

Spatial Adaptation in The Homes of Young Creative Workers in Yogyakarta

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Abstrak Pekerja industri kreatif merupakan salah satu kelompok yang kerap mengembangkan usaha dari rumah, karena rumah menyediakan ruang yang paling mudah diakses bagi usaha kecil pada tahap awal. Usaha semacam ini sering kali mengalami adaptasi spasial untuk menyeimbangkan fungsi domestik dan fungsi kerja. Penelitian ini menelaah bagaimana adaptasi tersebut terbentuk dalam keterbatasan lingkungan domestik. Dengan menggunakan pendekatan studi kasus kualitatif, dilakukan observasi spasial dan wawancara terhadap 11 pekerja kreatif. Analisis spasial mengidentifikasi strategi adaptasi yang berlangsung pada elemen tetap, semi-tetap, dan tidak tetap. Temuan menunjukkan bahwa ruang-ruang mirip showroom muncul sebagai strategi berulang, yang memungkinkan visibilitas dan keterlibatan klien, khususnya bagi pekerja yang memproduksi barang fisik. Fleksibilitas spasial juga terlihat, dengan area domestik yang sementara waktu dikonfigurasi ulang untuk mengakomodasi ritme kerja kreatif yang dinamis. Kasus-kasus ini menunjukkan bahwa rumah bukan hanya sebagai tempat tinggal, tetapi juga sebagai lingkungan kerja multifungsi yang dibentuk melalui praktik adaptif. Walaupun temuan ini tidak dimaksudkan untuk generalisasi luas, hasilnya memperlihatkan pola-pola yang menekankan pentingnya desain hunian yang fleksibel agar mampu mendukung kegiatan kreatif dan bisnis yang terus berkembang.

Kata kunci: Adaptasi Spasial; Pekerjaan Rumahan; Industri Kreatif; Adaptasi Rumah Tinggal; Fleksibilitas

Abstract Creative industry workers are among the groups that often operate businesses from home, as it provides the most accessible space for small-scale enterprises in their early stages. Such businesses frequently undergo spatial adaptations to balance domestic and work functions. This study examined how these adaptations take shape within the limitations of domestic environments. Using a qualitative case study approach, spatial observations and interviews were conducted with 11 creative workers. The spatial analysis identified adaptation strategies across fixed, semi-fixed, and non-fixed elements. Findings indicate that showroom-like spaces emerged as a recurring strategy, enabling visibility and client engagement, particularly for workers producing physical goods. Spatial flexibility was also evident, with domestic areas temporarily reconfigured to accommodate the dynamic rhythms of creative work. These cases suggest that homes are not only residences but also multifunctional work environments shaped by adaptive practices. While the findings are not intended for broad generalization, they point to patterns that underscore the value of designing flexible residential spaces that can support evolving creative and business activities.

Keywords: Spatial Adaptability; Home base Work; Creative Industry; Home Adaptation; Flexibility

INTRODUCTION

The rise of technology and digital connectivity has significantly influenced the way creative work is conducted today. The creative economy, as part of this shift, plays a critical role in many countries' economic growth, including Indonesia, where the creative industry contributed 7.44% to the national GDP in 2018 (Limanseto, 2021). Small-scale creative enterprises are among the sectors that benefit from technological advancements, allowing businesses to operate from residential spaces (Castells, 2010; Rodríguez-Modroño, 2021). Running a creative business from home offers accessibility and cost-saving advantages, particularly for young entrepreneurs in the early stages of their business.

However, operating a business from home presents unique spatial challenges. Previous studies have mostly discussed the balance between work and domestic life (Holliss, 2015; Koslowski, Linehan, & Tietze, 2019), and the conflicts arising from overlapping private and public functions in homes (Abudayyeh, 2021; Magee, 2000; Putra, Prasetyo, Rahmaputra, & Ekomadyo, 2020). There is also extensive research on creative work environments in public spaces or at an urban scale (Razzoli, Rodighiero, Mizzau, & Montanari, 2020; Thoring, Mueller, Desmet, & Badke-Schaub, 2020). Yet, limited attention has been given to how domestic spaces are adapted to meet the dynamic and evolving needs of creative home-based businesses, particularly for young creative workers in Indonesia. It is important to reveal this dynamic as the creative industry sector contributes significantly to the economy, but often struggles with spatial implications.

In Indonesia, hybrid domestic-commercial spaces like *rumah toko* (shophouses) have been widely studied as formal live-work spaces. In urban contexts, shophouses are typically part of an intentionally designed system, located in designated zones with predetermined spatial layouts since the time of construction. However, young creative workers often initiate businesses in ordinary homes not originally designed for work, leading to spontaneous and informal spatial adjustments. These adaptations are often temporary, dynamic, and context-specific, involving continuous negotiation between living and working functions. Research exploring this micro-scale spatial adaptation process remains scarce, especially in the creative sector, where flexibility and representation of the creative process are crucial.

This study focuses on understanding how young creative workers in Yogyakarta modify their residential spaces to accommodate creative business activities. Using Rapoport (2005) framework of spatial elements (fixed, semi-fixed, and non-fixed), this research investigates the spatial strategies employed by creative workers to manage limited space, maintain flexibility, and support their creative production and business growth. The findings aim to contribute to discussions on flexible domestic architecture, highlighting the role of everyday spatial practices in shaping multifunctional homes for creative work. This research is particularly relevant for architects, interior designers, and policymakers concerned with the design of adaptable living environments that respond to evolving creative economies.

Spatial Setting and Adaptation

In the context of the setting of a home, Rapoport (2005) formulates a concept of the environment consisting of several elements. He categorizes features within a setting into three types: fixed-feature elements, semi-fixed feature elements, and non-fixed feature elements. Fixed-feature elements typically include structures, floors, walls, ceilings, and other permanent components. Semi-fixed features often encompass furniture, soft furnishings, and decorations, while non-fixed features involve individuals along with their activities and behaviours. Behavior guided by the setting is not

solely induced through semi-fixed feature elements such as furniture and other artefacts; the most crucial condition is the presence of people and their activities. Thus, the same space can become a different setting through changes in semi-fixed feature elements and the diverse activities of its occupants. According to Rapoport, the role of semi-fixed elements in defining a spatial setting is highly significant, as they direct specific behaviours.

Spatial settings can change over time to accommodate the evolving needs of their occupants. According to Hipwood (2022), efforts to understand spatial adaptation are often informed by Brand's (1994) classification of a building into six layers, ranked by their degree of longevity: site, structure, skin, services, space plan, and stuff. The "stuff" layer comprises fixtures, fittings, and furniture, which are the most easily and frequently altered to accommodate changes in activities. While Rapoport's concept of spatial settings focuses on the relationship between built form and human behaviour, Brand places greater emphasis on the longevity and adaptability of physical components in response to evolving needs and technological developments. Hipwood further notes that the long-term rise in working-from-home practices following the COVID-19 pandemic could trigger new waves of home adaptations.

Beyond structural and temporal frameworks, space must also be understood through its relationship with practices and lived meanings. Schatzki (2010) emphasizes that human activities cannot be separated from the material arrangements that enable and shape them, suggesting that adaptation is always a practice-material entanglement. Similarly, Lefebvre (1991) conceptualizes space as a triadic production, encompassing spatial practices, representations of space, and representational spaces. This perspective highlights not only the material and functional dimensions of home adaptations but also their lived and symbolic significance. Taken together, Schatzki's and Lefebvre's perspectives enrich the understanding of adaptation as something that happens both in everyday practices and in the lived or symbolic meanings that give domestic spaces new meanings.

Home-Work Settings

The phenomenon of residential homes being converted into business spaces has been widely studied, often focusing on the clash between private and public functions that arise in such situations. Magee (2000) examined the relationship between home life and work by analyzing it using behavioral theory principles such as orientation, crowding, privacy, territoriality, and control. Magee identified conflicts that frequently arise between social (work-related) and individual interests, which become clichéd issues within dual-function households. Yupardhi, et al. (2016) identified patterns of privacy control in both physical and non-physical forms that emerge in homes used for small to medium-sized businesses. The COVID-19 pandemic has also forced many people to work from homes that were not originally designed for work, highlighting the importance of home quality, especially adaptability and flexibility, particularly in communal living arrangements (Blanc & Scanlon, 2022).

Holliss (2015) examines the dominant functions emerging from the integration of work areas within the home, categorized as work-dominated, home-dominated, or equal status. This is concluded in a three-tiered spatial separation strategy between work and home. The first level involves no separation between living and working spaces (live with). The second level entails partial spatial separation, where both functions exist in separate yet adjacent areas (live adjacent). The third level involves complete separation between the two functions (live nearby). Ultimately, each home-based worker adopts a unique pattern of using the home spaces by combining these three strategies differently, depending on individual personality.

Working in the creative industry is an activity that can be carried out from home, especially if the business operator is an individual owner, particularly in the startup phase. The nature of creative work can also determine whether the work can be conducted from home or requires an alternative location. The production processes in the creative industry can vary, involving handmade processes that require a set of physical tools or digital artwork production processes. This research is conducted to observe how spatial changes manifest within the living spaces of creative workers due to their creative work activities.

METHODS

This research employed a qualitative case study approach to explore the spatial adaptation strategies in the homes of young creative workers in Yogyakarta. The study focused on understanding how residential spaces are modified to accommodate creative work activities at the early stages of business development.

Sampling and Informant Selection

The participants were selected through purposive sampling, based on the following criteria:

1. Age: Informants were under 35 years old, representing young creative workers.
2. Business Maturity: The creative business had been running for 2 to 6 years, indicating an early or developing phase of growth where spatial adjustments are still dynamic.
3. Work Location: The informants conducted their creative work from home, regardless of whether the house was rented, family-owned, or privately owned.
4. Creative Sub-sector: The informants worked in various creative sub-sectors, following the classification of 17 creative economy sub-sectors by Kemenparekraf (2021). These included product design, interior design, leathercraft, illustration, jewelry, graphic design, animation, and fashion.

While location was not used as a strict selection criterion, all informants were based in Yogyakarta, ensuring a shared urban and socio-economic context. The sampling strategy aimed to capture diverse creative practices and home settings, but also considered availability and willingness to participate, given the nature of qualitative research.

Data Collection

The data collection employed an interactive engagement approach, wherein the researcher interacts directly with the research subjects, conducts face-to-face interviews, engages in participatory observation, and conducts in-situ observations of artifacts (Groat & Wang, 2013). Each interview lasted between 45 to 90 minutes and was recorded with the participants' consent. Observations focused on how home spaces were used and modified, including sketches of floor plans and photographic documentation of work areas and spatial arrangements.

Data Analysis

The data were analyzed using a manual coding and thematic categorization process. The analysis followed these steps:

1. Transcription of interviews and organization of field notes and visual data.
2. Manual coding of transcripts and observation notes, focusing on spatial adaptation practices.
3. Categorization of the findings using Rapoport (2005) framework of spatial settings:

- Fixed elements (walls, permanent structures)
 - Semi-fixed elements (furniture, display arrangements)
 - Non-fixed elements (activities, temporary uses of space)
4. Themes related to flexibility, showroom functions, and work-life blending were identified and mapped across the informants' cases.

The process relied on manual thematic analysis, with no software used for coding. This approach allowed for a close reading of the data and iterative refinement of categories.

RESULTS AND DISCUSSION

A. Characteristics of Home Users

There are 11 informants involved in this study, all of whom work in the creative industry and have educational backgrounds related to art/design. The creative industries they are engaged in vary, including furniture design, interior design, leather bag design, illustration/painting, graphic design, jewelry/accessory design, entertainment industry, animation, product design, and fashion. The business tenure of the informants ranges from 2 to 6 years, and their housing ownership status is divided into two types: rented homes and homes owned by themselves or their families.

Table 1. Respondent's Business Type

Informants	Type of Business
I-01	Furniture Design
I-02	Interior Design
I-03	Leather bag
I-04	Illustrator/ Painting
I-05	Graphic Design
I-06	Jewelry
I-07	Entertainment Design
I-08	Interior Design
I-09	Animation Design
I-10	Product Design
I-11	Fashion

Source: Authors (2022)

Informants, as creative industry workers, engage in producing works in the form of physical products or services, and these production activities can take place from within their homes. They generate income from creating both physical and digital products and services. More than 60% of the informants use a computer to support their work. Those who extensively use computers are typically working in the fields of animation and illustration. Some other informants combine computer usage with handiwork/crafting activities. Interior and furniture designers use computers for designing and producing detailed drawings (DED), but occasionally need to leave their homes to oversee the construction process on-site. An automotive illustrator initiates work behind their laptop for several months to conceptualize and explore ideas before applying the concept to drawings on the surface of a client's car or motorcycle. A notebook maker utilizes a computer on workdays and produces books on weekends. Nearly 40% of the remaining informants still rely on handiwork, producing items such as leather bags, accessories, and wooden graphic designs. Handiwork requires specific tools depending on the product being made. Graphic designers use woodcut prints that require a relatively spacious area. The diversity of creative activities among the

informants determines the spatial needs, whether to accommodate the use of production equipment or the need for private workspace.

B. Spatial Characteristics

1. Home Ownership Status

The housing status of the informants also varies, with nearly 50% still renting their homes, while the rest either own their homes or live in homes owned by their parents. It was found that informants who already own homes tend to have been in business for a longer duration, typically 5 to 6 years. Meanwhile, informants with businesses that are relatively new, spanning 2 to 4 years, are more inclined to still be renting their homes or living in homes owned by their parents or family (see Fig. 1).

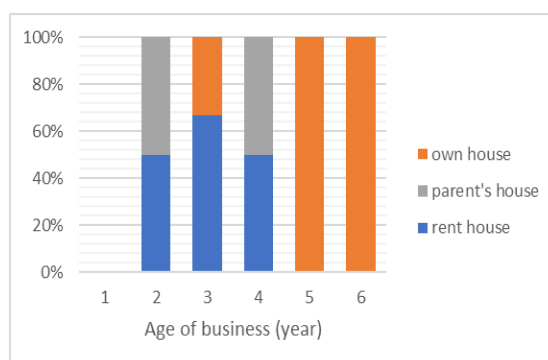


Figure 1. Age of business based on house ownership status
Source: Authors (2022)

2. The Use of Spaces within The Home

The use of workspaces at home varies among the informants. A small number of informants have dedicated areas for work, while the majority utilize rooms with existing domestic functions, such as the guest room, living room, garage, terrace, etc. As seen in figure 2, the living room is the most frequently used location (7 informants), followed by the guest room, often located adjacent to it. Some informants use more than one room to accommodate their work activities. For example, Informant 01, a furniture designer, sometimes uses his main bedroom to work privately and stay more focused, while colleagues work in the living room. Informant 04 uses the front yard of his home as a workshop area for larger painted objects. Only 2 informants (02 & 07) have dedicated rooms specifically for an office.



Figure 2. Spaces in homes that is used for work activities
Source: Authors (2022)

C. Modification

Almost all informants demonstrate activities in modifying their work areas. This process has emerged and continues to evolve concurrently with the developing business conditions. The activities that arise will adapt to the ideal conditions within the limitations of home conditions through modifications to features/elements within the home. To understand how these modifications take place, this research identifies the forms of change in three types of elements: fixed elements, semi-fixed elements, and non-fixed elements.

1. Fixed-Feature Elements

Modifications to fixed-feature elements within the residences involved physical changes that tend to be permanent. These were typically carried out by adding or removing structural components, most commonly permanent walls made of brick. Such alterations reflected more than technical decisions: they represented strategies by residents to reconfigure their domestic settings into productive, hybrid spaces. While these adjustments initially aimed at pragmatic concerns such as safety, privacy, or space optimization, they often evolved into spatial transformations that redefined how the house functioned as both a home and a workplace.

For instance, Informant 01, a furniture and product designer, undertook a significant modification by enclosing the front porch with a three-meter-high wall (Figure 3). His initial motivation was to shield the house from the bustling street directly in front. However, the outcome of this change went beyond safety. The enclosed porch became an additional storage area and, more importantly, a strategically located showcase. As customers entered through the main entrance, they immediately encountered products on display. In this way, the modification blurred the boundary between domestic space and commercial presentation. Over time, the adjoining living and guest rooms were redefined as working areas, demonstrating how a single structural intervention could ripple through the entire spatial organization of the house.

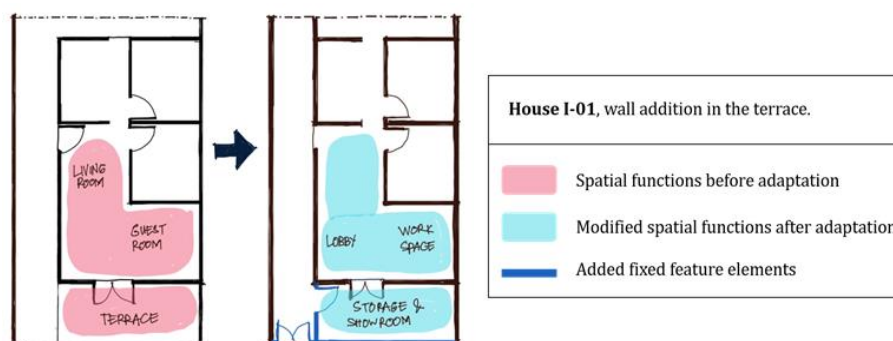


Figure 3. The spatial adaptation process of Informant I-01
Source: Authors (2022)

Informant 02 illustrates another strategy of fixed-feature modification (Figure 4). To accommodate employees, he constructed an additional studio space at the front of his residence. While this studio was part of the initial building plan, its integration with the home required ongoing adjustments. At first, a connecting door linked the studio to the private residence, symbolizing a flexible threshold between domestic and work life. However, this door was later removed, a decision that reveals the tensions between household privacy and workplace professionalism. For the family, closing the door increased domestic boundaries, while for employees, it created a more comfortable and independent work environment. This example shows that fixed modifications are

not only about creating more space but also about negotiating relationships between household members, workers, and clients within the same physical environment.

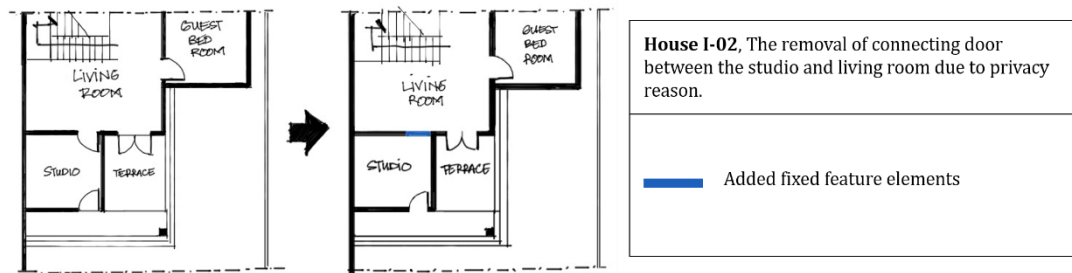


Figure 4. The spatial adaptation process of Informant I-02
Source: Authors (2022)

The case of Informant 07 demonstrates a more extensive restructuring of domestic space (Figure 5). The entire first floor was reconfigured as a dedicated work environment, achieved by eliminating walls and merging rooms. The removal of the wall between the bedroom and living room created an expansive studio, suitable for collaborative work. Adjacent spaces also experienced role shifts: the guestroom became an entertainment room for employees, equipped with couches and digital gaming devices, while the private kitchen was converted into a shared pantry. These choices not only optimized the space for production but also introduced facilities that supported social interaction and employee well-being. What emerges here is the conversion of a family home into a semi-professional studio, where domestic functions were minimized in favor of work-related amenities. This illustrates how permanent structural modifications can alter not only spatial layouts but also the dynamics of daily life and the workplace culture within the home.

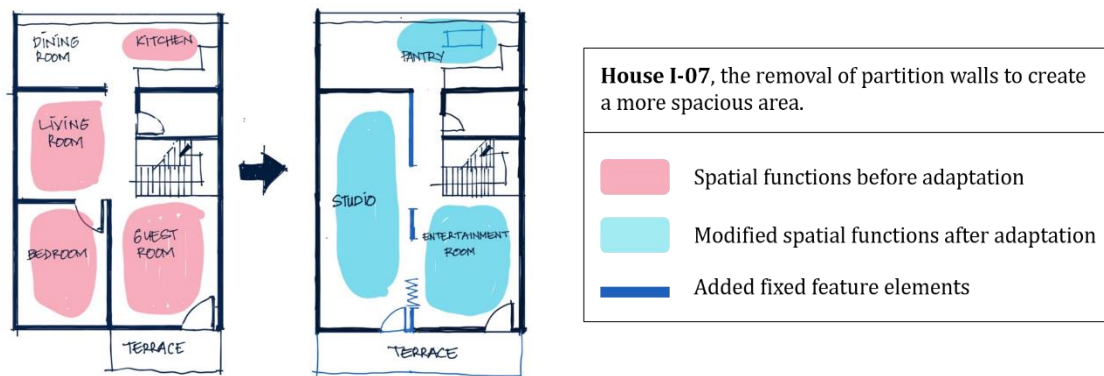


Figure 5. The spatial adaptation process of Informant I-07
Source: Authors (2022)

Similarly, Informant 10 employed fixed-feature modifications by removing walls to create a more expansive central area (Figure 6). Originally designed with two bedrooms and one living room, the house was reconfigured by eliminating the walls separating the living and guest rooms. The result was a large, flexible central zone. For the informant, this space was essential for accommodating production work that required room for larger tools, materials, or group activities. At the same time, the openness of the new layout allowed the space to remain adaptable for shared living purposes, reflecting a balance between production and domestic use. This case highlights how structural modifications anticipate future flexibility, enabling the home to shift between roles as business demands evolve.

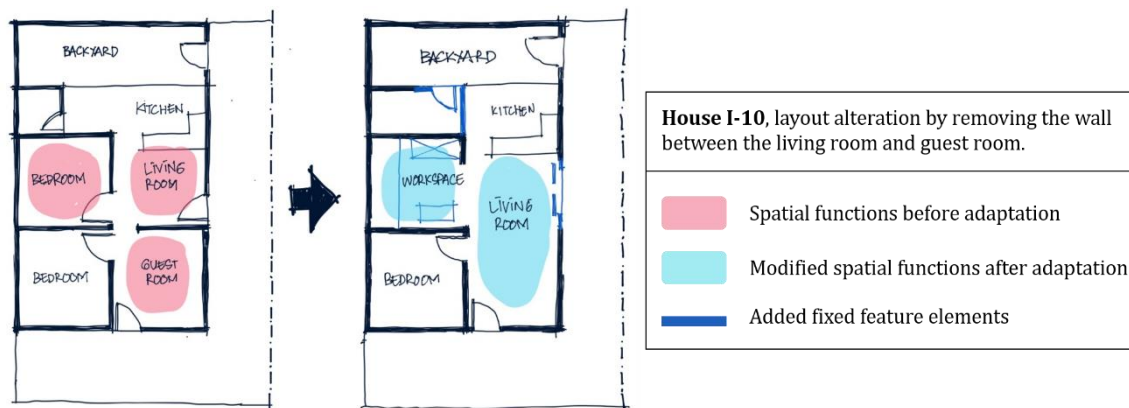


Figure 6. The spatial adaptation process of Informant I-10
Source: Authors (2022)

Taken together, these cases demonstrate that modifying fixed features is a crucial strategy for adapting homes to the dual demands of domestic and creative work life. Spaces previously labeled as guest rooms, living rooms, or dining areas were systematically eliminated or redefined through structural interventions. In their place, new categories of space emerged such as workspaces designed for production and collaboration, and showrooms/showcases designed for professional display and client engagement. These emergent spatial categories did not exist in the original residential design but were produced through the ongoing negotiation between household needs, business demands, and material constraints. The broader implications of these transformations, particularly the representational and symbolic role of the showroom, will be discussed further in Section E

2. Semi-Fixed Feature Elements

In the modification of semi-fixed features, more than half of the informants did so to adapt and make the most of the limited space. I-04, an automotive illustrator, utilizes almost every part of his house as his workspace. The rhythm of his work activity is relatively dynamic, ranging from tasks behind the computer screen, handiwork using metal tools, to painting and assembly. As the nature of his work changes, the furniture used in the studio space also shifts and changes. The spatial arrangement transforms from having a desk and chair for working with a laptop to clearing the space when a larger area is needed for manual tasks. Informants with other crafting jobs have similar modifications. A leather bag craftsman (I-03), a woodblock printer (I-05), and a jewelry craftsman (I-06) produce their work with crafting tools. In a domestic setting, they only move their handiwork tools and some household furniture without altering the physical condition of the home. They can dynamically carry out creative work in different spaces within the home without changing the arrangement of fixed elements, but by adjusting semi-fixed elements according to their needs.

In the modification of semi-fixed features, the functions of spaces often blend between those used for work and domestic household areas. This is related to the dynamic work rhythm of the users. There is a flexible working time pattern depending on the ongoing creative process. During certain times, spaces within the home, such as the living room, bedroom, and other areas, are used as workspaces, but at other times, these spaces revert to their usual functions. Informant 10, a bookmaker, divides her work pattern between weekdays and weekends. On weekdays, she works behind the laptop screen, sitting at her work desk. When the weekend arrives, 2-4 colleagues come to work on handiwork tasks, and all the furniture for her work is arranged in the central space,

which was initially devoid of furniture. Informant 05, in carrying out his creative work, occupies a space designated for community gatherings (figure 7). However, several times a year, this space is used for community meetings as a manifestation of social involvement. During these times, he removes his furniture and work tools, transforming the room into a public space.

From the above cases, it can be seen that the movement of non-fixed features within the spaces used by informants is highly dynamic. This is due to the dynamic work patterns of these creative workers, involving various types of activities that need to be performed during the creative process.

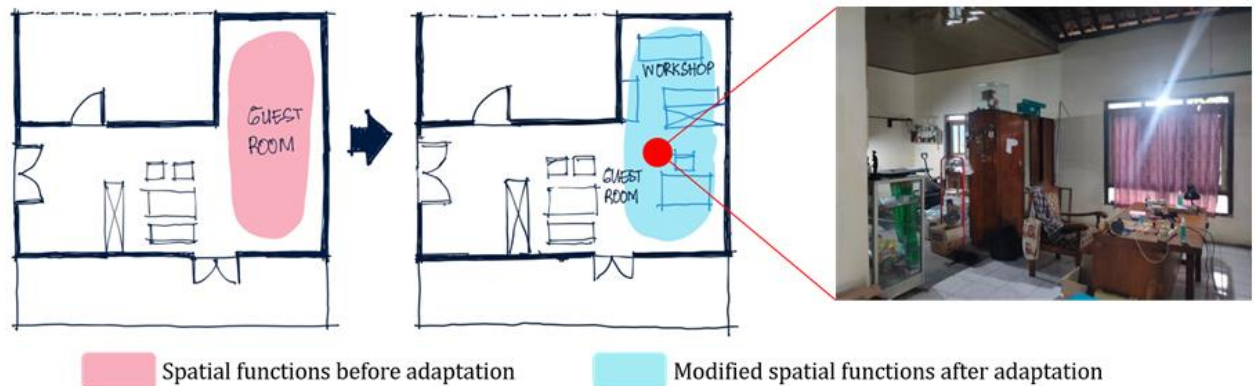


Figure 7. The meeting room was repurposed for the woodblock printing workshop owned by informant 05 without changing the fixed-feature elements.

Source: Authors (2022)

3. Non-Fixed Feature Elements

A key theme that emerges from the adaptation of non-fixed feature elements is how residents negotiate and inhabit particular spatial settings without altering the semi-fixed features that usually define activities or behavior. In several cases, domestic spaces are appropriated for work-related uses while retaining their original furnishings and functions. For instance, a leather craftsman (I-03) used his living room as part of his workshop, arranging rows of sewing machines alongside a set of guest chairs. While the room still contained furniture associated with receiving visitors, it simultaneously functioned as a production area. Rather than perceiving this as a conflict, the informant interpreted the space as a kind of showroom where both products and processes could be presented to guests. Here, the artisan himself became part of the display.

A similar situation was observed in an illustrator's studio (I-04), where the living room was used to welcome visitors while also functioning as a gallery and a storage area for finished works. Nearby, stacks of paint cans and canvases emphasized the room's dual purpose: it could host social interaction with guests and support the creative process of painting at the same time. In other cases, spaces took on two entirely different roles without any change to their physical settings. For example, in the interior designer's case (I-02), kitchens and guest bedrooms were occasionally used as extensions of the product's exhibition. The everyday functions of these spaces, such as preparing meals or accommodating overnight guests, temporarily receded as furniture and fittings became props to support the designer's professional identity when meeting potential clients. These overlapping uses illustrate how non-fixed elements and everyday domestic settings can be flexibly reinterpreted, allowing the same room to embody multiple meanings depending on the activity and context.

In summary, the adaptations of non-fixed feature elements reveal a recurring tendency for domestic spaces to evolve into showroom-like environments, even without structural modification.

While these practices demonstrate the flexibility and creativity of the occupants, the implications of the showroom as a distinct and central theme will be discussed in greater detail in Section E.

D. Spatial Adaptation

The adaptability of the home is a crucial factor for sustaining economic activities during the startup phase of creative businesses. Homes often serve as the first and most accessible resource for entrepreneurs before their enterprises reach stability. In this study, adaptation among respondents manifested across different scales, ranging from changes in fixed, semi-fixed, to non-fixed features. The extent of modification was strongly influenced by the home's ownership status. Permanent structural changes (fixed features) were far more common in owned homes, while flexibility in semi-fixed and non-fixed arrangements was more commonly shown in rented or parental homes (Table 2). This indicates that ownership status shapes the degree of freedom in enacting spatial adaptations.

Table 2. Respondent's Home Status in relation with modification

home status	informant	fixed	semi fixed	non fixed
owned home	I-02	v		v
	I-07	v		
	I-10	v	v	
parental home	I-05		v	
	I-06		v	
	I-09			
rented home	I-01	v	v	
	I-03		v	
	I-04		v	
	I-08		v	
	I-11		v	

Source: Authors (2021)

Time also plays a critical role. Respondents with longer business histories (I-02 and I-07, 5–6 years) undertook permanent structural changes, creating dedicated studios and staff areas. This pattern resonates with Brand's (1994) theory of building layers, where structural modifications emerge only after long-term needs are established, whereas early-stage entrepreneurs adapt at the level of “stuff” and “space plan.” This indicates that the progression of a business is mirrored by a progression in the permanence of home modifications. The addition of dedicated workspaces was partly driven by the growing number of employees, which created the need for spatial separation to maintain focus and productivity. One informant noted that creating such spaces also fostered a culture of trust and independence:

...if working without being supervised by the boss, it's nice... you can be free, without feeling monitored. I've also been an employee, so I know how uncomfortable it is to work when constantly supervised by the boss (I-02)

These examples demonstrate that spatial adaptation is contextual, shaped by a dynamic interplay between physical conditions, user needs, and temporal factors. As Rapoport (2005) highlights, the setting of a space is not defined solely by its material form but also by the activities and social relations it enables. Similarly, Braide (2019) emphasizes that adaptive practices emerge as contextual responses rather than predetermined design solutions. In this sense, the

modifications observed in respondents' homes illustrate how creative workers negotiate between existing physical constraints, business development, and the social expectations of both family members and employees.

Adaptations to semi-fixed and non-fixed elements further reveal how spatial boundaries can become blurred, allowing domestic and productive functions to coexist within the same area. For many creative workers, particularly in the early stages of their businesses, rearranging furniture, repurposing household objects, or overlapping activities proved to be the most practical strategies. These adjustments required fewer resources and avoided major interventions to the building's structure, while still enabling multiple functions to unfold simultaneously. According to Braide (2019), this aligns with the generality strategy, in which spaces are deliberately kept flexible to accommodate shifting uses over time. In practice, this strategy was evident in cases where living rooms doubled as work areas, or where domestic furniture was temporarily reoriented to facilitate production tasks.

Taken together, the findings show that spatial adaptation in home-based creative industries is not a linear process but a layered negotiation between permanence and flexibility. Fixed-feature modifications emerge gradually as businesses stabilize and expand, while semi-fixed and non-fixed adjustments serve as immediate, resource-efficient strategies for managing uncertainty in the early stages of entrepreneurship. These patterns illustrate how material arrangements, social dynamics, and time interact to shape the evolving relationship between domestic and productive life.

E. The Showroom as a Space of Existence

The research findings indicate that among creative workers, a distinctive spatial theme emerges: the presence of a showroom within the home. Unlike the adaptations discussed in Section C, which primarily involved rearrangements of fixed, semi-fixed, and non-fixed elements, the showroom represents not only a functional adjustment but also a symbolic and relational strategy. It is a space where creative identity, client interaction, and professional legitimacy are enacted. While digital platforms such as social media play an important role in promoting creative products, the persistence of a physical showroom underscores the enduring value of face-to-face encounters, tactile experiences, and the performative display of creative labor.

In this research, the term showroom is used in a context-specific sense. It does not refer to a formally designated display area alone but encompasses a variety of domestic settings, such as living rooms, kitchens, hallways, and workshops, that are reconfigured, temporarily or permanently, for interaction with clients. As Rapoport (2005) notes, a single space can operate under different rules at different times, enabling the kitchen, for example, to transform from a private site of cooking into a semi-public venue for negotiation and display. This fluidity emphasizes that the showroom is not simply a static zone for objects but a performative stage where creative work is communicated and legitimized.

The empirical cases demonstrate how the showroom embodies a dual function: it highlights both products and processes. For instance, a leather craftsman deliberately situates his production activities in the living room, allowing clients and vendors to observe not only the finished items but also the craftsmanship involved in their making. Similarly, an automotive illustrator integrates the entire house, from the front yard used for painting to the studio filled with works-in-progress, into an expanded showroom where production and presentation merge (fig. 8 & 9). These practices align with Schatzki (2010) argument that social life is constituted by interwoven practices and material arrangements: the showroom is not merely an assemblage of things but a constellation of practices (showing, negotiating, observing, evaluating) embedded within the home.



Figure 8. The living room of an automotive illustrator serves as both a workspace and a showroom.
Source: Authors (2022)



Figure 9. The workshop area in the front yard of the automotive illustrator's home simultaneously functions as an integral part of the showroom.
Source: Authors (2022)

By situating their work within the home in this way, creative workers transform ordinary domestic spaces into hybrid domains of living, working, and showcasing. This resonates with Brand's (1994) layering model as discussed by Hipwood (2022), where the most adaptable layers, such as stuff and space plan, are mobilized not only to meet practical needs but also to serve representational purposes. The integration of these layers into showroom practices reveals how adaptation extends beyond efficiency or flexibility: it becomes a matter of existence. The showroom makes visible the professional identity of the creative worker, allowing them to assert presence, credibility, and entrepreneurial agency in ways that digital representation alone cannot achieve. In this sense, the showroom embodies what Lefebvre (1991) describes as representational space: a lived and performative domain where creative workers stage their existence as both householders and entrepreneurs. It is through this symbolic layering that the showroom becomes a space of existence rather than a mere display zone. Ultimately, the showroom should be understood as more than an architectural adaptation. It is a space of existence, where the domestic realm is strategically reconfigured to embody the dual roles of home and enterprise, intimacy and commerce, production and representation.

F. Flexibility in Working Style

Another key finding of this study is that creative professionals adopt dynamic working styles that directly shape the flexibility of their domestic workspaces. Most informants used areas within their homes for creative work, but unlike conventional office workers, their work rhythms were highly fluid and often extended beyond the formal eight-hour day. This supports Holliss's (2015) observation that artists and craft workers are among the groups most likely to engage in home-based work, and that their daily practices rarely align with a "normal" work-life schedule. Instead, the blurring of work and household time becomes part of their professional identity, and the home evolves into a work-oriented environment.

In this context, homes with adaptive capabilities prove particularly important during the early stages of creative businesses. Even though these houses were not originally designed for professional use, their occupants modified them to align with emerging business needs. As Braide (2019) explains, these strategies can be understood in terms of flexibility (rearranging movable elements) and elasticity (adjusting the size or scope of spaces). In practice, these adjustments were rarely pre-planned; rather, they unfolded as everyday responses to shifting work patterns and lifestyles. Hipwood's (2022) emphasis on adaptation as an ongoing negotiation between spatial conditions and evolving practices is reflected here: the house functions as a living framework that bends and stretches according to the user's work rhythm.

The intimate overlap of living and working is visible in examples where rest and work converge. Several informants placed beds or roll-up mattresses inside their studios, allowing them or their employees to rest without leaving the workspace. For instance, one respondent admitted that when fatigue struck, they simply lay down in the same room and resumed working as soon as they woke up:

...to make it easy, when tired, I just have to move my body, sprawl onto the bed, sleep... wake up, and immediately get back to work again... (I-04)

Such arrangements highlight not only the practicality of these solutions but also the experiential nature of the workspace, where the rhythms of body and work co-exist. Schatzki's (2010) practice theory helps explain that what seems like casual or improvised spatial changes is actually part of a wider set of practices, where material elements like beds, sofa-beds, and roll-up mattresses play an essential role in supporting creative work.

Flexibility also extends to homes with dedicated workspaces. Even when owners invested in separating domestic and professional areas, ongoing dissatisfaction and re-arrangements revealed that no spatial solution remained final. As Brand (1994) argued in his concept of "shearing layers," buildings are never static; they are constantly reshaped by the different time scales of structure, furnishing, and usage. This was evident in how respondents described wanting to "fix mistakes" after their workspaces were completed, acknowledging the provisional and experimental nature of domestic adaptations.

Taken together, these cases illustrate that flexible working styles generate spaces that are equally flexible, where indeterminacy becomes a resource rather than a problem. Lefebvre's (1991) notion of representational space sheds further light here, where domestic workspaces are not only functional zones but also lived and symbolic environments where rhythms of work, rest, and social life are performed and negotiated. This perspective emphasizes that flexibility in working style is not simply a technical matter of adjusting layouts; it is deeply tied to how creative workers inhabit and give meaning to their everyday spaces.

CONCLUSION

This research illustrates how young creative workers in the early stages of their home-based businesses adapt their domestic environments to combine living and working needs. With only eleven informants, the study does not seek generalization but rather highlights recurring patterns of spatial adaptation. Most adaptations occur through semi-fixed and non-fixed elements, reflecting the flexible and evolving character of creative work without requiring major structural alterations. These adjustments show how domestic space is actively reshaped to support production, client interaction, and at times, product display.

A notable pattern is the emergence of showroom-like spaces within homes. Five of the eleven participants incorporated product display areas, underscoring the importance of visibility for creative practices involving tangible outputs such as furniture, interior design, leathercraft, automotive illustration, and jewelry. These showrooms were not fixed rooms but fluid settings that blended domestic and professional activities, aligning with Rapoport's notion of multi-setting spaces and Lefebvre's idea of representational space where lived, symbolic, and functional aspects intersect.

Another recurring theme is the high degree of spatial flexibility in everyday practice. Domestic spaces often hosted overlapping activities, from cooking and resting to production and client interaction. What may seem like improvisation such as beds or sofa-beds inside work areas can be understood, following Schatzki, as the entanglement of practices and material arrangements that sustain creative labor. These cases illustrate how adaptation in home-based work is as much about lived practices as it is about spatial configuration.

Overall, the findings show that while these cases are context-specific and exploratory, they point to broader patterns of how creative workers mobilize their homes as adaptive, multifunctional environments. Rather than prescribing a universal model, the study contributes to understanding the ways in which domestic spaces acquire new layers of meaning and function when intertwined with creative economies. These insights may inform further research and discussion on housing design that is responsive to evolving work-life practices, especially in creative and entrepreneurial contexts.

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