THE
BUSINESS
OF
Design

BALANCING CREATIVITY
AND PROFITABILITY

Keith Granet

FOREWORD BY Holly Hunt

Revised + Updated

THE BUSINESS OF DESIGN

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THIS BOOK IS DEDICATED
TO A LIFE LED BY VULNERABILITY.

VULNERABILITY WILL ALLOW YOU
TO DO MORE THAN YOU EVER THOUGHT
YOU WERE CAPABLE OF DOING.
VULNERABILITY WILL LEAD YOU TO
ADVENTURE AND SURPRISE.
VULNERABILITY WILL LEAD YOU TO
LIFELONG LEARNING.
VULNERABILITY WILL LEAD TO
A LIFE WELL LIVED.

IT IS ALSO DEDICATED TO
MY DEAR FRIEND KAZUKO HOSHINO.

CONTENTS

Keith Granet's superb book *The Business of Design*, published in 2011, was a first of its kind as a business guide looking inside the world of design. The book sold an amazing 28,000 copies! The vote by sales confirmed a deep thirst and awareness of the desire for business education and guidance in the practice of design. Especially apt in the world of interior design, which historically had eschewed even the word *business* in describing their creative, artistic domain. Keith demonstrates that design is a professional business with rules and structure to analyze and organize, compare and compete without losing the passion and love of the creative craft.

Keith proved not only to have the perfect instinct for the need for business guidance but also, even better, has perfect pitch as a terrific professor. The teachings from his book have significantly raised the bar of knowledge and practice in the business of interior design. Engaging and encouraging designers to become more business aware builds profitability and also the confidence to grow and become successful business leaders. It is an honor to have been asked by Keith to write a foreword for this second edition, now in your hands, as an extension of his groundbreaking first book.

Keith's publication of his second book promises to be the graduate school edition, with the focus on the rapid acceleration of technology and the attendant trends reshaping the worlds of design and business. The digital transformation is filled with challenges. In light of this transformation, we must adapt and upgrade our current business processes and technologies to offer real-time answers and ease of doing business within our current complex world. American firms in the business of production and design must become adept at transacting business online with technical ease. The model must accommodate a far broader designer/client base and service a wider public to remain relevant and competitive.

Design is not a business of numbers nor one of analysis paralysis, which too frequently overlooks opportunities. Design, as I know it, is a business of heart and soul, talent and passion, innovation and exploration open to opportunity found and taken with an entrepreneurial spirit and energy. It is an exciting business built on relationships and partnerships between designers, clients, suppliers, team members, and industry peers. It is a business of excitement and wonder, of exploration, fluidity, and creativity. Never mistake the business of design as a business of numeric transactions.

Years ago, I saw Jony Ive, Steve Job's Chief Design Officer at Apple, speak on stage. He made a statement on business that I knew to be true: "It is never about the money first. It's product first; when product is right, the money will come." Fortunately, I fell into this business of design knowing that the product and clients come first. The numbers follow.

Keith is also a great people connector. His mission to teach and build community is evident in his formation of the Leaders of Design Council. Leaders is a well-structured group, which annually hosts groups of designers from across the United States. They travel to places of interest across the world to experience three rich days of excellent programming. He brings a formidable array of interesting speakers focusing on a wide range of economic and cultural areas of interest. Afternoons and dinners become time of connecting design peers, industry vendors, and speakers. I had the privilege of attending three of these remarkable educational events. This organization is a great gift to the industry and the business of interior design in the United States.

I began in this business in 1983, a critical year for me for many reasons. Ominous clouds of divorce were looming large in my life. I had three young sons, and I would need to find a job or a business because divorce meant leaving the partnership I had with my husband.

Luckily, I found a showroom at Chicago's Merchandise Mart, which was financially underwater and needing rescue. I bought the showroom, and the world of interior design provided a point of focus and filled my need for a job through this transition. Yes, this was a risky business, but I had a strong design eye and believed I could run it successfully. With common sense and determination, I knew I could figure it out and get it right.

I note that Keith's number-one item on his list of top six ingredients for true success in his first first book is common sense! It worked for me, but I am not so sure common sense is so common anymore and business today is far more complex than it once was. Another attribute on his top six list is chutzpah, or, simply, comfort with risk. Ok, got that too!

In the beginning, I had no big business plan—it was an escape plan at best. I would just make it better! No marketing strategy, no consultant, no book of business rules, website, or Instagram. I had no idea that my risky venture in interior design could grow to become a brand over time, much less an internationally known entity that a highly successful company like Knoll would be willing to purchase!

There is no perfect time to start a business because start-ups require 24–7 attention. Although the timing felt crucial for me to start, timing was certainly not best for my sons in the midst of a divorce. However, today, I look back and say yes, I saved the business. *More importantly, the business saved me and my family!*

Malcolm Gladwell, in one of his many books, says it requires ten thousand hours of work to become truly skilled at any endeavor. Add to that, design is a business of ten thousand details. I fell in love with the business, so I did my time!

Interestingly, I started my risky business in 1983 in Chicago, the same year Tom Cruise's first big break came in the movie *Risky Business*, filmed in Chicago! Looking back, I see we both did pretty well from our risky-biz beginnings, and yes, Tom's success has far exceeded mine. Nevertheless, new business ventures always involve risk, and I have learned that the road to success is always under construction.

I end this with great relief and a big thank you to Keith Granet because I no longer think about writing my own book on design! The books have already been written by Keith and are far better than any I could have done, and I have added enough of my story.

Just remember: Never let *best* get in the way of *better*.

—Holly Hunt

INTRODUCTION

You know that saying "time flies"? Well, it is true; it is hard to imagine that ten years have passed since I first published this book. In 2011 we were just climbing out of the worst economic recession; companies like Instagram had just been founded in the fall of 2010, One Kings Lane was gaining traction in our industry, Airbnb and Spotify were taking hold. The world seemed to be getting back on track. One thing that is easy to forget— but that I heard over and over ten years ago—was designers complaining about their '09 clients. The ones they took on to keep the doors open or to feed the mouths of their valuable employees. These projects typically had bad fee arrangements and were not the best projects to help promote the designer's work. They were the "lesser jobs" in the office with the high-maintenance clients. They were the clients you did a favor for, but they never let you forget it. This is one of those circumstances in which memory will serve you well as to not repeat this trend.

Most of you who are familiar with both of my books, *The Business of Design* and *The Business of Creativity*, know that I have dedicated my life to bettering the business of design through the many companies I have owned or been involved in—also from teaching at wonderful schools, such as UCLA, USC, and my alma mater, Hartwick College, where I taught a yearlong class on how multidisciplinary thinking is very important to any business. I have guest lectured at Savannah College of Art & Design and Parsons School of Design. All of this because I am very interested in making certain that students start their professional lives understanding the business side of the profession they are pursuing. As I have always said, knowing the right way to manage a design business only makes you more creative. By knowing your business, you worry less about what you need to do, which frees up your brain to focus on your talent. This is at the core of my work at Granet and Associates.

In 2014 I purchased the software company Studio Designer because I knew of its potential to help interior designers run their businesses more

efficiently. All of these facets of my career are pieces of a big giant puzzle to help make the design professional more successful. To help designers learn how to move from the things they feel they *have* to do to the things they *want* to do. In 2005 I cofounded the Design Leadership Network, and in 2013 I cofounded the Leaders of Design. In both cases, the vision was to build community, and at the Leaders of Design, it has morphed into building a world of mentorship and career-long learning. I have said that there are no fire walls between my businesses—they all support each other. Granet and Associates consults with individual design firms on everything from strategic thinking to financial management and licensing; Studio Designer helps designers run their businesses efficiently; and Leaders of Design builds community through mentorship.

Today, ten years later, I sit here at my home, under a stay-at-home order, wondering if this pandemic will ever go away. By the time this book hits the shelves, we should know a lot more. It is my belief that our industry will do well after we get the Coronavirus under control. After months of quarantining in their homes, I believe people will want to make changes. Everything from as small as new throw pillows to as large as building a new home. People will rethink their environments, what space means to them. We shall see.

Design has always been my passion, and mentoring designers on how to run a successful design business has been my calling. I remember once what my longtime client/friend Suzanne Kasler said to me: "Keith, I have figured out your magic." I responded, "I don't think anything I do is magic, but what did you figure out?" She said, "You give us the confidence to do our best work." To me, that was the greatest compliment I had ever received because that is my life's work: to help people use their talent to its capacity.

So why refresh this book? What has changed? I am proud at how well this book has performed for ten years, but as our world moves at lightning speed these days, a lot of things have changed about the business of design. The areas of the business that have shifted the most are marketing and public relations. Over the past decade, we watched many print publications go by the wayside. We watched Instagram gain traction as a

way to promote, visualize, and even sell products and services. Bloggers have come and gone, and influencers have emerged. Online platforms now play a larger role at attracting clients than your work exhibited on glossy pages.

In addition to marketing and public relations, other aspects of our business of have changed, such as human resources. As our life spans lengthen, the need for multigenerations to coexist in our workplaces has increased. Technology has advanced rapidly, and at the moment Zoom, Google Hangouts, Microsoft Teams, GoToMeetings, and Skype dominate our ability to communicate through video platforms. Presently, companies have been forced to adapt to this new way of life not in a matter of months but a matter of days. For years, I helped my clients fight the urge of remote work; now we have learned that it works. People can be effective but only to an extent. I now know that working remotely is possible, but I am not convinced it substitutes two important learning factors, creativity and mentoring. Creativity comes with the bantering of ideas shared in a space together with others. Mentoring comes from reading someone's facial expression or hearing intuitively and knowing when something is being soaked in or glossed over. You often cannot get those cues from a video screen. The pages that follow bring you up to date on my thinking for this time in our profession and the new challenges that lie ahead but that did not exist in 2011.

An outline of the chapters to look for changes that have occurred during the past ten years are as follows:

THE FOUNDATIONS OF A DESIGN BUSINESS:
- **Design education and how it has been refocused**
- **Top ten business practices**

BUSINESS AND FINANCIAL MANAGEMENT
- **Financial tools**
- **Contracts**

MARKETING AND PUBLIC RELATIONS
- Social media
- Public relations
- How to market today
- Marketing tools

HUMAN RESOURCES
- Multigenerational firms
- Working remotely
- Office environments
- Mentoring for different values
- Hiring practices

PROJECT MANAGEMENT
- New tools
- Scheduling
- Budgeting

PRODUCT DEVELOPMENT
- Is the market saturated?
- How to stand apart
- Top categories for making money
- Alternative options to licensing

It is important to recognize that much of the content in the original version of *The Business of Design* is very relevant to today's needs in running your practice. Those topics remain in this version and are augmented by the changes I have outlined above.

In the first version, all the chapters began with an interview with a different designer who I respect. In this new version, they have been substituted with a different group of designers who tell us about the changes they have seen over the past decade. These quotes are based on their personal experiences and what stands out as the biggest changes they have noticed in their own practices. These quotes were generously offered by Bobby McAlpine, Brooks Walker, Carli Ficano, Charlotte Moss,

Cindy Allen, David Lecours, David Netto, Edward Yedid, Elizabeth Roberts, Erik Perez, Gil Schafer, Grant Kirkpatrick, Greg Tankersley, Greg Warner, Jeff Lotman, Jill Cohen, Julia Noran, Lauren Geremia, Lewis Heathcote, Lou Taylor, Marc Appleton, Marc Szafran, Mark Ferguson, Meg Touborg, Paula Wallace, Sophie Donelson, Suzanne Kasler, Thad Hayes, Thomas Hickey, Wade Killefer, and William Hefner. In addition, in the first version the foreword was written by my mentor, Arthur Gensler, and in this new version I am honored that Holly Hunt agreed to write the new foreword.

It is my hope that this refreshed version helps those of you who have relied on this book as a guidepost to move your company forward and continues to help you grow and learn. For those of you who are reading this for the first time, it is my hope that whether you are thinking of starting your own practice, or wanting to help the firm you are currently working in, or are a student thinking about your career in design that this book becomes your road map to a successful career.

The Foundation of a Design Practice

The business of design is a topic that baffles many, yet it's less tricky than you might think. Designers love what they do and will do anything to practice their craft. The key word here is *craft*. It's an art to design beautiful things, but it's a skill to execute these things of beauty in a successful and meaningful way and still find room for profitability. The bottom line is not what designers worry about first. Look at these words: client, contract, negotiate, retainer, staff, design, draw, shop, expedite, present, budget, invoice, payment.

"When talking to my clients, if they say they are good decision makers, I often tell them: 'You might be a good decision maker, but chances are you are not a good decision keeper.'"
    —GRANT KIRKPATRICK, KAA DESIGN GROUP

"Over the past decade, my office has not only grown significantly in size but also, thanks to constantly improving technology, it has also become increasingly productive. Through Keith and his books, I've learned how important it is to plan and to be intentional about where and how to grow my business. *The Business of Design* has given me the tools to grow my business responsibly, smoothly, and enjoyably.
    —ELIZABETH ROBERTS, ERA

"The motivation to do it has changed. There are less people who really care about good taste and design, and more hotdoggers. It's become a bit of a 'celebrity' profession, so you have to squint harder to recognize the real talents, the born-to-do-it stories, because they are not necessarily making the loudest noise."
    —DAVID NETTO, DAVID NETTO DESIGN

"Design is a business and an art. Designers see what the world needs. They produce it, sell it, and stand behind it. It requires vision, creativity, and judgment. Entrepreneurs and artists share these attributes."
    —MARK FERGUSON, FERGUSON SHAMAMIAN ARCHITECTS

"About five years into owning my business, things got a bit too big, too fast for me. Technology companies were booming again in San Francisco, and I went from being a recession-era one-woman shop to a very busy eleven-person team in the matter of a few months. We were getting hired for large jobs, and I had a ton of energy and ideas. While I felt confident with my creative contributions, my leadership ability

needed help. The top ten business design practices were something I read and reread many times that year. It was grounding to have a road map of how to take on my new role and responsibility as a real business owner with some practical, easy-to-follow steps. I wrote them word for word down on paper and consulted them when I felt overwhelmed (every day for a few years). I used them as a format to how to direct employees and my schedule. It helped me connect more presently with my staff (where manners count as much as math) and keep my eyes open to the future, even when we felt like we were on top. I still utilize these practices constantly—they have remained relevant through the dawn of social media, our pivot to residential work, the pandemic, and another possible recession. The main difference now is that these principles are so deeply ingrained in how I think about my livelihood that I am able to really expand on evolving my relationships with clients and artistic process."

—LAUREN GEREMIA, GEREMIA DESIGN

"With Keith's help, we have honed every facet of the KAA Business Platform. Best practices in finances, marketing, human resources, and management have been a constant focus for over thirty years. You cannot run a great design business without great practices. But the foundation of any highly successful design business is the constant attention to a design-first mentality. As designers, we can always improve. And the improvement is rewarded. Clients want great design. They want unique, one-of-a-kind talent that will inspire them. I am grateful to be in a profession that allows us to improve our design skills with each project."

—GRANT KIRKPATRICK, KAA DESIGN GROUP

"I think the foundation of a successful design business is quality of the intention, quality of the design product, quality of the communications with the client and all others associated with the project, quality of your space. This sets the tone for everything else."
　　—WILLIAM HEFNER, STUDIO WILLIAM HEFNER

"The past ten years have been extremely more efficient and exciting because of the tools and resources that are now available; in the past our design process took longer to research, organize, and execute. Outside of travel, which for me is still the most productive and inspiring way to provide our clients with the most exclusive and unique projects, our ability to access vendors, artists, and galleries online with ease has been crucial to allowing the rest of our team to have a similar experience. Our designers can now focus more on designing and preparing presentations rather than unnecessarily wasting time in the field. Our clients have also become more exposed to our work, and the work of others, which can sometimes be a challenge when trying to maintain our vision, but on the whole, the ability to present our work through online platforms, such as Instagram, has increased our exposure in a positive way as our new clients are more excited to work with us than ever before."
　　—EDWARD YEDID, GRADE NEW YORK

How many of them actually involve design? Only a few truly deal with the design process. The rest refer to the business aspects of design, so why is it that schools focus on the smaller fraction of the practice and at best offer one or two classes dedicated to the larger one? Luckily, in 2020, many schools realize that the way they have taught for decades is not the way to teach design for twenty-first-century skills. Schools, such as the New York School of Interior Design, Parsons, Savannah College of Art and Design, all recognize the importance of an education that is interwoven with practical experience.

The design profession has been around for thousands of years, and in the beginning, architects and designers were held in high regard. They served kings and queens and were treated with the utmost respect for their craft. But somewhere along the way, the profession transformed from a title of distinction into one of subservience. (There are, of course, exceptions to this statement, evidenced by the designers who have achieved celebrity status due to their entrée into product design or television.) While many clients respect design professionals, many more believe that designers and architects are simply the hired help. You hire a lawyer because you need legal advice, and you see a doctor because you want to be healthy, but you don't absolutely need a design professional to build or design your project. Hiring a designer is considered a luxury. Yet as a luxury profession it doesn't command the respect of the business world in the way other professions do.

The real estate profession consistently receives a 6 percent fee every time a building is sold. An architect often struggles to get that same fee for creating that building and will receive it only once during the life of the building. This is because real estate professionals banded together to create a standard that the public finds acceptable. When architects tried to establish a similar standard through the American Institute of Architects, they were accused of price-fixing. In the decorating world, if you ask ten designers what their fee structures are, you'll get ten different answers. This variability confuses the general consumer of these services: if there's no established scale for pricing, you can't trust that you're being treated fairly.

Years ago, I went to a big-box electronics store to buy a new telephone. I noticed that a competitor had a much better price for the same phone, and when I told the salesman that I'd seen the same phone for fifty dollars less, he offered me that price. Suddenly, I didn't trust that any price in the store was real. It put me in the position of establishing the product's value. If we in the design profession allow our clients to negotiate fees, will they really believe that the services are actually worth the price quoted in the first place?

The profession of architecture is a business, and technical knowledge, management skills, and an understanding of business are as important as design. An architectural commission might involve preparing feasibility reports, building audits, the design of a building or of several buildings, structures, and the spaces within them. The architect participates in developing the client's requirements for the building. Throughout the project (from planning to occupancy), the architect coordinates a design team and structural, electrical, mechanical, and other consultants. Even though this is the generally accepted definition of the profession, architectural education does not address it. It teaches only the art of design, not the art of the business.

DESIGN EDUCATION

"Within the past decade, higher education has welcomed a wave of digital natives intimately immersed in the dynamism of design. These Generation Z students gravitate toward experiential learning—internships, collaborative learning assignments, and design sprints—just as readily as they embrace virtual engagement. Because Gen Z can work seamlessly across learning modalities, today's educators must implement the most comprehensive array of professional-standard resources, tools, and technology to catalyze critical thought and practical application."

—PAULA WALLACE, President of Savannah College of Art and Design

"The business of design, both narrowly and broadly defined, is best served by interdisciplinary education. Let me explain why.

The wicked challenges of our contemporary world demand the concerted effort of fully actualized individuals—individuals with the ability to see patterns and systems in text and images and data; individuals capable of learning from the past and designing for a future that nurtures human possibility within the constraints that our natural world imposes; and individuals who engage with our world and with each other justly so as to preserve and protect that which we have inherited from our ancestors as our promise to the generations of global citizens who will follow us. It is for this reason that higher education and, in particular, interdisciplinary higher education that is at least as broad as it is deep, is a most fundamental prerequisite.

Yes, interdisciplinary education matters in the workplace. As numerous articles in respected publications attest, business students who are pushed intentionally into the humanities and other social sciences deepen their skills in visual and cultural literacy, textual analysis, and critical examination of market-driven situations, while humanities and science students who study management or accounting learn the business of creative pursuits and the commercialization of science. But, beyond this, interdisciplinary education arms us for the personal, professional, and civic engagement into which we are drafted as members of the human race."

—CARLENA K. COCHI FICANO, PhD, Professor of Economics and Chair, Department of Business and Accounting, Hartwick College

Let's take a look at design education. If you want to be an architect, the schooling looks something like this: either you enroll in an accredited five-year program and receive a Bachelor of Architecture degree, or you can continue for an additional year and receive a Master of Architecture. You can also follow the more traditional route of a four-year liberal arts degree followed by two or three years of graduate school toward a Master of Architecture. In the interior design field, you can pursue a four-year Bachelor of Interior Design degree, or you can simply call

yourself an interior designer, since this profession currently has no educational or licensing requirements. A lawyer with an advanced degree can take the bar exam and become licensed to practice law. But a degree in architecture does not automatically make you eligible for the exams you need to pass to be licensed. In fact, you can't even call yourself an architect until you're licensed, and you can't become licensed until you've completed 5,600 hours or two and a half years of training under a licensed architect before you're even eligible to take the licensing exams. This is why fewer than twenty-five percent of architectural-school graduates have a license to practice architecture. It is also surprising to learn in 2020 that a first-year legal intern could earn up to $126,000 a year, while a first-year architectural graduate could earn up to $68,000 a year—with almost the same length of education. A first-year interior designer in 2020 typically earns around $48,000.

Today more and more schools are focusing on new methods of traditional education in design schools. Schools are thinking of ways of educating their students beyond your typical classroom or studio structures, combining a hybrid of teaching with online access to practicing professionals. Students are more aware than ever of what they have access to through the internet. In business school, instead of learning about economics from a tenured professor, they can learn from top executives at major companies. They no longer want to settle for a single point of view but from many resources on the same subject. Today's learning has also become focused on multidisciplinary thinking. You don't just learn how to draw you also learn how to run a business, to cross-pollinate the design school with the business school or the design school with computer science. Schools like Parsons in New York and the Savannah College of Art and Design (SCAD) have programs that educate their students in multidisciplinary ways. In fact, SCAD is the only architectural school in the country that has a program that allows an architectural student to graduate with a license. This is because they worked with the State of Georgia to fulfill those requirements and experience while attending the school. President Paula Wallace of SCAD says the following,

From day one, SCAD has prioritized the professional preparation and career attainment of students, the very heart of the SCAD mission. SCADpro, the university's in-house design consultancy and innovation studio, anchors the curriculum and, over the past decade, has partnered nearly 6,000 students with more than 260 leading companies to develop real-world, real-time design solutions. Internships and experiential learning opportunities, such as those featured in the Integrated Path to Architectural Licensing (IPAL), provide theory-to-practice engagements both within and outside the classroom. And from their first moments at SCAD, students garner the guidance of industry-veteran professors and SCADamp communication coaches, who help SCAD Bees develop the preeminent portfolios and professional skill sets for which our alumni are renowned.

It is my firm belief that one of the most beneficial things you can do while in college is an internship. One, it helps you understand the real world of the profession you are entering, and two, it exposes you to practicing designers to learn the real day-to-day activities of your profession.

You have a real passion for design, and you know you don't want to be a lawyer. You stand there with diploma in hand (or not, in the case of some interior designers). What do you do next? There are basically two choices if you want to practice your craft: You can join a firm and start your work life surrounded by people who have knowledge to share. In this case, hand this book over to your new boss. Or you can start your own design firm (but you can't call yourself an architect or sign your own drawings unless you're licensed). If you choose this route, make sure you hang on to this book for dear life.

If you join a firm, be a sponge. Take in all that you can about every aspect of the practice. Learn everything you can about the projects you're working on, the vision behind a project's design, the terms of the contract, the design process, the project's construction. Understand who all the players on the team are, internally and externally. Observe how the people around you interact with each other and how they navigate the design process, the business process, and the
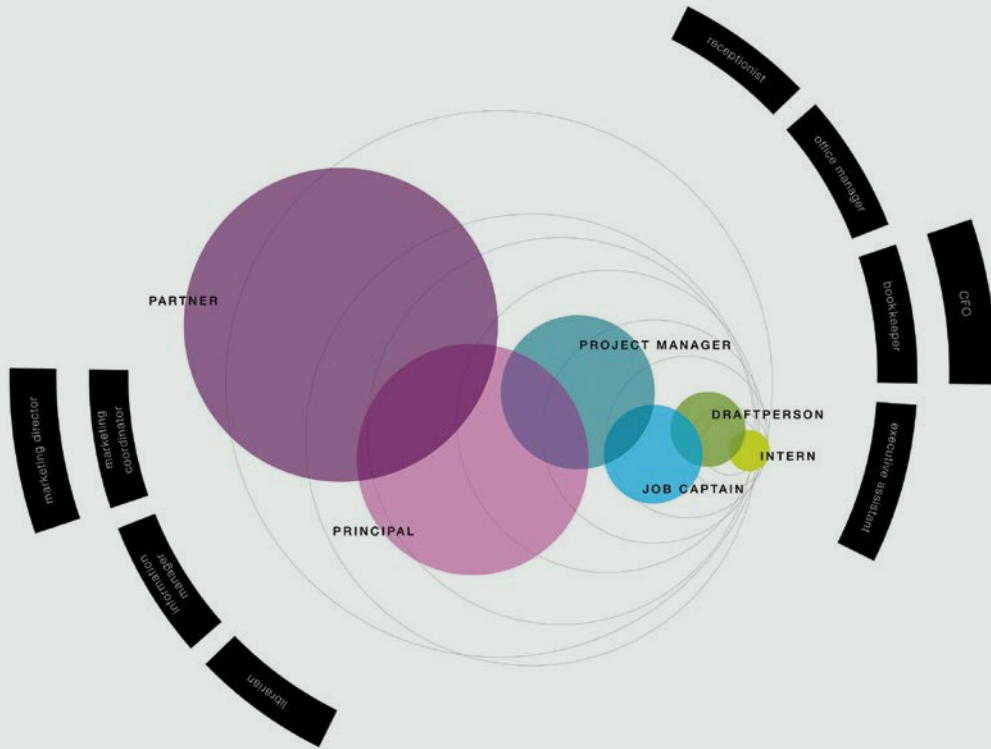
ARCHITECTURE FIRM HIERARCHICAL DIAGRAM

INTERIOR DESIGN FIRM HIERARCHICAL DIAGRAM
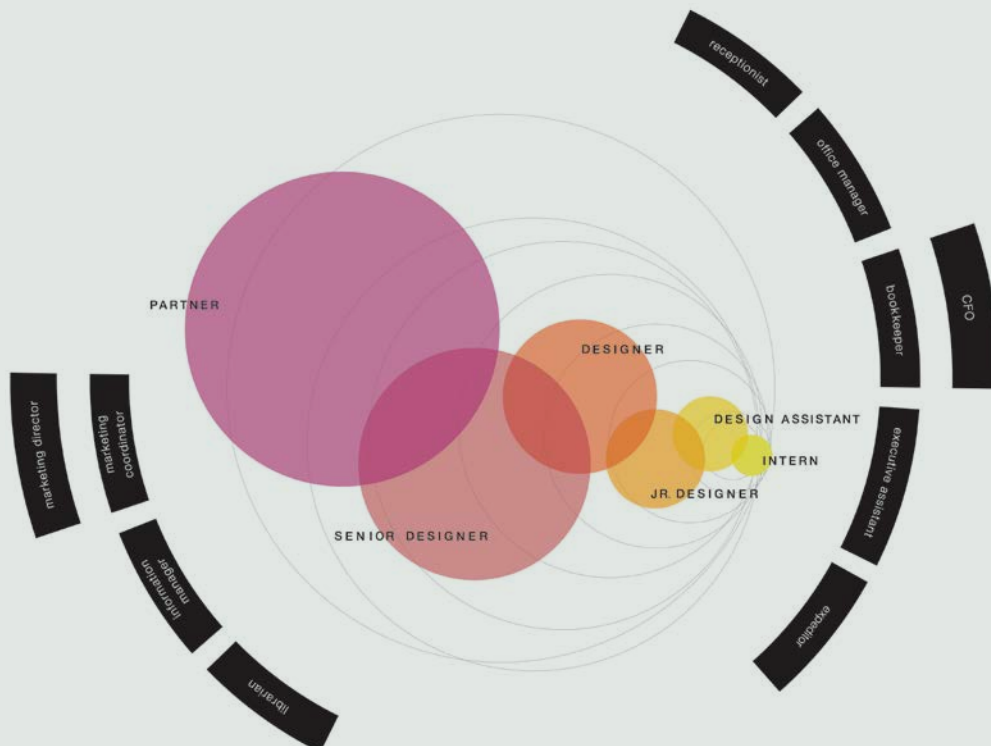
people process. Being alert is the key to your growth and future in this profession. If you choose to work for a firm, the diagrams on page 31 show the traditional paths you can expect to follow. FIGURES 1 + 2

If you choose to go from school directly into your own practice, which I don't recommend, then you should be prepared for years of trial and error in getting your business right. Minimally, a couple of years of learning from others will prove invaluable. I also highly recommend participating in an internship while you're still in school.

When you're ready to open your own firm or partner with another individual, you should have several tools in place. First, you'll need a business plan. Some people believe that a business plan is a magical tool to achieve their goals. It isn't, but it can be used as a road map to reach those goals. FIGURE 3

WRITING A BUSINESS PLAN

When starting to write your business plan, you'll want to begin with three key elements: a vision statement, mission statement, and your firm's core values. A vision statement is the highest level of purpose for your business. The vision is a lofty goal that most likely will take your entire career to achieve. Someone once told me that having a vision is like the stars: we're better off for having them in our lives, but we may never reach them.

SAMPLE VISION STATEMENTS OF NONDESIGN COMPANIES:

"To make people happy" —DISNEY

"Committed to a culture that embraces individuality, we are accelerating
the adoption of virtual care, making high-quality health care a reality for
more people and organizations around the world." —TELADOC

"To be the most respected brand in the world" —AMERICAN EXPRESS

SAMPLE VISION STATEMENTS OF DESIGN COMPANIES:

"Lake|Flato believes that architecture should respond to its particular
place, enhance a site or neighborhood, and be a natural partner with the
environment." —LAKE|FLATO

"Design can elevate the human spirit." —KAA DESIGN