Work as Non-Work'. The presence of the areas dedicated to playing games in the office is discussed in this section. One of the designers mentioned a ping-pong table in her office as follows:

Well, you get bored of course. You get bored when working. Sometimes, doing something, playing games is nice. I wish we could do that more. But that of course has its time. Therefore, we wanted to incorporate games into work. (...) So we can then play table tennis. You know, it's good to include games. It's good for team work. It's good for sharing. [57]

Playing ping pong at the office was considered as a relaxation activity. The interviewee commented about playing games in the workspaces not from the perspective of a product designer but also from the perspective of an office worker. The designer emphasized that there is a designated time for that. This means that there is also an emphasis on control, which is discussed later in this thesis (see Section 4.4). Furthermore, it was pointed out that playing together enhances the team spirit and improves sharing among employees. Similar to break areas (see Section 4.1.2), playing areas also constitute a buffer zone that provides a change in the physical environment as well as the mood of the employees. Conversely, another designer argued that such areas at work are only for show. She commented on it as follows:

It's like where everyone makes themselves comfortable. There are offices where some ride bikes, some play table tennis and so on. But frankly, that feels artificial to me. It's like, they do that to claim, 'hey, we are like Google', or 'hey, we are like Facebook'. And I observe that most people in those offices don't use them. For instance, the office, I mean, the loft next to us have a place like that. But nobody plays that table tennis. Or you know, nobody's like, sitting there and playing Rock Band. [58]

It could be claimed that such places are not meant to be used, but these are merely for creating an 'atmosphere'. Companies like 'Google' and 'Facebook' were emphasized as they set the standards for a seemingly desirable work environment that some other companies try to emulate. The most obvious reasons for defining the office designs of companies such as Google and Facebook as desirable areas to work could be mentioned as follows. Firstly, they have areas dedicated for playing games such as pinball, billiards, table tennis, air hockey etc. Secondly, the interior design of these offices resembles a playground with the use of colors and the impression given by the furniture. For instance, the presence of a slide that is used as a transportation between floors and has become a symbol of the google office is a sign of this resemblance. The above-mentioned features of these offices are about adding a fun factor to workspace (Alexandersson & Kalonaityte, 2018).

Besides the areas designed for playing games, some of the participants referred to distinctive furniture designs that could be analyzed in this section. One of the designers mentioned the product 'Joyn' (see Figures 4.15 and 4.16), which is a highly flexible, modular office furniture system that can be easily reconfigured, designed by Bouroullec Brothers for Vitra. She used terms such as 'positive', 'soft' and 'toy like' to describe the design language of the furniture. It was stated that a furniture defined by these attributes is not suitable for a bank environment but is for offices of companies 'like Google'. The designer built a connection between the professions and the required furniture. It was implied that playful furniture is

required by more creative jobs rather than the jobs that could be defined as non-creative such as banking.



Figure 4.15 'Joyn'. Digital Image. Style Park. 2018. (n.d.), <https://www.stylepark.com/en/vitra/joyn-platform>. Designed by Bouroullec Brothers for Vitra.



Figure 4.16 'Joyn'. Digital Image. Style Park. 2018. (n.d.), <https://www.stylepark.com/en/vitra/joyn-platform>. Designed by Bouroullec Brothers for Vitra.

Similarly, another interviewee stated about playful furniture as follows:

For 'One'... It's very clear that it is free from that technical, industrial look, standard in contemporary designs. At the end, it's about having a side cabinet only on one side and having a mobile console on the other, and this is creating a fun environment when they come together. A child-like, play-like mood... It's about creating an environment that is free from the standard, somewhat boring things, biases of the office. [59]

The interviewee mentioned a furniture system named 'One', which includes modular workstation units (see Figures 4.17 and 4.18). The modules could be combined in a number of ways to reveal various shapes. The interviewee claimed that traditional workstations look 'technical' and 'industrial'. This was associated with a perception of a 'dull' and 'standard' office. 'One', however, with its modular structure and possible shapes, creates a 'playful' and 'childlike' atmosphere. Therefore, the work environment becomes 'non-standard'. According to the designer, 'One' is reminiscent of playing and it creates a joyful environment, resulting in play-like interactions.

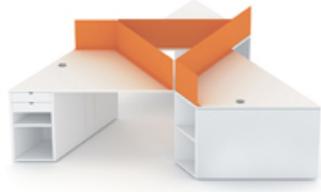


Figure 4.17 'One'. Digital Image. Projem. (n.d.), <http://www.projem.com.tr/haber/486/yonetici-odalarinda-karakteristik-cizgiler>. Designed by Aziz Sariyer for Derin Design.



Figure 4.18 'One'. Digital Image. Projem. (n.d.), <http://www.projem.com.tr/haber/486/yonetici-odalarinda-karakteristik-cizgiler>. Designed by Aziz Sariyer for Derin Design.

The 'Playful Workspace' demonstrated that designers' opinions about gaming or sports-related areas in the workspaces, vary. While some of them claimed that such areas are designed perfunctorily to create an atmosphere, others mentioned that playing games at work strengthens the sense of teamwork and idea sharing. On the other hand, playful furniture design was pointed out to generate a workspace reminiscent of a playground. The reminiscence comes from the furniture's modular structure that can create various configurations and multiple use of colors. The next section focuses on the exercise in the workspace.

### **4.2.3 Exercise at Work**

Interviews with the designers revealed that health problems caused by working for long hours with a computer is a major concern that has risen recently. The interviewees claimed that changes in mobile technologies reduced the physical activity in the workspace. An interviewee stated as below:

Back in the day, there was something called photocopying. People copied documents. We always got up from our desks for that. That was in a way, some sort of exercise. You copy everything you made. [60]

She believes that some tasks that have disappeared today were unintentionally encouraging physical activity in the workspace. Movement at work was emphasized for avoiding the health problems caused by sitting still for long hours. One of the interviewees commented on it as follows:

This is new a trend that existed for the last few years in Europe. You actually have to stand up every twenty minutes or half an hour for your health. They are, for instance, trying to make a habit out of this. [61]

In order to protect the health of the employees, performing activities at regular intervals are suggested. Moreover, these activities are becoming a form of behavior in the workspace.

Designers' opinions about encouraging movement at work are divided into two. The first one is suggested as follows:

My job is to design an ergonomic chair. You know, a chair that conforms to norms. But I also know, you know, if I sit here on this chair for four hours, my back will be like, you know, I'll be like sighing, and like doing this or that. This is not happening. I think maybe you will work for an hour or two, get up and walk around and then you'll be back to work. Even this, you have to do by yourself. Nobody will come up to you and tell you to go take a walk. [62]

Encouraging employees to move more often was described not as a duty of the designer, but the responsibility of an employee. In order to strengthen the argument, the designer built a resemblance between working long hours in a sitting position and making a long trip on an airplane. The interviewee claimed that 'just like how you would get up and move around on a 12-hour flight, you have to do the same in the office for your health' [63]. It could be interpreted that a non-work activity was defined as a responsibility to protect the health. Unlike the non-work activities mentioned in the previous two sections (see Sections 4.2.1 and 4.2.2), which are getting relaxed, eating, drinking, interacting, socializing and playing, moving to protect one's health is not a spontaneous and entertaining non-work activity. In fact, it is defined as a responsibility of an employee to protect her health and to be able to work more effectively.

Secondly, most of the interviewed designers pointed out that they typically suggest various solutions to encourage physical activity in the workspace. The distribution of functionalities in different areas is one way designers intervene to increase physical activity. A designer gave an example from her own office as follows:

That's why you know, we have these slightly long distances for getting your tea or coffee. I mean, why didn't we put them right here? Because they

should walk a little. We could have put them here (pointing at a closer spot). [64]

It was mentioned that the longer the distances between the workstations and the kitchen, the more physical activity an employee does in her daily work life. It could be inferred that the designers could encourage movement in the workspace by designing the layout of the office. Secondly, the furniture could also encourage employees to be more physically active. One of the designers stated as follows:

Nowadays, your table is integrated with your cell phone. We are developing a project for this. Now you have an app, so your table will notify you. It says that you have to get up in five minutes. You get the notification. You get up. This enables your blood flow and lets your brain get oxygen. So that you concentrate better. You have to work standing up for like 15-20 minutes. [65]

The designer claimed that at specific intervals, working in different postures accelerates blood circulation and therefore, the concentration of the employees. It was implied that encouraging health in the workspace as a non-work activity also serves to increase the performance of the employees. The designer suggested a reminding mechanism integrated to the furniture for triggering the movement. The third strategy for increasing the physical activity was mentioned as follows:

Your health is the most vital thing. Because when you are sitting for 7-8 hours at a desk, you have to move around once in a while. That's why offices are more mobile. People don't move around a fixed desk. They go, they come. Tables go up and down. They are mobile now. Because every 2 hours, for instance, Europe is now doing this. [66]

The designer claimed that in order to keep employees from working in the same position for long hours, height-adjustable tables have emerged. It was implied that these tables help employees to work in different postures, which lowers the risk of musculoskeletal diseases. Another designer suggested as follows:

So, I can call these height-adjustable tables, bar stools. They also offer seating units that would keep your spine at a natural position. They offer height adjustable tables. Those units you are sitting on, they all have height adjustment. As I'm adjusting the height my table, I can also adjust the height of that unit. There is demand for this. And therefore, the market is responding. [67]

It was mentioned that in addition to adjustable tables, adjustable stools are designed to allow employees working in various postures. The designer further evaluated his opinions on these stools, which are known as pivot stools as, follows:

I'll tell you what the firms doing those designs claim. If the point on which we sit with our body is not fixed, if it's mobile, that it could move on a pivot, go right and left like a Pilates ball. We must keep it properly somehow, for your posture. Therefore, this is also making you exercise as you sit, from a point of view. Allowing our body to move at where we sit. On the other hand, like I said, we have to provide a posture to avoid imbalance, to keep a natural posture, as much as possible. We have to offer the closest thing. This is what [the firms doing those designs] claim. [68]

In the last two quotes, the designer emphasized the natural postures and movements of bodies, supported by the seating units. The pivot seat suggests an unintentional physical exercise. This resembles the discussion made on facilitation and naturalization of the time spent at work in 4.2.1. It could be inferred that besides designing ergonomic work seats, designers also use furniture design to create a form of healthy working behavior.

Apart from the previously mentioned products, the product 'Take 5' could also be discussed in the context of exercise in the office. The visuals of the product are not available since it has not been introduced to the market. 'Take 5' is a wall mounted exercise furniture that provides an anchor point for using elastic bands. The

interviewee stated explaining the product by pointing out her concerns about height-adjustable tables, about how switching between standing and sitting at regular intervals may deteriorate employees' concentration. She further elaborated as follows:

We observed the movements done around the table. And they put you in these funny positions. Your superior is coming from across the room and you are like stretching with your foot on your table. So, we said, you know, this has to have a name, a place. And if other people see you doing these, they will also be motivated. That's where it came from. We should, umm, designate a place for this in the office. [69]

The absence of a separate area for exercising in the office was considered as a deterrent effect for employees. Exercising in a specialized environment could be more motivating rather than exercising at and around a workstation. The designer, sourcing her interviews with physiotherapists during product development, states that 5-minute stretching exercises are useful in solving health problems arising from inactivity. She explained the starting point of 'Take 5' as follows:

Everything is related to this '5'. Get up in the morning and do 5 minutes of cardio. At night, go do this 5-minute thing. So, we said, can't we designate these 5 minutes in the office? That's where it all came from. (...) Stretch your back, do 3 sets of 10 stretches and then go back to your desk. You don't have to change your clothes or anything, that's the thing: We don't propose any movements where you'll sweat or anything. [70]

The participant underlined the exercises done in short time periods without the need for any preliminary preparations. Simplicity and shortness of the process mean low cognitive load, resulting in employees who could do these exercises even in their shorter breaks. Moreover, it is important to note that the example of 'Take 5' resembles 'Pitstop' with a place to lie down (see Section 4.1.4, see Figure 4.8). In

both cases, designers emphasized that the products are not unrestricted. The version of 'Pitstop' with a soft cushioned sofa was stated as a place to lie down, but not a bed; 'Take 5' does not afford a full exercise routine, but a '5 minute' exercise. It could be said that the designers create the furniture for the workspaces with a concern not to change the focus of the space, which is to work. The designer also mentioned how she placed the product in the office environment as follows:

[We placed the product in] common spaces. That's the point. People get motivated when they see others do stuff like that. Especially exercising... But also, like coffee, you see someone drinking coffee and then you also want some. It's like that. That's why we thought about common spaces, but also, with seating around them, you know, maybe areas where you'll also eat some snacks or something. [71]

Placing the product in a shared area means that motivation becomes an important factor to create an exercise culture in the office. This motivation is provided by letting people see each other while exercising. It could be inferred that the designer considers this area, a socialization area. Socialization and related areas were mentioned in Section 4.1.2 as increasing the interaction between employees and changing their moods. Moreover, they are correlated with the increase in creativity. She supports this claim by referring to the presence of sitting, eating and drinking spots. Additionally, as a second method of increasing the motivation to exercise, the designer mentioned the mirror on the product as follows:

But like, it shouldn't be far off from the office language. This could be any box, it could have been hidden. We decided on mirrors because mirror is like, the invitation there. When you are passing nearby, you see your physique, your posture and it creates an awareness. You say to yourself, I have to do this. But if there were no mirror, you would have just passed by. You wouldn't notice yourself. You would say, 'meh, I'll do it later'. [72]

It was argued that the mirror on the product creates an interaction between user and the product. It creates self-awareness about one's posture resulting in an increased motivation to exercise. Another significant point referred by the designer is that 'Take 5' is in accordance with the visual language of the products in typical offices. The product is visually reminiscent of cabinets used in offices. Rather than making a visual reference to the gym tools, she preferred to use the design language of the office furniture. The final point was made about the product as follows:

There are like ten things for problem solving and one of them is definitely exercise. Like, leave your desk. Walk. Got it? You have to just leave your surroundings. That's where we started. That's why we created those spots. And this product is a design, complementing those spots. [73]

The designer claimed that not only exercising but also taking short walks, leaving the workstation and a change of scenery boost the problem-solving abilities of the employees. She intended to provide a basis for these activities being done with this product.

To summarize, designers claimed that physical inactivity at work causes health problems. While some of the interviewees think that encouraging employees to be more physically active is not their duty, but the employees' own responsibility; the others believe that they are able to design for this issue. Firstly, they mentioned the layout of the offices as a strategy to increase the movement. Placing the kitchen area relatively far from the workstations was given as an example of this strategy. Secondly, designers suggested product designs to increase physical activity. These include integration of functionalities reminding employees to get up and move, and height-adjustable tables that allow working in different positions. Moreover, a specific product named 'Take 5' which creates an area for the exercise at work was stated by its designer. The movement, the exercise and the areas dedicated to exercise were correlated positively with creativity at work. Therefore, designers

intend to design products and related areas to support the physical activity in the new generation workspaces.

#### **4.2.4 Summary**

In brief, the section ‘Work as Non-Work’ discussed the designers’ attempt to transfer non-work-related furniture, areas, behaviors and their symbolic meanings to workspaces. ‘Domestic Workspaces’ and ‘Playful Workspaces’ were mainly concerned with the designers’ aim to create a feeling of not working, to decrease the pressure of work and thus, the furniture used in the new generation workspaces are designed to serve this purpose.

On the other hand, the section ‘Exercise at Work’ presented designers’ attempts to decrease the disturbances that may occur from physical inactivity by designing furniture and places. Moreover, the interviewees correlated exercise at work not only with health issues, but also with the increase in concentration and creativity.

#### **4.3 Autonomy at Work**

The section presents the designer’s accounts about employee autonomy in the workspace. According to the interviews, the designers believe that the ways people work are changing. As discussed in Section 4.1, designers mentioned changing hierarchical structures from vertical to flat, increasing importance given to interaction and collaboration, and increasing informality as the prominent changes occurring in workspaces. The designers also discussed employee autonomy as a changing work practice. One of the designers indicated the expectations of new generation employees from their work life as follows:

I’m reading and understanding that this new generation employees, and you must read, want autonomy. They have to decide where, how and which way to work. They even have to decide whom they work with. And we ask, what kind of product do these end up with? [74]

The employees expect alternatives to choose from, according to their personal preferences and work practices. It could be inferred that the designers' design decisions are shaped to allow the various work practices in the direction of employees' expectations. Autonomy was previously mentioned in the literature review as a characteristic of knowledge work (see Section 2.1.3). Moreover, it was discussed under the topic of employee flexibility (see Section 2.2.2.2), in which it means the ability of employees to decide where and when to work. On the other hand, ICT was mentioned as an aspect of knowledge work (see Section 2.1.3.2 and 2.2.1). The accounts of the designers revealed that ICT is considered as a factor affecting and enabling the employee autonomy. One of the interviewees commented on it as follows:

Especially the way young people work is different. Like computers, even computers are gone. Laptops, iPads... For starters, you are mobile, all the time. It's impossible not to transform. Back then, you never left your desk because your computer was there. You had to talk to people over the landline phone, your setup was like that. Now, we don't even have phones in our rooms. That's because there is no need, everyone has cell phones. You mail everyone here (*showing laptop*). Every once in a while, someone calls the office, so rare that I personally go to the desk to divert the call. There is a real transformation. It's incredible. [75]

Old work practices were mainly associated with the employees' dependence on a specific workstation, which resulted in non-mobile employees. The interviewees claimed that the dependence is caused by the inadequacy of mobile technologies. The use of desktop computers and landline phones made it difficult for employees to leave their desk. Mobilization of products such as phones and computers are influential in the emergence of new work practices. The new practices were mainly associated with being mobile (see Section 4.3.2). Another participant pointed out that [76] 'thanks to wireless technologies, employees are not dependent on workstations anymore'. However, she later criticized her own words as follows:

But then, maybe, they were less addicted back then, because there were no computers as well. They always say, you know, people are working more comfortably because now computers are not tethered to desks. Yes, but way back, there were no computers and no phones, right? It's an unsolvable situation. [77]

The designer clarified her criticism that 'when a new trend arrives, the old one is denigrated in order to increase the attractiveness of the new one' [78].

The rapidity was also emphasized regarding the effects of technology on new work practices. The interviewees asserted that the faster flow of data enabled employees to work from long distances. A designer put it as follows:

So now, when you look at it, technology is marching forward in an incredible pace and we are seeing it. That's because I can manage a project in the USA, since the rate of data flow is incredible. Back then, we were doing a lot of side work, faxing things, files were going back and forth. That file needed time to transport and you had to write it to CDs. We were wasting three days, four days, five days, sending something to Europe. Five more days, getting something back from there. It's so much faster nowadays. [79]

The designer suggested fast and remote work as the characteristics of the new ways of working, which is enabled by ICT. Another interviewee commented on the new work practices as follows [80]:

Work became more fluid. Not like the old days. It's a different era now, the interactivity is different. So, umm, our style of working is more fluid. Not just how we work but how we live is more fluid.

The emphasized rapidity of work enabled by the technological changes results in more flexible work practices. It could also be said that flexibility refers to the freedom of choice in how employees complete their work instead of sticking to pre-

assigned work practices. This also means increased employee autonomy in workspace.

To conclude, this section presented the designers' opinions about the effects of technological changes on work practices. They argued that mobile technologies enabled fast, remote and flexible work practices. Being flexible, fast and mobile require autonomy of the employees on when and where they work. In the following sections, posture, mobility and time management are discussed as the dimensions where autonomy reveals itself.

### **4.3.1 Posture**

An interviewee commented on the expectation of the new generation as follows:

That is the main difference, the expectation of today's new generation. You can't just put them in a cubicle and say them 'This is your desk', now. Does he want to stretch his legs, does he want to go out and eat while he works, does he need a nap? I mean, it happens to all of us. [81]

As discussed in Section 4.1.4, new generation workspaces have shared areas where employees could have informal postures, allowing employees to come together and interact. Similarly, shared areas not only allow employees to gather but also allow employees to do individual work in a more informal environment. The designer mentioned working with informal postures, working while eating and drinking, and even having a nap. It could be inferred that areas with well-defined functions, such as cubicles, are considered not suitable for the new generation employees.

Participants built a similarity between 'lounges' and shared areas in the workspace. The term 'lounge' was mentioned by most of the designers and one of them described the similarities in more detail as below:

So, at the back, somebody's brewing themselves some coffee, someone's listening to music over here, someone's having a meeting with clients over

there, it's like a hotel lobby I'm talking about. Areas like lobbies are all like emphasized nowadays. That's why there's a sense of wideness in new offices. [82]

The resemblance between a lounge and a shared area was based on being spacious and multifunctional. Multifunctionality was defined as the fact that employees perform different activities at the same time in a functionally under-defined environment. It could be inferred that employees themselves decide when, how and what to do in these areas. Similarly, another interviewee indicated as follows:

You know, taking your laptop and sitting somewhere, like, not on your chair but in a soft lounge chair and work. Maybe extending your legs over a coffee table. You know, that's what people want to do. So, environments are adapting to that. [83]

Most of the designers defined informal postures in relation with the furniture such as 'soft lounge', 'comfy chair', 'sofa', which do not only refer to the ergonomic qualities, but also to the informal postures of the body. A similar discussion was made in Section 4.1.4 concerning the product 'Lea'. The designer emphasized 'Lea' as supporting informal postures such as 'sitting comfortably', 'siting across each other', 'crossing legs' and 'leaning [on somewhere of the product]'. An interviewee put it as follows:

On the other hand, products are emerging to allow people working in lounge-like places as they eat or drink tea. As long as people do not feel confined in their heads in terms of their creativity. [84]

As mentioned earlier, lounge areas create a sense of openness and afford multiple activities such as listening to music, having a chat, eating or drinking. This means that such areas do not physically limit the employees. In this sense, it could be inferred that lounge areas evoke the sense of autonomy at work. Furniture design was

mentioned as a tool to generate such an environment. On the other hand, one interviewee suggested the following on task-related postures:

Yes, I think, I mean when I think about my own work, I know I work differently when I sit in different positions. You know, I sit differently when I'm sketching, I sit differently in a meeting, and so on. So, do different posture affect my productivity? Yes, they do. [85]

She claimed that the postures have an influence on employees' productivity. She explained it by giving an example of her own work life as an office worker, pointing out how she works in different postures when fulfilling different tasks. It could be said that creating alternative areas that support various postures and allowing employees to choose how to work are design concerns in the new generation workspaces. Furthermore, most of the designers correlated the freedom to decide how to work with the creativity of employees. As it was discussed in Section 4.1.4, feeling free to have meetings in informal postures encourages employees to share their ideas more openly. Besides meetings, individual work also requires informal postures. Allowing individual employees to work in various postures in order to fulfil various tasks was emphasized by an interviewee as follows:

You know, when you are reading a book, are you using a desk? No. You don't use a desk, you go sit in a chair, on a sofa, you go read lying on your bed. When you are writing a letter to a friend or your professor, you sit straight at some place, you think you concentrate better. [86]

The participant pointed out that different tasks require different body postures. In other words, all tasks have their natural postures. She correlated sitting up right with better ability to concentrate. The account also revealed that formal and informal tasks co-exist in the workspace and they could be intertwined; therefore, a work environment should supply proper areas for both.

The product 'Picnic' was stated by its designer as allowing employees to work in different postures than a workstation allows. She suggested as below:

Because my sitting posture is different, my mood is different. That seat is at somewhere else, by the window. I pour myself some coffee and so on. It's like, I'm not me, I'm someone else. Over and over, I revisit the problem. [87]

According to the designer, working in a different posture, having a beverage or changing the atmosphere can result in a change in the mood of the employees. Based on the fact that the designer says, 'I revisit the problem', it could be claimed that, such a change is able to boost creativity, helping the employee look at the problem she is working on from a different angle.

To summarize, the section demonstrated the spaces and the furniture that allow employees to have informal postures at work. These were shared areas, break areas, soft lounges, comfy chairs and sofas. Informal postures were mentioned as putting the feet up, sitting on a sofa, using the laptop on the lap, having a nap, working while eating and drinking. The ability to have informal postures were stated to increase the feeling of autonomy by not physically limiting the employees. Moreover, different tasks were suggested to require different postures. In both individual and team work, informal postures were considered to have a positive impact on employees' productivity and creativity. Therefore, designers aim to increase the variety of postures in the workspace with the furniture they design. The next section discusses the effect of new technologies on the employee autonomy.

#### **4.3.2 Mobility**

Mobility was stated in two contexts by the designers. The first one is the mobility of the office layout and the second one is the employee mobility.

**Mobility of the Office Layout:** One of the designers suggested about the mobility of the office layout and changing work practices as follows:

Work habits are changing. These places are changing. You don't have to find a place for a fax machine anymore. Like, I can also say, we don't have to divide offices anymore. We used to divide. We had to divide, in architecture or in interior design. But now, we are doing this thing, we are putting a divider here. Back of that divider is you know, a place for a printer or a cafe area. Back then, we had to deal with power running through the walls. Now you get power and carry it through the product. So, it's mobile. I can scratch [office] plan tomorrow with ease. They can move inside the office. [88]

The designer pointed out that with the help of technological changes, some devices disappeared from the office. This affected the distribution of space. It was claimed that the partition of the workspace is no longer done with architecture, but with product design such as portable panels. This means that the partition elements are not fixed anymore. Products, unlike architectural solutions, bring flexibility and ephemerality to the workspace and enable spontaneous changes. Creating layouts with products and not with architectural details indicates that the role of the product designer in the new generation workspaces has increased. Similarly, the ability to make spontaneous changes has also increased the control of the employees over the layout of the workspace by allowing them to convert their spaces according to their requirements.

Besides the layout, the adaptability of the furniture was also argued for by the interviewees. A participant stated that 'products, just like employees, should be mobile and dynamic' [89]. One of the interviewees indicated phone booths (mobile, enclosed, single-person booth for personal phone calls) in her office as examples of mobile products as follows:

And this [phone booth] is mobile in the office. Someday tomorrow, if the office expands or you know, it's divided into two and now there's another company here. What do we do with it? Do we throw things out? No. It

shrinks. Architecture is changing in response. But you are responding to architecture. [90]

Similar to the usage of portable panels, phone booths also exemplify using product solutions rather than architectural ones for creating the layouts. Product mobility was emphasized as being the product designers' way of adapting the workspace for potential business changes. Phone booths are discussed further in Section 4.5.1.

Another designer suggested about the adaptability of furniture as follows:

And now the offices, I mean the tables have to have some movement. A corner of it must move. It could be able to expand or shrink. It could be broken up to pieces, be changeable. Its panel could be replaceable. [91]

The products themselves are expected to be adaptable in order to comply with the new work practices. Abilities to change the size, components and the location of the tables indicate that employees may have different needs such as working alone or working in groups of varying sizes, and that these needs may arise at any time. Adaptable furniture in this context refers to the support for diverse work practices and thus the employee autonomy.

'Pitstop' could be considered as an adaptable furniture. The main functions of 'Pitstop' were defined previously in Section 4.1.3 as teamwork and fast meetings. In addition to those, another function was defined as being a cocktail spot, by its designer. She pointed out as follows:

So, we said, this can be used for cocktails and such, after people leave. How can we do it, like, maybe we don't close it up, you know, let's make it 'after something' hours, cocktail hours. I call this adjustable table. Why? It's because I want to greet others standing up when it comes to it, or do cocktail stuff. Therefore, I need to adjust this table. [92]

According to the designer, besides supporting various work practices, supporting the recreational activities was also a requirement in the workspace. Creating a cocktail area refers to Section 4.1.2. It was discussed before that designing areas for employees to socialize and relax results in increased creativity, combining functions such as ‘sharing’ and ‘togetherness’. Moreover, it was stated that areas for socialization and areas for working began to intertwine. ‘Pitstop’ is a product that reflects these properties with its height-adjustable table to keep up with the different functions. It allows working standing up, on a bar stool, on a sofa or on regular height table. Moreover, with its open design that does not create an enclosed space, and the fact that it is reminiscent of a bistro table makes it suitable for recreational tasks as well.

**Employee Mobility:** Besides the mobility of the office layout and the products used in them, the mobility of the employees was also argued by the designers. One of the designers pointed out as follows:

Slowly, these enclosed work spaces are disappearing from offices. For instance, that’s a change taking place. And that’s totally about how you work changing. It’s because when technology, you know, when computers are in the scene; because you can do stuff anywhere, work habits are changing. And if this person can continue their habits anywhere he can use a computer, why lock him up in an enclosed space? Let him work at open air, let him go work in the garden, somewhere natural. Or even home office, I think even home offices are viable for working after these changes. [93]

Mobility in both outside and inside the office refer to working independently from the place and to the autonomy of employees on where they work. It could be inferred that mobile work practices have affected the workspace design. Being not dependent to a specific workstation have led to the disappearance of enclosed areas in the workspaces. The term ‘enclosed areas’ refers to areas with specific and well-defined functionalities, such as rooms and cubicles.

On the other hand, one of the designers commented on mobile work practices as follows:

If I had decided to work at a bank, I would have wanted my own working space, you know, a corner that's mine, that I can call mine! But you know, when people are doing creative work, they don't want to stick to one place, they don't want to stay at one place. I mean, we work with our minds all the time, at a restaurant, at a bar, outside, at a park, or even, excuse me but at the restroom. Things, you know, we want to reach something completely different than the bank workers, it's different, and I don't mean this in a negative way. But you know, the environment is different, it has to be different. So, we design things differently for that. [94]

She correlated mobile work practices with creative jobs. While explaining creative work, the designer mentioned herself as a creative employee and continued by using the pronoun: 'we'. She implied that non-creative jobs are more dependent on a specific workstation. However, creative employees could work at anywhere in any time; in fact, they demand being mobile. Similarly, another participant claimed as follows:

The office unavoidably has borders, you have to do a certain amount of work at the desk you sit in. Yes, you can do that work anywhere, but you are still at your desk. Free spirit, you know, crazy ideas, you never know where or how you get those. But I believe, raising the borders, the limitations are the low hanging fruit. [95]

It was inferred that the designers deliberately support mobility in the workspace in order to boost the creativity of the employees. The accounts of the designers revealed that mobility is encouraged by creating alternative areas to work. This includes shared areas and guest handling areas. An interviewee commented on it as follows:

If you and your computer are together, you can work anywhere, (...) some social space created in the office, even a cafe. You can go work in there. Or maybe, you have a friend, in the same office. You can go the chair in front of you and work there. [96]

Employee mobility refers to the freedom to decide where to work, together with the information and communication technologies. In this account, the mentioned places, which are a socialization area and a sofa near by a colleague not only signify the employee autonomy on where to work, but also autonomy on work postures. Working in a socialization area, or on a sofa, indicate informal postures. As mentioned in Section 4.3.1, informal postures are expected to increase the employee creativity. A similar emphasis on mobility was made by another designer as follows:

If I can't solve something, I take the problem, my notebook and go sit there (picnic table). Can't solve it there? Then I go to the armchair. So, you have to pump somehow. This is well documented. You know, when you can't solve something... [97]

It was pointed out that alternative areas are useful to boost the employees' problem-solving abilities at points where they get stuck. By mentioning mobility in between places, she mentioned different furniture types such as a workstation, a picnic table and a sofa. It could be said that mobility was argued to be refreshing the mind of the employees by changing their current state of mind and their postures. Changing the state of mind of employees, by altering their physical space or letting them work in different postures, is expected to increase their creativity (see Sections 4.1.2, 4.1.4 and 4.3.1).

Similarly, one of the interviewees commented on productivity of employees' in relation with mobility as follows:

If you force this person to work all the time, at some point she'll begin sleeping. You are not actually getting performance. You don't know it, but by

restraining her there, you probably leading her to spend her time daydreaming. [98]

The designer stated that having alternative spaces to work prevents employees from being interested in anything other than work and they could give their attention to work for a longer period of time. Another interviewee pointed out as follows:

The habits of being at your desk, you know, it is now all about mobility. You can't sit 3-5 hours at somewhere you're bored in. It's really boring! You have the chance to take your work and go somewhere else. This is seriously the case now. You are therefore designing for those new places or something. [99]

It could be claimed that designers intend to create spatial diversity in the workspace to ensure that employees do not always have to work in the same place. Since the concrete walls are removed from the office as a result of mobile work practices, designers create spatial diversity in the open office area with product design.

The product 'Picnic' (see Figures 4.5, 4.6 and 4.7) is once more an example that could be given for creating alternative areas within the workspace. The designer explained her motivation to design such a product as follows:

But basically, I'm looking at, like, what increases productivity at work? What increases attention? Success, I mean, problem, like, what do you do when you get stuck? If that person switches her place when she gets stuck, say, goes to that thing I call the picnic table... It's a change of air. [100]

The designer defined the product as an area to increase creativity and concentration by allowing employees to work in an alternative setting. She claimed that areas which are supported by products like 'Picnic' prevent distractions caused by working in the same place for a long time, as employees are encouraged change where they

work when they need to. Once again, changing the present place was associated with the refreshment of the mind.

A similar product named 'Lea' was also mentioned by its designer in the context of spatial diversity. She stated as follows:

[Lea] provides a place to move. In itself, at the right-hand side, she is sitting at somewhere else, near her own table. There is space for two workers here, four workers. (...) Then there is a breathing space here. You know, no panels here, a different type of product. Then there is the thing, you can put flowers or something. It's a different touch. [101]

The designer claimed that 'Lea' helps employees to be mobile in the workspace by providing an alternative to the workstations. Although the workstation and picnic table are adjacent, designer defined them as separate areas. It was emphasized that the dividing panels that are used to identify personal areas on the workstation are not used on the picnic table side. The lack of separation panels refers to the change in the atmosphere between the conventional workstation setup and the picnic table.

To summarize, this section presented the mobility in the workspace in two contexts. First one was the mobility, adaptability and ephemerality of the layout and furniture in order to comply with various tasks and work practices. The second one was the mobility of the employees in the workspace. Designers suggested that they pay attention to design furniture for creating spatial diversity, in other words, alternative areas to work for employees to be mobile in between them. Being able to change the area of work is considered to increase the feeling of autonomy, decrease distractions, allow working in different postures, change the present state of mind and thus increase the creativity of the employees. Moreover, designers claimed that the more a profession depends on creativity, the more mobility it requires.

### 4.3.3 Time Management

The participants not only stated the demand for autonomy of new generation employees on how and where to work, but also when to work. This means the autonomy of an employee on time management. A designer pointed out the expectation of the new generation as: ‘Umm, so they should be able to manage their time as they slice up their work day’ [102]. It was inferred that an employee could decide when to work, how long to work or even when to go to the office during a work day. An interviewee claimed as follows:

They are in contact with outside at all times, I mean, some work from home, working from home... Spending half the day at home... [103]

This type of work refers to a flexible work practice (see Section 4.3). Mobility also has an influence on the autonomy of time management. Designers mainly mentioned time management together with mobility. It was implied that working outside of the office brings along flexibility on when to work as well. Designers gave examples of their peers with anecdotes such as ‘working from home once a week’ or ‘going to office only when co-working, meeting or individual interaction is needed’. These examples are the indication of autonomy, in a sense that an employee can identify the duration of the project and plan the work schedule within that specified time period. Particularly the second example implies that an office is no longer a compulsory area for individual work; rather it is a place for co-working, interacting and sharing. Correspondingly, autonomy on time management together with the mobility (see Section 4.3.2) affect the physical work environment and the office routines. An interviewee commented on it as follows:

This is not actually a habit, it’s what the work brings. I mean, the fact that you are not at the office all the time, constantly going out and coming back. Some workers don’t have designated desks. (...) Not having a table of your

won... Wherever you put stuff is yours. What we call autonomy is, like you said, new habits, people not having their own desks. That's what it is. [104]

The fact that employees do not have to work all day in the office means that employees do not need to have a fixed desk of their own. This indicates a shared workstation which anyone could use in case of need. An interviewee commented about a shared workstation as follows:

As a product type, these belong to those touchdown offices, you know, shared workspaces. This is my space, so I put my wife's photo here. I'll hang my kid's picture here, no, instead of calling somewhere your own, it's like, I come, do my thing and leave. It's a shared office. [105]

The designer mentioned that 'touchdown offices' are considered as an outcome of the ability to work outside the office. The lack of personalization and sense of belonging were emphasized as the characteristics of these offices. Another emphasis was on temporariness of the usage. Moreover, most of the designers stated that the furniture in such offices should be mobile. An interviewee commented on it as follows:

By movement, I mean the desk's movement. So, desks are mobile. Or you know, she comes in the morning, maybe the office changes that day, but she has a small storage area for herself. It's like at student halls. She takes her stuff from there, sits at a desk, put her stuff on and so on. She works at that desk and then goes back to her station. I mean, she leaves. [106]

Since the tables are not personal but shared by different users, the mobility of the tables refers to the ability to be arranged in different ways according to the current requirements. It was not only the temporary usage that was mentioned, but also the temporariness of the physical workspace via how mobile the furniture is and how it supports spontaneous changes. The touchdown offices resemble libraries and study

halls. It could be inferred that the resemblance is based on the temporariness and shared use of both places.

Besides mobility, technological requirements are also considered by the designers. One of them claimed as follows:

All the instruments here have to be mobile, because they have to respond to people's needs. You know, these tables have apps on them, you come, you connect your computer to it without any problems. Maybe we give you an ethernet port. It has to have these types of technologies. All these products... [107]

The account revealed that the technology is not perceived as an added benefit, but as a requirement for the work to be done. The requirement is provided and facilitated with the help of product design. On the other hand, a designer gave an example of a product she was involved in the design process as follows:

Now this product... When was it? This came out in 2014. The chair mechanism is... It responds to the user's weight. I mean, it gives a back resistance based on the user's weight. When you sit down, it's more like, you know, the back is going to give a softer tension compared to me. And this is, you know, a shared office chair, not something you own. It's because it responds to everyone's weight, to different needs. In normal office chairs, you configure them. You can adjust their stiffness for your own needs. This chair responds directly to energy. But you can still fine tune. That lever there, in that white chair, there is a tuning mechanism. Maybe you turn it fifty times, to fine tune it, to make it fit for my body. But that's a chair you own. This is a shared chair. [108]

The participant clarifies the differences in shared and owned office chairs by indicating the product requirements. The shared chair is discussed with its temporary qualities and rapid adaptation. The product adapts itself to the users with different

physical characteristics. It could be said that the adaptability of furniture is required not only to fulfil different tasks, but also to accommodate different bodies.

One of the interviewees mentioned a product which is used in conference rooms as a shared furniture as follows:

We have to be able to stack this when not in use to waste minimal space. We just have to be able to stock them in some corner. (...) The mechanism has to be activated easily to be able to fold the table. Ultimately, these are heavy items, you have to be able to move them from place to place, without the need to lift them up. That was the point I cared about, enabling people to do all the arrangements, changes by themselves with ease, even if they are women. [109]

As it was stated in the previous quotes in this section, the requirements of the products, such as being stackable and arrangeable, indicate the temporariness of the physical environment and the diverse usage practices. Temporariness could be described as the main concern for designing shared products. The features mentioned for these products are similar to the ones in ‘touchdown’ offices.

In brief, the section discussed the increased autonomy of employees on time management and its reflection on the physical workspace. The changing requirements of the office were emphasized as no longer being required for working individually; rather the offices are now for gathering and sharing. As a result, part-time used offices, where furniture are shared by the employees, were mentioned and their implications on furniture were discussed. These are defined as mobilities allowing spontaneous changes, adaptability to comply with different users, work practices or tasks, and integration of technological facilities such as ethernet connections and power outlets.

#### **4.3.4 Summary**

The section presented the aspects of autonomy at work that are mentioned by the designers. These were the autonomy of employees on how, where and when to work. Moreover, the effects of the new technologies on employees' work practices were discussed. The section mainly discussed the adaptability and temporariness of the physical workspace to comply with the requirements of the employees and changing business requirements.

Autonomy on how to work indicated the ability of employees to work in desired postures, which was also correlated with the increase in creativity and productivity. Autonomy on where to work indicated the mobility of employees in the workspace. The change in the physical workspace was also considered to increase the creativity by altering the present state of mind, thus refreshing the thoughts of employees. Autonomy on when to work indicated the ability to make one's own time management. Time management was mainly mentioned in the context of working outside the office. Therefore, it was associated with the decrease in personal areas in the new generation workspaces.

In contrast to the designers' opinions about autonomy and their attempts to create autonomous employees with the help of furniture design, the next section focuses on designers' attempts to balance the autonomy with control.

#### **4.4 Control in Workspace**

The interviews revealed that in addition to focusing on autonomy, the designers also focus on controlling the work practices of the employees in the workspace. One of the participants shared her skeptical opinions about autonomy in the workspace. She argued as follows:

That's what the capitalist system dictates. Capital was first disciplining. Hitting you on the head, shouting 'You have to do this!'. Now it says, sit

however you want but do your job. That's what we have come to. This of course is about freedoms. People are now... like you never heard this sort of things in the past years. Capitalist system said, 'do your job, but I don't care how'. [110]

She indicated that the essential point in creating alternative spaces to work, is not about respecting personal preferences of the employees; but rather it is a way of forcing them to work harder and more productively.

On the other hand, the designers implicitly presented the topic of control in the workspace. Some of them argued that they are discreetly leading employees to perform certain behaviors by designing furniture accordingly. One of the designers stated as follows:

So, umm, she has to be doing her work, without being forced to, she needs to be wanting to do it. You impose it to her, by caring about her personal needs, personal preferences. You are telling her that you designed this for her. You can work like this or do it like that with certain flexibilities. (...) She seems to be doing whatever she wants to do, but actually, you are designing things in such a way that she's not really doing what she wants to do. [111]

As it was discussed in Section 4.3, new generation employees demand autonomy of when, where and how to work. The account above revealed that allowing employees to be autonomous is perceived as an illusion by the designer. It was implied that the autonomy in the workspace is more about the sense of autonomy, rather than a real one. Employees feel that they have decided on their own way of working, but the alternatives presented to them do not make them completely free. They are only allowed to choose between consciously designed alternatives. Designers believe that they could control the work practices of the employees. They make use of product design to create and direct behaviors within the office. Moreover, they believe that this is a duty of a designer. According to the account, the duty of the designer could

be defined as making the decisions about how the employees should work and discreetly leading them to this direction.

Another participant stated that ‘even in break areas employees could concentrate and continue working’ [112]. This account has a similar concern with the previous one. The purpose of the designer is to discreetly direct employees to work in break areas within a sense of non-work. It could also be interpreted as that the designers pay attention to create break areas where people are able to work.

Similarly, one of the interviewees stated about height-adjustable tables as follows:

Certain methods are applied so that working time is not wasted. Nobody says that of course, they are like, ‘I built a flexible table system’ but that has other meanings. I mean, it’s not like, you know, just a height adjustable table. Maybe it’s also about making people not leave their workstations, that’s what it also includes. [113]

It was mentioned in Section 4.2.3 that height-adjustable tables help employees to work in different postures, which lowers the risk of musculoskeletal injuries. Although height-adjustable tables create a sense of autonomy by allowing employees to exercise and work in different postures such as sitting and standing doing all of these without going away from the workstation indicate that these tables are also designed with a control emphasis.

Besides discreetly directing employees for working more, designers also discussed the subject control as a balancing act. The desired behavior patterns in workspaces such as interaction and communication are considered as behaviors that require compromise. A participant commented on it as follows:

We care about these things in our companies, like in [companies the designer work with]. We see that people care about these. How can we improve these [shared areas], we ask. Now of course, you are gathering people, putting them

in mobile offices and that can seriously create chaos. You have to manage that chaos too. So first, you have to take that chaos and turn it into specific stations. [114]

The designer defined the shared areas where employees interact with each other as potentially chaos inducing. This implies that autonomy at work is perceived by the designer as a factor that could also create problems of organization. Therefore, the autonomy at work requires to be balanced and this is the duty of the designers. Another example of control in the workspace as a balancing act suggested by one of the designers as follows:

That's because at some point, these open office systems got so popular that it was like a runaway train. That's how it was moving, too freely. People felt the advantages of that openness in medium term. You are expecting a performance increase, all those people together, and you know, people can't have privacy. It's arguable if all this openness suits human beings. That's why I think, nowadays, people are trying to find a balance. [115]

Although the openness of the workspace was mainly argued for in positive terms, such as increased interaction and communication and thus increased productivity and creativity the designer argued that openness also requires control. To be able to ensure the performance, the role of the designer was stated as balancing the open and enclosed areas in the workspace. Indeed, it could be said that designers believe they share the responsibility of executives for providing order and ensuring output.

The product 'Lea' (see Figure 4.13) could be analyzed to illustrate the designers' attempt to control employees' behaviors. The adjacent design of workstation and picnic table demonstrates that there is a control emphasis besides supporting informal attitudes in the workspace. The designer described the product not only as a multipurpose area but also as an area which encourages instant and short use. About 'Lea', the designer stated as follows:

I mean, it's not about spending your entire day here. You have an area for that. She can use it for a while. She can eat here. Maybe she can go there and do something with her laptop. Play with her phone... Maybe a talk about her project... Meet with a client... You know do your meeting, do your chat. A place to think in... Then, go back behind your computer and resume. Don't go too far. The idea here is to create an area to simulate a break area, in your own space. That's where it came from. [116]

It could be inferred that the activities such as eating, meeting, having a break and concentrating are welcome in the workspace. However, they should be limited in time. The designer also drew attention to create an area to meet the employees' needs without them getting too far from their work environment.

Furthermore, the separation panels that are used between workstations were also mentioned as a product solution to control undesired interaction between employees. An interviewee stated as follows:

You need interaction all the time, but you also need... Because at the end of the day, you are not coming here to have fun. Have fun, that's not a problem but first, do your work. That's what we have to enable. (...) So we put this panel here, 40cm, so you can look at the other side. This doesn't mean you do that all day, you know. It's about finding the balance, that's what matters. [117]

The designer stated the use of separation panels as means to provide the priority of working, compared to enjoyment in the workspace. She indicated that the height of the separation panel is defined not to block the interaction completely but to prevent 'extended interaction' between employees. This could be the example of designers' emphasis on control as a balancing act.

To conclude, the section presented the designers' opinions on 'control' in the workspace. They discussed the need for control in two contexts. The first one was

discreetly directing the behaviors, encouraging desired ones and preventing unwanted ones. The second was restraining the employee autonomy in order to provide an efficient work environment. The designers believe that controlling the behavior patterns and balancing the autonomy of the employees are their responsibilities and they use product design as a tool to achieve this. The next section demonstrates the topic privacy in the workspace.

#### **4.5 Privacy at Work**

The privacy in the workspace was argued to be a requirement by the designers. The accounts revealed that designers show a tendency to design open plan workspaces. As it was mentioned in Section 4.3.2, rather than creating partitions with solid walls, they prefer to use movable and adaptable product design solutions such as mobile panels. One of the interviewees pointed out why they give importance to design open plan offices as follows:

But maybe this is good for you, you know. Like, not being in like loneliness or isolation but working as a commune might be sending positive signals to your subconscious. Like not feeling the room walls too close to you but seeing them far from you, feeling the people... [118]

She clarified that seeing other people instead of walls around could decrease the negative emotions such as loneliness and isolation. Moreover, it could create positive effects on employees. On the other hand, most interviewees identified the need for privacy in the open plan workspaces as an important aspect which directs the design processes of the products used in them. The adverse effects were noted too: The designers indicated that open plan offices created a need for privacy. The section argues the privacy at work in three subsections. These are ‘Need for Isolation’, ‘Isolation for Concentration’ and ‘Panels for Creating Isolation’.

#### 4.5.1 Need for Privacy

The accounts revealed that increased openness in the workspaces created a need for being isolated acoustically and visually. Firstly, the opinions of the designers on acoustic isolation is presented. A participant commented on it as follows:

Now, with the transitioning to open offices, Europeans recreated a problem for themselves. Back then, they were in cubicle, like how you've seen them in movies, then it was all open. Privacy... Open office is so hard if there are lots of phone calls. I remember clearly, I said to another designer friend of mine, 'You made this office so open, how do you make phone calls? How are you supposed to negotiate, won't everybody hear that?' and like 'Won't these people ever fight with their husbands on the phone?'. [119]

She mentioned the acoustic problems by emphasizing the inability to make private phone calls for both personal and work-related conversations in open areas. Some of the designers mentioned that employees do not want to be overheard, therefore, the open offices require acoustic isolation. Similarly, another interviewee stated as follows:

It's because you are working in an open office. Sometimes you don't talk about everything openly. Or you have a phone call. You go in [the phone booth] and you make your call, because, like, I constantly talk with my phone in the office. People are like, you know, you are sitting right across me. What do I do? I take my phone, I get in that area I have. It's acoustic, no sound comes out. [120]

The designer clarified the benefits of the phone boots by giving an example from her own situation: The phone booths in her office create temporary personal spaces with acoustic isolation. Moreover, both the need for providing areas for private conversations and to prevent distractions for the other employees are stated by the interviewee.

Secondly, designers mentioned the need for being visually isolated in the open offices. An interviewee identified the problem as follows: ‘The open office systems... yes... their disadvantage is the disappearance of the personal sheltered areas’ [121]. It was pointed out that the disappearance of personal areas caused problems about being permanently visible. The interviewees stated that they receive requests from clients about ‘not being visible to people walking around, passing by’ [122]. Another interviewee suggested about the visibility as follows:

It’s my private space and it’s mine now... And in an open space, since you can’t enclose five sides, four sides, at least in my opinion, however much you can shield my screen from other people, that’s a gain. [123]

Here, visibility was defined as not the visibility of the body, but the visibility of the computer screen. This means that employees perceive their computer screens as their personal spaces. The designers emphasized generating private areas in the open plan workspaces by using products as follows:

It doesn’t make sense to make an open space and make enclosed rooms for people in it. At the end, you need a product there as well. If we can create enclosed spaces with them in open spaces, that sees more demand. [124]

She claimed that creating a private space in open offices is a matter of product design rather than an architectural requirement.

The product ‘Pitstop’ (see Figures 4.8, 4.9, 4.10, 4.11 and 4.12) could be given as an example of creating solutions for the privacy requirement by product design. The designer commented on it as follows:

Like, you don’t want to be on display all the time. That’s human nature. Kids go hide under the table. This was partially the idea of ‘Pitstop’. You go and hide under the table. It’s a need. I mean, they are constantly with other people, constantly being watched. That’s the deal with cubicles. In those old

American movies, your boss monitors you from over the cubicle walls. Nobody sees each other. But all cubicles are seen from the upper floor. [125]

It was stated that not being constantly visible is a human need. Although the interaction within the office was often regarded as a positive influence on creativity, the designer stated that employees do not always want to be available for interaction. Furthermore, she correlated visibility with the surveillance in the workspace by giving the example of cubicles. It could be inferred that she wanted to create an area for isolation by not making it similar to cubicles. She expressed her motivation to design 'Pitstop' as follows:

So, after all, you gain a private space to work in, from time to time in this open, non-private area. There are no private spaces in an open office! When you want, like I just said, when you don't want to work at your desk, you have an enclosed space to work in. (...) It has a lamp, a screen, internet. You can work as a group... [126]

She stated that 'Pitstop' creates privacy unlike the workstations placed in open plan offices. Although the designer used the phrase 'enclosed space', the product has an arch-like structure with two open sides, creating a semi-open volume. 'Pitstop' was claimed to create an isolated area without creating a completely enclosed space. This means that the aim is not to set a person apart from the environment, but to create the 'feeling' of privacy. Moreover, she emphasized teamwork as an activity which could also require privacy by its own. Facilities of the product mentioned by its designer such as the integrated lighting, screen and internet connection indicate the suitability of the product for private team activities.

The designer also emphasized the easy accessibility of 'Pitstop' as a private area in the office as follows:

You don't enclose it. I mean, it doesn't look like a closed room that doesn't belong to you, even when there is no one in it. I can go work there. But you

can't just go use the meeting room with your laptop by yourself to work. It would be inappropriate. People say; What is he doing there? But here, you can get up and come work here, you do your private conversation here, you talk with a guest. [127]

She suggested that unlike conventional meeting rooms, 'Pitstop' with its visually open nature facilitates the use of the space for privacy requirements in the office. She correlated openness of the product with the sense of belonging thus the ease of use.

Most of the interviewees stated privacy as a need of the employees in the open plan workspaces. However, the designer of 'Pitstop' suggested that they also receive requests from customers to provide confidentiality to the company from guests and clients. By indicating 'Pitstop' the designer pointed out as follows:

Guests from outside of the company should not go the workers' desks. They shouldn't see what this worker is doing at his desk, what he is working on, what problem he is solving. The guests shouldn't be headed directly to the work space as soon as they leave the elevator. That's how we come up this idea, the semi-private meeting rooms. [128]

She mentioned the function of 'Pitstop' as a meeting area where outsiders and employees are able to meet, so that the outsiders do not need to approach the employees' desks. Moreover, she stated that using the product as a separation panel between the entrance and the workstation area could serve as a contribution for ensuring the confidentiality.

On the other hand, the designer pointed out some revisions of the product (see Figure 4.19, 4.20) as follows:

We did a smaller version of this product this year, for [a trendsetting fair]. Before that, the client didn't want it but now they say, they need a smaller

version for phone calls. We put a pane of glass on one side and made it smaller. So, the product is constantly evolving. [129]



Figure 4.19 'Pitstop' (Version 6). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/bekleme-lounge/pit-stop>. Designed by Ece Yalım Design Studio for Nurus.



Figure 4.20 'Pitstop' (Version 6). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/bekleme-lounge/pit-stop>. Designed by Ece Yalım Design Studio for Nurus.

It was mentioned previously in this section that phone booths are designed to increase sound insulation in the open plan workspaces. The designer stated that ‘Pitstop’ was revised to create a booth version for phone calls. Revisions of the product have been made to reduce the size due to the single person usage, and to close only one more side of the product with a glass pane to increase sound insulation. The interviewee emphasized that it was a conscious decision not to design the product completely enclosed. She commented on it as follows:

Now this acoustics thing is popular, there are phone booths or boxes for two people. You go in them, all enclosed, but I don’t find them very humane. We enclosed one side. We tried the other side, because, this is not in the nature of this product. Then you have to design some other product. [130]

Closing one side of the product with a glass pane and insisting that the other side of the product stay open, indicate that the designer did not want to disturb the sense of openness but wanted to create a balance between openness and privacy. It could be claimed that the designer does not prefer to design a product that resembles the design language of cubicles, which are also closed on most sides.

To summarize, the need for privacy was defined as a human need. From the employee perspective, the implications of privacy were mentioned as the ability to make private conversations whether personal or work related, the desire not to be surveilled constantly, the need for a personal space, and from the company perspective as the need for confidentiality. ‘Pitstop’ and a revised version of it were discussed by its designer as creating a private space for both employees and companies. The next section focuses on the privacy for concentration.

#### **4.5.2 Privacy for Concentration**

Besides being a human need, the privacy also stated by the designers as a prominent requirement for employees to be able to concentrate in the open plan offices. One of the interviewees commented on it as follows:

I can speak for myself at least. I feel more in peace when I'm alone and more isolated. I am more productive that way. [131]

The feeling of isolation is correlated with the feelings of tranquility and solitude. Moreover, she associated isolation with the increase in productivity. Another designer mentioned listening music with headphones as a way of isolation in the workspace as follows:

That's why it is more popular you know, putting on headphones, listening to music. Music can also be detrimental to concentration but at least it cuts you from the outside world, it lets others know not to bother this person too much because she listens to music all the time. [132]

The designer claimed that cutting off the audio connection with the environment creates a feeling of isolation. It was inferred that the unwanted interaction could cause disruptions. It could be said that wearing headphones creates a symbolic barrier to reduce the unwanted interaction.

The product 'Tun' (see Figures 4.21 and 4.22) could be examined to understand the designers' effort to create privacy by designing furniture in the open offices. 'Tun' is a fabric-covered seating unit with very high sides and back that surrounds the user. It comes with two variations for either one or two persons. The designer of 'Tun' described the problem that the product proposes a solution for, as follows:

If you look nowadays, the idea of a shell, a nest, a bird's nest, they are very popular, but they were not around when I first made this. It made an impact. I felt like, and I still feel this in offices, people have a need to feel isolated, in a more positive sense. Things are going there. Maybe I smelled it before from a distance, subconsciously. [133]



Figure 4.21 ‘Tun’ (Version 1). Digital Image. Derin Design. 2016, <http://www.derindesign.com/en-us/product.asp?DID=152>. Designed by Derin Saryer for Derin Design.



Figure 4.22 ‘Tun’ (Version 2). Digital Image. Derin Design. 2016, <http://www.derindesign.com/en-us/product.asp?DID=152>. Designed by Derin Saryer for Derin Design.

The emphasis on ‘positive isolation’ could be interpreted in the sense that isolation is offered as an alternative, with the help of product design, compared to enclosed rooms in the old offices, which are obligations rather than alternatives. The designer symbolically described the product, using phrases such as a ‘bird nest’ and a ‘shell’. It was inferred that the idea of creating isolated spaces in open offices is thought in parallels with creating a partially enclosed, personal space. In addition to that, she made a correlation between these products and concentration as follows:

Creating your own thing... creating your own area, your own shell... I think it's inevitable that this affects your concentration at some level. [134]

The participant used the words 'protection' and 'shell' in relation with concentration. This means that like the 'headphone' example, which was mentioned previously in this section, these products are thought to reduce unwanted interaction by creating a symbolic barrier. About the double version of 'Tun' the designer suggested as follows:

Two people, like you know, should be able to put their coffee cups in the middle like this. Two, I mean, if us two were making this interview there and we were in this crowded, noisy office environment, we would feel, like you know, we would feel like we were in an interview room. [135]

As well as the need for individual concentration, meetings were also emphasized as an activity that concentration could be needed. Another product, which is on a pre-production stage, was mentioned by its designer. Due to this, the product's name and visuals are not offered. The product visually resembles the product 'Tun' (see Figure 4.22). About the product, the designer suggested as follows:

So, I can work roughly. When I'm waiting at this lobby-like place, I can also isolate myself from the crowd. So, I can work rough. I can put my things around, my tablet around. It's to make the person, you know, like isolated to some level. [136]

The need for isolation in order to work in crowded areas was emphasized by the designer. It could be claimed that she offered the product as a temporary workstation that serves as an isolated area for concentration and as a personal space to settle for a short period of time. As mentioned in Section 4.3, temporary work practices were emphasized again.

To conclude, in addition to the concepts mentioned so far such as an increased sense of openness and increased interaction, which are thought to contribute positively to creativity and productivity of the employees; creating isolation for employees in order to increase their ability to concentrate when needed was also emphasized. The designers gave examples of their products which are designed to create private areas. The common point of these products is that they constitute a partial visual and auditory isolation. Visual isolation was demonstrated in the products with high sides and back designs that surround the user. Sound insulation on the other hand, was presented with the fabric covered design of the products. It could be interpreted that designers do not create a complete isolation from the current environment but a symbolic isolation that partially reduces the noise, the exposed image and the visibility from the outside, forming symbolic barriers to prevent the undesirable interactions.

#### **4.5.3 Panels for Creating Isolation**

Besides the products presented in the previous two sections, designers also mentioned the separation panels between workstations to create privacy in the workspace. One of the designers stated that there are three kinds of separation panels, depending on their height. The first one was defined as follows:

We call this half-size. It's psychological only, with a height of around 110cm, it's below the eye level when the user sits down. The person across me, or someone who is passing by, they can totally see what I'm doing on my desk, but it's still a psychological boundary. [137]

Separation panels that are below eye level do not prevent employees from seeing around or being visible. However, they create an illusion of privacy. The designer emphasized these panels as being a 'psychological boundary'. Therefore, it could be said that the first level of separation panels merely draws the boundaries of one's personal space. As it was discussed in Section 4.5.2, the interviewees believe that

defining a personal space by using symbolic barriers without isolating employees in a completely enclosed environment creates a sense of privacy. In addition to that another designer suggested as follows:

In places where there are no separator panels, the worker at the desk doesn't feel belonging there. She is not creating a space. She needs a space. Space is a need for herself. A space she can personalize... She can hang things on there. She feels like she belongs. I think that's important. [138]

Separation panels not only define the boundaries of personal space but also enable personalization. The panels provide a basis for personal items to be exhibited so that the employees feel the sense of belonging. The second level of height in panels was explained as follows:

Here's the second level. It should be above my eye level, but I can see around when I stand up, so it's around 155-160cm. It's again from a need to create a workspace for concentration. Don't let me see the person sitting across, don't let me see the person passing by, let me concentrate. Don't let me be distracted. But then, when I want to communicate with someone, I can just stand up and do that. [139]

The second type of panels differ from the first level panels. These panels are intended to prevent distraction by blocking the vision. It is a perceptible border for the body rather than a symbolic barrier. It could be argued that such panel types provide communication and concentration in a controlled and balanced manner (see also Section 4.4). It could also be inferred that the role of the designer in this context is to find a compromise between interaction and isolation at work. However, the need to stand up to communicate shows that the emphasis is on concentrated work and that the interaction is planned as a relatively short activity. About blocking the vision of the employees, another designer stated as follows:

The best way to separate people from each other is to break their visual contact. And I think they can do that with separator panels. (...) Or maybe, they see me from behind at some level, but don't let me know that. I mean, if I don't see anyone on my own range of vision, I often won't realize anyone else being able to see me. [140]

Although the second type of panels are higher than the first type, they were still mentioned in relation with the illusion of privacy. This is because they only block the vision of the employees but does not prevent them from being visible or create complete isolation from the environment. The third level of separation panels was mentioned as follows:

The third level is full height, like often 180cm is enough. So, it's full height, I can't see anything even I'm on my toes. At that point, that is your space. It's her closed office in an open space. [141]

The third type refers to the cubicles, which are small personal rooms created with panels. This kind of panels are not mentioned in a positive context by any of the interviewees. The partitioned office layout was stated as a workspace in which the employees are 'bored'. Moreover, they are mentioned as the opposite of 'relaxing' and 'fresh' work environments. Therefore, most of the designers underlined that they prefer to use low, transparent and colorful panels. An interviewee claimed about high panels as 'I'm talking about the conservative banks. State banks government agencies. In these, panels are always higher'. As it was discussed in Section 4.1.1, 'visual conservatism' was demanded in vertical hierarchical structures and government offices were correlated with vertical hierarchy. It could be said that designers build a connection between work styles and panel heights.

A panel-like product 'Isola' (see Figures 4.23, 4.24 and 4.25) could be useful to discuss the reflection of privacy on the office furniture. 'Isola' is a set of self-standing separator units which could be assembled to form either hexagonal cubicles

for individual workers or a rectangular meeting space which can be fitted with bench seats and a meeting table. Units are covered with fabric for sound insulation.



Figure 4.23 'Isola' (Version 1). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/calisma-sistemleri/isola>. Designed by Nurus D Lab for Nurus.



Figure 4.24 'Isola' (Version 2). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/calisma-sistemleri/isola>. Designed by Nurus D Lab for Nurus.



Figure 4.25 'Isola' (Version 2). Digital Image. Nurus. 2017, <https://www.nurus.com/tr/calisma-sistemleri/isola>. Designed by Nurus D Lab for Nurus.

The designer stated about the product as follows:

In an office, there all kinds of needs, I mean like, I should be able to work here with a bit of an isolation. This for instance is called Isola, it comes from Italian, meaning 'island', but you know, 'isolated'. I have a need to be isolated, but I also have a need to get together. These are all the different types of needs within the same office. [142]

The designer suggested that the product could be adapted for two needs in the workspace: isolation and meeting. She mentioned the two different versions of the product. The first version (see Figure 4.23) was claimed as:

Like without creating a cubicle, without making a total surrounding to the user like a cubicle. If you raise your head a little bit, you can see the person next to you. [143]

The product creates individual workspaces with the help of the second level panels. 'Isola' was emphasized as not being like cubicles. As mentioned before, cubicles do not have a good reputation among designers. It could be inferred that the ability to see the neighboring table at certain postures is defined as a feature that makes the product less like a cubicle and more suitable for the new generation workspaces. On the other hand, the designer pointed out about the height of the panels as follows:

Because this is a shared office furniture, it also allows you to just raise your head and see which spots are empty and go work there. [144]

She emphasized that 'Isola' was designed for 'touchdown offices'. Therefore, unlike panels that could be used for personalization, 'Isola' was designed not to allow it. The second version of the product (see Figures 4.24 and 4.25) was stated as follows:

So, we defined different heights for different uses. For instance, there is the meeting module. It's a little higher. It's the highest behind the TV module and gradually lowers down towards the door, in a U shape. [145]

The product was designed to create isolation, however, not for personal use but for meetings or teamwork. It was indicated that the functional requirements, like a television screen being at eye level, creating an isolated area in an open office, and not resembling a cubical resulted in the variable height of the panel. Moreover, she mentioned that in order to enhance the acoustic properties, the panels were covered with fabric.

To summarize, the section presented three types of panels in different heights to create the feeling of isolation in the workspaces. The first one was emphasized as being a psychological boundary, defining the borders of personal space. Second level of panels are mentioned as balancing the needs for interaction and concentration. It was stated that an illusion of privacy could be created with the panels by blocking the vision of the employees, although the user is not completely invisible. The third level of panels on the other hand are not considered suitable for the new work practices because they refer too much to cubicles. 'Isola' was also discussed as a panel-like product to create an isolated are in the open offices, not only for the privacy of individual work, but also for team work.

#### **4.5.4 Summary**

The section covered the topic privacy in two contexts. Firstly, it was argued as a human need. This was about employees' demand for not being visible and overheard permanently. Secondly, privacy was discussed as a need for employees to work in concentration. Some of the furniture designs which aim to create temporary isolation in open plan workspaces were discussed. Moreover, the separation panels designed specifically for creating privacy in the open plan workspaces, and their different versions were also presented in this section. It could be said that, similar to the emphasis in Section 4.4 on the role of designer for finding a compromise between autonomy and control, this section also emphasized the attempts of designers to balance isolation and interaction in the workspace.

## 4.6 Summary

The findings chapter presented the analysis of the interviews with the professional product designers in five sections, which are design for conversations, work as non-work, autonomy at work, control in workspace and privacy at work. Firstly, the section ‘Design for Conversations’ presented the designers’ attempts to increase the interaction and collaboration at work by designing the physical work environment. These attempts were focusing on creating flat hierarchies, creating informal meetings and conversations, creating areas where people could eat and drink, creating areas where people could have informal postures and facilitating co-working.

Secondly, in the section ‘Work as Non-Work’, transferring the meanings and values of non-work areas into workspaces by borrowing the product design language was discussed. Designing domestic areas, by the inclusion of cozy places, kitchens, plants and guest handling areas in the workspace, designing areas dedicated to work or exercise, and even designing a workspace that looks like a playground, were the representation of designers’ attempts to redesign the act of work as a non-work activity.

In the section ‘Autonomy at Work’, the designers’ opinions about employee autonomy were presented. Most of the designers mentioned ICT as a factor enabling employee autonomy. Ability to work in informal and comfortable postures, ability to be mobile inside of the office, ability to work outside of the office, and the freedom to manage one’s own work time were discussed as the dimensions where employee autonomy was revealed by the designers.

In the section ‘Control in Workspace’, the attempts of designers to control employees’ behavioral patterns by using the furniture design as a tool were explored. From the perspective of designers, this is their responsibility. They stated the need for control in two ways. The first one was discreetly directing the behaviors,

encouraging desired ones and preventing unwanted ones. The second was restraining the employee autonomy in order to provide an efficient work environment.

Finally, the section 'Privacy at Work' presented that although the interaction and collaboration were considered essentials in the new generation workspaces (see Section 4.1), designers also claimed that privacy and interaction are both vital and both must be balanced in the workspace. From the perspective of designers, privacy at work is required for two reasons: as a basic human right and as a necessity for employees to concentrate. The designers also mentioned their product design solutions to balance the need for privacy and interaction.

## **CHAPTER 5**

### **CONCLUSION**

This chapter presents the conclusions of the research. First, the thesis is overviewed briefly. Then, the conclusions obtained from the interview data and literature are presented. Finally, suggestions for further research is discussed.

#### **5.1 Overview of the Research**

The purpose of this thesis is to understand and analyze the meanings attributed by the designers to the furniture and what functions they expect in the new generation workspaces. These expectations are in the form of associations between furniture, and behaviors and practices in new generation workspaces. To be able to do that, the opinions of designers were gathered and their design process of office furniture for the new generation workspaces were analyzed in detail.

Chapter 2, Literature Review, presented an overview of the related literature. The purpose of this chapter was to provide a basis for the stages of collecting and analyzing the data, and eventually to draw a conclusion. It began by discussing the evolution of work through time. The emphasis was on the changing practices of work, the effects of technology and the changing physical space. Then, it introduced the new generation workspaces and related concepts by focusing on the different levels of space, which are virtual, social and physical spaces. Finally, the chapter presented definitions of creativity from three different perspectives, which are individual, socio-cultural and organizational perspectives. The factors affecting employee creativity were also discussed.

Chapter 3, Methodology, explained how the research was conducted. The qualitative research approach was adopted, and the interviews were conducted with the professional industrial designers who design products for the new generation workspaces. The chapter also described the methods for transcribing and analyzing the interview data.

Chapter 4, Findings, presented the analysis of the data gathered from the interviews. The chapter discussed the opinions of designers on the new generation workspaces and how their product solutions bring the workspace into conformity with the new work practices, in their own words. The sections covered the increased interaction and communication, working as non-work, need for autonomy, designers' control in workspace and the requirement of privacy with regards to new ways of working and the new generation workspaces.

Chapter summaries could be found at the end of each chapter.

In this chapter, the conclusions are presented regarding the analyzed data and the literature review. The prominent conclusions are demonstrated in the following section.

## **5.2 Prominent Conclusions**

Prominent conclusions of this thesis are presented in four topics, which are design considerations for the new generation workspaces, roles and responsibilities of designers, intervention of designers into the new generation workspaces, and designers as ideal knowledge workers.

### **5.2.1 Design Considerations for the New Generation Workspaces**

The designers discussed the new generation workspaces, the products used in them and the new work practices by referring to their own furniture designs. This section consists of three tables which present the considerations, meanings and values of new ways of working and their physical reflections on products, from the perspective of

designers. Firstly, furniture types in the new generation workspaces are presented. Based on the accounts of the interviewed designers, the furniture categories with their analogous qualities, related design specifications and a comparison with traditional workspace components are presented in Table 5.1.

Secondly, the furniture, with their reflected aspects are presented. The designers were not given pre-determined keywords about the aspects of new ways of working. These aspects were mentioned on their own. These are teamwork, autonomy, informality, plants, colors and privacy, which were also discussed as the aspects affecting the employee creativity in Section 2.3.3. Table 5.2 presents the furniture designed by the interviewees and the aspects which are claimed to be reflected in them.

Finally, differentiating new work from the old work is presented. The designers explicitly and intentionally contrast their designs for the new ways of working with the comparable ways of the old ways of working. They used specific analogies and phrases with regards to products, practices and the layout of these spaces to highlight the differentiating points. These could be seen in Table 5.3.

Table 5.1 Furniture types in the new generation workspaces

| <i><b>Product type</b></i> | <i><b>Qualities</b></i>   | <i><b>Related design detail</b></i>   | <i><b>Comparison to Traditional Office</b></i>   |
|----------------------------|---|---|--|
| Executive Table            | Transparent,<br>Welcoming,<br>Democratic,<br>Accessible<br>(Executive),<br>Uniting,<br>Informal,<br>Light | Open frame,<br>Outlet and<br>Internet access<br>(for guests),<br>Agonic,<br>Presence of<br>hosting areas<br>for employees<br>to work with<br>the executives | Opposed to enclosed,<br>confined, angular,<br>heavy, untouchable,<br>bulky, massive,<br>serious, parallel,<br>straight, vertical |

|                        |   |  |   |
|------------------------|---|--|---|
| Workstation            | Egalitarian,<br>Playful,<br>Impersonal,<br>Increased<br>communication<br>between co-<br>workers,<br>Mobile  | Modular,<br>Adaptable,<br>Adjustable<br>height,<br>Colorful,<br>Low separating<br>panels   | Opposed to fixed,<br>stable, personal,<br>confined workstations<br>and cubicles   |
| Shared Area Furniture  | Adaptable,<br>Mobile,<br>Togetherness of<br>work and<br>socialization,<br>Teamwork<br>Exchange of<br>ideas,<br>Communication,<br>Togetherness,<br>Sharing,<br>Eating and<br>drinking,<br>Having a break,<br>Meeting,<br>Presentation,<br>Informal,<br>Non-<br>hierarchical,<br>Semi-private | Outlet and<br>Internet access,<br>Screen,<br>Servant,<br>Height<br>adjustable table,<br>Sofa,<br>Bistro table,<br>Coffee table,<br>Stool,<br>Bench<br>Puff,<br>Daybed,<br>Colorful,<br>Plant usage<br>Partial visual<br>enclosing, | Opposed to<br>standardized spaces<br>where the shared areas<br>are defined only as<br>lounge areas and guest<br>seating in front of the<br>workstations                                 |
| Private Area Furniture | Concentration<br>Mobile<br>Private meeting<br>Private<br>conversations,<br>Personal space,<br>Sound<br>insulation   | Partial visual<br>enclosing,<br>Fabric cover,<br>Small sized   | Opposed to design<br>workstations as<br>private spaces,<br>creating additional<br>shared and small<br>spaces for privacy and<br>concentration which<br>are distributed in the<br>office |

Table 5.2 The furniture and the reflected aspects

| <i>The aspects of NWW</i> | <i>Product</i>   | <i>Related design detail</i>   |
|---------------------------|--|--|
| Teamwork                  | <p><b>Ashbury</b> (see Figures 4.3 and 4.4)</p> <p><b>Picnic</b> (see Figures 4.5, 4.6 and 4,7)<br/><b>Lea</b> (see Figure 4.13)</p> <p><b>Pitstop</b> (Version 2,3,4,5, see Figures 4.9, 4.10, 4.11, 4.12)<br/><b>Isola</b> (Version 2, see Figures 4.24, 4.25)</p>               | <p>It allows working together with its triangular table and open sides that accommodate the other users.</p> <p>Regardless of being spontaneous or planned both products provide an area for teams to work together.</p> <p>Regardless of being spontaneous or planned both products provide an area for teams to work together with an emphasis on privacy.</p> |
| Autonomy                  | <p><b>Picnic</b> (see Figures 4.5, 4.6 and 4,7)<br/><b>Lea</b> (see Figure 4.13)<br/><b>Pitstop</b> (see Figures 4.8, 4.9, 4.10, 4.11, 4.12)<br/><b>Dama</b> (see Figure 4.14)<br/><b>Tun</b> (see Figures 4.21 and 4.22)<br/><b>Isola</b> (Version 2, see Figures 4.24, 4.25)</p> | <p>All the products are indicated as creating an alternative area for employees to decide where to work by the designers.</p>  |
| Informality               | <p><b>Ashbury</b> (see Figures 4.3 and 4.4)</p> <p><b>Picnic</b> (see Figures 4.5, 4.6 and 4,7)<br/><b>Lea</b> (see Figure 4.13)</p>   | <p>By allowing to teamwork with a manager on executive table, it diminishes the hierarchical boundaries.</p> <p>The design language that indicates a picnic table reminds an informal space free from hierarchy of work environment.</p>   |

|                   |  |   |
|-------------------|--|---|
|                   | <b>Dama</b> (see Figure 4.14)  | The design language that indicates a playground reminds of an informal space free from the hierarchy of work environment.   |
|                   | <b>Pitstop</b> (Version 1,4, see Figures 4.8 and 4.11)   | Both versions, the one with a daybed and the other with a sofa, carry a domestic, informal design language.   |
| Plants and Colors | <b>Lea</b> (see Figure 4.13)<br><b>Pitstop</b> (see Figure 4.9)<br><b>Dama</b> (see Figure 4.14) | The products are emphasized with specific design features for growing plants and multiple color usage.  |
| Privacy           | <b>Pitstop</b> (see Figures 4.8, 4.9, 4.10, 4.11, 4.12, 4.19 and 4.20)                           | The product with its closed top and both sides, and with a customized version 6 for phone calls and concentrated work is emphasized in relation to the privacy aspect by the designer.  |
|                   | <b>Tun</b> (see Figures 4.21 and 4.22)   | It is argued to create sound insulation and visual privacy with fabric covered design and very high sides and back that surrounds the user.   |
|                   | <b>Isola</b> (Version 1,2, see Figures 4.23, 4.24 and 4.25)                                      | In both versions, the product is designed based on separating panels covered with fabric. In version 1, for workstations, individual areas are defined with separating panels, in version 2 the high usage of the panels is used to create a special space for team work. |

Table 5.3 Differentiating new work from old work

|              | <i>New Work</i>  | <i>Old Work</i>  |
|--------------|--|--|
| Space/Layout | Flexible<br>Open<br>Relaxing<br>Comfortable<br>Fresh   | Detached<br>Independent<br>Confined<br>Enclosed<br>Big executive rooms       |
| Practice     | Relaxed conversations<br>Informal conversations<br>Informal postures<br>Sharing<br>Eating<br>Drinking<br>Having fun<br>Chatting<br>Hanging around<br>Playing game                                      | Formal<br>Boring   |
| Furniture    | Soft lines<br>Welcoming<br>Play-like<br>Child-like<br>Study hall-like (in the sense of temporary and shared use)<br>Stackable<br>Arrangeable<br>Warmth<br>Softness<br>Puffy<br>Transparent<br>Colorful | Technical<br>Industrial<br>Dull<br>Standard<br>Wide<br>Broad<br>Conservative |

### 5.2.2 Roles and Responsibilities of Designers

As argued in Section 2.2.3.1, starting with Herman Miller's 'Action Office' furniture system, transferring the duty of the division and the specialization of areas for different purposes to furniture design rather than architecture made designers the most prominent arbiter in designing the physical workspaces. According to the interviews, designers believe that defining the requirements of proper work and

workspace for the knowledge workers and enforcing these requirements with the products they design are their duty (see Section 2.1.3).

### **5.2.2.1 Fostering Creativity**

The accounts show that the designers see the increase in creativity as their own responsibility in the new generation workspaces. The designers mentioned new work practices and creative work practices in the same sense. For this reason, while designing for the new generation workspaces, their purpose is to encourage the creative behavior by shaping the physical space and thus directing the behavior patterns of the employees.

Based on the interviews, the design strategies used by the designers to foster creativity in workspace could be discussed under two topics, which are increasing interaction and changing the mental state of employees.

**Increasing Interaction:** Increasing interaction among employees, regardless of their hierarchical positions, is indicated to result in an increase in employee creativity. Interaction is used as an umbrella term to cover teamwork, collaboration, co-working, communication, sharing ideas, socialization, meeting, gathering, being together; which are all mentioned by the interviewed designers.

Defining break areas as places where creativity is ‘pumped’ [29], where ideas emerge and different thinking occurs [31], defining informal conversations as spontaneous brainstorming [33], stating that collaboration contribute to innovation [34] and emphasizing that products are designed to support teamwork [35] are from the accounts of the designers, indicating interaction as a requirement to foster creativity in workspace. The accounts also indicate that the designers use the increase in interaction as a strategy of furniture design for the new generation workspaces. To illustrate, ‘Pitstop’ (see Section 4.1.3.2), ‘Lea’ (see Section 4.1.3.2) and ‘Ashbury’ (see Section 4.1.1.2) are highlighted by their purpose of increased interaction.

**Changing Mental State:** The second design strategy used by the designers to foster creativity was discussed as changing the mental state of employees. Designers implicated changes in the mental state by changing focus, refreshing mind, changing the atmosphere and changing the surroundings. Changing the present mental state, thus the mood of employees, is enabled by creating alternative areas to work and rest in and giving employees choices. The furniture, which are claimed to create spatial diversity are emphasized by their different design language, compared to workstations. ‘Pitstop’, ‘Lea’ and ‘Picnic’ were mentioned for creating different atmospheres with their distinctive designs. Moving in between spaces that indicate different design languages to foster creativity, was emphasized by one of the designers stating that if she can’t solve a problem, first she moves to the picnic table, and if it still does not help, she tries to move to the armchair [97]. Similarly, another designer drew attention to changing place when she is stuck [100]. Not only the furniture with different design languages but also the furniture supporting different postures are stated as means of creating a different atmosphere. As mentioned in Section 4.1.4 posture was argued to affect mental state of employees. To exemplify; while discussing ‘Picnic’ as a product for fostering creativity, the designer stated as follows: ‘Because my sitting posture is different, my mood is different’.

It is also important to note that although eating and drinking in the workspace were not explicitly associated with an increase in creativity, they accompany the change in physical space and posture as a strengthening factor (see Quotations [31], [39], [71], [81], [84], [87]).

Besides creating alternative areas to change the mental state of employees, creating areas for them to temporarily engage in another activity such as watering a plant (see Section 4.2.1.3) and exercising (see Section 4.2.3) are also considered to result in a change of mental state. Stating ‘Take 5’ as a product specialized for short exercises in the workspace and emphasizing its effect on employee creativity [73], indicate that the designers use changing mental state of the employees as a product design strategy for the new generation workspaces.

The aforementioned attempts of the designers are parallel to the idea that the purpose of the office is changing, and it requires to be revisited (see Section 2.2.3.2). The workspaces have transformed from a place where employees are mandated to be in, in order to receive resources and technical support; to a place where employees work in, to receive support for keeping their creativity high.

### **5.2.2.2 Balancing Requirements**

The designers appointed themselves as a mediator for capturing the balance within the workspace. Although the designers discussed interaction and the freedom to decide where, when and how to work, under the name of employee autonomy as a contribution to creativity; they also believe that it should be balanced. They see this balancing act as their own responsibility. The accounts of the designers revealed that they attempt to balance autonomy with control, and interaction with privacy. In other words, they share the responsibility of managers in providing the ideal work environment. This was evident in the accounts of the designers. These accounts are imposing the idea of working willingly to employees [111], making people not leave their workstations [113], managing the potential chaos [114], creating a break area nearby workstation [116], putting panel to balance social interaction and work [117]. Although they are not present in workspace like managers, they assign the duty of control to the products they design.

**Autonomy vs Control:** The designers discussed the employee autonomy as a requirement in the new generation workspaces (see Section 4.3). However, they also argued for the requirement of control since the increased autonomy could result in what they would refer to as ‘chaos’ and this could also create problems of organization (see Section 4.4). Being able to create a proper workspace necessitates a balancing act between autonomy and control, which designers feel responsible for.

The balancing act of the designers reveals itself in the attempts of designing furniture to create alternative areas for employees to choose from and at the same time to

eliminate the potential productivity decrease when creating these alternatives. The product 'Lea' was the representation of this approach (see Section 4.4). 'Lea' demonstrates an emphasis on autonomy by defining an alternative area with a substantially different design language than a workstation with the purpose of working and socializing. It also places emphasis on control by placing the picnic table and workstation adjacently, and not allowing employees to get far from the workstation. Similarly, one of the designers discussed height-adjustable tables [113] as having a purpose to make employees not leave their workstations by providing flexibilities on work postures in the same spot, which are working while sitting or standing.

Although autonomy was argued by Sulek and Marucheck (1992) as an inherent element of knowledge work (see Section 2.1.3.3) the concept of autonomy in the accounts of designers emerges as a constructed practice [111], allowed and supported with furniture design. In other words, autonomy itself takes place as a control mechanism to increase the efficiency of work, and even creativity, which is another inseparable element of the knowledge work. Moreover, some of the designers directly indicated autonomy as an illusion, in other words, they referred to it as a sense of autonomy instead of actual autonomy.

**Interaction vs Privacy:** Open workspaces were discussed by the designers with their positive effects on interaction and employee motivation. Moreover, designers claimed that interaction fosters employee creativity. However, they also stated the problems caused by increased openness of workspaces, which are unwanted interaction [132], being overheard [119, 120], being visible constantly [121, 125], not being able to concentrate (see Section 4.5.2), acoustic problems [120] and confidentiality issues [119, 120, 128]. Therefore, the designers indicated that the interaction must be balanced with privacy and this is their responsibility. The balancing act reveals itself in the design of furniture. 'Pitstop', 'Tun' and 'Isola' were argued to create privacy in open plan workspaces. The designers put a positive emphasis on the fact that the products they designed to create private areas were not

completely closed. This stems from their attempt to create a balance between open and closed areas. Moreover, it could be said that their partially enclosed structure does not indicate complete privacy but a sense of it.

On the other hand, the designers mentioned the second level separation panels (see Section 4.5.3) as a tool to create a balance between interaction and privacy in workspace. They claimed that this specific height of panels affords two modes: they block the view, hence the interaction when the user is sitting; but allow interaction when the user stands up. Therefore, a balance is struck between both modes by a simple adjustment from the user.

### **5.2.3 Intervention of Designers into the New Generation Workspaces**

The designers believe that they are able to intervene in the work practices through the products they design for the new generation workspaces. The intervention of the designers was indicated in two ways, which are naturalizing the activity of work and managing the bodies of the employees.

#### **5.2.3.1 Naturalization of Work**

The designers see work as a phenomenon that needs to be naturalized and facilitated (see Section 4.2.1). They intend to make work be perceived as a preferred activity, instead of a compulsory one, by designing the physical space accordingly. This is expected to affect the employees' mental state, which is a part of the social space. The design language of the furniture and the activities, which are enabled and supported with them serve this purpose.

Social space was defined by Vartiainen et al. (2007) as cognitive constructs, thoughts, beliefs, ideas, and mental states that employees have and share (see Section 2.2.2). As argued by Kingma (2018, see Section 2.1.4) integration and commodification of technology and architecture, and thus the creation of new social spaces are novel changes occurring in the new workspaces. This approach is

reflected in the designers' attempts to naturalize the work by transferring the visual design language of non-work areas to work areas. They are able to design diverse physical spaces because ICT removed spatiotemporal constraints of work. This indicates the effect of physical space on the creation of social space. Moreover, this also demonstrates the designers' interference where they shape the social space through designing the physical space.

Transferring the design language of the areas that are not directly related to the work, is a representation of this situation. The reproduction of domestic, social and recreational spaces, and practices in the workspaces through furniture is evident in some products, which are 'Picnic', 'Lea', 'Dama' and 'Take 5'. 'Picnic' and 'Lea' carry the meanings attributed to the recreational areas, which are casualness, spontaneity, relaxation and togetherness. 'Dama' looks like a playground with its colors and the position of the seating around the plants. 'Take 5', on the other hand, creates an area for employees to exercise. The naturalization in this case is two-fold: apart from transferring a recreational area into the workspace, it also aims to keep employees healthier to facilitate the time spend at work. Other than the particular product examples, designers' emphasis on the use of sofas in shared areas, the use of fabric-based texture in furniture and the presence of kitchen, reflect the domestic meanings such as coziness and homeliness.

The designers mentioned socialization areas in relation with coffee and tea consumption, pleasant conversations and pleasant atmosphere, which indicate a resemblance of these spaces to the coffee shops, where people could meet their friends or could work with a laptop accompanied by a hot beverage. Moreover, the resemblance was also established through the underlined togetherness of work and socialization in such spaces. This also points at making the work a preferred activity instead of a mandated one.

In the new generation workspaces, the importance given to the naturalization and facilitation of the work by the designers, and the products they designed in this

direction, transform the workspaces into an informal space that brings and unites borrowed meanings from non-work-related areas. This points to the gap in the design literature regarding ways the physical space (via designed products) affecting the social workspace.

### 5.2.3.2 Bodily Management

Even though the designers implicitly or explicitly pointed out the various body postures of the employees in the new generation workspaces, the literature does not include any studies related to posture within the scope of the new generation workspaces. Other than explicit indications, designers emphasized postures in relation to temporary use of various spaces according to the task requirements and personal preferences, which are also argued in relation with mobility.

Ability to decide where to work according to the task requirements and personal preference was stated to increase the sense of autonomy (see Section 4.3.2). This is because the designers pay attention to create spatial diversity in the new generation workspaces. The reason that these spaces are classified as diverse, is not only because they have different visual design language, but also because of the emphasis given to the various body postures that the furniture allows and even invites. The designers' various phrases with regards to postures (see Table 5.4) indicate different furniture design features. Moreover, these postures highlight the relaxed postures of the body.

Table 5.4 Informal work postures

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#### *Informal Work Postures Mentioned by the Designers*

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working around a bistro table by standing [39]

---

working cross legged on a couch [40]

---

---

sitting across each other [45]

---

leaning on table [45]

---

working by extending legs [81]

---

taking a nap [81]

---

working with the laptop on the lap [83]

---

sitting on a couch [83]

---

extending legs on coffee table [83]

---

working while eating and drinking [39, 81, 83, 84, 87]

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Informal postures were associated with the facilitation of interaction by diminishing the boundaries of hierarchical structure (see Section 4.1.4). Moreover, the ability to work in informal postures were also considered to increase the sense of autonomy (see Section 4.3.1). The designers see hierarchy and lack of autonomy as the factors limiting the employee creativity. Managing the body postures through the furniture design aims to loosen the boundaries and increase creativity.

In Section 5.2.2, the attempts of the designers to increase the employee autonomy through furniture design were discussed. The furniture specifications were associated with the aspects of social organizational and physical work environment which are expected to increase the creativity. However, the emphasis on posture is designers' interference to the act of management by shaping the bodies.

#### **5.2.4 Designers as Ideal Knowledge Workers**

Regardless of the level of success, designers develop design strategies for the new generation workspaces and they have an important role in shaping and proliferation of these spaces. In addition to their role in shaping new generation workspaces, they also see themselves as creative employees working in these environments. It is important to note that the concepts of creative employee, knowledge worker and the new generation worker were used in the same sense by the interviewed designers.

The designers expressed their opinions on the new generation workspaces and shared their furniture design considerations for these workspaces. The interview questions were asked to the participants by targeting their product designer identities. However, they answered the questions as designers, creative employees and users. These perspectives were intermingled, and it was not possible to separate them.

While defining the ideal work environment and discussing the furniture they design for the new generation workspaces, designers referred to their own work practices and workspaces. They also gave examples from their own work-related demands and needs. This indicates that they implicitly define themselves as ideal knowledge workers therefore, their design reflects the ideal workspace. In some of their phrases they emphasized themselves as being an employee as well as being a designer. They mentioned their own way of conducting the projects (see Quotations [32], [33]), their own office practices (see Quotations [53], [57]), their own workspace design (see Quotation [64]), their personal work practices (see Quotations [80], [85], [87], [94] [97], [120], [131]) and their own desires (see Quotations [47], [55], [142]).

#### **5.3 Limitations of the Study and Recommendation for Further Research**

The thesis creates a knowledge base for the design researchers and the design practitioners. It contributes to the literature by presenting product design considerations and strategies defined by the designers, who are one of the most important actors shaping physical environment and even determining trends in new

workspaces. Moreover, the self-assigned roles of designers and the ways they intervene in the work practices of the employees through the products they design were presented.

Section 5.2.1 presents the designers' considerations when designing furniture for the new generation workspaces and the reflection of these considerations on physical products from the perspective of designers. This section can be utilized as a design guide by design practitioners who aim to create products for the new generation workspaces.

The data presented in the findings and the conclusions chapter reflect the designers' point of views considering the new generation workspaces. For this reason, the opinions of designers need to be cross-checked with the opinions of employees and management.



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## APPENDIX A

### INTERVIEW GUIDE (IN TURKISH)

#### 1. Yeni Nesil Çalışma Alanları ve Alışkanlıkları

- Bir tasarımcı olarak sizin gözünüzden;
- İdeal çalışma ortamı nasıl olmalıdır?
- Günümüzde, ofis tasarımlarında bir dönüşüm gözlemliyor musunuz? Nasıl?

|                        |
|------------------------|
| Yeni alışkanlıklar     |
| Yok olan alışkanlıklar |

- Sizce ofisler neden dönüşüyor?

#### 2. Ürün

- Brief nasıldı?
- Ürün ne çeşit bir ofis için tasarlandı?
- Kullanıcının ürünü kullandığı bir senaryoyu paylaşabilir misiniz?
- Model, Render ve Sketchler üzerine;

| SÜREÇ | Ürün   |  |
|-------|--------|--|
| Brief | Teknik |  |

|  |  |                                      |  |
|--|--|--------------------------------------|--|
| Ürün alternatifleri  |  | Malzeme                              |  |
| Revizyonlar  |  | Renk/Doku                            |  |
| Tasarımcının kullandığı araçlar<br>(Kitaplar/İnternet/Cad/Maket) |  | Çalışanların birbirleri ile ilişkisi |  |
| Kullanıcı testi  |  | Çalışan ürün arasındaki ilişki       |  |
|  |  | Çalışma biçimi-ürün ilişkisi         |  |
|  |  | Plan-Yerleşim                        |  |

- Ürünün nasıl kullanılacağını öngörüyorsunuz?
- Kullanıcıyı ürün üzerinde nasıl görselleştiriyorsunuz?
- Ürün ne gibi oturuş biçimlerini destekliyor?
- Ürünün ayarlanabilir özellikleri neler? Ne işe yarıyorlar?
- Ürünü tasarlarken nasıl bir ortamda kullanılacağını düşündünüz?
- Ürün ofis ortamında ne çeşit aktiviteleri destekliyor?
- Ürün kullanıcı ilişkisini nasıl deniyorsunuz/gözlemliyorsunuz?

|  |  |
|--|--|
| Birlikte çalışma (Ofis çalışanlarının birbirleri arasındaki etkileşim nasıl kurgulanmış?<br>Desteklenmiş/Engellenmiş/Önemsenmemiş) |  |
| Konsantrasyon  |  |

|                          |  |
|--------------------------|--|
| Yaratıcılık              |  |
| Üretkenlik               |  |
| İnovasyon                |  |
| Değişkenlik              |  |
| İletişim                 |  |
| Hareket                  |  |
| Kişisel çalışma stilleri |  |
| Farklı görevler          |  |

- Oturuş, duruş biçimlerinin ofis çalışanlarının yaratıcılığı (üretkenliği, başarısı) üzerinde bir etkisi olduğunu düşünüyor musunuz?
- Yukarıdaki sebeple verdiğiniz tasarım kararları var mı? Desteklediğiniz çalışma pozisyonları var mı?

### 3. İş başarısı ve Hiyerarşi

- Çalışanların iş başarısı, dolayısıyla şirketlerin başarısı çalışma ortamından nasıl etkileniyor?
- Müşteri tipleri/ Şirket tipleri tasarımları nasıl etkiliyor?
- Kullanıcı gruplarının farklılıkları tasarımı nasıl etkiliyor? (Patron odası, dinlenme alanı, açık ofis, sekreteryaya, kabul alanı, kübikler)
- Ofislerde, çalışanların yaratıcılığını desteklemek için aldığınız tasarım kararlarından bahsedebilir misiniz?



## APPENDIX B

### CONSENT FORM

#### Bilgilendirme ve Gönüllü Katılım Formu

Sayın katılımcı,

Bu belge, Orta Doğu Teknik Üniversitesi, Mimarlık Fakültesi, Endüstri Ürünleri Tasarımı Bölümü'nde yürütülen “Yeni Nesil Ofis Mobilyalarında, Tasarımcının Gözünden Tasarım Süreci” başlıklı araştırmada gönüllü olarak yer almanız durumunda sizi bilgilendirmek ve onayınızı almak için hazırlanmış bir formdur.

Bu projenin ana amacı yeni nesil ofisler için tasarlanan, ofis mobilyalarının tasarım sürecini anlamak ve analiz etmektir. Bunun için gerekli olan bilgiyi profesyonel, ofis mobilyası tasarımı gerçekleştiren kişilerle yapacağımız yüzyüze görüşmelerle elde etmeyi umuyoruz. Bu görüşmelerde katılımcılardan beklediğimiz, tasarım süreçlerine dair bilgi ve değerlendirmelerini bizimle paylaşmalarıdır.

Yapacağımız görüşmelerin uzunluğu sizin ayırabildiğiniz zamana göre ayarlanacak, ancak tahmini olarak 60 dakikadan daha uzun sürmeyecektir. Görüşmelerin yeri ve zamanı birlikte belirlenecektir. Görüşmeler sırasında, araştırma için kayıt tutma ve analizinin daha sağlıklı yapılabilmesi amacıyla ses ve gerekli görüldüğü durumlarda görüntü kaydı yapılacaktır. Araştırmaya katılmayı kabul etmekle, ses ve görüntü kaydı alınmasını kabul etmiş bulunuyorsunuz. Bununla birlikte, görüşme sırasında gerekli gördüğünüz herhangi bir durumda mülakatı durdurulabilir, araştırmanın herhangi bir yerinde ya da sonrasında söylediklerinizin ve yaptıklarınızın tamamının ya da bir kısmının kayıt dışı kalmasını, silinmesini isteyebilir, süreç sonrasında bizimle iletişime geçerek bilgi talep edebilirsiniz.

Araştırmaya katılım gönüllük esasına dayanmaktadır ve sizlerden bu katılım karşılığında hiçbir bedel istenmeyecektir. Yapılan tüm ses ve/veya görüntü kayıtları yalnızca araştırmacılar tarafından analiz amaçlı olarak dinlecek ve/veya izlenecek, üçüncü bir kişi ve kurumla paylaşılmayacak ve yalnızca bilimsel amaçlarla kullanılacaktır. Sağladığınız bilginin kimliğinizle eşleştirilmesini istemediğiniz ya da gizli tutulmasını istediğiniz bir kısmı olduğunu belirttiğiniz takdirde, bu bilgi ancak anonimleştirildikten sonra kullanılacaktır.

İstedığınız takdirde araştırmanın sonraki aşamalarında araştırmaya katılmaya karar verdiğiniz takdirde bu belgeyi imzalayarak bir kopyasını saklamanızı rica edeceğim. Ancak, izin belgesini imzalamak sizin için bağlayıcı olmayıp, istediğiniz zaman araştırmada yer alma konusundaki kararınızı değiştirebilirsiniz. Böyle bir durum olduğunda ya da araştırma süresince herhangi bir konuda sorunuz ve/veya şikayetiniz olursa çekinmeden benimle veya tez danışmanımla iletişime geçebilirsiniz.

Zaman ayırdığınız için teşekkürler.

**Araştırmacı:**

**Pınar Şimşek**

**e-posta: pnr.simsek@gmail.com**

**tel: 505 456 86 87**

**Tez danışmanı:**

**Yrd. Doç. Dr. Harun Kaygan**

**e-posta: hkaygan@metu.edu.tr**

**tel: 312 210 2231**

**Katılımcının okuması ve imzalaması gereken bölüm:** Bu formu imzalayarak, yapılan “Yeni nesil ofis mobilyalarında, tasarımcının gözünden tasarım süreci” başlıklı araştırma konusunda size verilen bilgiyi anladığınızı ve araştırma yapılmasını onayladığınızı belirtmiş oluyorsunuz. Formu imzalamış olmanız yasal haklarınızdan vazgeçtiğiniz anlamına gelmemektedir; ayrıca araştırmacının, ilgili kişi ve kurumların yasal ve mesleki sorumlulukları sürmektedir. İsteddiğiniz zaman mülakatın durdurulmasını talep edebilirsiniz. Mülakatın başlangıcında veya herhangi bir aşamasında açıklama yapılmasını veya bilgi verilmesini isteyebilirsiniz.

**Mülakat sırasında ses kaydı yapılmasına, verdiğim bilgilerin bu proje kapsamında hazırlanan yayınlarda kullanılmasına izin veriyorum.**

Evet: \_\_\_ Hayır: \_\_\_

**Mülakat sırasında görüntü kaydı yapılmasına, görüntülerin bu proje kapsamında hazırlanan yayınlarda kullanılmasına izin veriyorum.**

Evet: \_\_\_ Hayır: \_\_\_

**Katılımcının adı soyadı**

**İmza**

**Tarih**

Bu formun bir kopyası katılımcıya verilecek, imzalı kopyası araştırmacıda kalacaktır.

## APPENDIX C

### INTERVIEW QUOTATIONS

[1] Şu çok bariz yani bildiğimiz bir gerçek eskiden oda kavramı olmazsa olmazdı. Artık odalaşma yerini çok daha esnek bir yerleşim içine bıraktı. Eskiden toplantı odası vardı. Toplantı odası dışında resepsiyon vardı ofislerde. Yani klasik bildiğimiz anlamda bir yerleşimden bahsedersen... Belki orada oturulabiliyordu. Şeyler dışında oturulabilecek yerler eee çalışanların kendi masası, masaların önüne de misafirler için belki bir sandalye, yönetici daha şey bir üst yönetici ise kanepesi vesariesi toplantı odası...

[2] Eskiden 7-8 katlı binada kimse birbirini tanımıyordu ama artık ortak alanlardan ötürü farklı departmanlarda çalışan insanlar bir araya geliyor.

[3] Yani siz artık bağımsız bölümlerden ziyade daha açık alanlarda çalışmalar yapıyorsunuz. Toplama alanları var şirketlerin yani toplanma, bir arada olma. Yani eskiden işte sigaraydı şimdi sigara yerine bir keyif aldıkları mekanlarda bir araya geliyorlar. Orada farklı departmanlarda ciddi bir pozitif iletişime geçiyorlar.

[4] ...tasarımını yaptığımız firmalarla konuştuğumuzda, yani formal ve informal oranlarını soruyoruz artık. Yani direktörler daha kapalı bir oda hatta bazen göz teması kurmak istemiyorlar. Ama çalışanlar, daha çok bir arada olmak istiyor. Kendi özel alanları olsun diyen de var. Hayır ben laptopumu istediğim yere koyup yaparım diyen de var. Ama bu şirketlere göre değişiyor. Formal ve informal alanlar değişiyor.

[5] Şimdi eee tabi bu kültürlere göre çok farklılaşıyor ofislerin algılanması. Amerikan corporate'lerini düşündüğünüz vakit bunların hepsi hemen hemen eeeeeeee dikey düzene göre yapılmış vaziyette. Aaaa ne tip olursa olsun. Ha bunların arasında yaratıcı firmalar da var... Yani Google, Facebook, Apple şudur budur. Onları geçiyorum. Onlar çok yüzde olarak düşük şeyler, eeee firmalar.

[6]...ofislerine girdiğiniz vakit patronlarındaki yani eee hepsi şey... Odaları var. Odaların içerisinde. O odalar büyük odalar. O odalar köşe odalar. Eeeee onun dışında eeee 400 kişinin çalıştığı bir ofis düşünün herkes mimar, ve eeee bence kor... hiç cazip değil. Bu şey

gibi tavuklar gibi yani. Upuzun masalar Kimse kimseyle konuşamıyor, hemen hemen. Ses düzeyinizin çok düşük olması lazım. Baktığınız vakit tek bir ortam inanılmaz büyük, sonsuz gibi. Ve eeeee aslında çok hoş çok şık ama hiç yaratıcı bir ortam değil. Computer'ın karşısında... Her birinin önünde 2'şer 3'er computer ekranı eeeee ve sonsuza dek gidiyor bu böyle öyle düşün.

[7] ofislerde ister istemez bir hiyerarşi söz konusu işte ben junior designersam senior designer var. işte head designerı var. art director var. pazarlama müdürü var. vesaire. Dolayısıyla bu hiyerarşik yapıyı da bir şekilde insanların kullandığı ürünlerde gerek malzeme gerek ürün tasarımı olarak onları yansıtmak zorundasın.

[8] Yani şöyle oluyor, mesela örneğin devlet dairelerinde falan çok karşılaşıyoruz. daire başkanları var. müdürler var. müdür yardımcıları var. sekreterler var. çalışanlar var. bunlar müdürlerle müdür yardımcısıyla aynı ürüne oturmak istemiyor.

[9] ... daha kaliteli, daha kalın, daha büyük, daha önemli bir masa...

[10] Malzemelerde, üst yönetici odalarında daha yüksek maliyetli olan şeylere gidebiliyorsunuz, parçalara gidebiliyorsunuz. Fakat çoklu kullanılacak, bu çalışma istasyonlarında özellikle hem daha az, daha zor zarar görebilecek hem de maliyet olarak daha düşük olan ürünler seçebiliyorsunuz.

[11] Cam gene operasyonelde kullanılmıyor ama yöneticide kullanılıyor. Biraz daha prestij...Tamamen aslında onunla alakalı, prestijle alakalı

[12] Renkler çok önemli beyaz tuttuğunuzda normal Workstation ama siyaha doğru kaydığınızda, koyu renklere kaydığınızda özellikle ahşap kullandığınızda parlak alüminyum yaptığınızda o hemen değişiyor her şey.

[13] Yönetici dediğinin masası ağaç olur. Doktor masası mı bu?

[14] ... dokusu doğal, lake... bir takım göze ve dokunuşa hitap eden farklılıklar...

[15] (yönetici masasının) ebat olarak farkı vardır ki ofis masalarında ebat farkı yönetici ve operasyon arasında belli bir şeydir hani, yönetici olan başta olan patron olan biraz daha geniş biraz daha yayvan ister.

[16] Fonksiyonel farklılıklar oluyor yani mesela işte yönetici kişisel eşyalarını koyacağı yerde daha üst bir mekanizmayla çalışıyor. Onun ki nasıl diyeyim, belli bir hareketle kapanabiliyor.

[17] ‘(çekmeceleri) Kartla açabiliyor. Dokunuyor. Hareketli tv aparatı var, çıkıyor falan.

[18] Görüntüsel muhafazakarlık. (...) Adam mesela terliyor ve terli de oturmak istiyor yönetici. (...) biz bunu sunarken o muhafazakar olsun istiyor çünkü bunu almak istiyor. Bunların yanını kapatalım diyor. Bunları sıklaştıramaz mıyız diyor.

[19] eeeee büyük korporatelerdeki bu işte hiyerarşinin doğurduğu ilişkilerin tek düzleme indirilmesi... Yani... Hem fiziksel olarak, fiziksel strüktür olarak farklılaşmanın yaşandığı muhakkak hem de gerçekten yönetsel strüktürün farklılaştığı muhakkak.

[20] Hani biraz daha flat hiyerarşiler ön plana çıkıyor. Önemli olan her zaman etkileşim, communication yani bunlar çok fazla öne çıkıyor. Soyutlayan, ayrıştıran ve antidemokratik diyeyim çalışma biçimleri terk ediliyor.

[21] ...işte çok uluslu bir şirketin mimarı geldiği zaman bize diyebiliyor ki işte ben yöneticiyi buraya yerleştireceğim. En ulaşılmaz, en güzel yerde yöneticinin etkileyici bir odası var falan gibi bir şeyden ziyade yeni şekillenen ofislerde Mesela Deloitte ofisinde falan oldu yine, Turkcell, Garanti...İşte Yöneticiyi olayın merkezine alabiliyorlar. Alabiliyoruz. Bütün çalışan yani... Çok daha accessible bir yönetici... Hani bir tarafta bir kale gibi bir yerde kendini kapatmış bir yöneticiden falan ziyade...

[22] Yani avukatlık ofisinde yine şeye ihtiyacınız var tabi ki hani bir miktar bir ciddiyete falan ama hani onlarda falan bile eeee artık hani bu hiyerarşik yapının vertical gittiği şeylerden gitgide uzaklaşıyoruz.

[23] Bu mesela devlette de olabilecek makam gibi makam. En üst seviyedeki adamın alacağı şey... Ben böyle yapıyorum. Ha satar satamaz orasını bilemem. Ama olabildiğince kapalı, olabildiğince bulky, büyük... (...) Dedim önü kapalı mı, masif mi istiyorsun? Alın size massive. Ahan da bu da böyle kütük gibi bir masa.

[24] Ben dedim öyle bir şey yapacağım ki, hiç olmamış bir makam. Bana dedim sonra niye önü açık falan demeyin yani. (...) Frame’le massive, aynı zamanda kabul görüp, imal edilmiş iki ürün ve ne kadar dilleri farklı. İşte hiyerarşi burada işin içine giriyor. Sen bu hiyerarşiyi

nasıl tanımlarsan o öyle oluyor. (...) Şimdi bütün grafik firmaları, bilmem, modacılar hepsi bunları alıyor.

[25] Şey açısından çok hoş bir ürün hani yöneticinin masasında bir anda hop diye toplantı yapabilme... Daha demokratik bir ortam... Benim orada kendi alanım var. Şurada elektrik connection'ıma kendi eşyalarımı bağlıyorum. Patronla birlikte çalışıyorum. Co-working, demokratik, hiyerarşiyi hani şey yapan flat bir hale getiren ürün. (...) Burada işimizi çözelim ondan sonra gideyim. Ekstra bir toplantı masasına bile ihtiyaç yok. Patronumla gayet çok hızlı bir şekilde co-working yapabiliyorum.

[26] Hani normalde eskiden nedir? Bir yöneticinin masasına hani bütün... Nasıl diyeyim... Kariyer tavsiyesi veren site ya da böyle işte mecmualarda hep şey derler ya işte 'Patronun masasındaki kalemlerle oynama!', 'Patronun masasına kolunu yaslama!' falan gibi böyle şeyler vardır. Hani bu onun tam tersi patronun masasına direk geliyorum.

[27] Ve hani ürün dili olarak da hep düz, dik, paralel, ciddi, kapalı falan iken hani bu çok daha yumuşak hatlı.(...)Hatlarıyla bile çok daha welcoming çok daha davetkar bir şeyi var... Mesela aynı serinin dikdörtgen masası da benzeri hatlarda. Çok daha yumuşak. Ben gelip burada patron ile beraber çalışabiliyorum.

[28]...piknik yapması lazım(çalışanların). Ofiste piknik yapabilir misin? O havaya girip biraz, piknik masasında buluşalım deyip orada patronuyla daha farklı bir diyaloga girmesi lazım.

[29] Yani hem insanların bir araya geleceği, fikir alışverişi yapacağı. İşte orada yaratıcılığın pompalanacağı, bir şeye takıldın mı gidip kafanı dağıtacağın. Bunlar da şeyde çok var. Problem çözümünde yapılacaklar...

[30] Çalışma alanıyla mola alanının birleşmesi... Rahat çalışma alanları. Ne bileyim sosyal alanları bir araya getiren çalışma alanları çok fazla olmaya başladı. Bir aradalık. Paylaşmak. Bunlar ortaya çıkmaya başladı. Böyle şeyler, buna benzer türevler çok.

[31] Biz de özellikle bu alanları (mola alanları) son dönemlerde dert ediyoruz, diyoruz ve oralara birtakım ürünler yapmaya çalışıyoruz. Yani insanların bir arada oldukları yerlerde. Çünkü işte kahvesini içerken ya da çayını ya da break verdiği zaman ara verdiğinde bu alanlarda hem keyifli sohbetleri gerçekleştiriyor. Hem de keyif aldıkları bir alan içinde bulunuyor. Yani statükonun biraz dışına çıkmış oluyorlar. Böylece daha farklı şeyler düşünebiliyorlar. Fikirler belki o anda gelebiliyor.

[32] [Informal konuşmalar ofis ortamının] vazgeçilmezi bence. Yani informal konuşmalardan biz projelerimizde çok etkilenebiliyoruz. Yani informal konuşma derken havadan bahsetmiyoruz tabi de... Eeeee yani eeee işte oturup ‘hımmmm’ işte ‘bugünkü’ işte atıyorum ‘aydınlatma elemanımızı nasıl yapacağız?’ diye başlanmayan ama işte eeeee aydınlatma teknolojisi olsun işte ne bileyim ben işte okuduğumuz bir article ile ilgili eeee bazı şeyleri birbirimize anlatırken, bir yerde kah kah keh keh yaparken bunu biz informal olarak kendi projelerimizde kullanabiliyoruz.

[33] ... informal konuşmalarda biz aslında bir yerde brainstorming yapıyoruz. Onun için de bunların eeeee... Bunların çokluğu, bunların değeri bizim için önemli. Onun için de bu informal konuşmaların ofis düzeninde aslında çok olması gerekiyor.

[34] bir arada çalışmanın motivasyon ve inovasyon yönünden katkıları büyük. Şirketlere.

[35] Bir şekilde ofislerde beraber çalışmanın takım çalışmasının ekip ruhunun her zaman yani tek bir sestem daha iyi olabileceği öngörülüyor. böyle olunca bir masa değil de bir kaç kişinin de beraber çalışabileceği şeyler yaratma zorunluluğu hissediyor insanlar.

[36] Birinci fonksiyon bir defa teamwork olması yani kişilerin de ortak kullanması yani işte paylaşması. İkinci fonksiyon fast meeting olması with outsider, representatives. Presentation. (...) Hızlı toplantı istasyonu diye de bir isim koymuşuz.

[37] İki kişi girecek, öbür iki kişi giremeyecek, bekleyecek falan.

[38] Misafirleri geldiğinde ya da şimdi ne oluyor çoğu yerde insanlar ta gidiyorlar başka alanlarda görüşme yapıyorlar çünkü başka alan yok. Ama burada bir alanı var. Misafiri geldiği zaman ne şekilde görüşse birlikte bunu burada halledebiliyorlar. Zaman kazanıyorlar. Zaman en büyük ihtiyaçlardan bir tanesi. (...) İşte bunun orta tarafında dışarıdan gelen misafirin takabileceği bir takım teknolojik yapılar da var. Böyle bir hedefimiz vardı.

[39] Açık alanlarda lobi olabilir, ya da az önce bahsettiğim bu Amerika’daki tamamen açık olan ofis alanları olabilir... Orada insanların bir araya gelebilerek hem sosyalleşip hem işinin gerekliliklerini yapabileceği ortamlar da yaratmak. Kanepeyle olabilir, bir tane bistro masa etrafında oturup çay kahve içerek görüşebilecekleri yerler olabilir.

[40] Evet masa başında olmak yani, burada ana olay kaç kişiye 3 kişiye 4 kişiye, o 3-4 kişinin bir araya gelip bir şekilde birlik olup fikir paylaşımı yapabilmesi, işte beraber proje yapabilmesi (...) ortada bir problem var, bu problemi onlar çözmek zorundalar. Evet bunu

burada da yapabilirler (toplantı masası) herhangi bir sorun yok ama daha rahat hissettikleri ortam eğer (...) kanepelerin üstünde ayak ayak üstüne, bacak bacak üstüne uzatarak yapmaksa, sadece iş sahipleri çalışanına bunu sağlıyor.

[41] birileriyle bir şeyler çözüyorsam, seninle görüşüyorsam ya da işte arkadaşlarla bir sunum hazırlıyorsam vesaire, bununla ilgili illaki, bu ofis için konuşuyorum, toplantı odasında yapmaktansa kanepede otururken yapmak daha rahat gelebilir. daha rahat bir ortam yani daha rahat iletişim kurabileceğim bu formalliğin biraz daha sınırlarının silindiği kaldırıldığı bir ortamda yapabilmek beni hani zihnen rahatlatabilir diye düşünüyorum.

[42] Sonra bak ürün şekillenmeye başladı bir tanesini yatma yeri gibi yaptık. Her yerde farklı bir atmosfer içine giren kişi için düşünüyorsun. Pitstop ve Lodge beraber çıktı. İşte nasıl ofis içerisinde farklı numaralandırabilirsin, farklı kullanım senaryoları şey yapabilirsin, farklı renkler verebilirsin.

[43] (Dama) Orada tamamen demin bahsettiğimiz etkileşim üzerine kurulmuş bir ürün. Bu işte insanların oturduğu, işte gazeteliğini kullandığı tamamen birbiriyle iletişime geçtiği ama içinde yeşilin de olabileceği. Renkleri de insanların duyularına hitap eden bir ürün. Mesajı bir arada olan ve renklerle de eğlence.

[44] İşte burada eğlenin sohbet edin takılın. Bunlar kurgularıyla mesela karşılıklı gelebiliyor. Bunun bir sürü versiyonu var. Yan yana mesela yan yana oturabiliyor. İsterse ayağını uzatabiliyor.

[45] ...burada amaç bir arada oturmak. Bir arada olmak. Ve bizim geçmişten gelen piknik yapma kültürümüz var. Her yerde görebilirsiniz. Piknik masaları vardır. Yabancı olmadığı bir şey. Görüntü. Çünkü daha rahat otursun. Atsın bacağı böyle otursun. Karşılıklı oturabilir. Şeyi yok yani buraya dayansın daha yakın temas kursun. Yani buradaki amacımız o.

[46] Mobilyalar da o düzeni yaratan şeyler. Yani nasıl denir hani... Behaviurlardan bahsediyorduk. Bu behaviurların (informal meetings) aslında olması lazım bir hayli. Eeeee onun için de şey yapmak lazım... Bir yandan da bunu desteklemek lazım mobilyalarla.

[47] Çok eski ofislere bakıyorum, şimdiki ofislere bakıyorum. Aslında dönüşüyor tabi. Birçok açıdan dönüşüyor. Ofisler evlerimizden daha çok vakit geçirdiğimiz yerler. Dolayısıyla o alanlarda daha kendimizi bulmak istiyoruz. Daha yumuşak sıcak ev gibi. (...) Ne bileyim soğuk diyorsunuz. O yüzden insanlar ev ya da kişisel mekanlarına benzetmek istiyor. Ofisler de biraz öyle.

[48] Ama bu şeyi, sıcaklığı da hissettirmek istiyorum. Nasıl yaparız işte kumaşlarla yaparız. Mesela masaya oturursun yan tarafında bir kumaş dokusu. İşte dolabınızın kapağında bir kumaş dokusu görmek hem kullanıcı tarafından ya da mimari tarafından yeni bir şey, nasıl diyeyim yeni bir ürün koyuyorsun ortaya.

[49] İnsanlar daha relax şeylere gitmeye başladı daha pufidik şeyler olmaya (...) Mesela hani isim koymak istediğin zaman ya koton dersin ya da Türkçe pamuk dersiniz başka hiçbir şey demezsiniz. Böyle ifadeler hissettiren ürünler.

[50] Yani rahatlık da bir açıdan oraya yansıyor. Sonuçta evet, burası bir işyeri sabah girip akşam çıkmak zorundayız belirli ölçüde. (...) yeni bir şeyler yaparken de psikolojik olarak çalışanları ne kadar rahat ettirirsek o kadar kar kısmında yaklaşımlar ortaya çıkmış diye düşünüyorum.

[51] Hayatının büyük bir dönemini geçirdiği alan olarak tanımladığım için sadece fonksiyonel bakamıyorum. Yani mutlaka senin duygusal birtakım ihtiyaçlarına da cevap verebilecek bir mekân olması gerekiyor. Temelinde o var. (...) Aynı zamanda o kişi orda yani ailesinden çok daha fazla vakit geçirdiği yerde rahat ettirecek, duygusal olarak mmmm yani nasıl diyeyim. O saat orada bulunmaktan bir defa ıstırap duymayacak.

[52] Yani eskiden ofis ortamlarında gidip mutfakta bir şey hazırlamak var mıydı? Yoktu öyle bir şey. Şimdi var. Şimdi bütün ofislerin mutfağı var falan. Bu yeni bir alışkanlık diyelim herkes yemek her zaman yiyor ama onların ofis içerisinde olması... Eeeee o kominikasyon zinciri...Yani mesela biz her akşam üstü çayımızı içiyoruz dolayısıyla öyle bir şeyimiz var. Buluşma saatimiz veya nasıl diyeyim? Ara verme saatimiz var.

[53] Eeeee biz mesela şeyde çok yani en çok orada buluşuyoruz... Mutfak bankosunun etrafında... Yani zaten iç içe mekânımız ama... Daha çok orada...Yani bir excuse'umuz var orda belki birlikte olmak için. Öbür türlü çok nadiren ben kullanıyorum. Çok nadiren başkaları kullanıyor. Aslında demek ki o şeyleri yaratmak lazım. O sebepleri, o excuse'ları yaratmak lazım farklı ortamların olabilmesi için.

[54] Fazla bir şey yapmana gerek yok. Ayağa kalk. Dolaş. Bir bitkin varsa onunla ilgilen. Asla o beş dakika problemi düşünme. Başka bir şey yap. Döndüğünde çözersin. Hakikaten ben çok inanıyorum buna. E şimdi yeşil niye diyorsun ya? Çünkü hayat bir tek o şeyden ibaret değil. Gününün bütün saatlerini ofiste geçirdiğinde hayat o anki problemi çözmekten ibaret değil. (...) Çiçeğine bakman lazım. Bunlar, insana dönmen lazım. İşte ben de yani... bizim özümüzde hep olan, o çalışanı insana döndürmeye çalışıyoruz ürünlerle.

[55] Haaa bitki çok. Bu sene Orgatech'te her stand yemyeşildi. Hem de ne yeşil. Böyle ormana falan giriyor zannediyorsun. Çünkü şeyi araştırıyorlar, yeşilin çalışan insan üzerindeki motivasyonda pozitif etkileri. Ve bence yüzde yüz. Ben kendim şahsen her yanıma bitki koymak istiyorum. Bu çok sağlam bir konu. Biz de mesela Pitstop'a taşıdık (dikey bahçe). (müşterinin)Çok hoşlarına gitti.

[56] ...masaların önüne de misafirler için belki bir sandalye, yönetici daha şey bir üst yönetici ise kanepesi vesariesi toplantı odası... Fakat şimdi yani yaşama alanları yani yaşama... evlerle ofisler arasındaki görsel farklılık, keskin farklılık azaldı. Ofislerin ortak alanları, insanların işte sosyalleşebildikleri, müşterilerin de standart bir toplantı masasında değil o alanlarda ağırlandıkları işte...

[57] Valla insan tabi sıkılıyor. Çalışırken de insan sıkılıyor. Bazen böyle bir şey yapmak, oyun oynamak güzel bir şey. Keşke daha fazla yapabilesek. Onun da belirli saatleri var tabi. Dolayısıyla oyunu biraz daha işin içine sokalım istedik. (...) Sonra iyi de pinpon oynarız o yüzden. Ne bileyim, oyunu dahil etmek de bir şey olarak iyi oluyor. Ekip olarak iyi oluyor. Paylaşmak için iyi oluyor.

[58] İşte herkesin kendini rahatlattığı işte... Kimisi bisiklete biniyor, kimisi pinpon oynuyor vesaire gibi birtakım atmosferlerin yaratıldığı birtakım ofisler var. Ama bana bunlar da çok aslında yapay geliyor. İşte biz de Google gibi olduk demek için veyahut da işte biz de bilmem facebook gibi olduk demek için yapılan ofisler gibi geliyor bana. Çoğunda da bunun kullanılmadığını görüyorum aslında. Mesela bizim yanımızdaki eeeee ofiste eeeeeee yani yanımızdaki loftta diyelim öyle bir yer var. Eeeeeee kimse o pinpon masasını kullanmıyor. Veyahut da işte ne bileyim ben kimse oturup da müzik band'ıyla orada bir şey çalmıyor.

[59] (One) Aziz Bey'in tasarımı bu ürün ama şu net ki standart bugüne kadar ortaya çıkmış modellerin o çok daha teknik endüstriyel görünümünden biraz kurtulmuş... Yani sonuçta tek bir tarafında keson olup diğer tarafında serbest konsol çalışıyor olması ve birleştiklerinde de çok eğlenceli bir ortam yaratmaları... Hani Aziz Bey'in de şeyi her zaman vardır... Bende de biraz vardır o. Böyle bir oyunsu böyle çocuksu bir hava yaratmak... O çalışma dünyasının standart, biraz daha sıkıcı gelen şeyinden de, ön yargısından da kurtulmuş bir ortam yaratmaktır diye hayal etmişim.

[60] Eskiden fotokopi çekmek diye bir şey vardı. Kopya yapmak diye bir şey vardı. Biz de onun için hep kalkardık hep masamızdan. O, bir çeşit oymuş yani spormuş. Yaptığın şeyin kopyasını alırsın.

[61] Bir de bu yeni trend birkaç senedir aslında var Avrupa'da vücut sağlığını koruyabilmek için 20 dk da bir yarım saatte bir ayağa kalkman gerekiyor. Mesela bunu alışkanlık haline getirmeye çalışıyorlar.

[62] Benim işim ergonomik bir sandalye tasarlamak. Yani şey normlara uyan bir sandalye. Ama ben de biliyorum yani... ben burada 4 saat sandalyede otursam mecbur bir şekil sırtım ya da ne bileyim of şöyle yapacağım böyle yapacağım. O olmuyor. Bence belki 1-2 saat çalışıp kalkıp bir tur atacaksınız sonra gelip yine iş başına. Burada bile kendiniz onu sağlamanız gerekiyor. Kimse gelip de size kalk 5 dakika yürü ondan sonra gelip...

[63] Nasıl ki 12 saatlik uçuşta ayağa kalkıp yürüyorsun etrafta, aynı şeyi sağlığın için ofiste de yapman lazım.

[64] İşte o yüzden bize de şey mesafeleri işte çay kahve alma mesafeleri biraz uzun. Yani bu neden buraya koymadık. Çünkü biraz yürüsün açılınsın. Buraya koyardık. (çalışma alanına daha yakın bir yeri göstererek) Gayet mutfağımızda ayrı bir şey var.

[65] Artık masayla cep telefonunuz entegre yani. Biz de bununla ilgili bir proje geliştiriyoruz. Şimdi aplikasyonunuz var size uyarı veriyor bu masa. 5 dakika sonra kalkmak zorundasın diye. Uyarı geliyor. Ayağa kalkıyorsunuz. Bu sizin kan dolaşımınızı sağlıyor ve kan dolaşımı tabii ki beyne oksijen gitmesini sağlıyor. Böylece siz daha iyi konsantre olabiliyorsunuz. Ayakta çalışmanız lazım 15-20 dakika bir süre.

[66] Sonra sağlık en önemlisi. Çünkü 7-8 saat bir masada oturduğunuzda mutlaka arada hareket etmeniz gerekiyor. O yüzden hareketleniyor ofisler. İnsanlar sabit masa başında hareket etmiyor. Gidiyor, gelior. Masalar iniyor çıkıyor. Hareketli artık. Çünkü 2 saatten yanlış hatırlamıyorsam mesela Avrupa bunu şu an %100 deneyimliyor.

[67] Mesela yükseklik ayarlı masalara bar taburesi gibi diyeyim. Şu omurga yapımızı tamamen natürel bir pozisyonda korumamıza yardımcı olabilecek oturma üniteleri de sunuluyor. Yükseklik ayarlı masalarda da sunuluyor. O oturduğunuz ünitelerin de gene yükseklik ayarı var. Ben masa çalışma yüzeyimin yükseklik ayarını arttırdıkça o da yüzey... O ürününü de yüksekliğini arttırabiliyorum. Talepler geliyor. Buna istinaden çözümler de oluşturuluyor piyasada...

[68]... onları sunan firmaların savlarını ben sana söyleyeyim. Vücudu oturduğumuz nokta bir şekilde sabit değilse, hareket halinde kalabiliyorsa işte bu bir pivot üzerinde oynuyor olabilir, pilates topu gibi sağa sola bir şekilde gelebilir. İster istemez biz düzgün tutmak zorundayız

beden formumuz için. Dolayısıyla bu bir açıdan şöyle hani oturduğumuz yerden spor yapmayı da sağlıyor. Oturduğumuz noktada bir şekilde vücudumuza hareket vermemizi sağlıyor. Öbür taraftan da dediğim gibi şu doğal yapıyı, doğal oturma yapısını en azından doğala en yakın şekilde çünkü dengeyi kaybetmemek adına doğal bir postür sergilemek zorundayız. Ona en yakın hali sunabiliriz. Bu firmaların böyle bir savı var.

[69] Masanın çevresinde yapılan hareketlere bir baktık. Onlar da seni böyle çok komik pozisyonlara sokuyor. Karşıdan şeyin geliyor, müdürün. Sen ayağın masanın üstüne koymuş esniyorsun. Yani dedik ki bunun adı olmalı ve yeri olmalı. Ve bunu yaparken de insanlar belki diğerini görünce motive olur. Oradan çıktı. Yani ofisin eee bir yerinde bir nokta belirleyelim.

[70] Her şey bu 5'in üstüne. Sabaha kalk 5 dak şunu yap cardio için gayet iyi. Akşam git 5 dak bunu yap. Ya dedik biz bu 5 dakikayı ofiste hiç mi ayıramayız? Bütün olay oradan çıktı. (...) Bir sırtını esnetsin. 10, 10 işte 3 setten 10 tane esnetme yapıp dönsün masasına. Üstünü başını değiştirmeyecek yani bunun bütün esprisi zaten. Böyle ciddi terleyecek hareketler önermiyoruz.

[71] Ortak kullanım alanları... Zaten amaç insanları yani insan birbirini görünce motive oluyor o tip şeylerde. Özellikle egzersiz yapma... Kahve içeni görüyorsun gidip kahve içmek istiyorsun. Onun gibi. Dolayısıyla ortak alanları düşündük biz. Ama çevresinde oturma birimleri de olacak. Belki işte ne bileyim snack atılacak, yenilecek bir yerler de olacak.

[72] Ama hani o ofis dilinden çok çıkmayacak. Herhangi bir kutu da olabilirdi bu, gizli de olabilirdi. Aynayı tercih ettik çünkü ayna orada şey... davetkar olan şey. Sen önünden geçerken, kendi fiziğine, duruşuna bakıp bir farkındalık yaratıyor. Yani bunu benim yapmam lazım diyorsun. Ama ayna olmadan geçtiğin zaman bir etkileşim yok yani. Kendi kendini görmüyorsun. 'Amaaan canım sonra da yaparım' diyebilirsin.

[73] Problem çözümünde yapılacak net işte 10 tane şey diyor. Mutlaka bir tanesi bir egzersiz var. Masandan uzaklaşma var, yürüme var. Anladın mı yani? Masanın çevresinden bir gitmen gerekiyor. Biz işe oradan girdik. Ve o yüzden o noktaları yarattık. Bu ürün de o noktaları tamamlayan bir tasarım gibi düşünmek lazım.

[74] Okuyorum ve oradan anlıyorum ki artık bu yeni nesil, yani okumak da zorundasın, autonomy istiyor. Yani kendi kendi karar verecek, nerde, nasıl, ne şekilde çalışacağına. Hatta kiminle çalışacağına kendisi karar veriyor. Böyle bir şey diyoruz nasıl bir ürünle son bulur.

[75] Özellikle gençlerin çalışma tarzı özellikle bilgisayar, bilgisayar bile bitti. Lap top, ipad. Sürekli mobilsin bir defa. Dönüşmemesi mümkün değil. Eskiden yerinden kalkamıyordun çünkü ne bileyim işte büyük bilgisayarlar oluyordu ama... İnsanlarla telefonda konuşmak zorundaydın sürekli ona göre bir düzenin vardı. Şimdi bizim odalarda telefon bile yok. Çünkü çok bir ihtiyacın yok sürekli cepten görüşüyorsun. Sürekli buradan (laptop) mailleşiyorsun. Kırk yılın başı biri ofisi arıyor da hani onu yönlendirecek biri ben gidiyorum telefon neredeyse ona. Gerçekten dönüşüm var. Yani inanılmaz bir şey.

[76] Kablosuzlaşmanın getirdikleri... artık çalışanlar masalarına bağımlı değil.

[77] Gerçi belki eskiden daha da az bağımlılardı çünkü sabit bilgisayarlar da yoktu. Hep öyle deniyor. Deniyor ki artık bilgisayarlar masaya bağlı olmak zorunda değil insanlar o yüzden daha rahat çalışıyor. Evet de hani... Eskiden bilgisayar da yoktu telefon da yoktu. Görüyorsunuz değil mi? Böyle içinden çıkılmaz durumlar.

[78] Yeni bir trend geldiğinde eskisi biraz yeriliyor ki yeni olanın etkisi artsın.

[79] Yani şimdi, bakınca teknoloji inanılmaz bir şekilde hızlı ilerliyor ve bunu görüyoruz. Çünkü ben Amerika'da bir projeyi yürütebiliyorum, çünkü veri akışı inanılmaz bir boyuta geldi. Eskiden arada bir sürü şey yapıyorduk yani, fakslar çekiliyordu, dosyalar gidip geliyordu. O dosyanın gidip gelmesi bir cv'ye yazılma hadisesi vardı yani. Avrupa'ya bir şey gönderirken 3 gün 4 gün 5 gün bir süre kaybı. Hadi oradan bize gelmesi 5 gün. Yani çok hızlandı her şey.

[80] Yani çalışma biçimleri daha akışkan olmaya başladı. Yani eskisi gibi değil. Çünkü çağ değişti interaktiflik farklılaştı. Eeeee dolayısıyla da bizim çalışma tarzımız aslında çok daha akışkan oldu. Bu sadece çalışma tarzımız değil hayatımız çok daha akışkan oldu.

[81] Yani bugünün yeni neslin de beklentisi zaten temel fark bu. Yani bir cubical ın içine insanı koyup senin masan burası diyemiyorsun artık. Ayağını uzatarak mı çalışmak istiyor, arada bir çıkıp bir şeyler yiyerek mi çalışmak istiyor, arada kestirmek mi istiyor? Yani hepimizin başına gelen şey.

[82] ... işte arkada birileri kendi kahvesini koyuyor, orada biri müzik dinliyor, orada müşteri ile sohbet ediliyor gibi bahsettiğim bir otelin lobisi gibi... Lobimsi alanlar epey şey oldu ön plana çıktı. O yüzden genişlik duygusu geldi ofislere.

[83] Yani lap topu kucağına alıp gidip bir kenarda oturup, ofis koltuğunda değil de soft launge da oturup mesela orada işini yapmak, bir sehpaye ayağını uzatmak ne bileyim insanlar böyle olmak istiyor. Böyle ortamlar da bugün yaratılmaya başlandı.

[84] ... bir diğer taraftan da işte insanların yemek yerken ya da çay içerken iş çözebileceğini düşünerek lounge tarzı yerlerde çalışabilecek ürünler de piyasaya çıkıyor. Yeter ki insanlar kendi kafalarında yaratıcılıklarının sınırlandırıldığını hissetmesinler.

[85] Evet bence yani ben şahsımı göz önüne aldığım vakit eeee farklı şekilde otururken farklı işler yaptığımı biliyorum. Yani işte çizim yaparken farklı oturuyorum işte ben aaa toplantı masasında farklı oturuyorum vesaire vesaire. Dolayısıyla postürlerin farklılığı benim üretkenliğimi etkiliyor mu evet etkiliyor.

[86] Yani ne bileyim ben işte, nasıl siz kitap okurken oturup da masanın üstünde mi okuyorsunuz? Hayır. Kitap okurken masanın üstünde okumuyorsunuz gidiyorsunuz işte koltuğunuza oturuyorsunuz, divanınıza oturuyorsunuz, yatağınızda kaykılıp okuyorsunuz. Bir arkadaşınıza veya bir profesörünüze mektup yazarken işte oturuyorsunuz bir yerde daha dik daha konsantre olduğunuzu düşünüyorsunuz

[87] Çünkü oturma postureim farklı. Havam değişiyor. Onun bulunduğu yer farklı. Camın önünde. Kahvemiy koyuyorum falan. Böyle bir sanki ben, ben değilim başka biriyim. Yeniden, yeniden açıyorum problemi.

[88] Çalışma alışkanlıkları işte buralar değişiyor. Siz de bir faks makinasına bir yer bulmak zorunda değilsiniz. Biz daha çok mesela şunu söyleyebilirim ofislerde bölmek zorunda da değiliz artık. Eskiden bölüyorduk. Bölmek zorunda kalıyorduk ofisleri mimaride ve iç mimaride. Fakat biz öyle bir şey yapıyoruz ki şuraya bir paravan koyuyoruz. O paravanın arka tarafını işte printer, kafe alanı gibi bir şey yarattık ofisin içinde bir bölme yaratılmış oldu eskiden ne yapıyordu onları koyduğunuz zaman onların duvarlarını elektriğini şey yapmak zorundaydı. Şimdi ne yapıyor yerden getiriyor direk oradan istediği noktaya çıkartabiliyor. Yani hareketli. Yarın planı bozabilirim çok rahat. Ofis içinde hareket edebilir.

[89] ...ofislerdeki ürünler de çalışanlar gibi hareketli ve dinamik olmalı.

[90] Ve bu (phone booth) ofis içinde hareketli. Yarın bir gün işte ofis büyüdüğünde ya da diyor ki şirketi ikiye bölüyoruz bir başka şirket daha geliyor. Ne yapacağız bunu? Atacak mıyız? Hayır. Küçülüyor. Ona göre hem mimari değişiyor. Ama mimariye siz cevap vermiş oluyorsunuz.

[91] Ve evet artık ofislerin yani artık bir masa hareket içermek zorunda. Bunun bir köşesi bir hareket içermeli. Yani ya büyüyebilir olması gerekiyor. Küçülebilir olması. Dağıtılabılır olması. Değiştirilebilir olması. Panelinin değiştirilebilir olması.

[92] Ya aslında dedik biz buradan insanlar çıktığı zaman burası kokteyle falan da kullanılır. Nasıl bir şey yapsak biz burayı kapalı yapmasak işte after bilmem neden sonra kokteyl time olsa. Yazmışım adjustable table. Bak bunlar niye çünkü ben yeri geldiğinde ayakta karşılamak istiyorum, yeri geldiğinde kokteyl şeyi yapmak istiyorum. Demek ki bu masayı ayarlamam lazım.

[93] ... yavaş yavaş bu kapalı çalışma ortamları, ofis alanlarından siliniyor. Mesela öyle bir değişiklik var. Bu da tamamen çalışma yönteminin değişmesiyle alakalı. Çünkü teknoloji, artık bilgisayarlar da girince artık. Her yerden yapılabildiği için insanların çalışma alışkanlıkları değişiyor, ve bu alışkanlıkları da bilgisayarla çalışan her yerde yaparsa neden kullanıcıyı kapalı bir ortama hapsedelim. gitsin açık ortamda çalışsın, gitsin bahçede çalışsın işte doğal bir yerlerde hatta home office olarak çalışıyorsa, home office bile çalışabilir gibi bir değişime doğru gitti diye düşünüyorum.

[94] Bankada çalışmaya karar verseydim bir çalışma ortamım olsun isterdim yani bir köşe benim, burası benim! diye. Ama kreatif iş yapınca insanlar zaten biliyorsunuz bir yerde oturmak istemez kalmak istemez. Yani biz restoran olsun, bar olsun, dışarıda olsun, parkta olsun affedersin banyoda olsun her zaman şey kafamızı çalıştırıyoruz. Bir şeyler. Çünkü bizim gitmeyi istediğimiz nokta bambaşka bir yer bankadakilerin başka bizim başka yani negatif anlamda söylemiyorum. Ama ortam değişik yani o yüzden tabi değişik olması gerekiyor. Biz de değişik değişik şeyler ona göre tasarlıyoruz tabi.

[95] (...) ofisin ister istemez sınırları var, oturduğumuz masada belirli işi yapmak zorundayız. evet onu her yerde yapabiliriz ama masa başındayız gene de. özgür ruh, işte şey, çılgın fikirler onları nereden nasıl sağlayabiliriz hiçbir zaman bilemeyiz. ama onların sağlanması için sınırlamaları kaldırmak en kolay başlangıç diye düşünüyorum.

[96] bilgisayar ve o insan bir aradaysa her yerde çalışabilir. (...) ofisin içerisinde yaratılmış bir sosyal ortamda ki kafeteryası bile olabilir. Gidip orada çalışabilir. Ya da bir tane arkadaşı vardır. Gene aynı ofis içerisinde. Onun önündeki koltuğa gidebilir, orada da çalışabilir.

[97] Ben bir şeyi çözemezsem, problemi hemen alır defterimi gider oraya (Picnic table) otururum. Orada da mı çözemiyorum, o zaman gidiyorum koltuğa. Yani bir şekilde pompalayacaksın. Ama bu yazılı çizili vardır. Yani problem çözemediğinde....

[98] Sen bunu hep bir noktada çalışmaya zorlarsan, bir süre sonra da uyumaya başlayacak. Sen verim alamıyorsun aslında. Farkında değilsin aslında ama onu oraya hapsedmekle belirli bir zamanını belki hayal kurmakla geçirmesine sebep oluyorsun.

[99] Masa başındaki alışkanlık bir defa yani çok çok mobil olma durumu var. Sıkıldığın bir yerde 3-5 saat oturamazsın. Hakikaten sıkıcıdır. Alıp çalıştığın şeyi başka bir yere gidebilme şansın var. Yani bu ciddi bir artık alışkanlık halinde. Sen dolayısıyla sürekli o yeni yerlere uygun tasarımlar yapıyorsun gibi.

[100] Ama temelde şeye bakıyorum. Mesela, çalışmada verimliliği arttıran ne? Dikkat toplamayı arttıran ne? Başarıyı... Mesela... Problem... Tıkandığınızda ne yaparsınız? ... o kişi o sürüncemeye girdiği noktada yerini değiştirirse, gidip diyelim ki piknik masası dediğim... Yani havası değişiyor.

[101] Bir hareket alanı sağlıyor. Kendi içinde çıkıyor sağ tarafta kendi masasına yakın bir yerde başka bir alanda oturmuş oluyor. İki çalışanın bir alanı var burada, 4 çalışanın. (...) Sonra burada bir nefes alma alanı oluyor. İşte panel yok, daha farklı bir ürün. Bir şeyi daha var işte çiçek koyabiliyorsunuz falan. Daha dokunuşu farklı.

[102] Eeee o günü dilimlerken yani kendi yönetebilsin o vakti aslında.

[103] Sürekli dışarıyla irtibat halindeler. Kimisi de evden çalışıyor yani. Evden de çalışabilme... Günün yarısı evde.

[104] Bu aslında alışkanlık değil işin getirisi. Yani hep ofiste olmama. Dışarıya sürekli gidip gelme. Kimi çalışanların sabit masası yok. (...) O işte masanın sana ait olmaması. Hangi masaya koyarsan (eşyanı) orası senin oluyor. Autonomy dediğimiz, insanların masalarının olmaması hani dedin ya yeni alışkanlıklar. Hep o...

[105] Aslında ürün yapısı olarak bu işte o touchdown ofis dediğimiz işte paylaşılan workspace'ler. Benim kendime ait işte buraya karımın resmini koyayım. Buraya çocuğumun resmini asayım hani burası bana ait bir şey olsundan ziyade geleyim işimi göreyim gideyim. Paylaşılan bir ofis...

[106] Hareket derken masaların hareketi. Yani masalar (kullanımı) yine hareketli. Ya da işte sabah işe geliyor, belki o gün ofis değişiyor ama kendisine ait küçük bir depo alanı var. Öğrenci merkezlerinde olduğu gibi. Oradan alıyor eşyalarını, oturuyor masasına yanına

koyuyor kişisel evraklarını vesairesini. O masada çalışıyor sonra tekrar istasyonuna gidiyor. Çıkıyor yani.

[107] Buradaki bütün enstrümanların hareketli olması gerekiyor çünkü insanların ihtiyaçlarına cevap vermesi gerekiyor. İşte bunların (masaların) aplikasyonları üzerinde siz geldiniz işte bilgisayarınızı bağlayacaksınız. Sorunsuz şekilde. Belki bir Ethernet bağlantısı veriyoruz size. Bu tip teknolojileri de barındırması gerekiyor. Tabi ki bu ürünlerin.

[108] Şu ürün de... Bu kaç? Bu da 2014 senesinde çıkarttık. Koltuğun mekanizması şeydir... Kullanıcının ağırlığına göre tepki verir. Yani sırt direncini kullanıcının ağırlığına göre verir. Siz oturduğunuz zaman çok daha...yani bana göre yumuşak bir tansiyon verecek sırt. Bu da mesela hani sahip olunan bir ofis koltuğu değil daha çok paylaşılan bir ofis koltuğu. Herkesin ağırlığına, farklı ihtiyaçlara göre şey verdiği için, cevap verdiği için. Normal ofis koltuklarında ayar yaparsınız. Sertlik ayarını kendine göre ayarlayabilirsiniz. Bu koltukta direk enerjiye göre response veriyor. Ama hala finetune etme şansınız var. Şuradaki kolla şu beyaz koltukta bir ayar mekanizması vardır. Belki de 50'den fazla tur çevirirsiniz. İyice finetune, kendi vücuduma ayarlayayım diye. Ama o sahip olunan bir koltuk. Bu paylaşılan koltuk.

[109] ... kullanılmadığı durumlarda da stoklayabilmeliyiz. Minimum yer işgal etsin. Ama biz yeter ki onları bir kenarda bir köşede saklayabilelim. (...) kolaylıkla o mekanizmayı harekete geçirerek masayı katlanabilecek konuma gelmesi... Masaları birbirinden ayırabilecek olması... Sonuçta bunlar da ağır ürünler, taşımak zorunda kalmadan bir yerden bir yere nakledebilecek olması... Beni ilgilendiren nokta oydu yani bayan bile olsa bir kullanıcı hiçbir zorluk çekmeden istediği bütün düzenlemeleri, aranjmanları yapabilecek olması...

[110] Kapital düzen böyle gerektiriyor. Kapital önce diyordu ki disipline ediyordu. Kafasına vuruyordu onu yapacan lan falan diyordu. Şimdi de istediğin gibi yayıl ama işini yap diyor. Öyle bir noktaya geldik. Bu tabi hürriyetler ile ilgili bir şey. İnsanlar işte şimdi... Geçtiğimiz yıllarda buna benzer şeyler duyamazdık. Kapital düzen dedi ki işinizi yapın ama istediğiniz gibi yapın.

[111] Yani, hani eeeee o işi yapmaya zorlanmadan isteyerek yapıyor olmalı bir defa. Onu sen o ortamla ve işte kişisel tercihlerine önem vererek aslında ona empoze ediyorsun. Diyorsun ki ben bunu sana tasarladım. Sen istersen birtakım esneklikler sağlayarak şu şekilde çalış veya istersen böyle yap. (...) Kendi istediğini yapıyormuş gibi yapsın ama sen onu öyle bir tasarlıyorsun ki aslında kendi istediğini yapmıyor.

[112] Mola alanlarında da çalışanlar konsantre olmaya, çalışmaya devam edebilir.

[113] Çalışma zamanını kaybetmemek için bazı yöntemler de uygulanıyor. Herkes onu söylemiyor tabi hani flexible bir masa sistemi şey yaptım diyor ama onun daha başka anlamları da var. Hani tek şey değil masanın üstünün kalkıp indirilmesi değil. İnsanların belki çalıştığı ortamdan uzaklaşmaması da var tabi hani o şeyin içinde.

[114] (...) bizim şirketlerimizde işte ne bileyim (...) biz de bu konuya önem veriyoruz. Önem verildiğini görüyoruz. Buralar (ortak alanlar) nasıl geliştirebilir çalışmalarımızı bu yönde ilerletiyoruz. Tabi özellikle siz insanları bir araya topluyorsunuz hareketli ofislere yönlendiriyorsunuz burada tabi ciddi bir şey var kaos da yaratabilirsiniz. Bu kaosu da yönlendirmeniz lazım. Yani önce bu hareketi alıp belli istasyonlara döndürmeniz gerekiyor.

[115] Çünkü bu açık ofis sistemleri o kadar popülerleşti ki o işin sanki bir noktada freni patladı. Öyle çok serbest ilerlemeye başladı. O açıklığın orta vadede getirdiği dezavantajlar hissedildi... Performans yükselmesi beklenirken o kadar ortak kişinin bir arada olması ve insanların kendini geri çekecek fırsatı bulamaması...O kadar serbestliğin de insana ne kadar uygun olup olmadığı tartışılır. O yüzden şu anda sanki bu dönemde sanki bu denge yakalanmaya çalışılıyor.

[116] Zaten burada sürekli bütün gününü geçirsin değil. Zaten onun bir alanı var. Bu alanı kısa süreli kullanır. Yemek yiyebilir. Orada geçip belki laptopıyla bir şey yapabilir. Telefonla oynayabilir. Öyle bir proje hakkında görüşme olabilir. Müşterisiyle görüşebilir. (...) İşte toplantını yap ve sohbetini yap. Düşünebileceğin bir alan. Sonra geç bilgisayarının başına devam et. Çok uzağa gitme. Kendi alanının içinde ama break masasına geçiyormuş gibi bir alan yaratmak buradaki fikir. Çıkışı da buydu yani.

[117] Interaction olması gerekiyor her zaman ama şey de gerekiyor... Çünkü sonunda buraya eğlenmeye gelmiyor insanlar. İlk önce çalışmaya ondan sonra eğlensinler problem değil onu sağlamamız gerekiyor. (...) Yani bu paneli koyduk 40cm koyduk ki isterseniz öbür tarafa da bakarsınız. Ama bu şey demek değil bütün gün öyle şey yapıp onu da değil yani. Her yerde her şeyde dengeyi bulmak, balans çok önemli yani.

[118] ...ama insanın da belki şeyi şu açıdan da iyi geliyordur... Hani yalnızlık, soyutlanma gibi bir durum değil de komün olarak çalışmak duygusu vermesi de insanın belki bilinçaltına olumlu sinyaller gönderiyor olabilir. Hani dört duvarı çok yakın hissetmektense daha uzak görmek, insanları da hissettirmek...

[119] Şimdi açık ofislere geçişle birlikte yeniden problem yarattı Avrupalılar kendilerine. Önce cubicalların içindeydi eski filmleri seyredersen sonra tamamıyla açık oldu. Privacy... Çok telefonla konuşan varsa çok zor açık ofis. Şunu dediğimi çok iyi hatırlıyorum (başka bir tasarımcı arkadaş) ya dedim 'bu kadar açık yaptınız, nasıl telefonla konuşuyorsunuz? Hiç mi pazarlık yapmayacak dedim buradaki kişi bunu duymayacak mı?' dedim yani 'hiç mi kocasıyla kavga etmeyecek?'

[120] (...) Açık ofiste çalıştığınız için. Bazen her şeyi ortalıkta konuşmuyorsunuz. Ya da bir telefon görüşmeniz var. Oraya (telefon kulubesi) girip telefon görüşmenizi yapıyorsunuz bazen. Çünkü mesela ofiste sürekli ofiste telefonla konuşan birisiyim. İnsanlar biraz, yani karşımda oturuyorsun. Ne yapıyorum? Telefonumu alıyorum bir alanım var orada giriyorum içeri. Akustik ses duymuyorum. Dışarı çıkmıyor ses.

[121] Açık ofis sistemleri... Evet yani dezavantajı da evet kişisel korunaklı şeyin kaybolması, alanların kaybolması.

[122] Arkamızdan geçenler görmesin. İşte yanımızdan geçenler bakmasın.

[123] Benim özel alanım ve benim o işte artık ne... Ve açık ofiste işte 5 tarafın, 4 tarafını kapatamayacağına göre en azından benim gördüğüm ekran diğer kullanıcılardan biraz soyutlayabilirsem o bana kardır.

[124] Açık alanlara tekrar kapalı bir yer yapıp insanları oturtmak mantıksız. Sonuçta oraya da bir ürün koyacaksın. Açık alana koyarak bunu kapalı hale getirebiliyorsak o daha çok talep gören bir yapıya sahip oluyor.

[125] Yani sürekli göz önünde olmak istemiyorsun. Bu insanın doğasında var. Çocuklar masanın altına girer. Bu (Pitstop) zaten biraz oradan çıkmıştı. Masa altına girersin saklanırsın. Bir ihtiyaç. Yani sürekli diğer insanlarla birlikte olup, sürekli gözetleniyor...cubical larda o var mesela. Amerika'daki o eski filmlerde cubicalları patron üstten denetler. Kimse birbirini görmez. Ama üst kattan tüm cubicalların üstleri görünür.

[126] ...no privacy open area da demek ki gidip ara ara orada çalıştıklarında private bir yer elde ediliyor. Açık ofiste hiç private alan yok ki. İstedığı zaman demin bahsettiğim şey, masanda çalışmak istemediğin zaman gidip tek başına çalışabileceğin kapalı bir alan olsun. (...) Lambası var, ekranı var, internet bağlanacak. İster grup çalışır. ...

[127] Kapamıyorsun. Yani bu içinde insan yokken dahi, kapalı ve sana ait olmayan bir oda gibi durmuyor. Ben gidip burada çalışabilirim. Ama sen gidip bir toplantı odasını meşgul edemiyorsun kendi başına ben gideyim de lap topumu alayım. Abes kaçıyor. Ne yapıyor bu burada diyorlar. Ama sen ofiste kalkıp gelip burada ister çalışırsın ister özel görüşmeni yaparsın ister dışarıdaki biriyle görüşme yaparsın.

[128] (Dışarıdan gelen ziyaretçiler çalışanların masalarına) Masalarına gitmesin yeter. Bu kişinin masada ne çözdüğünü ne çalıştığını bilmesin yeter. Asansörden çıkar çıkmaz gitmesin çalışma alanlarına. Orda bir fikir çıktı semi private toplantı odaları.

[129] ... bunun küçüğünü biz bu sene yaptık. Bu Orgatech e küçüğünü yaptık. O zaman istemedi (müşteri) şimdi dedi ki bunun küçüğü de lazım telefon görüşmeleri için. Tek tarafına cam koyduk, küçüğünü yaptık. Yani ürün sürekli bi de geliyor.

[130] Şimdi akustik konusu gündemde ve bu telefon kulübeleri ya da iki kişilik boxlar var. Giriyorsun içine her tarafı kapalı ama ben onları çok insani bulmuyorum. Tek tarafı kapayalım. Deneyelim, diğer tarafı... çünkü bizim diğer ürünün doğasında o yok. O zaman başka bir ürün tasarlanır.

[131] En azından kendim için söyleyeyim. Kendimle kalabildiğim ve daha izole olduğum vakit kendimi daha huzur içerisinde hissediyorum. O zaman daha üretkif olabiliyorum.

[132] Zaten o yüzden şey de fazlaştı kulaklıkların takılması, müzik dinleme. Müzik de konsantrasyonu bozabilir o ayrı ama hani dışarıyla bağlantıyı en azından kesmek ve o kişinin en azından o kişinin müzik sürekli dinlediği bilindiği için çok uğraşmamak gibi durumlar oluşuyor.

[133] Son dönemde bakarsanız şey böyle o kabuk fikri hani bir yuva, kuş yuvası fikri çok popüler oldu ama ben bunu yaptığımda hiç öyle bir ürün yoktu. Epey ses getirmişti. Şeyi ben hissetmişim. Yani ofislerde onu hissediyorum. Ofislerde insanların biraz daha soyutlanma, olumlu anlamda soyutlanma ihtiyacı...Oraya doğru bir gidiş olduğunu... Evet yani o kokuyu almıştım galiba bilinç altında...

[134] Kendi şeyini yaratmak... kendi koruma alanınızı kendi kabuğunuzu yarattığınız şeyler... Konsantrasyonu belirli bir noktada etkileyeceği kaçınılmaz bence.

[135] İki insan yani ortasına şöyle şuraya da kahvelerini koyabileyim. İki yani... İkimiz mesela orada röportaj yapıyor olsak ve böyle biraz koşturmalı bir ofiste bulunuyor olsak nispeten kendimizi şey hissedebiliriz... Bir böyle röportaj odasında gibi hissedebiliriz.

[136] Kabaca çalışabileyim. Lounge ortamlarında işte lobi gibi bir yerde beklerken bir yandan kendimi izole edeyim kalabalıktan. Kabaca çalışabileyim. Eşyalarımı koyabileyim, tabletimi koyabileyim. Yani kişiyi şey yapabilmek... Etrafında bir miktar soyutlayabilmek...

[137] ...yarım boy diye adlandırıyoruz biz bunu. Kullanıcının, oturduğunda göz hizasının altında kalan yaklaşık 110 cm yüksekliğinde sadece psikolojik olarak sınırlama... benim karşımda oturan ya da yanımdan geçen, masanın üstünde ya da yaptığı işi tamamen görebilir ama o bir psikolojik sınırdır.

[138] (ayırıcı panel) koymayan yerlerde bu sefer masayı kullanan kendisine pek ait hissetmiyor orayı. Alan yaratmıyor. Alan istiyor. İhtiyaç bir alan. Kendine ait. Kişiselleştirebileceği bir alan. Onun üzerine işte bir takım şeyler asabiliyor. Kendine ait hissediyor orayı. Bence o önemli diye düşünüyorum.

[139] Bir 2. Sınır şöyle... Göz hizamdan gene yukarda olsun ama ayağa kalktığımda bu sefer etrafı görebileyim işte hemen hemen 155-160 cm civarlarına gelir. O da gene konsantre bir çalışma alanı yaratma ihtiyacından. Karşımdakini görmeyeyim ya da yoldan geçeni görmeyeyim, işime konsantre olabileyim. Dikkatim dağılmasın. Sonra ama birileriyle işte yanında çalışanla etkileşime gireceğimde ayağa kalkıp gene onunla diyalog kurabileyim.

[140] ... kişileri birbirinden ayırmanın en güzel yolu görsel teması kesmek. Onu da separatör panellerle yapabilirler diye düşünüyorum. (...) Ya sırtından mesela gördükleri kadar görsünler ama ben onların görmediğini bileyim. Yani benim görüş alanımda kimseyi görmezsem beni birilerinin gördüğünü çoğu zaman fark edemem.

[141] 3. Sınır da artık tamamen tam boy, genelde 180 yeterli olur. Yani tam boy ve parmaklarımın ucuna kalksam bile karşı tarafı göremeyeyim. Orası artık onun olsun. Açık ofiste onun kapalı ofisi orası olsun mantığında oluşturulan...

[142] Bir ofis içinde de bütün bu ihtiyaçlara yer var yani bir miktar izole olayım orada çalışayım. Şu sistemin adı isola mesela. İtalyanca ada kelimesinden geliyor ama işte izole... İzolasyon ihtiyacım da var, bir araya gelme ihtiyacım da var. Bunlar hep aynı ofis içerisinde bulunması gereken farklı ihtiyaçlar.

[143] Bu kbik havası yaratmadan, kbik gibi kullanıcıyı işte böyle tamamen çevreleyen bir şey yaratmadan bir yandan... Kafanı biraz kaldırdığın zaman yandakini görebiliyorum.

[144] Paylaşılan bir ofis mobilyası olduğu için ben uzaktan geldiğim zaman şöyle kafamı bir kaldırınca ‘Neresi boşmuş? Tamam ben oraya geçeyim’ e imkân tanıyor.

[145] Hani farklı kullanımlar için farklı boylar tanımladık. Mesela toplantı modlü var. Onun mesela biraz daha yüksek... Televizyon modlünün olduğu yerde daha yüksek başlayıp, gidiş, kapı kısmına doğru biraz daha kademeli böyle u şeklinde bir toplantı