hierarchical series of relationships. The new economy (see Figure 7-3) shifts this process, making it more interactive and aligning the designer to the project and the end user of the project.

THE INDUSTRY SHIFT

Historically, the workplace has been at the center of controversy for the last two centuries. At the turn of 1900, Futurism swept the United States and Europe like a force of nature. It permeated work, culture, and art: the immobile strength of steel girders bested only by the flexing of the human minds that gave them grandeur. With the dawn of a new economy, we have a different image. Instead of steel girders writ large, they are writ small, housing a virtual reality that travels at the speed of light as though on the wings of Mercury—all to beat a path to the door of this new millennium.

But this door opened onto a world that was an odd reversal of fortune. Instead of last century's visible and physical "place" that housed and held us in gated office structures hidden to others, today we are invisibly connected via the Internet in ways that make us transparent and our actions traceable. We are becoming digitized, abbreviated, and hurled through glass walls and fiber optics to be connected. In the old economy, the visible made us invisible; in the new economy, the invisible makes us visible.

Is there really something happening in the new economy that has implications for the design industry or is this just so much pointing and clicking? In one of those ironic twists, old economy firms have unwittingly colluded to produce the new economy. For example, in hierarchical management, the lines of command and control are neatly drawn only to be stumbled over as people reach across their discreet bodies of knowledge in search of solutions. This leaves legacy firms squeezed in the middle, providing value at new-economy rates but at an old-economy pace. The agility, speed, and resourcefulness required to meet new-economy needs put old-line firms at risk. Many firms don't know how to undergo the substantive change required for success in the new environment.

The new economy brought forth the alignment of management goals with the performance of the physical facilities. People work for ideas, not money. Even "options" are an idea about money! So when ideas became currency in the new economy, the greatest corporate investment became its people and management leadership shifted its focus from efficiency to effectiveness. Management no longer gauged its corporate health on the bottom line only but looked to strategies of assessment such as "triple bottom line" or the "*balanced* scorecard" (emphasis on balanced). Strategies that developed an equation of organizational health encompassing financial, customer, internal business process, and learning and growth issues became intertwined with design recommendation. No client or owner at the close of the twentieth century failed to identify primary concerns regarding issues such as recruitment, retention, absenteeism, health benefit costs, or employee morale. The designer now meets with a client team much more complex in its composition than that limited to the chairman or CEO. Today's client team is now composed of and represented by diverse areas of specialty, such as human resources, financial, marketing, and risk management. Each area brings a unique perspective to the project. Each defines the project goals from its own perspective. Each has its own expectations of defining project success.

The distinction between old and new economy is less about chronology, twentieth century versus twenty-first century, but more about aspiration: the project goal. In the old economy the designer's focus was centered on real estate issues: image, efficiency, and first time cost. In the new economy the designer concentrates on management issues: performance, effectiveness, attraction and retention. By definition, design in the new economy achieves enhanced results for the project, thereby making design a more valuable enterprise.

It is appropriate at this point to compare the old-economy condition to a current new-economy platform and outline the relationship roles of the stakeholders involved with interior space. This view is formed on two axes, that of the list of participants forming the project 'team' and the relationships surrounding the project. Figure 7-4 delineates additional characteristics to be applied to the designer's attributes in support of the project.