must take action to make personal connections with these people, treating them with the genuine respect and care they crave.

Schneider and Bowen suggest that human needs are so important that when a service provider fails to gratify them, customers can feel outrage, and conversely, when the service provider succeeds for customers, this success can generate exceptional delight. Borrowing concepts from psychology, philosophy, and personality theory, they maintain that businesses can make or break the client's experience according to three basic human needs: security, justice, and self-esteem.[5] The designer who violates trust in these areas faces great difficulty trying to "change the resulting outrage to satisfaction, much less delight." Threats to a person's physical or financial security are particularly difficult to overcome. A challenge to justice or fairness amounts to violation of trust—which also is hard to rise above.

Suffice it to say that designers must seek to understand the client's human concerns. One person may worry about making a safe journey from old to new space. Another may have anxieties about individual job security. Still another may experience stress under intense workloads that interfere with his or her quality of life. Although the designer may not be able to mitigate such issues through design work, a designer's willingness to hear and understand personal challenges may provide the client with a sense of relief. Also, the designer may build a friendship that not only strengthens the client relationship, but also enriches the designer personally.

MEASUREMENT

By and large, interior designers have measured quality by relying on intuition, or only the most basic of measurements to evaluate the success of their work. A designer might track the number of clients who answer "yes" to questions such as "Would you hire us again?" or "Would you give us a positive reference?" Perhaps the nearest the interior design industry has come to a method of scientific evaluation is the Post Occupancy Evaluation (POE). Typically, the POE is conducted six to twelve months after occupants move into a designed environment. The objective is to assess how people are func-

tioning in the space. Ideally, the same population would have participated in a baseline evaluation to see how they measured the prior environment before the interior design project began. Such measures of quality can't help designers to ask whether their practices really do the job. Even with comparative data, so many factors may have changed during a move that survey respondents may be unable to isolate their feelings for the design of the facility; their opinions may be influenced by longer commutes, changes in child-care routine, difficulty finding a parking place, or new phone or computer systems —factors outside the interior designer's control. In addition, such measurements are purely historic: they define a level of acceptance at a moment in time—*how we have done*.

Most important, these measures do not convey *how we are doing*. They cannot help improve performance during the process. If these traditional attitudes toward measuring client satisfaction are ineffective, and total client satisfaction is the goal, then how will we know when we have achieved it? Is there a reliable way to track and measure the client's satisfaction? Yes. This section describes a system that designers can use to measure their success according to client-defined criteria.

Process/Outcome Measurement System

The alternative to traditional methods of measuring the client's satisfaction with the interior designer's work is a method for measuring the value of services in light of client requirements. In this client-based method, "quality" has a unique definition for each assignment, because every client has a range of goals that, in combination, make their project unlike any other. The interior designer's role is to understand those goals and deliver an appropriate solution in response to each client's objective. This method is notable because it separates the client's *encounter* with the designer from the ultimate *artifact* produced by the project. That is, the method evaluates client satisfaction in two distinct areas: the *process* of the interior designer's work and the *outcome* of that work.

Not coincidentally, we will discuss *process* first. Clients who express satisfaction with the process generally also express satisfaction with the outcome. A positive project experience predisposes the client to a positive feeling about the outcome, whereas a negative project experience will bias a client negatively toward the end result.