

from
CERTIFICATION to
REGISTRATION

Statutory Professionalisation of the Hong Kong Interior Design Industry
由認證至註冊－香港室內設計業專業化研究報告



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從認證到註冊--香港室內設計業專業化研究報告

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FOREWORD

前言

Today in the 21st century, the interior design profession in Hong Kong has become extremely competitive in the Asia-Pacific region, and local designers are increasingly striving for international recognition. In common with architectural practice, interior design is not merely concerned with aesthetic and commercial values, but also needs to be concerned with issues of public health, safety and well being. As scales of projects and liabilities of interior designers swell, there is a global trend towards ensuring higher professional standards on the part of interior design practitioners through the setting up of proper registration systems.

This research project aims to examine the issues needed to be addressed in this reform process, and to propose a strategic plan for its successful execution in Hong Kong. The project includes literature review on the required body of knowledge for interior design, followed by case studies on the mechanism in establishing licensing systems and devising professional examination in other advanced jurisdictions in the US as well as selected European and Asian countries. Focus group meetings and in-depth interviews were also conducted to collect views from industry professionals and stakeholders.

I would like to thank all those who so generously took their time to attend meetings and interviews, and for providing such valuable opinions for this research.

This is a major first step towards future statutory professionalisation. By delivering thorough and objective findings and suggestions, this report will act as an important basis for open discussion and consultation between the interior design industry and the general public in setting up a professional regulatory structure for our profession.

在21世紀的今天，亞太區的室內設計業競爭非常激烈，本地設計師亦為爭取國際的認同而不斷努力。跟建築師一樣，室內設計師不僅關注美感和商業價值，同時亦必需注重公眾的健康、安全和福祉。隨著設計項目的規模以及設計師的責任不斷擴展，世界各地均有趨勢透過設立正式的註冊機制提高室內設計從業員的專業水平。

本研究計劃的目標是檢視在此改革過程中必須處理的議題，並且提供策略性建議，讓註冊制得以成功實踐。這項研究的範圍包括室內設計知識體系的學術檢評，也進行了國外的個案研究，審視美國及部分歐亞國家成立室內設計師發牌制度及專業考試的實施狀況。此外，我們亦進行了一系列焦點意見小組會議及訪問，收集業內專業及相關人士意見。

本人謹此向所有慷慨地貢獻出寶貴時間參與會議及訪問的人士致謝，感激他們為本研究計劃提出的寶貴意見。

本研究報告提供了詳細而客觀的研究結果及建議，令我們在法定專業化的路上邁出了重要的第一步。希望這研究報告，可作為業界及公眾人士對成立室內設計師專業註冊制進行公開討論及諮詢的重要基礎。

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chapter 1

ORIGIN OF THE RIDA PROJECT

第一章

RIDA計劃之由來

Origin of the RIDA project

The idea of setting up a licensing system for Hong Kong interior designers was first proposed in the early 1990s. At that time, a number of other professions such as chiropractors and Chinese medicine practitioners were in various stages of establishing a licensing system, and it was felt that time was ripe for interior designers to have the same thing. However, the cost of pursuing this project proved prohibitive, and interior designers chose instead to work on uniting industry professionals and building consensus through the newly established Hong Kong Interior Design

Association (HKIDA).

In 2005, the HKIDA initiated RIDA—the Registered Interior Designers Association project, the objective of which is to promote the interior design profession and gain the support of the government as well as the general public for the

establishment of a registration system for Hong Kong Interior Designers. In October 2007, Horace Pan, vice-chairman of the HKIDA and the RIDA taskforce chairman, succeeded in getting an internal research grant from the Hong Kong Polytechnic University to carry out a background study to examine the feasibility of setting up an interior design registration system in Hong Kong. The study will examine regulations and legislations for the interior design profession in Europe, the USA and Asia, as well as gauge the views of Hong Kong interior design professionals and key stakeholders via interviews and focus group meetings.

Research for the project began in March, 2008, and the present report is the result of eight months of hard work by Pan and his research team. The next step is for Hong Kong interior designers to unite

RIDA計劃之由來

1990年代初期，香港室內設計業界開始提議設立室內設計師發牌機制。當時，本地其他行業如脊醫、中醫等，均開始研究制定不同的發牌機制，令很多室內設計師亦認為室內設計業界已到了設立發牌制度的適當時機。然而，推行發牌計劃所需的經費高昂，促使計劃無疾而終，發起計劃的室內設計師遂轉而透過新成立的香港室內設計師協會（Hong Kong Interior Design Association，簡稱HKIDA）團結業界專業人士及建立共識。



2005年，HKIDA提出了RIDA—註冊室內設計師協會（Registered Interior Designers Association）計劃，推廣室內設計專業化和爭取政府及公眾支持成立室內設計師註冊機

制。2007年10月，HKIDA副會長及RIDA特別小組主席潘鴻彬先生，成功獲得香港理工大學的一筆研究撥款，為香港設立室內設計註冊機制的可行性作背景研究，包括檢視歐洲、美國及亞洲國家的室內設計專業規條及法例，透過訪問及舉行焦點小組會議，收集香港室內設計從業員和相關重要人士的意見。研究計劃於2008年3月展開，本報告正是潘先生及其研究團隊八個月以來辛勤工作之成果。接下來，香港室內設計師業界該要更團結及加一把勁，因為外國的研究個案顯示，設立發牌機制是一條艱巨又漫長的路。

與此同時，RIDA特別小組將繼續下一階段的計劃，於2009年舉行一系列的講座，主題包括建築條例及法規、合約法例及中國境內執業須知等等。這些講座的目的是教育及啟發室內設計業界人士，並讓廣大市民知道，本港室內設計業的專業領域正不斷擴展。



and press on with their effort to achieve licensing, for as we have discovered in our foreign case studies, the road towards licensing is invariably long and arduous.

Meanwhile, the RIDA taskforce will continue on with the next phase of its programme by holding a series of seminars in 2009 on topics including building codes and regulations, contract laws and China practice. The seminars are a way to educate interior design practitioners and aspiring designers, and inform the general public about the ever expanding scope of work of a professional interior designer.

South China Morning Post
南華早報

Sing Tao Daily
星島日報

提升水平 收費標準化

室內設計擬註冊制

【星島專訪】

隨着本港各行各業日漸講求專業化，面對良莠不齊問題的室內設計行業，亦醞釀設立發牌監管制度。擁有二百名會員的香港室內設計協會，正積極籌備考試和註冊制度，期望能提高業界的專業水平，減少違例改裝情況，甚至藉此將行內收費「標準化」。

本港建築物在興建過程中向來受到嚴密監管，建築師、工程師、測量師、地盤工人，甚至是售樓的地產代理，均有領牌或註冊機制，唯獨是樓宇入伙後裝修單位，負責的室內設計師卻一直未有受到監管。

減少違例改裝情況

香港室內設計協會會長陳德堅接受本報專訪表示，室內設計行業近年發展蓬勃，從事人數已多達二、三千人，但由於業界一直未有統一註冊制度，人人皆可自稱為「室內設計師」，容易產生良莠不齊的情況。但他指出，室內設計的工作往往與「風」、「火」、「水」、

「電」有關，很多時會觸及一些法例，與公眾和樓宇安全其實息息相關。

他舉例說，現時普遍採用的開放式廚房設計，須分別遵守《建築物火煮食》，至少有一些未經正統調規情況。

協會倡議本設計行業設立註冊相關考核課程。

陳德堅強調會保障，「現時主便要自行承擔收費「標準化」註冊制度需要至少序，協會計畫稍界設立註冊制度



特稿

香港室內設計協會會長陳德堅表示，由於該行業的工作與公眾安全息息相關，包括經常為單位設計開放式廚房、於牆身鑿開窗口等，而現時該行業並無註冊制度，若發生事故，設計師並沒有責任，業主要自行承擔所有法律責任。所以該會正籌備註冊制度，現正諮詢業內人士意見以及與教育機構準備考核的課程。

Sing Pao
成報

室內設計師籌設註冊制

【記者甘銘添報道】室內設計師為提升專業水平及減少違例改建而倡議的註冊制度進入籌備階段，香港室內設計協會已向大學教育資助委員會申請撥款八十萬元，研究如何落實室內設計師註冊制度。完成研究後向政府提

賓等地已有室內設計師註冊制度，而印尼和馬來西亞亦中，這些個案都可讓香港考試範圍包括內地

潘鴻彬又說，本港已

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陳德堅強調，協會建議設立註冊制度，也是一種社會保障。

潘鴻彬攝



香港室內設計協會會長陳德堅在一個由他設計的室內設計展覽中，向參觀者展示其設計作品。

潘鴻彬攝

chapter 2

INTERIOR DESIGN AS A PROFESSION

室內設計作為一門專業

第二章

Interior Design as a Profession

The International Federation of Interior Architect/Designer (IFI), which consists of 70 member associations, institutions and schools in 45 countries on every continent, and collectively represents over 65,000 practicing Interior Designers worldwide, defines an interior architect/designer as follows:

The professional interior architect/interior designer is a person, qualified by education, experience and recognised skills, who:

- identifies, researches and creatively solves problems pertaining to the function and quality of the interior environment; and
- performs services relative to interior spaces including programming, design analysis, space planning, aesthetics and inspection of work on site, using specialised knowledge of interior construction, building systems and components, building regulations,

equipment, materials and furnishings; and

- prepares drawings and documents relative to the design of interior space, in order to enhance the quality of life and protect the health, safety and welfare of the public.

This definition, adopted by the federation's General Assembly in 1983, emphasises the interior architect/designer's professional skills, scope of work as well as their social responsibility. In addition to enhancing the quality of interior environments, the interior architect/designer must have specialised knowledge of various aspects of building and construction in order to protect the health, safety and welfare of the general public.

Two recent fatal incidents in Hong Kong highlight the necessity for a higher level of professionalism on the part of interior

室內設計作為一門專業

國際室內建築師設計師團體連盟 (International Federation of Interior Architect/Designer, 簡稱 IFI) 共有 70 個來自世界 45 個不同國家的機構及院校成員，代表全球逾 65,000 名執業室內設計師。IFI 對室內建築師／設計師的定義為：



專業室內建築師／室內設計師在學歷、經驗及受承認的技能幾方面，當具備以下素質：

- 能夠辨識、研究、具創見地解決室內環境之功用及質量問題；
- 透過建築系統和組件、建築條例、建築工具、物料和傢具等各範疇的專門知識，對室內空間的各方面——包括工程項目策劃、設計分析、空間規劃、美感取向及工程監督——提供服務；
- 為室內空間設計提供圖樣及文件，藉此促進公眾的生活質素、健康、安全及福祉。

這些於 1983 年的 IFI 常務大會中被採納的定義，強調室內建築師／設計師的專業技術、工作範疇以及社會責任。除了提高室內環境之質量，室內建築師／設計師必須對建築及工程建設有多方面的專業知識，從而保障公眾的健康、安全及福祉。

最近本港發生的兩宗悲劇，不約而同地凸顯了提高室內設計專業性之必要。今年 6 月 29 日，灣仔一家餐廳外的木製廣告牌掉落，導致一名路人死亡。及後更發現這廣告牌只由七顆螺絲釘固定位置¹。雖然這塊廣告牌位於大廈外面，但安裝廣告牌工程的監督通常是室內設計師的職責，然而這塊廣告牌卻僅由承辦商在未經屋宇署批准的情況下架設。

—— 1 太陽報，2008 年 6 月 29 日

designers. The first occurred on 29 June, 2008, when a wooden billboard outside a restaurant in Wan Chai fell and killed a pedestrian. It was later revealed that the 300-pound billboard was secured in its place with only seven screws¹. Although the billboard was located in the exterior of the premises, the supervision of such works is typically the responsibility of interior designers. However, the billboard in question was only installed by a contractor without first obtaining approval from the Buildings Department.

renovation on the premises². These tragedies could have been prevented had there been professional interior designers involved in the design and management of these projects.

In the United States, health, safety and welfare concerns are of paramount importance to the interior design profession. According to the American Society of Interior Designers (ASID), the definition of a professional interior designer is as follows:

The professional interior designer is qualified by education, experience and examination to enhance the function, safety and quality of interior spaces. Interior design combines knowledge of building codes, critical and creative thinking, communications and technology for the purpose of improving the quality of life, increasing productivity, and protecting the health, safety and welfare of the public. Interior design includes specialties in residential,

1 The Sun, 29 June, 2008

2 Sing Pao, 12 August, 2008

D:04



Police cordon off the accident spot. The Buildings Department has issued 400 orders to remove illegal billboards this year. Photo: Warton Li

Woman dies after restaurant's wooden sign crashes on her head

Vivienne Chow

A woman was killed in a freak accident in Wan Chai yesterday morning when a large billboard fell from above a restaurant and hit her on the head.

Police said the victim, surnamed Lam, 47, was walking along Wan Chai Road at 9.50am when a wooden billboard, 4.5 metres long and 82cm wide, fell and hit her head.

The billboard had been fixed

loud noise, passers-by had called for help and tried unsuccessfully to remove the bloodstained billboard from on top of the woman.

Lam was taken to Ruttonjee Hospital unconscious and pronounced dead soon after arrival.

The wooden sign was reportedly owned by the restaurant that Lam had been walking past. The owner was later questioned by police.

A woman was arrested last night.

The suspect was released on bail and will have to report to the police in early July.

The wooden sign was removed and is being kept at the Wan Chai police station as evidence. Traffic resumed late in the afternoon.

Officials said they would contact the victim's family to see whether they needed any assistance.

The Buildings Department visited the site and said the mounting to

But a department spokesman said it would check whether the billboard was illegal.

The spokesman said the department had issued about 400 orders to remove illegal billboards since January. Last year the department issued 1,800 such orders.

Engineer Simon So Yiu-kwan believed that the billboard, which was estimated to weigh 68kg, fell because of poor maintenance and rain had

Sunday Morning Post (29 June, 2008)

星期日南華早報 (2008年6月29日)

commercial and institutional interiors, including: homes, hotels, restaurants, schools and universities, dormitories, office and industrial interiors, health care facilities and nursing homes³.

The three “Es” mentioned above—education, experience and examination—have developed in various degrees in many countries throughout the world over the past century or so, and are now considered the cornerstones of the profession. “Experience” refers not only to the expertise of individual designers, but also the collective knowledge of that profession. Professions in the formative stage often strive to distinguish themselves from others in terms of work areas⁴. As the profession matures, there is often a need to formally define a distinct body of knowledge, and protect, disseminate and expand that knowledge through educational institutions.

— 3 American Society of Interior Designer Website (<http://www.asid.org/NR/rdonlyres/F2392629-DE48-43D3-BD6E-A8780DB10354/0/Whatisaninteriordesigner2.pdf>), accessed 8 August 2008.

— 4 *ASID Professional Practice Manual*, 10

Sociologists consider a line of work as having attained the status of a profession when it displays the following characteristics:

1. The use of skills based on theoretical knowledge
2. Education and training in these fields
3. The competence of professionals ensured by examination
4. A code of conduct to ensure professional integrity
5. Performance of service for the public good
6. A professional association that organises members⁵

Interior design as a human endeavour is probably as old as the history of human dwellings, but the history of interior design as a distinct profession is only about a hundred years old. Elsie de Wolfe (1865-1950), a New Yorker who started her career in theatre, was cited as the first person to advertise herself as an interior

— 5 Nicholas Abercrombie, Stephen Hill and Bryan S. Turner, *The Penguin Dictionary of Sociology*, 4th ed. (New York: Penguin Books, 2000), 279

另一宗慘劇發生於2008年8月10日，兩名消防員及一名婦人在旺角的卡拉OK大火中喪生。事發單位因缺乏防煙門，濃煙散佈整座大廈，令災情更嚴重。

而該缺少了的防煙門相信是在物業裝修時被拆除的²。倘若這些工程項目的設計及管理工作有專業室內設計師參與，這兩宗悲劇應可避免。

0:05

Firemen die fighting major apartment blaze Mong Kok inferno kills 4, injures 55



South China Morning Post (11 August, 2008)

南華早報 (2008年08月11日)

— 2 威報，2008年8月12日

designer, and received a fee for her design services (rather than a commission on the sale of furniture.)⁶ Formal education in interior design began in 1906 when Frank Alvah Parsons launched the first Interior Design programme in the United States at the New York School of Art (now Parsons The New School for Design).⁷ After the Second World War, there was a great demand in society for trained interior designers and the number of professional training courses proliferated in the United States and around the world⁸. In the US, many professional organisations were formed, including the American Institute of Designers (AID) and the National Society of Interior Designers (NSID), which later merged to form the American Society of Interior Designers (ASID)⁹. The Foundation for Interior Design Education Research (FIDER) was founded in US in 1970 to review and accredit undergraduate and graduate interior

design programmes¹⁰. The organisation later changed its name to Council for Interior Design Accreditation (CIDA) to reflect the main focus of its work, which is to review and accredit professional level programmes that provide education for entry level interior designers¹¹. The National Council for Interior Design Qualification (NCIDQ) was set up in 1974 to develop and administer an examination which tests minimum competency to enter the field of interior design¹².

A mark of an emergent profession is the formation and development of professional bodies. Initially, professional organisations are often social in nature, and serve as a forum for people of the same profession to meet their peers on an informal basis. As the profession develops, members may seek to redefine the occupational activity to avoid overlapping with other professions, and restrict the membership

— 6 Christine M. Piotrowski, *Professional Practice for Interior Designers*, 4th ed., (New Jersey: John Wiley & Sons Inc., 2008), 9

— 7 Ibid., 9

— 8 Arnold Friedmann, John F. Pile & Forrest Wilson, *Interior Design: An Introduction to Architectural Interiors* (New York: Elsevier Science Publishing Co. Inc., 1982), 502

— 9 Cindy Coleman, ed., *Interior Design Handbook of Professional Practice* (New York: McGraw-Hill, 2002), 70

— 10 Christine M. Piotrowski, 15

— 11 "Accreditation Process", Council of Interior Design Accreditation, <http://www.accredit-id.org>, accessed 20 September 2008

— 12 Cindy Coleman, 87

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Illegal structures may have caused bigger fire: experts and residents

Anita Lam and Austin Chiu

The blaze that claimed four lives in Mong Kok yesterday may have been made worse by illegal structures, residents and experts said.

The Fire Services Department said the karaoke nightclub on the mezzanine floor where the fire began had no smoke prevention doors – which could be the reason for a "chimney effect" that made the fire escapes dangerous.

A department spokesman said it would investigate if there was any violation in fire regulations, although 7-year-old resident Leung Chuen-wak and his wife said the 40-year-old building was renovated last year and its fire facilities passed an inspection in May.

Buildings without smoke prevention doors are particularly hazardous during a fire because without the par-

it difficult for the residents and fire-fighters to escape," he said.

Foam in the sofas and carpets in the karaoke nightclub could emit toxic gases, former director of fire services Anthony Lam Chun-man said.

Another resident said there were illegal structures on the first two sto-

They altered the floor plan and obscured the original escape path and, in some cases, doubling the time for people to get out

Greg Wong Chak-yan, civil engineer

warned the club to remove the illegal structures. Wong said these illegal structures were always death traps and could be dangerous during a fire. He said he didn't know if they have smoke detectors or sprinklers installed, and more importantly, if they altered the floor plan and obscured the original escape path. In some cases, doubling the time for people to get out.

The same problem occurred in the deadly Garley Building fire years ago, which killed 41 people.

Yau Tsim Mong District Council chairman Edmond Chu called for increased safety inspections of buildings and fire safety measures for these type of old residential and commercial buildings in the area.

"It is not just the structural problem, but the fire safety installations. The extensive commercial buildings stretch across the building," he said.



South China Morning Post (11 August, 2008)

南華早報 (2008年08月11日)

to the organisation. Criteria for entry into the organisation may be based on education level, experience and, in some cases, examination. The organisation may place limits on what their members can and cannot do in the form of a code of ethics in order to protect the reputation and the integrity of the profession. One of the last steps in the maturation of a profession is to put into place legislation that defines the requirements needed for entry into the profession¹³.

The trend for the professionalisation of the interior design industry can be seen in many parts of the world, and today one can find professional level interior design education programmes and professional organisations in most developed countries. In Hong Kong, the first tertiary programme in interior design was offered by the Hong Kong Polytechnic in the early 1980s, and presently the School of Design

at the Hong Kong Polytechnic University offers both a bachelor's degree in interior design and an Master's degree in design. In addition, there are a number of government-funded and private institutions that provide higher diploma, diploma and certificate courses in interior design, including the Hong Kong Design Institute, the Hong Kong Arts Centre's Art School, Caritas Bianchi College of Careers, Hong Kong University School of Professional and Continuing Education (HKU SPACE), Chingying Institute of Visual Arts and the First Institute of Art and Design¹⁴.

The Hong Kong Interior Design Association (HKIDA) was founded in 1991, and currently has 152 professional and ordinary members and 437 student members¹⁵. Entry into the association is based on a combination of education and experience, and prospective members must have their portfolios vetted by

—— 13 Kerwin Kettler, "Philosophical Framework" in Jo Ann Asher Thompson, ed., *ASID Professional Practice Manual*, (New York: Whitney Library of Design, 1992), 10

—— 14 The Design Taskforce, *Shaping the Future, Design for Hong Kong* (Hong Kong: School of Design, Hong Kong Polytechnic University, 2003), 54

—— 15 Source: Hong Kong Interior Design Association (HKIDA)

在美國，室內設計業界無比重視公眾健康、安全及福祉，根據美國室內設計師協會 (American Association of Interior Designers，簡稱 ASID)，專業室內設計師的定義為：

專業室內設計師在教育、經驗及專業考試成績各方面均合乎資格，並能提高室內空間的功用、安全性及質量。室內設計糅合建築法規知識、批判思考、創意思維、訊息與科技，從而提高生活質素、促進生產力、保障公眾的健康、安全及福祉。室內設計可分為住宅空間、商業空間及機構空間等幾種專業範疇，涵蓋住宅、酒店、餐廳、中小學校、大學、宿舍、辦公室、工業空間、康健設施和療養院³。



—— 3 美國室內設計師協會網站 (<http://www.asid.org/NR/rdonlyres/F2392629-DE48-43D3-BD6E-A8780DB10354/0/WhatIsaninteriordesigner2.pdf>)，2008年8月8日查閱。

過去一世紀，各國對上文提及的「3E」——教育 (Education)、經驗 (Experience)、專業考試 (Examination)——有不同程度的發展，如今都視之為設計專業的基石。經驗，不單指設計師的專門技術，更是行業整體的專業知識。處於始創階段的專業，通常著意把自己從其他專業範疇中區分開來。⁴隨專業發展日趨成熟時，則有需要由學術機構釐清其獨特知識體系，維護、推廣並擴展有關知識。

社會學家認為，若某一行業呈現以下特徵，即已達到專業水平：

1. 有以理論為基礎的技術運用
2. 有專門教育及培訓
3. 有專業水平考核證明
4. 有確保專業操守的行為守則
5. 有為公眾服務之行為表現
6. 有組織聯系成員的專業協會⁵

室內設計其實古而有之，自有居所起，人類便開始試圖美化其環境。但室內設計作為一門獨立的專業卻只有約一百年歷史。早期在紐約從事劇場表演的 Elsie de Wolfe (1865-1950)，

—— 4 ASID專業實務手冊, 10

—— 5 Nicholas Abercrombie, Stephen Hill and Bryan S. Turner, *The Penguin Dictionary of Sociology*, 4th ed (New York: Penguin Books, 2000), 279

a panel of their peers. Every year, the HKIDA organises the Asia Pacific Interior Design Award (APIDA) to recognise excellence in Hong Kong and the region. In recent years, there had been greater and greater voices from the interior design community calling for licensing of the profession, and the HKIDA has made this goal one of its top priorities¹⁶. In 2005, HKIDA conducted a survey among its members, and a majority (71%)¹⁷ is in favour of having the HKIDA become a legally recognised body empowered to regulate the profession. This coincides with findings collected during focus groups and interviews with industry professionals carried out during the course of this study, in which an overwhelming majority agreed that there is a need for a licensing system for interior designers in Hong Kong¹⁸.

According to Barrie Ho, former chairman of HKIDA, who initiated the RIDA project

three years ago, both the business and professional environment in Hong Kong was ripe for the licensing of interior designers. "At the time when I launched RIDA, I felt the demand and supply was there. Supply in terms of the professionalism of interior designers, and demand in terms of client's expectations. In the construction of a building, everyone from architects to structural engineers, civil engineers, E&M engineers, quantity surveyors, to OP inspectors are licensed. After the building is completed, realty agents, electricians and plumbers set to work, and they are all licensed. If interior designers are the only ones in the whole process who are unlicensed, they have the potential to undo all the work that went on before that. If the Building Ordinance is put in place to ensure public health and safety, it seems there is a big gap in the system when there is no licensing for interior designers in Hong Kong."

—— 16 According to HKIDA chairman Kinney Chan, "Investigating the idea of introducing professional industry standards, i.e. RIDA project - 'Registered Interior Designers Association' is the first priority mission at this moment.", <http://www.hkida.com/Chairman%20Message.htm>, accessed 20 September 2008

—— 17 With another 18% voting no comment. Source: HKIDA

—— 18 Interview with Barrie Ho, 8 July 2008

被認為是最早提供室內設計服務的人。因她以其設計服務收取酬金，而非以出售傢具賺取佣金⁶。1906年，Frank Alvah Parsons 於紐約藝術學院（New York School of Art）開辦首個室內設計課程，正規室內設計教育從此誕生⁷。二次大戰後，社會對曾受正統教育的室內設計師需求甚殷，美國以至全球的專業設計課程因而激增⁸。在美國，很多專業組織相繼成立，包括美國設計師學會（American Institute of Designers，簡稱 AID）及國家室內設計協會（National Society of Interior Designers，簡稱 NSID），這兩個組織後來合併為美國室內設計協會（American Society of Interior Designers，簡稱 ASID）⁹。室內設計教育研究基金會（Foundation for Interior Design Education Research，簡稱 FIDER）於1970年在美國成立，目的是評估及認可專業程度的室內設計課程¹⁰。基金會其後易名為室內設計評估協會（Council for Interior Design Accreditation，簡稱 CIDA），以反映評估及認可入門室內設計而設的專業課程¹¹為其重點工作。國家室內設計資歷協會（The National Council for Interior Design Qualification，簡稱

—— 6 Christine M. Piotrowski, *Professional Practice for Interior Designers*, 4th ed., (New Jersey: John Wiley & Sons Inc., 2008), 9

—— 7 Ibid., 9

—— 8 Arnold Friedmann, John F. Pile & Forrest Wilson, *Interior Design: An Introduction to Architectural Interiors* (New York: Elsevier Science Publishing Co. Inc., 1982), 502

—— 9 Christine M. Piotrowski, 15

—— 10 The Design Taskforce, *Shaping the Future, Design for Hong Kong* (Hong Kong: School of Design, Hong Kong Polytechnic University, 2003), 54

NCIDQ)於1974年成立，目的是發展及管理測評室內建築師專業水平和能力的考試¹²。



專業組織的成立是專業發展成熟的標記。通常這些專業組織最初均屬於社交性質，提供平台讓同業在工作以外的環境下會面。當專業進一步發展，有些會員會尋求重新釐定專業工作範圍，避免與其他專業重疊，又為組織的會籍設限。接受會員加入組織的準則包括教育程度、經驗，甚至通過考核。有些組織會設立專業守則，規定會員當做及不當做的事情，以維護組織的聲譽及廉正。為參加組織的資格立法則是步進成熟階段的最後台階之一。¹³

世界各國的室內設計業均有邁向專業體制化的趨勢，如今在大部分發達國家，均可找到具專業水平的室內設計、教育課程及專業組織。在香港，最早的專上室內設計課程由

—— 11 Kerwin Kettler, "Philosophical Framework" in Jo Ann Asher Thompson, ed., *ASID Professional Practice Manual*, (New York: Whitney Library of Design, 1992), 10

—— 12 資料來源：香港室內設計協會（HKIDA）

—— 13 另有18%人士表示「沒有意見」。來源：HKIDA

More often than not, licensing for interior designers involves the administering of a professional examination to ensure that practitioners possess a basic level of knowledge and competence. In some countries, licensing for interior designers is carried out by the industry's professional organisation while in others, a statutory body is set up for the purpose of licensing interior designers. Whichever the case, the establishment of licensing examinations usually leads to standardisation of interior design curricula, since schools would want to educate students equipped to take professional qualification exams. Industry professionals and educators take on the role of advising, monitoring and accrediting interior design courses, thus ensuring that the knowledge and skills held in common by competent practitioners of the profession is communicated to others¹⁹. The three Es-education, experience and examination-

-are thus intertwined to define and shape the profession.

To take an example from a closely related industry, the Hong Kong Institute of Architects (HKIA) is the professional body of Hong Kong architects. It administers a qualifying examination, the HKIA/ARB Professional Assessment, and those who pass it and possess the necessary education qualifications can become its member and be registered under the Architects Registration Board and carry the title "registered architect." The HKIA also does accreditation for tertiary education programmes in architectural and related profession in Hong Kong by conducting periodic validation visits to universities that offer architecture and related courses. In this way, the Institute ensures the quality of architectural education in Hong Kong and that what is taught in these institutions reflect current industry needs.

—— 19 Ronald M. Veitch, "Education" in Jo Ann Asher Thompson, ed., *ASID Professional Practice Manual*, 28

香港理工學院於1980年代設立。至今，香港理工大學的設計學院提供室內設計學士課程及設計碩士課程。另有不少政府資助和私營院校提供室內設計證書、文憑或高級文憑課程，包括香港知專設計學院、香港藝術中心的香港藝術學院、明愛白英奇專業學院、香港大學專業進修學院、香港正形設計學校、大一藝術設計學院等¹⁴。

香港室內設計協會(Hong Kong Interior Design Association, 簡稱 HKIDA) 於1991年成立，現有158位專業及普通會員及437位學生會員¹⁵。協會以學歷及經驗作為接納會員申請的基礎，設立由業內人士組成的評審小組評核申請者的作品。HKIDA每年均會舉辦亞太室內設計大獎 (Asia Pacific Interior Design Award, 簡稱APIDA)，嘉獎香港及區內卓越的設計。近年，室內設計業界要求成立註冊機制的聲音越來越大，HKIDA亦視此為首要目標¹⁶。2005年，HKIDA進行了一次會員調查，大多數會員（71%）¹⁷均贊成HKIDA發展為一個法定組織，加強監管設計業界。本研究計劃舉行的焦點意見小組及業界人士訪

—— 14 個人訪問，2008年7月8日。

—— 15 焦點意見小組會議，2008年6月20日

—— 16 Ronald M. Veitch, "Education" in Jo Ann Asher Thompson, ed., *ASID Professional Practice Manual*, 28

—— 17 Ibid,10

問所收集得來的意見，亦與會員調查的結果吻合：絕大部分人贊同香港有需要設立室內設計師發牌制度。

三年前發起RIDA計劃的HKIDA前主席何周禮(Barrie Ho) 認為，無論是營商環境或專業情況，香港的室內設計師設立發牌制度的時機俱已成熟。「提出RIDA的時候，我感受到本地的『供』和『求』均已到位。『供』是指室內設計師的專業性，『求』則指顧客的期望。在樓宇建築工程中，不論建築師、結構工程師、土木工程師、機電工程師、測量師、樓宇驗收人員等，全都必須有專業牌照，樓宇建成後，牽涉地產經紀、水電工程人員等，也全都領有牌照。倘若整個工序之中唯獨室內設計師沒領牌照，他們就有可能把前面各工序的成果一筆勾消。若建築條例是為了保障公眾的健康及安全，室內設計師卻欠缺發牌機制，那麼這當中似乎有一個很大的漏洞¹⁸。」

室內設計師的發牌制度通常牽涉到專業考試，藉此確保從業員有基本的知識及能力。

—— 18 個人訪問，2008年7月8日。

In order for Hong Kong interior designers to achieve greater recognition as professionals, it is necessary to strengthen their professional institution and formalise entry into the profession through more rigorous education and examination. Moreover, sociologists who study the development of professions emphasize that professions today receive their strength and power through a long process of negotiation with society²⁰. This involves identifying and responding to societal needs and finding a market for their work, and eventually capturing the exclusive right to service those markets. The following chapter provides an overview of the market for the interior design industry in Hong Kong.

—— 20 Kerwin Kettler, “Philosophical Framework” in Jo Ann Asher Thompson, ed., *ASID Professional Practice Manual*, 10

在某些國家，室內設計師的發牌工作由專業組織負責，但有些國家則會成立法定團體專門處理有關事務。不論是哪一種方式，設立專業考試均會引致室內設計課程標準化，因為學校課程必然會和考試掛鉤。業界專才及教育者則可監督及檢討有關課程，又或提供建議，讓業界的知識及技術得以傳授給下一代¹⁹。「3E」—教育、經驗、專業考試—因此可互相配合去界定及確立專業。

舉一個相關行業的例子，香港建築師學會(Hong Kong Institute of Architects，簡稱 HKIA) 是香港建築師的專業組織，管理專業考試「HKIA/ARB

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專業測評」。擁有指定學歷又通過測評的建築師便可成為會員，並可於建築師註冊管理局註冊，使用「註冊建築師」之稱號。HKIA為專上教育課程的建築學科及相關科目擔任評核工作，定期到訪提供有關課程的大學，確保香港建築教育的質素能反映業界的需要。

—— 19 Ronald M. Veitch, “Education” in Jo Ann Asher Thompson, ed., *ASID Professional Practice Manual*, 28



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為了令香港室內設計師更為社會認受，我們有需要透過更嚴謹的教育及考試來加強業界的組織力、標準化入行要求。研究專業發展的社會學家強調，今時今日，專業要獲得實力及認同，就必須跟社會長時期的協商²⁰。其中牽涉到辨識及回應社會的需要，尋找市場，才可抓緊服務這個市場的專利。下一章，我們來看看香港室內設計行業的概況。

—— 20 Ibid, 10

chapter 3

OPPORTUNITIES AND CHALLENGES

香港室內設計業的機遇及挑戰

第三章

FOR THE HONG
KONG INTERIOR
DESIGN INDUSTRY

Opportunities and Challenges for the Hong Kong Interior Design Industry

The interior design industry has grown tremendously in Hong Kong over the last thirty years, along with the development of the local economy. This is evidenced not only by the multitude of popular interior design magazines on the newsstands and television programmes devoted to home design, but also by the increasing sophistication of interior design in restaurants, shopping malls, show flats, and other commercial spaces. Tris Kee, lecturer of interior design at the Hong Kong University's School of Professional and Continuing Education, remarks, "Nowadays even local cafes (茶餐廳) use interior designers to do their decor, whereas in the past they would just hire a contractor and use the cheapest materials. It's the same with shopping malls, which are completely different from their counterpart of just a decade ago.

The Elements Mall is a good example of where Hong Kong's interior design is heading. The turnover in terms of interior decor is getting faster and faster, and each renovation results in better and better-looking interior spaces."²¹

More and more interior designers in Hong Kong are aware that they belong to a profession that requires specialist knowledge and skills. Kam Tan, CEO of Plan-in Interior and Contracting opines, "In addition to a good aesthetic sense, interior designers should have basic knowledge on a wide variety of subjects including building systems—air conditioning, fire regulations, drainage and plumbing, electrical works—as well as the whole construction process."²² Joseph Sy, director of the design firm Joseph Sy & Associates says, "Before, interior designer

—— 21 Focus Group meeting, 20 June, 2008

—— 22 Focus Group meeting, 27 June, 2008

香港室內設計業的 機遇及挑戰

過去三十年間，隨着香港本土經濟增長，室內設計業亦大幅發展，可從報攤琳瑯滿目室內設計雜誌及電視台的家居設計節目可見一斑，而市面的餐廳、購物中心、住宅示範單位及其他商業空間的室內裝潢亦越趨成熟。香港大學專業進修學院室內設計講師祈宜臻說道：「現在連茶餐廳也僱用室內設計師設計店鋪裝潢，以往大都只會請裝修師傅做，材料也用最便宜的。購物商場跟十年前比較也完全變了樣，圓方商場是個顯示香港室內設計發展的好例子。各行業更新室內設計的頻率愈來愈高，每一次裝潢又都令室內空間變得更美觀²¹。」

越來越多香港室內設計師自覺自己從事的，是門講求專門知識與技術的專業。藍圖設計工程有限公司總裁陳文錦認為：「室內設計師除了要有良好的美感外，亦應具有各方面的基本知識，包括建築系統如空氣調節、防火條例、排水系統、電力系統、以至於整個建築過程²²。」洪約瑟設計事務所總監洪約瑟道：「昔日室內設計幾乎等同裝

修，但我認為今天的室內設計師應該在空間的功能及要求上，對空間規劃有更多理解，他們亦應熟悉裝潢物料，對計劃管理及預算亦要有所認識²³。」

香港室內設計師的專業技能，讓他們在區內市場獲得顯著成就。在室內設計／建築、時裝設計、平面設計及產品設計此四大設計範疇當中，以公司數量計算，室內設計屬第二大產業。（圖一）一項調查顯示，受訪的設計公司中，有27%牽涉到室內設計業務²⁴。（圖二）《黃頁》的「室內裝修及設計」分類之下，共有1,322家公司，另有200家公司列於「建築」之下，當中不少涉及室內設計業務²⁵。

香港室內設計公司的規模及生意額是設計業中最大的，每家公司平均有12名僱員（相對於設計業整體的平均每公司9名僱員），平均生意額則為1,100萬港元，是平面設計公司生意額的雙倍、產品設計公司生意額的三倍²⁶。（圖三）

—— 21 焦點意見小組會議，2008年6月20日。

—— 22 焦點意見小組會議，2008年6月27日。

—— 23 焦點意見小組會議，2008年7月4日。

—— 24 「香港設計專業狀況調查」，由英國特許設計師協會（香港）、香港設計師協會、香港時裝設計師協會、香港理工大學及香港室內設計協會於1997年協作之計劃。

—— 25 香港黃頁，2008年8月15日查閱。http://iypsearch.yip.com.hk/iypbusiness_e08/en/html/keyword_search/home.aspx

—— 26 *Designed by Hong Kong — Interior Design*，香港貿易發展局研究部（香港：HKDTC，2001），2

and decorator were almost the same. But I think nowadays interior designers have to have more understanding of space planning, based on its function and requirement. The other thing he should have is the understanding of materials. He should also have knowledge of project management, and control of the budget.”²³

It is the professionalism of Hong Kong designers that contribute to their prominence in the region. Among the four main design disciplines—Interior/Architecture, Fashion, Graphics and Product—interior design is the second largest sector in Hong Kong in terms of the number of companies involved. (Fig.1) According to one survey, 27% of design companies surveyed were engaged in the business of interior design²⁴. (Fig.2) A search in the Yellow Pages reveals 1,322 companies listed under the category

“Interior Decorators and Designers,” and a further 200 companies listed under “Architecture,” a substantial portion of which are also engaged in interior design work²⁵. Hong Kong interior design firms are the largest among design disciplines in terms of size and billing, with the average firm employing 12 persons (compared with the industry average of nine persons per company), and average billing of HK\$11 million, double that of graphic design and triple that of product design firms²⁷ (Fig.3).

The range of services provided by Hong Kong interior design firms is quite extensive, and includes concept design, space planning, project management, architectural consultancy, contracting, lighting and furniture design and facilities planning²⁷. (Fig.4) The types of clients they serve also cover a wide spectrum, from commercial and retail, corporate, hospitality, residential, to exhibition and display²⁸.

— 23 Focus Group meeting, 4 July, 2008

— 24 *Survey on Status of Hong Kong Design Profession*, a joint project by The Chartered Society of Designers, Hong Kong Designers Association, Hong Kong Fashion Designers Association, Hong Kong Polytechnic University and Hong Kong Interior Design Association, 1997.

— 25 *Hong Kong Yellow Pages*, http://iypsearch.yip.com.hk/iypbusiness_e08/en/html/keyword_search/home.aspx, accessed 15 August 2008

— 26 Research Department, Hong Kong Trade Development Council, *Designed by Hong Kong—Interior Design* (Hong Kong: HKTDC, 2001), 2

— 27 Source: *Survey on Status of Hong Kong Design Profession*

— 28 Ibid.

FIG-3

FIG-4

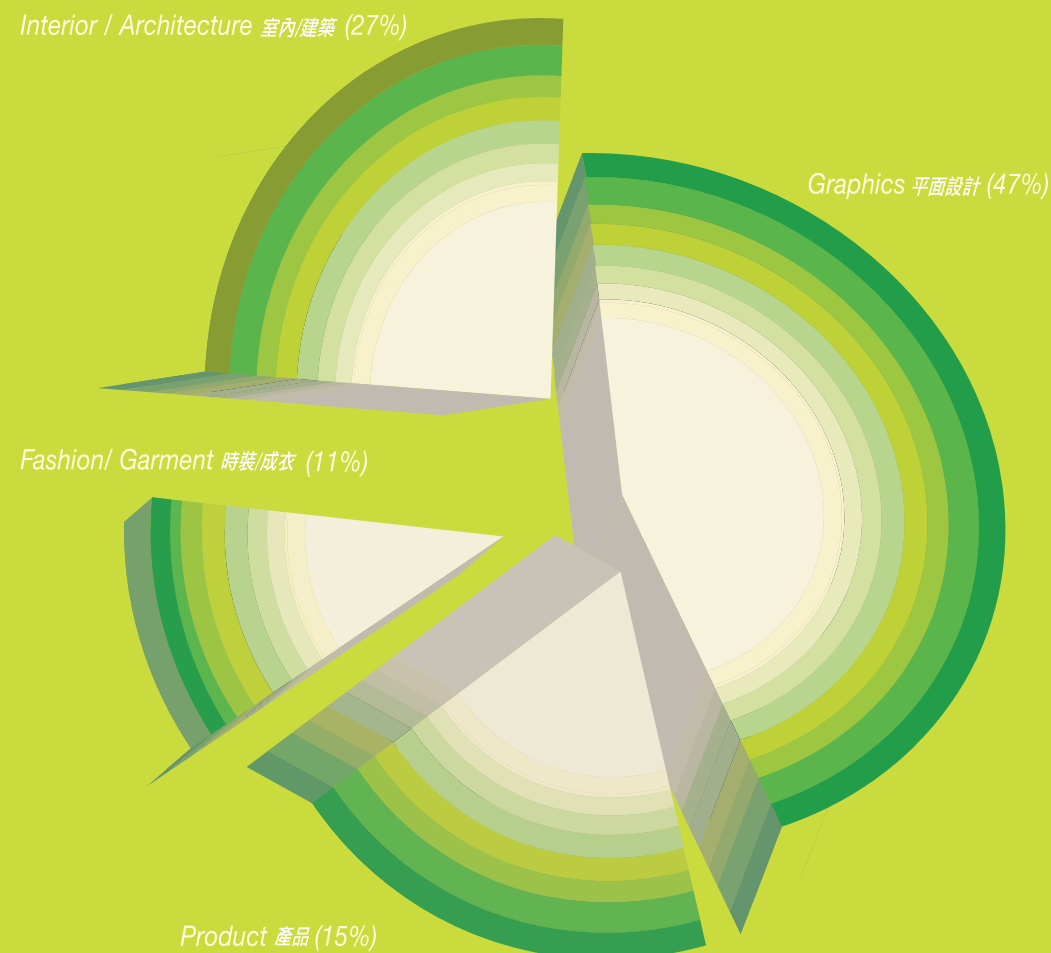


FIG.1

Design Firms by Discipline 設計公司 - 按業務範疇分類

Source: *Survey on Status of the Hong Kong Design Profession*, a joint project by The Chartered Society of Designers, Hong Kong Designers Association, Hong Kong Fashion Designers Association, Hong Kong Polytechnic University and Hong Kong Interior Design Association, 1997

資料來源：由特許設計師協會、香港設計師協會、香港時裝設計師協會及香港室內設計協會共同委託香港理工大學於1997年進行的香港設計業狀況調查

The client base for Hong Kong interior design firms includes companies from Hong Kong and all across the Asia-Pacific region. Victor Lo, Chairman of the Hong Kong Design Centre, says of the threats and opportunities facing the local interior design industry, “In the past 30 years, Hong Kong has been a regional interior design hub. There are not just locally trained designers working here, but a lot of overseas design firms are based in Hong Kong, and so our profile has always been regional. In recent years the whole Asian market, particularly in the Mainland, has been developing quite rapidly, and our interior design industry has grown along with it. So I think the future potential for Hong Kong interior designers is great, but there are also hidden worries. Our competitors in nearby countries such as China, Taiwan and South-East Asia are also developing fast. In five or ten years’

time, would the average client still seek out Hong Kong designers? That will depend on our ability to stay ahead²⁹.”

Indeed, with the fast paced economic development of the Asia-Pacific region, more and more interior design firms are deriving their income from overseas projects³⁰. According to one survey, some 30% of Hong Kong interior design firm’s businesses are derived from overseas projects. Many interior designers agree that Mainland China will be the biggest growth engine for Hong Kong designers. In the past, many of these overseas projects are generated by Hong Kong-based property developers expanding to Asian and Mainland Chinese markets, but in recent years, more and more Mainland based companies are willing to pay a premium for quality work and more professional service by Hong Kong interior designers³¹.

—— 29 Interview with Victor Lo, 28 July 2008

—— 30 Research Department, Hong Kong Trade Development Council, *Designed by Hong Kong—Interior Design*, 5

—— 31 Ibid., 6

香港設計公司提供的服務十分廣泛，包括概念設計、空間規劃、項目管理、建築顧問、合約外判、燈飾與傢具設計、以及設施規劃等等²⁷。顧客層面亦非常廣，由商業及零售機構、企業、酒店業、住宅、以至展覽及廣告展示等等

圖四 ← ²⁸。(圖四)

香港設計公司的顧客既有香港本地的機構，也有來自亞太區各地的公司。香港設計中心主席羅仲榮 (Victor Lo) 在提到香港室內設計公司所面對的威脅及機遇時說：「過去30年間，香港一直是區內的室內設計中心。除了本土受訓的設計師之外，也有很多外國設計公司以香港為基地，我們的服務範圍向來是區域性的。近年整個亞洲市場--尤其中國內地--迅速發展，我們的室內設計業亦同步邁進，所以我認為我們未來的形勢甚佳，但同時也有隱憂存在。我們鄰近的競爭對手如中國大陸、台灣及東南亞國家均發展迅速，五年或十年後，普羅顧客還願意僱用香港設計師嗎？這得視乎我們怎樣保持優勢²⁹。」

事實上，隨着亞太區的經濟發展加速，越來越多室內設計公司從外地項目賺取營利。根據

—— 27 來源：「香港設計專業狀況調查」

—— 28 Ibid.

—— 29 個人訪問，2008年7月28日。

調查，香港的室內設計公司平均約有三成業務來自海外項目³⁰。很多室內設計師均同意，中國大陸將會是帶動香港設計師發展的最大引擎。昔日，很多這些海外項目都來自香港地產發展商在亞洲及中國大陸市場的發展計劃，但近年，越來越多中國內地發展商願意為香港設計師的高質素設計及更專業的服務付出更高的費用³¹。

香港貿易發展局 (HKTDC) 的一項調查顯示，內地三份之二的設計服務用家會向外尋求設計服務以滿足需求³²。原因是一半以上設有設計部門的公司均認為他們的設計師沒有接



受過適當的訓練或教育，受訪公司中有49%表示他們的設計工作交由工程部門負責³³。

在受訪的內地公司中，有22%曾使用外國設計公司的服務，而接近80%曾起用香港室內設計公司³⁴。

—— 30 *Designed by Hong Kong—Interior Design*, 香港貿易發展局研究部，5

—— 31 Ibid., 6

—— 32 Ibid., 8

—— 33 Ibid., 9

—— 34 Ibid., 22

A survey conducted by the Hong Kong Trade Development Council (HKTDC) revealed that over two-thirds of users of design services in Mainland China seek external resources to meet their needs³². This is because over half of the companies with in-house design departments report that their designers have no proper training or education, while 49% of companies surveyed use engineering departments to perform interior design functions³³. Among the Mainland companies surveyed, 22% have used the services of foreign design firms, and close to 80% have hired Hong Kong interior design companies³⁴.

The interior design industry in China has been growing at double digits, much higher than the country's GDP growth. According to one estimate, the volume of interior design projects rose from 200 billion RMB in 2001 to 600 billion RMB in 2005, and is estimated to exceed 1 trillion

RMB in 2007³⁵. The industry is not well regulated, and many practitioners are not academically qualified in terms of tertiary level interior design education. Of the estimated 200,000 interior designers in China, only 10 percent have been formally trained in the area³⁶.

A recent fire at a Shenzhen club which resulted in the death of five Hong Kongers demonstrates the lack of professionalism on the part of some Chinese interior designers. The fire at the unlicensed premise was not particularly severe, but the deaths were a result of inadequate fire escape routes and signage indicating where exits were. The only way out of the dance hall was a two-metre wide staircase, and many people were injured in the stampede to escape when the fire broke out³⁷. In addition, much of the materials used in the club's decor were not fire resistant, and released

— 32 Ibid., 8

— 33 Ibid., 9

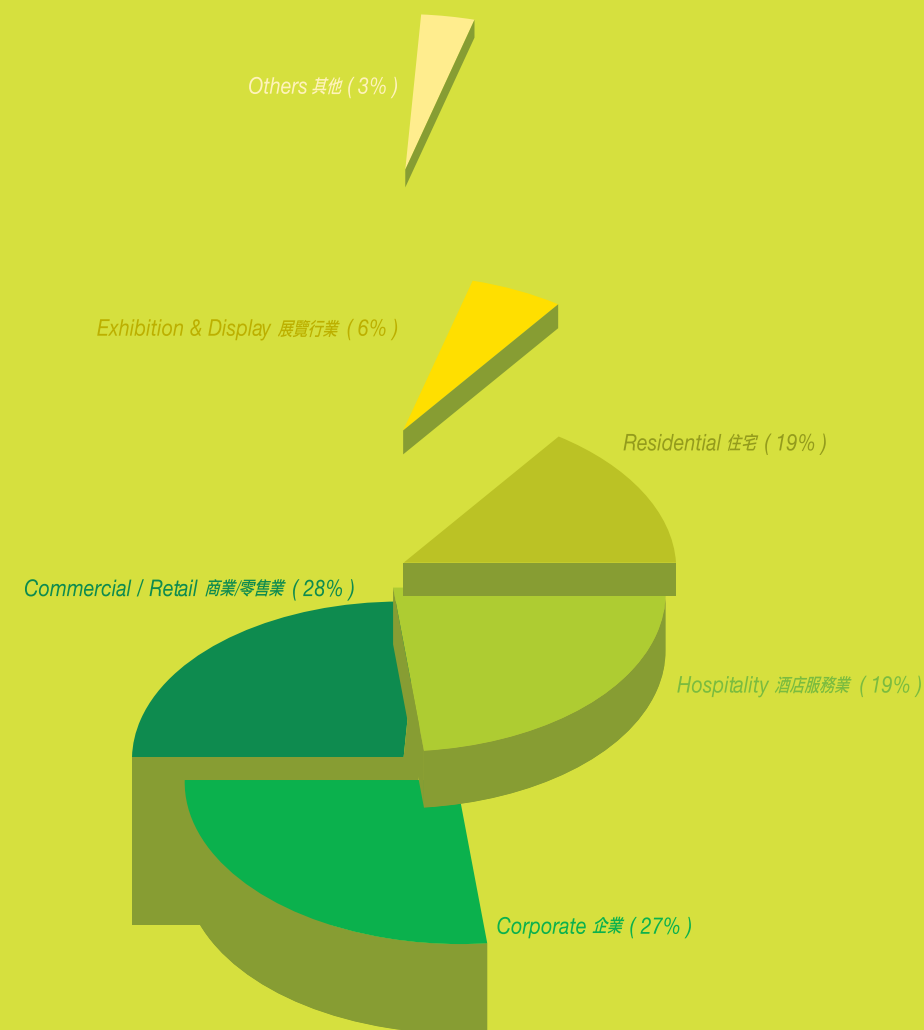
— 34 Ibid., 22

— 35 <http://www.richman.com.tw/modules/smartsection/item.php?itemid=83>, accessed 10 October 2008

— 36 Mia Turner, "Interior Design, From Bauhaus to Mao's Mausoleum", *International Herald Tribune*, August 29, 2000. (<http://www.ihf.com/articles/2000/08/29/deco.t.php?page=1>, accessed 17 August 2008)

— 37 He Huifeng, "Residents and witnesses place blame on negligence and graft", *South China Morning Post*, 22 September, 2008

FIG. 2 圖二



Major Clients: Interior Design 室內設計公司的主要客戶

Source: Survey on Status of the Hong Kong Design Profession, a joint project by The Chartered Society of Designers, Hong Kong Designers Association, Hong Kong Fashion Designers Association, Hong Kong Polytechnic University and Hong Kong Interior Design Association, 1997

資料來源：由特許設計師協會、香港設計師協會、香港時裝設計師協會及香港室內設計協會共同委託香港理工大學於1997年進行的香港設計業狀況調查

toxic substances when burnt. This kind of tragedy could have been prevented if club owners had hired professional interior designers with proper training in building codes and fire prevention measures.

The Hong Kong Advantage

China's interior design market thus offers great business potential for Hong Kong interior designers, but it is not without obstacles, such as payment problems, intellectual property rights issues, and the strict bureaucracy involved in setting up businesses in China³⁸. Says Kam Tan, "It's very difficult to sign a legally enforceable contract with Mainland companies. Take the example of payment. Only companies of a certain size and scale are allowed to transfer money out of the country. At the same time, it is very difficult to set up a design company in China. So many companies have to borrow operating licenses and bank accounts, and basically

operate as an 'invisible company'. We're really at a disadvantageous position³⁹." Leo Chu, Senior Lecturer at the Hong Kong Design Institute, recalls the time he was working as an interior designer on a Mainland project. "I was based in Beijing for nine months. My company had some money dispute with the client, and we had our passports held back and weren't allowed to leave Beijing until the matter was resolved. This incident brings out the issue about contractual disputes and how contractual terms are enforced⁴⁰."

Even though the case described above is probably unusual, disputes between Hong Kong interior designers and their clients (both locally and in the Mainland) are common, involving payments, schedules and other types of contractual obligations. Professional associations like the HKIDA can play a role in mediating disputes and establish rules for practitioners in the

中國大陸的室內設計業有雙位數字的業務增長，遠較中國的國內生產總值增長為高。資料顯示，中國室內裝飾的工程量從2001年的兩千億元，增長至2005年的六千億元，2007年的預算數字更突破一萬億元³⁵。中國的室內設計行業還未規範化，很多執業者沒接受過專上室內設計教育。在估計約20萬位中國室內設計師之中，只有一成曾接受正統的專業訓練³⁶。

最近的一場深圳夜店大火不單奪去了五名香港市民的性命，亦顯示了內地室內設計師欠缺應有的專業水平。這場發生在無牌夜店裏的火災，火勢並不特別嚴重，可是逃生通道及指示不足卻導致多人喪命³⁷。場內只得一條兩米闊的走火梯，很多人亦在逃生時互相踐踏受傷。場館大部分裝潢物料均並不防火，燃燒時更會釋放有害物質。倘若該夜店聘用具備建築條例及防火條例知識的專業室內設計師處理裝潢，這類慘劇該可避免。

香港優勢

對香港室內設計師來說，中國的室內設計市場商機無限，但前路也並非全無障礙。例如

收賬問題、知識產權保障問題、於內地開設公司的繁文褥節等等³⁸。陳文綿道：「與中國公司簽署具法律約束力的合約非常困難。以收賬為例，只有一定規模大小的公司准許匯款到外地。同時，在中國成立設計公司亦困難重重，很多公司只好借用營業牌照及銀行戶口，以『隱形公司』的方式運作，令我們處於一個非常不利的位置³⁹。」香港知專設計學院設計系高級講師朱永康加入教育界前曾擔任一個內地項目之室內設計師，他說：「當年我逗留在北京工作共九個月，離開時公司與客戶發生一些金錢糾紛，對方扣留起我們的護照，一直禁止我們離開北京，直至事件解決為止。這事件帶出了合約糾紛及如何確保合約條款具約束力的問題⁴⁰。」

雖然上述例子可能較罕見，但香港室內設計師跟本地或內地客戶卻不時發生爭論，包括了賬目、工作時間表及其他合約責任等。專業組織如HKIDA大可擔任調停角色，並制訂專業守則及違反法規的罰則，亦可為會員提供標準合約格式，減少合約紛爭。

38 Centre for Cultural Policy Research, *Baseline Study on Hong Kong's Creative Industries* (Hong Kong: The University of Hong Kong, 2003), 91

39 Focus group meeting, 27 June, 2008.

40 Focus group meeting, 27 June, 2008

35 <http://www.richman.com.tw/modules/smartsection/item.php?itemid=83>, 2008年10月10日查閱 (<http://www.btmbeijing.com/contents/en/business/2005-04/cover4/constructionengineering/>), 2008年8月17日查閱)。

36 Mia Turner, 「Interior Design, From Bauhaus to Mao's Mausoleum」, 國際先驅論壇報2000年8月29日. (<http://www.iht.com/articles/2000/08/29/deco.php?page=1>) 2008年8月17日查閱。

37 He Huifeng, 「Residents and witness place blame on negligence and graft」, 南華早報, 2008年9月22日。

38 「香港創意產業基礎研究報告」, 香港大學文化政策研究中心 (香港大學, 2003), 91

39 焦點意見小組會議, 2008年6月27日。

40 焦點意見小組會議, 2008年6月27日。

form of a binding code of conduct and regulations for punishing infringements. Moreover, the HKIDA can provide standard forms of contract for its members to minimise contractual disputes.

Despite the difficulties of doing business in China, the Mainland still offers great business opportunities for Hong Kong designers, and the label “Hong Kong interior designer” carries a certain cachet. At present, many Hong Kong designers have better academic training and exposure to overseas influences than their Mainland counterparts, but in order to maintain their advantage, they must strive to continually upgrade their professional skills.

Establishing a licensing system for Hong Kong interior designers can help facilitate their entry into China and other overseas markets by setting up a clear and objective standard of professional competence.

In places like China where licensing does not exist for interior designers, Hong Kong interior design practitioners can enjoy a competitive edge over their Mainland counterparts if licensing can be implemented. Indeed, if Hong Kong designers are to retain a competitive edge in the region, they have no choice but to raise their professional standards one way or another.

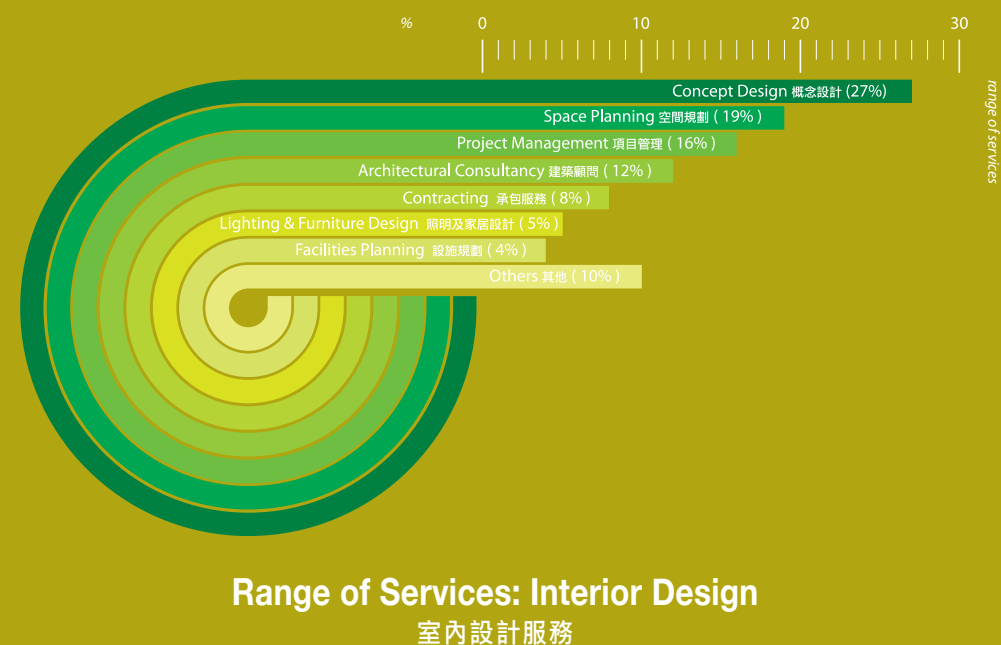
Sunny Chau, Economist at the Hong Kong Trade Development Council, is in favour of interior design registration from a trade development point of view. “If the registration of interior designers in places like Indonesia and Malaysia has proven to raise the standards of professional practice in these countries, then it is something we’d want for Hong Kong as well. When we do promotion work, it makes a difference whether we tell potential clients that Hong Kong designers

FIG. 3 圖三



Source: Survey on Status of the Hong Kong Design Profession, a joint project by The Chartered Society of Designers, Hong Kong Designers Association, Hong Kong Fashion Designers Association, Hong Kong Polytechnic University and Hong Kong Interior Design Association, 1997
資料來源：由特許設計師協會、香港設計師協會、香港時裝設計師協會及香港室內設計協會共同委託香港理工大學於1997年進行的香港設計業狀況調查

FIG. 4 圖四



Source: Survey on Status of the Hong Kong Design Profession, a joint project by The Chartered Society of Designers, Hong Kong Designers Association, Hong Kong Fashion Designers Association, Hong Kong Polytechnic University and Hong Kong Interior Design Association, 1997
資料來源：由特許設計師協會、香港設計師協會、香港時裝設計師協會及香港室內設計協會共同委託香港理工大學於1997年進行的香港設計業狀況調查

are professional because they have a high professional standard, or whether the profession has set a high bar in for people who want to obtain professional qualifications. It depends on what kind of identity you wish to get across. But as a service supplier, if our professional service can encompass both definitions, then people will recognise your professionalism and appreciate it⁴¹.”

John Bowden, founding director of the HKIDA and Manager of Asia Pacific Region at Cisco Systems, concurs, “If you can create an industry that is well regulated, you could sell that industry internationally. People will come to a Hong Kong designer not just because of his service, but because they could sue him when something goes wrong if the industry is regulated and licensed. If you can show that the interior design industry is marketable outside of Hong Kong,

you can get the government interested in promoting you⁴².”

As we shall see in the following chapter, licensing for the interior design profession has long been a reality in many countries around the world, and many others are in various stages of the legislative process to obtain legal recognition of the profession. Of particular concern for Hong Kong practitioners is the fact that many Asian countries already have licensing systems in place for interior designers, which could have a direct impact on the competitiveness of Hong Kong designers in the region.

—— 41 Interview with Sunny Chau, Dickson Ho and Shirley Wong, 24 July, 2008.

—— 42 Focus group meeting. 4 July, 2008

撇開營商及工作的困難，內地市場始終為香港室內設計師提供很多機會，「香港室內設計師」此名號有一定的認受性。目前，香港室內設計師比內地同業普遍有較佳的學術訓練及較多的海外經驗，但要保持優勢，便必須努力提升專業技術。

若香港室內設計師行業能設立發牌機制，制訂一套清晰和客觀的專業能力標準，將有助香港室內設計師進軍中國及海外市場。在沒有發牌機制的地方如中國，香港室內設計師將享有更大的競爭優勢，但若要保持區內的競爭力，確實必須切實提高專業水平。

香港貿易發展局經濟師周祐生從貿易發展的角度考慮，亦贊同設立室內設計師註冊機制。「倘若註冊機制能證明印尼、馬來西亞等地的專業水平有所提升，我們也希望香港有同樣的制度。我們做宣傳工作時告訴目標客戶香港有十分專業的設計師，原因是香港設計師有很高的專業水平，或者是這行業對專業認證的要求很高，兩者是有分別的，視乎你希望突出哪種身份。但作為服務提供者，

若我們的專業服務可以把這兩方面都涵蓋在內，人家自然會認同及識賞你的專業性⁴¹」。

HKIDA創辦人及思科區域行政經理 John Bowden認為：「一個規範化的行業可以推展到國際層面。若設計行業有法規及註冊制度，顧客聘用香港設計師除了因為服務質素好，也因為事情出錯的時候可提出訴訟。我們只要證明香港室內設計業在海外也有市場，便可令政府協助推廣⁴²。」

在以下章節，我們可看看海外各國一直以來如何推行及實踐室內設計業發牌制度，不同國家在爭取室內設計業的法律認可所經歷過的各種挑戰。特別值得香港室內設計師關注的，是很多亞洲國家已經成立了室內設計師發牌機制，直接影響香港室內設計師。

—— 41 焦點意見小組會議，2008年7月24日。

—— 42 焦點意見小組會議，2008年7月4日。

chapter 4

INTERIOR DESIGN LICENSING AND LEGISLATION CASE STUDIES

室內設計業發牌機制及法規

——個案研究

第四章

Interior Design Licensing and Legislation Case Studies

i. EUROPE

When European countries started talks in the 1980s to create a common market allowing for the free flow of people, goods and services across the member countries of the European Economic Community, many professions lobbied for legislations to regulate their particular trade and protect their profession. Architects were successful in having their professional title recognised in most European countries, and thus architecture became a legally protected trade, while only a handful of countries today recognise the title of interior architect (as interior designers are called in Europe), including Germany, Spain, the Netherlands, Iceland and Liechtenstein. In some countries, including the UK, Ireland, Italy and some smaller countries, the term “architect” is officially reserved

for architects and hence the term interior designer is used⁴³.

European interior designers united to form the European Council of Interior Architects (ECIA) in the early 1990s in order to push for legislation of the interior design profession. However, this proved a difficult task, as Europe was embracing the free market principle, and the prevailing political climate had leaned towards deregulation. Moreover, interior designers faced opposition from other professional groups, such as architects, in their efforts to seek licensing legislation. European interior designers began a process of self-regulation instead, and sought to set standards for education, training and qualification of interior architects, and to foster professional conduct and competence on a pan-European level⁴⁴.

—— 43 Email correspondence with Kees Spanjers, President of the European Council of Interior Architects and co-opted board member of the International Federation of Interior Architects/Designers, 15 June, 2008

—— 44 The European Council of Interior Architects, <http://www.ecia.net/?page=2&spage=13>, accessed 25 May, 2008

室內設計業發牌機制及法規 ——個案研究

i. 歐洲

1980年代，歐洲經濟共同體的成員國在籌備建構一個人民、貨物及服務均可自由流通的連盟——歐盟，很多專業開始制定法規監管其業務性質及專業名稱的使用。建築師在多個歐洲國家成為受法律承認的行業，但承認室內建築師（歐洲對室內設計師的稱呼）的國家卻很有限，只有德國、西班牙、荷蘭、冰島和列支敦斯登。在英國、愛爾蘭、意大利及一些歐洲小國家，「建築師」變成專用稱銜，室內建築師則只能自稱為「室內設計師」⁴³。

1990年代，歐洲室內設計師聯合成立了歐洲室內設計師協會（European Council of Interior

Architects，簡稱ECIA），推動室內設計師行業規範化。然而，因為歐洲當時盛行自由市場原則，政治氣氛傾向自由主義而非保護主義，為規範化工作帶來困難。同時，室內設計

師尋求立法保障時往往受到其他專業如建築師的反對。歐洲室內設計業界唯有轉而在業內成立約制規章，為室內建築師訂立教育、培訓及專業資格標準，整體提高歐洲室內設計行業的專業操守及能力水平⁴⁴。

2000年，ECIA所有成員國簽署「歐洲室內建築教育憲章」（European Charter of Interior Architecture Education），為培訓及專業能力訂立詳細準則。這憲章為教育目標訂立準則，明列五年制的室內建築課程及科目提綱。憲章亦提出設立畢業後的專業實習期，以及在職室內建築師終生學習的指引。憲章把歐洲國家之設計業組織的會員政策標準化，所有ECIA成員組織的全權會員，必須符合以下的學歷及專業能力準則：

曾接受ECIA標準專業教育五年，以及於室內建築或建築公司專業實習一年（又或自僱為室內建築師），以僱主證明信件或作品冊證明；或

—— 43 歐洲室內設計師協會總裁及國際室內建築師／設計師聯盟增選理事Kees Spanjers之電郵通訊，2008年6月15日。

—— 44 歐洲室內建築師協會（<http://www.ecia.net/?page=2&spage=13>），2008年5月25日查閱。

—— 45 歐洲室內建築師教育憲章（European Charter of Interior Architecture Education）

The ECIA devised the “European Charter of Interior Architecture Education,” which was signed by all ECIA members in 2000. The document sets a detailed standard for training and competence for interior architects, and outlines education objectives as well as the teaching curriculum and the course of studies for a five-year degree in interior architecture. Moreover, the document also sets forth a period of professional training for graduates, as well as guidelines for lifelong learning for practicing interior architects. The Charter standardises national organisations’ membership policy, and interior architects who are full members of an ECIA member-organisation must have one of the following educational and professional qualifications:

5 years of professional education in accordance with the ECIA “European Charter of Interior Architecture Education” plus 1 year of professional practice in

an Interior Architects or Architects office, or as a self-employed Interior Architect, proven by employers recommendation letter or by portfolio, or

4 years of professional education in accordance with the ECIA “European Charter of Interior Architecture Education” plus 2 years of professional practice in an Interior Architects or Architects office, or as a self-employed Interior Architect, proven by employers recommendation letter or by portfolio, or

in the case of insufficient education, 1.5 years of professional practice is needed as a substitute for every year of missed education, proven by employers’ recommendation letter or by portfolio and checked by an admission committee of the national organisation⁴⁵.

These requirements make certain that all interior architects belonging to ECIA’s various member-organisations have sufficient training and experience. In addition, they ensure that building rules and regulations, in particular

— 45 European Charter of Interior Architecture Training 2007



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concerning health, safety and well being of the service users and general public, are adopted as required by local governments. Also, the ECIA introduced a model code of conduct for its members, thereby offering a further measure of protection to consumers.

In the Netherlands title protection for interior architects was established in 1987, together with architects, landscape architects and urban planners. The justification to unite all these professions in one law was that “all architectural disciplines have a similar level of education while in practicing their work is often a coordinated collaboration on equal terms, where it is difficult to see where the concern of the one ends and that of the other begins⁴⁶”. Only interior architects registered in the Architects Register may use the title in their practices, but only the title is protected, not the profession as such.

The interior architect's registrar is run by a governmental bureau, the SBA, and as a result only a quarter of registered interior architects feel obliged to join their professional organisation, the BNI⁴⁷. Previously, registration took place when a national held a required diploma specified in the Act, but in 2007, the law was changed so that graduates would have to complete an additional two years of professional training. In line with European standards, the law also specifies the skills required of a professional interior designer. These include:

- a. appropriate knowledge of the history and theory of interior architecture, architecture and related arts, technology and human sciences;
- b. appropriate knowledge of the design methodology for architecture and interior architecture;
- c. skillfulness in the design of objects that interrelate man and space;

ECIA的標準專業教育四年，以及於室內建築或建築公司專業實習兩年（又或自僱為室內建築師），以僱主證明信件或作品冊證明；或

在專業教育不足的情況下，每一年半的專業實習可認可為一年的專業教育，以僱主證明信件或作品冊證明，並由組織委員會查証⁴⁵；

這些要求，保證所有隸屬於ECIA成員組織的室內建築師均有足夠的學歷及經驗，確保設計師嚴格遵守各國就保護公眾健康、安全及福祉的建築條例。ECIA亦訂定了會員專業守則，進一步保障消費者。

在荷蘭，「室內建築師」的稱號跟「建築師」、「園境師」及「城市規劃師」一樣，自1987年起受到法律保障。把這些行業同列於一條法例的理據，是「所有建築類學科均有程度相若的教育，工作上，亦是互相協調而互不從屬的整體工作，難以清晰區分個別的範疇」⁴⁶。只有登錄於建築師名冊（Architects Register）的室內建築師才可使用「室內建築師」此特定稱號，但受保護的只是稱銜，而並非室內設計專業。

室內建築師的註冊機構由政府部門SBA管理，令到只有四份之一的註冊室內建築師認為有必要參加專業組織BNI（Association of Dutch Interior Architects）⁴⁷。立法初期，擁有國家認可文憑的室內設計畢業生可馬上註冊，但2007年修法後，畢業生須要完成額外兩年的專業實習才可註冊。新法例與歐洲標準統一，訂明專業室內設計師所需的資格，包括：

- a. 對室內設計歷史及理論、建築及相關藝術、技術以及人文科學有適當知識；
- b. 對建築及室內設計方法有適當知識；
- c. 對關乎人與空間的物品設計有熟練技巧；
- d. 對建築特色及裝飾物料有適當知識及理解；
- e. 對人與空間的處理有深刻理解及技巧，在設計過程中可按客戶所需調適設計；
- f. 對建築工程及工程系統有適當知識及洞察力；
- g. 對加強保障用家及公眾安全、健康和福祉的因素以及有關法規，有適當知識及洞察力；

—— 46 Email correspondence with Kees Spanjers

—— 47 Ibid.

—— 46 ECIA總裁及國際室內建築師／設計師聯盟增選理事Kees Spanjers之電郵通訊，2008年6月15日。

—— 47 Ibid.

- d. appropriate knowledge of and understanding of the characteristics of building and finishing materials;
- e. insight and skillfulness in involving the relationship between man and space in the design process through attuning the design to human needs and standards;
- f. appropriate knowledge and insight in architectural construction and technical systems;
- g. appropriate knowledge of and insight in the factors that safeguard and further the safety, health and well-being of the users of buildings and interiors, and the related laws and regulations;
- h. insight in the profession of interior architect and the role of the interior architect in society;
- i. appropriate knowledge of organisational, financial and legal aspects with regard to the design and the realisation thereof;
- j. technical skills as a designer to fulfill the demands of the users of an interior within the limits of budget requirements, building codes and other related regulations;
- k. the ability to communicate a design in words, writing and pictures;
- l. insight in and ability with methods of research and preparation of projects;
- m. appropriate knowledge and insight in procedures and processes of decision making⁴⁸.

— 48 Email correspondence with Gerrit Schilder jr., President of BNI ((Association of Dutch Interior Architects), 13 June 2008

- h. 對室內建築師專業及其於社會中的角色有深刻理解；
- i. 對室內設計統籌、財務及有關法律有所認識；
- j. 能有相當室內設計技能，可於預算、建築條例及相關法例限制下，滿足室內設計服務用家的要求；
- k. 能會話、文字及圖像傳達其設計意念；
- l. 擁有充分能力及洞察力，為設計項目進行研究及準備工作；
- m. 對決策的程序及過程有適當知識及深理解⁴⁸。



— 48 BNI總裁Gerrit Schilder Jr.之電郵通訊，2008年6月13日。

ii. USA

In the United States, every state is expected to pass its own law regulating the professions. Currently, 26 states and jurisdictions have laws that recognise interior design. In 1973, Puerto Rico was the first US jurisdiction to pass an interior design practice act. Nine years later, Alabama became the first state to pass an interior design title act. To date, 19 US jurisdictions have title acts and six jurisdictions have practice acts, and one state has a permitting statute⁴⁹.

A practice act requires all people who practice interior design to be licensed, and there are strict guidelines regarding what practitioners can or cannot do in the practice of the profession⁵⁰. A title act restricts the use of the term “interior designer” or “registered interior designer” to those who meet certain professional

qualifications, and have registered with a state licensing board. Other people can still engage in interior design work, but cannot use the regulated title. States with practice or title acts typically restrict public works projects and large scale commercial projects to licensed interior designers. Some practice law states have exemptions for residential work, but with more states adopting residential codes and more laws requiring a state-registered professional for any code-compliant work, many more residential interior designers will need to become registered or licensed in the future⁵¹.

A permitting statute allows interior designers who meet the necessary qualifications to submit plans for building permits. It gives qualified interior designers the right to stamp their drawings and submit it to building departments for permits, a right otherwise restricted to

—— 49 “Interior Design Legislation 101”, American Society of Interior Designers. (<http://www.asid.org/legislation/legislation/>, accessed 25 April 2008)

—— 50 Christine M. Piotrowski, 28

—— 51 “Interior Design Legislation 101”

ii. 美國

美國每個州份均須自行通過法例去監管專業，而目前已具有室內設計專業法例的共有26個州及行政區，其中波多黎各率先在1973年通過了有關執業法，成為首個通過相關法例的美國行政區，亞拉巴馬州則於9年後成為首個通過室內設計名銜法案的美國州份。直至目前為止，美國共有19個行政區通過了稱號法、6個行政區通過了執業法、1個州頒佈了許可法⁴⁹。

執業法案要求所有在職室內設計師考取牌照，並對他們的工作範圍提供了嚴格指引⁵⁰。稱號法則規定，只有符合一定專業資格及於州際牌照局註冊的人士才可使用「室內設計師」或「註冊室內設計師」的名銜，其他人士雖仍可參與室內設計工作，但不可使用這些名銜設有稱號法或執業法的州份，往往只容許有牌的室內設計師投標公共工程及大型商業項目。儘管有些州份對住宅項目並無類似做法，但隨著越來越多州份落實遵行住宅項目守則，將有更多法例規定處理有關工程者必須為領有州制牌照

的專業人士，美國國內勢必有更多的住宅室內設計師需要考牌或註冊⁵¹。

許可法准許合資格的室內設計師提交建造許可計劃書，賦予他們原先只有建築師獨享的權利，讓他們簽署自己的繪圖，提交到建築署申請許可證。另一規約形式是自我認證 (Self-certification)，認證非由州政府設立的監管部門發出，而是由業界經州政府允許後，自行設立的獨立組織去簽發。

在設有稱號法、執業法、許可證或許可法的州份，國家室內設計資歷協會 (NCIDQ) 的考試是測試在職室內設計師是否達到專業資歷水平的主要方法⁵²。考試分兩天舉行，涵蓋包括策劃、方案設計、設計意念發展、合約文件、合約行政及專業實務六方面的室內設計範疇。這考試要求達到相關學歷及經驗要求的人士才可報名參加，如擁有室內設計四年制學位的畢業生，需擁有兩年的專業工作經驗才合資格。協會亦會每五年復檢及更新考試內容一次，以確保考試與時並進，行業知識及當時所需的技能相一致⁵³。

—— 49 「室內設計法規101」，美國室內設計協會 (<http://www.asid.org/legislation/legislation/>)，2008年4月25日查閱。

—— 50 Christine M. Piotrowski, 28

—— 51 「室內設計法規101」

—— 52 Christine M. Piotrowski, 24

architects. Another form of legislation is called self-certification. Instead of the state government establishing a licensing board to see who can do interior design work, some states allow the interior design profession to establish an independent body to grant professional qualifications.

practice: only individuals who have reached the required level of education and experience are eligible to take the NCIDQ examination. For example, those who have graduated from a four-year degree in interior design or equivalent would need a further two years of professional experience before they are eligible. The council reviews and updates

the examination every five years to ensure that the content of the examination parallels the body of knowledge and skills currently required in the profession⁵³.

Many interior designers in the United States feel that unless there is some form of legislation recognising the profession, they cannot provide the full range of services normally expected of the interior design process, such as preparing working drawings and obtaining building permits according to the designer's specifications⁵⁴. In addition, legal recognition establishes a

52 Christine M. Piotrowski, 24

53 Ibid., 25-26

54 Ibid., 29

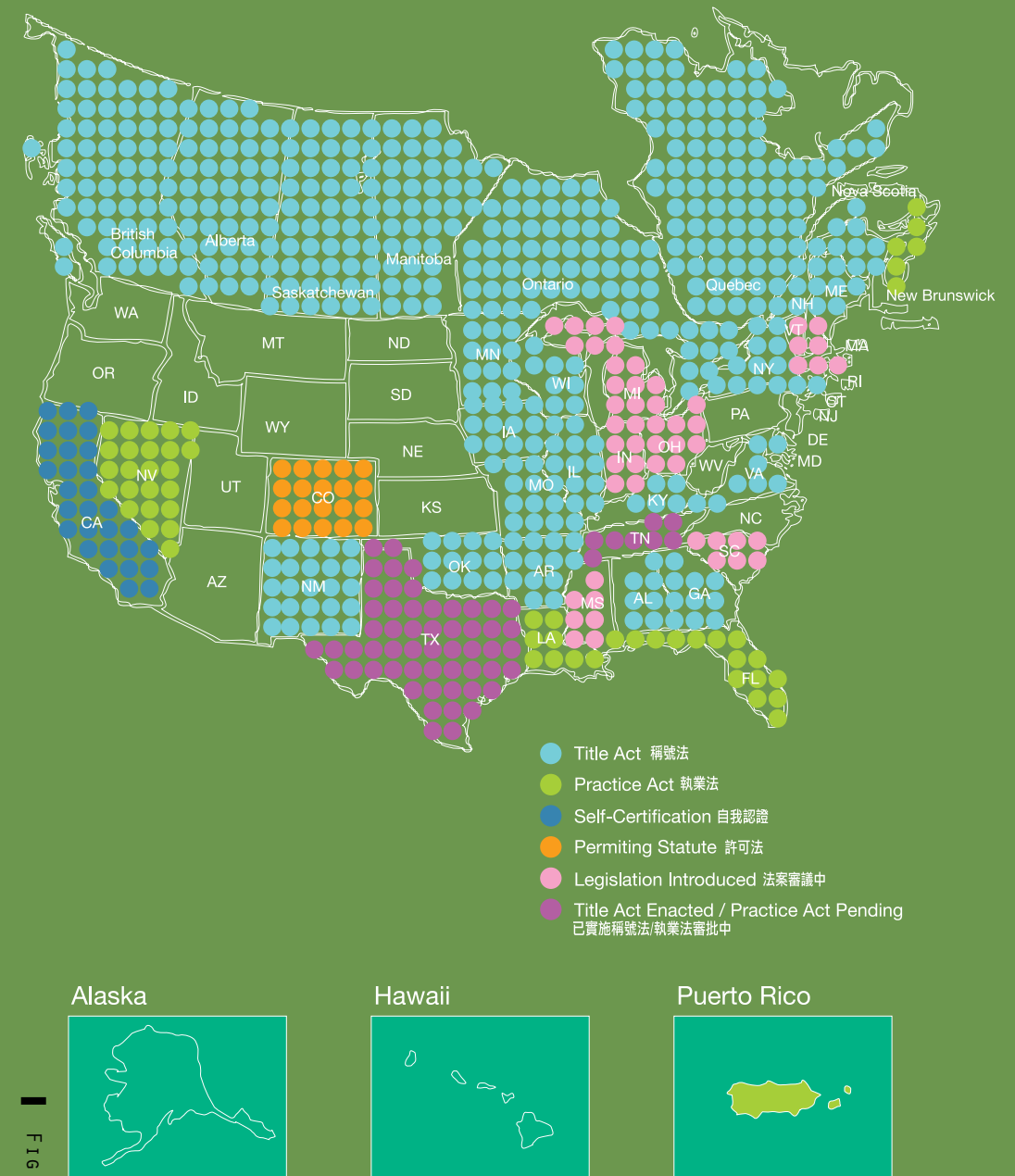


FIG. 6 圖六

Interior Design Laws in North America 北美室內設計業立法狀況

Source 資料來源: http://www.iida.org/files/GRA_NorthAmerica.pdf

minimum level of competency, including education, experience and examination, and ensures that only qualified individuals practice interior design, thereby protecting the health, safety and welfare of the general public. Legislation allows consumers to distinguish between the services and responsibilities of different designers, and helps them choose the most appropriate one for their projects. In cases of disputes, consumers are ensured a measure of protection as they can address their grievances to licensing bodies⁵⁵. Furthermore, licensed interior designers are bound by a code of ethics which spells out the behavior appropriate to the profession as well as a designer's responsibility to the client, the profession, and the general public⁵⁶.

Despite the benefits, the licensing of interior designers in the United States has met with much resistance, particularly

from the American Institute of Architects (AIA) and other professional groups, who have fought hard to oppose any legislation to recognise the interior design profession. In the state of New York, for example, interior designers have been trying for years to get a title act passed, and even though the State assembly had twice passed the bill, it had been vetoed by the governor, mainly because of lobbying efforts by the AIA and another organisation representing decorators, with both groups afraid that such legislation would restrict their ability to practice interior design⁵⁷.

According to Shashi Caan, chair of Interior Design at Parsons School of Design at New School University and the president-elect of the International Federation of Interior Architects/Designers, the current difficulty in for interior designers in getting legislations

—— 55 “Why Interior Designers Should be Registered or Licensed”, American Society of Interior Designers. (<http://www.asid.org/legislation/legislation/>, accessed 25 April 2008)

—— 56 American Society of Interior Designers, <http://www.asid.org/about/ethics/>, accessed 30 May, 2008

—— 57 Interview with Shashi Caan, 22 May, 2008.

很多美國室內設計師認為，除非有法例認可設計專業，設計師將縛手縛腳，難以提供從事室內設計應有的全套服務，當中包括準備工程繪圖和申請建造許可證等設計師基本職責⁵⁴。他們亦認為，法例可制定參與室內設計工作所需的學歷、工作經驗及考試制度的最基本要求，確保只有合資格人士才可擔任室內設計工作，保障公眾的健康、安全及福祉，幫助消費者分辨各類設計師所提供的服務及負擔的責任的不同，選擇最合適他們的設計師，發生糾紛時訴諸發牌團體能有例可循，更受保障⁵⁵。從業員守則亦隨法例相應誕生，設計師能更瞭解自己須遵守的專業操守之餘，顧客、業界及市民大眾亦更清楚設計師應有的義務和責任⁵⁶。

雖然設立法規有種種好處，美國室內設計師卻遇到不少阻力，尤其美國建築師學會 (American Institute of Architects, 簡稱 AIA) 及其他專業團體大力反對制定法規承認室內設計專業。以紐約州為例，設計業界多年來要求成立稱號法，而市議會亦曾兩次

通過法案，但最後均遭州長否決，主要由於 AIA 及裝修業代表的團體游說產生作用——他們恐怕法案會限制他們從事室內設計工作⁵⁷。

New School University 的 Parsons School of Design 室內設計系主任、國際室內建築師／設計師聯盟 (IFI) 候任主席 Shashi Caan 認為，美國室內設計師現時遇到的困難，反而顯示出美國的室內設計專業已告成熟。她談及其他專業業界的反對時，引用甘地的說話：「最初他們忽視你，然後打擊你，最後你會獲勝。當你毫無地位，沒有人會在乎你，一旦你變得有影響力，他們感到受威脅了，便會打擊你。我們需切法令公眾明白我們並非想精英化，而是要保護公眾，因為公眾無法知道他們是否僱用了合資格的專業人士為他們工作⁵⁸。」

身兼紐約室內設計師倡議立法組織 (Interior Designers for Legislation in New York, 簡稱 IDLNY) 委員的 Shashi Caan 解釋，游說立法並非只是向政客說項，而是要引起公眾的關注。為了令普羅市民更了解

—— 53 Ibid., 25-26

—— 54 Ibid., 29

—— 55 「為甚麼室內設計師需要註冊或考牌」，美國室內設計協會。(<http://www.asid.org/legislation/legislation/>)，2008年4月25日查閱。

—— 56 美國室內設計協會，(<http://www.asid.org/legislation/legislation/>)，2008年5月30日查閱。

—— 57 Parsons School of Design 室內設計系主任 Shashi Caan 個人訪問，2008年5月22日。

—— 58 Ibid.

passed is, ironically, a sign that the interior design profession has come of age. She quotes Gandhi in reference to the opposition that the profession faces from various quarters. “At first they ignore you, then they fight you, and then you win. If you’re not big enough, nobody cares, but once you become influential and people get threatened, then they fight you. But we try to make sure people understand this isn’t about becoming elite, it’s about protecting the public, because the public don’t know whether they are working with a qualified professional⁵⁸.”

Caan, who is also a board member of the lobbying group Interior Designers for Legislation in New York (IDLNY), thinks that lobbying for legislation is not just about talking to politicians, but also raising awareness on a more general level. The IDLNY holds exhibitions, seminars,

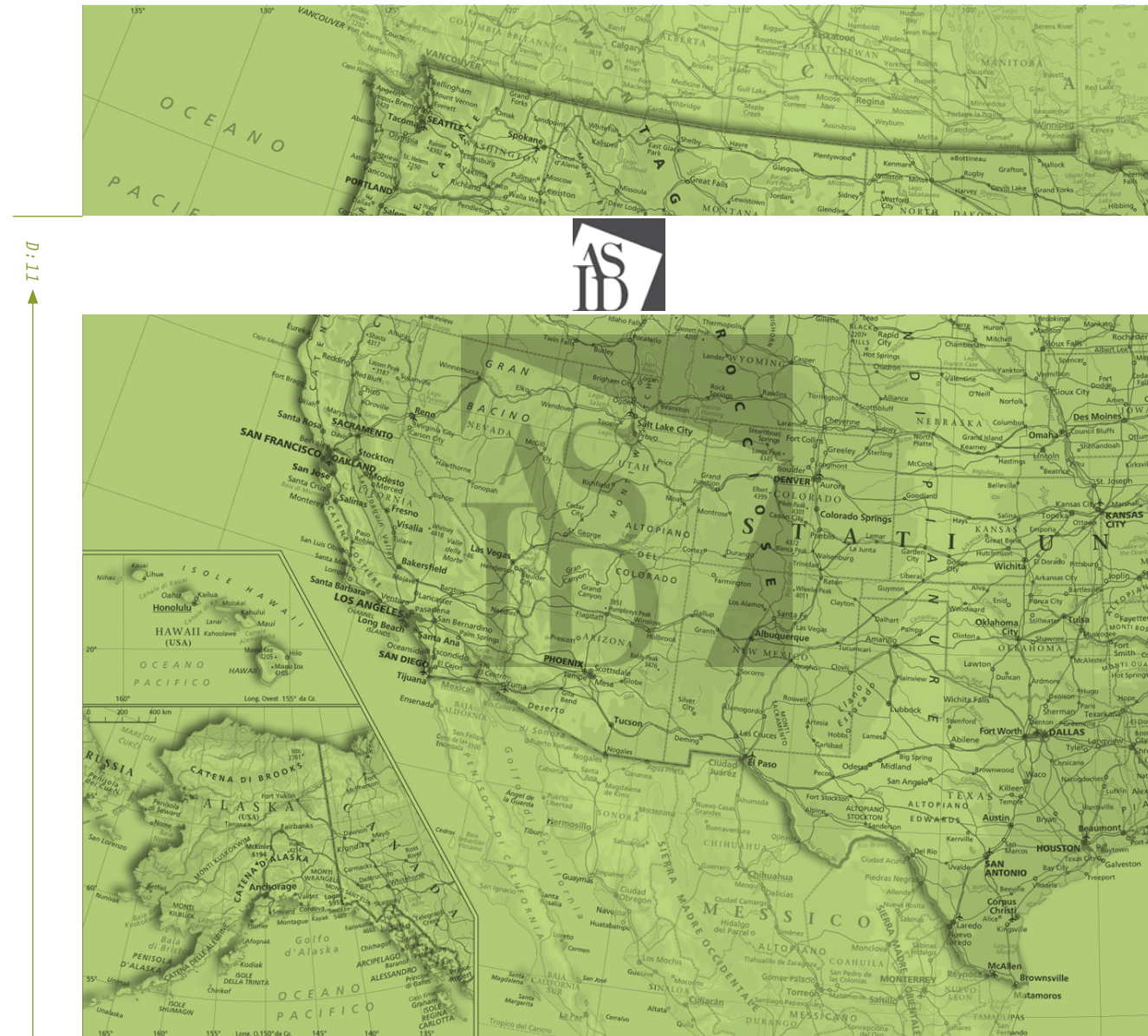
and speaks to journalists in order to educate the public about the work of interior designers. At the same time, Caan sees a lack of self-esteem among interior designers, and suggests that they look inwards and cultivate a sense of professional pride and confidence in their work. This means embracing the decorative side of interior design, and acknowledging that this aspect fulfils a fundamental human need, while also taking into account the input and influences from other disciplines such as behavioural science, social science and psychology that feed into the profession⁵⁹.

— 58 Ibid.

— 59 International Federation of Interior Designers, Interior Design: the State of the Art. Round Table Conference, Singapore, 2006, 41

室內建築師的工作，IDLNY舉辦展覽、講座，亦向新聞界講解。Shashi Caan 亦發現室內設計師欠缺自我尊重，她建議從業員不妨多自省，在工作上加強建立專業自信及自豪感。換句話說，設計師可多關注室內

設計業的形象，認同這方面也是人的基本需要，同時也可研究其他學科如行為科學、社會科學及心理學等，怎麼改善和影響室內設計業的發展⁵⁹。



— 59 國際室內建築師／設計師聯盟，Interior Design: the State of the Art. Roundtable Conference, Singapore, 2006, 41

iii. Malaysia

An amendment to the Architects Act was approved by Malaysia's parliament in December 2006, and the legislation for the licensing of interior designers was formally passed in April 2007. This amendment to the Architect's Act covers the practice of interior design, and requires persons wanting to practice interior design in Malaysia to be licensed by the Board of Architects. Part of the requirement for licensing is that the person would need to be a member of a national interior design organisation like the Malaysian Society of Interior Designers (MSID) or the Malaysian Institute of Interior Designers (IPDM) and comply with these associations' entry requirements for full membership. With the passing of this amendment the interior design profession becomes protected and is officially recognised by

the government as a formal profession with certain rights and responsibilities.

This law is the result of seven years of hard work on the part of the MSID, who first broached the subject to the government's Works Ministry in 2000⁶⁰. It was decided that seeking an amendment to the architect's act would be a speedier option than trying to pass a new law aimed specifically at interior designers. As was the case with Hong Kong, many architects in Malaysia were practicing interior design, and were already part of the Malaysian Institute of Interior Designers (IPDM). This formed a good basis for dialogue between the two professions, and architects realised that raising the standards of interior design is of benefit to all practitioners. After gaining the architects' support, it was a matter of convincing the government that passing the law was in the public's interest.

— 60 Interview with Ronnie Choong, President (2007-2009), Malaysian Society of Interior Designers, 20 May, 2008

iii. 馬來西亞

2006年12月，馬來西亞國會批准對建築師法作修正案，再於翌年4月，正式通過向室內設計師發牌的法例。建築法修改了室內設計行業的作業方式，要求在馬來西亞從事室內設計工作的人士都必須獲得建築師委員會簽發的牌照，牌照申請人亦必須為國家室內設計組織--如馬來西亞室內設計師協會(Malaysian Society of Interior Designers，

D:12 ← 簡稱 MSID) 或馬來西亞室內設計師學會(IPDM)--的成員，合乎入會要求，才享有全面會籍。法案修改後，室內設計專業正式受政府承認及保障，既享有一定的權利，亦需承擔相當的責任。

修法是馬來西亞室內設計師協會努力七年的成果。協會原於2000年開始向政府公共工程部提出立法的建議⁶⁰。協會認為提修正案較另立新法案為快，於是著力游說政府及同業修定建築法。跟香港一樣，很多馬來西亞建築師都有擔任室內設計工作，其中很大部

— 60 馬來西亞室內設計師協會主席(2007-2009) Ronnie Choong訪問，2008年5月20日。

分都加入了馬來西亞室內設計學會(Malaysian Institute of Interior Designers，簡稱IPDM)，



成為兩個專業溝通的好橋樑。建築師明白到，提高室內設計水平將整個室內設計業有利。設計業界獲得建築師的支持後，繼續與政界協商，說服他們修法對公眾安全和利益有好處。

馬來西亞近年經濟急促發展，為室內設計專業帶來相當可觀的利潤，誘使許多未曾受過正式設計訓練、毫無相關經驗的人入行，甚至有不少設計師挾帶私逃，收取訂金後逃之夭夭⁶¹。而非非法違規建築、設計師不合資格而導致工程效果欠佳、預算超資等問題，亦相繼困擾馬來西亞室內設計業，令該國不少室內設計師擔心，長此下去，整個行業的聲譽定必受損⁶²。室內設計業界經多年努力，最終成功游說政府定下發牌機制，是提高室內設計師專業水平及規管業界的最佳途徑。

— 61 個人訪問，2008年5月20日。

— 62 國際室內建築師/設計師連盟，Interior Design: the State of the Art. Roundtable Conference, Singapore, 2006, 47

With the rapid growth in Malaysia's economy in recent years, interior design had become a very lucrative profession. As such, it attracted a great many people who did not have the necessary educational background or experience in the field, and there were many cases of designers absconding with clients' money⁶¹. Other problems that plagued the interior design industry in Malaysia included the erection of illegal structures, as well as unprofessional conduct by unqualified interior designers that led to poor execution and cost overruns. Many interior designers in Malaysia felt that if the situation continued, the reputation of the entire profession would suffer⁶². After years of hard lobbying, interior designers were able to convince the government that licensing was a way to raise the professional standards of interior designers and regulate the profession.

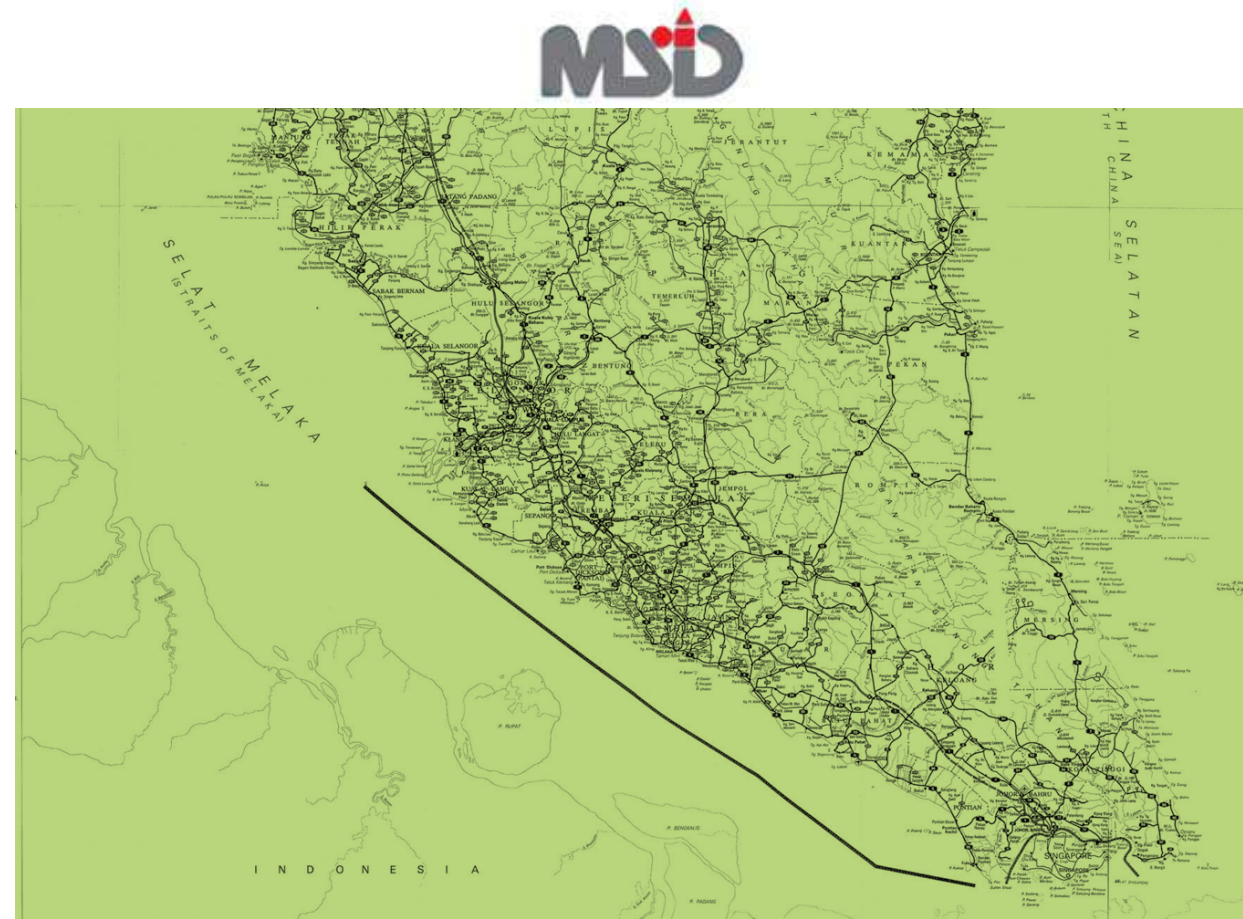
With the passing of the amendment to the Architect's Act, the title of interior designer becomes protected, which means that people cannot legally call themselves interior designers in Malaysia without first obtaining a license. All current members of national interior design associations are automatically qualified for a license, and the MSID is in the process of formulating a licensing examination for those wishing to enter the profession in the future. Institutes of higher learning will thereafter tailor their curricula to suit the requirements of the licensing examination. In addition, the MSID will amend their membership requirements so that graduates will have to fulfil two years of apprenticeship with a recognised interior design company before they can become full members of the Society. For practicing interior designers, the MSID will be introducing requirements for continuous education,

— 61 Ibid.

— 62 International Federation of Interior Designers, Interior Design: the State of the Art. Round Table Conference, Singapore, 2006, 47



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stipulating that designers would have to attend a certain number of approved corporate expositions and seminars to qualify for license renewal⁶³.

With the passage of the legislation, the licensed interior designer will henceforth have to practice within the guidelines of the code of conduct. A code of ethics is currently being formulated, which sets forth the professional duties of the interior designer, and provides guidelines governing the ethical conduct of the profession. Those found in breach of the code of conduct could potentially have their license revoked. In this way, the general public is protected from exploitation by unscrupulous practitioners.

According to Ronnie Choong, president of the Malaysian Society of Interior Designers, the advantages of licensing interior designers include:

- 1) official recognition of the interior design profession and its practitioners;
- 2) better protection for interior designers and the general public alike;
- 3) a code of conduct that raises the ethical standard of all practitioners;
- 4) weeding out of unscrupulous people who act or misrepresent themselves as interior designers;
- 5) streamlining of interior design education and better monitoring of courses offered by institutes of higher learning;
- 6) set a certain standard of competence and knowledge for the profession;
- 7) by introducing a compulsory apprenticeship period of two years, the system ensures that graduates of interior design will be aligned with industry requirements;
- 8) by introducing continuing education requirements as condition for license renewal, it ensures that practitioners keep up with current development of the profession.

—— 63 Ibid.

經修訂的建築法保障了「室內設計師」的稱銜，規定在馬來西亞，任何人都需領有牌照方可在報清自己為室內設計師。所有室內設計專業組織的現行會員均自動符合領取牌照的資格，MSID現正籌備發牌考試，讓未來有志入行的人士報考，專上教育院校今後也會按發牌試內容去制定課程。MSID又將修改入會資格，一方面要求設計學生畢業後必須在認可的室內設計公司實習兩年，方可入會，另一方面鼓勵在職室內設計師持續進修，並必須參加一定數量的展覽會和研討會方可續會⁶³。

有牌室內設計師今後執業時將要遵守專業守則，並在制訂中的專業守則將闡明作為室內設計師需負上的專業責任，提供規管業界操守的指引。由於違反守則的設計師有可能被撤銷牌照，公眾亦可因此免受無良設計師欺騙。

馬來西亞室內設計師協會主席 Ronnie Choong認為，室內設計師發牌機制會為業界和公眾帶來很多好處，當中包括：

1. 室內設計專業及其執業者獲得正式承認；
2. 更能保障室內設計師及公眾；
3. 訂定專業守則，提高室內設計師的職業道德水平；
4. 阻止不當份子冒充室內設計師；
5. 令室內設計教育倍添效率，專上院校的課程監管更為完善；
6. 為設計專業訂立能力及知識水平標準；
7. 引進強制性的兩年實習期，令室內設計畢業生能力更合業界要求；
8. 引進持續進修作為在職設計師續牌的條件，確保他們與行業發展與時並進。

—— 63 Ibid.°

iv. The Philippines

The Philippines was the first country to introduce legislation regulating the interior design profession with the passage of an interior designer act in 1989. Following the passage of the act, a Board of Interior Design was created to regulate the profession, yet the professionalism of interior designers was still not widely recognised. The Act encountered much difficulty in its implementation as building officials failed to accept interior designers' right to sign off on building permits⁶⁴.

Many more years of negotiations with relevant government departments followed the passage of the first interior design act, during which the Philippines Institute of Interior Designers (PIID) set about creating an interior design code,

detailing the parameters and materials commonly used in the profession, as well as formulating a code of ethics for the profession. In lobbying the government for the right to have their building plans recognised by buildings officials, the profession argued that interior designers are responsible for the health and safety of the general public, just as architects and engineers were.

At the same time, the PIID went about standardising the teaching curriculum of universities, and raised the educational level of the profession, so that only graduates from a four-year bachelor's degree in interior design are qualified to take the interior design licensure examination⁶⁵. The Philippines Interior Design Licensure Examination consists of six subjects: interior design; furniture design and construction; materials of decoration; history of arts and period

iv. 菲律賓

菲律賓早於1989年通過了一條室內設計師法，成為亞洲最早立法規管室內設計行業的國家。並同時成立室內設計委員會（Board of Interior Design）監管業界。但遭法案落實時遇到重大阻力，建築部官員拒絕承認由室內設計師簽署的建築許可證⁶⁴，以致室內設計師的專業地位未受廣泛認同。

隨著首條室內設計師法的出現，業界多年來一直跟相關政府部門保持協商，提出室內設計師跟建築師和工程師一樣，都要為公眾健康、安全付起責任，藉此游說政府承認由室內設計師簽署的建築許可證。菲律賓室內設計學會（Philippines Institute of Interior Designers，簡稱PIID）則訂下一套室內設計守則，詳列室內設計工作的常用數據及物料，給有關政府部作參考之用；又訂立專業守則，規劃業內從業員應有的專業操守。

PIID同時將大學課程標準化，望能提升從業員的學術水平，規定只有四年制室內設計學位課程畢業生才可報考室內設計師牌照試⁶⁵。考試分六大主題：室內設計、傢具設計與建造、裝潢物料、藝術歷史與各時期風格、建築工程、以及專業實務與操守。考試由PIID成立考試委員會（Board of Examiners）負責出題，並將題目全數輸入電腦系統，再隨機抽出每年的考試題目以示公平，考試要求相當嚴格，平均合格率僅為40%至50%⁶⁶。

菲律賓最近提出新法案，建議修改1998年通過的現行法例，以加強監管室內設計師。新法案訂明，任何在菲律賓執業的外籍人士都必須透過室內設計委員會向專業法規委員會（Professional Regulation Commission，簡稱PRC）申請臨時特別許可證，他們所屬的國家本身亦須容許菲律賓人到該國從事室內設計業務⁶⁷。由於近年很多較大型的建設、建築、室內設計工程合約往往由跨國或外國公司取得，該些公司又會帶同來自海外的「子弟兵」到菲律賓工作，以致當地室內設計業根本無利可圖、無從獲益，令立法委員更感修

D:13 ← Institute of Interior Designers (PIID) set about creating an interior design code,

D:13 ← 簡稱PIID)則訂下一套室內設計守則，詳列

—— 64 Interview with Belen S. Morey, External Vice-President, The Philippine Institute of Interior Designers (PIID), 20 May 2008.

—— 65 Ibid.

—— 63 Ibid.°

—— 64 PIID外務部副總裁Belen S. Morey個人訪問，2008年5月20日。

—— 65 Ibid.

—— 66 2003年至2004年及2007年數字，（http://www.gov.ph/cat_education/exam/interior_11122003.pdf，<http://philippineboardexamresults.blogspot.com/2007/10/interior-design-licensure-exam-result.html>，2008年9月3日查閱。）

—— 67 （http://www.congress.gov.ph/committees/commnews/commnews_det.php?newsid=625，2008年9月6日查閱。）

styles; building construction; and professional practice and ethics. The PIID appoints a Board of Examiners, and one of its responsibilities is compiling a list of questions for the board exam that are then fed into a computer system, and the questions from each year's examination are randomly drawn from this list to ensure fairness. The examination is very rigorous, with a passing rate of around 40-50%⁶⁶.

Recently, the Philippines introduced a new interior design bill to further regulate the interior design industry, amending the previous version of the interior design act. Under the new law, a foreigner who wishes to practice interior design in the Philippines must secure a special temporary permit from the Professional Regulation Commission (PRC) through the Board of Interior Design, and must also be a citizen of a country which reciprocally allows Filipino

professionals to practice their profession within that country⁶⁷. Legislators feel a need for such a bill because big contracts in the construction, architecture and in the interior design fields are often given to multinational companies or foreign firms who bring in their own design team from overseas, without any benefit to the local interior design profession. The new bill, which has already passed both legislative Houses and is awaiting final hearing, will criminalise the act of practicing interior design in the Philippines without a permit.⁶⁸

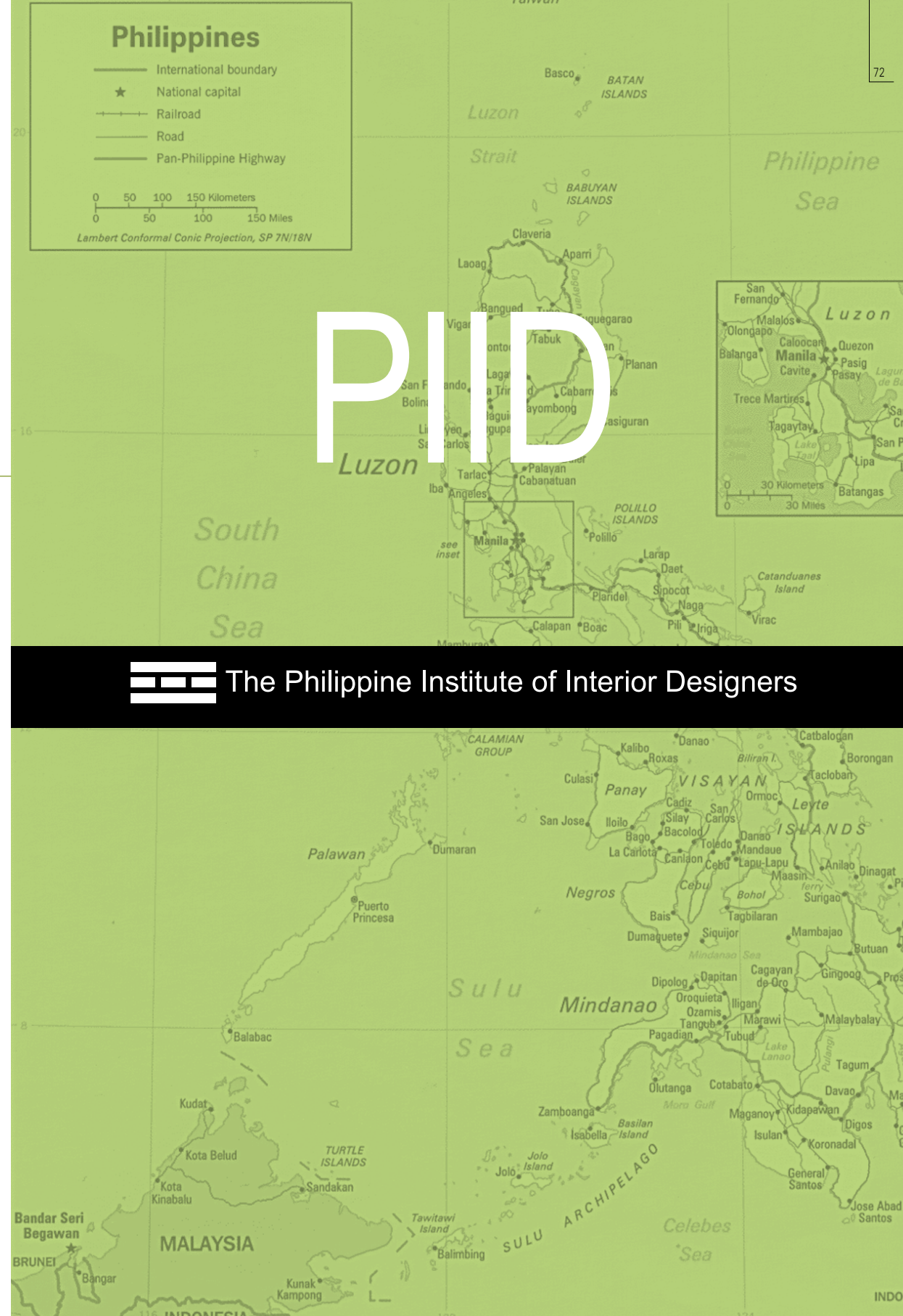
The new law also toughens punishment for anyone who practices interior design without a certificate of registration. The current version, enacted in 1998, is already

— 66 Based on 2003-4 & 2007 figures, http://www.gov.ph/cat_education/exam/interior_11122003.pdf & <http://philippineboardexamresults.blogspot.com/2007/10/interior-design-licensure-exam-result.html>, accessed 3 September 2008.

— 67 http://www.congress.gov.ph/committees/commnews/commnews_det.php?newsid=625, accessed 6 September 2008

— 68 Philippines Republican Act 8534 of July 2007

D: 13



a practice act that attaches a fine of up to 200,000 pesos (approximately US\$4,200) and imprisonment of up to three years for offenders, but the new version ups the fine to a maximum of one million pesos (approximately US\$21,000). Furthermore, the punishment for foreign firms or individuals practicing interior design illegally will be a fine totaling a minimum of 10-15% of gross fees (depending on the size of the project) and/or a maximum of three years' imprisonment⁶⁹. This makes the Philippines the toughest country in Asia in terms of protecting the interior design profession from unlicensed and unqualified practitioners.

—— 69 Ibid.

法的必要。新法案已為參眾兩院通過，目前尚待最後聽證，一旦落實，沒有許可證而從事室內設計工作將觸犯刑事條例⁶⁸。

新法案同時加重刑罰，嚴懲無牌工作者，相對於1998年頒佈的現行法例，新法例的最高違例刑罰由20萬菲律賓披索（折合約4,200美元）及監禁3年，增至100萬披索（折合約21,000美元）；外國機構及個人非法從事室內設計業務，則會視乎工程大小，判其罰款工程額的最少10%至15%，及／或3年監禁⁶⁹，菲律賓因而成為全亞洲保障業界最嚴謹的國家，為設計業設立最高門檻，免受不合格的從業員危害業界及公眾安全。

—— 68 Philippines Republican Act 8534 of July 2007

—— 69 Ibid.

v. Case Studies Summary

Fig - 7 ← *Body of Knowledge*

This survey on the interior design profession in Europe, the United States, Malaysia and the Philippines reveals that in many regions of the world today, there is a rising trend for the professionalism of interior designers. Practitioners are increasingly conscious of their role in society and their contribution towards safeguarding the health, safety and well being of the general public with well designed and executed interior spaces, and are working hard to raise the standards of the profession through legislation and other means.

Interior designers throughout the world have come to realise that their profession

is one that requires specialist knowledge and training, and this will become even more apparent as the knowledge base, skills, and regulations applicable to interior design continue to grow in complexity⁷⁰.

In Europe and the United States, rigorous research has been conducted to determine and define interior design's body of knowledge. The ECIA's European Charter of Interior Architecture Education states that

Interior Architecture training should ensure that all graduates have knowledge and ability in Interior Architecture design, including technical systems and requirements as well as consideration of health, safety and ecological balance; that they understand the cultural, intellectual, historical, social, economic and environmental context of Interior Architecture; and that they comprehend the Interior Architects role and responsibility in society⁷¹.

Furthermore, the Charter enumerates thirteen skill areas that every interior

— 70 Christine M. Piotrowski, 21

— 71 *European Charter of Interior Architecture Training* 2007, 8

v. 個案研究總結

圖七 ←

知識體系

這項研究歐洲、美國、馬來西亞及菲律賓室內設計業的調查顯示，全球多個地區均愈來愈重視室內設計師的專業法規化。室內設計師更加意識到自己的社會角色，透過提供設計優良的公共空間，為公眾的健康、安全及福祉作出貢獻，並以立法及各式各樣的方法努力提高室內設計的專業水平。

全球的室內設計師漸漸瞭解，室內設計是講求專門知識及訓練的專業，而隨着室內設計的知識基礎、技術及法規應用愈來愈複雜，專門知識及訓練亦只會變得愈來愈重要⁷⁰。歐洲及美國均對室內設計知識體系的劃分及定義作出嚴謹研究。ECIA的歐洲室內建築教育憲章說明：

室內建築教育當確保畢業生擁有室內建築設計的知識及能力，包括技術系統及

— 70 Christine M. Piotrowski, 21

其要求、對公眾健康、安全及環境生態平衡的考量；他們當明瞭室內建築的文化、學術、歷史、社會、經濟及環境脈絡；他們亦理解室內建築師的社會角色及責任⁷¹。

此外，憲章列舉了13種室內設計師當有的技能（見附件1），確保所有歐洲室內建築師均有基本專業能力及統一的知識基礎。

在美國，一項有關室內設計專業知識體系的研究於2005年完成，研究資金來自不同的專業團體，包括美國室內設計師協會（ASID）、室內設計教育研究基金（FIDER）、國家室內設計資歷協會（NCIDQ）等。室內設計知識體系有別於設計師用以工作的技能或他們被委任的工作，室內設計知識體系是實踐室內設計應有的理論知識⁷²。明尼蘇達大學的研究員 Caren S. Martin 及 Denise A. Guerin 集中檢視室內設計團體發表的文件內容，以設計師的職業週期作為基礎，探討室內設計的知識體系。研究員深入查閱在FIDER的一般教育文件、NCIDQ的經驗監察及考試指引、室內設計師的法律定義

— 71 歐洲室內建築培訓憲章2007 (European Charter of Interior Architecture Training)

— 72 Caren S. Martin & Denise A. Guerin, *The Interior Design Profession's Body of Knowledge 2005 Edition*, (University of Minnesota, 2005), v

designer should possess (see Appendix 1) that help ensure that all European interior architects possess a basic level of professional competence and a unified knowledge base.

In the United States, a study of the interior design profession's body of knowledge was funded by various professional organisations including the American Society of Interior Designers (ASID), the Foundation for Interior Design Education Research (FIDER) and the National Council of Interior Design Qualification (NCIDQ), and completed in 2005. A body of knowledge, which is distinct from the skills designers needed to practice or tasks they are asked to perform, is the abstract knowledge required to practice interior design⁷². Researchers Caren S. Martin and Denise A. Guerin at the University of Minnesota made an analysis of the content of published documents

from interior design entities that represent the career cycle of the professional interior designer. Based on an in-depth look at the occurrence of keywords and knowledge areas in FIDER's education standards documents, NCIDQ's experience monitoring and examination guidelines and regulatory definitions of "interior designer," the researchers identified 96 knowledge areas, which they grouped into six categories: Human Environment Needs; Interior Construction, Codes and Regulations; Design; Products and Materials; Professional Practice; and Communication⁷³. (Fig.7)

Martin and Guerin's methodology, which they term the "career cycle approach" because it is based on the career path of interior designer as they are first educated, gain experience working in the field, and successfully complete a qualifying examination and becomes

等等資料，找出96種知識範疇，再分作六種類：人文環境需求、室內建築、守則及法規、

圖七 ← 設計、產品及物料、專業實踐、溝通⁷³。(圖七)

(由於Martin 和 Guerin把他們的方法學命名為「職業週期方法」(Career Cycle Approach)，此方法以室內設計師的職業路徑為基礎)，室內設計師首先得受教育、再累積相關工作經驗、完成專業考試、才獲取證書或執照⁷⁴。職業週期方法強調專業性之「3E」(教育、經驗、考試)的相互作用，以及專業知識範疇的確立。室內設計的專業知識範疇將會隨着此專業的發展繼續擴展及伸延，令室內設計業可保持增長及競爭力。就如專門研究專業的形成與發展的學者 Andrew Abbott 指出：「很多行業爭相割據圈地，但只有專業才以理論知識增添新領域，把新領域界定為它們應有的工作，擴展它們的專業領土⁷⁵，而知識正是維持競爭力的籌碼。」例如，室內設計行業發展初期採納了很多裝飾及建築的知識，但隨着專業越趨成熟，室內設計發展出獨特的知識範疇如設計疇劃及空間規劃，以解決室內設計問題⁷⁶。

→ Fig-7

—— 72 Caren S. Martin & Denise A. Guerin, *The Interior Design Profession's Body of Knowledge 2005 Edition*, (University of Minnesota, 2005), v

—— 73 Ibid., xi

—— 73 出處同上，xi。

—— 74 出處同上，18。

—— 75 A. Abbott, *The System of professions: An essay for the division of expert labor* (Chicago: University of Chicago Press, 1988), 102

—— 76 Caren S. Martin & Denise A. Guerin, 5

持續教育

世界各地的室內設計師均認同，學習並不止於學校，即使腳踏職場，仍得持續學習。新科技、物料、研究報告不斷湧現，室內設計師保持與時並進至為重要。很多專業組織——例如印尼室內設計師協會 (Indonesian Society of Interior Designers)，會為參加講座的會員計算學分，而會員必須獲取一定學分才可為註冊會藉續期⁷⁷。美國的室內設計師則需要報讀由ASID代表嚴格監督的各種短期課程，以累積持續教育學分 (Continuing Education Unit，簡稱CEU)。設有稱號法或執業法的州份，均硬性規定註冊室內設計師必須要累積一定CEU⁷⁸。

註冊及考試

除了界定室內設計師的技術及能力水平、為室內設計的知識體系定位之外，世界各地的室內設計業介均盡量推動專業法規化，令室內設計專業獲正式承認，亦為公眾的健康、安全及福祉提供更佳保障。

—— 77 印尼室內設計師協會主席Farida Alaydroes訪問，2008年5月21日。

—— 78 Christine M. Piotrowski, 38-9

certified or licensed⁷⁴, underscores the inter-relationship between the three “Es” of professionalism — education, experience and examination — and the establishment of that profession’s knowledge areas. These knowledge areas will continue to expand and evolve as the profession develops, which allows the profession to grow and remain competitive. As Abbott states in his influential study on professions, “Many occupations fight for turf, but only professions expand their cognitive dominion by using abstract knowledge to annex new areas, to define them as their own proper work,” for “knowledge is the currency of competition⁷⁵.” For example, interior design adopted many knowledge areas from decoration and architecture, but as the profession matures it developed its own unique knowledge areas such as programming and space planning to solve interior design problems⁷⁶.

— 74 Ibid., 18

— 75 A. Abbott, *The System of professions: An essay for the division of expert labor* (Chicago: University of Chicago Press, 1988), 102.

— 76 Caren S. Martin & Denise A. Guerin, 5

Continuing Education

Interior designers throughout the world have recognised that education does not stop when they enter the work place, but ought to continue throughout their careers. New technologies, materials and areas of research are constantly evolving within the field, and it is vital for interior designers to keep their professional knowledge up to date. Many professional organisations, such as Indonesian Society of Interior Designers gives members credits for attending professional seminars, and members have to earn a certain number of credits points to qualify for registration renewal⁷⁷. Interior designers in the United States accumulate continuing education units (CEUs) for attending various short-term courses, the contents of which are rigorously monitored by members representing the ASID and other professional bodies. CEUs are a compulsory requirement for registered

— 77 Interview with Farida Alaydroes, President of the Indonesian Society of Interior Designer, 21 May 2008



Interior Design Body of Knowledge
室內設計知識體系

Source 資料來源: Caren S. Martin & Denise A. Guerin,
The Interior Design Profession's Body of Knowledge

interior designers in several states that have passed title or practice laws⁷⁸.

Registration and Examination

In addition to defining the skills and competencies of interior designers and mapping the profession's body of knowledge, the interior design profession throughout the world has, wherever possible, been actively involved in advocating legislation to legitimise the profession and better protect the health, safety and welfare of the public. In the United States, many states including New York, Ohio and North and South Carolina are currently seeking title or practice act legislations, and American interior designers have formed advocacy groups throughout the country to advance their cause⁷⁹. In Europe, the Belgian parliament has recently passed legislation to register interior designers (the law will take effect some time in late 2008), while France has

a register (CFAI), set up by the Architects Association (Ordre des Architectes) together with the Interior Architects Association, that registers interior architects with recognised education⁸⁰. In Asia, Indonesia has already introduced legislation in 2005 to license interior designers, while in Taiwan a study was done at Chungyuan University advocating the regulation of the interior design profession and the establishment of an examination system⁸¹.

Examination is the cornerstone for the professionalisation of interior designers. In some countries, including the Philippines, the national interior design professional organisation sets up an examination board to run the qualifying exam, while in others, such as the US, the professional organisations founded the independent, non-profit National Council for Interior Design Qualification (NCIDQ) to administer

—— 78 Christine M. Piotrowski, 38-9

—— 79 American Society of Interior Designers, <http://www.asid.org/legislation/resources/consumerlegislation.htm>, accessed 9 September 2008.

—— 80 Email correspondence with Kees Spanjers.

—— 81 Chuang, Hsiu-Tyan, "Study on Interior Design Legislation Management", Professional Technician Journal, 2000, 19-20. (莊修田, "室內設計之法令管理", 專業技術人員會刊, 2000 19-20頁)

美國室內設計師在全國組成壓力團體爭取立法, 紐約州、俄亥俄州、南北卡羅萊納州等的多個美國州份, 均正在倡議成立稱號法或執業法⁷⁹。歐洲方面, 比利時國會已通過了有關室內設計師註冊的法案(新法將於2008年稍後時間生效), 法國則由建築師協會(Ordre des Architectes)及室內建築師協會(Interior Architects Association)成立了註冊機構(CFAI), 為完成指定教育的室內建築師註冊⁸⁰。亞洲方面, 印尼經已於2005年通過法例, 為室內設計師設立發牌機制。而台灣的中原大學正倡議室內設計專業規範化及設立考試制度⁸¹。

專業考試是室內設計師專業規制化的基石。在某些國家如菲律賓, 國家級的室內設計專業組織成立了考試委員會, 舉辦資格考試; 在另一些國家如美國, 專業組織成立獨立及非牟利的國家室內設計資歷協會(NCIDQ), 管理室內設計師的執照資格考試。這些考試定立「一個可衡量室內設計師作為專業執業者能力的統一標準」, 並有助保障公眾的健康、安全及福祉⁸²。NCIDQ的考試

—— 79 美國室內設計協會, (<http://www.asid.org/legislation/resources/consumerlegislation.htm>), 2008年9月8日查閱。

—— 80 Kees Spanjers電郵通訊。

—— 81 莊修田, 「室內設計之法令管理」, 專業技術人員會刊, 2000 19-20頁

—— 82 NCIDQ, (<http://www.ncidq.org/who/index.asp>), 2008年9月16日查閱。

傾向於包容, 是專業的基本標準, 而非拒人於外的高大門檻⁸³。因此, 這考試主要考核專業實踐的基本細節, 例如建築條例、建築系統、消防條例、殘障人士通道, 而較少考核室內設計美學範疇的問題。

耐力戰

在全球多個地方, 室內設計師法規化是一場荆棘滿途的苦戰, 尤其對於那些傾向小政府及解除制度的國家。註冊制度往往被誤解為保護主義的一種, 這種指控經常衝着室內設計發牌制度倡議者而來。但恰正好相反, 根據國際基準而訂立的專業水平標準其實可令跨國工作在開放、公平及透明的基礎上實行。舉例說, ECIA推出了訪客會籍制度, 讓於國外工作的設計師參加當地的室內設計組織及享有會員福利⁸⁴。這種交流只會在國家之間擁有互相承認的專業標準之情況下才可行。比如菲律賓的新規定, 限定只有允許菲律賓設計師在其國內以同等條件工作的國家, 其國家的設計師才可於菲律賓工作, 這種安排更有利於對等和開放的國際交流。

—— 83 Shashi Caan訪問。

—— 84 Interior Design: the State of the Art, 44

a qualifying examination for interior designers. Such examinations establish “a universal standard by which to measure the competency of interior designers to practice as professionals”, and help protect the health, life safety and welfare of the public⁸². The NCIDQ exam is meant to be inclusive rather than exclusive, and serve to establish a minimum standard for the profession, not a high bar to keep people out⁸³. As a result, much of the exam deals with the nuts and bolts of professional practice such as building codes, building systems, fire regulation, universal access and contract, rather than the aesthetic aspects of interior design.

Uphill Battle

In many regions in the world, legislation for interior designers is an uphill battle fraught with delays and obstacles. This is especially the case in countries where the prevailing political climate leans towards

deregulation. It has also been wrongly supposed that registration is equivalent to protectionism, a charge often levelled at advocates of interior design licensure. On the contrary, setting professional standards according to international norms enables cross-border practicing on an open, fair and transparent basis. The ECIA, for example, introduced a guest membership system whereby designers working in another country can join that country's interior design professional organisation and enjoy all its membership benefits⁸⁴. Such exchanges are only possible if there are mutually recognised professional standards across national borders. As with the new legislation in the Philippines, stipulating that only foreign designers from countries that allow Filipino designers to practice on the same terms may facilitate more equal and open international exchange.

—— 82 The National Council for Interior Design Qualification, <http://www.ncidq.org/who/index.asp>, accessed 16 September 2008

—— 83 Interview with Shashi Caan.

—— 84 Interior Design: the State of the Art, 44

室內設計師爭取法律承認的另一障礙來自於其他相關連的專業，例如建築師，他們恐怕室內設計師會成為競爭對手。美國的AIA強烈反對所有牽涉到美國室內設計師執照制度的法規，認為立法將有礙建築師從事室內設計工作。此外，廚房及衛浴室協會（Kitchens and Bath Association）亦處反立法陣營，因為這些以家居住宅工程為主要業務的裝修師傅，擔心提高室內設計的專業資格之後將影響生計。但從馬來西亞的例子可見，室內設計師及其他專業的衝突可透過協商及對話解決。室內設計師成立發牌機制不等於排拒他人，相反，透過設立基本能力水平要求，制訂專業標準，對整個行業及公眾均有好處。

Another obstacle to the legal recognition of interior designers lies with other related professionals such as architects, who fear competition from interior designers. In the United States, the AIA had fought vigorously to oppose any legislation to license interior designers, arguing that this would impede architects' ability to practice interior design. In addition, various other organisations such as the Kitchens and Bath Association are also behind efforts to block licensing legislation, since many decorators who work primarily on residential projects fear that raising the professional bar too high would adversely affect their livelihoods. However, the case with Malaysia demonstrates that conflicts between interior designers and other professions can be avoided with diplomacy and dialogue. Licensing for interior designers does not necessarily mean excluding others from the profession, but rather maintaining professional standards

through setting a minimum competency level so that both the entire profession and the general public benefit.

REGIONS	PROFESSIONAL ORGANISATION	LEGISLATION	EXAMINATION	CONTINUING EDUCATION	CODE OF ETHICS
Europe	ECIA	In 5 Countries	No	Yes	Yes
USA	ASID	In 26 States & Territories	NCIDQ	Yes	Yes
Indonesia	HDII	Title Act	No	No	Yes
The Philippines	PIID	Practice Act	Yes	No	Yes
Malaysia	MSID	Title Act	Developing	Developing	Developing
Hong Kong	HKIDA	No	No	No	Non-binding

Comparison Chart Between Hong Kong Interior Design Profession and Other Regions in The World
香港設計業與其他地區比較

(as of 2008)

chapter 5

「從認證到註冊」 第五章

—HKIDA的策略性發展

FROM CERTIFICATION TO REGISTRATION

STRATEGIC DEVELOPMENT
FOR HKIDA

From Certification to Registration

—Strategic Development for HKIDA

The interior design profession in Hong Kong is represented by the HKIDA. With 152 professional and ordinary members and 437 student members, it is the only local professional organisation for interior designers. However, despite the growth in the industry, the membership figure of the organisation remains small. More worrisomely, the number of HKIDA professional members has been static over the last few years—in 2002, the number was reported to be 150⁸⁵. HKIDA chairman Kinney Chan estimates that there are between 2000-3000 practicing interior designers in Hong Kong⁸⁶, which means that only around 5% of them are HKIDA members. Anecdotal evidence suggests that many interior designers do not join because they do not feel it is useful to do so.

Kacey Wong, Assistant Professor at the Hong Kong Polytechnic University and a member of the HKIDA, remarks, “Many interior designers don’t want to join HKIDA because they don’t know what the organisation does, so they don’t see why they should join. There is also the issue of membership fees, which is not cheap. In fact, it costs more to join the IDA than the Hong Kong Designers Association. With the ones who do join, perhaps they feel it helps them with their careers or their businesses if they put ‘HKIDA member’ on their business cards⁸⁷.”

The HKIDA should expand its membership on a mass scale if it wants to obtain the government’s support for its licensing scheme, which could become a rallying point around which Hong Kong interior designers can gather. To encourage more members to join, the HKIDA should

85 The Design Taskforce, *Shaping the Future, Design for Hong Kong*, 63

86 Chow Wai Keung, “Interior Design work is linked to public safety, designers seek registration system”, *Ming Pao News*, 2 May, 2006 (周偉強, “工作與公眾安全有關 室內設計會籌設註冊制”, 明報 2006-05-02)

87 Focus Group Meeting, 20 June, 2008

「從認證到註冊」

—HKIDA的策略性發展

圖八

香港室內設計協會 (HKIDA) 代表本港室內設計業界, 共有158個專業會員及普通會員, 學生會員437位, 是香港唯一的本土室內設計師專業組織。雖然行業近年不斷發展, HKIDA的會籍規模卻沒有隨之而擴大, 更令人擔憂的, 是會員人數在過去幾年停滯不前——根據紀錄, 協會2002年的會員人數為150位⁸⁵。HKIDA主席陳德堅估計香港約有二至三千名執業室內設計師⁸⁶, 亦即只有約5%的本地從業員是HKIDA會員。根據非正式的調查, 很多室內設計師認為參加HKIDA對他們來說沒有實際作用。

香港理工大學副教授及HKIDA會員黃國才認為: 「很多室內設計師不願意參加HKIDA, 因為他們不知道它在做甚麼, 亦不明白為甚麼要參加。會費不便宜也是一個原因, 參加室內設計協會比參加香港設計師協會還要貴。至於願意參加的設計師, 他們或許認為在名片上印上HKIDA的標誌有利工作或業務有幫助⁸⁷。」

85 Design Taskforce, *Shaping the Future, Design for Hong Kong*, 63

86 周偉強, “工作與公眾安全有關 室內設計會籌設註冊制”, 明報 2006-05-02

87 焦點小組會議, 2008年6月20日

HKIDA若要爭取政府支持發牌機制, 必須大幅擴大會籍規模, 培養可凝聚室內設計師的號召力。要鼓勵設計師入會, HKIDA可考慮降低會費, 並改革會籍結構以反映當前香港的教育結構狀況。現時, 專業會員必須擁有五年制室內設計/室內建築課程的學位, 並有一年專業工作經驗; 或擁有四年制室內設計/室內建築課程學位, 並有兩年專業工作經驗; 或擁有三年制室內設計/室內建築課程證書, 並有三年專業工作經驗⁸⁸。然而, 目前香港並沒有開辦四年或五年制的室內設計/室內建築學位課程, 唯一的學位課程, 是香港理工大學的三年制設計學士學位課程。把這過份嚴謹的要求列於HKIDA網站, 或會令有意入會的人卻步。

強大及團結的專業組織, 是成熟專業的標記之一。參考其他國家的室內設計業情況, 成立發牌及註冊機制, 需要整個室內設計社群的持續努力和決心。

88 HKIDA網站, <http://www.hkida.com/Members%20Application-Professional.htm>, 2008年9月24日查閱。

consider lowering its membership fee, and reform its membership structure to reflect the current educational structure in Hong Kong. Currently, professional members must have a five-year degree in interior design/interior architecture plus one year of practical professional experience, or a four-year degree in interior design/interior architecture plus two years of practical professional experience, or a three years certification in interior design/interior architecture plus three years of practical professional experience⁸⁸. However, at present, there are no four- or five-year degree courses in interior design in Hong Kong, and the only degree-level curriculum is a three-year Bachelor of Arts in design at the Hong Kong Polytechnic University. The over-stringent requirements posted on the HKIDA website may serve as a deterrent to potential members.

88 HKIDA website, <http://www.hkida.com/Members%20Application-Professional.htm>, accessed 24 September 2008

One of the marks of a mature profession is a strong and unified professional organisation. Looking at the interior design profession in other countries, it is apparent that licensing and registration is a prolonged effort that requires persistence and determination among the entire interior design community. Legislative Council member and the HKIDA Honourable Patron Patrick Lau comments, “The most important thing in terms of legislation is to achieve consensus within the profession. You have to raise a large ‘chicken’ — the professional association — before it can lay the ‘egg’, which is registration. Then, the IDA has to increase its membership so that it comprises the majority of practitioners. Then it has to make sure that most of its members support registration — say 80% — before approaching the government. The IDA should do consultation within the profession as well as hold forums involving all the stakeholders⁸⁹.”

89 Interview with Patrick Lau, 16 July 2008



Member Structure of HKIDA
香港室內設計協會會員架構

Source: Hong Kong Interior Design Association, 2008

資料來源：香港室內設計協會, 2008

Licensing and Education

Interior design practitioners in Hong Kong possess a wide range of educational backgrounds and experience, so the qualifications for licensing must strike a fine balance between inclusiveness and exclusivity. On one hand, the bar must be set low enough to win widespread industry support, but at the same time high enough to protect the health, safety and well being of the public. John Bowden points out, “Licensing serves to cut out a portion of people who currently practices as interior designers. Right now their name cards will look just the same as that of an experienced designer, but how will the client know that they know what they’re talking about — that they’re aware that there’s a fire escape code or an EMSD code? The tighter you make the exam, the fewer people will pass it, and the more valuable it becomes. The looser it is, the more people pass it and you might as well not bother. You have to

pitch it right so that it’s passable, and that you can protect your clients⁹⁰.”

Former Legislative Council member Selina Chow, who had long championed the design industries in Hong Kong, says, “Interior designers need to help people understand that professionalisation is about raising the standards of the profession and not protectionism. Also you need to establish a transition period for the benefit of some practitioners. Some practitioners like contractors have been in the business for a long time. They are not academically trained, but make up for it with experience. The IDA should consider providing courses for these people to help them reach certain professional standards⁹¹.”

Other countries that have instituted licensing requirements deal with the issue of existing practitioners in various ways. In the United States, title or practice act legislations often come with a

—— 90 Focus Group Meeting, 4 July, 2008

—— 91 Interview with Selina Chow, 14 July, 2008

立法局議員兼HKIDA榮譽贊助人劉秀成認為：「立法的最重要條件是業界的共識，你必需把「雞」專業組織養大，牠才會生「蛋」——註冊機制。IDA必須增加會員人數，才可凝聚大多數設計師。確定大多數會員——比如說八成——均支持成立註冊機制，才向政府倡議。IDA亦應該舉行業內諮詢及研討會，讓利益相關的人表達意見⁸⁹。」

“The most important thing in terms of legislation is to achieve consensus within the profession. You have to raise a large ‘chicken’— the professional association — before it can lay the ‘egg’, which is registration.” Patrick Lau

「立法的最重要條件是業界的共識，你必需把「雞」專業組織養大，牠才會生「蛋」——註冊機制。」 劉秀成

發牌機制及教育

香港的室內設計從業員有各種各樣的教育背景及工作經驗，因此發牌制度的資格要求該在包容和限制中取得平衡。一方面，門檻不

應訂得太高，以便贏得廣泛從業員的支持；但又不應太低，必須足以保障公眾的健康、安全及福祉。John Bowden 指出：「成立發牌制度可淘汰一部分現在以室內設計師名義工作的人。現在這些人的名片看來跟具經驗的室內設計師沒兩樣，顧客又怎曉得他們對專業範圍認識與否——例如他們懂得消防條例或機電工程條款嗎？考試愈嚴謹，愈

少人合格，這考試便愈有價值。愈寬鬆，愈多人合格，你可能就覺得不值得考了。定位必須準確，既可以讓人考到，又可以保障客戶⁹⁰。」

—— 89 劉秀成訪問，2008年7月16日

—— 90 焦點意見小組會議，2008年7月4日

“grandfather clause,” exempting designers with a specific level of experience from taking a licensing examination for a short window of time⁹². Malaysia allowed current full members of the two interior design organisations to automatically qualify for licenses when the Architect’s Act amendment was first passed, while licensing requirements for future applicants are more stringent, and will incorporate further conditions such as a two-year apprenticeship period, followed by a professional examination⁹³.

In order to gain support for interior design licensing, Selina Chow stresses the importance of “giving people other options⁹⁴.” For example, when the Chinese Medicine Ordinance was passed in Hong Kong, it required that people wishing to practice Chinese Medicine in Hong Kong to take a licensing exam. At the same time, the law allows people who were already practicing before the law took effect to continue to do so as “listed

Chinese Medicine Practitioner” during an unspecified transition period⁹⁵. In California, candidates for the Architects Registration Examination do not have to have a degree in architecture. According to Carrie Ho, Associate Director at Benoy Architects, “Candidates have to work with a licensed architect for eight years and accumulate various kinds of experience, which they record on a log book, and they are then eligible to take the architecture exam. Even though it takes a long time, it allows people without the academic qualifications a chance to become licensed. The Hong Kong interior design profession could consider this option when it adopts an exam system⁹⁶.”

Possible Oppositions

Former Legislative Council member and the founder and chief executive of the think tank Civic Exchange Christine Loh urges interior designers to take their time to sound out possible opposition before taking their case to

—— 92 Jo Ann Asher Thompson, 44

—— 93 Interview with Ronnie Choong, 20 May, 2008

—— 94 Interview with Selina Chow, 14 July, 2008

—— 95 Chinese Medicine Council of Hong Kong, http://www.cmchk.org.hk/cmp/eng/idx_faq.htm, accessed 5 October, 2008

—— 96 Focus Group Meeting, 27 June, 2008

多年來一直致力推動本港設計業的前立法局議員周梁淑怡提醒業界要顧及在職人士的過渡安排：「室內設計業界需令公眾了解，專業化是為了提高行業的水準而非保護主義。同時亦該設立過渡期，照顧部分從業員的需要。有些承建商從事這行業已有一段長時間，他們沒有相關的學術訓練，但他們具備足夠的經驗足以彌補。IDA應考慮為他們開辦課程，讓他們達到一定的專業水平⁹¹。」

試⁹²。馬來西亞於立法初期准予兩個室內設計師組織的全面會員自動獲得領取執照資格，但對將來的執照申請人的要求則更嚴格，並且加上其他條件，例如必須在實習兩年再參加專業試⁹³。

為了爭取室內設計發牌機制的支持，周梁淑怡強調「提供其他選擇」的重要性⁹⁴。例如香港設立中醫藥條例時，希望從事中

“Interior designers need to help people understand that professionalisation is about raising the standards of the profession and not protectionism.” *Selina Chow*

「室內設計業界需令公眾了解，專業化是為了提高行業的水準而非保護主義。」 周梁淑怡

其他訂立了考牌機制的國家，有各種不同方法為現有從業作安排。在美國，稱號法或執業法立法時，通常還附加一條「寬限條款」（俗稱Grandfather Clause），在一個短暫的過渡期間，容許有一定經驗的設計師無須接受考

醫藥業的人參加執業資格試。同時，法律容許在中醫藥條例生效前已行醫的中醫師，以「表列中醫師」的名義在過渡期內繼續行醫⁹⁵。在美國加州，參加建築師註冊考試的考生不一定必須要有建築學位。

—— 91 周梁淑怡訪問，2008年7月14日

—— 92 Jo Ann Asher Thompson, 44

—— 93 Ronnie Choong訪問

—— 94 周梁淑怡訪問，2008年7月14日

the government. “Nobody would come right out and say interior designers shouldn’t professionalise, but you have to make sure you avoid conflict of interest, and figure out the possible sources of opposition. Then you should try to find out if you can bridge those conflicts, which could come from both within your profession and outside it⁹⁷.”

The most likely source of opposition for interior design licensing from outside the profession may come from architects. However, Dr Ronald Lu, Managing Director of Ronald Lu & Partners and President of the Hong Kong Institute of Architects, thinks that there ought not to be any conflict between interior designers and architects. “Architects and interior designers’ scope of works are different. Architects are concerned about the city, with skyline, building heights and things like that. Interior designers’ work is not as diverse. The skill set and requirements of interior designers are different. There

are things that you can do, but architects can’t.” Dr. Lu, who is himself a member of the HKIDA, is confident that many architects will be qualified to become registered interior designers once such a scheme is put into place⁹⁸. Former HKIA president Patrick Lau thinks there is much room for cooperation between the HKIA and the HKIDA. “When I was the president of HKIA, I initiated the affiliate membership system, which gradually grew over the past few years. I suggest the HKIDA become a HKIA affiliate, which would make the interior design association stronger and more recognisable⁹⁹.”

In the United States, where architects have been one of the most vocal opponents for interior design legislation, the scope of work of the two professions overlap in certain important areas. According to Sandi Lee, Director of Crossmax Interiors Ltd. and a professional member of the American Society of Interior Designer and the Association of Registered Interior

—— 97 Interview with Christine Loh, 10 July 2008

—— 98 Interview with Ronald Lu, 15 July 2008

—— 99 Interview with Patrick Lau, 16 July 2008

Benoy Architects 副總監何穎珩說：「考生跟隨持牌建築師工作八年，累積不同經驗，並有工作日誌紀錄，便合乎資格參加建築考試。雖然這樣要花更多時間，但沒有學術資格的人還是有機會取得執照。香港室內設計專業採用考試制度時，也不妨考慮這做法⁹⁶。」

潛在反對意見

前立法局議員及智庫組織思匯政策研究所創辦人陸恭蕙，促請室內設計師在向政府提出立法前，應多花時間聽聽潛在的反對聲音：「沒有人會站出來說室內設計師不應專業化的，但你必須肯定你可避免利益衝突，找出潛在的反對聲音來源，並嘗試疏導這些可能來自業內和業外的衝突⁹⁷。」

業界內外最有可能的反對聲音也許來自建築師。但呂元祥建築師事務所董事總經理兼香港建築師學會主席呂元祥認為，室內設計師跟建築師之間沒有衝突：「建築師與室內設計師的工作範疇並不相同，建築師關注的是城市，包括天際線、樓宇高度等事項；室內設計師的工作則較狹窄，技能要求亦有

—— 95 香港中醫藥管理委員會，（http://www.cmchk.org.hk/cmp/eng/idx_faqt.htm），2008年10月5日查閱。

—— 96 焦點意見小組會議，2008年6月27日

—— 97 陸恭蕙訪問，2008年7月10日

別。有些工作室內設計師做得來，建築師則不行。」本身亦是HKIDA的會員的呂元祥確信，發牌機制推行之後，很多建築師亦可成為註冊室內設計師⁹⁸。前HKIA主席劉秀成認為HKIA及HKIDA之間有很多合作空間：「我擔任HKIA主席時，設立了附屬會員制，過去幾年此會員制度亦不斷發展。我建議HKIDA成為HKIA的屬會，此舉可令室內設計協會更強盛、更具認受性⁹⁹。」

在美國，由於兩種專業的某些工作範圍有所重疊，建築師是室內設計法規化的最強烈反對者。身兼Crossmax Interiors Ltd.總裁、美國室內設計師協會專業會員及安大略省註冊室內設計師協會（Association of Registered Interior Designer of Ontario）專業會員的李偉生表示：「發牌機制對公眾承擔有要求，亦即說室內設計師必須對他們的行為負責。在其他（有室內設計師發牌機制的）國家，室內設計師開始進行店舖或辦公室工程之前，先要向政府呈交圖則計劃，並為圖則蓋印章，權限接近香港建築物條例內的認可人士(AP)¹⁰⁰。」

—— 98 呂元祥訪問，2008年7月15日

—— 99 劉秀成訪問，2008年7月16日

—— 100 焦點意見小組會議，2008年6月20日

Designer of Ontario, “Licensing entails being responsible to the general public — it means that interior designers have to be responsible for what they do. In other countries such as the United States and Canada, when a designer wants to work on a store or an office, he has to submit drawing plans to the government, and authorise it with a stamp, just like an AP in Hong Kong¹⁰⁰.”

In many states that have passed legislation recognising the interior design profession, interior designers, along with architects and engineers, can submit construction plans to building departments¹⁰¹. Many states make a distinction between interior design and the practice of architecture and engineering by placing responsibility for the building systems, i.e. mechanical, electrical, plumbing, life safety, with the architect and engineer who are licensed by state law to seal and stamp drawings for this portion of a project¹⁰². In some

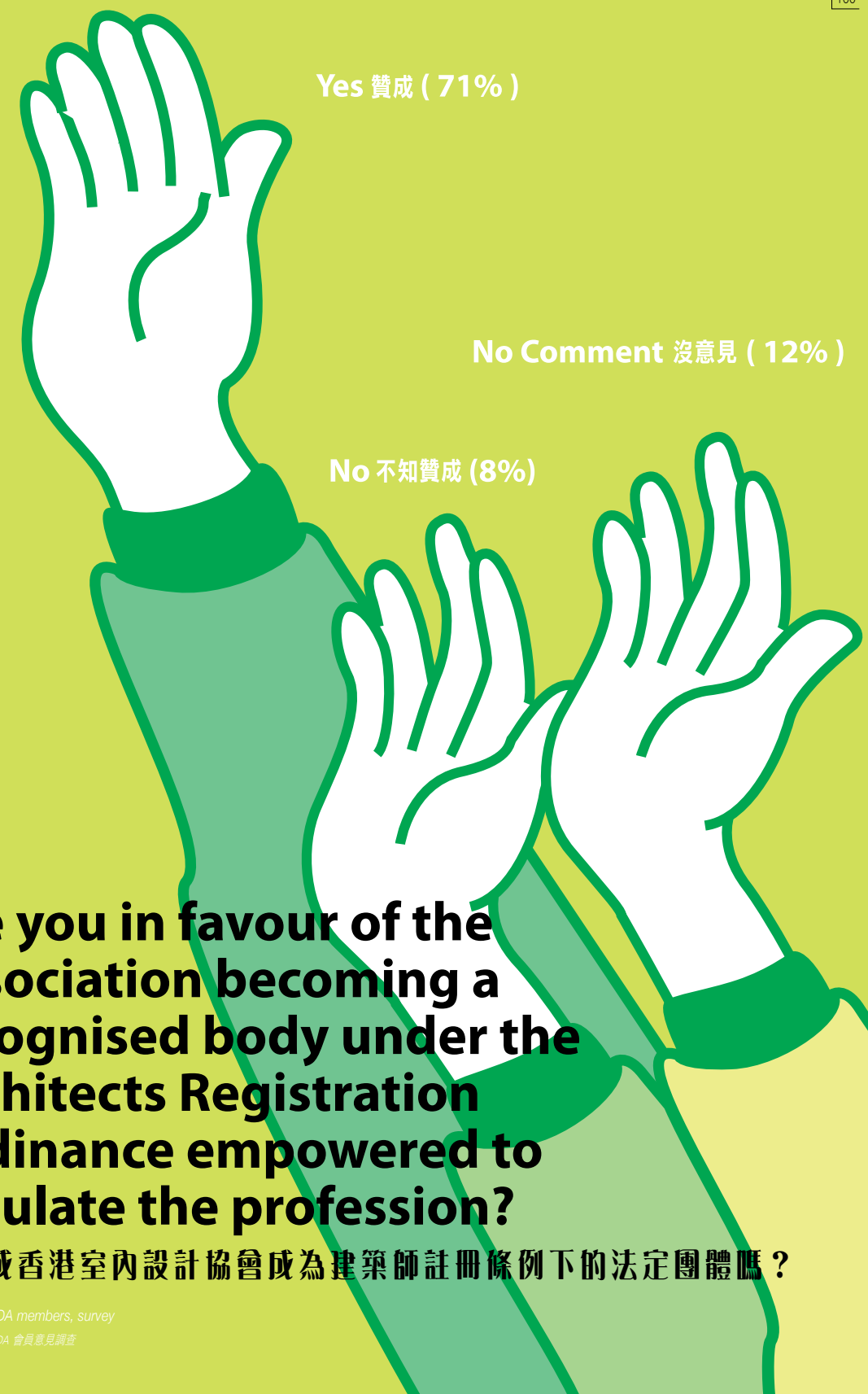
jurisdictions, building types and scale of the project are used as criteria to determine the respective responsibilities of interior designers and architects. Florida, for example, distinguishes interior design from architectural work by whether or not it includes structural elements. Where interior design documents are prepared by a registered interior designer in Florida, the Florida Board of Architecture and Interior Design requires the interior designer to include a statement on the plans that “the document is not an architectural or engineering study, drawing, specification, or design and is not to be used for construction of any load bearing framing or walls of structures, or issuance of any building permit, except as otherwise provided by law¹⁰³.” There is thus a very fine line that separates the two professions, which accounts for the friction between them. In order to qualify as registered interior designers in the United States, candidates

—— 100 Focus Group Meeting, 20 June, 2008

—— 101 California Council for Interior Design Certification, http://www.ccidc.org/q_a_on_cid_s.html, accessed 25 September 2008

—— 102 Barry B. LePatner, Esq. and David J. Pfeffer, Esq., *The Interior Design Handbook*, <http://www.lepatner.com/idlegal.htm>, accessed 2 October, 2008

—— 103 Ibid.



Are you in favour of the Association becoming a recognised body under the Architects Registration Ordinance empowered to regulate the profession?

你贊成香港室內設計協會成為建築師註冊條例下的法定團體嗎？

Source: HKIDA members, survey

資料來源：HKIDA 會員意見調查

have to go through rigorous training, typically consisting of a four-year degree, plus two years of additional professional training or equivalent that includes courses on building structure, interior construction, building codes and regulations, followed by the NCIDQ exam. At present, interior design education in Hong Kong does not encompass the knowledge areas covered in the United States, and many designers are ambivalent about taking on responsibilities that are now associated with Authorized Persons (APs), which are now limited to architects, structural engineers and surveyors. Ed Ng, director of AB Concept, notes, "When we do a project now, let's say, a hotel, we always have an AP on board because he or she has to make sure there are means of escape and disability ramps and oversee things like building structure. If we have a registration system, does that mean we take over the AP's role? I think a lot of designers don't want that responsibility¹⁰⁴."

—— 104 Focus Group Meeting, 4 July, 2008

Leo Chu agrees with this point of view. "Interior Designers need to make clear that we are seeking licensing not to compete with APs, but to complement them. We should work together with APs and consult with them in some areas¹⁰⁵." Robert Wong, interior design at Design East International Ltd., suggests distinguishing different types of interior designers by their scope of work and the scale of projects, so as to avoid conflict with APs and other designers. "You can divide interior designers into two categories, those responsible for projects worth below and above one million dollars. Grade Two interior designers can work on residential properties and small commercial projects, while Grade One designers can work on larger commercial and public projects, and take on the responsibility of project management, E&M consultation and the like¹⁰⁶."

—— 105 Focus group meeting, 20 June, 2008

—— 106 Focus group meeting, 20 June, 2008

在多個已通過室內設計專業法規的美國州份，室內設計師與建築師、工程師看齊，均可向建築部門提交建築工程計劃¹⁰¹。但不少州份要求州政府承認的建築師及工程師在部分特定的工程範圍——包括機械工程、電力工程、渠務、人身安全——的圖則之上蓋章，以承擔有關的建築系統責任¹⁰²，藉此區分室內設計師與建築師、工程師的工作範圍。在美國其他地方，室內設計師與建築師、工程師的責任劃分卻以樓宇種類及工程規模為判斷準則。例如，佛羅里達州以工程是否涉及結構元素作為區分室內設計工作及建築工作的準則。當地的室內設計工程計劃文件由註冊設計師負責準備，而他們必須按佛羅里達州建築及室內設計委員會（Florida Board of Architecture & Interior Design）的要求，在文件中附上聲明，註明「此文件並非建築或工程研究報告、圖則、規格書或設計，不用於任何負重架構、結構牆壁之建造工程，亦非建築工程施工許可之公布，除非法律另有規定¹⁰³」。由此可見，美國的建築師和設計的工作範圍區分極微細，令兩行業易生磨擦。

—— 101 加州室內設計證書協會所（http://www.ccidc.org/q_a_on_cid.shtml），2008年9月25日查閱。

—— 102 Barry B. LePatner, Esq. and David J. Pfeffer, Esq., The Interior Design Handbook, (<http://www.lepatner.com/idlegal.htm>），2008年10月2日查閱。

要在美國取得註冊室內設計師資格，必須經過非常嚴謹的訓練，通常要完成四年制學位課程，再加上兩年額外的專業實習。室內設計的課程包括建築結構、室內建造技術、建築條例及法規等科目，最後還要通過NCIDQ考試。目前香港的室內設計教育並未涵蓋美國課程中的所有知識範疇，令很多本地從業員認為本地設計師未必願意承擔現時屬建築師、結構工程及測量師等認可人士的工作。AB Concept總裁伍仲匡說：「我們開展一項工程時——比方說，酒店工程，我們必有AP參與其中，負責走火方法、殘障人士通道及類似的建築結構。但若我們有註冊制度，是否代表我們要取代AP的角色呢？我想很多設計師都不想擔起這責任¹⁰⁴。」

香港知專設計學院高級講師朱永康亦同意這觀點以免和其他專業和設計師工作重疊：「室內設計師需要澄清我們希望成立發牌制度，並非為了與AP競爭，而是要補足和配合他們。我們該與AP合作，在某些範疇徵詢他們的意見¹⁰⁵。」Design East International Ltd. 設計師黃柏枝提議按工作範疇

—— 103 出處同上

—— 104 焦點小組會議，2008年7月4日

—— 105 焦點小組會議，2008年6月20日

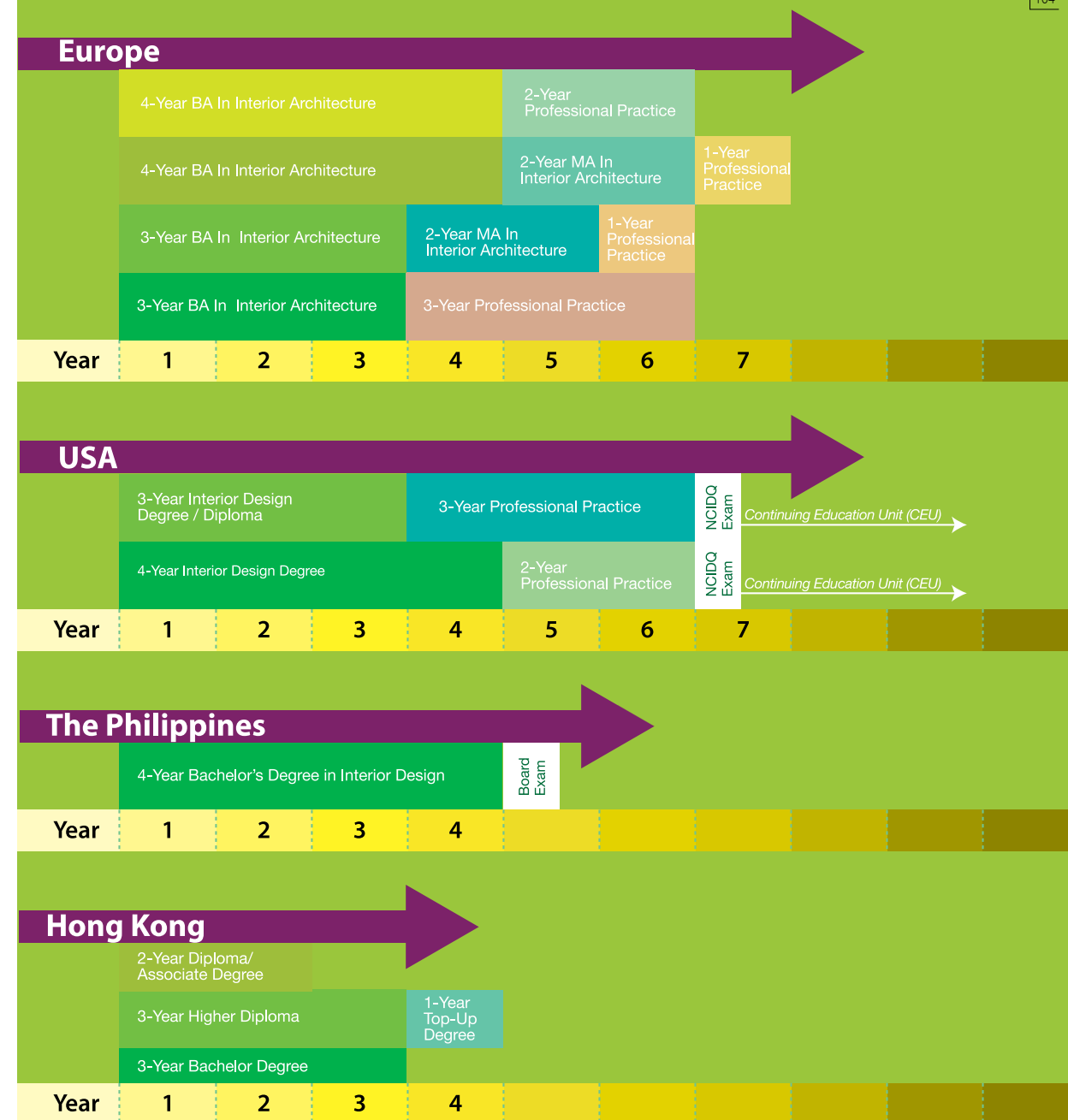
Examination and Education

Currently, the Executive Council of the HKIDA comprises members from various educational institutions including the Hong Kong Polytechnic University, the Hong Kong Design Institute and the Caritas Bianchi College of Careers. The association is well placed to provide guidance and advice to these institutions to help ensure that the courses taught there meet industry needs. Many practitioners and employers feel that the current interior design education in Hong Kong does not prepare graduates to become professionals. Sandi Lee remarks, "A professional, like a doctor or an architect, must be responsible to the general public. It is the same with interior designers in the United States and Canada. Let's say you do a design for a public space. Do you use laminated glass, safety glass, or just ordinary glass, and how would this affect the public? How many exits do you need? What is the occupancy?

You have to know about structure, even though you are not a structural engineer. In America the exam also includes barrier free access, problem solving and professional ethics. I don't think Hong Kong's interior design education is heading in this direction. We are not talking about whether the space is pretty to look at, but being responsible to the general public. If Hong Kong is to have licensing for interior designers, we have to start with education reform¹⁰⁷."

A few institutions have started to incorporate some of the above subjects into their curriculum, but at the moment they only constitute a minor part of the course. At the Polytechnic University, for example, only five weeks out of a ten-week course on professional practice is devoted to rules and regulations, and that course is the only one dealing with the subject in the entire three-year interior design curriculum.

— 107 Focus group meeting, 20 June, 2008



**Professional Path of Interior Designer
(Education, Examination & Continuing Education)
in Europe, USA, The Philippines & Hong Kong**
歐洲、美國、菲律賓與香港室內設計師的專業訓練

as of 2008

Leo Chu of the Hong Kong Institute of Design says, “When I went to school, these were minor subjects, and it is still the case today. Many instructors are not qualified to teach students about ventilation, fire regulations, plumbing and electricity. So we just give students sources to look up, and the rest they must learn on the job. I think this component should definitely be strengthened¹⁰⁸.”

Some educators, however, are ambivalent about incorporating too much content on rules and regulations into the syllabus. Hong Kong University SPACE's Tris Kee notes, “Rules and regulations are lifeless and rigid. They don't need to be taught—anyone can just look them up in a book. In the long run, we hope to elevate the level of Hong Kong's interior design, not just people who can recite rules and regulations. My struggle is how to maintain this balance in our school.” Charles Chu, of James Law Cybertecture, who was

trained as an architect but chose to work in interior design because of the relative freedom of the profession, opines, “If interior design education were geared towards licensing, then I think it may be a step backward. Interior design will become bound by rules and regulations, just like architecture.” Polytechnic University's Kacey Wong agrees, “My background was also in architecture, and I have worked in large architectural firms. I think the HKIA model — their design examination paper — makes for really dull designs: it does nothing to elevate Hong Kong's design standard. My worry is that if interior design were to set up a registration system, it may make our buildings safer, but will not improve the aesthetic standards of the profession¹⁰⁹.”

—— 108 Focus group meeting, 27 June, 2008

—— 109 Focus Group Meeting, 20 June, 2008

及規模劃分室內設計師種類：「室內設計師可劃分為兩類，一類負責一百萬以下項目，另一類負責一百萬以上項目的。二級室內設計師負責住宅及小型商業項目，一級室內設計師負責較大型的商業及公眾項目，擔任項目管理、機電工程顧問等等¹⁰⁶。」

考試及教育

現時HKIDA的行政委員會由來自不同學術機構的會員組成，包括香港理工大學、香港知專設計學院、明愛白英奇專業學院等。協會可積極為這些院校提供指引及建議，確保設計課程配合業界需要。很多室內設計業者及僱主均認為，現時的室內設計教育並沒有為學生打好基礎，未能為他們成為專業人士作準備。

李偉生指出：「其他專業人士如醫生或建築師等，必須對公眾負責，美國和加拿大的室內設計師也同樣。比方說設計一個公眾空間，你會用夾層玻璃、安全玻璃、還是普通玻璃？選擇如何影響到公眾？你需要設計幾個出口？傷殘人士出入口在哪兒？雖然你並非結構工程師，亦必須瞭解樓宇結構。

—— 106 焦點小組會議，2008年6月20日

美國的考試把無障礙通道、困難解決及專業道德等範疇也網羅在內。我認為現在香港的室內設計教育並不是朝向這方向。我們並非單單著意空間設計是否美觀，而是要向公眾負責。如果香港要為室內設計師成立發牌機制，我們必須由教育改革做起¹⁰⁷。」

有幾家教育機構已開始把上述提及的科目寫進課程裏，但目前只佔整體課程的一小部分。以香港理工大學為例，為期十星期的專業實踐課，只有五星期的課講授法規，而整整三年的室內設計課程，涉及法規的課亦僅此一科。朱永康道：「我念書的時候，這些都是次要科目，而今天依然一樣。很多講師沒有教授通風系統、消防條例、渠務及電力的資格。所以我們只能給予學生參考資料，其餘的，他們需要從工作中學習。我認為這一部分的教育肯定需要加強¹⁰⁸。」

—— 107 焦點小組會議，2008年6月20日

—— 108 焦點意見小組會議，2008年6月27日

Shashi Caan of Parsons School of Design in New York echoes the same debate with design education in America: “In education, if we justify to the government that we’re affecting health safety welfare, then we have to make sure young people understand what that is, so code and structure need to be taught. The good side is those things are covered, the bad side is it comes out of time that you would also be developing theory research conceptual thinking and other intangible stuff, so you have this juggling act in your curriculum.” However, for Caan, the two sides are not opposed or separated. “If you are a smart educator, you can build those components into the course. Another option is to teach them outside of school, as a separate requirement. I have a hard time with educators who resist this, because they’re saying we want to remain esoteric and to me if you’re an artist,

you’re making installations instead of making interiors that affect behaviour, that work. You need to decide who you’re educating and for what purpose, and at what level are you defining your education guidelines, and dovetailing your education with legislation¹¹⁰.”

Licensing is closely tied to interior design education, and the content of licensing exams will have a direct bearing on interior design curricula. At the same time, interior design professionals ought to have some input into what is taught in schools so that graduates are equipped with appropriate knowledge for the workplace. Clearly, the HKIDA has a role to play in strengthening the connection between interior design curricula and industry needs by promoting increasing dialogue among professionals and the various educational institutions.

—— 110 Interview with Shashi Caan, 22 May, 2008.

但有些教育人士對增加法規的課程比重感到矛盾，香港大學專業進修學院的祈宜認為：「規則是死板的，不用教授，只要翻翻書便知道。長遠來說，我們希望提升香港室內設計的水平，並非讓設計師只管背誦規則。我的難處是如何在學校課程裏保持這平衡。」科建國際有限公司的朱景輝認為：「如果室內設計教育以爭取發牌制度為目標，那我認為較就是倒退，室內設計將會有如建築師一樣受到規條的制肘。」朱景輝修讀建築，但畢業後選擇從事室內設計，因為他認為室內設計業自由度更大。香港理工大學黃國才也同意這觀點：「我有建築師背景，曾於大型的建築公司工作，我認為HKIA的模式，尤其他們的專業測評試令設計非常沉悶，對提高香港設計水平毫無幫助。我的擔憂是，倘若室內設計設立註冊機制，我們的建築會安全些，但並不會改進行業的美學水平¹⁰⁹。」

紐約 Parsons School of Design 的 Shashi Caan 談到美國對室內設計教育也有類似的分歧：「教育方面，如果我們跟政府說我們行業影響公眾健康、安全、福祉，便要確保

—— 109 焦點意見小組會議，2008年6月20日

新人懂得這些是甚麼，所以便得教授法規和樓宇結構。優點是教授了這些東西，但缺點是，教授這些便要減少花在發展理論研究及概念思考的時間，如要兩者兼顧便得花心思去安排。」然而對 Shashi Caan 來說，這兩方面並非對立或分離的。「聰明的教育家必定能夠把這些元素融合於自己的課程中。另一選擇是作為一個額外進修課程，在課堂以外教授。我不明白為何有些教師抗拒這類課程，他們這樣做只會把室內設計變成純藝術。藝術家應去做裝置藝術而並非做會影響別人行為和生活的室內設計。作為老師，你要判斷你教的是什麼人，與及教學的最終目的，再把課程與法規和專業考試配合¹¹⁰。」

發牌機制與室內設計教育緊扣，而發牌考試的內容將會直接影響室內設計課程內容。同時，室內設計專業人士該為課程內容貢獻意見，讓畢業生擁有工作所需的適當學識。很明顯，HKIDA亦應擔當領導角色，帶動專業人士與不同教育機構的對話，強化室內設計教育課程和業界需求的聯繫。

—— 110 Shashi Caan訪問，2008年5月22日

chapter 6

CONCLUSION THE WAY AHEAD

總結—前方的路

Conclusion: The Way Ahead

As society progresses, there is a clear need for various professions to be more regulated and its practitioners become better qualified through licensing and registration. In recent years, this move towards professionalisation has already occurred with Chinese medicine practitioners, chiropractors and real estate agents, among others. Within the building and construction industry, many practitioners from architects, engineers and surveyors to electricians and plumbers are all licensed. In order to ensure the health, safety and well being of the public, it is important that interior designers should also be licensed.

Interior design licensing had already been implemented in many countries around the world, and many more are on their way to having license legislation

passed, particularly in Asia. If Hong Kong designers are to stay competitive in the region, adopting a licensing system for interior designers is a vital and necessary step. According to a survey conducted by the HKIDA and focus group meeting held as a part of this study, most local interior designers support licensing for the profession. From our study of interior design licensing in other countries, it is apparent that attaining licensure involves coordination within the profession as well as prolonged negotiations with society. Interior designers need to communicate to the public their contribution to society and the advantages to licensing.

These advantages include:

- Ensuring that building codes and fire safety rules are observed so as to protect the health, safety and well being of the public;

總結—前方的路

隨着社會進步，不同的專業有需要受更嚴密的法規監管，通過考牌及註冊制度，令專業人士擁有更高的資歷水平。近年，專業認證已於中醫、脊醫及地產代理等行業中實行。在建築建造業裏，大部分從業員包括建築師、工程師、測量師以至於電工和渠務工人也考取執照。為了保障公眾的健康、安全 and 福祉，室內設計師註冊制更是刻不容緩。

世界多個國家均已施行室內設計發牌機制，還有更多的國家——尤其亞洲各國——正為註冊制進行立法程序。香港室內設計師要在區內保持競爭力，採納發牌機制是關鍵而必要的一步。HKIDA的調查及本研究計劃的焦點小組會議意見小組會議均顯示，大部分本地室內設計師均支持香港室內設計師設立發牌制。根據我們對其他國家的室內設計牌照機制研究，爭取發牌必然牽涉很多業內的聯系工作，與社會進行長時間討論，讓公眾了解室內設計師對社會的貢獻與及註冊制對業界和社會的好處。

設立室內設計師註冊制的優點包括：

- 確保建築條例及消防條例有被採納，從而保障公眾的健康、安全和福祉；
- 減少非法違章建築及危險性工程；
- 鼓勵採用無毒及利於環境的物料，保護樓宇用戶以及環境的健康；
- 提高室內環境質素，令生活標準有所提升；
- 提高室內設計師的專業水平；
- 確保香港室內設計的競爭力；
- 吸引更多高水平設計師入行；

觀乎香港其他專業，現正採用的專業考試形式分為兩種。一，由專業組織設立及管理為從業員而設的考試，並把合格考生姓名呈交政府註冊部門；採用這形式的專業包括建築師。二，由政府成立一個由業界人士、學者及政府官員組成法定組織監管有關專業，設立專業考試；中醫採用了此形式。前者給予專業更大的自主權去決定考試內容及考生適用的標準，而後者則以由法律訂明參與考生的資格。室內設計業界應小心檢視這些或其他更多的選擇，找出最適合的發牌機制及考核模式。

- Cutting down on illegal structures and dangerous building practices;
- Ensuring the health of occupants and the environment with the use of non-toxic and environmentally friendly materials;
- Increasing the quality of life by raising the standard of our interior environment;
- Raising the standard of professionalism for interior designers;
- Ensuring the competitiveness of Hong Kong's interior design industry;
- Attracting higher quality practitioners to the professions

Looking at other professions in Hong Kong, there are two main models of professional examinations currently in use. With the first kind, adopted by such professions as architects, the professional association devises and administers an examination for practitioners, and submits the names of successful candidates to a government-administered registry. In the second model, used for Chinese medicine practitioners, the government sets up a

statutory regulatory body comprised of practitioners, academics and government officials to regulate the profession and administer a professional examination.

The former model gives much autonomy to the profession in determining the content of examinations and eligibility criteria for candidates, while the latter spells out eligibility requirements of examination candidates in law. The interior design profession needs to examine these and other options carefully to see which licensing and examination model is most suited to its needs.

Advantages to Interior Designer's Registration System:

- Ensuring that building codes and fire safety rules are observed so as to protect the health, safety and well being of the public;
- Cutting down on illegal structures and dangerous building practices;
- Ensuring the health of occupants and the environment with the use of non-toxic and environmentally friendly materials;
- Increasing the quality of life by raising the standard of our interior environment;
- Raising the standard of professionalism for interior designers;
- Ensuring the competitiveness of Hong Kong's interior design industry;
- Attracting higher quality practitioners to the profession

設立室內設計師註冊制的優點：

- 確保建築條例及消防條例有被採納，從而保障公眾的健康、安全和福祉；
- 減少非法違章結構及危險建築作業；
- 保護樓宇用戶以及環境的健康，只採用無毒及利於環境的物料；
- 提高室內環境質素，令生活質素亦有所提升；
- 提高室內設計師的專業水準；
- 確保香港室內設計的競爭力；
- 吸引更多高水平設計師入行；

chapter 7

RECOMMENDATIONS AND GUIDELINES FOR ACTION

第七章

行動建議及指引

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BODY OF KNOWLEDGE

附錄-ECIA的知識體系

Recommendations and Guidelines for Action

Raising the standards of the interior design profession in Hong Kong and ultimately achieving statutory licensing of interior designers requires overall strengthening of the three “Es”—Experience, Education and Examination. This requires the unity and cooperation of all interior design practitioners, related educational institutions and the Hong Kong Interior Design Association.

Experience:

- Establish an enforceable code of ethics for practitioners
- Institute an apprentice period for interior design graduates
- Devote research into a body of knowledge applicable to the interior design profession in Hong Kong

Education

- Standardise interior design curricula across different institutions

- Put greater emphasis on professional practice and issues relating to public health, safety and well being into interior design curriculum
- Develop continuing education for interior design practitioners
- Develop post-graduate studies in interior design

Examination

- Devote research into interior examination in other countries around the world
- Develop appropriate content for a local professional examination for interior designers

Hong Kong Interior Design Association should:

- Increase the number of members so that its membership comprises a majority of interior design practitioners.
- Obtain consensus among members on the type of licensing and examination system most appropriate system for Hong Kong.

行動建議及指引

要提高香港室內設計專業的水平，達致立例發牌的最終目標，業界必須從鞏固「3E」—教育(Education)、經驗(Experience)、考試(Examination)—的工作著手，當中亦有賴各室內設計從業員、相關院校機構及香港室內設計協會的通力合作：

經驗(Experience)：

- 訂立道德操守，強制施行專業守則
- 為室內設計畢業生提供實習
- 致力研究有關香港室內設計專業的知識範疇

教育(Education):

- 規範來自不同院校的室內設計課程
- 對關係到公眾健康、安全和利益的設計專業業務和問題加以重視
- 要求室內設計從業員持續進修
- 發展室內設計碩士和博士

考試(Examination)：

- 致力研究世界各地室內設計專業考試的內容形式
- 為本港室內設計專業考試制定合適試題

香港室內設計協會應：

- 增收會員，會員層面望能覆蓋大部分室內設計從業員
- 向業界尋求共識，尋求最適合香港的發牌模式和考試制度
- 體恤非會員的從業員，發牌制度一旦實行，須尋求最佳方法配合非會員所需
- 多進行調查、舉辦研討會、諮詢會等活動，增加業界內的溝通渠道
- 制定統一合約條款
- 跟香港建築師學會等組織聯繫，與其他專業結成策略性伙伴
- 多與院校溝通，務求室內設計課程能與行業實況及將來的考牌試相掛勾
- 跟政府相關部門就立法問題進行磋商

香港室內設計師應：

- 加入香港室內設計協會，更能掌握發牌問題的最新消息
- 多就發牌問題向香港室內設計協會發表意見
- 參加與室內設計專業有關的研討會，聯繫各類行業專業
- 提升技術，增強知識，迎接發牌考試

- Consult with practitioners who are not HKIDA members on the best way to accommodate their needs should interior design licensing be implemented.
- Create more opportunities for dialogue within the profession on the subject of licensing through seminars, consultation meeting, surveys etc.
- Develop standard terms of contract for practitioners
- Form strategic alliances with other professions, for example by becoming an affiliate member of the Hong Kong Institute of Architects.
- Increase dialogue with educational institutions to ensure that interior design curriculum fits in with industry needs as well as future examination content.
- Start consultation with relevant government departments on the legislative process.

Hong Kong interior designers should:

- Join HKIDA and become informed about the issue of licensing.
- Make their views and opinions about interior design licensing known to the HKIDA.
- Participate in interior design professional events such as seminars and conferences and network with other industry professions.
- Upgrade their skills and knowledge in preparation for licensing examination.



From “Certification” to “Registration”
由認證至註冊-香港室內設計業改革建議

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Appendix-ECIA's Body of Knowledge

附錄—ECIA的知識體系

Comprehensive body of knowledge as defined by the European Charter of Interior Architecture Training 2007, compiled by the European Council of Interior Architecture:

- a. appropriate knowledge of the history and theory of Interior Architecture, Architecture and related arts, technology and human sciences;
 - Critical, analytical, and strategic thinking.
 - General knowledge and understanding of historic and actual developments of the interior, furnishings, architecture and related arts, technology and human sciences.
 - Specific knowledge and understanding of historic and actual developments in art, culture and society and their correlation (cultural philosophy, social studies, history of art, history of architecture, history of Interior Architecture, domesticity, industrialisation, computerisation).
 - Insight in traditions and theories of design and design composition, different approaches and perceptions of the design profession in a historical and in contemporary perspective, and philosophical views (particularly ethical and aesthetical).
 - Continuous acquiring of knowledge, insights and skills regarding new technologies, legislation, materials, processing and application, public involvement and professional views, and a capability to interpretation and application thereof in design assignments.
 - Continuous acquiring of knowledge and understanding of applicable social legislation, civil law, building regulations and codes, standardisation, copyrights, liability, administration, documentation, evaluation.
 - Overview of the professional field, the market and the media.
 - Capability to observe developments and trends in society and an attitude to further one's position.
- b. appropriate knowledge of the design methodology for Interior Architecture and Architecture;
 - Ability to engage imagination, think creatively, innovate and provide design leadership.
 - Understanding of design elements and principles.
 - Understanding of theories of human behaviour in interior environments
 - Ability to think visually and volumetrically.
 - Creative thinking (exhibit a variety of ideas, approaches, concepts with originality and elaboration).
 - Ability to creatively, inventively, constructively and alertly manage principles from artistic perception and place them in a broader cultural and social perspective.
 - Capability to apply methodological research to aspects of the professional field.
 - Knowledge and ability to independently identify and analyze data and requirements regarding purpose of use, including historical, cultural, actual, functional, ergonomic and technical aspects.

- Demonstrate a critical and inquisitive attitude towards the own work(-methods) and deploy findings to further develop one's oeuvre and professional position.
 - Purposeful and respectful handling of the different roles, responsibilities and interests in the design and production process.
 - Knowledge and understanding of the psychological aspects of collaboration of team members.
 - Knowledge of colour principles, theories and systems and principles of lighting design.
- c. skillfulness in the design of objects that interrelate man and space;
 - Ability to identify client and user needs and their responses to the interior environment.
 - Understanding of theories of human behaviour and human factors (for example, ergonomics, anthropometry/ anthropometrics).
 - Ability to research sensory perceptions in relation to perception of the interior.
 - Ability to research functional and emotional aspects of space.
 - Ability to design custom interior elements (for example, case goods, floor patterning, textiles).
 - Ability to design or incorporate way-finding methods and graphic identification (such as signage).
 - d. appropriate knowledge of and understanding of the characteristics of building and finishing materials;
 - General knowledge and understanding of building products, materials, and finishes; furnishings, fixtures, and equipment; and their attributes, properties, selection, specification, cost, application, installation, performance, and maintenance.
 - Specific knowledge and understanding of product and material selections and specifications involving compliance with codes, life safety, building standards, bidding processes, sustainability guidelines, and human needs, such as accessibility.
 - Understanding of products sources, costs and life-cycle costs, sustainability, energy-efficiency and recycling.
 - Ability to produce and understand furnishings, fixtures, and equipment drawings, specifications, and installation.

- e. insight and skillfulness in involving the relationship between man and space in the design process through attuning the design to human needs and standards and with regard to environmental ethics;
 - Active listening skills leading to effective interpretation of requirements (for example, programming interviews, participatory critiques, role playing).
 - Ability to identify client and user needs, and identification of problems.
 - Understanding of the relationship between human behaviour and the built environment.
 - Understanding of the concept of sustainable building methods and materials and ecological aspects.
 - Understanding of the comfort and perception aspects of technical systems (HVAC, lighting, AV, sanitary equipment etc.) and the selection and application thereof.
- f. appropriate knowledge and insight in architectural construction and technical systems;
 - General knowledge and understanding of the construction aspects of remodeling, renovating or extension of existing buildings.
 - Specific knowledge and understanding of construction systems and methods (for example, wood-frame, steel-frame, masonry, concrete), power distribution systems, mechanical systems (HVAC, plumbing), energy management, data/voice telecommunications systems, lighting systems, ceiling systems, flooring systems (for example, raised, heated), security systems, acoustics.
 - Understanding of mechanical and electrical systems regarding the implementation in the design.
 - Understanding of installation methods (for example, carpet, resilient flooring, wall covering).
 - Understanding of material maintenance requirements.
- g. appropriate knowledge of and insight in the factors that safeguard and further the safety, health and well-being of the users of buildings and interiors, and the related laws and regulations;
 - General knowledge and understanding of the impact of fire and life safety principles on space planning (for example, compartmentalization [fire separation], movement [stairwells, corridors, exitways], detection [smoke/heat detectors and alarm systems], suppression [sprinklers/fire hose cabinets].
 - Specific knowledge and understanding of ergonomic and human factors data.
 - Specific knowledge and understanding of accessibility and barrier-free design guidelines.
 - Ability to integrate physical aspects, relating to contraction and finishes (heat, moisture, light, sound, air), into the design and ability to cooperate with specialized consultants and contractors.
 - Understanding of the impact on health and welfare of indoor air quality, noise and lighting.
 - Ability to select and apply colour in Interior projects.

- h. insight in the profession of Interior Architect and the role of the Interior Architect in society;
 - Knowledge and understanding of professional ethics and the role of ethics in the practice of Interior Architecture.
 - Knowledge and understanding of environmental ethics and the role of sustainability in the practice of Interior Architecture.
 - Global perspective and approach to thinking and problem solving (viewing design with awareness and respect for cultural and social differences of people; understanding issues that affect the sustainability of the planet; understanding the implications of conducting the practice of design within a world market).
 - Keep up with social, cultural and economical developments, relate these to the own work(-method), and to the distinct attitude as designer.
 - Reflects evocative in speech and in writing on the boundaries and challenges of the profession and the own vision, specialism and technical capabilities.
 - Shows opinions on the position of the profession and design in society.
 - Criticizes in a positive manner.
- i. appropriate knowledge of organisational, financial and legal aspects with regard to the design and the realization thereof;
 - General knowledge and understanding of codes, regulations and standards (for example, building codes).
 - General knowledge and understanding of legal aspects related to building and interiors.
 - Specific knowledge and understanding of office management, objectives and policies, operational management, financial management and continuous updating thereof.
 - Ability to contribute in cooperation with other designers or specialists from other disciplines
 - Documents and archives the work.
- j. technical skills as a designer to fulfill the demands of the users of an interior within the limits of budget requirements, building codes and other related regulations;
 - General knowledge and understanding of estimating (for example, project costs, fees), budget management, coordination (managing input from various members of the project team), time management, scheduling, and contract administration.
 - General knowledge and understanding of codes, regulations and standards (for example, building codes).
 - Specific knowledge and understanding of information gathering research and analysis (functional requirements, code research, sustainability issues, etc.).
 - Specific knowledge and understanding of specifications, contract documents, tender procedures, permits, project management, delivery and completion (punch-list, user manuals and guarantees).
 - General knowledge and understanding of static and theory of strength of materials.
 - Ability to justify design solutions relative to the goals and objectives of the project programme.

k. the ability to communicate a design in words, writing and pictures;

- General knowledge and understanding of visualization techniques, hand drawing, line drawing, technical drawing, projection and perspective, modeling, presentation techniques, elocution, CAD techniques, schematic design, concept development, and problem solving skills, including: concept statements, the ability to rapidly visualize concepts through sketching.
- Specific knowledge and ability to apply 2-dimensional design elements and principles in Interior projects.
- Specific knowledge and ability to apply 3-dimensional design elements and principles to the development of the spatial envelope (for example, volumes of space, visual continuity and balance, visual passages, interconnecting elements) and to communicate 3-dimensional space and form, such as in perspectives, paralines, and models (computer-generated or manual).
- Specific knowledge and understanding of illustrative sketching, drafting and lettering, both manual and computer-aided techniques.
- Ability to present colour, materials, and furnishings (for example, sample boards, collages, mock-ups, digital representations).
- Ability to communicate through alternative presentation techniques (for example, audio, electronic, film, photography, slides, video).
- Ability to express ideas clearly in oral presentations and critiques.
- Ability to communicate clearly in writing (using correct spelling, grammar, and syntax) in specifications, schedules, and contracts and other business related documents such as project programmes, concept statements, reports, research papers, resumes, and correspondence.
- Ability to assess the result on functionality and artistic values and to take in and subsequently justify implications of decisions and choices in a design.
- Ability to promote the own work.

l. insight in and ability with methods of research and preparation of projects;

- General knowledge and understanding of documenting material, spatial and technical conditions related to purpose of use and human conditions.
- Specific knowledge and understanding of compiling competent schematic design, concept development, and problem solving skills, including: concept statements, the ability to rapidly visualize concepts through sketching, space planning (adjacencies, circulation, and articulation and shaping of space), information management (collecting and disseminating relevant project information).
- Competent skills in preparing drawings, schedules, and specifications as an integrated system of contract documents, appropriate to project size and scope and sufficiently extensive to show how design solutions and interior construction are related. These could include construction/demolition plans, power plans, lighting/reflected ceiling plans, finish plans, furniture, fixtures, and equipment plans, data/voice telecommunication plans, elevations, sections, and details, interior building specifications, furniture specifications, finish schedules, door schedules, etc.
- Professional discipline (for example, time management, organisational skills).

m. appropriate knowledge and insight in procedures and processes of decision making.

- General knowledge and understanding of decision making processes and employee and community participation.
- General knowledge and understanding of conflict resolution (facilitating solutions to conflicting objectives).
- Specific knowledge and understanding of business processes (for example, marketing, strategic planning, and accounting procedures), certification, licensing, and registration requirements.
- Knowledge and understanding of assessment processes (for example, post-occupancy evaluation, productivity, area ratios, life cycle assessment).
- Ability to research organisational and transformation processes.
- Ability to manage the work process and find a balance in design activities and logistic, facilitating and communication activities; a fertile balance between artistic and favourable activities.
- Ability to communicate and negotiate on different levels, executive and policymaking, with clients and other parties concerned, on organisational, financial and content aspects.
- Ability to play roles in assignments and public enquiries.
- Establishes contacts that are relevant for a network and is capable to maintain such network.