

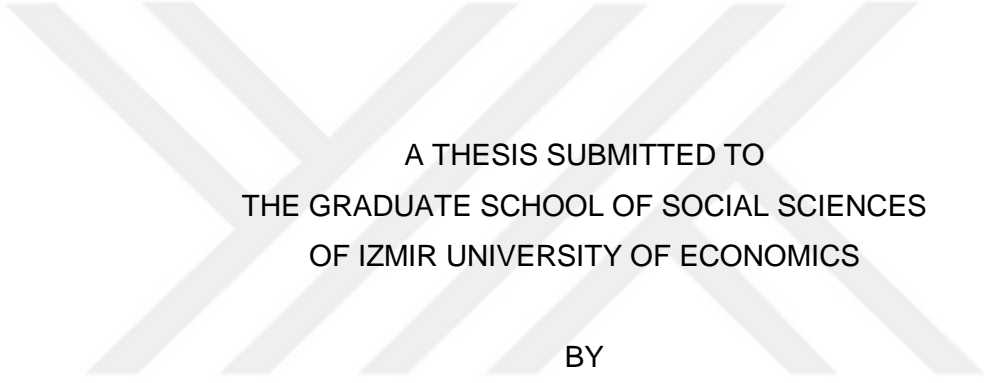
NEGOTIATION THROUGH DESIGN PROCESS:
A RESEARCH ON NEGOTIATION STRATEGIES
OF FREELANCE INDUSTRIAL DESIGNERS IN TURKEY



KARDELEN AYSEL

JULY 2018

NEGOTIATION THROUGH DESIGN PROCESS:
A RESEARCH ON NEGOTIATION STRATEGIES
OF FREELANCE INDUSTRIAL DESIGNERS IN TURKEY



A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF IZMIR UNIVERSITY OF ECONOMICS

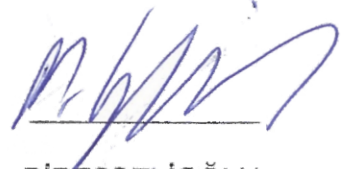
BY

KARDELEN AYSEL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF DESIGN
IN
THE GRADUATE SCHOOL OF SOCIAL SCIENCES

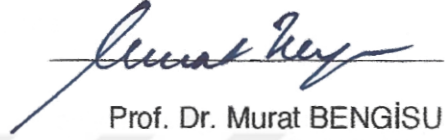
JULY 2018

Approval of the Graduate School of Social Sciences



Assoc. Prof. Dr. Mehmet Efe BİRSESELİOĞLU
Graduate School Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of
Master of Design Studies.



Prof. Dr. Murat BENGİSU
Head of Division

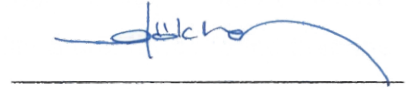
This is to certify that we have read this thesis and that in our opinion it is fully
adequate, in scope and quality, as a thesis for the degree of Master of Design
Studies.



Asst. Prof. Dr. Gökhan MURA
Supervisor

Examining Committee Members

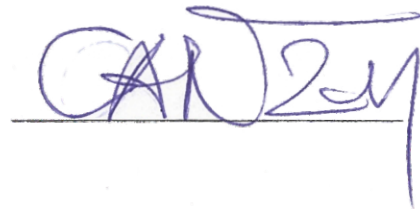
Asst. Prof. Dr. Gökhan MURA



Assoc. Prof. Dr. Mine OVACIK



Asst. Prof. Dr. A. Can ÖZCAN



ABSTRACT

NEGOTIATION THROUGH DESIGN PROCESS: A RESEARCH ON NEGOTIATION STRATEGIES OF FREELANCE INDUSTRIAL DESIGNERS IN TURKEY

AYSEL, Kardelen

Master of Design, Design Studies Program (with Thesis)

Supervisor: Asst. Prof. Dr. Gökhan MURA

July 2018, 168 pages

Negotiation emerges as an inevitable concept not only in design, but also in any context including human relationships. However, the systematical integration and awareness of successful negotiation into design processes is still considered a new research area. The implementation of this systematical negotiation, increases the efficiency of the design process as well as the design outcome. The design negotiation enables the formation of a comprehensive understanding towards the personal / corporate interests and values. This leads the stakeholders to generate personal negotiation strategies within a framework of objective goals and unique contexts. Therefore, this study primarily aims to unveil the designers' individual professional strategies through the design negotiation dynamics. In order to obtain objective data on the research questions of this study, 10 in-depth interviews and consulting sessions were made with Turkish expert, freelance industrial designers, forming an independent sample from organizations' internal dynamics. The analysis and interpretation process was made through individual and collective analysis, later to be comparatively discussed with literature. It was found that, the sectoral survival and sustainability of a designer required the protection of individual interests through developing specifically social common strategies, individual tactics and social / designerly tools for design negotiation. As a result, the strategy patterns found may be an outcome of the collective system requirements of Turkey as a context. In addition, the tactical and instrumental diversities may be a consequence of the sub-context requirements shaped by scalar and sectoral variables.

Keywords: Negotiation, negotiation strategies, design brief, design process, freelance designer

ÖZET

TASARIM SÜRECİ ÜZERİNDEN MÜZAKERE OLGUSU: TÜRKİYE'DEKİ SERBEST ENDÜSTRİYEL TASARIMCILARIN TASARIM MÜZAKERE STRATEJİLERİ ÜZERİNE BİR ARAŞTIRMA

AYSEL, Kardelen

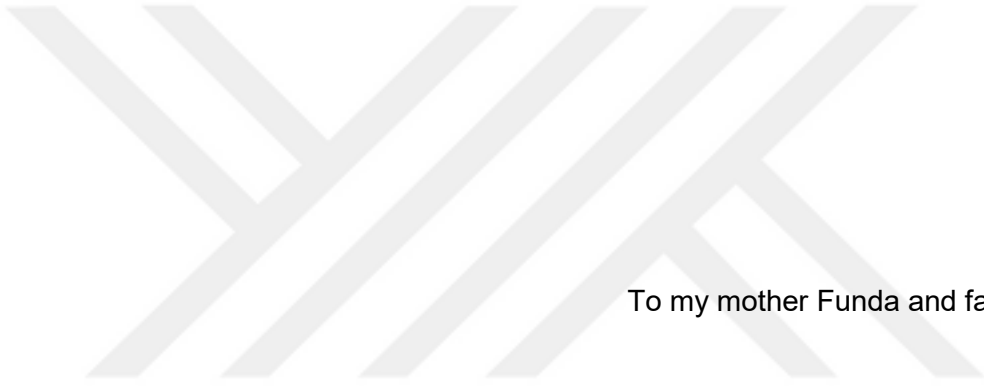
Yüksek Lisans, Tasarım Çalışmaları Programı (Tezli)

Tez Yöneticisi: Dr. Öğr. Üyesi Gökhan MURA

Temmuz 2018, 168 sayfa

Müzakere olgusu yalnız tasarım alanında değil, insan ilişkilerinin varolduğu her bağlamda kaçınılmaz bir unsur olarak karşımıza çıkmaktadır. Ancak başarılı bir müzakerenin tasarım süreçlerine sistematik entegrasyonu ve farkındalığı hala yeni bir araştırma alanı sayılmaktadır. Başarılı bir müzakerenin tasarım iş tanımının oluşturulmasında tasarım çıktısına kadar önemli bir rol oynar. Buradaki sistematik müzakere algısı, gerek tasarım sürecinin gerek süreç çıktısının verimliliğini artırmaktadır. Tasarım müzakeresi, kişisel / kurumsal çıkarların en akılcı biçimde algılanmasına da olanak vermektedir. Dolayısıyla bu durum, paydaşların bu alanda objektif hedefler doğrultusunda ve özgün bağlamlar çerçevesinde, kişisel profesyonel müzakere stratejileri geliştirmesine yol açar. Bu nedenle bu çalışma öncelikle, tasarım iş tanımı sürecindeki müzakere dinamiklerini irdelemek yoluyla, tasarımcının uzlaşma stratejilerini ele almaktadır. Özellikle, organizasyonların içsel dinamiklerinden bağımsız çıkarlara sahip olan uzman, serbest endüstriyel tasarımcıların, kişisel stratejilere dair en objektif veriyi sağlayacağına karar verilmiş olup, bu örneklem grubu ile 10 derinlemesine-röportaj ve görüşmeler yapılmıştır. Analiz ve yorum süreçleri bireysel ve çapraz analizler doğrultusunda gerçekleştirilmiş olup bulgular, literatür ile kıyaslanmıştır. Bulgular, tasarımcıların sektörel varoluşunu sürdürmesi için bireysel çıkarlarına özellikle ortak sosyal stratejiler, bireysel taktikler ve sosyal / tasarımsal araçlar geliştirmesi gerektiğini göstermektedir. Stratejiler arası bulunan örüntüler, Türkiye bağlamındaki ortak sistem gerekliliklerin bir çıktısı olmaktadır, taktiksel ve araçsal çeşitlilikler ölçeksel ve sektörel değişkenlere göre şekillenen alt-bağlam gerekliliklerinin bir çıktısı olarak yorumlanmıştır.

Anahtar Kelimeler: Müzakere, müzakere stratejileri, tasarım iş tanımı, tasarım süreci, serbest tasarımcı



To my mother Funda and father İnan,

ACKNOWLEDGEMENTS

I would like to thank my thesis advisor, Asst. Prof. Dr. Gökhan Mura for his open-minded and patient guidance throughout my master's thesis. He gave me the opportunity to work on what I wondered and what I felt excited about.

Secondly, I would like to thank Assoc. Prof. Dr. Mine Ovacık for giving me an unconditional help in my trouble spots in this thesis, more importantly academic life.

Also, I feel very thankful to Asst. Prof. A. Can Özcan for continuously enhancing my curiosity towards the world through being my teacher.

My loving family, Funda and İnan Aysel (and our cats and dogs), I will always remain grateful for always equipping me with the love and tools for building myself upon.

I feel very grateful for dearest Övünç Polat for his loving and unconditional support. We have grown together, hopefully we will more.

Withall, I want to thank Prof. Dr. Funda Barbaros for giving me support in every decision I made since I was born.

I also feel grateful for my true friend, Lecturer Sevi Merter, for kindly sharing her experiences and knowledge that made this process eye-opening and exciting.

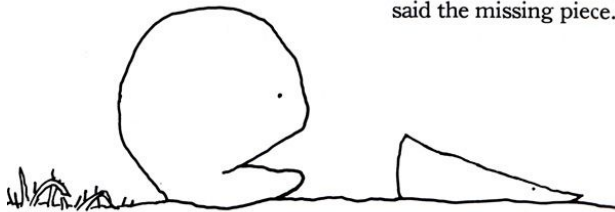
In addition, my long-time friend and sister Begüm Özmeriç, for us, easing the hardest times together, getting over those times with nothing but joy and love.

I also would like to thank my research participants, for approaching me as a young student to inspire, this study would not be possible without their contribution.

Lastly, I thank İzmir Metro for providing me a semi-isolated study place, where I have written most of my thesis.

"I didn't know
you were going
to grow."

"I didn't know it either,"
said the missing piece.



(Shel Silverstein, 1976)

TABLE OF CONTENTS

ABSTRACT	iii
ÖZET	iv
DEDICATION	v
ACKNOWLEDGEMENTS	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER	
1. INTRODUCTION	1
1.1 Aim and Scope of the Thesis.....	1
1.2 Hypotheses and Research Questions.....	1
1.3 Theoretical Framework and Methodological Approach.....	2
2. LITERATURE REVIEW	12
2.1 Design Through Negotiation.....	12
2.1.1 Transformation of Design Process Models into a Platform of Negotiation.....	12
2.1.1.1 Traditional Models (Linear / Non-iterative).....	14
2.1.1.2 Contemporary Models (Cyclical / Iterative).....	17
2.1.1.3. General Evaluation.....	21
2.1.2 Negotiation as an Inevitable Social Aspect of Design.....	23
2.1.2.1. Roots of Negotiation.....	25
2.1.2.2. Design Process Through Negotiation.....	26
2.1.2.3. The Invisible Negotiation within Design.....	33
2.2 Negotiating a Successful Design Brief.....	36
3. METHODOLOGY AND DATA COLLECTION	59
3.1 General Overview of Methodology.....	59
3.1.1 Aim and Scope of Research.....	59

3.1.2	Research Design.....	60
3.1.3	Limitations of Study.....	61
3.2	Data Collection.....	63
3.2.1	Tools and Methods Used.....	63
3.2.2	Sampling	64
3.2.3	Interview.....	66
3.2.3.1	Pilot Study.....	69
3.2.3.2	In-depth Interview.....	70
4.	ANALYSIS AND FINDINGS.....	79
4.1	System Adaptation Strategies.....	79
4.1.1	Negotiator Typologies.....	79
4.1.2	Mode of Briefing.....	81
4.1.3	Roles of Designer within the Design Process.....	82
4.1.4	Project Contract.....	84
4.1.5	Sustaining the Social Contract.....	87
4.1.6	Decision-making Power.....	91
4.1.7	Hierarchy of Interests.....	94
4.1.7.1	Hierarchy of Interests / Temporal.....	94
4.1.7.2	Hierarchy of Interests / Network-related.....	95
4.1.8	Design Brief – Design Outcome Consistency.....	97
4.1.9	Client Persuasion Tools.....	100
5.	CONCLUSION.....	112
	BIBLIOGRAPHY.....	117
	APPENDIX A.....	121
	APPENDIX B.....	123
	APPENDIX C.....	125
	APPENDIX D.....	155
	APPENDIX E.....	165

LIST OF TABLES

TABLE

1.1	'Three cultures' model view of human knowledge and ability.....	3
1.2	Comparison between scientific and designerly strategies.....	5
2.1	Comparative analysis of non-iterative and iterative design process models.....	23
2.2	Negotiator typologies.....	32
2.3	Design brief specifications of commercially successful firms.....	39
2.4	Modes of Briefing.....	41
3.1	Sample Profiles.....	67
3.2	Quantitative Interview Analysis Variables - Module 1.....	71
3.3	Quantitative Interview Analysis Variables - Module 2.....	72
3.4	Quantitative Interview Analysis Variables - Module 3.....	72
3.5	Quantitative Interview Analysis Variables - Module 4.....	73
3.6	Quantitative Interview Analysis Variables - Module 5.....	73
3.7	Quantitative Interview Analysis Variables - Module 6.....	74
3.8	Quantitative Interview Analysis Variables - Module 7.....	74
4.1	Modes of briefing.....	82
4.2	Cost-process models.....	100

LIST OF FIGURES

FIGURE

1.1	Knowledge generation processes of scientists.....	4
1.2	Knowledge generation processes of designers.....	5
1.3	Aim and scope of thesis.....	7
1.4	Hypothesis.....	8
1.5	Research questions.....	9
1.6	Knowledge generation processes of designers.....	10
1.7	Research structure based on three questions of designerly knowledge	11
2.1	ADDIE Design Process Model.....	14
2.2	Waterfall Design Process Model.....	16
2.3	Collaborative Design Process Model.....	17
2.4	Spiral Design Process Model.....	18
2.5	Agile Design Process Model.....	19
2.6	Double Diamond Design Process Model.....	20
2.7	Design Thinking Model.....	21
2.8	Talking Design Process.....	35
2.9	Talking Design Process.....	35
2.10	Design brief specifications of commercially successful firms.....	40
2.11	Literature flowchart.....	43
2.12	Design process models.....	44
2.13	Design process models' transformation.....	45
2.14	Traditional design process models.....	46
2.15	Contemporary design process models 1.....	47
2.16	Contemporary design process models 2.....	48
2.17	The shift from traditional to contemporary design process models.....	49
2.18	Societal negotiation of division of labor.....	50
2.19	Corporate negotiation of division of labor.....	51
2.20	Negotiating the design process.....	52

2.21	Potential negotiation outcomes 1.....	53
2.22	Potential negotiation outcomes 2.....	54
2.23	Potential negotiation outcomes 3.....	55
2.24	What is a design brief.....	56
2.25	Briefing typologies.....	57
2.26	Design brief content.....	58
3.1	Methodology and data collection flow chart.....	75
3.2	Sampling and Limitations of study.....	76
3.3	Data collection process.....	77
3.4	Data analysis levels.....	78
4.1	Cycle of allocation of designer's roles.....	83
4.2	Negotiator typologies.....	103
4.3	Mode of briefing.....	104
4.4	Sustaining the social contract.....	105
4.5	Project contract.....	106
4.6	Decision-making power.....	107
4.7	Hierarchy of interests.....	108
4.8	Design brief-outcome consistency.....	109
4.9	Persuasion tools.....	110
4.10	Verbal deconstruction of design brief.....	111
5.1	Conclusion 1.....	115
5.2	Conclusion 2.....	116

CHAPTER 1: INTRODUCTION

1.1 Aim and Scope of Thesis

This study aims to explore the decision dynamics of stakeholders and discover patterns within the negotiation strategies of industrial designers in the design process. To be more explanatory, this research will identify the negotiated topics of a design brief, unveil the decision tendencies of the stakeholders in these topics, expose the behaviours and strategies of freelance industrial designers and explore the patterns in those within the design process. As a result, it is intended to discuss the expected patterns in terms of the factors and variables they are dependent to and introduce a context-centred strategy proposal.

In the course of this research, the scope will be only limited to the stakeholder negotiation dynamics and expert, freelance industrial designers' strategies, within the design negotiation process.

1.2 Hypothesis and Research Questions

This study suggests that, the personal negotiation strategies of designers are not only shaped due to corporate qualities of the client firms, but also they may form parallel patterns derived from diverse set of variables.

The research questions are as such;

1. What shapes the dynamics of negotiation between stakeholders and how does it reflect onto the design process?
2. According to which variables and interests are the personal negotiation strategies of designers vary and shape?
3. Do the personal negotiation tools and strategies of designers lead to a meaningful pattern?
4. Do the personal negotiation tools and strategies of freelance expert industrial designers in Turkey lead to a meaningful pattern?

1.3 Theoretical Framework and Methodological Approach

This section will briefly discuss the main differences and strategies of 'knowing' in order to present the concerns and methodological approach of this thesis. Later, how this study was structured will be discussed through the approaches of design area. Also, this section will explain where the study grounds and structures itself in scientific approaches through three main questions of knowing in design area. It should be mentioned that, the discussion that will be made in this section is only for understanding where to ground the research, and use its perspectives and approaches to help structure this study. It must be emphasized that, this discussion is solely explaining the driving force of this research and how it is planned to be structured through where this research is located in scientific culture, what tools and methods are used within the particular area and how it layers the procedures of the application of these tools and methods.

The formation of knowledge can be generated through scientific, scholarly and designerly ways of knowing. The three wicked questions of design; 'there are things to know, ways of knowing them and ways of finding about them' is the starting point of this research. (Cross, 2006)

The variations on the human knowledge and ability differs in phenomenon of study, methods, main concerns and values by culture. Sciences set their boundaries in terms of phenomenon as the natural world with its objective aspects through the methods of controlled experiment, classification and analysis. Since the main concern of the culture is to seek for the universal truth, it preserves the values of objectivity, rationality and neutrality.

The culture of humanities focus on studying the phenomenon of human experiences through the concern of justice. The route of finding about the human experiences are through analogy, metaphor and evaluation. Since the variables of this field of study can not be objectively analyzed, humanities direct their search through the values of subjectivity, imagination and commitment.

The culture of sciences can be seen as quantitative and the humanities locates itself on qualitative, which can be seen through its methods and values. However, the culture of design can not be classified as solely quantitative nor qualitative. Its

main concern is to understand and shape the artificial world through mixed methodological approaches of modeling, pattern formation and synthesis.

Modeling approach of design work is highly interrelated with pattern-formation. The quantitative aspect of modeling is to objectively understand the typologies between different actors or contexts of the artificial world phenomena. The pattern-formation is the qualitative reinforcement aspect of the modeling. The search for qualitative patterns amongst contexts and actors play an important role in knowledge generation. It should be noted that, these methodological approaches include both qualitative and quantitative aspects in each and they may lead to knowledge generation by setting the scope of research to one approach. Lastly, another type of methodologic approach is through synthesizing the qualitative and quantitative aspects obtained through studied phenomena.

Table 1.1 'Three cultures' model view of human knowledge and ability (source: Cross, 2006)

Culture	SCIENCES	HUMANITIES	DESIGN
Phenomenon	The natural world	Human experience	The artificial world
Methods	Controlled experiment Classification Analysis	Analogy Metaphor Evaluation	Modeling Pattern-formation, Synthesis
Concern	Fact	Justice	Appropriateness
Values	Objectivity Rationality Neutrality	Subjectivity Imagination Commitment	Practicality Ingenuity Empathy

All kinds of cultures aim to learn about the existing phenomena, whether they are objective, subjective or artificial. The main difference in them is how the existing situations are going to be processed. Depending on the concern, the existing situations may be independent from contexts, thus it is impossible to be altered, or they may be dependent on context, so they may be manipulated into different situations. (Tekeli, 1995, pp.1-3) The gap between this characteristic of knowledge is more extreme between sciences and design.

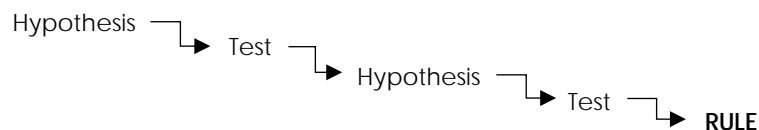
In science, the existing phenomena is context-independent; meaning that the scope of the fact of the reality is independent from situational variables, leading to the universal accumulation of truths. Hence, the search for discovering the objective rule is the focus of the culture.

However, the social and artificial world is very much dependent on the context, allowing anybody to be involved in the design activity through transforming the situations. Thus, the focus of the designer is not only to understand the existing situation or define the problem but primarily to solve it in a manner of appropriateness towards the context. With it, the values that specify and evaluate the appropriate solution is through the values of practicality, ingenuity and empathy.

“Everyone designs who devises courses of action aimed at changing existing situations into preferred ones. The intellectual activity that produces material artifacts is no different fundamentally from the one that prescribes remedies for a sick patient or the one that devises a new sales plan for a company or a social welfare policy for a state. Design, so construed, is the core of all professional training; it is the principal mark that distinguishes the professions from the sciences.” (Simon, 1996, p.111)

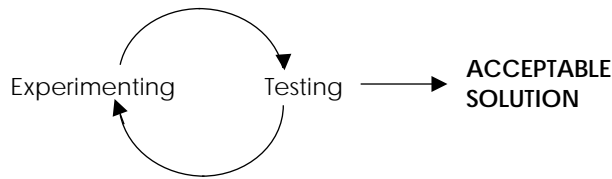
This kind of difference between knowing according to science vs. design is also reflected inevitably onto the knowledge generation processes. When given a problem, the scientists are very likely to primarily observe for the possible rules within the problem / situation in a systematical and linear testing process. Therefore, the first step of understanding the rule is to generate hypotheses followed by testing them. The binary nature of especially the formal sciences affects their knowledge generation processes as the linear proceeding of hypothesis generation and testing through eliminating the hypothesis until a rule is discovered.

Figure 1.1 Knowledge generation processes of scientists (source: Cross, 2006)



However, when designers are given a problem, the general instinct is to first generate a set of possible solutions to be experimented and eliminated later. Unlike the scientists, the main purpose of designer activity is to follow the experimentation and testing cycle until they come up with an acceptable solution instead of rule.

Figure 1.2 Knowledge generation processes of designers (source: Cross, 2006)



The important outcome here is that the basic difference between the attitudes of rule discovery and acceptable solution generation is the focus of the activity. Simply, the scientists' approach is problem-focused, thus the time spent on the problem definition is much higher than solution. Defining the problem in a given situation or phenomenon requires analysis. Moreover, designers' approach is very solution focused, this does not mean they do not play active role in problem definition, leading them to spend comparatively more effort on solution-based strategies. This approach requires the ability of synthesising instead of solely analysis.

Table 1.2. Comparison between scientific and designerly strategies (source: Cross, 2006)

	SCIENTIST	DESIGNER
Purpose	discovering the rule	achieving desired result
Approach	problem-focused	solution-focused
Problem Solving	through analysis	through synthesis

As mentioned, there are two structural sources of initially organizing this study. Three main questions of knowing with the combination of designer attitudes towards given situations will structure this thesis as such;

- There are things to know The introduction chapter is about the problem selected to be defined and approached, beginning with the statement of existing situations, followed with intuitive problem definitions and hypotheses generation. In order to deeply understand about the things to know, a scope should be set in order for the hypotheses to be tested and the research questions to be answered.

- Ways of knowing them After setting the boundaries of what is intended to know, it is required to objectively approach to what is in the literature or the practical aspect of the area. Since the scope of this research is highly related with the social aspect of design, the literature review will include examples of social and communication theories in relation with design, typologies of designers as communicators and negotiators within the direction of problem definition.
- Ways of finding out about them The methodology and analysis chapter will be formed through a meaning-focused approach for providing answers to the research questions and testing the data through the filter of literature review followed with the findings of the study. Not to confuse, the testing of data through the literature review will not inhibit the obtaining of new data. In fact, the testing is expected to search in which parts the sampling of the study is parallel to the literature, and explore new areas of designer attitudes.

In the conclusion chapter, these three wicked designerly questions are going to be interrelatedly discussed. The potential typologies for further studies will be examined through the pattern formation-phase of analysis. Finally, the answers provided to the research questions will be summarized.

Figure 1.3 Aim and scope of thesis

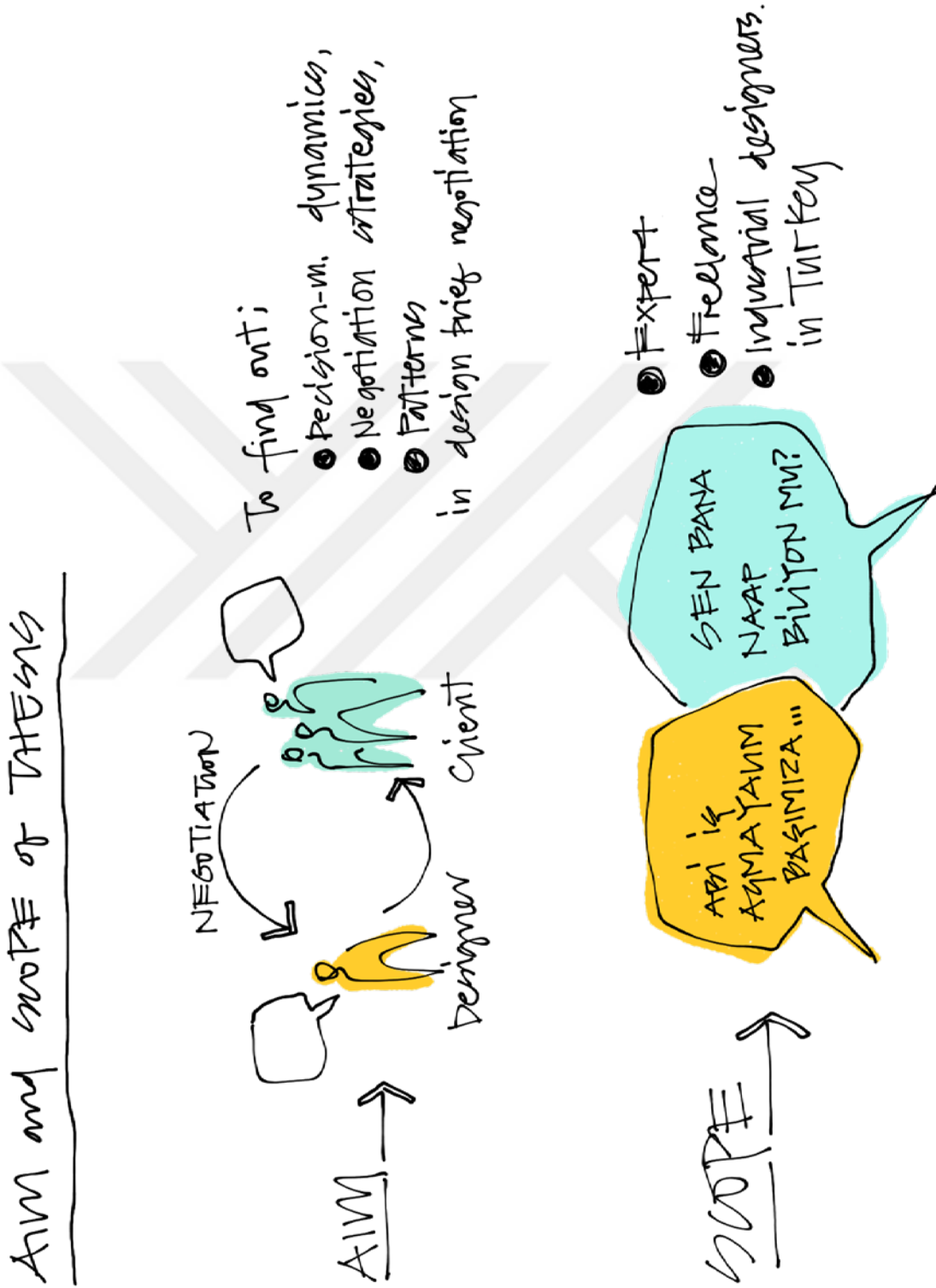


Figure 1.4 Hypothesis

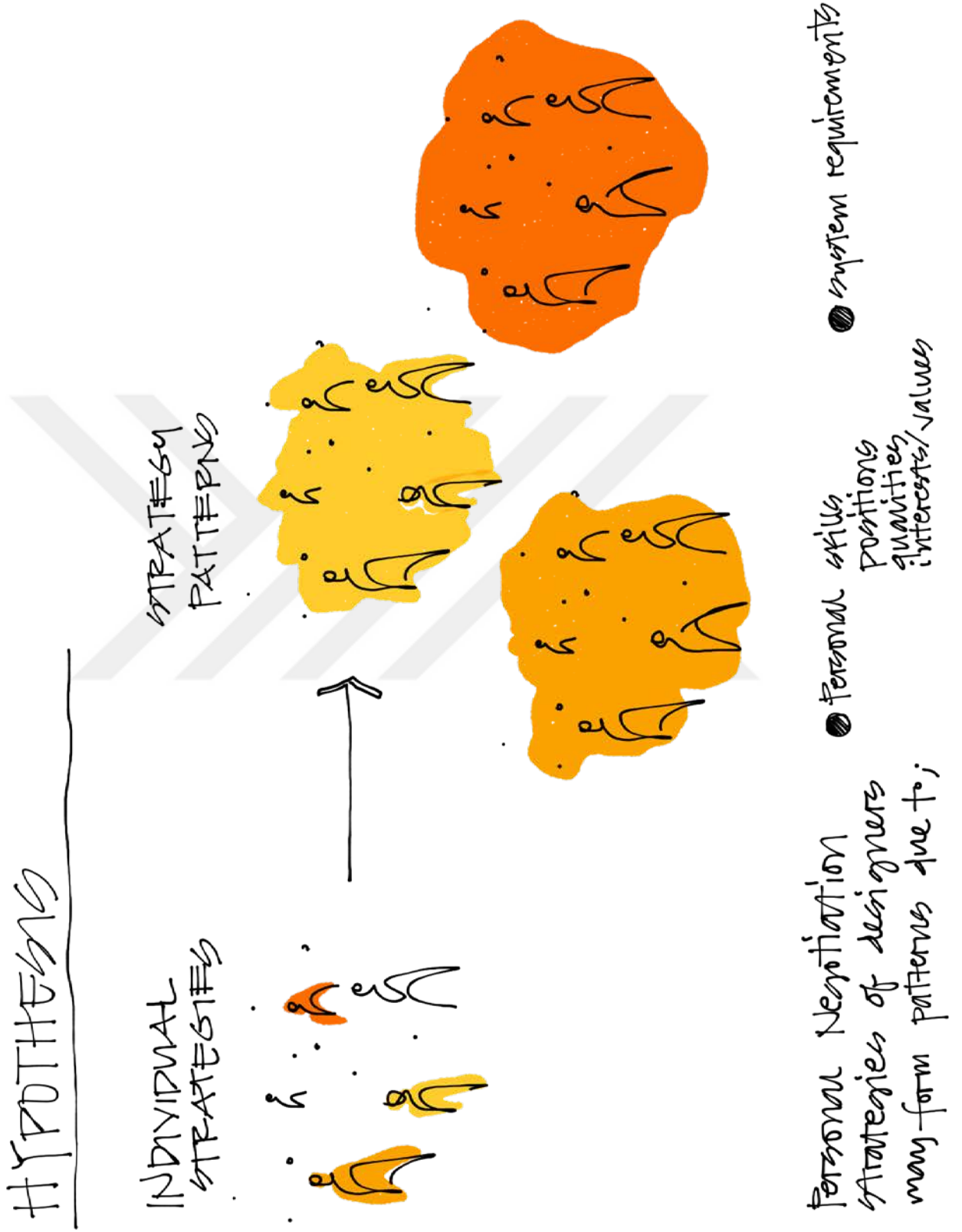


Figure 1.5 Research questions

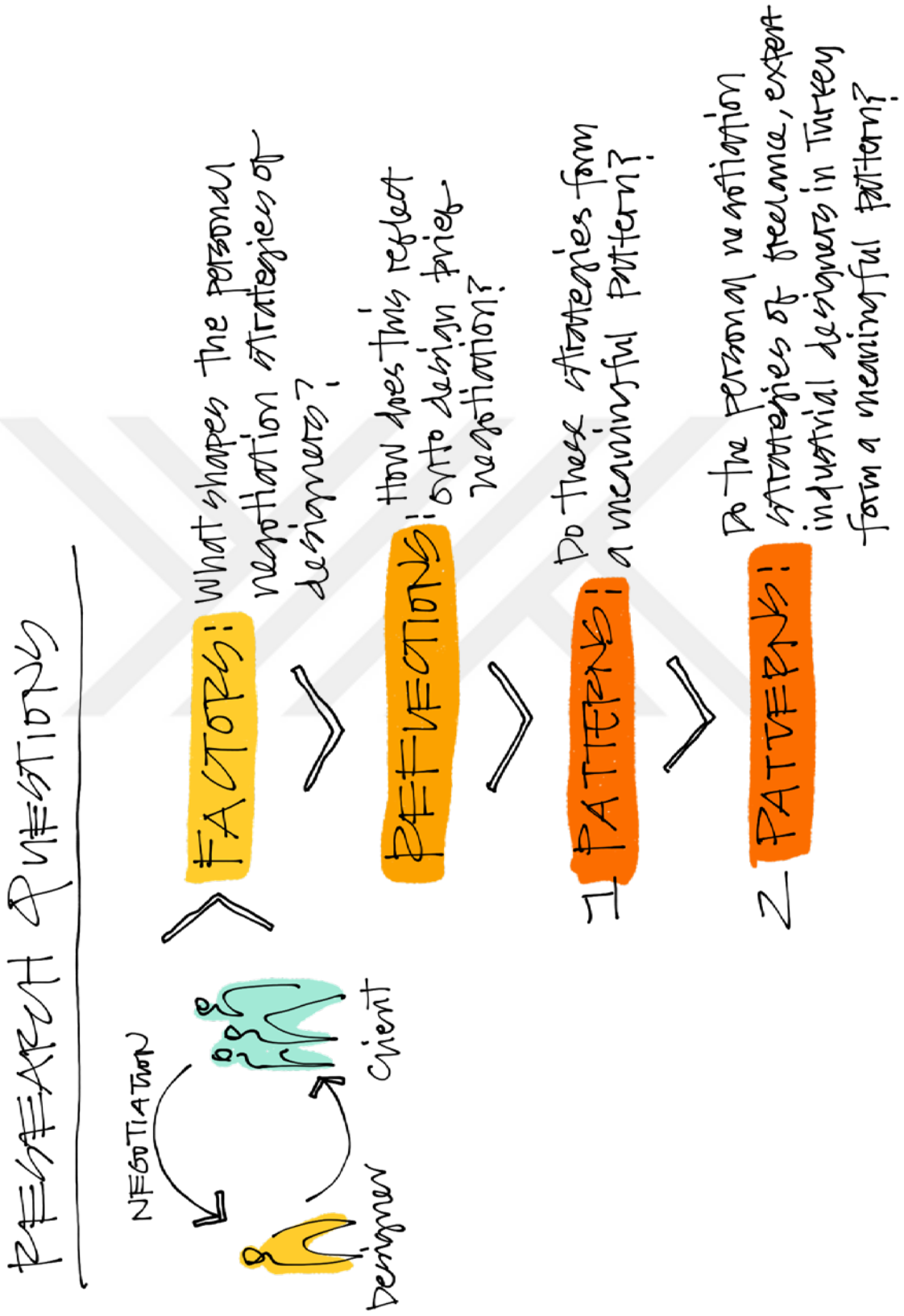


Figure 1.6 Knowledge generation processes of designers

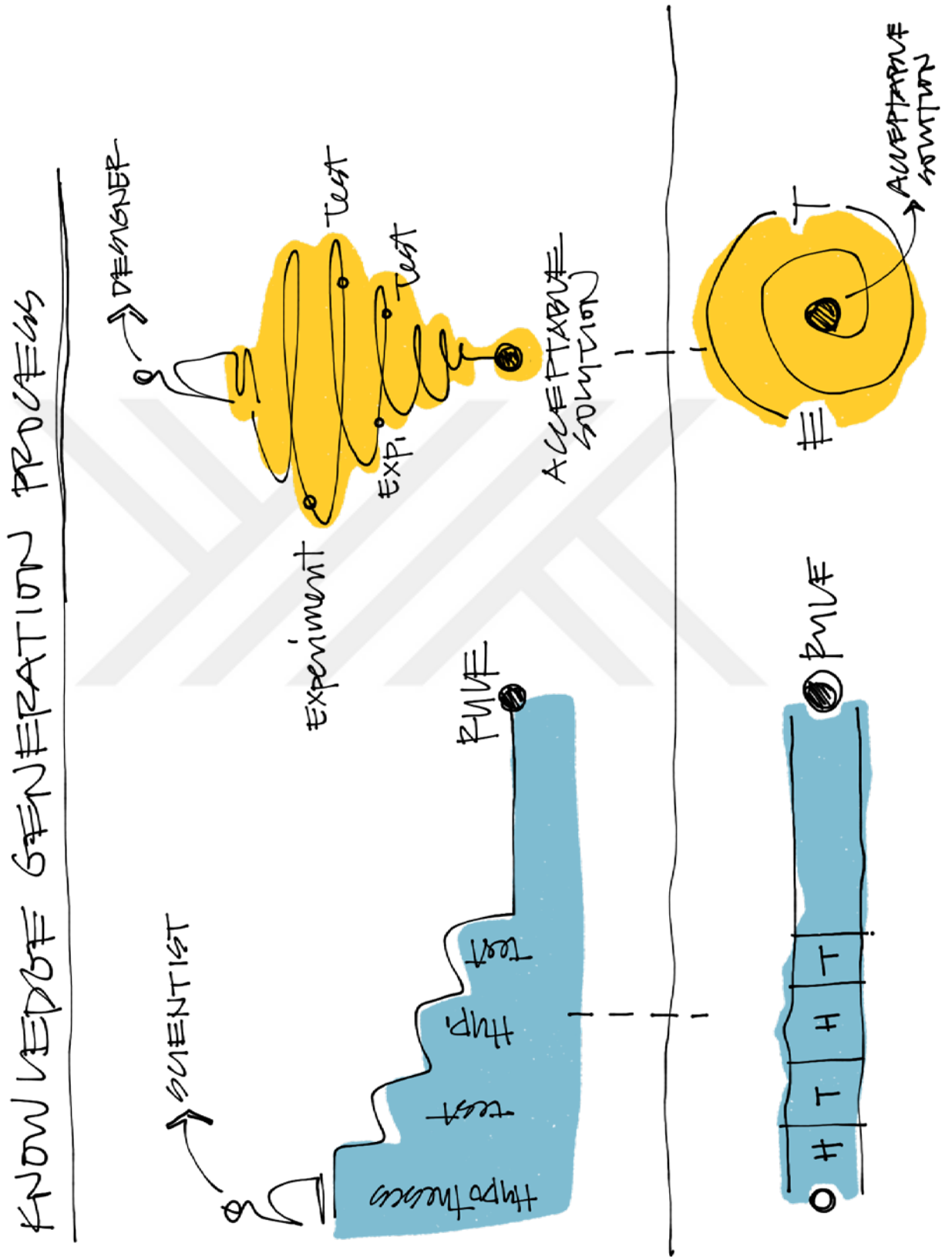


Figure 1.7 Research structure based on three questions of designerly knowledge



CHAPTER 2: LITERATURE REVIEW

2.1 Design Process through Negotiation

In order to generate a comprehensive understanding towards the design process with the light of negotiation, firstly the transformation of design process models into a platform of negotiation will be examined deeply, followed with the comparative analysis of traditional and contemporary design process models in relation with iterativeness, participation and social communication platform aspects to be concluded with a general evaluation section.

Later, the social aspect of design will be discussed with its roots and invisibility. The concept of negotiation and negotiator typologies will be inspected in relation with a communicative design process.

2.1.1 Transformation of Design Process Models into a Platform of Negotiation

“Radical changes to present production and consumption systems, especially in the developed world, are required to achieve sustainable development.” (Quist & Vergragt, 2006, p.1027)

From past to present, new definitions on division of labor and production relations has been made for improving efficiency and sustainability of the usage of resources. These new specifications commonly aim to generate improvement through standardizing in-process variables. The variables differ, according to factors such as the defining the stakeholder networks and improving resource management. This activity of defining a sequence of phases from the beginning to the end of a design process and directing how they should be followed is called “Design Process Modeling”.

The word “design” in the term of design process models is also derived from Simon’s commonly approved and used definition of design activity. He describes design as the activity of transforming the existing situations into preferred ones. (Simon, 1996, p.111) To summarize, design process models not only transforms processes into more efficient ones, but also describes and regulated networks of different levels and stages.

The most common emergence point of design process models are software engineering, defense industry and army. However, the design process models are not only in the limited use of these areas, in fact, they are mostly collected by different disciplines and adapted into their dynamics. As an example, which will be explained and discussed deeply in the iterative models section; “Design Thinking” model used especially by design firms within the industry is a revised version of Herbert Simon’s (1996) model generated for the artificial intelligence development processes.

Within the course of history, the need for developing these models into more efficient ones required a new variable. In the production relationships, the communication between stakeholders regulating the resources plays an equally important role with the resource management. The social aspect of design process models and process management became an inevitable variable through time.

The social aspect of these processes is highly related with the negotiation of personal / corporate interests and values of stakeholders. The negotiation interests and values are discussed over in an iterative cycle. This creates the base in the transformation of design process models. In the premises of traditional models, the processes are defined in linear, sequential and didactic characteristics. Yet, they evolved into the contemporary approaches of structuring them on circularity, iterativeness and negotiation. In the light of this, the subject of transformation of design process models are based on this iterative nature.

Therefore, in the following sections, the premises of design process models will be explained through their quality in proceeding, emergence point and how they are applied. Later, a general evaluation will be made upon the comparison between the traditional and contemporary models in relation with the organizational and social variations and effects.

2.1.1.1 Traditional Models (Linear / Non-Iterative)

Non-iterative design process models are the process descriptions reflecting the traditional perspective, which are also called instructional, sequential or waterfall methodologies. The reason behind these namings are the process organizations being a series of project phases following each other in a linear way.

These models should not be viewed as unrelated independent systems. Furthermore, they should be considered as a base and an example for the after design process models within an evolution process. Thus, in this section the premises of traditional design process models; ADDIE and Waterfall Model.

ADDIE Model is an instructional system development model, firstly presented in 1977, in “Interservice Procedures for Instructional Systems Development” Report written by Robert K. Branson in Florida State University, Center for Educational Technology. The purpose of the research was to provide efficiency in training of the Army through the training of combat arms. It is basically a procedure kit created for firstly enabling effective training, then the evaluation of its effectiveness. The name of the model ADDIE stands for; Analyze, Design, Develop, Implement and Control (Evaluate).

Figure 2.1 ADDIE Design Process Model (source: Branson, 1977)



Tasks are listed into two groups depending on being selected or not selected for instruction in the analyze phase. Then performance standards for the tasks are appointed. Later, each task in the instructional category is analyzed to create a proper setting.

Later in the design phase, each task is translated into learning objectives and steps. Learning objectives are used as a reference for designing tests and later instructions, that will be applied to students in order to comprehend whether they match with the learning objectives or not.

Development phase stands for, the learning guidelines to be created through the classification of learning objectives. In order to manage sources, instructional management plans are developed.

In the Implement phase, the instructional staff are trained to proceed instruction, and management staff are trained to collect data for system improvement.

Lastly in the control phase, an internal evaluation is made to analyze learning performance for system feedback, and provide solutions for system's problems. External evaluation is made for analyzing the actual performance. Lastly, all internal and external data is collected for quality control and further revisions.

As discussed in the beginning of this section, the design process models are interrelated systems which can not be categorized and separated in a clear way. Therefore, there are various discussions on the iterative nature of ADDIE as the other models.

While the approach is seen as linear and non-iterative by some, it is assumed that the usage of it in a context not having a clearly defined end state, may be inefficient ("Weaknesses of the ADDIE Model", 2017).

However, van Merriënboer argues ADDIE having an iterative and cyclic nature, even though the phases are presented in a linear order, the process itself is actually very interrelated (van Merriënboer, 1997, p.3).

Another non-iterative design process model is Waterfall Model, adapted from production and construction sector into the software development process management by Herbert D. Benington (1983). The reason behind the naming of the model is the course of the process is similar to how the waterfall directs the water. In the design process, the transition between the phases are edged which brings the model disadvantages in terms of resource management which will be discussed below.

The design process consists of five main phases requiring a set of different tasks to be made. Firstly in the requirements phase, the necessities for function and design are set in relation with the procedures of software development. The boundaries and descriptions of the plan are converted into an analysis report to be used in the design phase.

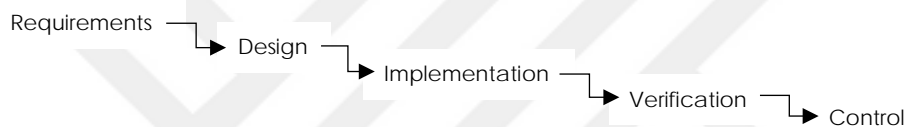
Later, the function and design requirements are used as a draft plan of the implementation phase. The design phase is for the generation of solution

alternatives and strategies later converted into a software design report to be used in the following phase.

The implementation phase is where the design alternatives are verified for starting the implementation. This allows the project team to understand the errors in a more realistic way. However, the design implementation is the first phase to discover errors, which requires starting from the beginning of the design process if needed.

The selected designs lastly go through a control phase for testing the errors and revising minor changes within the project requirements which is not possible to be done later. The design process is not terminated until the software is revised through the test report requirements.

Figure 2.2 Waterfall Design Process Model (source: Benington, 1983)



The waterfall model as a non-iterative process definition has different views on how useful it is. Firstly, the system design does not allow the project team to revise and solve the errors and problems occurred in the previous phases. According to David Parnas, (1986) the details of a system is only visible after starting to work on it, which requires the team to go back to the previous phases (pp. 251-257). Also, different stakeholders might perceive various mistakes in various time periods, thus the design process should be more flexible in order to satisfy the stakeholder needs and demands. The software development area is similar to design in the way that most of the time, it is not easy to foresee how the idea will be in the future.

There are also supporting point of views towards the Waterfall Model on the purpose of standardization of stakeholder activities. Firstly, the model suggests the requirement of project documentation which enables organizational learning. A very detailed documentation as such also helps finding which stakeholder is responsible for the error, allowing the team for faster recovery of the errors and mistakes. Another advantage the documentation quality of the model provides is about the budget for each phase to be defined and being easily transmitted to different projects.

2.1.1.2 Contemporary Models (Cyclical / Iterative)

As opposed to the previous discussion, the premises of the iterative design process models reflect the contemporary perspective. The contemporary models are based on iteration and circularity, describing more a more participatory platform for the project stakeholders. This section will cover the most used iterative design process models; Collaborative, Spiral, Agile, Double Diamond and Design Thinking.

Firstly, the collaborative model generated by psycholinguists Clark and Wilkes-Gibbs (1986), presents a theory of how people refer in a conversation until mutual acceptance is obtained. It argues that a conversation is a collaborative process, with the cycle of presentation and negotiation until mutual acceptance phase, which is called the “Acceptance Cycle”.

Figure 2.3 Collaborative Design Process Model (source: Clark & Gibbs, 1986)



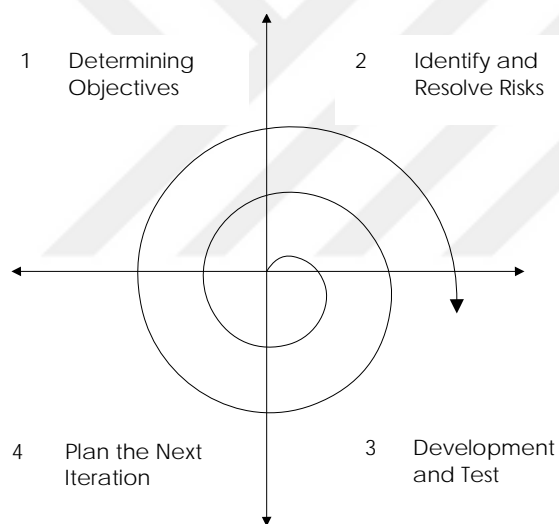
It is assumed, a reference can only be transmitted successfully if both the conversation partners are satisfied mutually. The study is experimented through describing tangram cards according to speed and accuracy of the conversation, and it was found that interlocutors become more efficient in the number of words and turns used to describe tangram cards decrease.

As it is explained, how referring process works is not only dependent on co-creating, but also highly related with the common language between the participants that enables the consistent data transfer. The common ground between the conversation partners are a base for the iteration of the negotiation cycle, and eventually helps the process to become more efficient (Clark & Wilkes-Gibbs, 1986).

Another design process model with an iterative nature is Spiral Model, developed by Barry Boehm in 1988 at TRW Defense Systems Group. The main focus of this study was to generate a new efficient framework for military software industry. This model differentiates itself from the traditional software development processes in the sense that it being risk-driven instead of being a document-driven or code-driven process.

Spiral Model is consisting of four main areas that are continually returned and improved in each cycle with new tasks. The first stage is determining objectives, alternatives and constraints, followed by the evaluation of alternatives, identifying and resolving risks. Later, in the development stage, next level product is verified, and in the last area, next phases are planned.

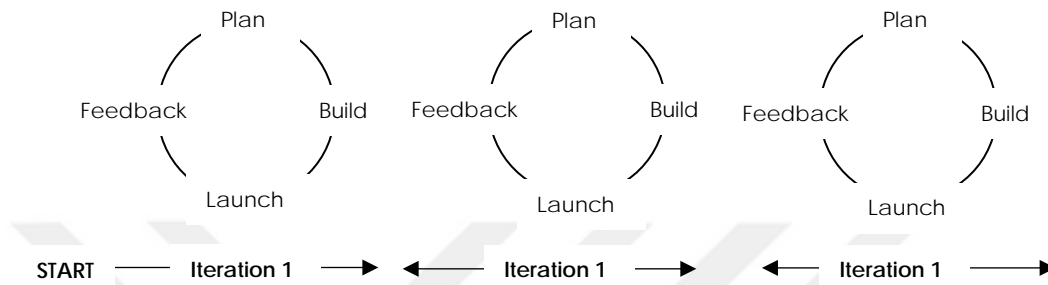
Figure 2.4 Spiral Design Process Model (source: Boehm, 1965)



The Spiral cycle begins by identifying objectives, alternative means of implementation and the constraints. Later, risk resolution techniques such as prototyping and simulation are applied in order to eliminate the sources of the risk. In the next phase, the product is developed and major risks are eliminated. This process goes on with incremental development until unresolved risks emerge. Until the end of the design process, each phase is reviewed through the objectives identified in the beginning of the design process (Boehm, 1965).

The Agile Design is also an incremental model emerging as a software development model with an iterative nature, relying heavily on customer collaboration. The model was declared and firstly published in 2001, in Agile Manifesto, written by 17 software developers, naming themselves the Agile Alliance ("Manifesto for Agile Software Development", 2001).

Figure 2.5 Agile Design Process Model (source: Agile Alliance, 2001)



Their concern is to mainly shorten the software development process and better customer satisfaction through collaboration. The comparison between the preferred values of the Agile Alliance and the industry is simply described as;

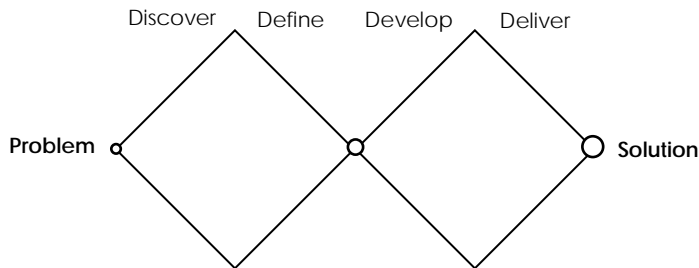
- Individuals and interactions of processes and tools,
- Working software over comprehensive documentation,
- Customer collaboration over contract negotiation,
- Responding to change over following a plan.

The suggested model is an iterative model, aiming short-term collaborative processes, presumably making the design process more efficient in the long-term ("Manifesto for Agile Software Development", 2001). The Agile Model is one of the first examples of separating the design process to modules of same cycle of phases. The phases of the project are named differently depending on the requirements of the project.

Another widely used design process model is Double Diamond model, presenting a graphical representation of a design process which was developed by British Design Council in 2005. The purpose of this research was to give a new perspective on the design process itself to designers and managers. Through analyzing and mapping design processes of eleven global leading companies, and

the similarities in the approaches, four key stages of a design process was defined. The four design phases are; Discover, Define, Develop and Deliver.

Figure 2.6 Double Diamond Design Process Model (source: Design Council, 2005)



The discovery phase is where first ideas and inspirations are discovered through market research, user research, managing information and design research groups. Followed with the definition phase, the information obtained in the previous stage is translated into business objectives through project development, project management and project sign-off. Later in the development stage is for creating, developing and testing design solutions, in-house. Finally, in the last stage, the design outcome is delivered to the target market (Design Council, 2005).

The final iterative model to be discussed is Design Thinking Model generated for the development of artificial intelligence by Herbert Simon, first published in 1967, in the book *Sciences of the Artificial*. As simply introduced in the section 2.1.1.1, the model is viewed as one of the most influential models with not only the software development sector, but also with its emphasis in the design literature and practice. Simon focuses on the development of artificial intelligence through these sequence of phases and procedures; empathize, define, ideate, prototype and test (Simon, 1967).

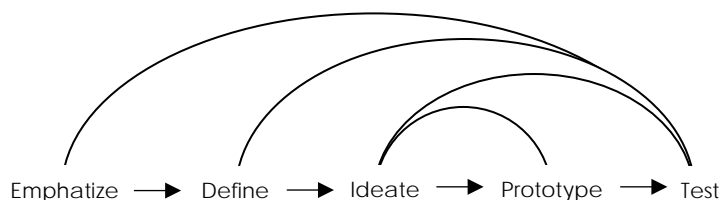
In order to transform the existing situations into preferred ones required a comprehensive understanding towards the existing situations. In other words, it is essential to understand the problem within the existing situation. However, the definition of the problem first requires to empathize in different layers of the situation. After understanding the situation through empathy, a definition of the problem can be made.

The problem definition leads the project team to generate a variety of design solutions towards the problem to be negotiated and eliminated or revised in for the prototyping phase. The revised design alternatives are prototyped for the ease of going back and revising again aiming to prevent big scale mistakes in the product launch. Also, prototyping provides new insights about the design ideas to be developed and prototyped again.

Lastly in the testing phase, the same advantages are valid as the prototyping phase. The design process model allows flexibility for going back and iterating from testing phase to three previous design phases. First, it enables going back to the empathizing stage in order to learn about the users and contexts for the designs to be revised and improved. Secondly, it provides an opportunity to return to the problem definition phase, in order to obtain a deeper and more objective comprehension towards the problem that shaped the process. Thirdly, testing can affect the ideation phase through providing new design inspirations (Simon, 1967).

The model is widely accepted and used by academics and design practitioners like Liz Sanders, even though it is considered to be invalid by some masses (Dubberly, 2005). It should be emphasized that, the design thinking model plays a fundamental role in the adaptation of design process models in design, thus the iterative, flexible and participatory nature should be taken in account in the attempt of understanding the transformation of design process models on the path of becoming a platform of stakeholder negotiation.

Figure 2.7 Design Thinking Model (source: Simon 1967)



2.1.1.3 General Evaluation

In the previous sections, design process models were separated and explained through the variable of iterativeness. The supporting and opposing attitudes towards the models have been exemplified. There are different relationships to be

compared and contrasted such as the similarities and differences between models and the differences between non-iterative and iterative model typologies.

The similarities between the models are parallel in terms of the starting and ending point in a more wide perspective. The only variables that are not changed in all design process models is the assumption of an existing problem to be provided with an appropriate solution. This commonality is also deeply discussed in 1.3, the difference between science and other cultures.

The differences between the design process models in general are the variables more on the surface than the commonalities such as; the process outcome, aim and scope of the project, tools and techniques, stakeholder activities and relations and the type of product outcome.

In the book, *How Do You Design?*, different design process models have been portrayed and discussed systematically. The view of the author towards the similarities of the design process models in general are presented as below;

“Their results differ.

So do their goals.

So do the scales of their projects and the media they use.

Even their actions appear quite different.

What’s similar is that they are designing.

What’s similar are the processes they follow.” (Dubberly, 2005, p. 5)

When it comes to the differences between the non-iterative and iterative categories of design process models, there are structural differences between them which directly or indirectly affect the negotiation aspect within the project. In order to generate a comprehensive understanding on the design process models, a comparative analysis has been made reflecting the common grounds the models meet and the aspects they differ in. The potential variables aiming for a pattern-formation in the differences consists of the operation characteristics, transition between phases, error recovery speed, authorization for initiative, communication between actors and the duration of phases.

The operation characteristics of traditional models appear to be linear, in opposition with the cyclical quality of contemporary models. The operation characteristic being linear, leads to the transition between design process phases to be sequential, while the cyclical operations enable this transition to be

interrelated. The quality of transition between design process phases is also reflected on how fast the errors and mistakes can be recovered. This is very slow in the non-iterative processes caused by the lack of flexibility in returning back to previous phases. However, error the recovery speed of iterative models are relatively high as a reflection of an interrelation between phases.

A rigidly defined set of actions and boundaries and phases permits the authorization of the stakeholders taking initiative. As opposed to this, flexible process descriptions provide stakeholders an allowance to take initiative when required. Furthermore, in terms of communication between actors, the sequential system descriptions usually require a clearly defined hierarchy resulting in a didactic instructional communication while the flexible structures provide a negotiation platform where stakeholders may learn and solve errors faster.

Lastly, the design process phases differentiate also in the duration expectancy of the design phases. The traditional models plan the process in the long-term with low adaptation. Unlike, the contemporary models have a short-term process duration with high adaptability towards unexpected situations.

Table 2.1 Comparative analysis of non-iterative and iterative design process models

	NON-ITERATIVE	ITERATIVE
Operation characteristic	Linear	Cyclical
Transition btw. phases	Sequential	Interrelated
Error recovery speed	Slow	Fast
Authorization for initiative	Rigid	Flexible
Communication btw. actors	Instructional	Negotiative
Duration of phases	Long-term	Short-term

The transformation not only shows us the essential role of negotiation within the processes including social aspects, but also suggests the negotiation concept being the basis for the processual and social sustainability, which is the main discussion of the next section.

2.1.2 Negotiation as an Inevitable Social Aspect of Design

“Negotiation is a fact of life.” (Fischer & Ury, 1981, p.6)

It is impossible to think of most aspects of life independent from negotiation. Any individual and the organizations individuals form, differ from each other in terms of

ideas and interests. The variations in these concepts, establish a complex communication network in social contexts.

These networks are defined as social contracts (Harari, 2014), which aim to solve the differences and conflicts between stakeholders through negotiation (Fischer & Ury, 1981).

However, these complex relationships are highly dependent on the stakeholders' mutual ability to understand and negotiate demands and interests. In order to solve this problematic context, studies has been made on the factors affecting negotiation and ways of improving the ability of negotiation at issue.

Another aspect of social context that is subject to interest relationships, thus negotiation of stakeholders is design. Just like other cases, negotiation in the context of design is not only hard, but sometimes unfeasible. The design process substantially is, the analysis of the verbal data from the demanding stakeholder and providing a visual solution by the designer. It is a continuous negotiation cycle until the agreement on the provided solution is made. However, establishing a common ground by stakeholders from various backgrounds makes the conversion of verbal data into visual is challenging,

Viewing the design process in the light of social context, this cycle can be perceived as intertwined design phases which are small negotiation modules in itself. In the large-scale, all design processes are subject to stakeholder negotiation. In addition, the design phases are liable to the unique stakeholder negotiation cases in itself.

One of the most remarking examples of this situation reflects on the design brief phase. Creating the design brief is not only a stage for the transfer of demands and interests, but also a tool directly affecting the process and the design outcome at the end of the design process. Therefore the design brief is a powerful strategic component in order to comprehend and manage a successful design process.

To summarize, design process is a social negotiation process dependent on the establishment of common ground between stakeholders. It is necessary to

approach this subject first through examining the design process and the structural components that affect the overall process.

Consequently, in this chapter, the design process will be discussed in the context of negotiation, which will continue with the formation of common language/ground that affects the negotiation in process. Later, in the same perspective, the design brief will be inspected as an important component of the design process, followed by the strategical and definitive aspects of it through the overall process.

2.1.2.1 Roots of Negotiation

There are many studies in various fields (anthropology, sociology, history etc.) that unfolds the roots of negotiation to the social division of labor. Prior to the settlement of human, individual production is required within multiple areas of individual/family life. However, the production of multiple resources / goods in the same unit of society is not always efficient, yet sufficient. Thus, the survival of small-scale groups in the society becomes challenging. Looking from an efficiency based perspective, division of labor not only directly will provide the survival of small-scale groups, but also indirectly the survival of the large-scale population.

It is argued that the protection of individual's interest by the society, and the society's interest by the individual is essential for survival. Especially after the settlement of human, the dynamics of life is through the division of labor, is dependent on the small-scale production of resources, and fair distribution of them. This division of labor, is resulted in the specialization of individuals / groups within the society. Later, the distribution mechanisms of these resources became essential due to the variety and ownership of specialized production.

The basis for these sharing and distribution relationships is stakeholder communication varying through the personal requirements and production skills. Furthermore, it is inevitable that a need for a value system description for such different resources produced within this societal division of labor. The subjective aspect of attributing values on such various production outcomes makes a standardized supply-demand flow impossible. Moreover, in the contemporary era, the transformation of the supply-demand flows evolved from direct to indirect relationships, thus the distribution networks become highly complicated.

To summarize, division of labor between individuals enabled people to specialize in production outcomes. Therefore, the individual's needs and production skills do not supplement each other. However, within the context of society, there are various studies made on the individuals being bound and dependent on each other for individual survival. According to Fischer and Ury (1981), the conflicts between people can only be solved healthily through negotiation until all parties are satisfied with the common agreement.

The concept of negotiation has two interrelated meanings. Firstly, it is a tool for getting what is wanted. Secondly, it represents the context of a communication process expected to result in agreement. Negotiation is essential and inevitable in social contexts and human relationships. The precondition of sustainability in these contexts and relationships is the potential of agreement.

It should not be forgotten that the personal interests and values are not one-sided. "It's a back and forth communication to reach for an agreement when you and the other side have some interests that are shared and others that are opposed." (Fischer & Ury, 1981, p.6)

Within what has been said, it can be inferred that the word "negotiation" has different uses as; a concept, a process, a context, a tool and a regulator of stakeholder roles within this process.

2.1.2.2 Design Process Through Negotiation

*"Jack Sprat could eat no fat
His wife could eat no lean,
And so betwixt them both
They licked the platter clean." (Fischer, Ury, 1981, p.40)*

From the discussions made, it can be inferred that the design activity itself requires negotiation dependent on communication dynamics formed by different stakeholders and parties. The communication and negotiation dynamics in addition require the generation of a common ground that will serve as a communication

platform. Thus, stakeholder negotiation dynamics are not only bond to the negotiator typologies, but also each participants verbal and visual skills.

However, it must be emphasized that, “negotiation is a form of interpersonal communication” (Čulo & Skendrović, 2012). Communication is a concept that covers negotiation as a sub-context, which should not be confused. While communication defines a set of means for exchanging messages, negotiation is a phenomena limited to the act of exchanging personal interest-related messages aiming for a mutual understanding or agreement. It must be reminded that, this study will focus on the concept of negotiation.

This section will shed light on the negotiation dynamics within the design process firstly by the discussion of negotiator typologies and outcomes of different types of negotiators. The potential risks and advantages towards a successful negotiation will be examined in terms of perspective, attitude and tendencies.

With a more systematical view on the negotiation processes, according to Fischer and Ury (1981), negotiation should be discussed first through the problems and situations people face preventing a successful agreement, later the structural aspects of the negotiation process should be diverged and analyzed, lastly these aspects should be adapted to the participants beneficial use.

“People find themselves in a dilemma. They see two ways to negotiate: soft or hard. The soft negotiator wants to avoid personal conflict and so makes concessions readily in order to reach agreement The hard negotiator sees any situation as a contest of wills in which the side that takes the more extreme positions and holds out longer fares better.” (Fischer & Ury, 1981, p.6)

Negotiation as a concept, context a guideline and a regulator of stakeholder roles have been deeply examined and researched by Fischer and Ury in the Harvard Negotiation Project leading to a book *Getting to YES* (1981). They have discussed the existing unsuccessful negotiation dynamics through a comparative study. Within the study, the potential problems to act as an obstacle in front of a successful negotiation has been discussed deeply. The positions, interests and the objectivity of stakeholders have been examined, leading to communication problem. A set of multiple solution have been presented, covering the power

relationships and the risk of taking initiative. Finally, they introduce an all-purpose strategy that can even be beneficial with one-sided effort.

As discussed in the previous sections, the differences of the individuals, resulting in having interests from the other party is the core of negotiation. This principle applies the same for design as well. Whether in-house or outsourcing, the role of the party requesting a design service and the design resource differs due to their background, communication skills, bargaining skills and positions.

There are various reasons that decreases the efficiency of a negotiation. Although each negotiation differ in terms of the stakeholder interests, communication skills or the power relations, the core do not change.

However, the problem definitions of unsuccessful negotiation processes can be grouped into two types of interrelated descriptions; perceptual and behavioural. Especially in design processes, the roles and positions of the designer and the client is highly different, thus the perception of the other party easily ends up forming without through empathy. The perception of others, depending on the observers cognizance, directly affects the way they behave to the other. If the perception is formed through personal perception of positional typologies, they may fall into the scale of soft-hard negotiator described by Fischer and Ury. (1981) The participants initial perception, thus behavior being dependent on the positions of stakeholders, will inevitably shape the focus of the parties towards roles and related expectations over interests.

The biggest issue faced by negotiators is the bargaining over positions occurred in soft and hard negotiator typologies. The soft and hard negotiator types are though opposites; they are in fact the two extremes of a bargaining scale.

The soft negotiator is afraid of potential arguments, thus gives in from personal/corporate interests when it comes to a conflict. They perceive one-sided wins and conflict-free communication processes as agreements. They put a soft and dispensable attitude not only towards the interests, but also the problem to be solved in the overall project. They change their stakeholder and participant role according to the amount of pressure and difficulty of the negotiation. This leads to

the soft negotiators to make extra effort for providing the solution other party will accept instead of meeting at a common ground.

Unlike soft negotiator types, the hard negotiator perceives other party as adversaries resulting in the desire of victory through the negotiation. The victory is obtained through forcing the other party to make concessions as a pre-condition of a *healthy* relationship. For this, they bargain hard, trying to prove their positions not as a negotiator, but a receiver as opposed to provider. Finally, the hard negotiators do not settle for agreement until they gain the acceptable and only solution for them.

These extremes are only to demonstrate a scale of unsuccessful stakeholder relationships, in different cases, the participants may be located closer towards one side. The scale is only to be used as a guideline for negotiation aimed participants' use.

Through this, it can be observed that the behavior and perception tendencies of the soft and hard negotiators do mostly focus on the power relationships and bargaining. However, this is not related with the potential services to be provided by both parties. The negotiation dynamic focusing on the positions of the participants involved is called *positional bargaining*. It is a harmful and subversive form of communication that will affect the sustainability of a professional relationship permanently and if not improved, the new relationships parties form with other companies and designers will face similar issues.

The results of positional bargaining among stakeholders come across in various cases as below;

- Inefficiency of the negotiation process,
- Endangering an ongoing relationship,
- Becomes more harmful when parties involved increase,
- One party sacrificing personal interests over risking argument.

Therewith, a third type of negotiation was provided in order to compose a successful and efficient negotiation platform. It is not located anywhere between the soft-hard negotiator scale, besides it is a completely different dynamic and it is

derived from a completely different deriving force. It is named *principled negotiation*, focused on multiparty and multidisciplinary manner, enabling adaptive stakeholder relationship management for conflict resolution.

This alternative method shifts the positional perception to be focused on interests and merits. "The method permits you to reach a gradual consensus on a joint decision efficiently without all the transactional costs of digging in to positions only to have to dig yourself out of them." (Fischer & Ury, 1981, p.12). Through ensuring a multidisciplinary setting for the participants, shapes the negotiation process into a systematic, iterative, exploratory platform that Works for the mutual gain of parties involved.

The principled negotiators' view on all participants are as problem-solvers, having the goal of a fair, efficient and wise outcome. By excluding the emotional and positional parameters, the negotiation results in a reasonable and problem-focused process.

The principled negotiation process is divided into the four steps below;

- Separation of the people from the problem,
- Focusing on interests over positions,
- Inventing options for mutual gain of parties,
- Using objective criteria of evaluation.

The separation of people from the problem enables the resolution of misunderstandings and initial conflicts through the avoidance of personalization of what is being discussed. This phase allows the participants to learn to listen, how to assert and incorporate emotions into dialogue without harming it. The awareness of the bargaining processes as facilitated negotiations direct the participants to focus on improving their conflict resolution skills (Walkerden, 2018). There are key factors to be taken into account when taking the problem into consideration, which are described below.

The shift of focus from positions to interests helps joint exploration over one-sided compromises. According to Walkerden (2018), interests often have a legitimacy that others can recognize. Also, the recognition of other parties as people first will enable a more comprehensive apprehension towards the perceptual and

behavioral tendencies of the other negotiator. Thus, the participants understand the multiple and interconnected interests and values of the opposite side, while expressing themselves more efficiently. They might observe the other party is tending to find a common platform, while he/she is behaving defensive.

It is also a fundamental phase to invent options for mutual gains of parties for a successful negotiation. Firstly, the diagnosis of the needs and requirements of themselves and other parties should be made objectively and reasonably. Premature judgement and the search for a single answer should be avoided carefully. According to Walkerdén (2018), the revision of key interests as scope, structure and dynamics may work as a guideline while ideating and generating potential mutual interests.

The fourth phase of principled negotiation for a successful outcome is to use objective criteria within the bargaining process. According to Fischer and Ury (1981), there are three types of positions held in the usage of objective criteria within negotiations; *frame each issue as a joint research for objective criteria, reason and be open to reason as to which standards are most appropriate and how they should be applied and never yield to pressure, only to principle.*

Table 2.2 Negotiator typologies (source: Fischer & Ury, 1981)

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

2.1.2.3 The Invisible Negotiation within Design

“The outputs of individual creativity are progressively negotiated to a mutually satisfactory outcome.” (Oates & Armstrong, 1998, p.2).

Negotiation is a concept, which most participants underestimate and usually are not aware of their inevitable participation in it. The negative effects of this situation result in reducing the efficiency in the process and eventually unsatisfied negotiators. Therefore, generating a comprehensive understanding.

While a systematical negotiation and agreement view plays an important role for any context being structured on human relationships, it is the fundamental mean of collaboration between firms and firm representatives varying in their backgrounds. In the professional relationships where parties are dependent on each other through specific interests, such as politics, industry and design, this understanding inevitably brings negotiations invisible characteristic into visible.

The transformation of invisible negotiation into visible is strongly suggested and emphasized especially in design activities (Nonaka, 1994). Even though the area is perceived as a platform for individual creation, negotiation between stakeholders involved in the process lies in the core of design. Thus, in this section, the overall design process will be looked through a cycle of negotiation and a communication platform as an outcome of these negotiation/agreement outcomes.

The clients and designers occupying different design worlds, leads to the design communication to become complicated. Unsuccessful negotiation caused by inefficient communication can lead to a misunderstanding of important information (Cornish, Goodman-Deane, Ruggeri & Clarkson, 2015, p.177-178).

Before the emphasis on participation within design processes was made, negotiation was not viewed as a fundamental requirement. The lack of concern towards social interactions result in two main problems. Firstly, the stakeholder relationships and roles are not defined clearly. However, these definitions indirectly shape not only the parties' interest and value framework, but also this framework leads to a guideline towards how each party should behave in different situations

and contexts, what skills they should use and how they can work together for the benefit of all parties.

Oates and Armstrong (1998) presents an alternative view of design through their research on a market information within the design process based on interviews with both the designers and clients. "Design is an activity of transforming something given into something preferred through intervention and invention." (Aakhus, 2007, p.112). In the case of their study, discussing the phases of the evolution of communication in the verbal to visual translation. In order to perform a successful and efficient design process, understanding the preferred situation verbally in order to transform it into a visual form, followed with the verbal explanation of the design outcome to the client is fundamental. Thus, both the client and the designer is required to take responsibility of this conversion between verbal to visual.

The verbal data obtained from the brief taking, is going to be deconstructed by the designer, and then visually reconstructed to be presented to the client. Later, the verbal remarks made by the client will be assessed by the designer as a verbal deconstruction once again, following to be used by the designer for further considerations for design development. As a research outcome, they present an alternative design process derived from the verbal and visual communicational phases of design project meetings.

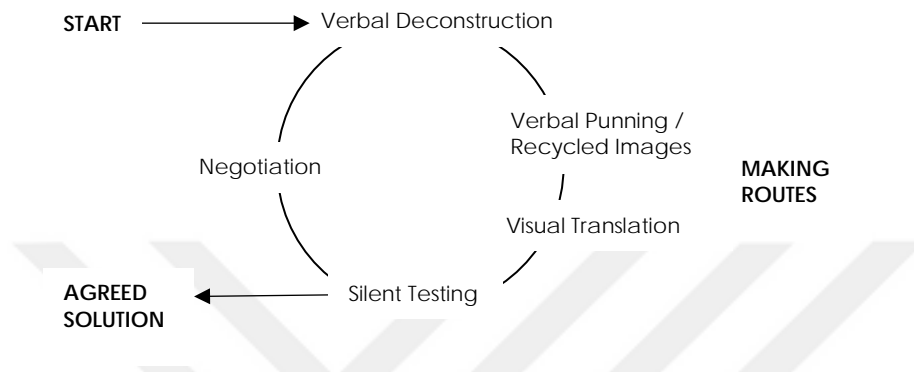
In Talking Design Process, firstly the brief is deconstructed verbally in order to obtain the essence of what is actually needed instead of expressed. In the later phase, the core message of the brief can both be translated into schematic visuals, which is called *verbal punning*, or a visual reflection of the understood message can be presented to the client as *recycled images*.

Later, the client's comprehension of the verbal interpretations made by the designer is negotiated through three phases;

- Silent testing: The designer presents designs without making commentary in order to witness the objective reaction of the client,

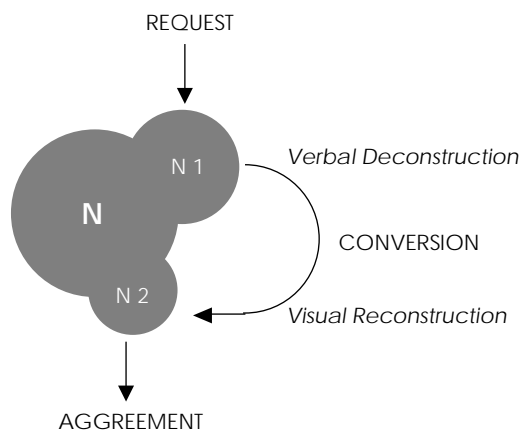
- Discussion: The participants discuss the visual to verbal interpretations with the focus of accurate modification of the data,
- Negotiation: The participants discuss how the public eye will perceive the visual to verbal interpretations.

Figure 2.8 Talking Design Process (source: Press & Cooper, 2011)



Approaching the study from the point of negotiation, the design process in fact is the iterative cycle of two phases of negotiation. The process begins with the design brief negotiation in terms of what data is going to be translated to visual, and the concept negotiation; which verbal-to-visual translations are more accurate. The cycle repeats until both parties agree on the visual interpretation as the design outcome to be produced.

Figure 2.9 Talking Design Process (source: Tomes & Armstrong, 1988)



From what has been said, a design process consists of negotiation and iteration until there is an agreed solution. Though, the agreed solution may be a product,

service or other forms of design outcome. Although the tools and methods used in the process may vary, the explained operation of a design process in its essence is assumed to be useful, efficient and consistent.

From all this, the vital value of the negotiation and communication skills within the design process can be inferred. The phases of negotiation of the design process were explained. The verbal communication skills of the designers and the requirements of improving it were discussed.

2.2 Negotiating a Successful Design Brief

“A really great brief is actually just a super smart insight around a very strategic opportunity.” – Kim Snow, Creative Director at Google

What is a design brief?

A Design Brief is an explanatory document of a process resulting in a design outcome (Phillips, 2004). In the Guide of Industrial Design by Industrial Designers' Society of Turkey (ETMK), composing the design brief means to decide and document all goals that lead an industrial design process. The design brief explains both the direction of the project and the firm's expectation to the designer (Er, Er & Başer, 2007).

Even though the definitions of a design brief may vary on the field of the design to be made, type of the project, the fundamental characteristic of a design brief is to be a documentation of what is expected as a design outcome, and the overall design process.

Brief phase is an underrated phase that has many uses in a design process. A good design brief provides both parties a contract, a business plan, a project tracking tool and an early approval of the solution towards the design problem. However, a design brief is not a necessity in every design project. Since the function of a design brief is to help the creativity of the designer and save time through a clear explanation, type of projects like print jobs do not always require a design brief (Phillips, 2004).

How is a good design brief related with successful design?

“Design is a creative process. Good design comes from a good client, with a *sound brief*, working to a realistic programme with a creative design team and an adequate budget. If one or more of these components is missing, the risk of producing poor design rises” (Simmons, 2008, p.5).

The importance of a good design brief is not only reflected in the generation of a design outcome, but also will be useful throughout the overall design process. It is stated that the design brief is an essential part of the design process that works as a blueprint of the design solution and the product outcome. “An accurately prepared design brief features guidance to all parties that are involved in a project, including the management side of the firm as well” (Er, Er & Başer, 2007, p.18).

The contemporary view suggests that the design briefs can function not only as a documentation of the expected design outcome, but also as a road map that will guide the design team on the phases of the design process and work as a project tracking tool. A good design brief will also work as a business plan including both business and design strategies, an agreement and a contract between the design source and the client firm (Phillips, 2004).

This shift in the role of the design brief, also transforms the role of the designer from an interpreter or a visualizer into a collaborator and negotiator in overall design process. The designer is now expected to be involved from the earliest stages of the design process by participating in the creation of a design brief, and carry it through the end of the design process as a guide and coordination tool to control and direct the actions made by the design firm.

How a design brief should be co-created?

“Traditionally, designers have no credibility as business savvy people, and as a result they aren’t trusted enough to make critical business decisions” (Phillips, 2004, p. 71). This perception of briefing is a one-way flow, where the client hands on the firm’s expectations and demands. This style of briefing has prevented the designer to contribute the design phase from the start, and has led to the design source to be only viewed as a *service*.

Phillips (2004) exemplifies this confusion on the view of designer to only provide service as the relationship between the passengers and taxi drivers. Taxi drivers' only job is to take the passenger to the arrival point directly. The time, money, route and other very important concerns may not be considered at all.

According to this, the perception of design to be a service should also change, and the client and the designer's to be partners and collaborators should be dwelled upon.

Before, the brief was carried from the client's brand manager to the design source's marketing department to be edited and later presented to the designer / design team. The designer is not involved in the design process until the meeting where the first concept designs are presented. The exclusion of the designer hinders the transfer of all possible tacit information that may help the designer's creativity, the overall design process and the product outcome (Bruce & Docherty, 1993, p.411). The lack of designer involvement in the overall design process, might result in ambiguity in the deep understanding in the problem definition and the client requirements and needs that could not be conveyed explicitly in the brief meeting.

The exclusion of the designer in the brief phase also results in the account handler to be the decisive mechanism, through changing the brief before giving it to the designer. This causes the designer to create the outcome through the manipulated brief, and eventually the client to surpass the account handler to intervene the design process. Yet, this kind of ineffective client-design firm relationships may give rise to the design outcome to reach its potential success (Bruce & Docherty, 1993).

How should a good design brief be?

Whilst the idea of a brief as a starting point for projects is widely accepted, the activities associated with the creation of a brief and the negotiations for its redefinition are not often not examined (Paton & Dorst, 2011). According to Phillips, "Many designers overlook the myriad uses a good design brief offers" (2004, p.15). The design brief has many roles and usages in a design project, and it is important to give enough time and effort to generate it. The success of a design brief is

directly related with a good design brief and the collaboration and negotiation between the client and the designer (Er, Er & Başer, 2007).

In terms of the design brief to have these organizational usages, it needs to be comprehensive and clear. To create a design brief clear to the reader, the needs should be well communicated (Phillips, 2004). Nevertheless, if a design brief is necessary for a project, it must be in written format since the verbal design briefs lead to misunderstandings, conflicts and insufficient design solutions most of the time.

In addition, a comprehensive design brief should include enough information to develop “core creative concepts” and sufficient time should be spent on generating the brief (Zarney, 2010). As discussed in the previous sections, the design process is a cycle of verbal deconstruction to visual reconstruction, in other words; a process of mutual apprehension.

The design brief, being both a phase within the design process and a strategic organization tool inevitably affects the commercial success of the corporation and the design outcome. According to Walsh, Roy and Bruce, the corporate investment in design is highly related with the firm’s allocation within the sector through competition. Their findings towards the case study that has been made on the comparative analysis of design brief contents of various firms have shown that, commercially successful firms include not only the performance requirements and price constraints, but also detailed marketing requirements, time and cost constraints in their design brief (Walsh, Roy & Bruce, 1988). The design requirement and the outcome quality is derived from specifically through the existing marketing dynamics.

Table 2.3 Design brief specifications of commercially successful firms (source: Walsh, Roy & Bruce, 1988)

DESIGN BRIEF THEMES	SPECIFIC TOPICS
Performance requirements	Basic function
Price constraints	Target price
Marketing requirements	Evidence of market or need
	Target customers/market(s)
	Advantages over competing products
	Compatibility with existing products
	Potential for future evolution

Table 2.3 (continued)

	Relevant standards and legislation
	Guidelines on appearance/image/style
	Reliability/durability requirements
	Ergonomic/safety requirements
Time and cost constraints	Timetable and launch date
	Development tooling and manufacturing costs

Inclusion of designer into the brief generation as a co-creator

“There must be a minimum of two people involved in developing a design brief: someone representing the business need side, and someone representing design” (Phillips, 2004, p.19). However, in practice, there are variety of roles the designer takes upon. As discussed in the previous sections, the scale from two extremes of soft and hard negotiation reflects onto the inclusion and contribution level of the designer to the design brief.

The study *Briefing and Reframing*, made by Paton and Dorst (2011), present essential insights on the role of the designer within the briefing phase. The study shows that briefing and the ability of reframing as a professional phenomenon is a highly critical aspect of the design process, however, the platform enabling the designers’ ability is dependent on different factors as; the type of project, the perception of designer by themselves and the client, designers entry to the project and the level of iteration.

These parameters present four types of briefing; technician, facilitator, expert/artist and collaborator. The typologies are located on a scale similar to the discussed one in the negotiator typologies. Participants performing a soft/hard negotiator attitude is the first extreme of the scale in opposition with the principled approach. In relation to this hierarchy, what designers name *typical* as opposed to *innovative project*, affects the involvement of the designer into the briefing phase.

Figure 2.10 Design brief specifications of commercially successful firms (source: Walsh, Roy & Bruce, 1988)



The technician mode is an inclusion level where the designer is provided with a rigidly defined brief that does not enable designer contribution. The designer is expected to know what is demanded and contribute in the later phases of the design process. Thus, the designer involvement in problem-space formulation and solution-space formulation is not permitted.

Secondly, when the facilitator mode is attributed, the designer is expected to know what is wanted, however, the designerly contribution is limited to the specialist advice in order to function the project. The designer is only partially contributing to the solution-space formulation, yet, none in the problem-space formulation.

Expert/Artist mode of inclusion of designer into briefing phase allows the client to give designer freedom to satisfy project requirements through his/her individual creative process and tools. Still, the designer is partially included in the problem-space formulation process. The expectation towards the designer is to comprehend the client needs and requirements in a clear way, followed by generating a design brief and process that can be fulfilled by own skills.

The last mode of briefing, as a collaborator, leads the designer to be involved in a design process from the beginning to end. Within the context, the designer is very involved in both problem-space formulation and solution-space formulation. Inevitably, as the communication platform is becoming more participatory, the iteration level is the highest in these projects.

Table 2.4 Modes of briefing (source: Paton & Dorst, 2011)

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

In conclusion, the design process in nature is a social negotiation process. The approaches of negotiators differ due to their background, communication skills and

personal/corporate interests and values. The design brief is also a fundamental phase within this negotiation process, not only through capturing all necessary information, but also a strong strategic tool to be used in overall design process. Moreover, the corporate success and competitive advantage of firms are highly dependent on the clearness and comprehensiveness of the design brief.

In the next section, the methodology and data collection processes will be presented. The structure of the study and data collection phase will be discussed in relation with the literature.



Figure 2.11 Literature flowchart

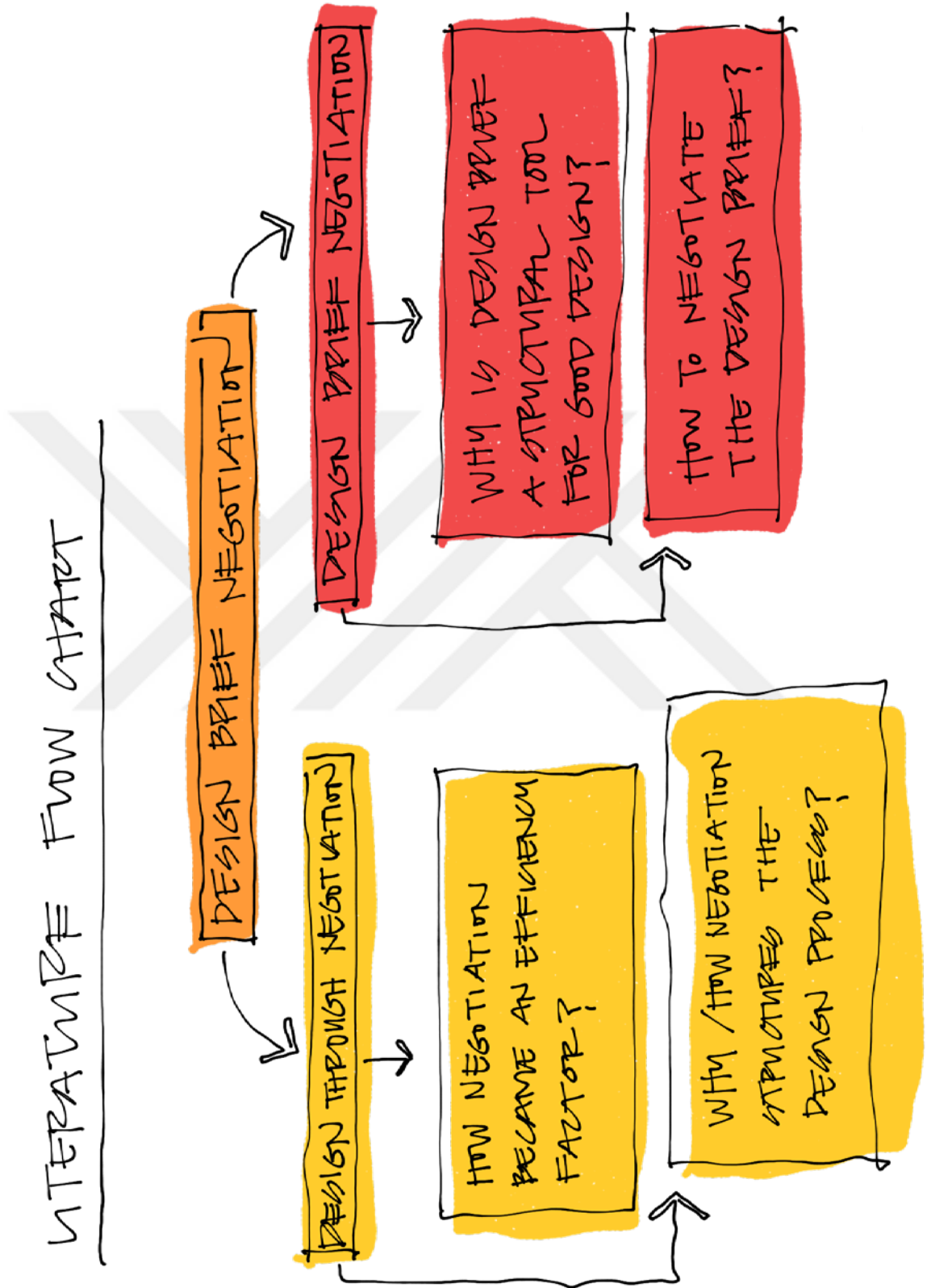


Figure 2.12 Design process models

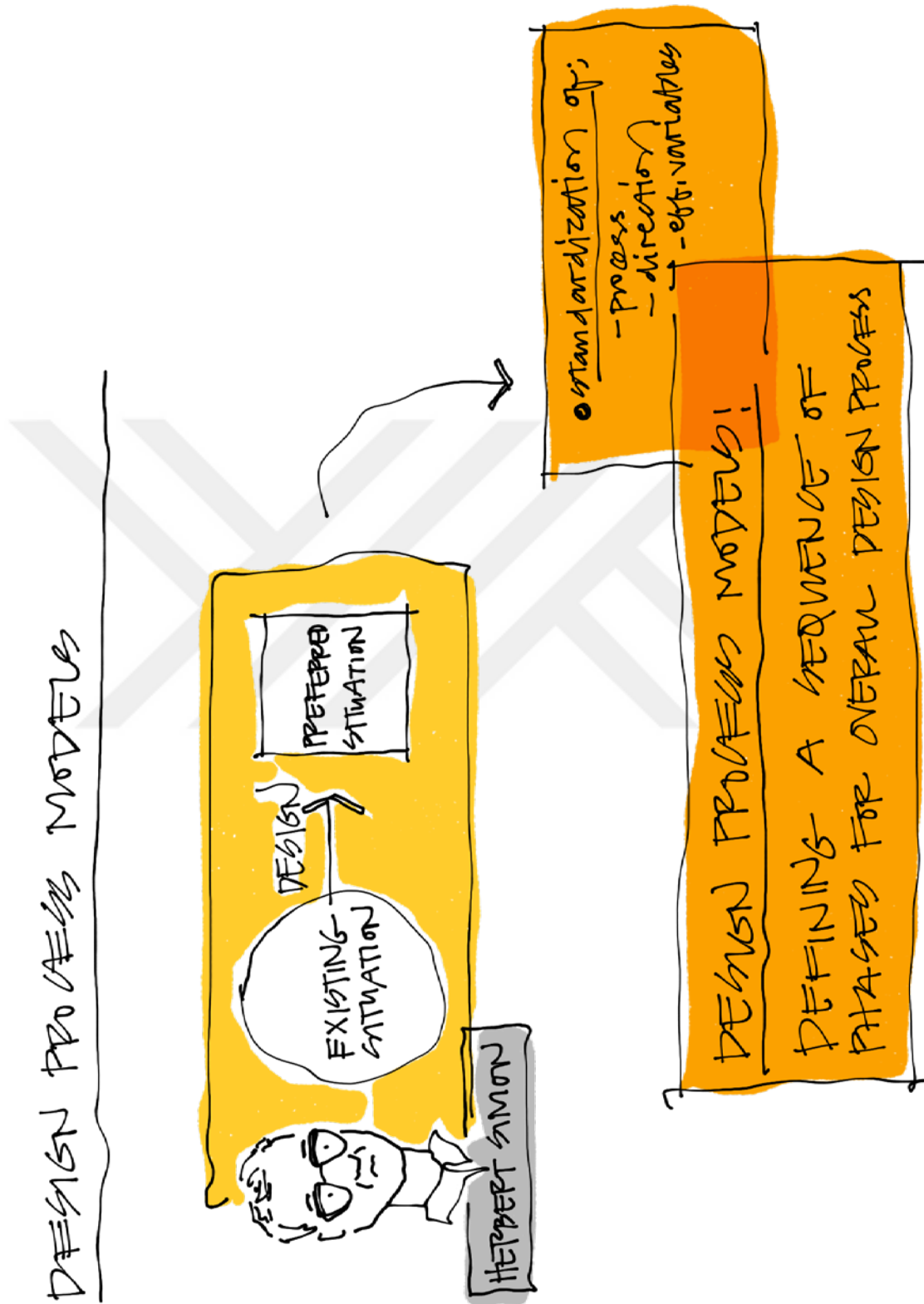
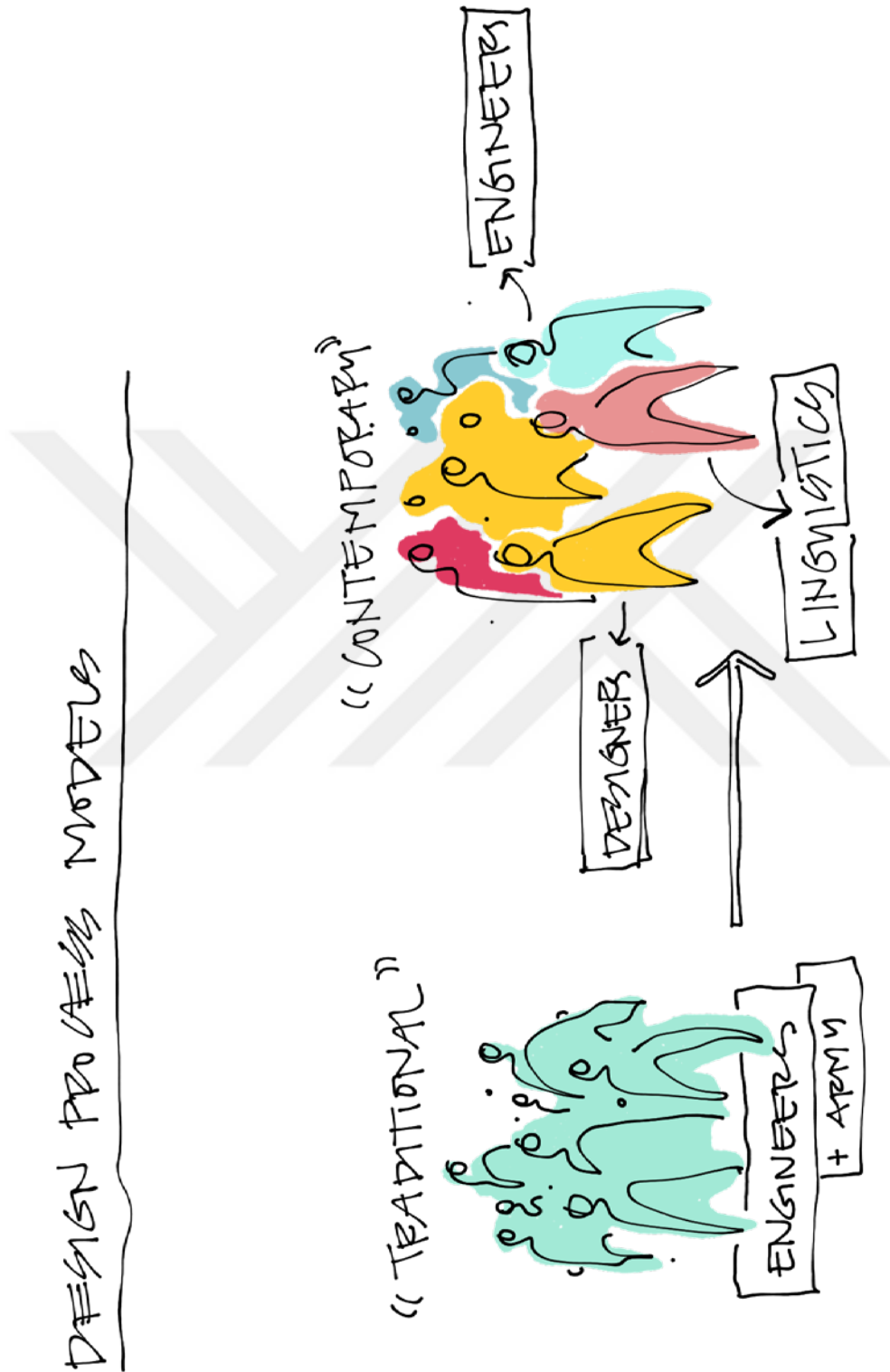


Figure 2.13 Design process models' transformation



TRADITIONAL DESIGN PROCESS MODELS

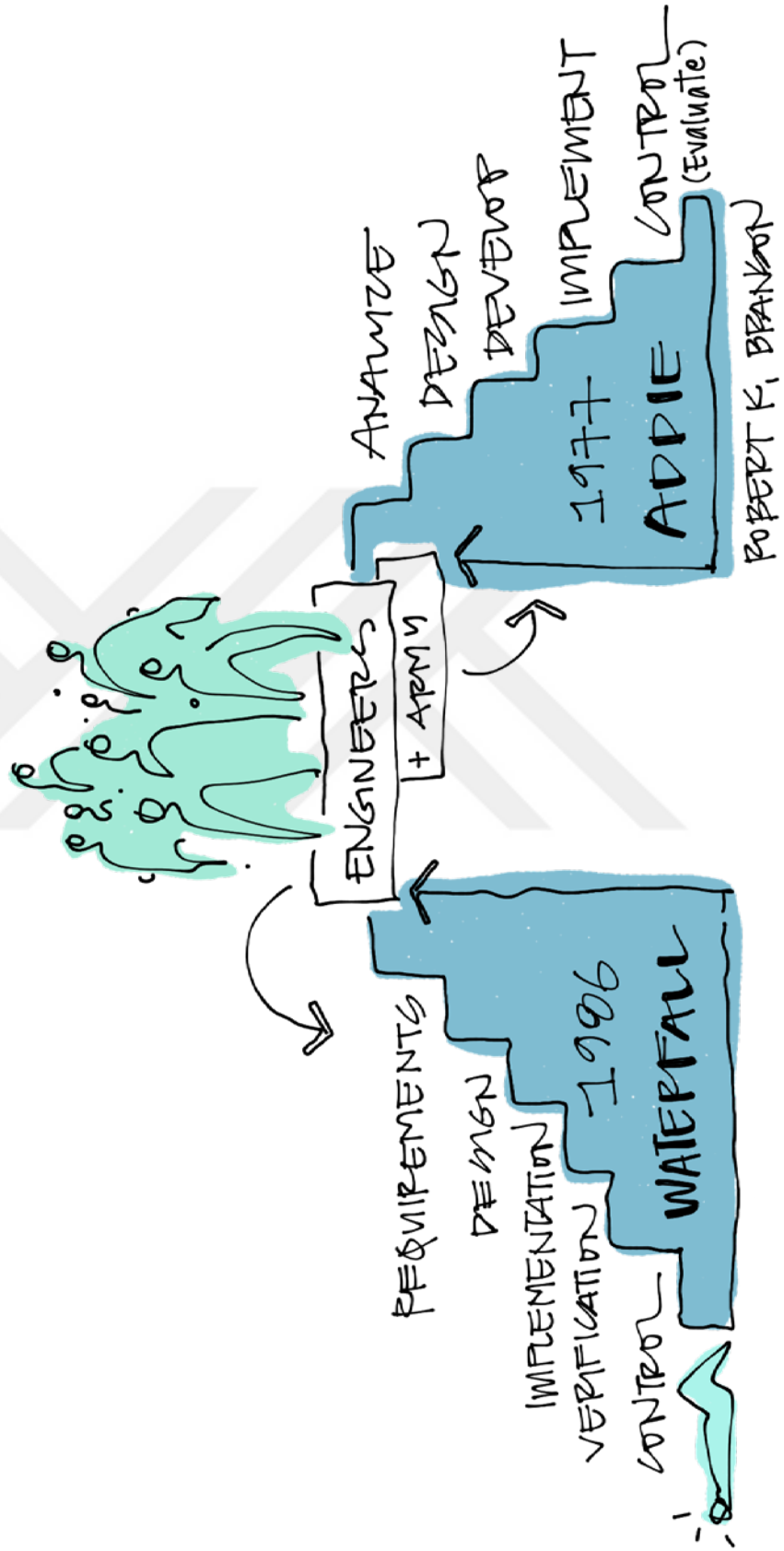


Figure 2.14 Traditional design process models

Figure 2.15 Contemporary design process models 1

CONTEMPORARY DESIGN PROCESS MODELS

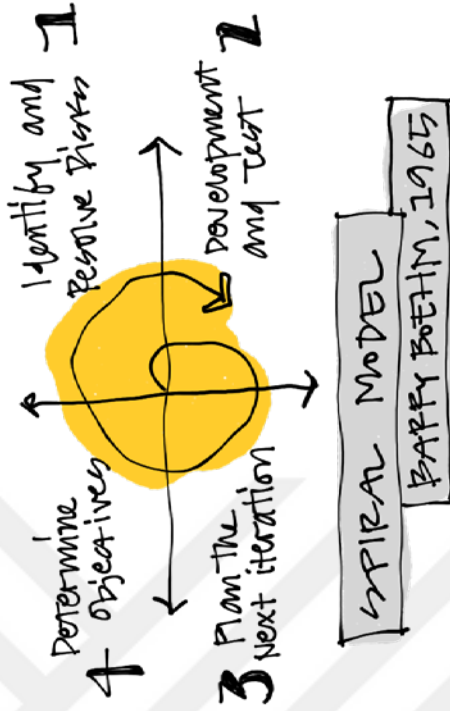
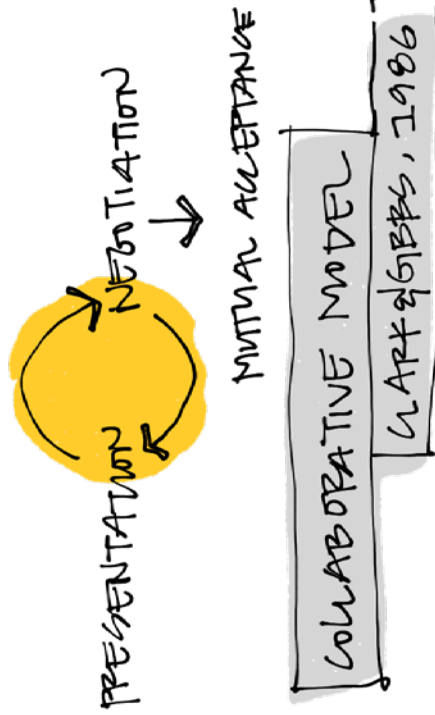


Figure 2.16 Contemporary design process models 2

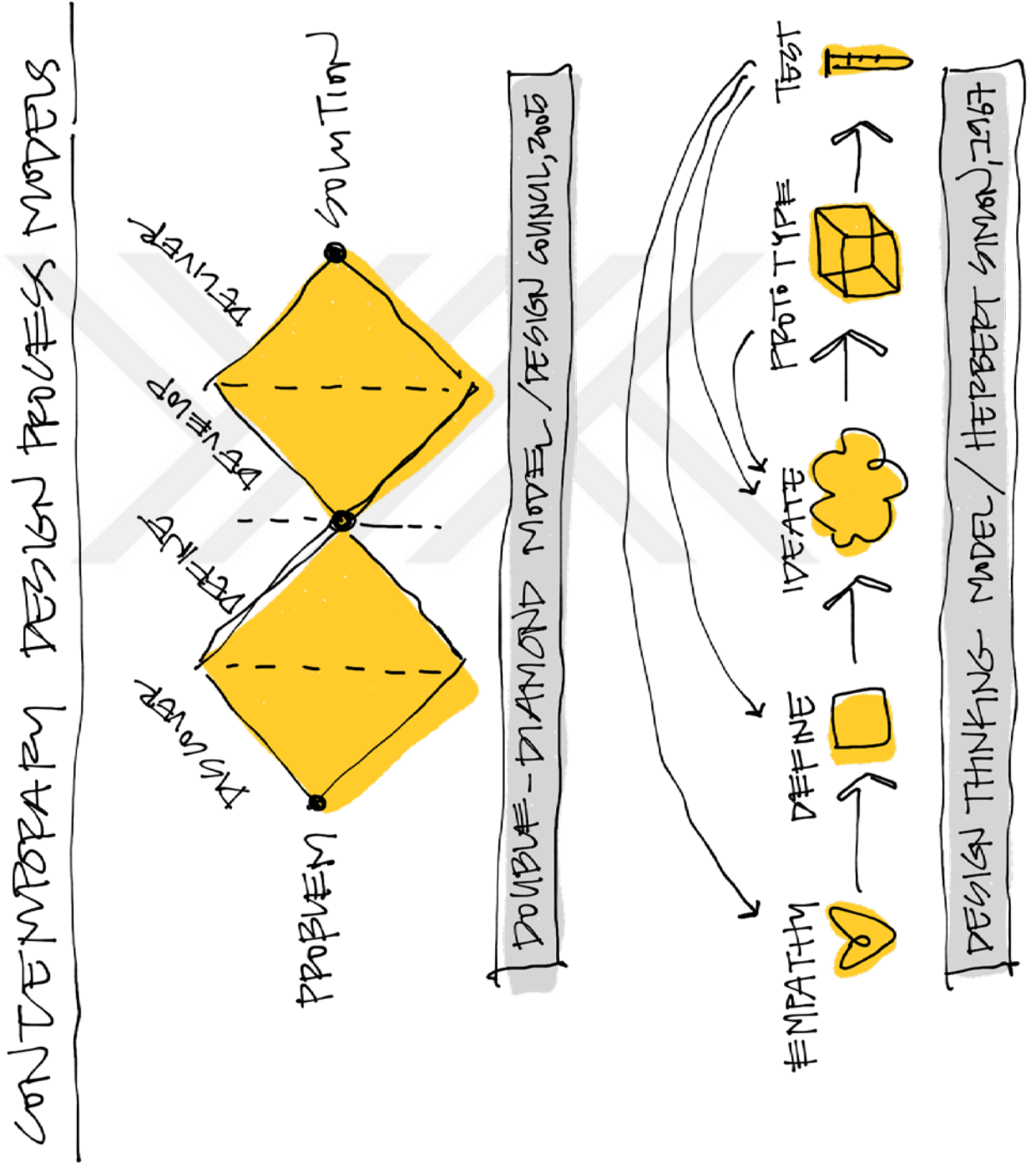


Figure 2.18 Societal negotiation of division of labor

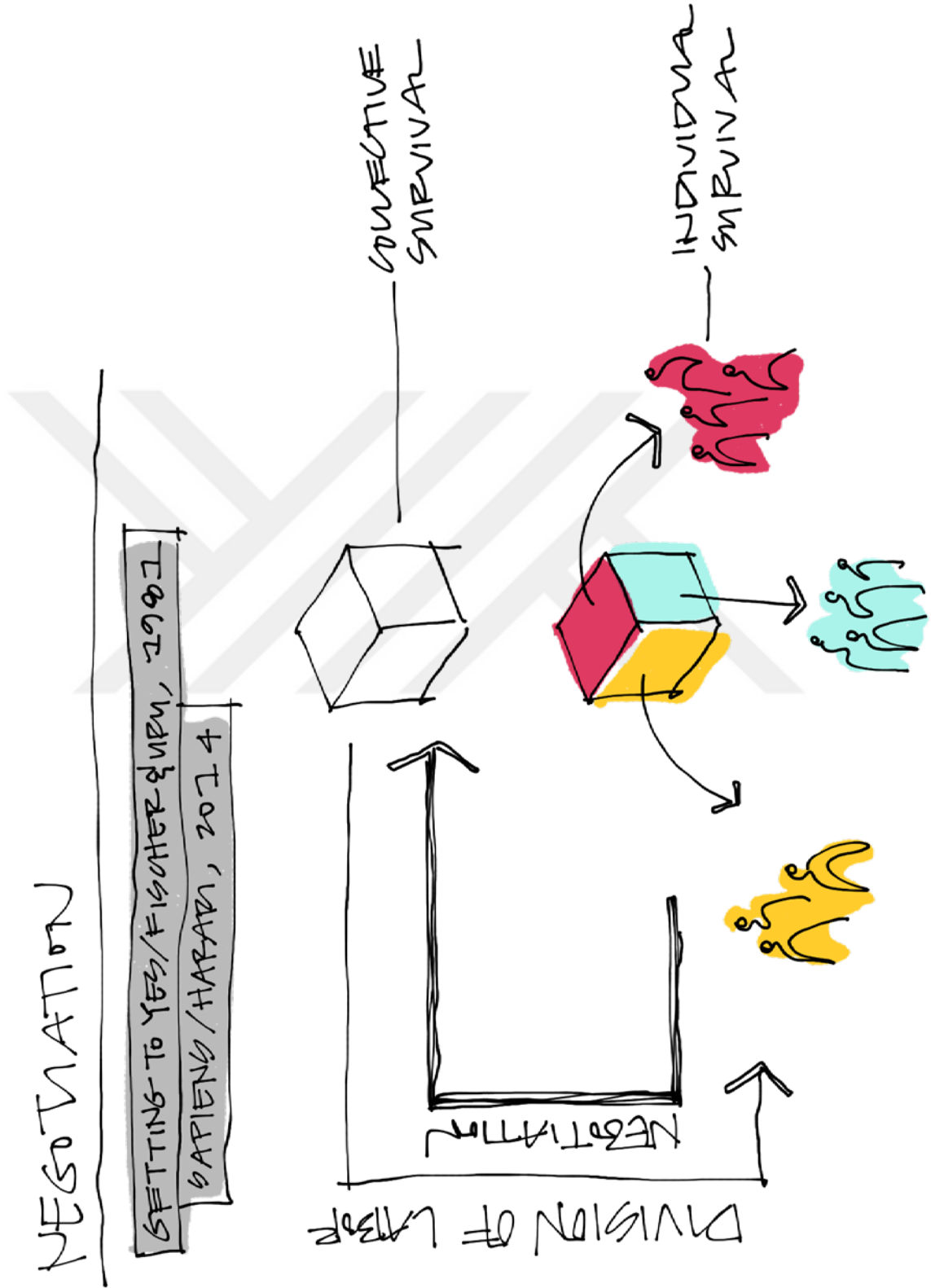
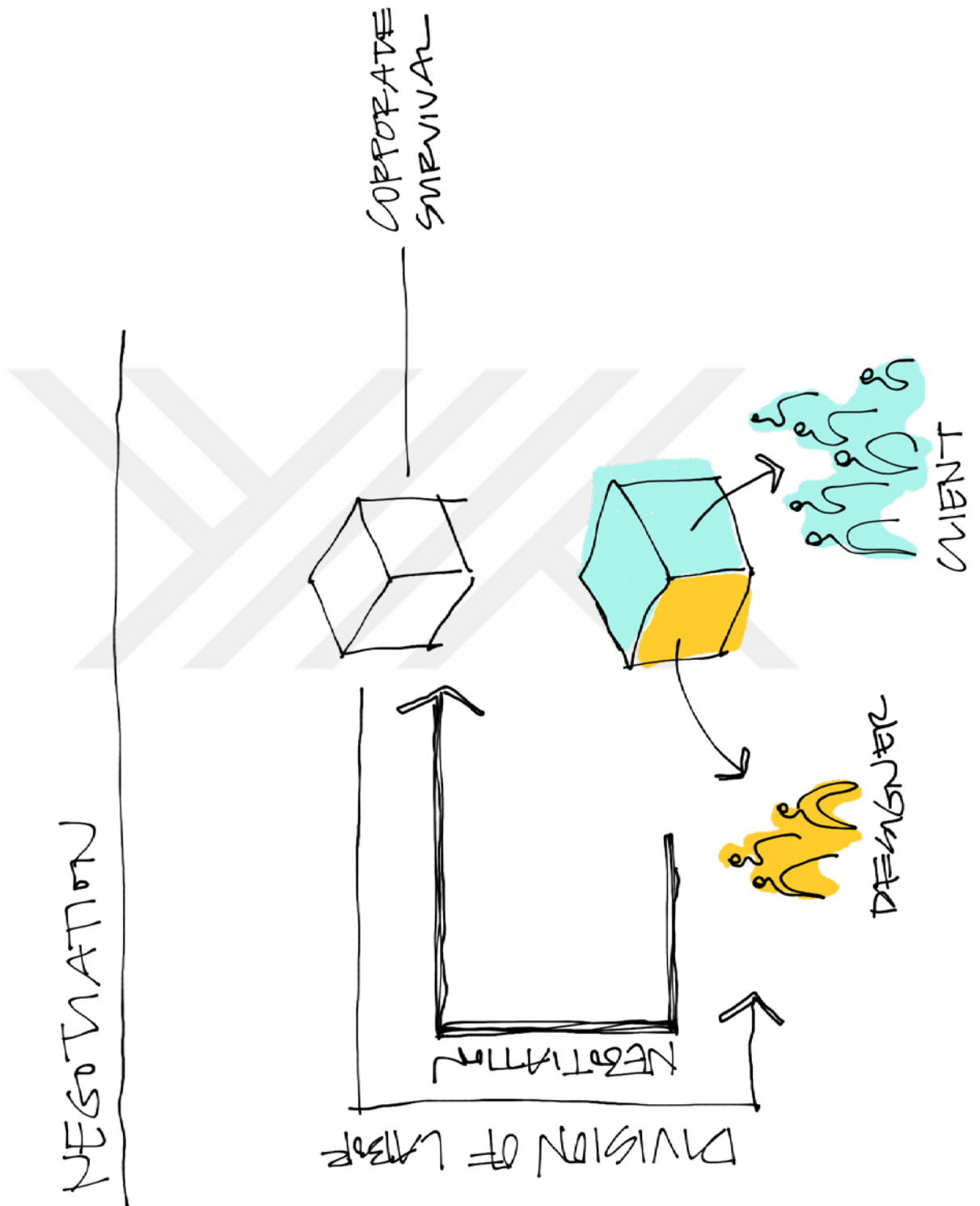


Figure 2.19 Corporate negotiation of division of labor



NEGOTIATING THE DESIGN PROCESS

ADAPTED FROM: DATES & ARMSTRONG, 1998

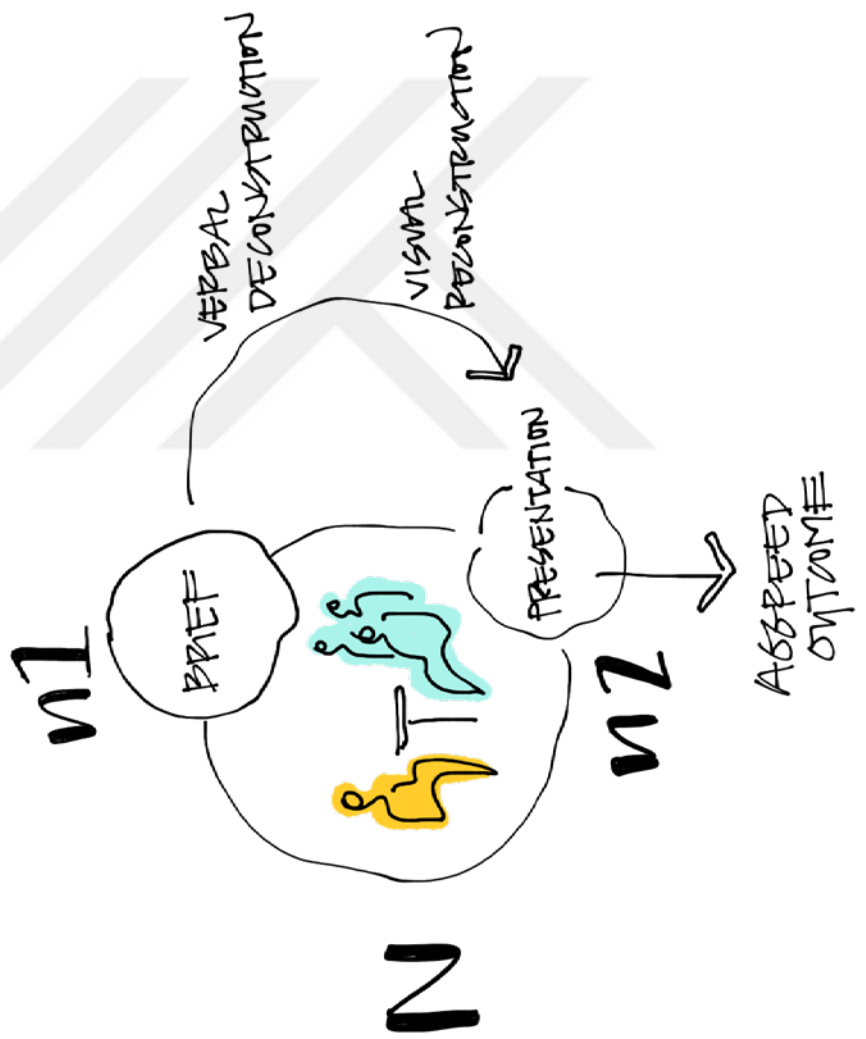


Figure 2.20 Negotiating the design process

Figure 2.21 Potential negotiation outcomes 1

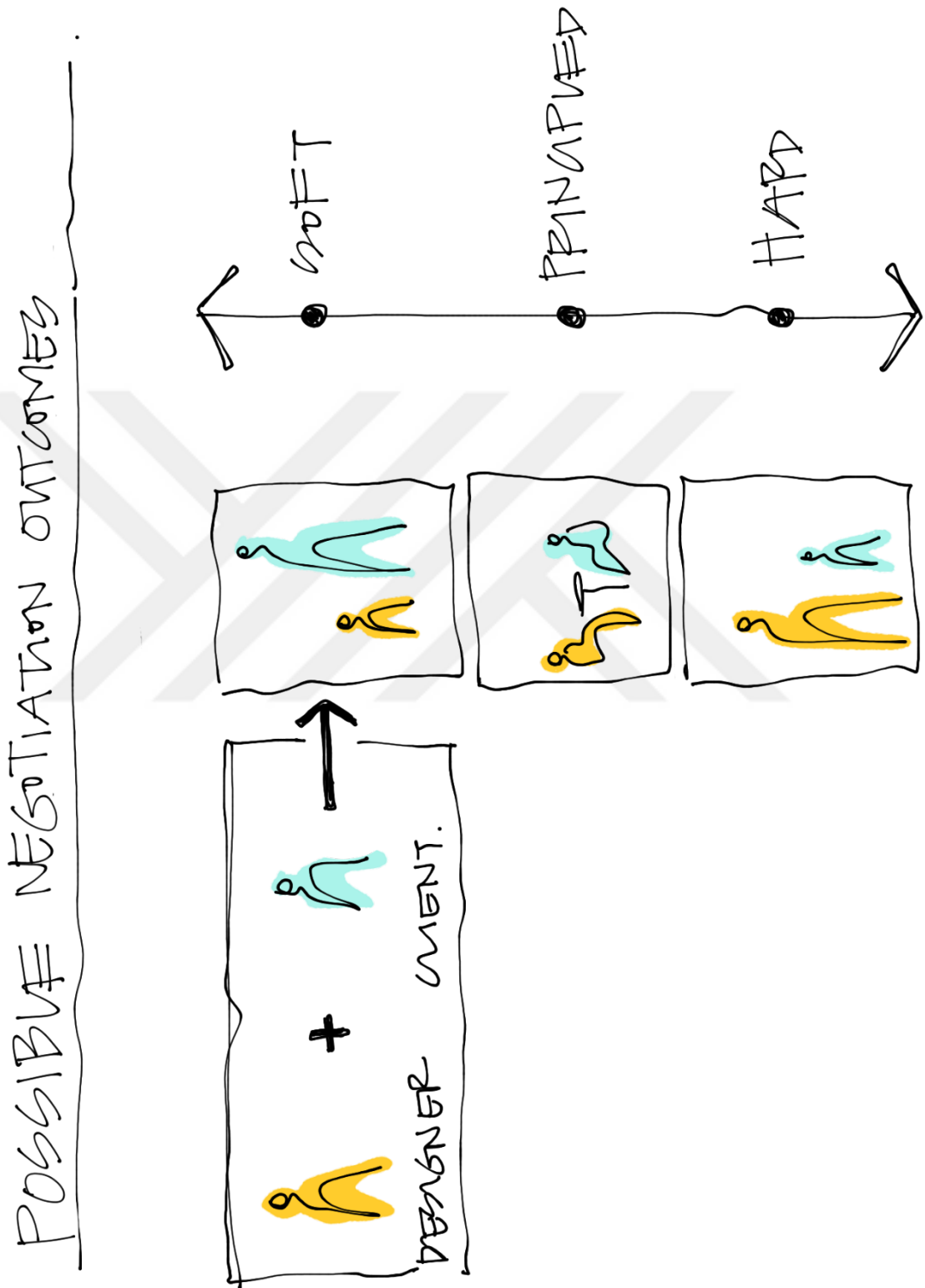


Figure 2.22 Potential negotiation outcomes 2

POSSIBLE NEGOTIATION OUTCOMES

GETTING TO YES / FISHER & URY, 1991

MOTIVATIONAL VARIETIES
IN NEGOTIATOR TYPES

- >> Perception of other party / self
- >> Attitude towards other party / self
- >> Focus of potential gain



RESULTING IN:

- Inefficiency
- Harm towards relationship
- Avoiding argument over interests

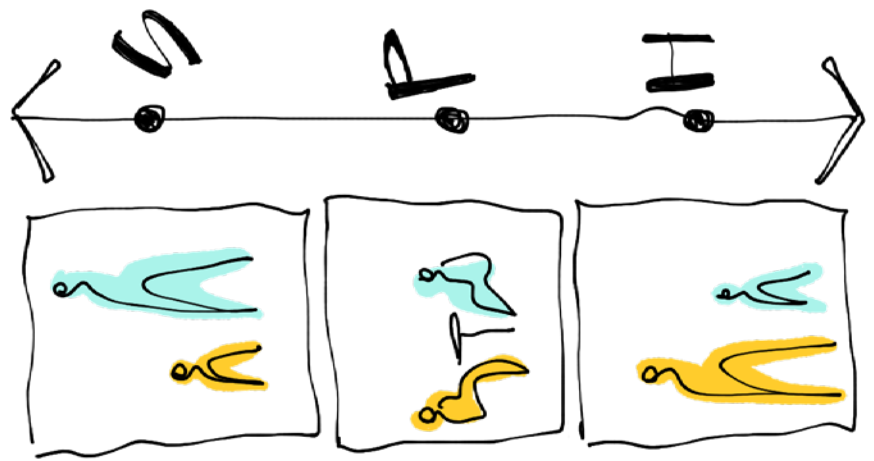
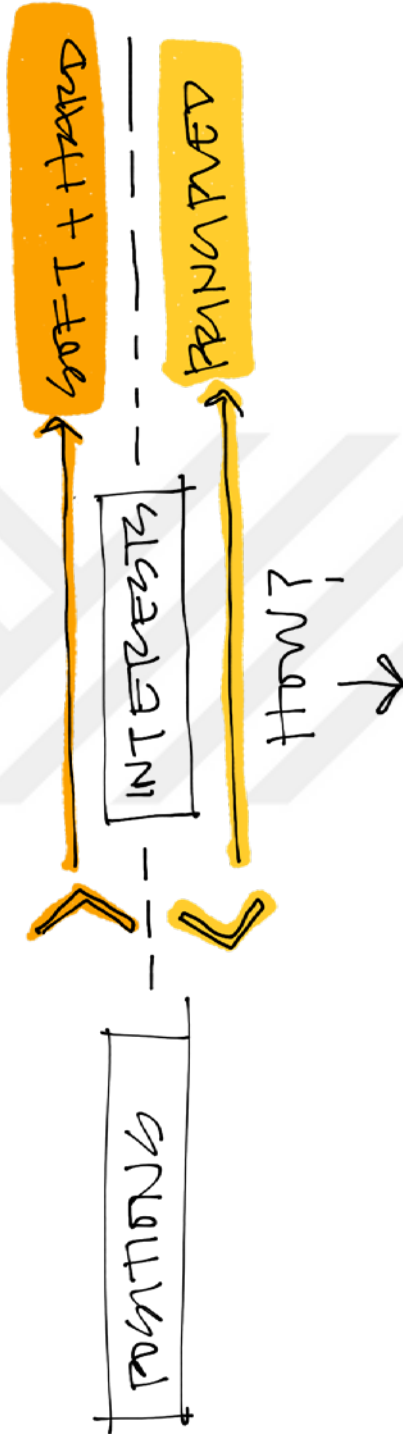


Figure 2.23 Potential negotiation outcomes 3

MEETINGS IN THE MIDDLE



- GENERATE PEOPLE FROM PROBLEMS
- FOCUS ON INTERESTS OVER POSITIONS
- INVENT OPTION FOR MUTUAL GAIN
- EVALUATE WITH OBJECTIVE CRITERIA

Figure 2.24 What is a design brief

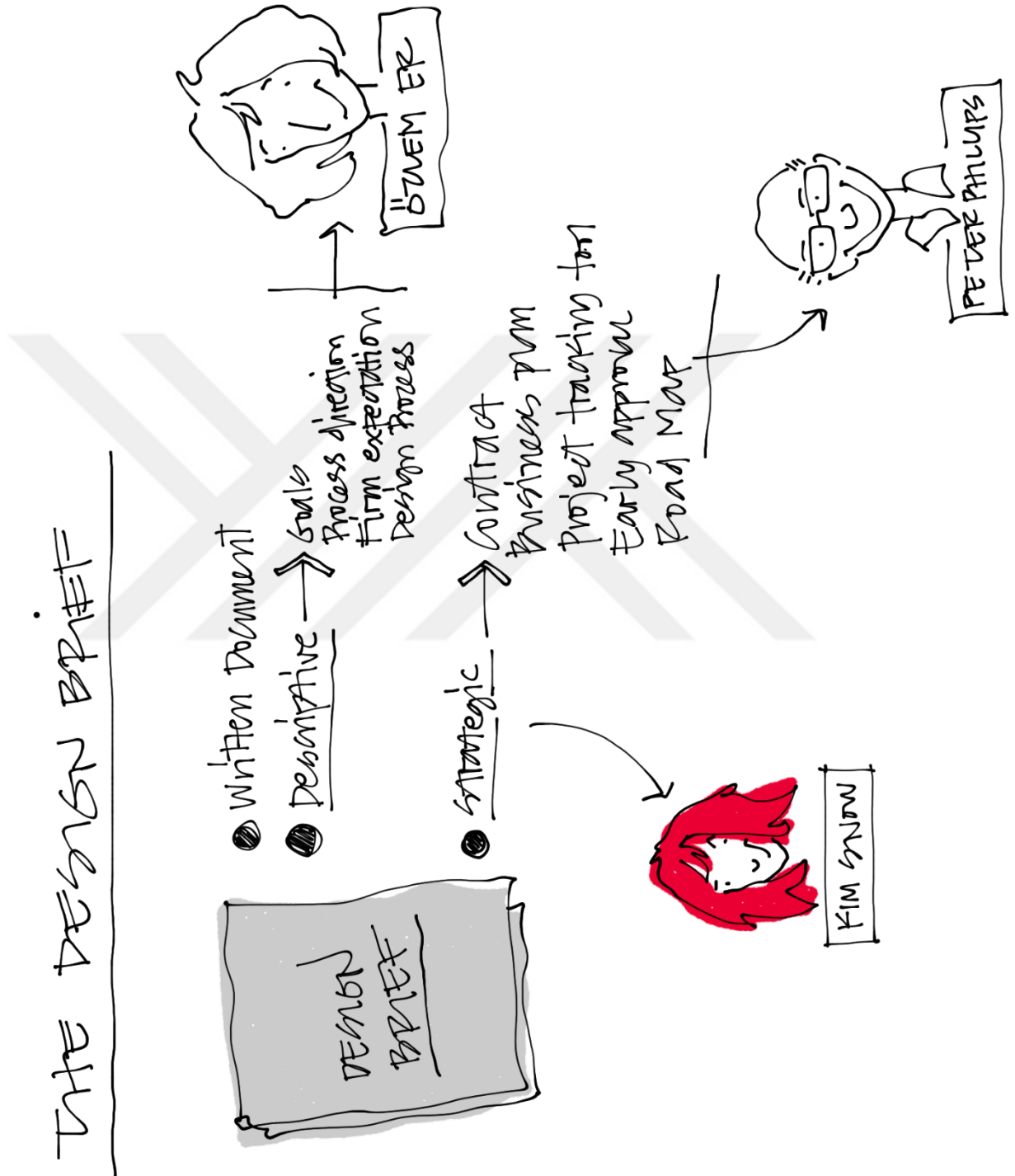


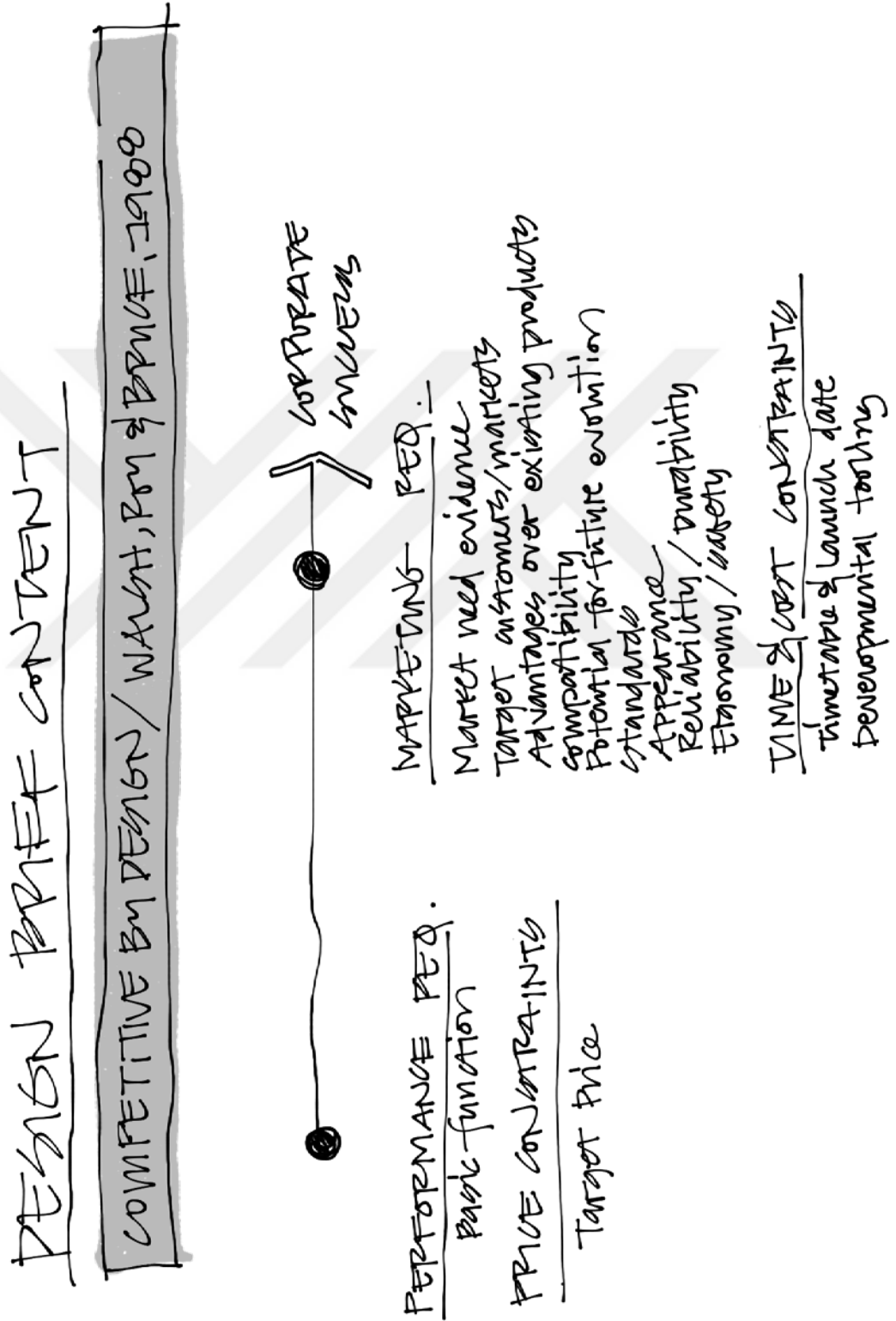
Figure 2.25 Briefing typologies

BRIEFING TYPOLOGIES

BRIEFING, REFRAMING / PATTERNDORAT, 2001

POINT OF ENTRY	PROBLEM-SPACE FORMULATION	SOLUTION-SPACE FORMULATION	LEVEL OF ITERATION	
END	—	—	LOW	→ TECHNICIAN
NEAR-END	—	PARTIAL	LOW	→ FACILITATOR
MIDDLE	PARTIAL	+	MED	→ ARTIST/EXPERT
BEGINNING	+	+	HIGH	→ COLLABORATOR

Figure 2.26 Design brief content



CHAPTER 3: METHODOLOGY AND DATA COLLECTION

3.1 General Overview of Methodology

This section will focus on the research methodology and data collection processes in three sections; aim and scope of the study, research design and limitations of study.

3.1.1 Aim and Scope of the Study

This study aims to explore the decision dynamics of stakeholders and discover patterns within the negotiation strategies of industrial designers in the design process. To be more explanatory, this research will identify the negotiated topics of a design brief, unveil the decision tendencies of the stakeholders in these topics, expose the behaviors and strategies of freelance industrial designers and explore the patterns in those within the design process. As a result, it is intended to discuss the expected patterns in terms of the factors and variables they are dependent to and introduce a context-centred strategy pattern.

The data sources to guide this study are; selected literature, research questions, observations. These sources, by nature, compose only the secondary and observational sources of knowledge and will be benefited in various steps within the iterative process of the study.

In the course of this research, the scope will be only limited to the expert, freelance industrial designers, within the design brief negotiation process. In addition, the personal negotiation strategies will be addressed through these questions below;

- Outline the areas and topics that are subject to the design brief between the freelance designer and employer.

- Explore the tendencies and dominancies of decision making in relation with the stakeholders involved during the design process,
- Find out the areas and topics shaped through the communication and negotiation skills of stakeholders,
- Investigate the tools and strategies of designers use in the areas requiring only/mostly negotiation skills,
- Uncover the hierarchy of priorities in relation with the designers' interests,
- Interrogate the reflection of hierarchy of priorities upon the designers negotiation strategies,
- Portray whether the personal negotiation strategies of freelance expert industrial designers in Turkey may lead to a meaningful pattern.

3.1.2 Research Design

Within the aim and scope of the study, the research process consists of 3 main steps; organization, pilot study and interview.

The data required to structure the pilot study and interview was obtained from the literature review, observations and research questions. The first phase of analysis variable generation was done as a basis for the pilot study.

However, when these variables were tested through pilot study and observation, two important improvement requirements have been acknowledged. Firstly, the analysis criteria derived from the literature review occurs to be not sufficient in terms of providing answers towards research questions and portraying the industrial relationships and contexts in Turkey.

Secondly, some levels of information, obtained from literature, has not been shared due to the personal characteristics of the questions. Therefore, the pilot study was used as a tool for problem definition, an opportunity for providing feedback and essential insights on second phase of variable generation and the chance to acquire the personal information indirectly.

The main part of the study was proceeded by in-depth interviews with 12 expert, freelance industrial designers. The outcomes of the interviews are self-memos and voice recordings that were dictated in order to analyze and interpret. The data

collected from the participants were later differentiated by its quantitative / qualitative nature and placed in the sample analysis document.

Lastly, the findings' ability to address the research questions were tested through comparing and contrasting with the literature review. In the light of this, conclusion of this research was written.

3.1.3 Limitations of the Study

“Interview is one of the most fundamental data collection methods in social sciences, yet the researcher should approach the limitations of the method cautiously” (Labaree, 2009).

In the data collection and analysis of the in-depth interviews, two types of challenges were expected, feasibility factors and social factors. Feasibility factors such as; access to the participants, sampling scale and how the data is reported may come across as the preliminary challenges which were approached precautiously.

The social factors are defined as the unanticipated and disconcerting events occurred prior to and during interviews (Roulston, deMarrais & Lewis, 2003). The ones that were encountered were unexpected participant behaviors, phrasing and negotiating questions, and dealing with sensitive issues. These issues were discovered in the pilot study, which provided an opportunity for improvement in order to avoid them in the main interviews.

Access to the participants and the sampling scale being restricted are integrated limitations. Some interviews could not be made due to not only the lack of designers appropriate for the sampling criteria, but also some designers' having private situations in the requested time period. Thus, the sampling scale has narrowed.

The access towards participants and the sampling scale being numerically limited, occurs as a risk towards the generalization of the data collected. However, this risk is not a barrier for the discovery of qualitative patterns. In this wise, the typological

propositions were avoided for this sample size. In further studies, the exploration of a typological proposition may be feasible through increasing the sample scale. The second issue coming across as the limitation of the study is the setting, whether face-to-face or by video calling. In this kind of data collection processes, the characteristic of the obtained data is self-reported. The self-reported data has difficulties about independent verification. Thus, in order to sustain the objectivity and increase the internal validity of the participant in data collection, the open-ended part of the questions were asked multiple times and in various perspectives. In addition, the answers given by participants have also been tested with both observations and the literature background.

Unexpected participant behaviors; may harm the focus and the interest of the researcher, requiring him/her to behave in a professional manner to surpass. Within the pilot study, the biggest distraction from the interview was the participants being late or rescheduling the meeting a number of times and being distracted from the direction of conversation that was planned to follow. Also, the interview setting to be visually and auditory distractive visually were a factor affecting the interview flow. These kind of obstacles were tried to be eluded through the checklists designed for following the completeness of data collection, which were filled during the meetings.

Another social limitation across the study was the phrasing and negotiation of the questions. According to Roulston and Lewis (2003), this issue includes various interrelated problems against retaining the interview flow focused on the aim and scope of the research. The issue was eliminated through the scientific suggestions such as; phrasing open-ended questions, providing appropriate probes for follow-up on respondents' accounts and question clarification.

The last but a very essential obstacle was dealing with sensitive issues, which is inevitable however fatal within the nature of in-depth interview method. Causing an interactional complication during the meetings, the data to be obtained from sensitive areas in the participants' personal experiences were avoided through different sources. The researcher attitude, the quality and content of the questions were discussed with a professional interviewer to be improved. Later, the important conditions to be avoided through the suggestions obtained from the literature.

3.2 Data Collection

In this section, the suitable tools and methods used will be discussed, followed by the sampling criteria and participant profiles. Thirdly, the interview process will be presented in sub-sections of pilot study and in-depth interviews. Within the sub-sections, the analysis and conversion of interview data into quantitative and qualitative themes and topics will be portrayed.

3.2.1 Tools and Methods Used

In a mixed methodological approach, in-depth interviews are one of the most efficient methods when the research requires both quantitative and qualitative data collection. In other words, the semi-structured interviews provides data for both statistical and textual analysis. Statistical data usually serves for a general understanding on the subject through close-ended questions. However, the open-ended part of the questions lead the researcher to obtain the qualitatively transferred data and subjective information by nature such as; experiences, attitudes and point of views.

Due to the structure and perspective of the research questions, the interviews will be proceeded through convergent parallel mixed method, which takes place in the contemporary methodological approaches of social sciences (Cresswell, 2014).

The procedures to be followed for this process are listed as below;

- The collection of both quantitative and qualitative data in the same meeting,
- Participant profiling and coding for the later analysis,
- Developing a quantitative database for the testing of relationships between samples,
- Categorizing the qualitative data by their themes and topics,
- Linking the categorized data to the database for each participant,
- Searching and exploring patterns between the blocks of quantitative data and qualitative perspectives,
- Testing and interpreting the research findings with the literature.

The tools of data collection that will be applied towards these procedures are;

- Self-notes: Will be benefited specifically during the development of the pilot study. The self-notes will also be used for reporting the implicit data that was not transferred verbally.
- Voice Recordings: The meetings were recorded for preventing the loss of qualitative data by being dictated after the interview.
- Dictations: Helps ease in the categorization of qualitative data and the protection of explicit information.
- Variable Checklist: The table of variables were designed in order to sustain speed and consistency for quantitative data collection process. The checklists were filled for each participant during interviews.

3.2.2 Sampling

The sampling of this research was made according to different variables such as being registered to the professional association, professional experience span as a freelance designer, having a design office in the experience span plays a role in the interviewee selection criteria. Thus, the sample group of this study consists of the expert freelance industrial designers in Turkey with minimum 8 years of experience, and having been a business owner in this experience span.

The sampling selection of the study was made in order to access to data in a more comprehensive context, resulting in the sample group consisting of only expert freelance designers. As discussed in the literature review, external design sources (as opposed to in-house) play an essential role in the variety on the negotiation topics and dynamics. These roles not only require skills to provide appropriate solutions in the practical sense (technical requirements, legal procedures and feasibility etc.) but also to satisfy the social aspects (adaptability towards the internal dialogues of the client firm, providing trust on the confidentiality of internal knowledge, comprehension of stakeholder relationships etc.). Thus, freelance designers were perceived to be an appropriate sampling selection to allow the most comprehensive perspective on the topic of the research.

Three main criteria were applied for the sample selection of the study; being registered to the professional association, having minimum of 8 years of

experience within the field and being/have being a business owner in their experience span.

The requirement of being registered to the professional association for the participants were held in order to access the business owner designers. Moreover, the association's legal and social (contract, pricing, patent etc.) guidance could be an early evaluation on the standardization of participant profiling ("Tüzük – ETMK", 2016).

The participants to have minimum 8 years of experience was carried due to the formation of personal strategies through comparison between contexts. This factor enables the participants to address to the dynamics of design negotiation in a more equipped characteristic.

Beyond that, the ownership of a business in the professional experience span is on account of the direct involvement of the designer in the legal procedures. For the rest, the elaborate attempt on the participant selection in the scale of client firms, sectors and the scale of distribution networks was made for the variation in the sample group.

Other than that, some internal and external sources of design were excluded in the sampling with the concern of distorting the personal values / interests. The internal design sources, in-house designers and R&Ds, and the external design sources, suppliers and customers, governments and universities were left out of the sample group with the concern of the effects of the internal dialogues of the organizations on the personal negotiation strategies of the designers. These probable effects of the internal dialogues were viewed dubious for risking the consistency of the research findings (Von Hippel, 1988).

Later in the study, a pilot study was made in consistency with the sampling criteria. Two participants were interviewed in order to obtain feedback towards improving the interview plan and process.

In the in-depth interview, 10 expert freelance industrial designers registered to Industrial Designers' Society of Turkey were interviewed with the participant profiles below;

3.2.3 Interview

The in-depth interviews were designed through three types of information; research questions, literature background and the pilot study feedback mechanisms. The obtained knowledge and insights were used in a way to be able to collect coherent data towards the research questions.

In order to sustain the objectivity in data collection, the interview design was first tested through pilot study. The pilot study consists of the literature knowledge and the research questions. However, the interview flow was required to be revised through the feedback mechanisms obtained from the pilot study. Thus, the interview flow was designed to examine the design process dynamics and flow, followed with exploring the personal experiences and perspectives of the freelance designers.

The data collection was designed for providing both qualitative and quantitative data in relation with the research questions. Thus, for objectivity and practicality in analysis phase, the interview consists of two main parts. In the first part, the questions aim to identify objective situations and processes through close-ended and multiple-choice questions. This method ease the grouping and pattern finding within the participant experiences and strategies during data analysis.

However, the usage of qualitative data collection methods only are not sufficient to generate an understanding about the experiences and perspectives.

Therefore, the second part of the interview aims to collect qualitative data through open-ended questions, which will also be tested with follow-up questions for data consistency.

Table 3.1 Sample Profiles

P. No	Sex	P. 1	Female	P. 3	Male
	Age Group		50-54		45-49
	Years of Experience		40		22
	City		İstanbul		İzmir
	Education		PhD		Ms.
	Scale of Firms Worked		L N G		L N G
	Size of Firm		S M L S M L S M L		S M L S M L S M L
	Product Distribution Scale		L N G		L N G
	Sector		Packaging, Glassware		Street Furniture, Furniture, Engineering
	Usage of Contract		N Y		N Y
	Format of Contract		O F		O F
	Usage of Written Design Brief		N Y		N Y
	Format of Brief		O F		O F
P. No	Sex	P. 2	Male	P. 4	Male
	Age Group		35-39		30-34
	Years of Experience		15		8
	City		İstanbul		İzmir
	Education		PhD		Ms.
	Scale of Firms Worked		L N G		L N G
	Size of Firm		S M L S M L S M L		S M L S M L S M L
	Product Distribution Scale		L N G		L N G
	Sector		Packaging		Street Furniture, Furniture, Packaging
	Usage of Contract		N Y		N Y
	Format of Contract		O F		O F
	Usage of Written Design Brief		N Y		N Y
	Format of Brief		O F		O F

Table 3.1 (continued)

P. 5	Male	P. 7	Male	P. 9	Male
	40-44		35-39		30-34
	16-23		16-23		8_15
	İstanbul - İzmir		İstanbul		İstanbul
	Ms.		Ba		Ms.
	L N G		L N G		L N G
	S M L S M L S M L		S M L S M L S M L		S M L S M L S M L
	L N G		L N G		L N G
	Digital and Electronic Devices, Home Appliances		UX Design		Electrical Appliances, Toy Design
	N Y		N Y		N Y
	O F		O F		O F
	N Y		N Y		N Y
	O F		O F		O F
P. 6	Female	P. 8	Male	P. 10	Female
	25-29		35-39		30-34
	8_15		8_15		8_15
	İzmir		İstanbul		İstanbul
	Ms.		PhD		Ba
	L N G		L N G		L N G
	S M L S M L S M L		S M L S M L S M L		S M L S M L S M L
	L N G		L N G		L N G
	Innovation Management, Design Consultancy		Bathroom, furniture, sanitary ware / Lighting / Aerospace, aircraft / yacht, marine vessels		Street Furniture, Furniture, Interior Design
	N Y		N Y		N Y
	O F		O F		O F
	N Y		N Y		N Y
	O F		O F		O F

3.2.3.1 Pilot Study

The main intention of the pilot study is primarily to test the efficiency of the interview flow in terms of how well they respond to the research questions. The pilot study was done with two participants with the application of the sampling criteria and data collection tools in order to provide the most objective results.

The pilot study has three feedback mechanisms for later improvement in the main interviews. These mechanisms are; the ability of the interview questions to touch upon the research questions, the consistency between the data collected and the literature review and the two-leveled feedback sessions.

The ability of the interview questions to touch on the research questions does not only depend on the clarity and direct quality of the questions. Likewise, the interview setting and questions to provide a trusting environment for the participant to be open and comfortable about sensitive issues is an important factor affecting the efficiency of data collection.

The testing of the data collected through literature review and the research questions will first contribute to the structure of the study. The comprehensiveness on the background of the topic primarily provided required terminology and phases. The design brief topics and contents were categorized according to themes and transformed into a checklist. The topics mentioned by participants were reported within the content themes and topics, later the non-checked topics of the list were redirected to the participants. The data that was not able to be collected in the first turn of the questions were carefully identified and redirected were consolidated through the sessions.

Lastly, two-staged feedback sessions were made with the participants involved in the pilot study. The participants were not only selected through the appropriateness to the sampling criteria of the study but also their academic experience were approached as a priority for the potential benefits they would provide.

The first stage of the sessions were held without informing the participant with the aim and details of the study. They were questioned about different important

aspects of the interviews like timing, interview process or quality of the questions to be reported for later use.

The second stage of the sessions were started by informing the participants on the research questions, aim and scope of the study in detail. The aim was for the participants to have a deeper understanding on the specific research, intended to be followed by directing the study with their professional experiences and how the interview can be improved in relation with the research questions in an academic manner.

The interview and the analysis variables were revised and improved through these feedback mechanisms. In the following section, the question categorization and the updated flow of the interviews will be explained.

3.2.3.2 In-depth Interview

The interview questions were categorized in two main data types; quantitative and qualitative. For improving the scientific consistency of the grouping, formal or scientific sources were used. The data groups will also play a role as the data interview analysis variables, thus they will be explained in this section. In the analysis, the various modules of information will be used as variables for crosschecking and searching for patterns. The crosschecking of these modules can be compared in three ways; quantitative to quantitative, quantitative to qualitative and qualitative to qualitative. Later, the crosschecking and interpretation process will be explained and discussed in Chapter 4.

The quantitative data groups consist of five sections holding similar themes of information in each as; personal information, work experience, professional experience, negotiator typology and designer's mode of briefing. Personal information theme holds six areas of information as sex, age, city, education, academic title and design awards. These topics are the primary background information that will be initially used for sample profiling.

Second interview analysis variable module is the work experience including the topics of work characteristic (academic or professional), years served in each work type, type of employment (for the participant's scale and quality of professional

experience). This data module is also going to be primarily used for basic sample profiling with the personal information module.

Third variable module is about the participant's professional work experience including topics of sector, scale of firms worked (local, national or global), amongst the number of employees in the firm and the firm's product distribution scale. Later, the usage and the ownership of the format of contract and written design brief will be reported. This module may play a role in identifying the attitudes of the firms towards design brief and designers as experts. This pattern may lead to the impulse of the variation in designers' strategies.

Fourth interview analysis variable module is the negotiator typology and their effects on the design process negotiation, by Getting to YES, discussed in detail in the literature review. This theme includes three types of negotiator attitudes as; soft, hard and principled negotiator. In the analysis, the data obtained from this module will be discussed in relation with the literature deeply.

The last module in the quantitative interview analysis variables is the modes of briefing, generated by Paton and Dorst (2011), which will be benefited specifically in relation with the quantitative to qualitative crosschecking in the analysis. The main criteria of determining designer's mode of briefing are; the point of entry in the project, involvement in problem space formulation, involvement in solution space formulation and the level of iteration.

Table 3.2 Quantitative Interview Analysis Variables - Module 1

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	İzmir	İstanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

Table 3.3 Quantitative Interview Analysis Variables - Module 2

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
<i>(no. of workers)</i>	≤ 9	10_49	49_249	250 ≥

Table 3.4 Quantitative Interview Analysis Variables - Module 3

PROFESSIONAL WORK EXPERIENCE												
Sector Worked Most	Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Structures and Systems	Building Materials, Construction Components,	Furniture and Homeware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances	
Scale of Firms Worked	Local				National				Global			
Number of Employees	≤9	10_49	49_249	249+	≤9	10_49	49_249	249+	≤9	10_49	49_249	249+
Product Distribution Scale	Local	National	Global									
Usage of Project Contract	Not used	Used										
		Own Contract Format	Firm's Contract Format									
Usage of Written Design Brief	Not used	Used										
		Own Brief Format	Firm's Brief Format									

Table 3.5 Quantitative Interview Analysis Variables - Module 4

DESIGN BRIEF CHARACTERISTICS							
Preliminary Meetings	Price Proposal	Introduction	Other				
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before					
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference				

Table 3.6 Quantitative Interview Analysis Variables - Module 5

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

Table 3.7 Quantitative Interview Analysis Variables - Module 6

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

Table 3.8 Quantitative Interview Analysis Variables - Module 7

DESIGN BRIEF CONTENT	
Performance requirements	Basic function
Price constraints	Target price
	Evidence of market or need
	Target customers/market(s)
	Advantages over competing products
	Compatibility with existing products
	Potential for future evolution
	Relevant standards and legislation
	Guidelines on appearance/image/style
	Reliability/durability requirements
Marketing requirements	Ergonomic/safety requirements
Time and cost constraints	Timetable and launch date
	Development tooling and manufacturing costs
Alternative constraints	Corporate identity
	Production infra-structure
	Stakeholder networks and relationships
	Efficiency variables

Figure 3.1 Methodology and data collection flow chart

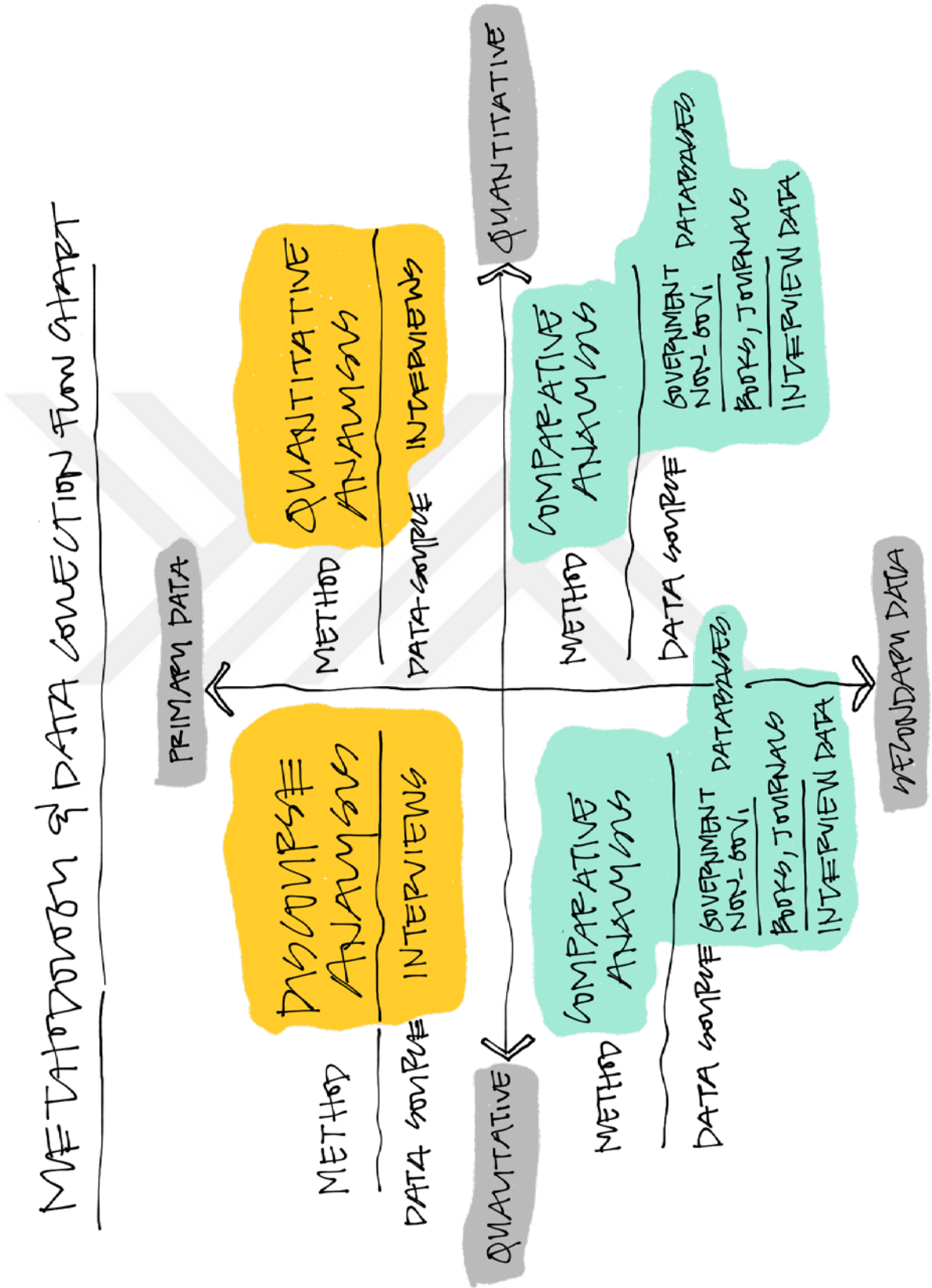


Figure 3.2 Sampling and Limitations of study

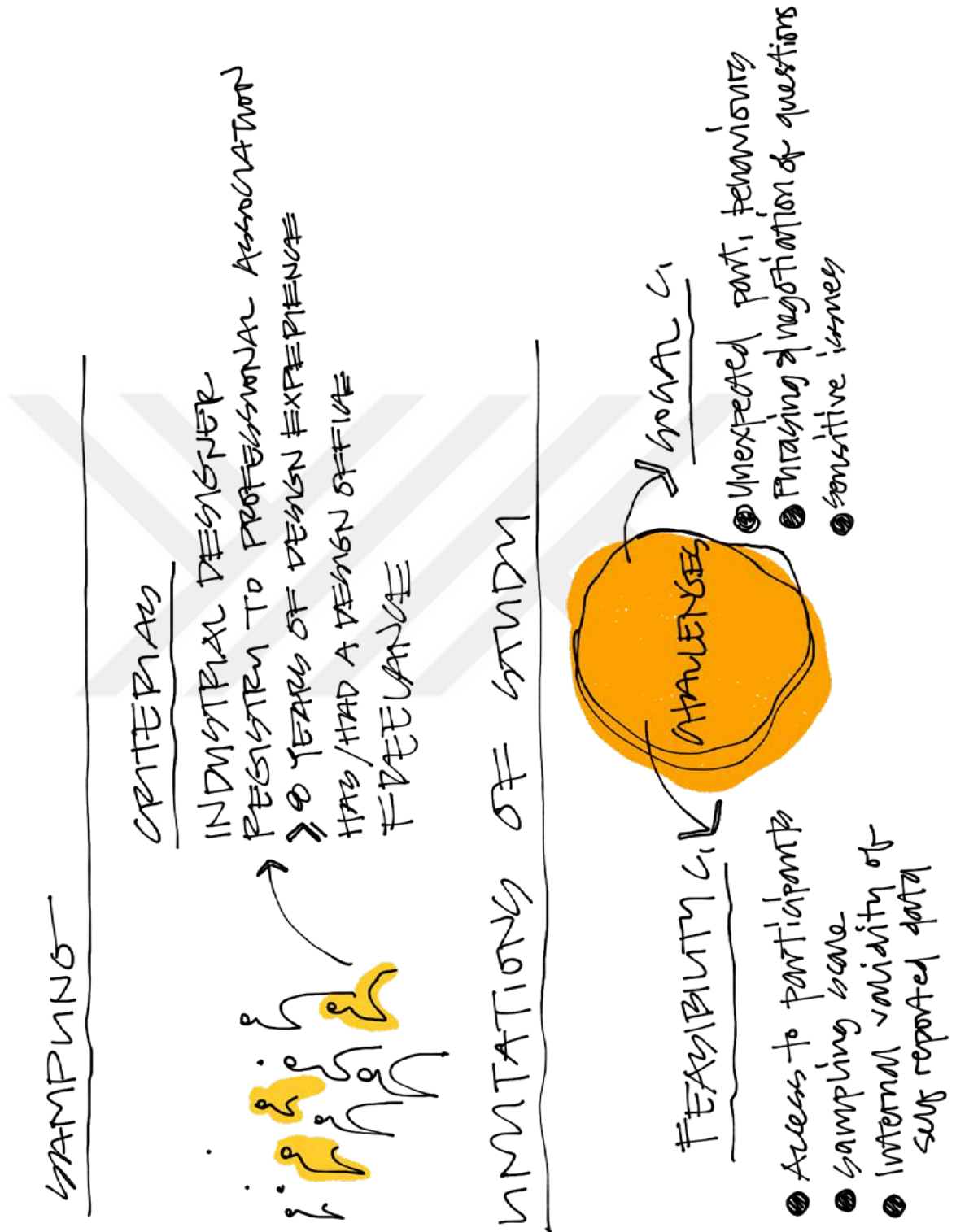


Figure 3.3 Data collection process

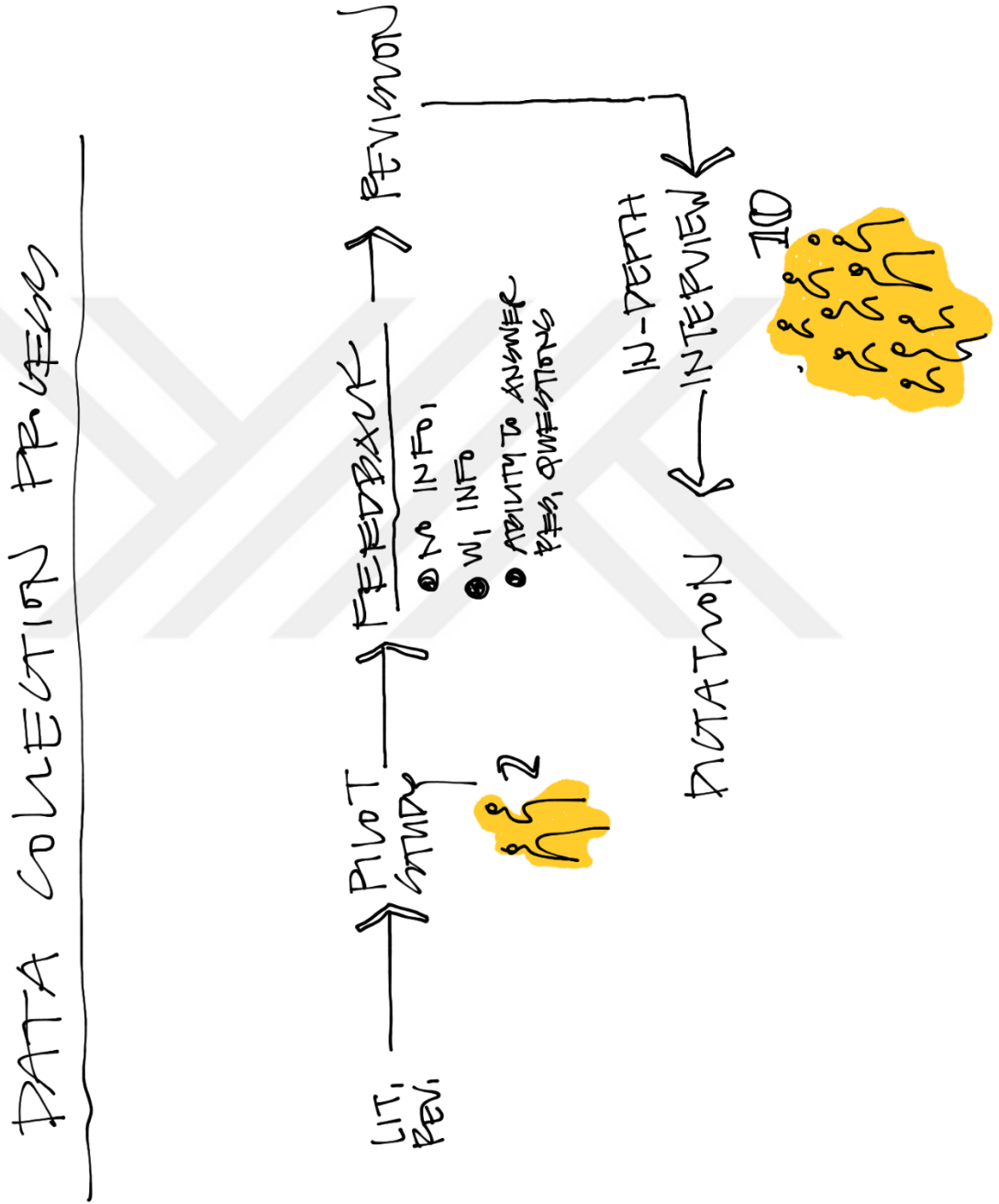
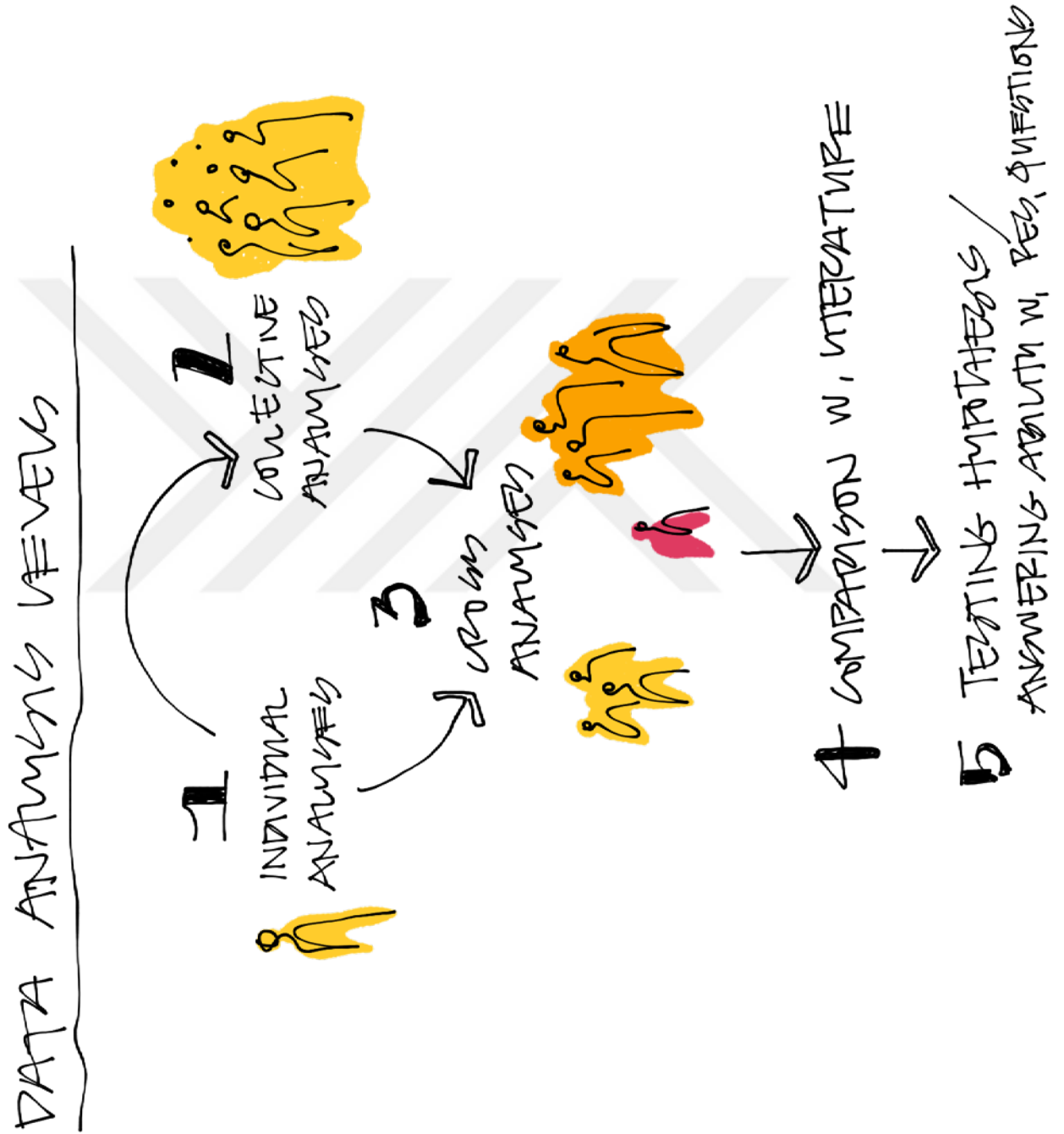


Figure 3.4 Data analysis levels



CHAPTER 4: ANALYSIS AND FINDINGS

In this chapter, interviews with the participants will be primarily analyzed, followed by the quantitative and qualitative data to be evaluated within itself. In the second stage of the analysis, the negotiation attitudes and strategies of designers' will be focused in order to find interrelated patterns in between. In the third and last phase, the research findings will be compared and interpreted through their ability to address the literature and research questions.

4.1 System Adaptation Strategies

The data processed above aims to generate an understanding on personal and original contexts as well as demonstrating the individual / professional differences that have an active role in shaping the negotiation strategies. However, it does not provide a comprehensive understanding of an attitude or tendency to be explained only through differences. An important factor in expanding this understanding also requires questioning common patterns between samples. Thus, this time, the collective processing of the data will focus on commonalities.

4.1.1 Negotiator Typologies

The overall interview data have been used for scaling the negotiator typologies among; soft, hard and principled negotiation. Three people reflect a principled attitude, while 7 of 10 reflect a soft negotiator attitude. There has been none participants reflecting a hard negotiator attitude.

The comparison between the behavioral and perceptual attitudes of literature and Turkish freelance designer attitudes varied not only in the negotiator typologies, but also the various motivations behind the participants falling into the literature suggestion.

Designers working with; small-middle/ local-national scale clients with soft negotiation approaches; usually form a friendly/informal strategy towards the client varying in their individual tactics and tools. According to Participant 3, 4, 5, 7, 8 and 9, transforming the designer-client communication from formal to informal leads to client trust and the creative freedom provided to the designer.

These participants form different individual relationships with each stakeholder representatives. He observes and identifies the potential decision-making dynamics of each stakeholder, resulting in providing an appropriate communication solution for the agreement of terms and conditions he prefers.

After structuring each relationship on a different dynamic, the level of informal relationship is expected to strengthen the client trust. Therefore, level of client trust leads to the freedom given to the designers' ability to solve problems. Participant 3 exemplified his attitude as such;

"In the first meeting, they look at me and question who this man is? When they witness I am a problem solver not only in the design process, but also in the client's life, they call me Mister. Lastly, when I terminate the design process and it leads to corporate success, they call me big brother." (Participant 3)

Another strategy for the formation of client trust proceeds with the participant's involvement and guidance in clients' social lives. The participants presenting a soft negotiation within the design process enable this trust through indirect means as well as direct ones.

"When I put part of my effort in the social aspect of the design relationship with the client, such as taking the client to dinner or keeping up with his/her private life and issues, it leads to an indirect trust derived from 'good friend is a good business partner'." (Participant 8)

The designers' role varies due to the requirement of the unique dynamic of each relationship. Participant 3, 5, 7 and 9 have claimed their role within the design process as not only as a designer, but also a legal consultant, a psychologist and financial advisor.

“The qualities that provide me an active role within the design sector is my verbal and influencer skills. I do not see a problem in sharing what I know in different areas life. As an example; when the client have children, I advise him/her in how to behave with the children, through my personal experience. This has benefits in different levels; firstly, a child will be raised in a more welfare context. Secondly, I provide value to the client not only business wise, but also psychological wise. Thirdly, the client’s perception of me transforms into a trustworthy and wise collaborator. When he applies my advices, they change some aspects and solve some issues for good. As an outcome of this trust, I do not need to force him to make a project contract or a written design brief. Moreover, this increases my freedom as a designer within the overall design process.” (Participant 3)

4.1.2 Mode of Briefing

The interview data have been analyzed through the modes of briefing of designers as mentioned in the 2.2 Negotiating a Successful Design Brief section. Shortly, it was derived from a research made on the involvement of graphic designers within the design briefing and reframing process, by Paton and Dorset. (2011)

The study simply suggests that, the professionalism level of the client is related with locating the designer within the briefing and reframing phase. The designer involvement increases through his/her point of entry to the project, designer’s involvement in problem-space and solution-space formulation and the level of iteration within the stakeholder communication.

The professionalism of the client attitude is usually associated with the firm scale and product distribution scale of the client firm. The typological roles attributed to the designer by Paton and Dorst is a scale starting from *Technician*, followed with *Facilitator*, *Expert/Artist*, ending with the *Collaborator* role as the other extremity of the scale, in relation with the professionalism of the client firm.

However, it was found that, the expert freelance industrial designers in Turkey are located in opposition to what the literature suggests. The need of designer knowledge in both business and designerly aspects of the given situation is in inverse ratio with the professionalism and scale of the client firm. The designer’s verbal and analytic skills are more requested as the client scale and management standards decrease.

Table 4.1 Modes of briefing (source: Paton, Dorst, 2011)

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

The point of entry in the project as beginning of planning was given by 7 of the designers, the point of mid-planning was given by 2 of the designers and the involvement in the near end of planning of the project was provided as 1 out of 10. The distribution of such data in relation to the product distribution scale was; 74% of the designers working with clients of local-national product distribution scale, whereas 27% working with global.

9 designers out of 10 claimed yes to partial involvement in problem space formulation, while only 1 designer (Participant 2) working with global firms with standard design processes claimed his involvement as non-existent. In relation with this data, the same 1/10 quantification applies to the designer involvement in solution-space formulation and level of iteration within the design brief.

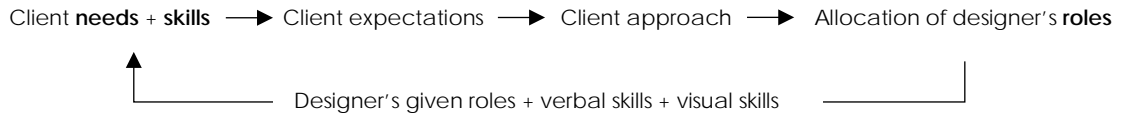
4.1.3 Roles of Designer within the Design Process

The involvement of designer is highly related to the need of the client for the characteristics of design service. The client's need for a new product / service is transformed through the firm's capabilities in designing and manufacturing the design outcome. What is *preferred / cannot be done* through in-house design sources leads to the expectation towards the outsourced design source. The client's expectations from the designer shapes how client approaches the design project and the designer. Thus, the designer is attributed with designerly / organizational roles. The general division of roles are set firstly in the briefing phase.

However, "these roles are flexible, according to the changing needs of each phase and issue within the design process". (Participant 1) These changeable roles are

inevitably dependent on both the verbal and visual skills the designer already has / is given.

Figure 4.1 Cycle of allocation of designer's roles



The designer role and need for his/her consultancy for the non-designerly aspects are only at the level of technician to facilitator within the scale of briefing mode when a project is made with a global, big-scale client with global product distribution scale.

“The design brief meetings are usually moderated by the client representative in a very standard way. They have a project contract format, a written design brief format and an unchangeable problem definition. The problem is defined through a detailed and precise process of research made by marketing and design department. They provide me with their detailed marketing tools and strategies, target-markets and customers, market requirements, trends etc. Thus, I am given the final and standard documents to begin the design process to provide design alternatives and an outcome to the client.” (Participant 2)

Whereas, the local-national small-middle scale clients, require consultancy for not only the design solution, but also as the coordinator, manager, researcher and a strategist. Participant 6 explained her approach as below;

“The client requests to work with me with a failed past business experience and they do not know how to continue. Therefore, they ask me questions as; what the problem is, what should be the strategies, how can they improve the production and distribution. Therefore, I help them define the problem all over again, so that we can generate alternative solutions. This is a long and effort-taking back and forth communication where I provide them non-designerly materials before the concept generation.” (Participant 6)

As mentioned in this section, part of the tactics of soft negotiators are parallel to the indirect roles the designer has within the design process. Again, how the

designers approach the local-national small-middle scale clients is dependent on the social skills of the designer as well as the creative skills. Independent from the client and distribution scale, 9 out of 10 participants acknowledge the importance of social skills. However, participant 3, 5, 7 and 9 (which are also soft negotiators) have specifically claimed that their social skills are inhibitors of efficient design processes. Thus, a parallelity has been found between their social skills and intangible roles derived from these social skills. Shortly, the friendly approach of soft designers lead to the intangible and unspoken roles such as; a friend, a legal consultant, a psychologist and financial advisor.

4.1.4 Project Contract

The project contract works as a mechanism of double-sided legal protection. There are various dynamics in the making / disclaiming the project contract, shaped by both the designer's and client's approach and request. The contract dynamics and outcomes will be interpreted below.

Among 10 participants, 4 does not use a project contract, 6 does. Out of 6 participants that make contract, 4 designers use their own contract format, whereas 1 uses firm's contract format and 1 uses both his and the client's format.

Participant 3, 5, 7 and 8 do not use a project contract, presenting two different types of reasoning behind. Participant 3 and 5 are designers working with local-national small-middle scale clients with usually local, but also national product distribution scale that perceive project contracts as redundant and inefficacious.

The first reason behind this perception is about the flexibility of the design process, which makes it hard to set a clear definition.

“The problem with making a project contract is, the contract is a document supposed to define each step to be accomplished through the design process. However, when speaking about what is to be made with my clients, with the exception of them to be German, the design request and the outcome is never consistent. Therefore, the timetable, the design problem, the manufacturing method etc. is almost always flexible, which makes it impossible to write on a contract.” (Participant 3)

The second reason causing this view on the redundancy and the inefficiency of the project contract is the lack of power of legal protection towards the designer's rights.

"To be honest, I refuse to sign a document that originally aims to legally protect me, but in reality never does. In Turkey, the legal procedures are always extremely time-consuming and effort taking. It's not worth to insist on making a contract that will possibly protect me in 7 years for a small amount of money." (Participant 5)

The last reason of not demanding a project contract by Participant 3 and 5 is that, the lack of demand for design innovation and uniqueness.

"Since there are no efficiently working legal mechanisms in Turkey to protect the rights of the designer, the innovation that I will bring throughout a design process will not be defended in case of plagiarism nor valued enough." (Participant 5)

Even though they do not require / request a project contract, these participants have generated strategies and tactics for the protection of their interests in case of conflict in the future. Participant 3 has exemplified how he avoids the loss of a future conflict as such;

"Each aspect of the design process is changeable, which leads me to have no rigid perception of how the design process should proceed, or how the product should look or function. The only unchangeable aspect of any project that I collaborate with is the financial aspect. I ask them what is the budget for the project and how much of it will I be earning. After this is agreed, I send the financial terms and a brief explanation of the design process to them as a confirmation e-mail. If they reply for any change, then the terms are renegotiated. If they don't, then I have a confirmation tool of protecting myself for the future." (Participant 3)

In addition, not only Participant 3, 5, 7 and 8 (designers not using project contracts), but also some participants that use contract have all presented problematic situations in the inefficiency of it. Although all the interviewees consist of designers who have proved their designer skills within the sector through different means, still, the context of Turkey requires additional, in fact, social and informal skills in opposition to literature and Western design practices in order to sustain in business. Moreover, all designers except Participant 2 have accepted this dynamic as a system requirement as a precondition of their sectoral survival.

Participant 7 and 8 have claimed that they do request and specifically insist on using contract, whereas the client declines the making of it. These participants view the roots of the problem as a trust issue towards the designer.

“The client do not usually view the project contract as a mechanism of mutual protection of interests. I always explain how a legal procedure can protect them in case of a conflict, however they always view this as a potential deceive.”
(Participant 7)

Another finding of this research on project contract is that, even though the literature suggests the making of a project contract for mutual protection of interests, the motivation of making it opposes to the literature.

Out of 10 participants, Participant 1, 2, 4, 6, 9 and 10 do make a project contract. They have diverse strategies and tactics with common opinions and views of the client independent from the firm and product distribution scale. The two types of behaviors in related issue is highly related with the power relationships between the designer and the client party.

The first type of approach in making a project contract is dependent on the designers' the sectoral recognition, in relation to their position in the sectoral competition between. The behavioral commonality found between Participant 1, 2, 4, 6 and 9 is that they represent themselves as the most suitable person to collaborate for such project. Followed with this, they obtain the power of having a project contract as an obligatory component for starting the design process. They claim to work with the client types that demand a confidentiality agreement as their precondition for working with outsource design sources. Thus, in return, they have the right and power to demand a legal procedure.

Participant 1, 2 and 9 has the common strategy of using the confidentiality agreement as a project contract for mutual benefit. They transform the terms of the confidentiality agreement for their allowance of non-commercial usage of the design outcome. They use legal consultancy not only acknowledging their position and rights, but also for transforming the confidentiality agreement to mutual protection. Participant 1 have provided details of what is attached to the agreement.

“When a project is launched, I oblige the firm to remark my credit as a designer in any kind of marketing or distribution context. In return, they oblige me to remark their credit in where I will promote the product I designed. For example; I have to use their name when applying for a design contest, publishing my online portfolio or design fairs.” (Participant 1)

Participant 10 is a freelance expert designer that has numerous global and national design awards. Still, she expresses her hassle in her struggle and individual strategy of convincing the client to make a project contract.

“The clients I usually work with view a project contract as a potential future threat towards themselves. In addition, they do not want to set the design process clearly for unexpected requirements, generally financial, throughout the design process such as the revision fees and delay in the payment. For this reason, I nest the written design brief with the project contract, to be signed and used as a legal contract. This strategy shifts the perceived responsibility of legal contract, also enables mutual legal protection in case of an irresolvable conflict.” (Participant 10)

4.1.5 Sustaining the Social Contract

Within the literature review, the concept of social contracts have been discussed. The resources people can provide differ, thus, they need negotiation to generate a value exchange system between what is going to be provided from parties. There is no certainty in human-made exchange claims to proceed as agreed or not. However, the verbal/contract that is made works as the promise for the exchange to be made as specified.

Moreover, legal procedures and mechanisms in Turkey for the protection of interests are viewed as inefficient and not working as discussed in the previous topic. Although the applications and consequences of such procedures are not used widely by the participants, the legal aspect of design is handled as a consultancy subject, or even as a *social bribe* (mentioned by Participant 3, 5, 8) Therefore both the social and legal mechanisms will be approached under the topic of social contract.

In design processes, the briefing phase is the first context of a social contract to be handled, claims of what is wanted and how it can be provided are negotiated, the timetables are set with some detail, the monetary exchange is planned. More importantly, as discussed in the literature, design brief is a strategic and organizational tool that is directly / indirectly used and referred through the overall design process.

In terms of sustaining the social contract, the findings were grouped into two; through legal mechanisms and through social mechanisms. The designers applying / using legal mechanisms in order to not only sustain their interests, but also transforming the trust and decision-making aspect of the stakeholder relationship have generated diverse strategies and tactics for different issues they encounter with. Part of the interviewees use such mechanisms in the benefit of providing a legal consultancy, whereas the others use it as a power source of making the client acknowledge the consequences of breaking the social contract.

Participant 1, 4, 5, 7 and 8 have claimed that referring the existing legal procedures to the client enables them to be perceived as a protector of mutual interest. This mechanism is used by the participants when the client requests a design that already exists in the sector.

“The client usually seeks for commercial success through requesting an already designed and succeeded within the sector. They visit international fairs, yet, they kindly ask me to copy the ones that are the most profitable.” (Participant 1)

Although 5 out of 10 participants have generated strategies in such issue, 8 out of 10 participants have claimed this frequent and common request for plagiarism. There has not been a pattern found in their client characteristics, nor designer background. Therefore, this lack of vision for commercial success is recognized as a common issue.

The strategies participants have generated for this issue is to play the role of a legal advisor. They aim to eliminate client decisions / requests on designer-related issues through referring to the legal consequences and commercial risks of what is requested. The main reason behind this strategy is to clear the risk of being recognized as an unethical designer within the sector. Innovation is key for the

expert industrial designers in Turkey. They refuse to put effort and time into a design process that will not be used as a future reference.

“When the client comes to me with such nonsense, possibly legally risky request, I advise them alternative ways of achieving commercial success through design ideas. This leads the client trust me by perceiving me as a guardian of double-sided interest. Eventually, the design process is reshaped and adapted through my advices.” (Participant 7)

Another tactic generated for the strategy of creating doubt and awareness on legal issues and risks is claimed by Participant 4.

“I find the client requests to be risky sometimes. However, I do not have the direct say when it comes to critical decision making. This is why I try to make the client feel responsible of deciding through knowing the legal responsibilities and consequences. Indirect tactics are usually more useful when it comes to negotiation with the client” (Participant 4)

It must be emphasized that, the participants going through such tactics are independent from making the project contract. These tactics are the outcome of the power dynamics of design negotiation. The designers generate precautions of resolving potential conflict through their strategies and tactics that require high social skills. Still, in case of a conflict, the designers' last resort is the project contract, if made.

Participant 2, 4 and 9 has the strategy of only using the potential threat of legal consequences when the conflict is inevitable. Participant 2 views this issue as a mutual agreement that is based upon consistency of parties.

“In the past, of course there have been some firms that we sued. However, this is not about conflict, if there is a negotiation to be agreed upon, each party should behave principled. The same applies for my design office. We act principled, acknowledging our designerly and legal responsibilities and potential consequences.” (Participant 2)

Participant 9 has a similar attitude towards conflicts. If other party breaks the social contract, legal procedures are used as a back-up plan.

“Our design office relies upon mutual trust and the standard operation of each step of the design process. We negotiate terms and conditions, so that we can plan ahead. If the operation of the design process is problematic, especially in the financial sense, our work plan as an office is delayed and sometimes suspended. Therefore, we use the legal procedures as a tool for sustaining our business with minimum damage.” (Participant 9)

According to the participants, the sustainability of the social contract of stakeholders within the design process is also highly related and dependent on its social aspect as well as legal aspect. The social mechanisms that were found in this study has been divided into two; the client’s trust towards the design source and the designer’s trust towards the client firm.

It has been found that all 10 participants have mentioned their individual strategies and tactics towards mutual trust. They have generated strategies not only for trusting the client, but also providing trust towards the client in terms of sustaining the social contract. In fact, they view the trust provided to the client firm as a source of creating design and decision-making freedom through the overall design process and relations.

In terms of enabling the client trust, Participant 4, 5, 6, 7 and 8 has a similar strategy and approach which vary in the tactics of achieving. Their strategy of trusting the client is provided in the early steps of the design relationship. They all have claimed that outsourced design sources are usually facing a big issue of the value attributed to design and how difficult it is to be rewarded by the client firms with the lack of designerly vision. Thus, they have all generated strategies for evaluating the trustworthiness of a client through the elimination of risky client firms.

Participant 4, 5, 6, 7 and 8 all request references from the client. Beyond that, Participant 6, 7 and 8 follow up a detailed double-check procedure for these references on the important qualities of client firms they prefer working with. Participant 6 double-checks the client’s vision, production infrastructure and sectoral potential with the reference firms and design offices provided. Meanwhile, Participant 7 double-checks the trustworthiness of the client through their past attitudes on payment and design perspectives. Lastly, the most detailed double-check procedure is provided by Participant 8, which inspects the double-check

process on the client attitudes on payment, organizational philosophy, corporate vision, loyalty towards contract and design perspective.

However, P1 has an opposing view of such early elimination of the client alternatives of working with. Moreover, she obtains this trust towards the client through a highly detailed witnessing process.

“You never know who has a bigger commercial success potential or who will be the most trustworthy stakeholder. I have always approached a design-requesting firm as chance of them being very successful actors of a design process. Sometimes a big-scale global firm with high commercial success requests to work with you, and sometimes the opposite. In my professional life, I have encountered a small-scale national firm to have the higher ranks in export, and vice versa. The only way you can evaluate who to work with more objectively is to visit and witness the organization. Interestingly, because the other designers approach oppositely, I gain the trust of the client as well. They feel important, the relationship gets more direct and efficient and the chance of keeping this business relationship ongoing in the long term becomes much higher.” (Participant 1)

4.1.6 Decision-making Power

Enabling the client to trust the freelance designer is highly required in such business relationship. It not only provides ease in the relationship, but also is a strategic mean of obtaining freedom in the design process. All participants have claimed the need of generating related social and recognition strategies for resolving this issue, varying in the tactics of operation. Moreover, they all were asked whether they use advertisements in order to promote their work, however none of 10 participants do / did.

Participant 1, 2, 3, 6, 8 and 9 have provided their strategies on how the client can trust the designer through improving their sectoral recognition based on their featured skills and how they satisfy the market need of the sector they are involved with.

Participant 1 is a designer working in glassware sector, known to be a highly mechanical and know-how requiring area. The success of designers within the field is obtained through performing the engineering aspect of the design process.

Hence, she improves her social recognition through production and material know-how within the sector. She adds that, the adaptability in creating innovation within the existing production infrastructure enables the efficiency in the use of resources, satisfying an important concern of the client firms.

“In the past, I was requested to do a glass package design that was challenging for the existing production infra-structure of the client firm. In addition, it would be extremely costly for outsourcing the manufacturing. I asked them to first allow me to play with the molding machine, later to design the product. Eventually, I have transformed the existing production technology into a more flexible one that would allow a wide range of products to be manufactured with. It was very cost, time and labor-efficient that, the client have been working only with me since 22 years, which also made me known for this problem solving reputation within the sector.”
(Participant 1)

Similarly, participant 3 and 8 claim to be known within the sector through their problem-solving reputation. They both focus on discovering the root problem to be solved in a bigger variety of ways and prefer to work with challenging projects.

Differently, participant 2, 6 and 9 have generated indirect strategies of enabling the client trust and freedom given to the designer. They also choose to acquire such values through their networking skills. Participant 2, as also involved with the academic field, operated his strategy through activity in design conferences and design contest juries. He claims that his academic skills have an indirect but effective impact on his sectoral recognition.

Participant 6 gives innovation and design consultancy, which she claims is more challenging to obtain trust from client in providing service (which the effects will be in long-term) instead of a tangible product.

“How the client can trust me is through trying. I provide free service trials, meetings and workshops. They first know me as a designer, through time; they understand that my services are useful and necessary for their commercial success.”
(Participant 6)

The last participant using such indirect strategies is Participant 9. He claims that the standardization of the design process, the design outcome and the

presentation style has the biggest effect on the client relationship efficiency that is mostly based on trust.

“The standardization of each aspect of the design service I provide shifts the clients’ perspective on trusting the outsourced design source. Even they cannot differentiate which designer has created the outcome among all designers in the office. This focus on the standardization of design enables the client to directly give the freedom of applying our own ideas, and indirectly improves the view on our work ethic.” (Participant 9)

Outsourcing design is viewed as a risky act for clients. Participant 4, 5 and 9 also have claimed that the trust provided to the individual designer is not only a unique issue for the actors involved, but also a bigger issue on trusting the outsourced design service. For this purpose, these participants have specified their strategy on obtaining trust and freedom from the client to be achieved through generating an understanding on the beneficial use of outsourcing.

Participant 4, 5 and 9 have similar tactics for related strategy. They provide a comparison of in-house vs. outsource design consultancy service in order to define roles of parties in the beginning. This is followed by their individual beneficial position within their related sector for client persuasion.

Unlike these common approaches, Participant 10 acquires her design freedom through client trust in a more indirect process. She presents the designerly decisions and tendencies as the client’s responsibility in order to avoid future conflict within the decision-making activities. For this, she emphasizes the strategical and commercial advantages of the decision alternatives generated by her as if they were the client’s tendency.

Moreover, Participant 10, similar to Participant 8, shifts the client’s decisions after designing the concepts. They prefer to transform the client’s original decisions that are not preferred by them, through emphasizing the disadvantages of the client’s requested alternative after it is designed and visual to the client’s eye. It is claimed to be more time-efficient in the long term, also helpful for the avoidance of future conflict.

4.1.7 Hierarchy of Interests

Within a design negotiation, as discussed in the literature review, the interest of each party differentiates and discussed in the formation of the design brief. However, the interviewees have all claimed similar interests with common hierarchy. The tendency of such ranking is as such; monetary (regular or project-based income), recognitional (prestige, network, competition) and archival (portfolio).

Yet, they differ in their strategies and preferences in terms of obtaining / improving these interests. The findings of this study have been categorized into two main parts in this topic; temporal and network related.

4.1.7.1 Hierarchy of Interests / *Temporal*

The temporal interests are preferred to be obtained / improved through two different types of approach. While part of the designers prefer short-term actions, the others choose long-term tactics for this purpose.

Participant 1, 3, 4, 5, 7 and 8 have generated short-term tactics for the sustainability of the satisfaction of their interests. Short-term interests have been found to be monetary. They all have a parallel payment style, block payment. Block payment works for project-based payments where the designers are provided partial payments in both the beginning and the end of the design process. The percentages of these block payments may vary according to the type of project, the potential revisions or the client typology. In the unexpected, additional and extended phases of the design process, another block payment is held.

Another parallelity found in these participants in term of their short-term way of sustaining the interests is that, they have a higher tendency rate in the disclaimer of design qualities. Participant 3, 4, 5 and 7 have claimed that their short-term goals, if monetary, is more essential for them in that period of time, they do not insist on applying their design ideas and alternatives. Since the expectation from short-term interests are to be monetary, the designers do not put extra effort in making a product work for the benefit of their recognitional and archival interests.

Instead, they provide the design outcome the client requests, even if it's not a preferable one.

Oppositely, long-term interests are found to be more related with the recognitional and archival interests of the designers. Participant 2, 6, 9 and 10 have claimed to put this group of interests and values higher in the hierarchy of interests. The first commonality found in these participants are the payment style. Contrarily to the other group of designers, they prefer periodic payment from the client. They measure the budget they request through the number of days the project to require designer's work, divided by the number of days the project is agreed to be terminated.

Another tendency found in these designers are related with the revision fees. While the first group of designers request additional payment for the revisions, Participant 2, 6, 9 and 10 have mentioned that they provide free revisions. It is claimed to be caused by the focus of the designer-client relationship to be transformed into a long-term one. Thus, the exceptional design work can be the cost of a greater and long-term cause.

Lastly, unlike the other designers, these four participants disclaim from their monetary interests in order to protect their recognitional and archival interests. Participant 10 have explained her perspective as below;

"My priority have always been to generate innovative design solutions. Also, there is a small number of firms that allow and request innovation for their competitive advantage. In order to keep working with such firms and acquire my interests, sometimes I have to give up from the amount of income I will be getting."
(Participant 10)

4.1.7.2 Hierarchy of Interests / Network-related

The network-related interests are chosen to be acquired / improved through two types of strategies. Firstly, they are the strategies generated for improving the existing relationships in a deeper level, which will be discussed as *vertical strength*. The participants located in this approach have strategies with the focus of sustaining their existing business relationships instead of increasing the quantity

of projects and business relations to be formed. Using network-related strategies for increasing the number clients through forming new relationships will be discussed as *horizontal expansion*.

All 10 participants have generated strategies for vertical strengthening of existing business network relationships. Derived from the analysis, it was found that 8 designers out of 10 prefer to work with the past client, caused by the efficiency in terms of stakeholder communication within the design process. Moreover, 2 participants do not have a specific choice of working with past clients. They claim to be open to both existing clients and new ones. None of the interviewees had their focus only on working with new clients.

Designers prefer to vertically strengthen their existing relationships for multiple reasons. Firstly, it is an opportunity to have regular income for freelance designers / design offices, which is the monetary interest. Secondly, they have claimed that long-term, vertically strong relationships provide the designers freedom, derived from the trust structured throughout time. Indirectly, it is a way for them to satisfy their archival interests.

“The reason I work more efficiently with my existing clients is that, when the resistance of the client party disappears, the processes operate in a faster and healthier manner.” (Participant 3)

Additionally, Participant 3, 4, 5, 6 and 7 have also emphasized the importance of forming a mutual language platform with the client. Having a common terminology and language enables the decision and discussion processes faster.

“Being able to differentiate what is said and what is meant is the fundamental role of an industrial designer. However, this is a challenging process, requiring to know each other. When the parties get over this phase, it makes a big difference. Now there is no confusions and no time, money and labor wasted caused by such confusions.” (Participant 7)

Not only this, but also generating a common terminology with the client is a referring process that was discussed in Chapter 2. It is the conversion of intangible data into tangible, preventing the loss of strategic information that will be given by the client.

“The conversion process of the language is a very essential aspect of social relationships. Before you are a designer, you must learn how to understand the other’s needs. You can obtain a lot of data from the client’s gestures, mimics or the tone of their voice.” (Participant 5)

Another reason of the acquiring of such strategic data more efficiently is about the designer’s use of time. Participant 7 have explained this aspect as below;

“A freelance designer earns as much as he works. We earn our income in proportion to the resources we use. This is why the confusions in design communication must be minimized, leading to the more efficient use of our resources.” (Participant 7)

However, the designer strategies are changeable due to period of time and the requirements of the context. Participant 1 and 10 prefers both past firms and new firms to work with. They claim two important factors for this choice. As stated in *Sustaining the Social Contract* topic by Participant 1, being open to both new and past firms to work with brings new opportunities that are not expected. The second reason behind this preference is that when encountered with challenging projects, it enhances not only the recognitional interests of the designer, but also the archival interests.

“The firms that I chose to work with are usually requesting innovative design solutions for specific marketing reasons. So, after the project is done, they need that marketing strategy after some time. This is why I also want to work with new firms. Also these kind of projects lead to new client opportunities.” (Participant 10)

4.1.8 Design Brief – Design Outcome Consistency

In previous topics, almost all participants have mentioned the issue of inconsistency of the design brief and design outcome. In addition, it was found that they have generated strategic behaviors in order to get around this issue through the acceptance of an organic design process leading to efficiency. The participant strategies have varied in terms of perspective in this challenging aspect of design in two ways; approaching and applying the design brief as a *process* and as an *organizational tool*.

Participant 1, 3, 7, 8 and 10 have approached the design brief as a process which is required to put extra effort in terms of differentiating what subjects and topics need to be viewed as changeable or unchangeable. While developing the design brief, they question these topics for a clear differentiation in relation with the context and the abilities of the client. While the topics that were labeled as unchangeable, they develop a rigid attitude. Whereas for changeable topics, they generate a flexible / organic attitude.

“There will never be a consistency with what is wanted and what is provided. Therefore, I have to approach the unchangeable topics, which are in fact my interests for the project, in a firm attitude so that in the end of the project what I wanted and what I was provided will be consistent.” (Participant 3)

The participants do overlap in the strategic level and they differ in the tactical level in terms of the hierarchy of what needs to be unchangeable.

Participant 1 and 3 pursue a rigid attitude on the unchanging aspects of the design process that are the feasibility and technical factors. While Participant 1 structures such factors on balance, material efficiency, health standards, molding duration in a highly detailed manner, Participant 3 structures them on the function and material.

Unlike above, Participant 3, 7 and 8 pursue a rigid attitude towards the financial and legal aspects of the design that is requested. Participant 3 prefers to keep the overall project budget and his share in it. Whereas Participant 7 keeps the psychological and legal obligations; semiological principles and processes, packaging and printing standards, logistic standards unchangeable. Lastly, Participant 8 views the financial management factors such as; additional design service budget and overall budget unchangeable.

Third type of perspective is on the development of a rigid attitude towards the organizational factors of the design process. Participant 10 puts extra effort in the problem-space formulation during the development of the design brief. She claims that her recognition within the sector also derives from her high skill in defining the root problem of a project request, followed with providing the most suitable design

solution towards it. Differently, Participant 7 chooses to postpone the pricing after the initial agreement on the organizational factors are negotiated. The unchangeable factors for him are the problem definition, scope of the project and the timetable.

“I never agree on a project until the workload of the project is defined and negotiated. Usually the client does not know how much time will be required for the research, concept generation, development, prototyping or even revisions. I try to have the understanding through early briefing sessions, so that I will be able to protect my time and effort beforehand.” (Participant 7)

The complementary part of this evaluation of unchangeable topics of the design brief / design process is the definition of the changeable topics, which will be handled in a flexible manner.

Participant 1, 3, 7 and 10 have a parallel attitude in the strategic level. They do not expect the visual or morphological aspects of the design outcome to be clearly set and defined early. Participant 1, 3 and 7 presents a dynamic attitude towards the visual and identity-related topics as the changeable aspects. Since they both work in a highly technical sectors, *glassware, design engineering and interface design*, the problem to be solved more importantly are the production and morphological aspects of the design outcome.

Unlike, Participant 10 presents a flexible attitude towards the visual and functional topics as changeable aspects. As mentioned above, her main concern is to define a clear design problem. Thus, she prefers to have the tangible aspects of the design outcome as a secondary concern.

Lastly, different from Participant 1, 3, 7 and 10, Participant 8 have generated a dynamic attitude towards the organizational factors. Time-management and visual identity factors are perceived as changeable; therefore, he keeps these aspects as not a primary concern. He designs custom yachts, a sector which is highly defined and shaped by not only the legal standards, but also the client's preference.

From all this, it can be inferred that the freelance, expert industrial designers in Turkey have various types of process dynamics. It is a double-variable scale,

based on the cost and process variables being fixed or flexible. While some designers have cost-fixed and process-fixed or flexible operations, the others perform a cost-flexible combined with process-fixed or flexible operations. The qualities of cost and process variables depend on the ranking of the interest of the designer. While the monetary interests are higher in the ranking of interests, participants have approached the cost variable as fixed. Whereas other designers having a higher ranking of designerly freedom-related interests among others, they tend to fix the process operation as fixed.

Table 4.2 Cost-process modes

Cost	Process
Fixed	Flexible
Fixed	Fixed
Flexible	Flexible
Flexible	Fixed

4.1.9 Client Persuasion Tools

The designer strategies require short-term tactical planning in order to achieve what is aimed. In addition, these short-term tactics are only able to be performed through tools, not necessarily all tangible, specifically in the case of client persuasion. The research data on client persuasion tools have been grouped into 5 categories as; social, scholar, referential, legal and demonstrative.

The social tools are claimed by the research participants to be the most essential and effective set of tools. They not only provide the designer an ease within the bargaining of the design process, but also, enables the long-term sustainability of the designer-client relationship through freedom and trust towards the designer.

The social tools provided by the interviewees are; friendship, indirect contribution towards other's life and additional work. Participant 3, 4, 5, 6, 7 and 8 have claimed to be using a friendly attitude as a tool. This attitude is specifically used when the client side is the most powerful in bargaining. Participant 4 have explained this as;

“In case of a client with strong bargaining power, in order to protect my interests, I use my friendliness. In Turkish cases, when the competition for a specific client is high, the friendship will usually help you win.” (Participant 4)

It not only works within the bargaining, it also perform as a strong but invisible element for the long-term sustainability of related business relationship. Participant 3, 4, 5, 7 and 8 have observed that, when working with especially new clients, the ones that become long-term are usually the ones they have the most friendly communication with.

Another tool the designers have generated to persuade the client is the indirect contribution they make, similar to the use of friendly attitude. Again, Participant 3, 4, 5, 6, 7 and 8 have claimed that the indirect benefit made into the clients life will work in designer's benefit for sectoral sustainability. The tools for this purpose are the roles designers will act. For some,

Additional work, free revisions, unlimited alternatives of design, service trials. Participant 4, 6, 7 and 8 tend to provide such additional work have claimed that these tools are beneficial for not only the trust towards the designer within the sectoral competition, but also for the long-term sustainability of client relationship.

Another type of designer tools generated for an efficient negotiation process is the scholar tools. Participant 1, 2 and 4 are coming from a higher academic background, with also a lecturing position. They claimed to use their own academic research as a powerful tool within the negotiation process. They also have used academic publications such as; books, journal articles and researches made on their field. Not only that, but Participant 6 have claimed to use resource management tools as a source of strength within the client negotiation process. She uses models, methods, techniques and strategies in order to shift the client perspective towards the beneficial aspects of the designer generated ideas. Lastly, Participant 1, 2, 4, 6 and 9 have all claimed the importance of the role of data visualization tools in terms of the generation of designer's negotiation strength. They use charts, graphics, diagrams and tables to present their market research, indirectly enabling a trust towards the designer.

The third category of designer generated tools is the referential tools. Participant 2, 3, 4, 5, 6 and 7 have the tendency of presenting the existing products, trend researches and market researches to the client in order to make a comparative analysis with their unique concept alternatives. They use them as a powerful source for showing the advantages of their alternatives.

The fourth type of tools used by the designers are the legal tools. As discussed within the roles of the designers, some are required to behave as a legal advisor. Participant 1, 2, 4 and 10 use government statistics, patent databases and legal regulation documents in case the client requests a design that potentially has legal risks in terms of plagiarism.

The last set of tools used by designers are the demonstrative tools, that enable the client to understand what has been said in a more visual or realistic manner. Participant 7 generated both textual and visual user scenarios beforehand the concept generation process. This reduces the time spent not only in the concept generation, but also in the revisions of the agreed design outcome. All participants but Participant 3 have claimed to use sketches and models for the presentations made to the client. More specifically, Participant 1 and 8 have also claimed to use the demonstrative models made with physics motors, durability, gramage and strength calculations in order to make a presentation. They have mentioned the usefulness of such tools as an efficiency provider through not only cost and material but also time.

Figure 4.2 Negotiator typologies

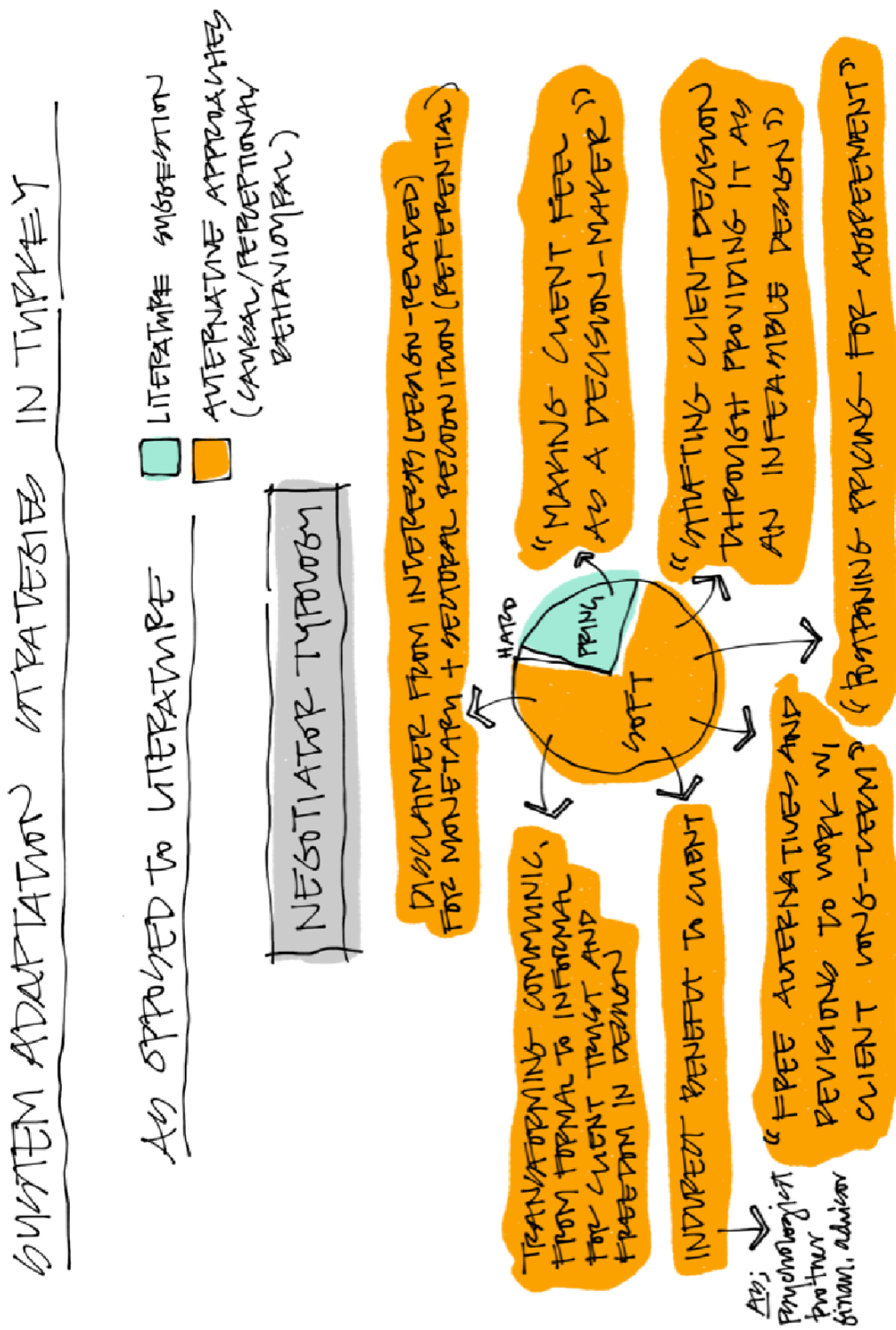


Figure 4.3 Mode of briefing

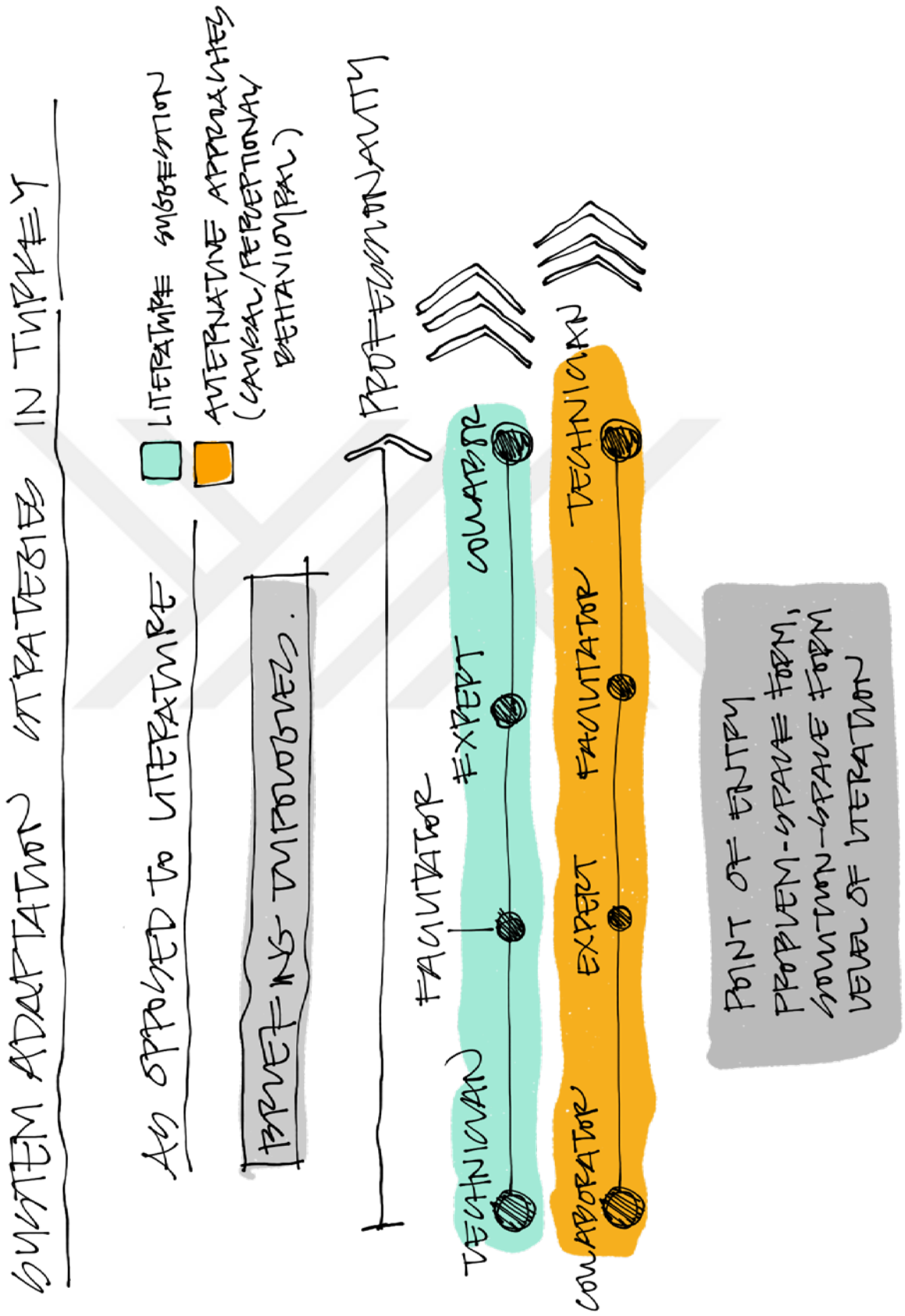


Figure 4.4 Sustaining the social contract

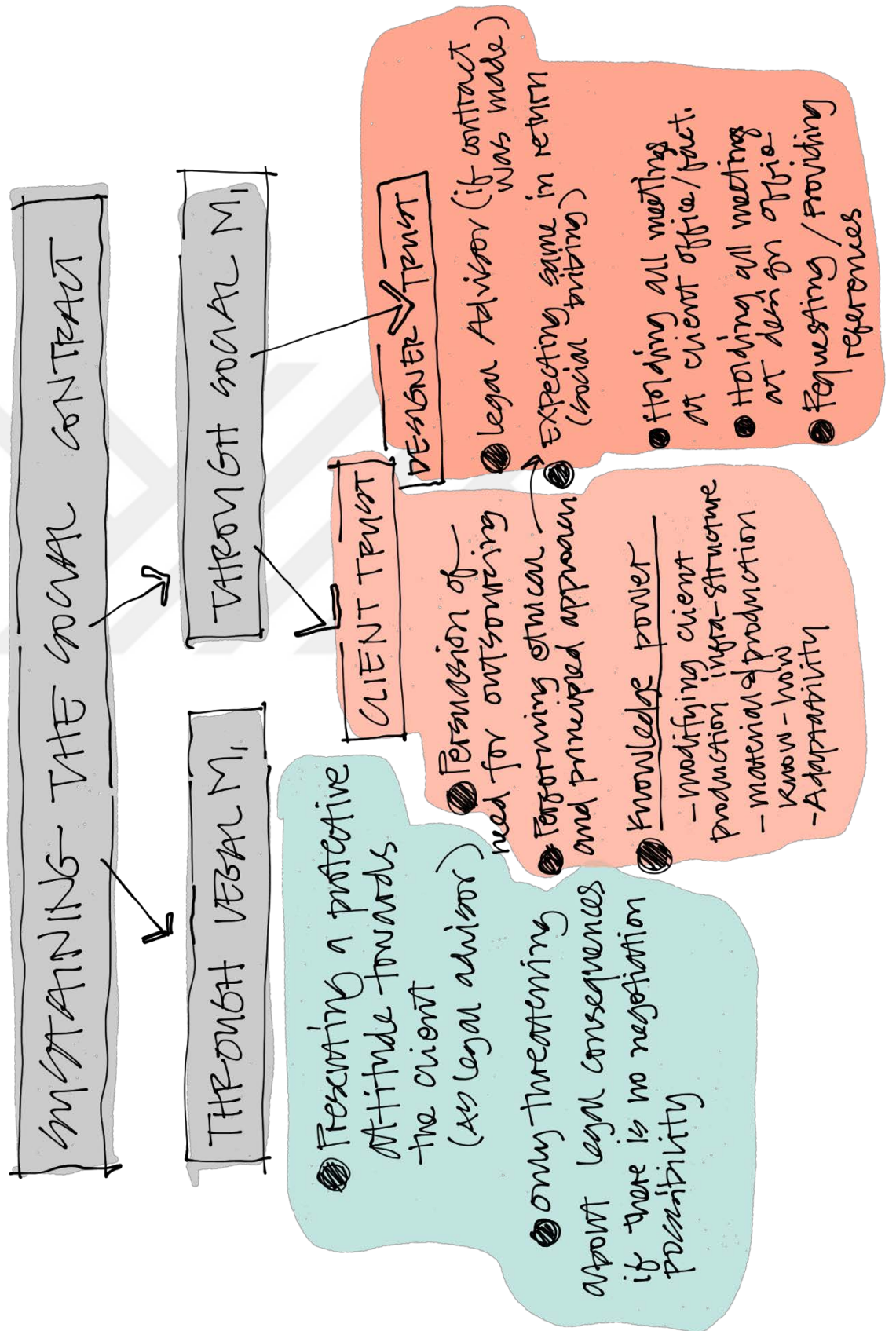


Figure 4.5 Project contract

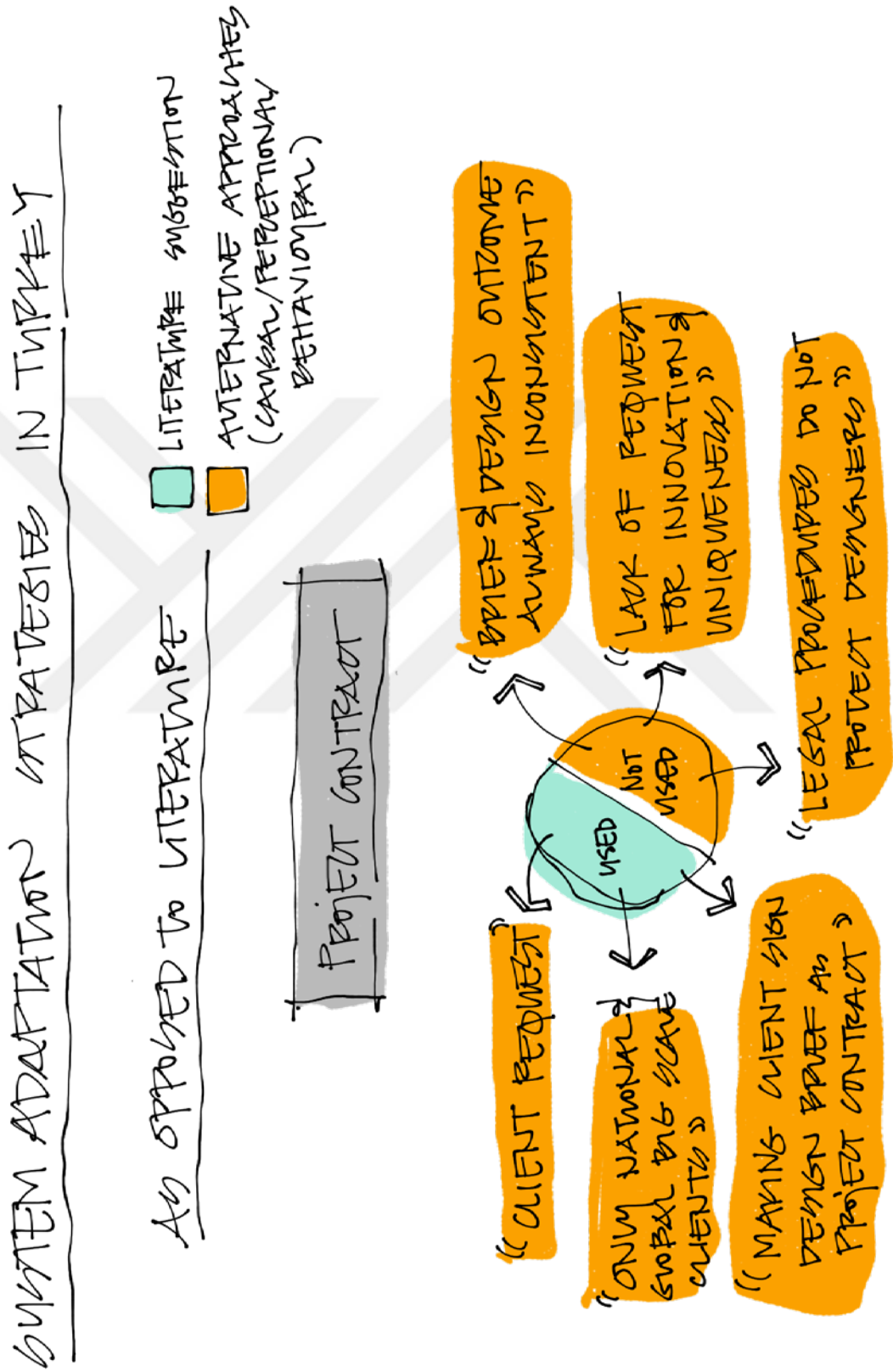


Figure 4.6 Decision-making power

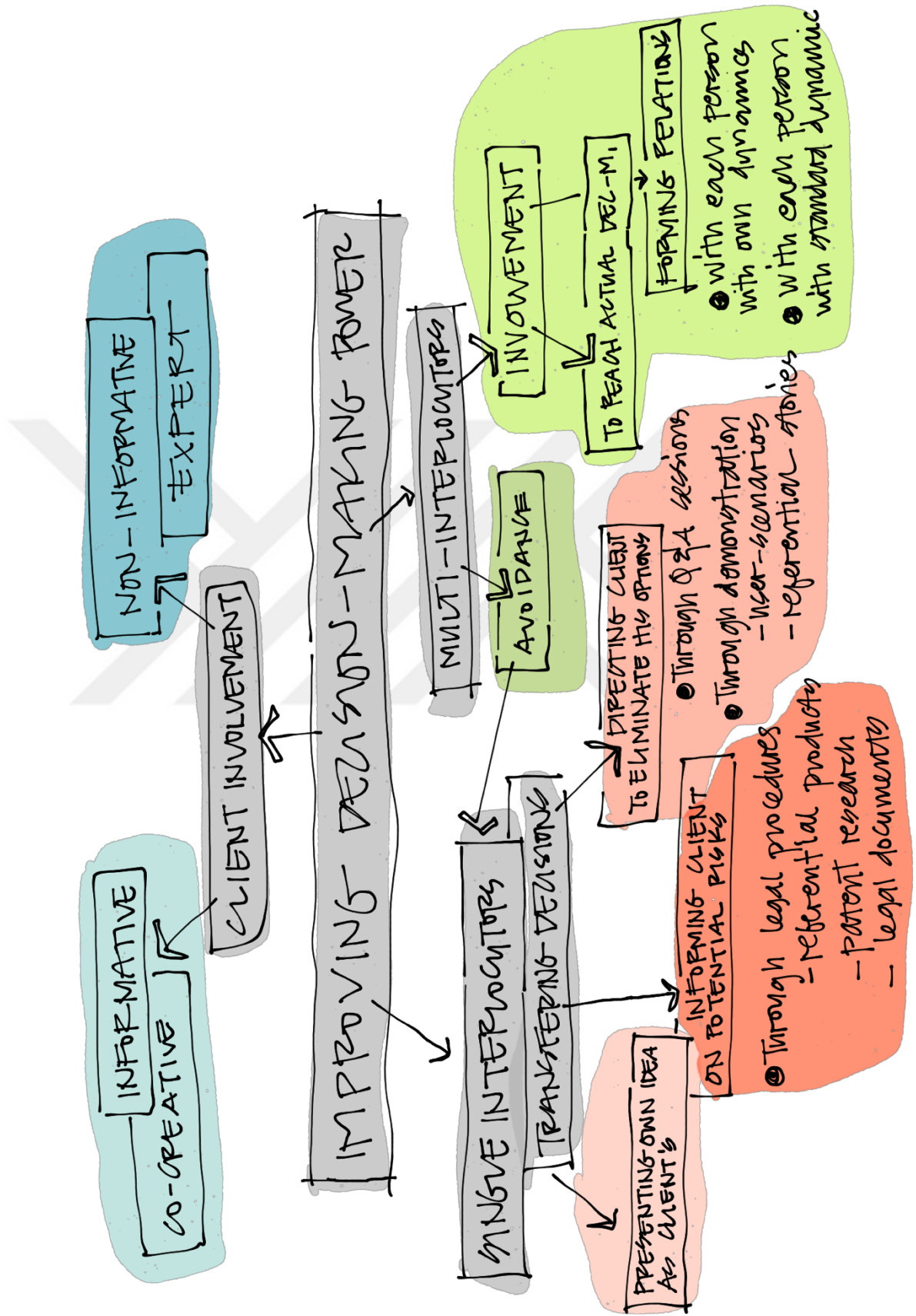


Figure 4.7 Hierarchy of interests

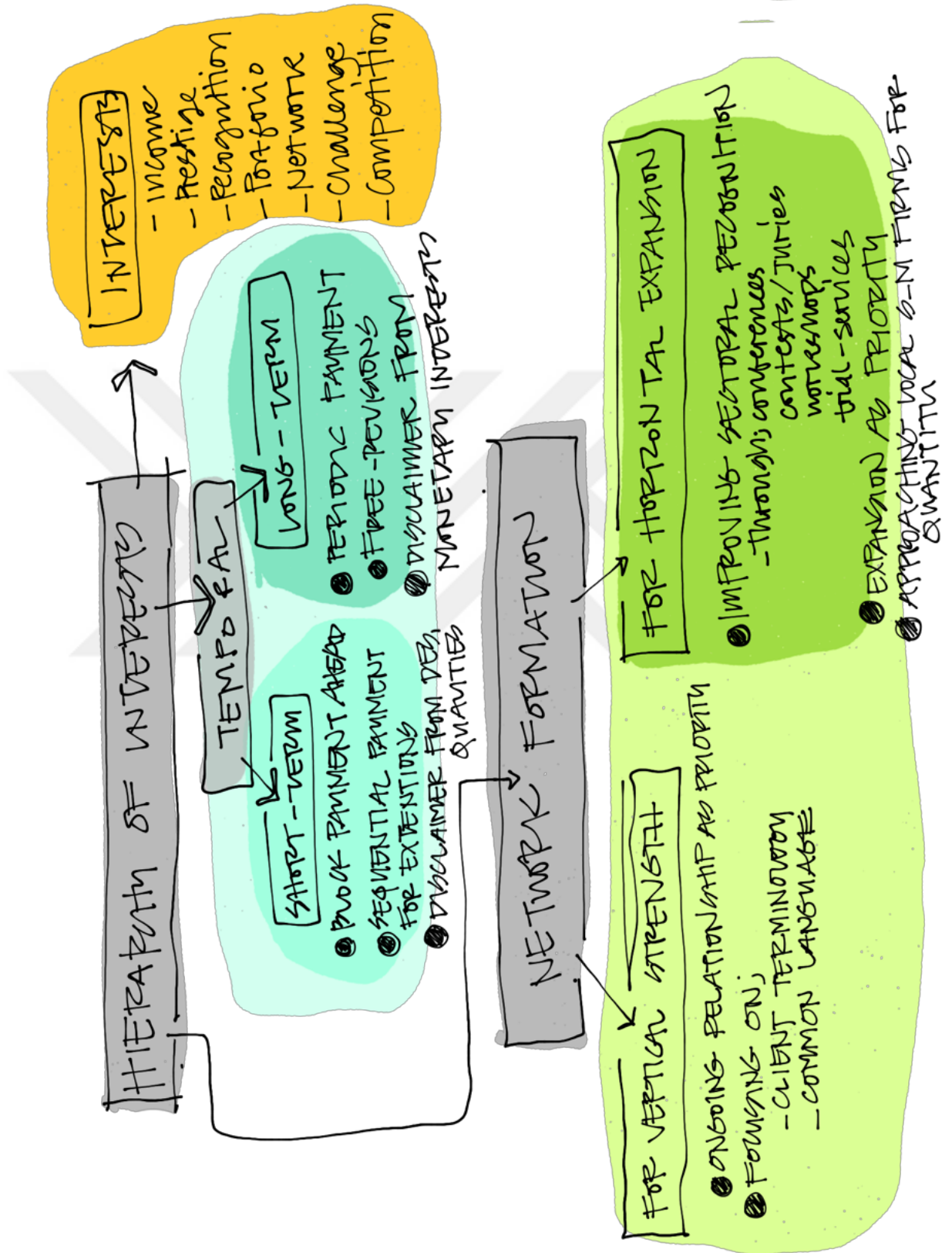


Figure 4.8 Design brief-outcome consistency

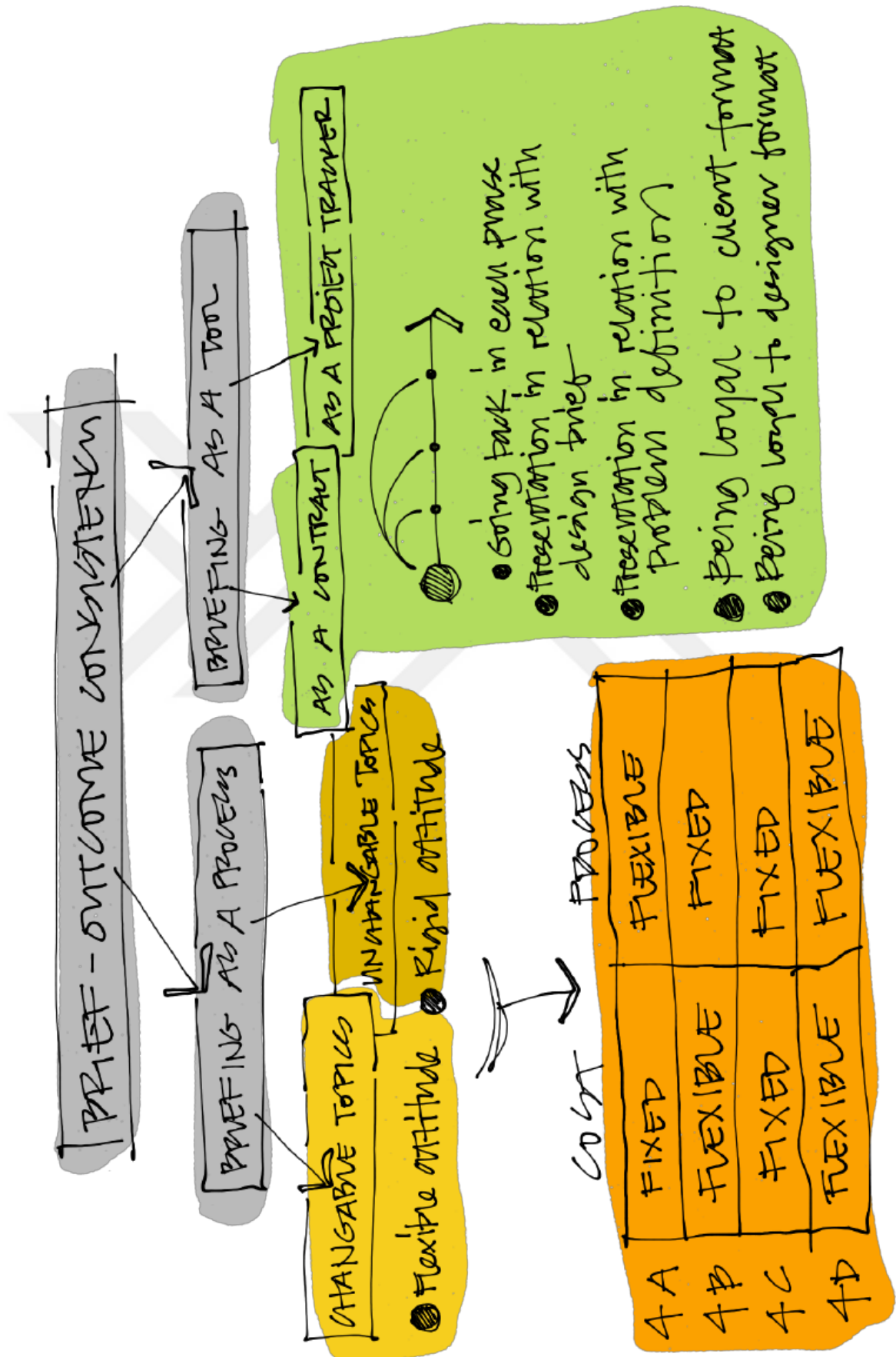


Figure 4.9 Persuasion tools

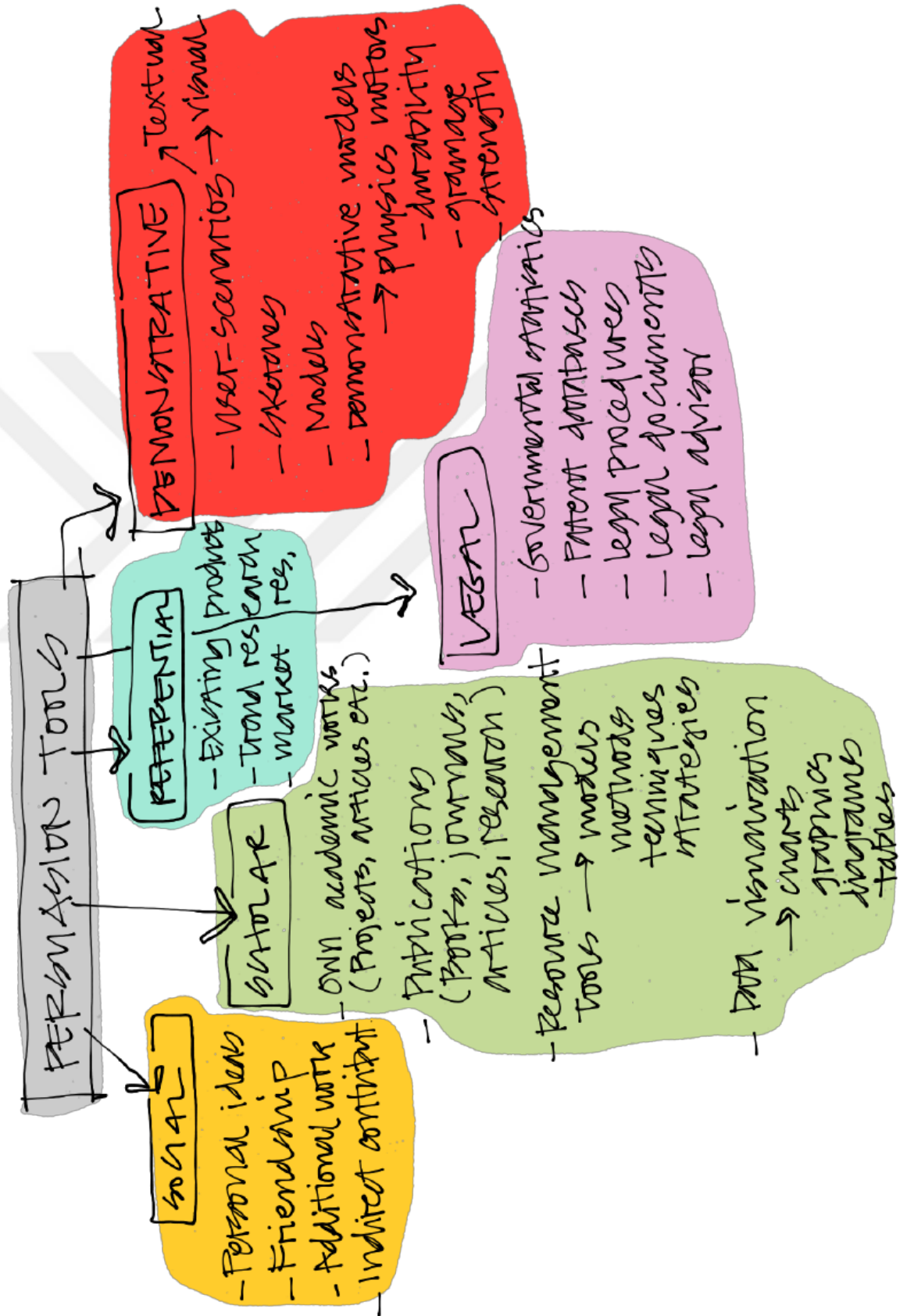
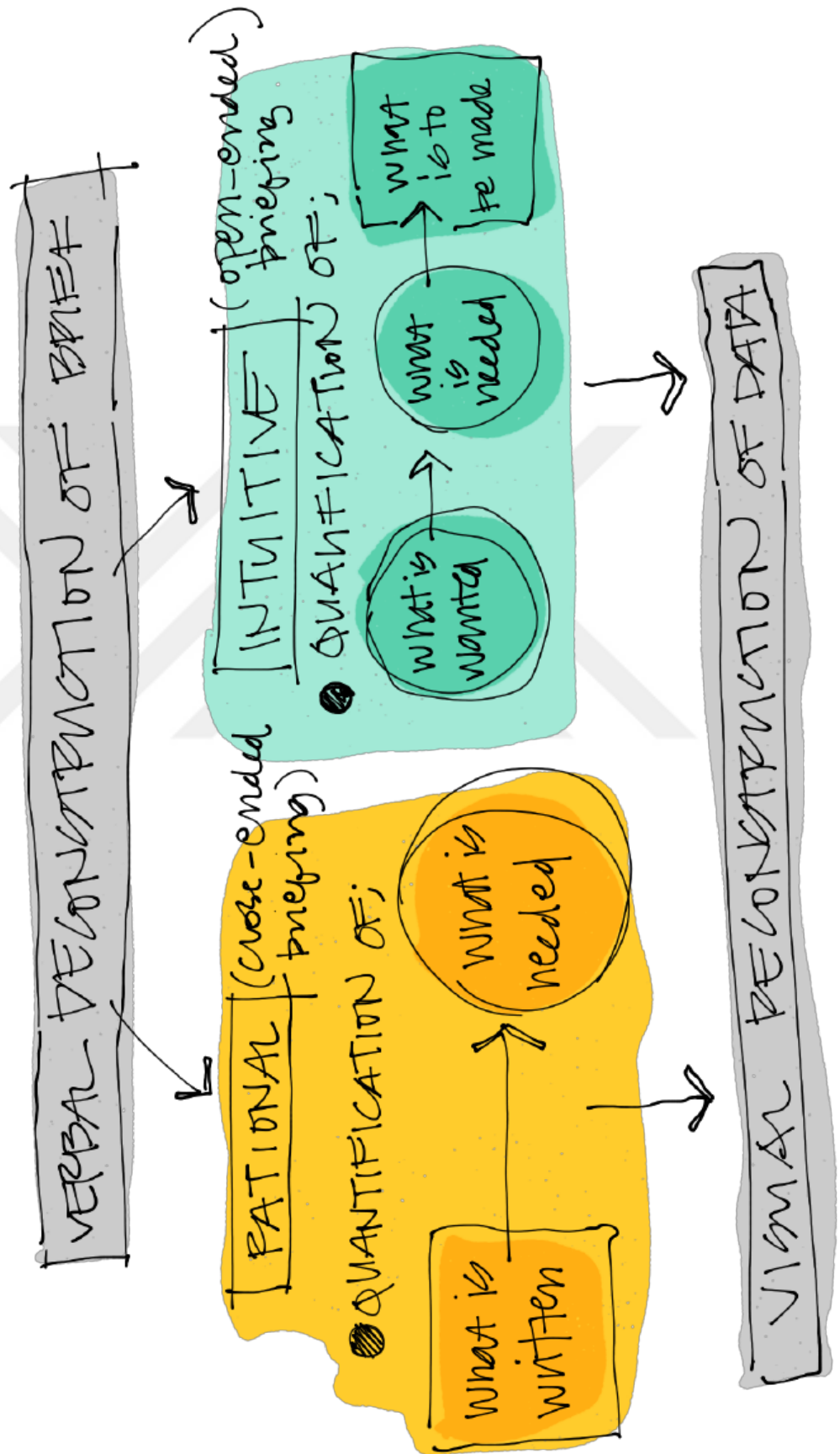


Figure 4.10 Verbal deconstruction of design brief



CHAPTER 5: CONCLUSION

The purpose of this study was to explore the negotiation dynamics of stakeholders and discover the negotiation approaches and strategies of expert, Turkish freelance industrial designers within the design process.

The lack of emphasis of the strategic importance of negotiation, the social aspect of design, in the design literature lies behind this purpose. Moreover, the design negotiation dynamics being shaped by not only the system requirements, but also the individual adaptation strategies in order to subsist within the system is an overlooked issue. The collective outcome of this adaptation reflects upon; the design process, the product, efficiency, existence conditions and attributed roles of the designer.

In order to provide a comprehensive response towards the research questions, related literature on design negotiation has been reviewed. Later, the information obtained from literature has been used in structuring the in-depth interviews. Sample of this study consists of ten Turkish expert (min. 8 years of experience), freelance (with a present / past design office) industrial designers working in Turkey with local, national and global clients. The study findings were interpreted in order to unveil both individual and common strategies, tactics and tools adapted by these designers throughout the design process.

After the comparison of the reviewed literature and research findings, the diversities discovered within the dynamic of design negotiation was found to be context-based reflections. The sectoral existence and sustainability of the designers are bound to their ability of reading the context requirements and developing individual adaptation strategies towards these requirements. As a result, it was found that the designers' strategies form meaningful patterns based on scalar and contextual variables. In addition, the designers diversify in their individual tactics with both social and designerly tools generated in order to serve their negotiation strategies.

Looking from this perspective, the majority of the literature reflecting a Western-based view, structuring the design practice onto standardization of process definitions instead of sectoral existence must be emphasized. However, the design practice in Turkey vary from a large amount of aspects from the attributed roles of designer to the design perspective of client firms. The nuances between literature and Turkish context may be a result of Turkey's design culture being comparatively in both time and technological wise in comparison with other. Thus, the strategic role of design and innovation for commercial competitiveness and success may not be noticed and therefore not employed widely in Turkey.

As a contribution to literature, the collaborative role and designerly freedom the firms attribute towards the designer has an inverse ratio with the firm size and product distribution scale. The designer undertakes a comparatively limited involvement within the design process, working more as a technician. Therewithal, while the firm size and product distribution scale minimizes the need and trust towards the designer ability increases, resulting in the designer undertaking a more strategic role and responsibility. Namely, the designer becomes a collaborative and organizational component within the body of client firm.

The research findings have shown the sectoral existence and survival is highly dependent on two fundamental factors. Primarily, the designer is obliged to generate social negotiation strategies in order to sustain and improve sectoral existence. Secondly, the designer is required to also develop social / designerly tools in order to actualize and apply these individual strategies and tactics. Intrasystem sustainability is only made possible through social bribery, with their own words. Therefore, a pattern discovered within the sample shows that within the design negotiation, the designers need to strategically adapt to the client's social filters in order to preserve their designerly freedom and individual interests. These social adaptation strategies not only transform the client's perception of self and the designer, but also enables the designer to operate his / her structural directive role in the background. The point they differ in their strategies are based on their unique hierarchy of common interests.

As discussed in the beginning of this study, design culture consists of the tendency of searching for the most appropriate solution within a specific context. This purpose serves for generating a comprehensive understanding on the target

context, followed with the presenting the most appropriate solution within the design process. Correspondingly, to a new product development process, the designers develop and improve themselves coming from the mentioned design culture. While deeply analyzing and interpreting the current context, they continuously structure and revise themselves in relation with the context.

On the one hand, the strategy patterns found may be a result of the collective system requirements of Turkey. On the other hand, the tactical and instrumental diversities may be a consequence of the sub-context requirements shaped by scalar and sectoral variables.

This study should be viewed as a proposal of a guide for sectoral existence and sustainability method for designers as well as a collection of designer typologies. In the further works, the study must be structured and operated with a wider sampling scale with more deliberate scalar and sectoral distribution, to be later analyzed and interpreted with a more measurable / quantifiable data collection methods. The methodological and typological outcome may be adapted to not only design education, but also to professional practice for design process efficiency improvement.

Figure 5.1 Conclusion 1

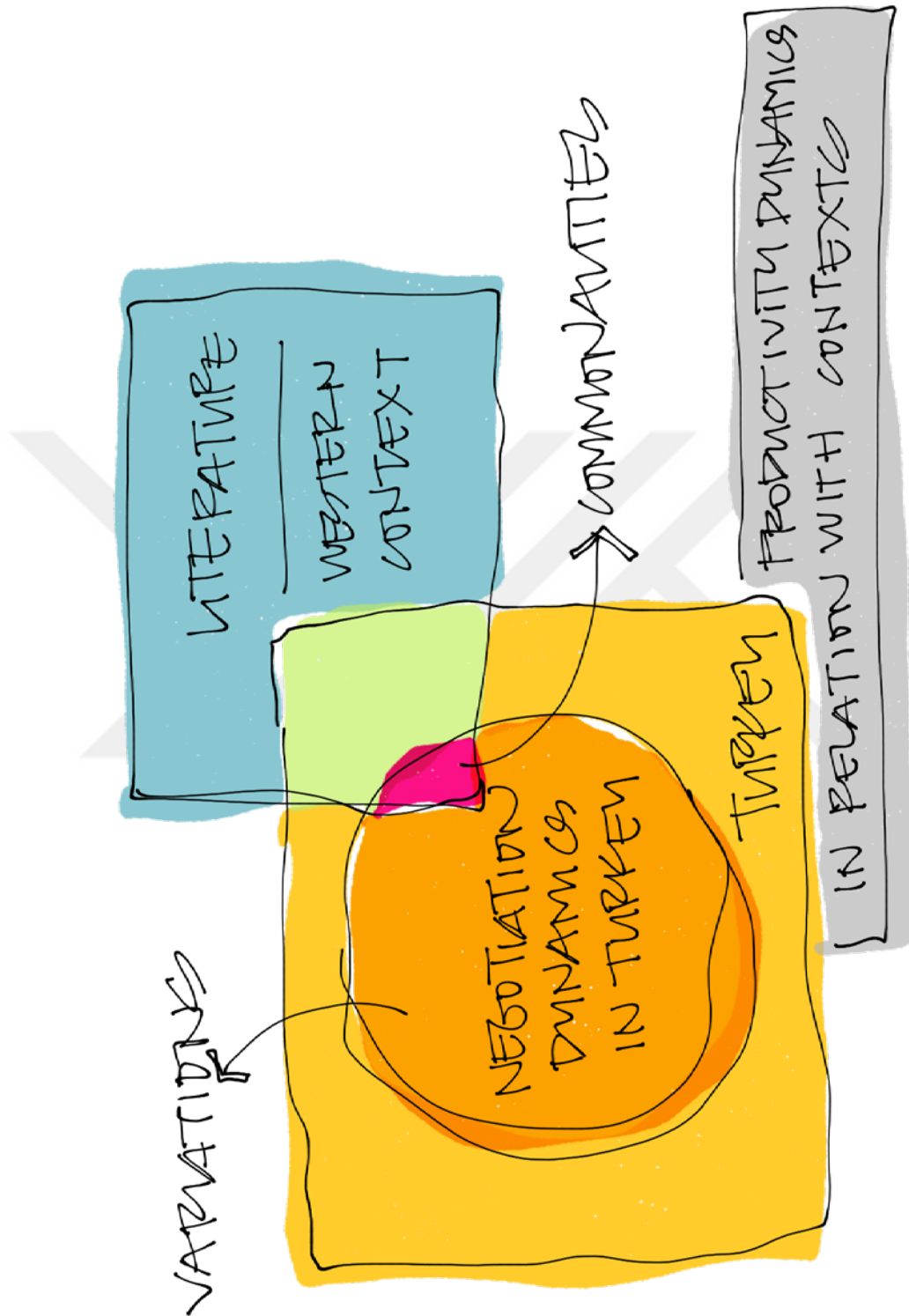
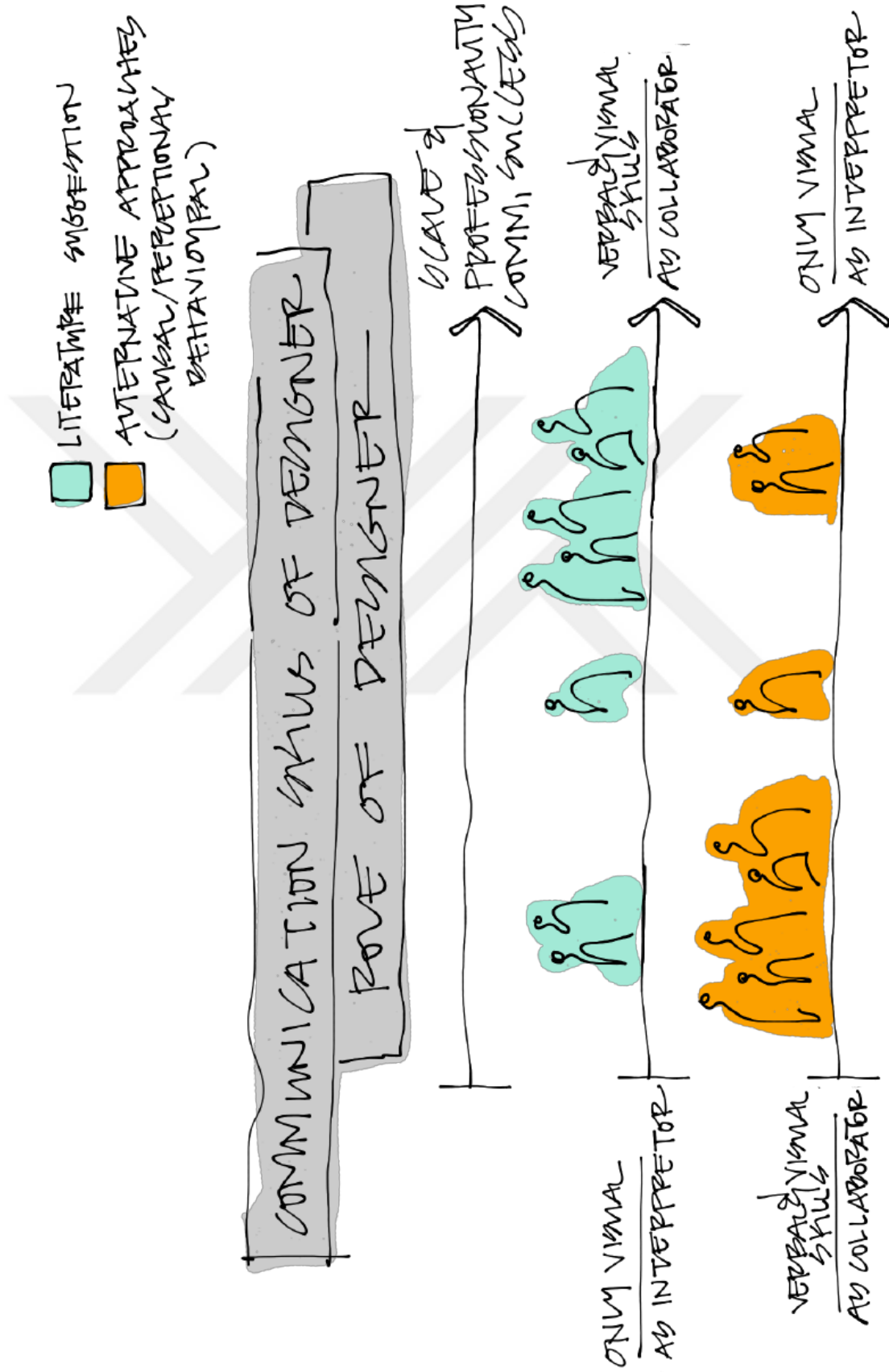


Figure 5.2 Conclusion 2



BIBLIOGRAPHY

Aakhus, M. (2007). Communication as Design. *Communication Monographs*, 74(1), 112-117. doi:10.1080/03637750701196383

Boehm, B. (1988). A spiral model of software development and enhancement. *Computer*, 21(5), 61-72. <http://dx.doi.org/10.1109/2.59>

Bruce, M. & Docherty, C. (1993). It's all in a relationship: a comparative study of client-design consultant relationships. *Design Studies*, 14(4), p. 402-422. doi:10.1016/0142-694x(93)80015-5

Clark, H., & Wilkes-Gibbs, D. (1986). Referring as a collaborative process. *Cognition*, 22(1), 1-39. [http://dx.doi.org/10.1016/0010-0277\(86\)90010-7](http://dx.doi.org/10.1016/0010-0277(86)90010-7)

Cornish, K., Goodman-Deane, J., Ruggeri, K., & Clarkson, P. (2015). Visual accessibility in graphic design: A client-designer communication failure. *Design Studies*, 40, 177-178.

Creswell, J. (2014). *Research design* (4th ed.). Thousand Oaks [etc.]: Sage.

Cross, N. (2006). *Designerly ways of knowing* (p. 1-13). New York: Springer.

Čulo, K. i Skendrović, V. (2012). COMMUNICATION IN THE PROCESS OF NEGOTIATION. *Informatologia*, 45 (4), 323-327. Preuzeto s <https://hrcak.srce.hr/94311>

Design Council. (2007). *Eleven Lessons: Managing Design in Eleven Global Brands* (p. 6-26). London: Design Council.

Dubberly, H. (2005). *How do you design? A Compendium of Models* (1st ed., p. 5-40). San Francisco: Dubberly Design Office.

Fisher, R., & Ury, W. (1981). *Getting to yes* (1st ed., pp. 1-70). Boston: Houghton Mifflin.

Florida State University., Tallahassee. Center for Educational Technology. (1977). Interservice Procedures for Instructional Systems Development (p. 4-43). Tallahassee.

Harari, Y. (2014). *Sapiens* (9th ed.). London: Harvill Secker.

International Labour Office., & Kubr, M. (2002). *Management Consulting: A Guide to the Profession* (1st ed., p. 276-540). Geneva: International Labour Office - ILO.

Jacobs, S. (1994) Language and Interpersonal Communication, in Knapp, M. L. & G. R. Miller (eds.) *Handbook of Interpersonal Communication*, Thousand Oaks, CA: Sage, (p. 213-220).

Manifesto for Agile Software Development. (2001). agilemanifesto.org. Retrieved 22 May 2017, from <http://agilemanifesto.org/>

Manzini, E. (2009). *Designing for Social Innovation: An Interview with Ezio Manzini*.

Merriënboer, J. (1997). *Training complex cognitive skills* (1st ed., p. 3). Englewood Cliffs: Educational Technology Publications.

Nonaka, I. (1994). A Dynamic Theory of Organizational Knowledge Creation. *Organization Science*, 5(1), 16-20. <http://dx.doi.org/10.1287/orsc.5.1.14>

Parnas, D., & Clements, P. (1986). A rational design process: How and why to fake it. *IEEE Transactions On Software Engineering*, SE-12(2), 251-257. doi: 10.1109/tse.1986.6312940

Paton, B. & Dorst, K. (2011). Briefing and reframing: A situated practice. *Design Studies*, 32(6), 573-587. doi:10.1016/j.destud.2011.07.002

Phillips, P. (2004). *Creating the perfect design brief: How to Manage Design for Strategic Advance* (1st ed., p. 1-191). New York: Skyhorse Publishing Inc.

Press, M. & Cooper, R. (2011). *The design experience* (1st ed., p. 135-160). Farnham, Surrey: Ashgate.

Simmons, R. (2008). Good design: the fundamentals [Ebook] (1st ed.). London: Commission for Architecture and the Built Environment. Retrieved from <http://www.idi-design.ie/content/files/good-design.pdf>

Quist, J., & Vergragt, P. (2006). Past and future of backcasting: The shift to stakeholder participation and a proposal for a methodological framework. *Futures*, 38(9), 1027-1045. doi: 10.1016/j.futures.2006.02.010

Roulston, K., deMarrais, K., & Lewis, J. (2003). Learning to Interview in the Social Sciences. *Qualitative Inquiry*, 9(4), 648. doi: 10.1177/1077800403252736

Simon, H. (1996). *The sciences of the artificial* (3rd ed., p. 111). Cambridge, Mass. u.a.: MIT Press.

Tekeli, İ. (1995). Toplum, Sanat ve Bağlam Bağımlılık Üzerine. *Ege Mimarlık*, 3(17).

Tomes, A., Oates, C., & Armstrong, P. (1998). Talking design: negotiating the verbal-visual translation. *Design Studies*, 19(2), 127-142. doi:10.1016/s0142-694x(97)00027-6

Tüzük – ETMK. (2016). Retrieved from <http://etmk.org.tr/tr/tuzuk/>

von Hippel, E. (1988), *The Sources of Innovation*. Oxford University Press, New York.

Walkerden, G. (2006). Adaptive Management Planning Projects as Conflict Resolution Processes. *Ecology and Society*, 11(1). Retrieved from <http://www.istor.org/stable/26267822>

Wallerstein, I. (1996). *Historical capitalism* (8th ed.). London: Verso.

Walsh, V., Roy, R., & Bruce, M. (1988). Competitive by design. *Journal Of Marketing Management*, 4(2), 201-216. doi: 10.1080/0267257x.1988.9964069

Weaknesses of the ADDIE Model. (2017). Instructionaldesign.org. Retrieved 22 May 2017, from http://www.instructionaldesign.org/models/addie_weaknesses.html

Zarney, K. (2010). The core creative concept in branding: A streamlined approach. *Design Management Journal (Former Series)*, 13(4), 38-44. doi: 10.1111/j.1948-7169.2002.tb00329.x



Appendix A. Interview Questions (Translated)

1. Personal Information

- How old are you?
- Where and when did you graduate?
- Did you continue your academic education at Master's or PhD level? Which area?
- Do you have an academic working background? Under which academic titles and how long?
- Do you have design awards?

2. Professional work experience

- What is your current job position? (Employee, Employer, Own Account Worker)
- What areas / sectors are you currently working in?
- What are the sizes and distribution scales of the companies you work with? (Local, National, Global / Micro, Small, Medium, Large)

3. Pre-Design Brief

- Do you prefer to work with companies you worked with in the past or new ones? Why?
- Do you make a contract with your clients? Do you use your own format, the clients' or is it a collaborative outcome?
- Before you start working on a project, including the design brief, what kind of meetings do you hold? (Introduction meeting, price quotation meeting, job description, design brief)
- Which stakeholders are involved in these negotiations? (CEO, Management, Finance, Marketing, R&D, Production)

4. Design Brief

- What is your perspective / opinion on the importance of design brief?
- Do you use a written design brief? Do you use your own format, the clients' or is it a collaborative outcome?

- In which phases of the design process and what purposes do you use the design brief again?
- What is your point of entry to the project?
- What is your involvement in problem space formulation? Does it usually require a discussion?
- What is your involvement in solution space formulation? Does it usually require a discussion?
- While developing the design brief, do you experience a single-staged or multi-staged negotiation process?
- Can you share the conditions and requirements you discuss in this process in detail? (Budgeting, marketing, project management)
- Which themes and topics in the brief process are you given freedom with? What kind of changes and improvements have you identified over this freedom?
- Which themes and topics are defined strictly or unchangeable through developing the design brief? (Prerequisite or non-discussion)

5. Negotiation strategies

- From your past experience, on which themes and topics are you more powerful in decision-making?
- What are the factors that made this improvement in your negotiation power?
- What conditions does the opposing party negotiate with you? (Delivery time, service fee, revisions, privacy rights)
- According to which qualities of the project / company do you stretch your bargaining threshold? What are the project / firm qualities that enable you to decide to take part in a project?
- What kind of solution strategy are you pursuing in case of disagreement? Can you share in detail?
- What tools do you have in the context of persuading or building confidence in the opposing stakeholders? (Social, scientific, experiential) Can you share in detail?

Appendix B. Interview Questions (Not-translated)

1. Tasarımcıya dair arkaplan

- Kaç yaşındasınız?
- Nereden ve kaç yılında mezun oldunuz?
- Akademik eğitiminize yüksek lisans veya doktora düzeyinde devam ettiniz mi? / Hangi alanda?
- Akademiye öğretim üyesi olarak görev aldınız mı? Hangi ünvanla, kaç yıl bu görevi gerçekleştirdiniz?
- Tasarım ödüllerinizi var mı?

2. Profesyonel iş deneyimi

- Şu anki iş pozisyonunuz nedir? (Ücretli, İşveren, Kendi hesabına)
- Şu anda hangi alan / sektörlerde çalışmaktasınız?
- Çalıştığınız firmaların büyüklüğü ve dağıtım ölçeği nedir? (Yerel, Ulusal, Global / Mikro, Küçük, Orta, Büyük)

3. Tasarım İş Tanımı Öncesi

- Geçmişte çalıştığınız firmalarla mı, yeni firmalarla mı çalışmayı tercih ediyorsunuz? Neden?
- Sözleşme yapıyor musunuz? Sözleşme formatı sizden mi, müşteriden mi geliyor, yoksa ortak bir yaratım mı?
- Projeye başlamadan önce, tasarım iş tanımı dahil hangi görüşmeleri yapıyorsunuz? (Tanışma, fiyat teklifi, tasarım iş tanımı)
- Bu görüşmelerde karşı taraftan hangi paydaşlar yer alıyor? (CEO, Yönetim, Finans, Pazarlama, AR&GE, Üretim)

4. Tasarım İş Tanımı

- Tasarım iş tanımına ve önemine dair bakışınız nedir?
- Yazılı tasarım iş tanımı kullanıyor musunuz? Tasarım iş tanımı formatı sizden mi, müşteriden mi geliyor, yoksa ortak bir yaratım mı?

- Tasarım iş tanımını, tasarım sürecinin hangi aşamalarında ve hangi amaçla tekrar kullanıyorsunuz?
- Projeye dahiliet noktanız nedir?
- Problem tanımlama aşamasına dahilietiniz nedir? Bu konu bir tartışma gerektiriyor mu?
- Problem çözüm aşamasına dahilietiniz nedir? Bu konu bir tartışma gerektiriyor mu?
- Tasarım iş tanımı oluşturulurken, tasarım talebi tek aşamada mı yoksa çok aşamalı bir görüşme sürecinde mi gerçekleşiyor?
- Bu süreçte detaylı olarak hangi şartların ve koşulların tanımlandığını / tartışıldığını sırasıyla paylaşabilir misiniz? (Bütçelendirme, pazarlama, proje yönetimi gibi)
- Tasarım iş tanımının hangi maddelerinde size özgürlük tanınıyor? Yıllar içinde size tanımlanan / sizin tanımladığınız özgürlük alanında ne gibi değişimler oldu?
- Bu süreçte, hangi maddeler size tanımlı ve değişmez olarak sunuluyor? (Önkoşul veya tartışma dışı)

5. Müzakere stratejileri

- Geçmiş tecrübelerinizden yola çıkarak, bu müzakere sürecinde tasarım iş tanımının hangi kısımlarında karar verme konusunda eliniz güçlendi?
- Sizin adınıza bu dönüşümde fark yaratan etken / faktörler nelerdi?
- Karşı taraf sizinle hangi koşullarda pazarlık ediyor? (Teslim süresi, hizmet bedeli, revizyonlar, gizlilik hakları gibi)
- Projenin / firmanın hangi niteliklerine göre pazarlık eşğınızı esnetiyorsunuz? Bir projede yer almaya karar vermenizi sağlayan proje / firma nitelikleri nelerdir?
- Uzlaşmazlık durumunda nasıl bir çözüm stratejisi izliyorsunuz? Detaylı olarak paylaşabilir misiniz?
- Karşı paydaşlar ikna etme veya güven oluşturma konusunda ne tür araçlara sahipsiniz? (Sosyal, bilimsel, deneyimsel) Detaylı olarak paylaşabilir misiniz?

Appendix C. Individual Participant Analyses

Participant 1

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	İzmir	İstanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE													
Sector Worked Most	<table border="1"> <tr> <td>Packaging</td> <td>Digital and Electronic Devices</td> <td>Engineering and Technical</td> <td>Food and Culinary</td> <td>Structures and Systems</td> <td>Building Materials, Construction Components, Structures and Systems</td> <td>Furniture and Homeware</td> <td>Cookware</td> <td>Bakeware, Tableware, Drinkware and Cookware</td> <td>Street Furniture</td> <td>Innovation Management, Design Consultancy</td> <td>Home Appliances</td> </tr> </table>	Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Structures and Systems	Building Materials, Construction Components, Structures and Systems	Furniture and Homeware	Cookware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances
Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Structures and Systems	Building Materials, Construction Components, Structures and Systems	Furniture and Homeware	Cookware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances		

Client Scale	Local				National				Global			
	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

Usage of Project Contract	Not used	Used	
		Own Contract Format	Firm's Contract Format
Usage of Written Design Brief	Not used	Used	
		Own Brief Format	Firm's Brief Format

DESIGN BRIEF CHARACTERISTICS								
Preliminary Meetings	Price Proposal	Introduction		Other				
Stakeholder Quality in Meeting	CEO	Management		Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before						
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm		No difference				

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.

Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
Insist on agreement.	Insist on your position.	Insist on using objective criteria.
Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Not specified
Price constraints	Target price	Product Price
Marketing requirements	Evidence of market or need	Consumer reports, reason to buy
	Target customers/market(s)	Market, competition, market positioning, marketing goal
	Advantages over competing products	Competition, market positioning,
	Compatibility with existing products	Specified
	Potential for future evolution	Specified
	Relevant standards and legislation	Food safety standards (storage, temperature, sanitation), intellectual property rights
	Guidelines on appearance/image/style	Form, packaging graphics
	Reliability/durability requirements	Through International Standards
	Ergonomic/safety requirements	Through International Standards
Time and cost constraints	Timetable and launch date	Specified
	Development tooling and manufacturing costs	Not specified
Alternative constraints	Corporate identity	Specified
	Production infra-structure	Not specified
	Stakeholder networks and relationships	Not specified
	Efficiency variables	Production (manufacturing, folding, print)

Participant 2

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	izmir	Istanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE	
Sector Worked Most	<div style="display: flex; justify-content: space-between; padding: 0;"> <div style="width: 15%; text-align: center;">Packaging</div> <div style="width: 15%; text-align: center;">Digital and Electronic Devices</div> <div style="width: 15%; text-align: center;">Engineering and Technical</div> <div style="width: 15%; text-align: center;">Food and Culinary</div> <div style="width: 15%; text-align: center;">Customer</div> <div style="width: 15%; text-align: center;">Building Materials, Construction Components, Structures and</div> <div style="width: 15%; text-align: center;">Furniture and Homeware</div> <div style="width: 15%; text-align: center;">Bakeware, Tableware, Drinkware and Cookware</div> <div style="width: 15%; text-align: center;">Street Furniture</div> <div style="width: 15%; text-align: center;">Innovation Management, Design Consultancy</div> <div style="width: 15%; text-align: center;">Home Appliances</div> </div>

Client Scale	Local				National				Global			
	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥

Product Distribution Scale	Local	National	Global
----------------------------	-------	----------	--------

Usage of Project Contract	Not used	Used	
		Own Contract Format	Firm's Contract Format
Usage of Written Design Brief	Not used	Used	
		Own Brief Format	Firm's Brief Format

DESIGN BRIEF CHARACTERISTICS								
Preliminary Meetings	Price Proposal	Introduction	Other					
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other	
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before						
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference					

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.

Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Specified
Price constraints	Target price	Not specified
Marketing requirements	Evidence of market or need	Global market trends
	Target customers/market(s)	Market positioning, exporting goals, , visual hierarchy in shelf
	Advantages over competing products	Consistency with corporate identity competition
	Compatibility with existing products	Specified
	Potential for future evolution	Specified
	Relevant standards and legislation	Intellectual property rights
	Guidelines on appearance/image/style	Label standards
	Reliability/durability requirements	Balance, weight, internal volume, load carrying capacity
Time and cost constraints	Ergonomic/safety requirements	Grammage
	Timetable and launch date	Specified
Alternative constraints	Development tooling and manufacturing costs	Production development processes
	Corporate identity	Specified
	Production infra-structure	Specified
	Stakeholder networks and relationships	Specified
	Efficiency variables	Production (molding duration, efficiency rate, material)

Participant 3

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	Izmir	Istanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE											
Sector Worked Most	Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Building Materials, Components, Structures and Systems	Furniture and Homeware	Cookware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Consultancy	Home Appliances

Client Scale	Local				National				Global			
	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

Usage of Project Contract	Not used	Used	
		Own Contract Format	Firm's Contract Format
Usage of Written Design Brief	Not used	Used	
		Own Brief Format	Firm's Brief Format

DESIGN BRIEF CHARACTERISTICS							
Preliminary Meetings	Price Proposal	Introduction	Other				
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before					
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference				

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Specified
Price constraints	Target price	Not specified
	Evidence of market or need	Not specified
	Target customers/market(s)	Market positioning, distribution networks, distribution channels
	Advantages over competing products	Not specified
	Compatibility with existing products	Specified
	Potential for future evolution	Not specified
	Relevant standards and legislation	Production standards
	Guidelines on appearance/image/style	Perceived color
	Reliability/durability requirements	Material Standards
Marketing requirements	Ergonomic/safety requirements	Not specified
Time and cost constraints	Timetable and launch date	Not specified
	Development tooling and manufacturing costs	Not specified
Alternative constraints	Corporate identity	Not specified
	Production infra-structure	Specified
	Stakeholder networks and relationships	Not specified
	Efficiency variables	Not specified

Participant 4

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	İzmir	İstanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE											
Sector Worked Most		Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Building Materials, Construction Structures and Systems	Furniture and Homeware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances

Client Scale	Local				National				Global			
	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

Usage of Project Contract	Not used	Used	
		Own Contract Format	Firm's Contract Format
Usage of Written Design Brief	Not used	Used	
		Own Brief Format	Firm's Brief Format

DESIGN BRIEF CHARACTERISTICS							
Preliminary Meetings	Price Proposal	Introduction	Other				
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before					
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference				

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Specified
Price constraints	Target price	Not specified
	Evidence of market or need	Not specified
	Target customers/market(s)	Existing marketing tools and strategies
	Advantages over competing products	Not specified
	Compatibility with existing products	Not specified
	Potential for future evolution	Not specified
	Relevant standards and legislation	Production standards
	Guidelines on appearance/image/style	Consistency with corporate identity
	Reliability/durability requirements	Not specified
Marketing requirements	Ergonomic/safety requirements	Material standards
Time and cost constraints	Timetable and launch date	Not specified
	Development tooling and manufacturing costs	Not specified
Alternative constraints	Corporate identity	Specified
	Production infra-structure	Specified
	Stakeholder networks and relationships	Not specified
	Efficiency variables	Not specified

Participant 5

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	izmir	istanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE											
Sector Worked Most	Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Building Materials, Components, Structures and Systems	Furniture and Homeware	Cookware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances

Client Scale	Local				National				Global			
	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

Usage of Project Contract	Not used	Used	
		Own Contract Format	Firm's Contract Format
Usage of Written Design Brief	Not used	Used	
		Own Brief Format	Firm's Brief Format

DESIGN BRIEF CHARACTERISTICS							
Preliminary Meetings	Price Proposal	Introduction	Other				
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before					
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference				

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Specified
Price constraints	Target price	Not specified
	Evidence of market or need	Not specified
	Target customers/market(s)	Specified
	Advantages over competing products	Not specified
	Compatibility with existing products	Specified
	Potential for future evolution	Specified
	Relevant standards and legislation	Production standards
	Guidelines on appearance/image/style	Perceived color
	Reliability/durability requirements	Material Standards
Marketing requirements	Ergonomic/safety requirements	Not specified
Time and cost constraints	Timetable and launch date	Specified
	Development tooling and manufacturing costs	Not specified
Alternative constraints	Corporate identity	Specified
	Production infra-structure	Not specified
	Stakeholder networks and relationships	Not specified
	Efficiency variables	Not specified

Participant 6

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	izmir	Istanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE	
Sector Worked Most	<div style="display: flex; justify-content: space-between; padding: 0;"> <div style="width: 15%;">Packaging</div> <div style="width: 15%;">Digital and Electronic Devices</div> <div style="width: 15%;">Engineering and Technical</div> <div style="width: 15%;">Food and Culinary</div> <div style="width: 15%;">Building Materials, Components, Structures and Systems</div> <div style="width: 15%;">Furniture and Homeware</div> <div style="width: 15%;">Cookware</div> <div style="width: 15%;">Bakeware, Tableware, Drinkware and</div> <div style="width: 15%;">Street Furniture</div> <div style="width: 15%;">Innovation Management, Design Consultancy</div> <div style="width: 15%;">Home Appliances</div> </div>

Client Scale	Local				National				Global			
	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

Usage of Project Contract	Not used	Used	
		Own Contract Format	Firm's Contract Format
Usage of Written Design Brief	Not used	Used	
		Own Brief Format	Firm's Brief Format

DESIGN BRIEF CHARACTERISTICS								
Preliminary Meetings	Price Proposal	Introduction	Other					
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other	
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before						
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference					

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Not specified
Price constraints	Target price	Not specified
Marketing requirements	Evidence of market or need	Specified
	Target customers/market(s)	Specified
	Advantages over competing products	Innovation management model
	Compatibility with existing products	Specified
	Potential for future evolution	Specified
	Relevant standards and legislation	Legal procedures,
	Guidelines on appearance/image/style	Not specified
	Reliability/durability requirements	Not specified
	Ergonomic/safety requirements	Not specified
Time and cost constraints	Timetable and launch date	New product development process, production process, marketing process, management process
	Development tooling and manufacturing costs	Financial modeling
Alternative constraints	Corporate identity	Specified
	Production infra-structure	Specified
	Stakeholder networks and relationships	Specified
	Efficiency variables	Specified

Participant 7

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	İzmir	İstanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE												
Sector Worked Most	Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Building Materials, Construction Components, Structures and Systems	Furniture and Homeware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances	UX Design	
Client Scale	Local				National				Global			
	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

DESIGN BRIEF CHARACTERISTICS							
Usage of Project Contract	Not used	Used					
		Own Contract Format	Firm's Contract Format				
Usage of Written Design Brief	Not used	Used					
		Own Brief Format	Firm's Brief Format				
Preliminary Meetings	Price Proposal	Introduction	Other				
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before					
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference				

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Specified
Price constraints	Target price	Not specified
Marketing requirements	Evidence of market or need	Competition
	Target customers/market(s)	Specified
	Advantages over competing products	Specified
	Compatibility with existing products	Specified
	Potential for future evolution	Not specified
	Relevant standards and legislation	Visual standards
	Guidelines on appearance/image/style	Semiotics
	Reliability/durability requirements	Specified
Time and cost constraints	Ergonomic/safety requirements	Specified
	Timetable and launch date	Project timetable
Alternative constraints	Development tooling and manufacturing costs	Not specified
	Corporate identity	Corporate identity elements, vision-mission
	Production infra-structure	Specified
	Stakeholder networks and relationships	Not specified
	Efficiency variables	Not specified

Participant 8

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	İzmir	İstanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE												
Sector Worked Most	Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Building Materials, Construction Components, Structures and Systems	Furniture and Homeware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances	Bathroom, furniture, sanitary ware / Lighting / Aerospace, aircraft / yacht, marine vessels	
	Local				National				Global			
Client Scale	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

DESIGN BRIEF CHARACTERISTICS							
Usage of Project Contract	Not used	Used					
		Own Contract Format	Firm's Contract Format				
Usage of Written Design Brief	Not used	Used					
		Own Brief Format	Firm's Brief Format				
Preliminary Meetings	Price Proposal	Introduction	Other				
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before					
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference				

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Specified
Price constraints	Target price	Not specified
Marketing requirements	Evidence of market or need	Competition
	Target customers/market(s)	Specified
	Advantages over competing products	Specified
	Compatibility with existing products	Specified
	Potential for future evolution	Not specified
	Relevant standards and legislation	Visual standards
	Guidelines on appearance/image/style	Semiotics
	Reliability/durability requirements	Specified
Time and cost constraints	Ergonomic/safety requirements	Specified
	Timetable and launch date	Project timetable
Alternative constraints	Development tooling and manufacturing costs	Not specified
	Corporate identity	Corporate identity elements, vision-mission
	Production infra-structure	Specified
	Stakeholder networks and relationships	Not specified
	Efficiency variables	Not specified

Participant 9

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	Izmir	Istanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE												
Sector Worked Most	Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Building Materials, Construction Components, Structures and Systems	Furniture and Homeware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances	Electrical Appliances, Toy Design	
	Local				National				Global			
Client Scale	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

DESIGN BRIEF CHARACTERISTICS							
Usage of Project Contract	Not used	Used					
		Own Contract Format	Firm's Contract Format				
Usage of Written Design Brief	Not used	Used					
		Own Brief Format	Firm's Brief Format				
Preliminary Meetings	Price Proposal	Introduction	Other				
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before					
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference				

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Specified
Price constraints	Target price	Not specified
Marketing requirements	Evidence of market or need	Competition
	Target customers/market(s)	Specified
	Advantages over competing products	Not specified
	Compatibility with existing products	Not specified
	Potential for future evolution	Not specified
	Relevant standards and legislation	Production standards
	Guidelines on appearance/image/style	Not specified
	Reliability/durability requirements	Not specified
Time and cost constraints	Ergonomic/safety requirements	Not specified
	Timetable and launch date	Health standards
	Development tooling and manufacturing costs	Not specified
Alternative constraints	Corporate identity	Corporate identity
	Production infra-structure	Specified
	Stakeholder networks and relationships	Not specified
	Efficiency variables	Not specified

Participant 10

PERSONAL INFORMATION						
Sex	Female	Male				
Age	25-29	30-34	35-39	40-44	45-49	50-54
City	İzmir	İstanbul				
Education	Ms.	PhD.				
Academic Title	Lecturer	Assoc. Prof.	Prof.			
Design Awards	Local	National	Global			

WORK EXPERIENCE				
Work Characteristic	Non-academic	Academic		
Academic Experience (yrs.)	None	1_7	8_15	16+
Professional Experience (yrs.)	8_15	16_23	24+	
Past Employment Categories	Regular employee and casual employee	Employer or own account worker		
Firm Scale (as employer)	Micro	Small	Medium	Large
(no. of workers)	≤ 9	10_49	49_249	250 ≥

PROFESSIONAL WORK EXPERIENCE												
Sector Worked Most	Packaging	Digital and Electronic Devices	Engineering and Technical	Food and Culinary	Building Materials, Construction Components, Structures and Systems	Furniture and Homeware	Bakeware, Tableware, Drinkware and Cookware	Street Furniture	Innovation Management, Design Consultancy	Home Appliances	Aerospace, aircraft / yacht, marine vessels	
	Local				National				Global			
Client Scale	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥	≤ 9	10_49	49_249	250 ≥
Product Distribution Scale	Local	National	Global									

DESIGN BRIEF CHARACTERISTICS							
Usage of Project Contract	Not used	Used					
		Own Contract Format	Firm's Contract Format				
Usage of Written Design Brief	Not used	Used					
		Own Brief Format	Firm's Brief Format				
Preliminary Meetings	Price Proposal	Introduction	Other				
Stakeholder Quality in Meeting	CEO	Management	Finance	Marketing	R&D	Production	Other
Preferred Firm Relationship	Firm worked before	Firm haven't been worked before					
Firm Choice with Brief Communication	More efficient with firm worked before	More efficient with new firm	No difference				

NEGOTIATOR TYPOLOGY	Soft	Hard	Principled
	Participants are friends.	Participants are adversaries.	Participants are problem-solvers.
	The goal is agreement	The goal is victory.	The goal is a wise outcome reached efficiently and amicably.
	Make concessions to cultivate the relationship.	Demand concessions as a condition of the relationship	Separate the people from the problem
	Be soft on the people and the problem	Be hard on the problem and the people	Be soft on the people, hard on the problem.
	Trust others.	Distrust others.	Proceed independent of trust.
	Change your position easily.	Dig in to your position.	Focus on interests, not positions.
	Make offers.	Make threats.	Explore interests.
	Disclose your bottom line.	Mislead as to your bottom line	Avoid having a bottom line.
	Accept one-sided losses to reach agreement	Demand one-sided gains as the price of agreement	Invent options for mutual gain.
	Search for the single answer: the one they will accept	Search for the single answer: the one you will accept.	Develop multiple options to choose from; decide later
	Insist on agreement.	Insist on your position.	Insist on using objective criteria.
	Try to avoid a contest of will	Try to win a contest of will.	Try to reach a result based on standards independent of will.
	Yield to pressure.	Apply pressure.	Reason and be open to reasons; yield to principle, not pressure.

MODE OF BRIEFING	Point of Entry to Project	Involvement in Problem Space Formulation	Involvement in Solution Space Formulation	Level of Iteration
	End of Planning	No	No	Low
	Near end of planning	No	Partial	Low
	Mid-Planning	Partial	Yes	Med
	Beginning of planning	Yes	Yes	High

DESIGN BRIEF CONTENT		
Performance requirements	Basic function	Specified
Price constraints	Target price	Only product segment
Marketing requirements	Evidence of market or need	For competition and recognition
	Target customers/market(s)	Design keywords, target customers / markets
	Advantages over competing products	Marketing strategies
	Compatibility with existing products	Not specified
	Potential for future evolution	Not specified
	Relevant standards and legislation	Not specified
	Guidelines on appearance/image/style	Not specified
	Reliability/durability requirements	Not specified
Time and cost constraints	Ergonomic/safety requirements	Not specified
	Timetable and launch date	Not specified
	Development tooling and manufacturing costs	Not specified
Alternative constraints	Corporate identity	Specified
	Production infra-structure	Production / material know-how, distribution networks
	Stakeholder networks and relationships	Not specified
	Efficiency variables	Not specified

Appendix D. Individual Strategy Analysis

Participant 1

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Keeping the problem-definition session more clear	Obtaining the project requirements directly from the decision-maker within the organization
Providing trust and freedom given to designer in design process	Improving sectoral recognition	Through production & material know-how of sector
		Through adaptability in creating innovation existing production infra-structure
	Denoting the designer's holistic ability and approach towards interconnected and interdisciplinary requirements of the design process	Through modification in existing production infra-structure due to various requirements
		Through discussions with engineering team of production department
Utilization of production infra-structure in a more efficient track		
Enabling trust from the client	Designer involvement in factory as the meeting context	Visiting the client's production setting for each meeting of the design process
Improving the consistency of the design brief and the design outcome	Approaching the potential design outcome in relation with marketing definition	Presenting each design phase to the client in relation with the design problem
Problem definition	Keeping the client meetings' focus on the efficiency and marketing potential	Holding a efficiency focused session with the client until an acceptable efficiency requirement and marketing strategy is defined
Client involvement in design solution	Viewing the decision-maker stakeholder as the actual interlocutor	Forming a direct relationship with the decision-maker within the organization
		Elimination of marketing stakeholders in order to form a direct relationship with the decision-maker stakeholder
Forming a clear decision framework	Pursuing a rigid attitude on unchanging aspects of the design process	Keeping the feasibility factors; balance, material efficiency, health standards, molding duration etc. unchangeable
	Pursuing an organic attitude on flexible aspects of the design process	Presenting a dynamic attitude towards the visual and identity topics as changeable aspects
Attitude towards disagreement	Creating doubt and awareness of legal issues and risks	Elimination of client ideas and alternatives through explanation of legal responsibilities and marketing challenges

Participant 2

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Improving his verbal management skills parallel to his visual designer skills	Using creative process management techniques
		Using customer relationship management techniques
Improving design process efficiency	Keeping time-management focus within the design briefing phase	Using project team management techniques
		Decreasing the number of potentially insufficient concept alternatives through systematical briefing
Providing trust and freedom given to designer in design process	Improving sectoral recognition	Through activity in conferences
		Through activity in design contest juries
	Being loyal to the design office's ethical framework	Applying the same ethical rules towards themselves and the clients
Enabling trust from the client	Client involvement in design office as the meeting context	Inviting the client to the office for each meeting of the design process
	Approaching the contract in the legal aspects	Applying legal procedures in case of a conflict if required
Improving the consistency of the design brief and the design outcome	Being loyal to the client's format	Transforming all topics into tangible data
		Not making an agreement until the format is completed
	Being loyal to the design office's format	Providing the client a close-ended brief format including the all topics concerning the design team to be filled
Problem definition	Not specified	Not making an agreement until the format is completed
		Not specified
Client involvement in design solution	Quantification of client needs into design solution	Categorizing client needs for later generating the concept alternatives with different percentages of needs
Forming a clear decision framework	Approaching the design brief and client in a principled way	Not starting the design process without setting every aspect clear
		Providing the design team a clear division of labor
Attitude towards disagreement	Requisition for sticking with the contract	Demanding revision of the contract and budget for agreement
	Disclaimer from the project	Disclaimer from the project

Participant 3

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Choosing small-medium scale firms to work with	Forming individual relationships with different stakeholder reps.
	Generating an understanding on the needs and requirements of different positions of approval	Directing the relationship from formal to informal
	Decreasing the confusions and misunderstandings	Understanding the difference between what the client says and what he/she means
Providing trust and freedom given to designer in design process	Providing different detail and clarity level in each phase and solution through the evolution of the relationship with the client	Explaining the process in detail in the beginning, after trust is formed, give less detail
	Transmitting the design value of the product to the client	Not sketching ideas and design solutions derived from the client and in front of the client
		Giving the proposal of the design solution time period assuming the direct relation of time x effort
	To become known within the sector as a unique solution-maker	Discovering the root problem to be solved in a bigger variety of ways
	Involvement and guidance in clients' social life	Proving trust over indirect benefits guided within clients' life
Enabling trust from the client	Observation and evaluation of client behaviors	Indirect attempt to understand the clients' trustworthiness, credibility, consistency
Improving the consistency of the design brief and the design outcome	Pursuing a rigid attitude on unchanging aspects of the design process	Delivering unchangeable aspects; product function, overall and design budget through a written form
	Pursuing an organic attitude on flexible aspects of the design process	Presenting a dynamic attitude towards the changeable aspects; that can be looked ahead
	Avoiding the emphasis of various topics as designer's freedom	Not discussing the designerly aspects and topics of the expected product such as; form, color, detailed material, texture
Problem definition	Keeping the client meetings' focus on the problem definition	Holding a question-answer directed session with the client until an acceptable problem definition is reached
Client involvement in design solution	Enabling minimum client contribution towards problem solution	Informing the client about the starting point (problem definition) and end point (problem solution) excluding the phases in between
Forming a clear decision framework	Resolving client confusion and insufficient/unfeasible decisions	Reflecting the possible outcomes of different roots client is indecisive about
	Touching upon the client's self-actualization needs	
Attitude towards disagreement	Disclaimer from interests	Disclaimer from any interest but monetary

Participant 4

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Forming a common language with client	Learning client's terminology in order to understand what is said and what is meant
	Decreasing number of interlocutors within the client firm for systematical project tracking, and more efficient process management	Accepting that even so the design process will extend, common language with limited interlocutors will be beneficial for the efficiency of the design process
	Backtrackability	Through detailed archiving and documentation process
Providing trust and freedom given to designer in design process	Focusing on how the client can trust outsourced design consultancy	Providing a comparison of in-house vs. outsource design consultancy service in order to define roles of parties
Enabling trust from the client	Decreasing the risk of unreliable firm relationships	Requisition of references from client
Improving the consistency of the design brief and the design outcome	Presenting the client responsibility for decision-making to avoid further conflict	Disproving unpreferred and infeasible client requests through question-answer session
Problem definition	Keeping the client meetings' focus on the problem definition	Holding a question-answer directed session with the client until an acceptable problem definition is reached
Client involvement in design solution	Elimination of client decisions on designer-related issues	Through own academic and scientific research; articles and scientific projects
		Through referential examples; past professional experiences
Forming a clear decision framework	Multiple checking what is requested	Increasing the pre and after meetings of design brief phase for detailed briefing and later debriefing
Attitude towards disagreement	Creating doubt and awareness of legal issues and risks	Elimination of client ideas and alternatives through explanation of legal responsibilities and marketing challenges

Participant 5

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Forming a common language with client	Learning client's terminology in order to understand what is said and what is meant
	Decreasing number of interlocutors within the client firm for systematical project tracking, and more efficient process management	Accepting that even so the design process will extend, common language with limited interlocutors will be beneficial for the efficiency of the design process
	Backtrackability	Through detailed archiving and documentation process
Providing trust and freedom given to designer in design process	Focusing on how the client can trust outsourced design consultancy	Providing a comparison of in-house vs. outsource design consultancy service in order to define roles of parties
Enabling trust from the client	Decreasing the risk of unreliable firm relationships	Requisition of references from client
Improving the consistency of the design brief and the design outcome	Presenting the client responsibility for decision-making to avoid further conflict	Disproving unpreferred and infeasible client requests through question-answer session
Problem definition	Keeping the client meetings' focus on the problem definition	Holding a question-answer directed session with the client until an acceptable problem definition is reached
Client involvement in design solution	Elimination of client decisions on designer-related issues	Through own academic and scientific research; articles and scientific projects
		Through referential examples; past professional experiences
Forming a clear decision framework	Multiple checking what is requested	Increasing the pre and after meetings of design brief phase for detailed briefing and later debriefing
Attitude towards disagreement	Creating doubt and awareness of legal issues and risks	Elimination of client ideas and alternatives through explanation of legal responsibilities and marketing challenges

Participant 6

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Forming a common language with client	Not specified
Providing trust and freedom given to designer in design process	Improving sectoral recognition	Through free service trials, meetings and workshops
	Reflecting various self-images towards firm scales	Behaving less professional / formal towards small-medium size local firms for not being intimidating Behaving more professional / formal towards big size national/global firms
Enabling trust from the client	Decreasing the risk of unreliable firm relationships	Through client abilities, sectoral potential and firm scale
Improving the consistency of the design brief and the design outcome	Creating sequential short term goals	Not specified
Problem definition	Not specified	Not specified
Client involvement in design solution	Taking responsibility of tracking client activity	Not informing about the next step until client has applied it
		Routine checks for documenting and analyzing client activity
Forming a clear decision framework	Separation and definition of different users	Mediators and middle users are both buyers and sellers, the end-user is only buyer
	Solution alternatives for each type of user and their buyer/seller roles	Business models/strategies are generated according to each group of user as their buyer/seller positions
	Well defining the scope of what will be provided	Negotiation of whether a service or a product will be presented according to budget, scale and sector of the client
Attitude towards disagreement	Disclaimer from interests	Disclaimer from any interest but monetary

Participant 7

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Choosing firms that have been worked as a priority	Common language and terminology between parties to shorten the design processes
Providing trust and freedom given to designer in design process	Preferring to form relationships with companies in an ongoing and long-term manner	Through strong business relationships to be used as references towards new projects
Enabling trust from the client	Decreasing the risk of unreliable firm relationships	Requisition of references from client on the attitudes of payment and design perspective
Improving the consistency of the design brief and the design outcome	Not specified	Not specified
Problem definition	Approaching the problem definition as the preliminary step to define the design process	Not specified
Client involvement in design solution	Elimination of client decisions on designer-related issues	Through referential and comparative examples; between design choices of firms and it's detrimental consequences ahead of marketing and profitability
Forming a clear decision framework	Pursuing a rigid attitude on unchanging aspects of the design process	Informing and convincing the client on the psychological and legal obligations; semiological principles and processes, packaging and printing standards, logistic standards unchangeable
	Pursuing an organic attitude on flexible aspects of the design process	Presenting a dynamic attitude towards visual and morphological aspects of the design process changeable
	Postponing the pricing after the initial agreement is done	Being rigid about the negotiation of the phases as such; problem definition, scope of the project, timetable
Attitude towards disagreement	Solving financial and budget conflicts through formal pricing resources	Providing pricing standards prepared by professional associations to legitimize base limit for the scope of project
	Enabling the client to agree his terms after directly witnessing other possibilities	Through directing the client to research and compare the services and pricings he/she can get until the client requests a new meeting (quality/resource)
		Through giving the client the role of the designer completely, until he agrees the designer solution

Participant 8

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Transforming client relationship for decreasing approval processes	Performing a friendly and social attitude with the client outside of the project context
	Including the client to manufacturing processes for decreasing decision-making processes	Making the client witness and explain the production process detailed and directly within the factory
Providing trust and freedom given to designer in design process	Improving sectoral recognition	Through choosing projects with challenging issues
	Shifting client view before designing concepts	Emphasizing the disadvantages and potential errors of the client request before the concepts are generated
Enabling trust from the client	Decreasing the risk of unreliable firm relationships	Requisition of references from client on the attitudes of payment, organizational philosophy, corporate vision, loyalty towards contract and design perspective
Improving the consistency of the design brief and the design outcome	Not specified	Not specified
Problem definition	Keeping the client meetings' focus on the problem definition	Holding a question-answer directed session with the client until an acceptable problem definition is reached
	Elimination of insufficient alternatives through empathy	Explaining the disadvantages and defects through a written user scenario of a design that has not been created yet
Client involvement in design solution	Elimination of client decisions on designer-related issues	Through academic and scientific resources; articles, legal standards, researches
		Through referential up-to-date examples; global design fairs and competitions
Forming a clear decision framework	Pursuing a rigid attitude on unchanging aspects of the design process	Keeping the financial management factors; additional design service budget and overall budget unchangeable
	Pursuing an organic attitude on flexible aspects of the design process	Presenting a dynamic attitude towards the time management and identity factors; time and visual as changeable aspects
Attitude towards disagreement	Shifting to the more authorized stakeholder to negotiate	Convincing a higher position stakeholder in order to approve the design solution instead of the initial controller

Participant 9

GOALS	STRATEGIES	TACTICS
Improving design process efficiency	Keeping time-management focus within the concept generation phase	Promising the client to generate multiple alternatives
		Decreasing the risk of short-term / long-term revisions
Providing trust and freedom given to designer in design process	Focusing on how the client can trust outsourced design consultancy	Presenting themselves as a trusted outsource within the sector
	Providing client trust through the consistency in the overall design process	Standardization of the design process
		Standardization of the design outcome
		Standardization of the presentation style
	Improving sectoral recognition	Through the promotion of design firm identity instead of designer
Through design competitions		
Enabling trust from the client	Not specified	Not specified
Improving the consistency of the design brief and the design outcome	Approaching the design process as an interrelated concept with the other phases	Presenting each design phase to the client in relation with the design brief
Problem definition	Not specified	Redefining the problem definition only about feasibility issues
Client involvement in design solution	Not specified	Client involvement only about feasibility issues
Forming a clear decision framework	Not specified	Not specified
Attitude towards disagreement	Disclaimer from interests	Disclaimer from monetary interest

Participant 10

Improving design process efficiency	Directing the client for long-term focused decision making	Presenting cause-effect relationships of the client's potential decisions
Providing trust and freedom given to designer in design process	Shifting client view after designing concepts	Emphasizing the disadvantages of the client request after it is designed and visual to the client
	Presenting the client responsibility for decision-making to avoid further conflict	Emphasizing the strategical and efficiency advantages of the alternative of designer choice
Enabling trust from the client	Obtaining the client requirements indirectly	Avoidance on reference products and designs within discussion for each party involved
Improving the consistency of the design brief and the design outcome	Approaching the potential design outcome in relation with the root-problem definition	Presenting each design phase to the client in relation with the design problem
Problem definition	Keeping the client meetings' focus on the problem definition	Holding a root problem-focused session with the client until an acceptable problem definition is reached
Client involvement in design solution	Shifting the perceived responsibility of legal contract	Nesting of the design brief and contract in one document for avoiding client concerns for future
	Directing the client to define him / her responsible	Approaching the client as a collaborator
Forming a clear decision framework	Pursuing a rigid attitude on unchanging aspects of the design process	Keeping the root problem definition unchangeable
	Pursuing an organic attitude on flexible aspects of the design process	Presenting a dynamic attitude towards the visual and functional topics as changeable aspects
Attitude towards disagreement	Disclaimer from interests	Disclaimer from any interest

Appendix E. Collective Sample Analyses

Collective analysis 1

Sex	Female	Male	Total
<i>(ppl.)</i>	3	7	10
<i>(pct.)</i>	33	66	100

Collective analysis 2

Age	25-29	30-34	35-39	40-44	45-49	50-54	Total
<i>(ppl.)</i>	1	3	3	1	1	1	10
<i>(pct.)</i>	10	30	30	10	10	10	100

Collective analysis 3

City	İzmir	İstanbul	Total
<i>(ppl.)</i>	5	5	10
<i>(pct.)</i>	50	50	100

Collective analysis 4

Education	Ba.	Ms.	PhD.	Total
<i>(ppl.)</i>	3	5	2	10
<i>(pct.)</i>	30	50	20	100

Collective analysis 5

Academic Title	None	Lecturer	Assoc. Prof.	Total
<i>(ppl.)</i>	3	6	1	10
<i>(pct.)</i>	30	60	10	100

Collective analysis 6

Design Awards	No Awards	Only National	Only Global	Both	Total
<i>(ppl.)</i>	2	2	1	5	10
<i>(pct.)</i>	20	20	10	50	100

Collective analysis 7

Work Characteristic	Non-academic	Academic	Total
<i>(ppl.)</i>	2	8	10
<i>(pct.)</i>	20	80	100

Collective analysis 8

Academic Experience (yrs.)	None	1_7	8_15	16+	Total
<i>(ppl.)</i>	2	6	1	1	10
<i>(pct.)</i>	20	60	10	10	100

Collective analysis 9

Professional Experience (yrs.)	8_15	16_23	24+	Total
<i>(ppl.)</i>	6	3	1	10
<i>(pct.)</i>	60	30	10	100

Collective analysis 10

Past Employment Categories	Regular employee and casual employee	Employer or own account worker	Both	Total
<i>(ppl.)</i>	0	5	5	10
<i>(pct.)</i>	0	50	50	100

Collective analysis 11

Firm Scale (as employer)	Micro	Small	Medium	Large	Total
<i>(no. of workers)</i>	≤ 9	10_49	49_249	250 ≥	
<i>(ppl.)</i>	8	2	0	0	10
<i>(pct.)</i>	80	20	0	0	100

Collective analysis 12

CONTRACT	Not Used	Used			Total
<i>ppl.</i>	4	6			10
		Own Contract Format	Firm's Contract Format	Both	Total
		4	1	1	6

Collective analysis 13

WRITTEN BRIEF	Not Used	Used			Total
ppl.	1	9			10
		Own Contract Format	Firm's Contract Format	Both	
		6	2	1	9

Collective analysis 14

PRELIMINARY MEETINGS	Introduction	Price proposal	Both	Total
ppl.	5	2	3	10

Collective analysis 15

STAKEHOLDER POSITIONS IN BRIEFING	CEO	Management	Finance	Marketing	R&D	Production	Other	Total
no.	3	7	2	6	0	0	0	18
pct.	17	39	11	33	0	0	0	100

Collective analysis 16

PREFERRED FIRM RELATIONSHIP	Firm worked before	Firm haven't been worked before	Both	Total
ppl.	5	0	5	10

Collective analysis 17

EFFICIENCY OF BRIEFING COMMUNICATION	Better with firm worked before	Better with firm haven't been worked before	No difference	Total
ppl.	8	1	1	10

Collective analysis 18

MODE OF BRIEFING	Point of entry to project	End of planning	Near end of planning	Mid-planning	Beginning of planning	Total
ppl.		0	1	2	7	10
	Involvement in problem-space formulation	No	Partial	Yes	Total	
ppl.		1	4	5	10	
	Involvement in solution-space formulation	No	Partial	Yes	Total	
ppl.		0	1	9	10	
	Level of iteration	Low	Med	High	Total	
ppl.		5	4	1	10	

Collective analysis 19

NEGOTIATOR TYPOLOGIES	Soft	Hard	Principled	Total
ppl.	6	0	4	10

Collective analysis 20

CLIENT SCALE	Local			National			Global			Total
no.	6			8			3			17
pct.	35			48			17			100
CLIENT SCALE	S	M	L	S	M	L	S	M	L	Total
no.	3	6	2	2	7	6	0	2	3	31
pct.	10	20	6	6	22	20	0	6	10	100

Collective analysis 21

PRODUCT DISTRIBUTION SCALE	Local	National	Global	Total
no.	4	7	4	15
pct.	27	27	46	100

Collective analysis 22

DESIGN BRIEF CONTENT	no.	pct.		no.	pct.
Performance requirements	7	8	Basic function	7	8
Price constraints	2	2	Target price	2	2
Marketing requirements	53	58	Evidence of market or need	6	7
			Target customers/market(s)	8	9
			Advantages over competing products	5	5
			Compatibility with existing products	6	7
			Potential for future evolution	4	3
			Relevant standards and legislation	7	8
			Guidelines on appearance/image/style	6	7
			Reliability/durability requirements	6	7
Time and cost constraints	8	8	Ergonomic/safety requirements	5	5
			Timetable and launch date	5	5
Alternative constraints	22	24	Development tooling and manufacturing costs	3	3
			Corporate identity	8	9
			Production infra-structure	8	9
			Stakeholder networks and relationships	3	3
			Efficiency variables	3	3
otal	92	100	Total	92	100